IN THIS ISSUE
Greeting from Executive Director 2–3
Education Spotlight: Adopt-An-Artwork 4–5
Exhibition Overview 6–7
AAM Accreditation 8
Biggs Expansion 9
Annual Reports 10–17
Staff Update 18
Collection Connection: Nancy Cook Portrait 19
Museum Educator of the Year 20
Delaware By Hand Artist: Jim Ulry 21

Nickolas Muray
Frida with Magenta Rebozo
New York, 1939
Notably absent from our staff list is long-time curator Ryan Grover. After 18 years with the Biggs, Ryan has accepted a position as the Director at Rockwood Park and Museum in Wilmington!

We are thankful for Ryan’s contributions to the Biggs and to the Arts in Delaware and we wish him continued success in his career.
Greetings!

Industrywide, cultural institutions were hit hard by the challenges of 2020 and 2021. Despite these obstacles, I am very proud of the work done by the board and staff of the museum during this period. While the Biggs’ doors temporarily closed to the public as a safety precaution, our team never stopped working behind the scenes.

In the shorter term, we developed plans to engage with the public in ways that catered to safety and varying comfort levels. With this motivation, we continued to provide top-notch exhibitions of well-known artists, and make them accessible through a virtual format. We created programming that allowed visitors to engage virtually, in-person or in a hybrid format so that they could continue to be entertained and engaged with art in both visual and hands-on situations.

Beyond that, we took the time to look inward at our practices to see where we could grow and improve to better serve the community. While we identified some areas that could be immediately improved, we also made strides with our long term plans. There are a number of extremely exciting things coming to fruition. Through strategic planning and reflection, we believe that we were able to lay groundwork not only to get through the pandemic, but to carry us successfully into the future while staying true to our mission.

The challenges of the past year truly reaffirmed that our purpose is to serve the public. We thank everyone who continued to engage with us through the ups and downs of the year in both typical and unusual circumstances. We hope that as we move forward into the future, we can continuously reflect and improve to educate and inspire the community through art.

Sincerely,

Charles A. Guérin
Executive Director

MISSION STATEMENT

The Biggs Museum of American Art preserves, celebrates and advances the fine and decorative arts and encourages greater public engagement with the cultural heritage of Delaware and the Mid-Atlantic region.
In 2018, the Biggs Museum of American Art launched its Adopt-An-Artwork program to support arts integration in educational institutions and homeschools throughout Delaware. Through this program, teachers attend three training workshops, while learning about the museum, its collections and educational resources as well as how to effectively incorporate the Delaware Standards for the Visual and Performing Arts into curriculum. Each participating teacher selects an artwork from the Biggs collection and develops curriculum that incorporates their “adopted” piece and state standards for the visual arts. To facilitate the implementation of this curriculum, the Biggs provides each participating teacher with a framed poster-sized reproduction of their selected artwork to display in their classroom. In addition, digital content, including informational videos, audio clips, and high resolution images as well as supplies and materials for students to use to create art inspired by the curriculum are provided. Teachers and students also participate in one or more complimentary in-person or virtual tours or programs that are led by museum staff and customized to explore the adopted artwork and curriculum themes. In the spring, select student works are featured in an exhibition at the Biggs, celebrating the Adopt-An-Artwork program. Teachers can receive six professional development clock hours for attending all three Adopt-An-Artwork training sessions and up to six professional development clock hours for curriculum development.

For more information on how to participate, email Programs@BiggsMuseum.org.
Mary Tobias Putman is known for her large-scale and elongated paintings of rural scenes. Putman received her BFA at Carnegie Mellon University in 1968. She identifies her interest in wide, flat landscapes with her childhood and growing up in rural farmland in southeastern Michigan—a home that would later be “swallowed up, becoming a suburb of Detroit” —creating a longing for the beautiful, lonely, and open spaces of her childhood. Her work emphasizes a give-and-take between isolation and the growing development of modern society. While her work exudes a sadness, a loss of natural innocence, her work is ultimately a celebration of the American landscape. Putman notes that she draws as much inspiration from the neon lights and billboards that dot her landscapes as she does from the wide open fields of seemingly endless farmland.

Putman reveals that the scenes can be seen as a sort of self-portrait, highlighting her feelings and moods noting that “sometimes you’re happy, sometimes you feel really bad.” She has a history of depicting herself as architectural elements in her landscapes such as an old house or a barn. The colors and dilapidation of the structures and the depiction of people nearby all contribute to an overall essence of herself.

Map of the World depicts a scene in Leipsic, Delaware, located along the Delaware River. Identifiable in this painting is a recognizable local tavern, which can be seen nestled on the riverbank by Bombay Hook National Wildlife Rescue, the very place that inspired Putman to begin painting Kent County when she visited with her husband for the first time in 1972. By 1975, she had a house with a studio and was painting almost exclusively representations of Kent County, Delaware. Also on display amongst the farmland is Route 9, which is considered the “scenic road” through Kent County.

To create her paintings, Putman (who owns a cherry picker) photographs the scene extensively and then selects elements of photographs to sketch together. Once she has a sketch completed, she then enlarges it to the large sizes of her final works. With her large-scale drawings in hand, she returns to the site to make notes about colors, lighting, and adjustments to objects and architectural elements. After completing her notes, she pieces all of her large drawings and notes together and builds a panel, transfers her drawing, and begins painting—always sky first.
Frida Kahlo: Through the Lens of Nickolas Muray provides an intimate look at Frida Kahlo, Mexico’s most prolific and well-known female artist, through the photographic lens of her long-time friend and lover, Nickolas Muray.

