

CENTENNIAL

JURIED
EXHIBITION

2012

C E N T E N N I A L

J U R I E D

E X H I B I T I O N

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JURIED
EXHIBITION
2012

DELAWARE ART MUSEUM
WILMINGTON

Centennial Juried Exhibition

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at the Delaware Art Museum

Anna Juliar

director's FOREWORD

A juried exhibition is one in which a juror (or jurors) selects a small group of objects from a large number of entries. For the Museum's *Centennial Juried Exhibition*, our single guest juror, John B. Ravenal, the Sydney and Frances Lewis Family Curator of Modern and Contemporary Art at the Virginia Museum of Fine Arts, has chosen works by 97 artists from 441 submissions. We—myself and the Museum's curators—invited John to judge this competition because of his keen and broad understanding of contemporary art and his many years of experience in working with living artists on the East Coast. We wanted someone who would bring a fresh perspective and a trained eye to this enormously challenging endeavor.

Juried exhibitions are always controversial. When fewer than 25 percent of all entrants are chosen, there are inevitably many who feel left out. Juried exhibitions are not democratic. While the juror relies on his best judgment to make his selection, in today's practice, he never actually sees the original art objects. Instead he reviews digital images submitted through a website. Gone are the days of artists frantically putting the finishing touches on their paintings while carting them to the appointed judging place *en charrette* (in a horse-drawn cart). While this contemporary process is more efficient, it clearly favors some while shortchanging others. Nor can

juried exhibitions make a cohesive or comprehensive statement about the art of any one region or period. Not all qualified artists apply. Many qualified artists who do apply are not selected. And, most importantly, the juror, unlike a curator who sets the theme and content of an exhibition independently, must choose from the works available.

Nevertheless, juried exhibitions have been a staple of the art world since the 18th century, when they became common practice at the Royal Academy of Art in France and in Britain. The famous 19th-century French juried exhibitions often attracted entries by the thousands. The jury of 1863 rejected more than 3,000 submissions, causing such a stir that Emperor Napoleon III decreed that all of the rejected artists could show their work in an annex next to the regular exhibition space. Thus was born the first Salon des Refusés, or exhibition of rejected work. Throughout the late 19th and early 20th centuries, artists continued to participate in juried exhibitions while railing against the many limitations of this system.

So why, given all the limitations of a juried exhibition, is the Delaware Art Museum embarking on this kind of venture at this time? The answer is fairly simple: juried exhibitions, as explained in the thoughtful and well-researched essay by Anna Juliar, a Ph.D. student in

art history at the University of Delaware, are an important part of the Museum's history. As we celebrate the centenary of our founding, it seems particularly appropriate to revive a practice that was common throughout most of the life of the institution. I am particularly grateful to Margaret Winslow, the Museum's Curator of Contemporary Art, for facilitating the process with Anna's remarkable assistance. I also want to thank John Ravenal for taking on the often thankless task of choosing from the many wonderful submissions. I trust that our visitors will be the ultimate judges of whether we have succeeded in presenting an interesting and inclusive exhibition of contemporary art practices in our region.

Danielle Rice
Executive Director
Delaware Art Museum

juror's STATEMENT

One thread that ties together the works in the *Centennial Juried Exhibition* is that each appeared vital enough online to make me—and, I presumed, others—want to see it in person. The initial submissions covered a wide spectrum of abilities, media, and styles. There were established artists, emerging talents, and probably some Sunday hobbyists. There was painting, sculpture, installation art, video, drawing, photography, crafts, and objects that defied categorization. Approaches ranged from realism to abstraction, expressionism to minimalism, handmade to machine-made, and retro to cutting edge. After reviewing some 1,300 entries by nearly 450 applicants, I selected 98 works by 97 artists. Above all, I looked for *quality*, regardless of medium or style, and thus the final selection is fittingly eclectic.

My selection process involved a balance between taste and judgment. Judging an open call can't be simply a matter of promoting what one likes; in any case, exposure to new art ought to expand one's preferences. I tried to evaluate each submission on its own terms. I asked myself questions. Does the artist stretch the medium, style, or tradition in which he or she works? Is the piece special or just credible? Is the idea interesting but the execution not? Is the work troubling, intriguing, or moving? Is it commercial rather than fine art (an imprecise but still valid distinction that involves evidence of

fresh thinking, palpability of the materials or process, and resistance to quick consumption)?

How the applicants selected and sequenced their images, even though limited to just three, also affected my thinking. Do the images reinforce one another? Does each one build further interest in the work? Is it more important to show range than consistency, or vice versa? Is the work all or mostly older, suggesting that the artist is not currently active or confident in his or her recent work? Even the quality of the images had an impact, aiding, or sometimes frustrating, efforts to look more closely, and thus reflecting on the artist. Access to resumes and statements proved helpful and I was glad that these were required, thereby leveling the field. While these materials negate the concept of blind judging, they help to ensure a level of professionalism. Needless to say, no responsible juror privileges a resume over the evidence of the work. But, on occasion, the additional information is useful in confirming or contradicting a hunch.

