



DELAWARE ART MUSEUM

news release



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DELAWARE ART MUSEUM REOPENING UNVEILS DYNAMIC NEW FACILITIES, INTEGRATED ARCHITECTURAL INSTALLATIONS BY LIGHT ARTIST JAMES TURRELL AND GLASS ARTIST DALE CHIHULY, AND THE REGION'S FIRST SCULPTURE PARK

The Public is welcomed with FREE Admission to the Open House Celebration on
Sunday, June 26 from Noon to 4 p.m.

WILMINGTON, DE – The Delaware Art Museum will unveil its historic renovation and expansion on June 26, 2005. The new Delaware Art Museum, designed by the Boston architectural firm Ann Beha Architects, honors the rich history and significance of the original 1938 Georgian-style building with 17 grand galleries and public spaces, and makes full use of the eleven-acre property that was bequeathed by Samuel and Mary Bancroft in 1935, when the Bancrofts donated their renowned English Pre-Raphaelite collection to the Museum.

The Museum's three-year redesign includes recasting and renovation of the existing 60,000 square foot building with additions of over 40,000 square feet for a new total of more than 100,000 square feet. The upper and lower level galleries in the Gerret & Tatiana Copeland Wing, the Helen Farr Sloan Library, and the Museum Store have all been expanded. Visitors will enjoy a new Museum Café with seating for 40 indoors and an adjoining outdoor North Terrace overlooking the region's first Sculpture Park. The MBNA Foundation Education Wing presents dedicated studio space for classes in metalsmithing, sculpture, drawing and painting, and children's art activities.

Additional spaces will be used for public programs and family activities, and will also be available to outside groups for rental. The Jefferson Meeting Room, the Catherine A. Fusco Grand Hall, an indoor East Court for public events, and the Museum's 168-seat auditorium are all available for after-hours events as well as civic and performing art programs.

INSTALLATIONS BY JAMES TURRELL & DALE CHIHULY SHOWCASED

A breathtaking installation by renowned glass artist Dale Chihuly welcomes visitors into the Museum and the Catherine A. Fusco Hall. Chihuly has re-designed and expanded the Museum's popular *Persian Window*, adding eleven more *Persians* to create an archway of brilliantly colored glass forms cascading overhead in the vestibule of the North Terrace main entrance.

The newly re-opened Kentmere Parkway entrance façade is illuminated in the evening by James Turrell's spectacular, new light installation. Soft washes of color gently melt through a chromatic spectrum illuminating the archway and the windows on the brick façade as well as the Museum's upper level clerestory windows.

This luminous metamorphosis, visible from dusk into evening and again from just before sunrise, transforms the building into a unique, contemporary work of art.

CATHERINE A. FUSCO GRAND HALL • 2,000 square feet

The Catherine A. Fusco Grand Hall welcomes visitors from its two entrances into a spacious, two-story atrium environment that marries the historic Frederick Law Olmstead Park on Kentmere Parkway with the newly created north entrance and Sculpture Park on the Museum's reconfigured site. With its soaring ceiling and handsome finishes, the Grand Hall contains Dale Chihuly's *Persian Window*, as well as two monumental pieces: *Music* (c. 1865) a painting by Victorian British artist Sir Frederic Leighton, on loan from a private collection, and the Museum's Tiffany stained glass window, *Spring and Autumn* (c. 1892), designed by Lydia Field Emmet.

THE NEW DELAWARE ART MUSEUM GALLERIES

AN AMERICAN VISION, 1757–1915

While the Museum's renowned Samuel and Mary R. Bancroft Memorial collection of British Pre-Raphaelite art is on international tour, ***An American Vision, 1757–1915***, presents a lively installation of early American portraits, still lifes, and landscapes, as well as American Impressionist paintings, and sculpture. Newly conserved studies for Shakespeare-inspired stained glass windows by Violet Oakley, the pre-eminent mural painter of her time, are on view for the first time in their imposing historic frame. New acquisitions include *Rosamond the Fair* (1915), an evocative portrayal by Mary Lizzie Macomber, a leading follower of the British Pre-Raphaelites in America.

HOWARD PYLE: MASTER ILLUSTRATOR

The Museum's beloved collection of Howard Pyle's paintings and drawings is housed in the Peggy H. Woolard Gallery. Over sixty works reveal the wide spectrum of Pyle's illustrations for books and magazines. Not only individual works but series, such as seven paintings from *Sinbad*, now have ample display space. One section of the gallery is devoted to Pyle's celebrated pirate paintings. On loan to the Museum is a rare, 1887 version of Pyle's 1909 painting *Marooned*, the scene of an abandoned pirate on an isolated island.