In May 1931 photographer Nickolas Muray (1892-1965) traveled to Mexico on vacation where he met Frida Kahlo (1907-1954), a woman he would never forget. The two started a romance that continued on and off for the next ten years and a friendship that lasted until her death in 1954. Approximately fifty photographic portraits taken by Nickolas Muray of Frida Kahlo comprise the exhibition Frida Kahlo: Through the Lens of Nickolas Muray. The photographs, dating from 1937 to 1946, explore Muray’s unique perspective; in the 1930s and 1940s he was Frida Kahlo’s friend, lover and confidant. Muray’s photographs bring to light Kahlo’s deep interest in her Mexican heritage, her life and the people significant to her with whom she shared a close friendship.
Born in Hungary, Nickolas Muray became a successful New York fashion and commercial photographer known for his portraits of celebrities, politicians, socialites and artists. Having experimented with color in his work from early on, he found his most colorful model in Frida Kahlo. Muray was a prolific photographer, his archives containing over 25,000 images. Muray photographed Kahlo more than any of his other subjects. These portraits of Kahlo have made their way into a variety of media and popular culture, and are integral to the world’s understanding of who Frida Kahlo was as an individual behind her artwork.

Frida Kahlo was born on July 6, 1907, in Coyocán, Mexico City, Mexico. Considered one of Mexico’s greatest artists, Frida Kahlo began painting after she was severely injured in a bus accident. Kahlo later became politically active and married fellow communist artist Diego Rivera in 1929. She exhibited her paintings in Paris and Mexico before her death in 1954.

This traveling exhibition has been organized through the Nickolas Muray Archives and is circulated by GuestCurator Traveling Exhibitions located in Santa Fe, New Mexico.

Frida Kahlo: Through the Lens of Nickolas Muray is made possible through support from the Choptank Foundation, Highmark Blue Cross Blue Shield Delaware and The Bryn Mawr Trust Company of Delaware. Additionally, these exhibitions and related programming are supported by the Delaware Division of the Arts, a state agency, in partnership with the National Endowment for the Arts. The Delaware Division of the Arts promotes Delaware arts events on www.DelawareScene.com.

**UNMASKING CULTURE: AN EXAMINATION OF THE RITUAL MASKS OF MEXICO**

This exhibition presents antique masks and figures from The Althouse Collection which were originally used by Mexican indigenous people in their centuries-old religious dances and ceremonies. Selected pieces are remnants of pre-Hispanic deity worship and represent animals, people, and imaginary beings often used to petition rain and abundant harvest and also to tell exaggerated and embellished historical accounts.

The Althouse Collection was established by the late Thomas and Charlotte Althouse of Bucks County, Pennsylvania, who extensively collected antique masks and carved figures during their travels and residence in Mexico during the 1950s and 1970s. The collection passed on to their son and daughter-in-law Stephen and Jody Althouse who have expanded the collection through their travels in Mexico, South America, Spain and North Africa.

Stephen Althouse is a contemporary exhibiting artist whose artwork is in museum collections throughout North America, Europe, and South America, and Jody Althouse is the Senior Associate Dean of Health and Wellness at Juniata College, Pennsylvania.
Biggs Museum of American Art has achieved accreditation by the American Alliance of Museums (AAM), the highest national recognition afforded the nation's museums. Accreditation signifies excellence to the museum community, to governments, funders, outside agencies, and to the museum-going public.

Alliance Accreditation brings national recognition to a museum for its commitment to excellence, accountability, high professional standards and continued institutional improvement. Developed and sustained by museum professionals for 50 years, the Alliance’s museum accreditation program is the field’s primary vehicle for quality assurance, self-regulation and public accountability. It strengthens the museum profession by promoting practices that enable leaders to make informed decisions, allocate resources wisely, and remain financially and ethically accountable in order to provide the best possible service to the public.

“Accreditation was a singular success of the combined efforts of the Staff - past and present, and Board - past and present, to come together and envision what we wanted to look like and to plan for the future. Together we created, reviewed and submitted all of the required statements, plans, policies and procedures and other documents. We engaged strategic planning exercises. We created five new positions and hired talented, new staff and consultants with the academic training and professional experience to help lead the institution to this ultimate goal. We transitioned to new board leadership and cycled Board members on and off the board according to our bylaws, all without missing a beat.” - CHARLES GUERIN

Of the nation’s estimated 33,000 museums, 1095 are currently accredited. Biggs Museum of American Art is one of only nine museums accredited in Delaware.

Accreditation is a very rigorous but highly rewarding process that examines all aspects of a museum’s operations. To earn accreditation a museum first must conduct a year of self-study, and then undergo a site visit by a team of peer reviewers. The Alliance’s Accreditation Commission, an independent and autonomous body of museum professionals, considers the self-study and visiting committee report to determine whether a museum should receive accreditation.

“Accredited museums are a community of institutions that have chosen to hold themselves publicly accountable to excellence,” said Laura L. Lott, Alliance President and CEO. “Accreditation is clearly a significant achievement, of which both the institutions and the communities they serve can be extremely proud.”
MUSEUM EXPANSION PROJECT

DEPARTMENT OF STATE ANNOUNCES OWNERSHIP TRANSFER OF THE KIRK AND SHORT BUILDING TO THE BIGGS MUSEUM OF AMERICAN ART

On September 22, 2021, Secretary of State Jeffrey Bullock announced that the Department of State has transferred ownership of the Kirk and Short Building located at 15 and 21 The Green, Dover, Delaware to the Biggs Museum of the American Art.

“We are excited about this move because it’s a much better use of the property given the historical significance of The Green and its national park status,” said Secretary of State Jeff Bullock. “It will allow the Biggs to grow and expand and become an even more important asset to Dover and Kent County, while also creating additional tourism and business opportunities in the downtown area. Our HCA employees who worked in the building will soon move to Richardson Hall at 29 North State St, another historic building in disrepair that will be better preserved in the years to come.”

“The transfer is a smart, cost-effective decision that will save Delawareans money and will ensure that the Building will realize its highest and best use as a cultural asset,” Bullock added.

“Our public-private partnership with the Biggs Museum of American Art is so beneficial to Delawareans,” said Division of Historic and Cultural Affairs Director Tim Slavin. “This next chapter further strengthens that partnership.”