In the end, the elements of online judging that can make for a somewhat artificial process—in which all creative effort and variation in scale, texture, and material are reduced to the homogeneity of pixels on a computer screen—also allow the process to proceed fairly and the results

to be of consequence. The final selection offers a vital cross-section of the many valid approaches to contemporary art making. In addition, it presents an exciting, varied, and thought-provoking showcase of the multifaceted talent of artists working today in the region surrounding the Delaware Art Museum.

John B. Ravenal
Sydney and Frances Lewis Family Curator
of Modern and Contemporary Art
Virginia Museum of Fine Arts



participating ARTISTS





Alzaruba

Born in 1952, lives and works in Baltimore, Maryland

A “figurative intersection of photography, sculpture, and painting,” *Blue Hopper* (2012) is part of a series that the artist began in 2003 while in Seoul, South Korea, on a Fulbright scholarship. Alzaruba gathers images of faces from print and online sources as well as from friends to create large, masklike forms that “reflect the dilemma of the human condition.”

Blue Hopper, 2012

Mixed media, 64 x 36 x 18 inches

Lent by the artist



Terry Anderson

Born in 1957, lives and works in Unionville, Pennsylvania

Inspired by the natural world, Terry Anderson skillfully renders the colors and textures of the flora and fauna she sees around her. The artist captures the awesome size of a sycamore in *The Giant* (2010), portraying it as seen from below with a mass of intertwining branches and a canopy of leaves.

The Giant, 2010

Oil on canvas, 30 x 26 inches

Lent by the artist



Delaine Barclay

Born in 1976, lives and works in Wilmington, Delaware

Delaine Barclay uses books to create installations that explore “air, shadow, light, and space.” The artist made *Into the Fold* (2011) by “upcycling,” converting unwanted books into a work of art. The materials remain easily recognizable despite their new carved, geometric forms.

Into the Fold, 2011

Books, variable dimensions

Lent by the artist



Lisa Bartolozzi

Born in 1961, lives and works in Newark, Delaware

A master technician, Lisa Bartolozzi uses the nude to explore basic aspects of humanity. In her work, “male archetypes of ‘the wise old man,’ ‘the strong man,’ ‘the fool,’ ‘the prophet,’ ‘the fallen man,’ and ‘the fallen angel’” inhabit vast, isolated landscapes. Her dark palette, dramatic lighting, and precise modeling of the human form recall the style of Renaissance and Baroque religious paintings.

Wisdom Series: Scratching in the Dirt, 2007

Oil on panel, 64 3/4 x 54 inches

Courtesy of Forum Gallery, New York, New York



Dennis Beach

Born in 1956, lives and works in Wilmington, Delaware

Dennis Beach's three-dimensional paintings reflect his dual interest in painting and sculpture. The artist creates forms that replicate repetitive shapes that he observes in nature, such as arcs of rippling water, in a way that "involves the viewer with that same sense of wonder that nature provides."

Drift #19, 2011

Plywood, acrylic, and epoxy, 118 x 80 x 4 inches

Courtesy of Schmidt-Dean Gallery, Philadelphia, Pennsylvania



Tom Bendtsen

Born in 1965, lives and works in Philadelphia, Pennsylvania

Tom Bendtsen explores the relationships between human endeavor and nature, as well as the impact of innovation on the trajectory of evolution. “By incorporating flaws or hidden contrasts into seemingly stable, confident systems,” the artist strives to represent a more realistic understanding of the human presence amid the awesome powers of the natural world.

Pomikaison, 2011

Plastic and mixed media, length 96 inches

Lent by the artist



Keith W. Bentley

Born in 1973, lives and works in Baltimore, Maryland

Cauda Equina (2007) combines the artist's interest in the macabre with pointed social criticism. Keith W. Bentley drew on Victorian funeral rites to create a memorial to the thousands of horses killed each year in rendering plants. Made over a twelve-year period, the sculpture incorporates approximately 1.4 million strands of hand-knotted horsehair, collected from more than 250 slaughtered horses, that function as a mourning veil.

Cauda Equina, 2007

Hand-knotted horsehair, fabric, resin, and foam form, 76 x 24 x 63 inches

Lent by the artist



Kevin Bielicki

Born in 1986, lives and works in Wilmington, Delaware

Kevin Bielicki explores nature's ability to adapt to the constraints of human existence. The artist typically combines forms of wood found in nature—vines, roots, and branches—with industrial materials such as concrete, steel, fiberglass, and epoxy resin. The resulting sculptures, like *Rings* (2011), are meant to “mark time” and capture “the three-dimensionality of space.”