GOLDEN AGE OF AMERICAN ILLUSTRATION

Adjacent to the Howard Pyle gallery, this gallery surveys another of the Museum's strengths: original works from the fifty or so years when illustration of popular and historical literature flourished for the first time in America. Included are superb examples by notable illustrators, such as Thomas Nast, credited as the founder of American caricature; Maxfield Parrish, known for his coloristic effects; Jessie Willcox Smith, creator of enduring childhood images, and N. C. Wyeth, master of adventure. Newly-acquired pieces include one of Gayle Hoskins' characteristic Western cowboy scenes and Daniel Sayre Groesbeck's cinematic study for a Hollywood movie.

JOHN SLOAN: PEOPLE & PLACES; EARLY AMERICAN MODERNISM

The Delaware Art Museum is unique in the scope and breadth of its collection of art by John Sloan, one of the key members of the so-called Ashcan School. This gallery presents a full spectrum of Sloan's works, including his striking depictions of New York City, characteristic in their unflinching realism, more lyrical paintings from Sloan's summers in Santa Fe, as well as portraits and works on paper. The adjacent gallery includes other early American modernists, contemporaries of Sloan's. On view are paintings by Everett Shinn, Robert Henri, Maurice Prendergast, William Glackens, Arthur B. Davies, George Luks, and Ernest Lawson. Also included are the more European-inspired paintings of John Marin and Marsden Hartley.

EAST COURT

In the ***East Court*** visitors encounter the Al Held's massive *Rome II*, a forceful example of geometric abstraction. Long-time Museum-goers will recognize this as the signature work in the old lobby.

CONSUMING DESIRES: MODERN MARKETING POSTERS

Beyond the East Court is a new gallery space that will be devoted to changing exhibitions. The Museum's opening exhibition, drawn from the Museum's collections, ***Consuming Desires: Modern Marketing Posters, 1880–1918***, features one hundred and fifty advertising, entertainment and exhibition posters. Lively and graphic, these posters reflect the popular styles of the day—Art Nouveau, Japonisme, Chinoiserie, early Modernism—and trace the revolutionary idea that an image may sell an idea.

HOWARD PYLE'S STUDENTS

The upper-level galleries continue the largely chronological installation of the Museum's collections, beginning with ***Pyle's Students*** in the Brock Vinton Galleries. Artists who studied with Howard Pyle became some of the nation's best-known illustrators. Often their work appealed to both adults and children, such as Frank Schoonover's cover for *Hans Brinker, or the Silver Skates*, Bertha Corson Day's brilliantly-colored folktale characters, and N. C. Wyeth's exotic locales.

AMERICAN ART MID-CENTURY; TWENTIETH CENTURY WORKS ON PAPER

This gallery explores the complex cultural and aesthetic forces that shaped American art in the 1950s. The works on view illuminate the relationships among American Scene artists, Regionalists and Realists. Charles Burchfield, Edward Hopper, Andrew Wyeth, Jacob Lawrence and George Tooker are just a few of the names that evoke the wide and often contradictory range of styles of the period. Adjacent is the gallery dedicated to ***Twentieth Century Works on Paper***, opening with a group of contemporary photographs, all new acquisitions, including Pete Turner's pioneering digital color photographs.

AMERICAN ART SINCE 1960

Bold and large scale works of contemporary art in a variety of mediums are dramatically installed in this space. The gallery's open design accommodates familiar icons such as Robert Indiana's *Decade Autoportrait 1964*, Robert Colescott's *Big Bathers* and Deborah Butterfield's over-life-size metal horse *Riot*. Wendell Castle's winged chair *True Dreams* and Elizabeth Scott's *Grandfather's Cabin/Noah's Ark*, a quilt with stones, bones and shells nestled in its the dense fabric, are among the more surprising and innovative pieces on view.

CHARLES LEE REESE COLLECTION

Finally, two more intimate changing exhibition galleries, suitable for small works of art, complete the upper level. The opening exhibitions are both derived from the Museum's Charles Lee Reese Collection of prints. ***Concise & Polished Utterance: The French Printmaking Revival*** highlights the origins of renewed interest in the printing arts in France around the mid-nineteenth century. ***An Obvious Vigour: Etchings by Seymour Haden*** explores this physician-artist's etchings and serves as a counterpoint to the French revival. Together, the exhibitions demonstrate the fertile exchange of artistic ideas between France and England in the late nineteenth century.

DELAWARE ART MUSEUM SCULPTURE PARK • Nine acres

The nine-acre **Sculpture Park**, the first in the Brandywine Valley, is appropriately located along the Delaware Greenways, bridging parkland, and the Kentmere Parkway residential areas surrounding the Museum. The Sculpture Park includes sculpture from the Museum's permanent collection, commissioned pieces and borrowed works. Set among winding, tree lined paths dotted with benches for relaxation and reflection, the Sculpture Park offers an outdoor art experience for everyone.