The Kirk and Short Building, formerly known as the Todd House and the Kirk Printing Shop, was built in 1859 by Henry Todd, a prominent agriculturist who served as a state legislator and Town Commissioner of Dover. Both properties are listed in the National Register of Historic Places as part of the Dover Green Historic District as well as being part of the City of Dover Historic District.

“The acquisition of #15/21 The Green is a game changing opportunity for the Biggs Museum of American Art,” said Executive Director of the Biggs Museum Charlie Guerin. “With the Museum’s strengths in art collections from the 18th and 19th Centuries, the acquisition of historic properties of that same period, adjacent to the Museum on the Historic Dover Green, offers unique ongoing programmatic potential for our visitors. It will allow the Museum to return these historic properties to direct cultural and historic use, and to join the First State Heritage Park, The Division of Historical and Cultural Affairs and the First State National Historical Park by expanding public interpretation and understanding of Delaware’s rich historic, cultural, political and artistic history. In the months to come, the Biggs Museum will be engaged in a Facilities Master Planning Process to evaluate #15/21 The Green, along with the existing Biggs facility to determine the best strategy to take advantage of this exciting acquisition.”

The Kirk and Short Building was most recently the administrative home to the Delaware Historical & Cultural Affairs (HCA), a division of the Department of State. The Building served as office space for HCA as no public programming function was served from the building.

The Biggs Museum of American Art is a private not-for-profit art museum and has been operating adjacent to the Kirk and Short Building at its location at 406 Federal Street, Dover, DE since its founding in 1993. Under a trust agreement executed in 1989, the State of Delaware and the Biggs Museum have been engaged in a successful public-private partnership.

THE NEXT STEPS

In the months to come, the Biggs Museum will engage in a Facilities Master Planning Process to evaluate the Kirk and Short Building, along with the existing Biggs facility in order to determine the best strategy to take advantage of this exciting acquisition. We look forward to unlocking the maximum potential of these buildings and to tapping into the ways we can elevate our offerings to better serve the community through this added space.
The fiscal year leading up to the outset of the COVID-19 pandemic held a powerful line-up of regional artists with national and international impact. The new fiscal year began with the first museum exhibition of Dover artist Aaron Paskins, entitled *Spirit Revealed: New Works by Aaron Paskins*, and the life-sized figurative sculptures he conjures of Pan-African subjects. Alongside this debut, the museum also featured two group exhibitions. The first featured the ArtLane photography membership and their exploration of the Biggs Museum building as an inspiration for fine art images. The second highlighted the 2019 Individual Artist Fellows of the Delaware Division of the Arts, a granting program for area literary, performing and visual artists featured at the Biggs in an annual summer exhibition entitled *Award Winners*.

The great start of this year was followed by the Biggs Museum’s first solo exhibition of artworks by Rebecca Raubacher. Her enormous exhibition, *Rebecca Raubacher: Drawings and Paintings*, and accompanying catalogue featured several series of figurative works the artist had been creating over her illustrious career. This fresh look at a beloved Delaware artist was later joined by *Biggs Body: A Juried Competition of Figural Art* which consisted of Mid-Atlantic artists’ representations of the human body in a display of artworks created by the talented members of the Delaware Art Educators Association.

The museum followed up with an homage to Delaware’s photojournalists with *Ripped from the Headlines: Photojournalism in Delaware*. This large exhibition featured works by nearly every major newspaper and magazine within the state picturing some of the most important moments captured by photojournalists in the past 20 years. Opening with this photography display was the museum’s first exhibition partnership with the Lenape Indian Tribe of Delaware. The *Healing Arts Mural* was a public art project highlighting moments in Lenape history created by the Lenape community with the help of Cheney University students and faculty.

The last public months of this recent fiscal year ended on a high note with two solo exhibitions: one featuring the photography of central Pennsylvania digital artist Stephen Althouse and another featuring the video installation of Delaware State University professor, Billy Colbert. Althouse’s exhibition, *Relics*, and accompanying catalogue was a dramatic display of the artist’s giant digitally composed still lifes. Colbert’s exhibition, entitled *Lessons: An Exhibition by Billy Colbert*, projected archival video footage from segregated schools upon a specially-constructed school interior within the museum’s galleries in
recognition of the Citywide Black History Month Celebration.

When COVID-19 closed the museum, and all other cultural attractions within the state, the staff quickly started sharing videos of its current exhibition installations, Relics and Lessons, using social media platforms like Facebook, Instagram and Twitter. To further explore this new method of museum visitation, the staff developed the Elite 8 competition in which online followers elected their favorite museum objects from our storage facility. In successive rounds of voting, on-line visitors learned about the Delaware art scene while selecting its most popular subjects. These fan-favorites were installed while the museum was still closed along with the 2020 Award Winners fellows exhibition of the Delaware Division of the Arts. Online live tours were shared on Zoom of both of these exhibitions as well as artist profiles of the fellowship winners which were on view until the museum was able to open its doors again on July 8, 2020.

THE COLLECTIONS DEPARTMENT AND THE PANDEMIC: A REFLECTION

Starting March 14th, the majority of the Biggs Museum’s staff followed Governor John Carney’s directive to stay home. The exception was a member of the Collections Department, David Clapp, who continued to work inside the museum in isolation in order to keep the collection and building safe and secure—a responsibility we all greatly appreciate him carrying. Everyone else, in the absence of public and events, began to plan.

The Collections Department was asked to participate in a wide variety of planning tasks for the museum’s administration including reorganizing its Delaware By Hand artist membership, drafting a museum interpretation plan and exhibition plan, updating the museum’s emergency plan and researching a re-opening plan amidst the uncertainty of the COVID-19 pandemic. Many of these plans were soon submitted to the American Alliance of Museums in order to potentially qualify for its prestigious accreditation with an inspection that had to be delayed with the shutdown. Ultimately, the biggest plans coming from the Collections Department were to reorganize the entire exhibitions calendar through the summer of 2021. Some contracted exhibitions remained on course while others were canceled completely. Most projects that this staff was developing had to be rescheduled months, and even years later, and all new exhibition ideas had to be invented in a matter of weeks to take their place.