Rings, 2011

Wood and fiberglass, 96 x 84 x 60 inches

Lent by the artist



Brookes Britcher and Bryan Patrick Rice

Born in 1982 and 1984, live and work in Philadelphia, Pennsylvania

Inspired by a mutual love of baseball, Brookes Britcher and Bryan Patrick Rice have been developing exhibitions and creating works of art collaboratively since 2010. *The son is up (Young Ulysses first encounters the Cyclops)* (2012) emerged from the artists' ongoing investigation of Eli Whittaker, "a fictitious semi-professional baseball player from Easton, Pennsylvania." The entire series of installations and exhibitions, *A Certain Slant of Light* (2012–ongoing), "seeks to find universal experience between game, life, and folklore."

The son is up (Young Ulysses first encounters the Cyclops), 2012

Mixed media, 96 x 96 x 36 inches

Lent by the artists



Moe Brooker

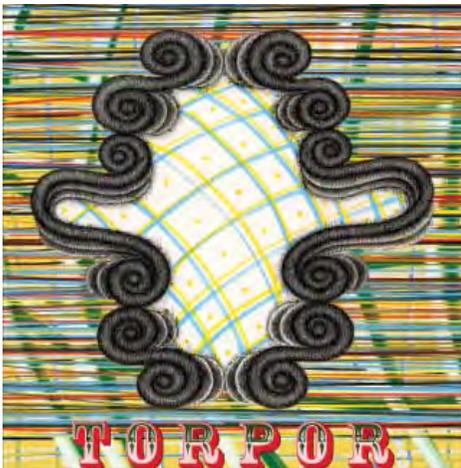
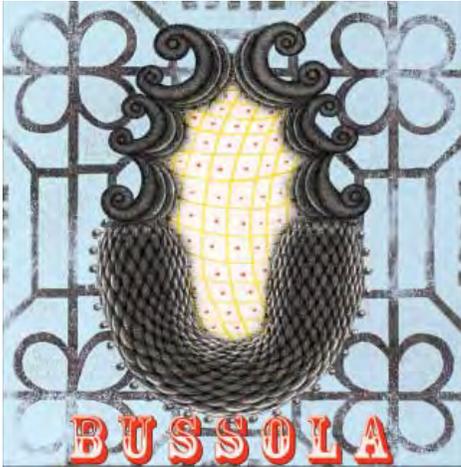
Born in 1940, lives and works in Philadelphia, Pennsylvania

The title *Listen With Your Eyes* (2009) alludes to Moe Brooker's use of painting to explore spirituality and music. The artist investigates the spontaneous possibilities of the medium using a style inspired by the improvisational nature of jazz. For Brooker, "painting is a metaphor about the rhythmic patterns and emotional layers, surfaces of the human spirit."

Listen With Your Eyes, 2009

Oil, oil stick, and encaustic on canvas, 62 x 72 inches

Lent by the artist



Ellen Burchenal

Born in 1956, lives and works in Baltimore, Maryland

For the past fifteen years, Ellen Burchenal has spent summers teaching in southern Italy, an experience that has greatly influenced her compositions. The artist borrows imagery from “volcanoes, cartoons, clouds, body armor, Roman frescoes, and Baroque ornament” for her highly ornate prints. *Bussola* (2012) is named for the Italian word for “compass.” The lively composition *Torpor* (2012) seems to contrast with its title, which refers to a state of apathy or lethargy.

Bussola, 2012

Inkjet print on paper, 7 1/2 x 7 1/2 inches

Lent by the artist

Torpor, 2012

Inkjet print on paper, 7 1/2 x 7 1/2 inches

Lent by the artist



Paula Camenzind

Born in 1950, lives and works in Newark, Delaware

A member of the artist association Delaware By Hand, Paula Camenzind draws on an interest in China's Tang dynasty (618–906) for her ceramics. She achieves intricate, crater-like surfaces through multiple firings, applying layers of glazes and metallic compounds between each round. The artist cites everything from “water and gas puddles at the filling station, to such natural forms as volcanic lava, shells, sea glass, and coral” as inspirations for the surface decoration of her forms.

Crater Bulbous Vase, 2010

Porcelain, crater glaze, and luster, 7 x 8 inches

Lent by Lloyd Abrams



Anne Canfield

Born in 1976, lives and works in Philadelphia, Pennsylvania

Anne Canfield juxtaposes fantastic characters with realistic settings to explore the intersection between real and imaginary worlds, as well as “personal history, daily experience, travel, and daydreams.” What results are intimate paintings like *The Tourist* (2011) that illustrate a kind of personal mythology.