On the Kentmere Parkway grounds are works by sculptors Lin Emery, John Van Alstine, and Bernie Felch. On the north side of the Museum is the first commissioned work for the Sculpture Park, Tom Otterness's thirteen-foot tall *Crying Giant*, 2002. Joining *Crying Giant* are works by George Rickey, Domenico Mortellito, Robert Stackhouse, Isaac Witkin, and Delaware's own Joe Moss.

THE ANTHONY FUSCO, SR. RESERVOIR

Another lovely outdoor component of the Sculpture Park is the historic Bancroft Reservoir, 100 feet in diameter with 12 foot Brandywine granite walls. This is a unique outdoor setting for artistic programs, musical events, and contemplation by visitors to the Sculpture Park.

MBNA FOUNDATION EDUCATION WING • 5,000 square feet

The new MBNA Foundation Education Wing has spacious art studios completely outfitted for classes in drawing and painting, metal-smithing, sculpture and children's art activities. A full schedule of programs and activities is planned for 2005-2006: Summer Camp; individual and group tours; weekly *Gallery Chats*; twice-monthly *The Glory of Stories* readings related to art on view in the galleries; weekly *Artful Afternoons* with self-guided materials and activities for families; weekly *Starving for Art* tours or lectures related to the collection or special exhibits; bus trips, monthly musical entertainment, and themed art films.

THE KIDS' CORNER

The Museum has created a beautiful Kids' Corner Gallery with hands-on elements of art activities, the Peg Wall, story-telling corner, and an orientation to the Museum's collections. This fun-filled Gallery will delight parents and children alike.

HELEN FARR SLOAN LIBRARY • 1,500 square feet

The Helen Farr Sloan Library, with over 40,000 volumes of art reference works, is now more accessible to the public. The new **Johannes R. and Betty P. Krahmer Reading Room** and the expanded space in the Library offer a beautiful and contemplative environment for reading and research.

DUPONT COMPANY AUDITORIUM

Ideal for meetings, lectures, symposia, films, and artistic programs, the Auditorium has had a "facelift," but remains right where it was after the 1987 expansion. The stage and wing spaces have been enlarged and the comfortable theatre seating capacity is 168 with full audio-visual services.

PETER LOVE JEFFERSON MEETING ROOM

(Gift of Dr. & Mrs. Edward G. Jefferson in Memory of their son)

Located off the DuPont Company Auditorium, this beautiful meeting room and adjacent lobby creates an ideal setting for meetings and presentations. A separate entrance through the 1987 Sculpture Terrace makes it accessible from Wood Road.

THE EAST COURT • 2,000 square feet

On view in the Museum's indoor **East Court** is Al Held's *Rome II*, 1982, the signature image of the Museum's pre-renovation lobby, Alexander Calder's *Black Crescent*, and Gene Davis' *Untitled* color field painting. This inviting public space is ideal for special events or for taking a break from the gallery experience.

THE DelART CAFÉ • 800 square feet indoors

With sweeping views of the Sculpture Park, the Museum's new DelART Café provides casual dining for forty people indoors and many more outdoors on the North Terrace. The Café provides a marvelous visitor amenity and is destined to be a favorite for the Delaware community and the region.

THE MUSEUM STORE • 1,400 square feet

More than double in size, the significantly expanded retail space will serve as a distinctive venue for artist's work, both functional and decorative. Here visitors will find an extensive selection of art books, the Museum's own collection and exhibition catalogues, jewelry, and truly unique gifts related to the collection.

ATTRACTION LISTING UPDATE – DELAWARE ART MUSEUM

The Delaware Art Museum has been transformed with two floors of glorious new galleries, Delaware's first Sculpture Park, and wonderfully enhanced exhibition and education programs that have been the hallmark of the Museum since its founding in 1912.

The new Delaware Art Museum experience includes: seventeen customized galleries showcasing, in this inaugural year, thematic installations of the Museum's renowned collections of 19th and 20th Century American art; the DelArt Café & Outdoor Terrace; the Museum Store brimming with artful gifts; beautiful public spaces relating to the nine-acre Sculpture Park, which creates an indoor-outdoor experience; auditorium, meeting room, and reception areas to serve community groups and special events; the Helen Farr Sloan Library & Reading Room; and the MBNA Foundation Education Wing, with dedicated studio space for a full schedule of art classes for children and adults.

Effective Tuesday, June 28, 2005, the new Delaware Art Museum Hours of operation and Admission prices:

<u>HOURS</u>		<u>ADMISSION PRICES</u>
Tuesday	10 a.m.–4 p.m.	Museum Members Free
Wednesday	10 a.m.–8 p.m.	Adults \$10
Thursday	10 a.m.–4 p.m.	Seniors \$8
Friday	10 a.m.–4 p.m.	College Students (with I.D.) \$5
Saturday	10 a.m.–4 p.m.	Youth \$3
Sunday	noon–4 p.m.	Children (6 and under) Free
Monday	Closed	FREE Admission on Sundays

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