Planning only went so far and the rest has been pure action. With pandemic-related budget cuts, the Collections Department lost its regular Preparator so the new influx of exhibition ideas, as well as the majority of pandemic safety precautions for reopening, were carried out by just two people. To stay connected to members and social media followers, the museum continued to install exhibitions and share them digitally until the doors reopened on July 8th. The museum’s Curator of Community and Academic Programs and the Sewell C. Biggs Curator of American Art quickly “pivoted” to re-develop all public programs as on-line tours and lectures—most of them original subjects developed and filmed between just these two staff members. Since re-opening, the Collections Department had developed an additional four exhibitions that did not exist this spring.
The Biggs Museum of American Art proudly featured artworks by Delaware’s “Ultimate Hidden Gem” artist Jack Lewis (1912-2012). Many of the images in this exhibition featured the artist’s interpretation of notable locations throughout the Mid-Atlantic region with an extra emphasis on Kent and Sussex counties of Delaware and Maryland’s Eastern Shore. Jack Lewis moved to Delaware in the 1930’s to record the labors of the Civilian Conservation Corps—a federal program created to employ workers during the Great Depression. The artist brought a distinctively modern new aesthetic to the state's art scene depicting the towns, architecture, people, and natural beauty of the Delmarva Peninsula. The works in this exhibition span about 60 years of Lewis’s long career from the 1930s to the early 1990s. As often as possible, his original paintings are compared to photographs of the same areas as they appear today.

The Biggs Museum took on a novel exhibition project in which new curatorial perspectives helped to highlight sections of the museum that are rarely displayed. Each “guest curator” exhibition would be organized around a specific theme in art such as visual elements, media, artists’ biographies or symbolism. Kristen Mateluwicz, the museum’s Curator of Community and Academic Programs highlighted the museum’s growing range of fiber artworks from across time in an exhibition within the Child HELP Foundation Gallery. She was drawn to historic needleworks that were signifiers of girls’ education and status. This developed into an examination of professionally embroidered household goods. These historic objects made interesting comparisons with contemporary artists in fiber that elevate cloth into powerful symbols of racial and personal freedom. Through November, visitors enjoyed Stitched Together: Fiber Arts at the Biggs Museum.

In December, the Biggs welcomed the famed exhibition Stairway to Heaven: Life and Death in the Visions of Salvador Dalí which featured illustrations for Les Chants de Maldoror and The Divine Comedy. Salvador Dalí (1904-1989) is among the most recognized and eccentric artists of the 20th century. He layered the surreal imagery of his “paranoiac-critical method” onto hundreds of artworks, including paintings, theatrical designs, films, architecture, sculptures, jewelry and fine art prints, such as those featured in Life and Death in the Visions of Salvador Dalí. Created for two publications, the artworks in this exhibition signal two distinct periods in Dalí’s career: the hedonism of his youth and the redemption he sought later in life. These two sets of artworks also signal his transition from Surrealism to Mysticism, which can be seen in this exhibition through his unwavering technical mastery in printmaking and draftsmanship.
With nearly 150 individual artworks on view, this exhibition provides an expansive selection to interpret Dalí’s dream-like subjects.

Beginning in January, the museum brought in Toni Frissell: In Italy with the Tuskegee Airmen. Imminent fashion and society photographer, Toni Frissell (1907-88), held several official positions with the American Red Cross, the Women’s Army Corp and the U.S. Air Force to document World War II. This exhibition highlights her images of the Tuskegee Airmen, the 332d Fighter Group, from the collection of the Library of Congress.

In the spring, the Biggs ran concurrent exhibitions which highlighted the museum’s own collection. In Fresh Air: Impressionism and the Plein Air Movement and Out of the Vault: Modern and Contemporary Art. Drawn from works rarely seen at the Biggs Museum, In Fresh Air tracked the influence of plein air painting in the United States, particularly in Delaware, with a focus on the museum’s extensive Barbizon, Tonalist and Impressionist collections. Over 100 years of paintings connected by the plein air tradition were brought together in this comprehensive exhibition. Visitors were able to witness an evolution of the Biggs through a reinstallation of the museum’s entire third-floor galleries which featured rarely exhibited paintings, photographs, sculpture and crafts from the Post WWI period to the contemporary arts of the present day. Much of this work has been added to the collection in the past ten years, but has rarely been shared with the public.

Rounding out the year, the Biggs welcomed the annual exhibition Award Winners XXI. The Delaware Division of the Arts annually recognizes outstanding artists across the state in the areas of visual, literary and performing arts through their Individual Artist Fellowships. The Division awarded 25 Delaware artists with prestigious Fellowship awards this year. The Fellows’ work is exhibited among the Biggs’ fine and decorative arts collection, creating a stark contrast and a unique experience for museum visitors.
## Current Assets

<table>
<thead>
<tr>
<th></th>
<th>2020</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and Cash Equivalents</td>
<td>$1,056,298</td>
<td>$790,342</td>
<td>$582,857</td>
</tr>
<tr>
<td>Accounts Receivable</td>
<td>$16,639</td>
<td>$28,624</td>
<td>$22,129</td>
</tr>
<tr>
<td>Prepaid Expenses</td>
<td>$34,152</td>
<td>$9,519</td>
<td>$7,441</td>
</tr>
<tr>
<td>Inventory</td>
<td>$1,475</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Current Assets</td>
<td>$1,107,089</td>
<td>$828,485</td>
<td>$613,902</td>
</tr>
</tbody>
</table>

## Non Current Assets

<table>
<thead>
<tr>
<th></th>
<th>2020</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non Current Investments</td>
<td>$5,535,762</td>
<td>$5,511,815</td>
<td>$5,381,905</td>
</tr>
<tr>
<td>Equipment and Improvements</td>
<td>$1,289,986</td>
<td>$1,315,456</td>
<td>$1,381,962</td>
</tr>
<tr>
<td>(Net of accumulated depreciation)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Non Current Assets</td>
<td>$6,825,748</td>
<td>$6,827,271</td>
<td>$6,763,867</td>
</tr>
</tbody>
</table>