The Tourist, 2011

Oil on panel, 12 x 12 inches

Courtesy of Seraphin Gallery, Philadelphia, Pennsylvania



Giovanni Casadei

Born in 1956, lives and works in Philadelphia, Pennsylvania

Inspired by the impressionistic quality of light, *Ocean City NJ, Humid Afternoon* (2007) captures the heat and haziness of a summer afternoon on the beach. Giovanni Casadei uses atmospheric perspective to make elements in the background appear far away, and explores the power of light to “deconstruct objects” hinted at by dabs of paint on the surface of the work.

Ocean City NJ, Humid Afternoon, 2007

Oil on panel, 9 x 14 inches

Lent by the artist



Carolyn Case

Born in 1969, lives and works in Baltimore, Maryland

Carolyn Case's paintings are influenced by the artistic forms and styles she has encountered during her travels to Japan, Iran, and India. She creates architectural forms on the canvas by cross-layering patterns of painted and sanded brushstrokes and drips; in this way, she organizes the painting "as if it describes a shrine or ancient ruin."

123 Magic, 2012

Oil on panel, 24 x 22 inches

Lent by the artist



Jessica Anne Clark

Born in 1980, lives and works in Philadelphia, Pennsylvania

Jessica Anne Clark creates what she calls “staged worlds”—surreal landscapes populated by human and animal inhabitants. Born into a theatrical family, the artist explains that her drawings and paintings are “flush with theatrics, rife with characters in search of a narrative.” The images intentionally deny a specific plot, allowing viewers the freedom of interpretation.

Never Trust a Talking Fish, 2009

Graphite on paper, 20 x 36 inches

Lent by the artist



David Clarke

Born in 1953, lives and works in Wilmington, Delaware

Woods on Shellpot Creek (2012) depicts a small patch of forest straddling Shellpot Creek, a tributary of the Delaware River in northeast New Castle County. Having transitioned from traditional to digital photography in the early 2000s, David Clarke used the latter medium to both capture and process the image. The artist explains that he uses “color to impart drama and depth,” here juxtaposing the warm hues of dense branches and undergrowth in the foreground with glimpses of a pale winter sky in the background.

Woods on Shellpot Creek, 2012

Archival pigment print, 9 1/2 x 13 1/2 inches

Lent by the artist



Bryan Cohen

Born in 1971, lives and works in Wilmington, Delaware

Bryan Cohen's recent paintings are "inspired by contrast in form, color, and/or texture." The artist explains, "In *Sycamore* (2011) contrast lies within the surface of the tree; with the ragged and rough, earth-toned patches of bark clung to the smooth pale skin underneath," which, set against a cool blue sky, accentuates the outlines of the forms.

Sycamore, 2011

Acrylic on canvas, 40 x 30 inches

Lent by the artist



Renee Cortese

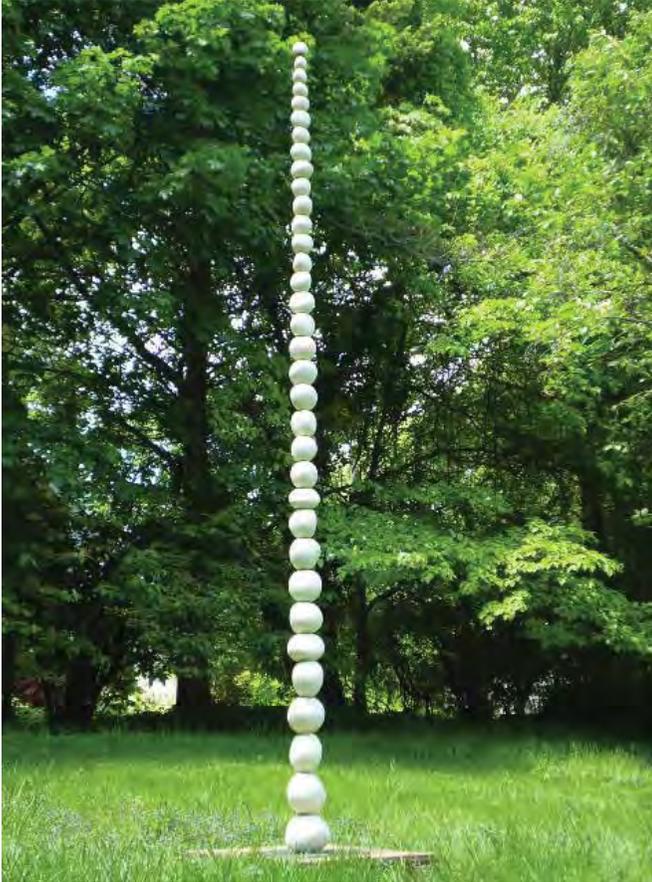
Born in 1973, lives and works in Philadelphia, Pennsylvania

Renee Cortese draws on her experience as a documentary street photographer for her video works, which often take place in domestic interiors. Through these pieces she attempts “to understand the purpose of fiction in our lives by creating emotionally charged short narratives.” The echoed voices and grainy quality of *You're Not a Rabbit* (2010) emulate the haziness of sometimes fictitious memories.