## Total Assets

<table>
<thead>
<tr>
<th></th>
<th>2020</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$7,932,837</td>
<td>$7,655,756</td>
<td>$7,377,769</td>
</tr>
</tbody>
</table>

## Current Liabilities

<table>
<thead>
<tr>
<th></th>
<th>2020</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts Payable</td>
<td>$18,087</td>
<td>$15,563</td>
<td>$19,994</td>
</tr>
<tr>
<td>Accrued Expenses</td>
<td>$44,776</td>
<td>$23,401</td>
<td>$20,412</td>
</tr>
<tr>
<td>Notes Payable</td>
<td>$131,915</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>Deferred Revenue</td>
<td>$9,250</td>
<td>$3,715</td>
<td>$26,050</td>
</tr>
<tr>
<td>Total Current Liabilities</td>
<td>$204,028</td>
<td>$42,679</td>
<td>$66,456</td>
</tr>
</tbody>
</table>

## Net Assets

<table>
<thead>
<tr>
<th></th>
<th>2020</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Without Donor Restrictions</td>
<td>$4,109,634</td>
<td>$4,144,564</td>
<td>$4,013,844</td>
</tr>
<tr>
<td>With Donor Restrictions</td>
<td>$3,619,175</td>
<td>$3,468,512</td>
<td>$3,297,469</td>
</tr>
<tr>
<td>Total Net Assets</td>
<td>$7,728,809</td>
<td>$7,613,076</td>
<td>$7,311,313</td>
</tr>
</tbody>
</table>

## Total Liabilities & Net Assets

<table>
<thead>
<tr>
<th></th>
<th>2020</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$7,932,837</td>
<td>$7,655,756</td>
<td>$7,377,769</td>
</tr>
</tbody>
</table>
### CURRENT ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2021**</th>
<th>2020</th>
<th>2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and Cash Equivalents</td>
<td>$1,507,799</td>
<td>$1,056,298</td>
<td>$790,342</td>
</tr>
<tr>
<td>Accounts Receivable</td>
<td>$17,663</td>
<td>$16,639</td>
<td>$28,624</td>
</tr>
<tr>
<td>Prepaid Expenses</td>
<td>$73,960</td>
<td>$34,152</td>
<td>$9,519</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Inventory</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Current Assets</td>
<td>$1,599,423</td>
</tr>
</tbody>
</table>

### NON CURRENT ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2021**</th>
<th>2020</th>
<th>2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non Current Investments</td>
<td>$6,773,370</td>
<td>$5,535,762</td>
<td>$5,511,815</td>
</tr>
<tr>
<td>Equipment and Improvements</td>
<td>$1,289,986</td>
<td>$1,315,456</td>
<td></td>
</tr>
</tbody>
</table>

(Net of accumulated depreciation) $1,223,942

<table>
<thead>
<tr>
<th></th>
<th>Total Non Current Assets</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$7,997,312</td>
</tr>
</tbody>
</table>

### TOTAL ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2021**</th>
<th>2020</th>
<th>2019</th>
</tr>
</thead>
</table>

Total Assets $9,596,734 $7,932,837 $7,655,756

### CURRENT LIABILITIES

<table>
<thead>
<tr>
<th></th>
<th>2021**</th>
<th>2020</th>
<th>2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts Payable</td>
<td>$22,697</td>
<td>$18,087</td>
<td>$15,563</td>
</tr>
<tr>
<td>Accrued Expenses</td>
<td>$53,685</td>
<td>$44,776</td>
<td>$23,401</td>
</tr>
<tr>
<td>Notes Payable</td>
<td>$200,000</td>
<td>$131,915</td>
<td>$0</td>
</tr>
<tr>
<td>Deferred Revenue</td>
<td>$13,753</td>
<td>$9,250</td>
<td>$3,715</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Total Current Liabilities</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$290,136</td>
</tr>
</tbody>
</table>

### NET ASSETS

<table>
<thead>
<tr>
<th></th>
<th>Without Donor Restrictions</th>
<th>With Donor Restrictions</th>
<th>Total Net Assets</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$5,482,395</td>
<td>$3,824,203</td>
<td>$9,306,598</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>TOTAL LIABILITIES &amp; NET ASSETS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$9,596,734 $7,932,837 $7,655,756</td>
</tr>
</tbody>
</table>

*2021 is Unaudited*
SUPPORTERS

The Biggs Museum of American Art extends its deepest appreciation to each individual, foundation, corporation and government agency that supported the museum during FY 2019–20 and FY 2020-21. It is through this generous support that we were able to achieve the accomplishments highlighted in this report.

DONORS

We are pleased to recognize the following donors who have contributed $1,000 and above* between July 1, 2019 and June 30, 2020:

Leroy Anderson, Jr.
Jeffrey Bullock and Susan Frank Bullock
Joann and Philip Burstein
Choptank Foundation
James Coker
Crestlea Foundation
Lewis Drexel Davison
Donald and Martha DeWees Foundation
Marcia and Henry DeWitt
Delaware Department of State
Delaware Division of the Arts
Michael Dudich and Buck Drummond
Henry duPont Ridgely and Barbara Ridgely
Robert and Katherine Eaddy
Kathleen and James Flood, Sr.
Carla and J. Ritchie Garrison
Charles Graham
Deb Hansen
Kathleen Jacobs
Kent County Fund for the Arts
Jan and Ken Konesey
L&W Insurance
Ellen and Alan Levin
Longwood Foundation
M&T Bank
Marmot Foundation
Carey and Joseph McDaniel
Richard Mowery and Joseph Conn
John Newton and Mowry Spencer
The Nor’ Easter Foundation
David and Diane Partridge
Lois Porterfield
Mary and Stephen Putman
Rebecca and Christopher Raubacher
Joe and Connie Raymond
Susan and Charles Salkin
S. D. I. Singh
Drew and Laura Slater
Kathy Dwyer Southern
W. Laird and Wendie Stabler
Kimberly and Daniel Stargatt
U.S. Small Business Administration
Anne Verplanck
Constance Wahlig
Carson Zullinger and Patt Panzer