You're Not a Rabbit, 2010

Video, 1 minute 33 seconds

Lent by the artist



John Costanza

Born in 1924, lives and works in Bryn Mawr, Pennsylvania

Painter and ceramicist John Costanza builds indoor and outdoor sculptures influenced by the modernist tradition. Stacking spheres, cubes, and discs to create eighteen- to twenty-foot columns, the previously self-defined “purist” has recently begun to experiment with textured surfaces and various finishes for his abstract, geometric forms.

P5200122 ahhhhhhhhhh! #1, 2010

Ceramic, 144 x 10 inches

Lent by the artist



Morgan Craig

Lives and works in Philadelphia, Pennsylvania

Morgan Craig explores the influence of architecture on culture and identity. The artist is particularly interested in the abandoned industrial structures “so often...dismissed as symbols of failure, danger, and/or obsolescence.” He urges viewers to instead acknowledge these vestiges of industry as a means to better understand society.

The Promise We Are Given, Leads To The Burden We Become, 2010

Oil on linen, 51 x 67 inches

Lent by the artist



Dana Crossan

Born in 1979, lives and works in Wilmington, Delaware, and Brooklyn, New York

Rooted in the abstract expressionist tradition, Dana Crossan uses bold mark making and automatic writing to create densely layered paintings. The artist relates her palette and gestures to past incidents and various emotional states, explaining, “My work is a direct reflection of my own experiences, a visual trace of my inner life.”

Was that a lollypop?, 2012

Acrylic and mixed media on canvas, 60 x 36 inches

Lent by the artist



Brent Crothers

Born in 1955, lives and works in Bel Air, Maryland

For Brent Crothers, “to wrestle, beat, rip, stack, bend, wrap, tie, bind, burn, hang, pile, cut, chisel, nail, solder, weave, bolt, drill, and grind materials” offers a means to explore the world around him. *Helped Me With The Fall* (2009) is part of a series of works begun in the early 1990s in which the artist chisels away sections of cedar trees, exposing the heartwood in some areas. Produced through a time-consuming and meditative process, some sculptures can take up to ten years to complete.

Helped Me With The Fall, 2009

Wood, 84 x 48 x 24 inches

Lent by the artist



Tim Eads

Born in 1976, lives and works in Philadelphia, Pennsylvania

Viewer interaction is one of many ways in which Tim Eads challenges notions and expectations in contemporary art. In *Home on the Range* (2012), he uses humor and aesthetic and formal elements such as bright color fields and architectural space to “question the seriousness of the work.”

Home on the Range, 2012

Mixed media, 120 x 48 x 108 inches

Lent by the West Collection, Oaks, Pennsylvania



Christopher Feiro

Born in 1975, lives and works in Philadelphia, Pennsylvania

Christopher Feiro works from close observation to create highly realistic paintings. After relocating to a 19th-century row home in Philadelphia, Feiro turned to the house for subject matter. Using a two-fold method of investigating both the physical space and the captured image, the artist hopes that “in the end the paintings and drawings reflect the connection I have made to the subject through the process of observation.”

Light Bulb, 2011

Oil on muslin on board, 12 x 16 inches

Lent by the artist



Alida Fish

Born in 1944, lives and works in Wilmington, Delaware

Flowers in Landscape: Three Lilies (2003) is one of a series of photographs of plants in the landscape. By contrasting the forms of the flowers against a dramatic, cloudy sky, “the pictures become imaginative musings rather than documentary facts,” thereby challenging expectations of representational truth from the camera. Alida Fish created a hazy quality by painting the print with toning solution and allowing photographic developer to leave marks on the surface of the image.

Flowers in Landscape: Three Lilies, 2003

Selectively toned (black and white) gelatin silver print, 20 x 16 inches

Courtesy of Schmidt-Dean Gallery, Philadelphia, Pennsylvania



Steven Ford

Born in 1964, lives and works in Philadelphia, Pennsylvania

Trained in painting and printmaking, Steven Ford has been making abstract jewelry with fellow artist David Forlano for the past twenty-two years. This practice has influenced Ford's prints, lending them a strong graphic quality. Composed of horizontal, vertical, and diagonal lines, *SF110518D* (2011) bears a remarkable resemblance to a woven textile.

SF110518D, 2011

Relief print and chine collé on paper, 44 x 30 inches

Courtesy of Dolan/Maxwell Gallery, Philadelphia, Pennsylvania



Richard Gabriele

Born in 1982, lives and works in Langhorne, Pennsylvania

Richard Gabriele's paintings "can be seen as images of self-discovery reflecting such archetypal themes as duality, unity, and metamorphosis." The title of *Ahab's Dream* (2010) refers to Captain Ahab, the man determined to kill the white sperm whale in Herman Melville's classic 1851 novel, *Moby-Dick*. Though the captain attempts to fatally wound Moby-Dick—as depicted in the image—the whale ultimately drags Ahab into the sea to his death.