*tax-deductible monetary donations

DONORS TO THE PERMANENT COLLECTION

We are pleased to recognize the following individuals who have donated art to the Biggs between July 1, 2019 and June 30, 2020 for inclusion in its permanent collections:

James E. Byrne
Donald and Martha DeWees
Fisher Collyns Morgan, II
Rebecca and Christopher Raubacher
Susan and Charles Salkin
W. William and Carol Taylor
Mary Anne Wagner

BENEFACtor Members

We are pleased to recognize the following members who had an active membership at the Benefactor ($1,000) level to the Biggs between July 1, 2019 and June 30, 2020:

Roniece and Henry B. duPont, IV
Kathleen Jacobs
Olivia and James Kilvington

The Biggs Museum of American Art also extends a special thanks to the Delaware Department of State and Delaware Division of Historical and Cultural Affairs for the in-kind lease and maintenance of the museum’s facility.
DONORS
We are pleased to recognize the following donors who contributed $1,000 and above* between July 1, 2020 and June 30, 2021:

Jeffrey Bullock and Susan Frank Bullock
Joann and Philip Burstein
Joyce Breasure-Herrick
The Bryn Mawr Trust Company of Delaware
Susan Kathleen Black Foundation
Choptank Foundation
James Coker
Delaware Community Foundation
Delaware Department of State
Delaware Division of Small Business
Delaware Division of the Arts
Donald and Martha DeWees Foundation
Marcia and Henry DeWitt
Michael Dudich and Buck Drummond
Robert and Katherine Eaddy
Bernice Edwards
Carla and J. Ritchie Garrison
Deb Hansen
Kathleen Jacobs
Jan and Ken Konesey
Kent County Fund for the Arts
L&W Insurance
M&T Bank
Carey and Joseph McDaniel
The Nor’ Easter Foundation
David and Diane Partridge
Joe and Connie Raymond
Rebecca and Christopher Raubacher
William and Gretchen Richardson
Jen and D. Ishu Singh
John and Fran Schoonover
Kathy Dwyer Southern
Kimberly and Daniel Stargatt
Susan and Charles Salkin
W. Laird and Wendie Stabler
Estate of Carol F. Taylor
Edgar A. Thronson Foundation
U.S. Small Business Administration
Anne Verplanck
Constance Wahlig
Carson Zullinger and Patt Panzer

*tax-deductible monetary donations

DONORS TO THE PERMANENT COLLECTION
We are pleased to recognize the following individuals who have donated art to the Biggs between July 1, 2020 – June 30, 2021 for inclusion in its permanent collections:

Choptank Foundation
Gerry Depken
Donald and Martha DeWees
Judith P. Eger
Roland and Margaret Harbin
The Edward L. and Winifred M. Koffenberger Family
James McClelland and Lynn H. Miller
Michael Rivera
Charles and Susan Salkin
John R. Schoonover
Joan K. Short
Stiles Tuttle Colwill
Studio Group Inc. at the Howard Pyle Studio

BENEFACTOR MEMBERS
We are pleased to recognize the following members who had an active membership at the Benefactor ($1,000) level to the Biggs between July 1, 2020 and June 30, 2021:

Roniece and Henry B. duPont, IV
Kathleen Jacobs
Olivia and James Kilvington

We have attempted to make this list as accurate and complete as possible. Any omissions or errors are regretted. Please call 302-674-2111 ext. 110 with any corrections.
NEW FACES AT THE BIGGS

STAFF
Katy Kress, a native Delawarean who recently returned home after living out of the state for nearly a decade, is the Biggs’ new Visitors Services and Membership Specialist. Long before earning her bachelor’s degree from Wesley College and master’s from Old Dominion University, Katy spent much of her childhood exploring Downtown Dover: her father, Lee Beetchen, owned a local environmental engineering firm on Governors Avenue, and her mother, Patricia Beetschen, remains an active member of Delaware Pen Women and The Children’s Theatre. Katy is thrilled to now assume her new role at the Biggs Museum in the historical city in which she grew up.

Although largely a face behind the scenes, Kerri Lacey has been with the Biggs since January of 2020 wearing many hats as the Director of Marketing and Public Relations. Hailing from Bayonne, New Jersey, Kerri is a graduate of New Jersey City University where she double majored in Business with a concentration in Marketing and Media Arts. Prior to joining the museum staff, Kerri served as the Corporate Global Marketing Manager for international shipping conglomerate Shipco Transport, where she oversaw the marketing strategy for more than 75 Shipco offices worldwide including their joint venture with Saco Shipping - SSC Consolidation, their line of warehouses – International Cargo Terminals and the established network of global shipping agents known as the Worldwide Alliance.

BOARD OF TRUSTEES
In spring of 2020, Dr. Ilona E. Holland agreed to join us. Dr. Holland is retired from the faculty at Harvard Graduate School of Education where she taught courses on technology-based program evaluation for fourteen years. Throughout her career, she specialized in the development of technology-based educational programs and has collaborated on projects for museums, businesses, schools, and the edutainment industry. She holds an Ed.D. and Ed.M. in Reading from Harvard University Graduate School of Education, a M.Ed. from University of Delaware and a B.A. from Swarthmore College. Her teaching and research methods were featured in the Harvard ED Magazine in 2008. Currently, she is spending most of her time writing for children. She has published two children’s books, Buddy Bison’s Yellowstone Adventure and The Lost Locket of Lewes.

This summer, we were lucky to onboard both Dr. Wilma Mishoe and Philip E. Tobey.

Dr. Wilma Mishoe is the 11th and immediate past president of Delaware State University (DSU). She is the first female to hold the position of President in the University’s 130-year history, and also the first female to serve as Chairperson of the University’s Board of Trustees. Upon her retirement, the Board of Trustees named her “President Emeritus” of the University. She is a lifelong higher education administrator and community servant/activist. Her service at DSU from 2017-2019, literally returned her home to where she grew up. She is the third of four children of the late Dr. Luna and Hattie Mishoe, former President and First Lady of Delaware State College. She received her B.S. and M.Ed. degrees from Howard University in Washington, D.C and her Doctor of Education degree from Temple University in Philadelphia.

Philip Tobey, FAIA, FACHA, was a senior vice president and national healthcare leader of SmithGroup, one of the nation’s largest architectural/engineering firms. A Fellow of the American Institute of Architects (AIA) and Fellow and Founding Member of the American College of Healthcare Architects (ACHA), Phil is a recipient of the national Urbahn Medal from the Society of American Military Engineers and the Lifetime Achievement Award from the American College of Healthcare Architects. Recently, he was one of four Americans to be awarded the “Outstanding Civilian Service Medal” by the Chief of Staff, U.S. Army.

Prior to entering private practice, Phil served as an officer with the U.S. Air Force Office of the Surgeon General with review responsibility for medical projects worldwide and where, for almost a year, he was on special assignments to the White House. A registered architect and interior designer, Phil received his Bachelor of Architecture degree from the Rhode Island School of Design and his Master of Architecture degree from Harvard University.
Nancy Cook delights in recounting a time she went to lunch with Elise Ravenel Wood du Pont, wife of Delaware’s 68th Governor and once-presidential hopeful. Then the Democratic State Senator of the 15th District, Cook turned several heads in a Dover restaurant when she met with half of the state’s Republican power couple. These two visionaries sat down less to shock and more to begin a plan to display the renowned art collection of their mutual friend, Sewell C. Biggs, in what would become the Biggs Museum of American Art.

Since those formative years of gaining state and private support for the formation of this important art museum, Cook has helped shape every step of the Biggs’ story or development or journey as a member of the Board of Trustees and as a long-term supporter. In recognition of her commitment to the Biggs and to the arts of Delaware, the Biggs Museum was proud to unveil an addition to the permanent collection, a portrait of Nancy Cook by Wilmington-native David Larned.

The Larned family was friends with museum founder Sewell C. Biggs and fittingly David received much encouragement from Sewell to cultivate his artistic talents. The Biggs Museum gave David his first museum exhibition and since then he has built a career as one of America’s preeminent portraitists completing high-profile likenesses of sitters such as Vice President Dick Cheney, Governor Jack Markell and now, State Senator Nancy Cook. The portrait was commissioned by the Choptank Foundation and installed within the museum’s Founder’s Gallery, which was dedicated as the Nancy E. Cook Founder’s Gallery during an unveiling ceremony presided over by Governor John Carney.
Biggs Museum of American Art’s Curator of Community and Academic Programs, Kristen Matulewicz has been named the 2022 Art Educator of the Year in the Museum Category. The Delaware Art Education Association presents the “M.U.S.E” awards at their annual banquet, a celebration of Artistic Visionaries in visual art education in Delaware. Award winners share the M.U.S.E. characteristics: Masterful, Unique, Strong Educators.

Matulewicz joined the Biggs team almost two years ago, bringing with her nearly 8 years of museum education experience and 11 years of experience volunteering in a public elementary school as a choreographer and set designer. She is a former university teaching assistant and academic tutor for students with learning disabilities. She received her B.F.A or Bachelor of Fine Arts degree in Studio Art and a Bachelor of Arts degree in Art History from Flagler College in Saint Augustine, Florida and her Master of Arts degree in Art History and Visual Studies from the University of Victoria, in Victoria, British Columbia, Canada. In a past life, she was also a practicing artist who also taught both adult painting classes and children’s drawing classes. This experience working with a variety of age groups and learning styles is a major asset to the Biggs and the community it serves.

During the past year, she notably led the transition from in-person programming to virtual and hybrid programs. She has developed and installed over 120 QR codes which act to guide museum visitors on mini tours to connect, learn, play or get inspired, into the museum’s galleries. She has initiated and produces the ongoing Tuesday Night Virtual Tour and Lecture Series (with over 20 episodes hosted on YouTube); provided virtual fieldtrips to approximately 600 students; ran the Adopt-An-Artwork program by working directly with Delaware educators to help enhance their student’s art education using examples from the Biggs collection, and has successfully designed and facilitated 4 weeks of Summer Camps for children ages 6-13, with more to come this winter!

In the last year she’s planned and hosted 70 public programs for the museum including visitor favorites such as the Biggs Kids Workshops, The Big Draw Festival, Read & Make Adventures, the Biggs Flight Paper Airplane Contest, the Drawing from Life Workshop Series and more.
MEMBER SPOTLIGHT:
JAMES “JIM” ULRY

Member Since 2015
Membership Level Delaware by Hand (DBH) Artist

Trained in painting as an undergraduate, DBH Artist Jim Ulry received an Master of Arts degree in sculpture and an Master of Fine Arts degree in both welded metal and ceramic sculpture. From 1989 until 2004, he worked in a bronze casting foundry in which during off hours, individuals could create and cast their own personal artwork.

1. What made you decide to initially join as a DBH artist?
One reason I joined DBH was to associate myself with others in the community having the similar desire and passion to share in the process of producing, exhibiting and recognizing masterfully crafted art objects.

2. The geographical image of Delaware is heavily featured in your artwork. Where does your deep appreciation for the First State come from?
Utilization of iconic Delawarean themes began appearing in my artwork sparingly at first, but with the increase in sales of these pieces, the Delaware theme slowly transformed into something more intentional. Most importantly, using Delaware motifs widened my artistic direction, technical style and personalization of the medium.