Ahab's Dream, 2010

Watercolor and egg tempera on handmade paper, 10 1/2 x 16 1/2 inches

Lent by the artist



Kiki Gaffney

Born in 1971, lives and works in Philadelphia, Pennsylvania

Interested in the ubiquitous patterns found in everyday life—maps, wallpaper, street grids—and in nature, Kiki Gaffney juxtaposes ornamental decoration with organic forms in her work. Her aim is “to highlight the beauty of configuration and decoration, to create space for contemplation”; the circuitous lines in *Gold Pattern with Vines* (2011) afford passages on which the viewer can meditate.

Gold Pattern with Vines, 2011

Acrylic, graphite, and collage on paper, 36 x 66 inches

Courtesy of Pentimenti Gallery, Philadelphia, Pennsylvania



Bruce Garrity

Born in 1957, lives and works in Penns Grove, New Jersey

Bruce Garrity uses “the woodland interior as a site for events that stem from memories of experiences as a child, an adolescent, and an adult.” Through amalgamations of images of objects such as sculpture busts, birds, and the roots of a tree, paintings such as *Terra Cotta Headrest* (2010) visually represent the nature of memories and illustrate the “uncanny aspects of these moments.”

Terra Cotta Headrest, 2010

Oil on canvas, 36 x 34 inches

Lent by the artist



DURING BREAK NO CHASING IN THE CLASSROOM, AND NO CLIMBING ON DESKS AND CHAIRS.
DON'T PLAY DANGEROUS GAMES, KEEP YOUR CLASSROOM CLEAN.

Judy Gelles

Born in 1944, lives and works in Philadelphia, Pennsylvania

Judy Gelles combines text and images to create observations of culture. *Keep Your Classroom Clean* (2011) is part of *4th Grade*, a series that chronicles the lives of children in diverse communities in the United States and abroad. This photograph was taken at the Dong Fang Hong School in Beijing, China; school rule #5, the title of the work, appears in the background.

Keep Your Classroom Clean, 2011

Archival inkjet print on paper mounted on Plexiglas, 24 x 18 inches

Courtesy of Pentimenti Gallery, Philadelphia, Pennsylvania



Daniel Gerwin

Born in 1968, lives and works in Philadelphia, Pennsylvania

Daniel Gerwin's art "alludes to or directly incorporates elements of dwellings, including paintings made on salvaged joists, dresser drawers, and mirrors." *If not for you* (2011) combines trompe l'oeil ("fool the eye") painting with a found mirror. The artist's mirror paintings are rooted in the Jewish tradition of covering a mirror, often with fabric, during the mourning period of shivah. Portions of the mirror are left exposed so that "one can only peer between the painted areas to get a glimpse of what lies beyond."

If not for you, 2011

Acrylic on found mirror, 28 x 35 inches

Lent by the artist



Helen Glazer

Born in 1955, lives and works in Owings Mills, Maryland

Cloud Canyons 2 (2010) captures the swirling, ephemeral nature of clouds—the “textured, three-dimensional forms arising from complex rhythms of flowing currents of air.” Helen Glazer hand-colors her photographs with pastel pencils to enhance their tonal range and abstract the natural phenomena the camera depicts into form and color.

Cloud Canyons 2, 2010

Archival pigment print on paper hand-colored with pastels, 40 x 27 3/4 inches

Lent by the artist



Walt Goettman

Born in 1952, lives and works in Lenni, Pennsylvania

Walt Goettman uses one of the oldest photomechanical methods for creating photographs—the photogravure. Developed in the mid-19th century, the photogravure is transferred onto a copper plate from which a print can be pulled. The resulting work captures the velvety rich tones of the image. Goettman uses this technique to explore “metaphysical questions of confluent aspects of documentation and abstraction, the universal and the specific, the discursive and the intuitive, the empirical and the transcendental, the metonym and the metaphor.”

Untitled, from the sequence *Beneath these Skies*, 2003

Copperplate photogravure, 9 x 9 inches

Lent by the artist



Wendy Ellen Wilkinson Gordon

Born in 1959, lives and works in Lambertville, New Jersey

Wendy Ellen Wilkinson Gordon's sculptures investigate underlying structures found in nature—the cells of a honeycomb, the spirals in a shell, or the veins in a leaf. Through the proliferation of these elementary forms—both in nature and in the artist's work—the whole is strengthened, thereby ensuring its continued existence. The artist muses, "Survival is life's most basic instinct, and I am interested in exploring how it is achieved."

Venation (Rubber), 2011

Silver-soldered brass rod and rubber, 96 x 72 x 12 inches

Lent by the artist



Gregory Gorrell

Born in 1960, lives and works in Kennett Square, Pennsylvania

In *Laborious* (2011), Gregory Gorrell investigates the complexities of marriage through a pair of ornate chairs. The plastic sheeting covering the canvas is a protective layer as well as the support on which the “blemishes and scars that ultimately create the beauty of a marriage” are made manifest. The artist hopes to “intrigue the viewer with ample visual elements” to further consider this traditional institution.

Laborious, 2011

Mixed media, 73 x 44 inches

Lent by the artist



Yikui Gu

Born in 1983, lives and works in Philadelphia, Pennsylvania

Yikui Gu embraces the narrow spaces between opposing ideas: “logic/absurdity, honesty/subversion, and design/chance.” *You all look alike* (2009) presents an image of actor and martial artist Bruce Lee in a grid, addressing people’s sometimes poor ability to recognize the faces of those from other racial groups.

You all look alike, 2009

Twenty-one acrylic-on-LaserJet prints on paper, each 5 x 3 inches

Lent by the artist



Paul Hamanaka

Lives and works in Philadelphia, Pennsylvania

Paul Hamanaka uses a found door as a symbol of both the strength and fragility of human endeavor. The spirit-like figure in the center of the work appears to hover between existence and disappearance. The piece combines painting and sculpture in a trompe l'oeil (“fool the eye”) composition.

Letter, 2011

Oil on Masonite with broken door, 69 x 33 x 10 inches

Lent by the artist



Marilyn Holsing

Born in 1946, lives and works in Merion, Pennsylvania

Tongue Holders (2011) is part of Marilyn Holsing's *Young Marie* series (2007–ongoing), which presents a fictionalized account of the life of the young Marie Antoinette. Inspired by a visit to Versailles and fascinated by the queen's "dabbling in agrarian life," the artist depicts the figures in rural settings and modern dress. This work on paper captures ladies-in-waiting from Marie Antoinette's court with minute brushstrokes that mimic embroidery.

Tongue Holders, 2011

Flashe and acrylic on paper, 25 1/2 x 20 3/4 inches

Lent by the artist, courtesy of Gallery Joe, Philadelphia, Pennsylvania



Miguel Antonio Horn

Born in 1983, lives and works in Philadelphia, Pennsylvania

Miguel Antonio Horn studied painting before shifting to figurative sculpture. The artist investigates “the conflict of deteriorating traditions and Western ideals of beauty, questioning the validity of their value in today’s society.” What results are somber images of the human form countered by the visual and physical weight of wood and bronze components.

Consentido/Sin Sentido, 2011

Bronze, teak, oak, steel, and gold leaf, 72 x 72 x 24 inches

Lent by the artist



Nathan Horton

Born in 1961, lives and works in Wilmington, Delaware

Nathan Horton captures the flora, fauna, and architectural structures of the Northeast with the stated objective of presenting “an evocative case for the subject.” This haunting black-and-white image of a dilapidated building juxtaposes the starkness of the structure with bright orange construction fencing.

This Toy House, 2009

Archival pigment print, 16 x 20 inches

Lent by the artist



Joseph Eduardo Iacona

Born in 1987, lives and works in Philadelphia, Pennsylvania

Joseph Eduardo Iacona creates a “visualization of natural laws and forces” through abstract figuration. Initially influenced by German Expressionism—including the palette and mark making of Vasily Kandinsky (1866–1944)—the artist later studied Indian miniatures and Islamic art. With a low horizon and swirling forms in the sky, *Death on the Horizon* (2011) is a meditation on the emotive quality of form and color and the organization of space on a two-dimensional surface.