3. When did you first start working with ceramics?
My initial introduction to making pottery came in an undergraduate “Beginning Ceramics” class in 1970 and more recently, following a ten-year hiatus from producing art in 2012 when we moved from New Jersey to Dover. It was here where the Dover Art League welcomed me into their home-like environment and fully functional pottery studio.

4. How has your creative process evolved since then?
Early on, it was important to regain the technical and personal relationship with tools, materials and the production of shapes, sizes and visual elements (e.g., bowls, vases, cups, sculpture, etc). Then, in addition to simply producing objects, came the importance of exhibiting: creating pieces that would gain notice and feature a uniqueness that generates worth to the viewer. Simply put, in order to continue making art works, you must first be financially able to purchase tools and materials and provide for the operation and maintenance of a well-appointed and functional work space, which demonstrates the importance of sales, awards and grants.

5. Where do you draw inspiration from?
For me, inspiration is often a conflict of multiple concerns. Singularly, it may be art versus function or purpose. For example, should I make “art” for communicating human emotion or involvement? Or, make a product displaying a historical reference or reflection? Or, just as a purely ornamental, decorative display piece? Perhaps something that’s simply utilitarian? Sometimes these all seem to overlap.

If you would like to see Jim’s work in person, it is available for purchase in the Delaware by Hand gift shop. From Delaware-shaped tree ornaments in varying shades of robin’s egg blue to colorful platters featuring Caesar Rodney on his midnight ride overlaid with stars and stripes to perhaps his most popular item, the glazed Delaware coffee mug, Jim’s unique pieces make special gifts for Delaware locals and visitors alike.
MAKE AN IMPACT

As a nonprofit organization, the Biggs Museum of American Art depends on donations to operate. Contributions play an important role in the Biggs’ efforts to bring new feature exhibitions to the museum, to expand its permanent collections, to hold art-making workshops and artist lectures, to engage students and teachers in complimentary tours and programs, and much more aimed at inspiring our community and the museum’s visitors.

While writing a check or making a gift online via your credit card are the most common ways to show your support, did you know that there are other ways you can support the Biggs? Here are a few:

SHOP!
Next time you need to buy something on Amazon.com, please visit Smile.Amazon.com (which is exactly the same as the Amazon.com you are used to with the same prices), register the “Sewell C Biggs Trust” as your charity, and shop away! Amazon will donate a percentage of your purchase to the Biggs. Amazon does not charge you any extra fees.

MAKE A GIFT OF STOCK
If you have stock holdings that you bought more than a year ago and they have increased in value, consider the tax advantages of donating this stock to the Biggs. You may avoid up to 20% in capital gains taxes on the growth of your investment and/or benefit from charitable deductions based on the stock’s fair market value. If you determine with your financial advisor that this is a good option for you, please give the Development team a call. We will provide you with our account information that your stock broker will need to initiate the gift and help walk you through the process.

HOST A FACEBOOK FUNDRAISER
Consider celebrating your birthday or next big life milestone via Facebook fundraiser. Click on the Menu button, “Fundraisers,” “Create Fundraiser” and search for the “Sewell C Biggs Trust 12-29-89,” set a monetary goal, press “Create” and encourage your friends to support your favorite cause. Facebook will cover all credit card processing fees, so 100% of the donations raised will go directly to the Biggs.

USE YOUR DONOR ADVISED FUND
Do you have a donor advised fund? Don’t let those funds just sit there! Direct your fund’s administrator to grant the gifts you were intending to make to have an impact on the causes and charities you care about. Have them disburse a gift to the Biggs—a 501(c)(3) nonprofit organization.

DIRECT AN IRA DISTRIBUTION TO THE BIGGS
If you are 70½ or older, consider making a qualified charitable distribution from your IRA directly to the Biggs to maximize tax advantages. Depending on your situation, you may be able to donate all or a portion of your required minimum distribution or up to $100,000 directly to the Biggs, without incurring any income tax on this qualified charitable distribution. Please discuss with your tax or financial advisor to find out if this might have tax advantages for you.

If you would like additional information on these giving methods, please call the Development Department at 302.674.2111 ext. 111.
ARE YOU A FAN OF THE BIGGS?

PLEASE SUPPORT THE MUSEUM TODAY.
Donate online at www.BiggsMuseum.org or by mailing the completed form below to:
Annual Fund, Biggs Museum of American Art · 406 Federal Street, Dover, Delaware 19901

<table>
<thead>
<tr>
<th>CONTACT INFORMATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>NAME _______________</td>
</tr>
<tr>
<td>ADDRESS __________________ CITY / STATE / ZIP _______________</td>
</tr>
<tr>
<td>PHONE __________________ EMAIL __________________</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DONATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am proud to support the Biggs through a donation in the amount of:</td>
</tr>
<tr>
<td>$30 ☐  $50 ☐  $100 ☐  $250 ☐  $500 ☐  $1,000 ☐  Other: $_________</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PAYMENT METHOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ CHECK Please enclose check made payable to: Biggs Museum of American Art</td>
</tr>
<tr>
<td>☐ CREDIT CARD (circle one) Visa · Master Card · Discover · AMEX</td>
</tr>
<tr>
<td>CARD No. ___________________________ EXP. DATE ___________ CVC CODE ___________</td>
</tr>
<tr>
<td>SIGNATURE ___________________________</td>
</tr>
</tbody>
</table>

☐ Enclosed is my / my spouse’s company matching gift form   ☐ I would like my gift to be anonymous

THANK YOU FOR YOUR SUPPORT!
COMING IN 2022: AN ADVENTURE IN THE ARTS

Featuring the Permanent Collection of Guild Hall
72 works—paintings, sculptures, works on paper, prints, mixed-media

SNEAK PREVIEW

Adolph Gottlieb
Wall, 1968

Moses Soyer
Portrait of John Dobbs, 1966

Jackson Pollock
Glazed, 1951

William King
Swimmer, 1974-79

David Salle
High and Low, 1994

Alan Shields
Bull Pen, 1983-84