Death on the Horizon, 2011

Oil on canvas, 36 x 48 inches

Lent by the artist



Julie Jankowski

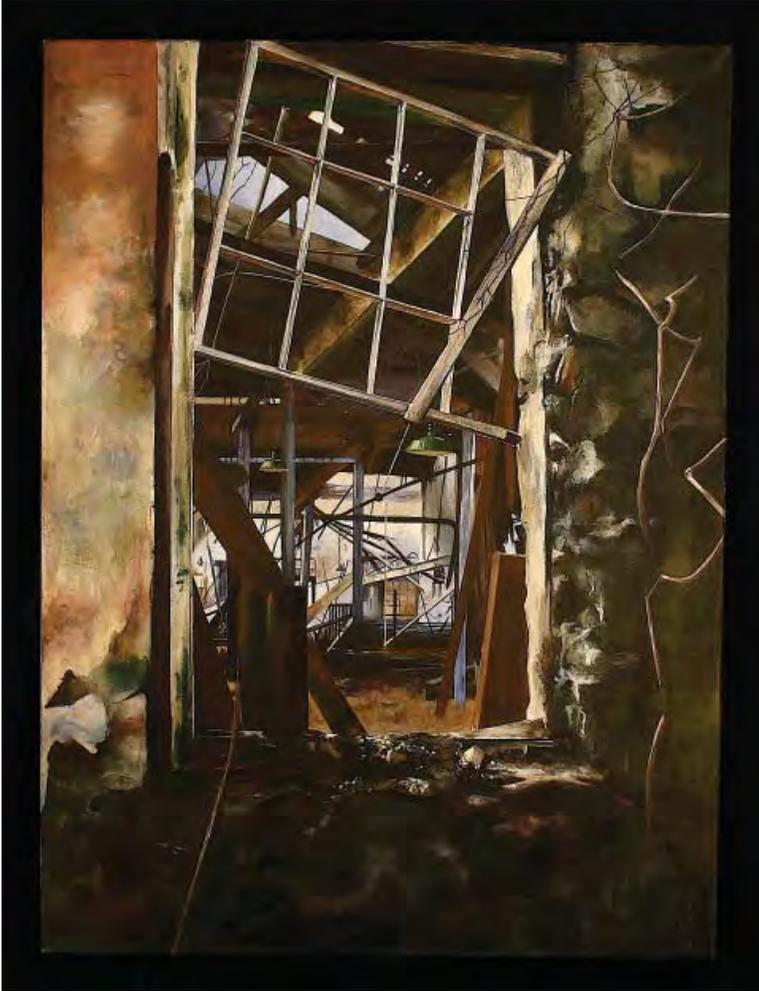
Born in 1955, lives and works in Baltimore, Maryland

Blackout, 23:15 EST 14 Aug. 2003 (2006) presents a satellite image of a blackout that affected the northeastern and midwestern United States as well as Ontario, Canada, on August 14, 2003. Intrigued by the prevalence of satellite imagery in contemporary culture, Julie Jankowski “addresses contemporary experience of connection, location, and the systems that define these within a technology-driven culture.” She is also interested in the places “where sites of spectacle converge with human strategies to control, progress, and develop commerce.”

Blackout, 23:15 EST 14 Aug. 2003, 2006

Oil on canvas, 48 x 60 inches

Lent by the artist



Robert Jenkins

Born in 1987, lives and works in Honeybrook, Pennsylvania

Enticed by “No Trespassing” signs, Robert Jenkins uses his artwork to explore the “rotted wood, broken cement, rusted machinery, and shattered glass” that he encounters in the decaying structures of abandoned buildings. The artist aims to capture the realism of these scenes and create a “documentation of the death of a structure, and a sense of presence for the viewer of these works.”

Glimpse Inside, 2009

Oil and acrylic on canvas, 32 x 24 inches

Lent by the artist



Kelsey Halliday Johnson

Born in 1986, lives and works in Philadelphia, Pennsylvania

In her series *Not a just image, just an image* (2011), Kelsey Halliday Johnson questions the verisimilitude of photographic images. The artist employs Aerochrome color-reversal infrared transparency film—traditionally used for forest surveys—to record healthy, deciduous foliage as magenta, and dying or dead leaves as dark red, green, or yellow. Often photographing along roads and highways, Johnson captures the point “where life and death in the vegetation is perhaps a more subtle product of the man-altered landscape.”

Agave Caymanensis, 2011

Archival pigment print, 30 x 37 inches

Lent by the artist



Michael Kahn

Born in 1960, lives and works in Coatesville, Pennsylvania

Equating the camera with a mirror, Michael Kahn seeks to capture moments frozen in time, the “natural event as it unfolds.” The artist is inspired by natural phenomena—the rushing of the Brandywine River or the rustling of sycamore leaves—and considers himself an observer of, or perhaps conduit for, these experiences within the landscape.

Brandywine River, 1988/2007

Archival pigment print from the black-and-white film negative, 37 x 48 inches

Lent by the artist



Michael Kalmbach

Born in 1980, lives and works in Newark, Delaware

Michael Kalmbach's technique derives from the 19th-century style of Pointillism, marked by a repetitive application of dots of paint and exemplified by the work of such artists as Georges Seurat (1859–1891). He explains, "The act of painting, and the meditative experience of confronting the end product, transports me to a state where I can reflect on the series of contingencies that have brought me to this point in history, and to this particular language."

Political Climates: Delaware, 2011

Acrylic on Dura-Lar wrapped over sequin fabric, 46 x 32 inches

Lent by the artist



William Kendzierski

Born in 1963, lives and works in Oaklyn, New Jersey

An interest in the human form inspired William Kendzierski to use life casting to create the hyperrealistic sculpture *Gynoid* (2011), or female robot. The artist intended the work to attain the quality of a “three-dimensional photograph,” and used human hair and other nontraditional materials like resin and silicone to achieve this desired effect.

Gynoid, 2011

Resin, silicone, oils, and human hair, 12 x 7 x 6 inches

Lent by the artist



Philip Koch

Born in 1948, lives and works in Baltimore, Maryland

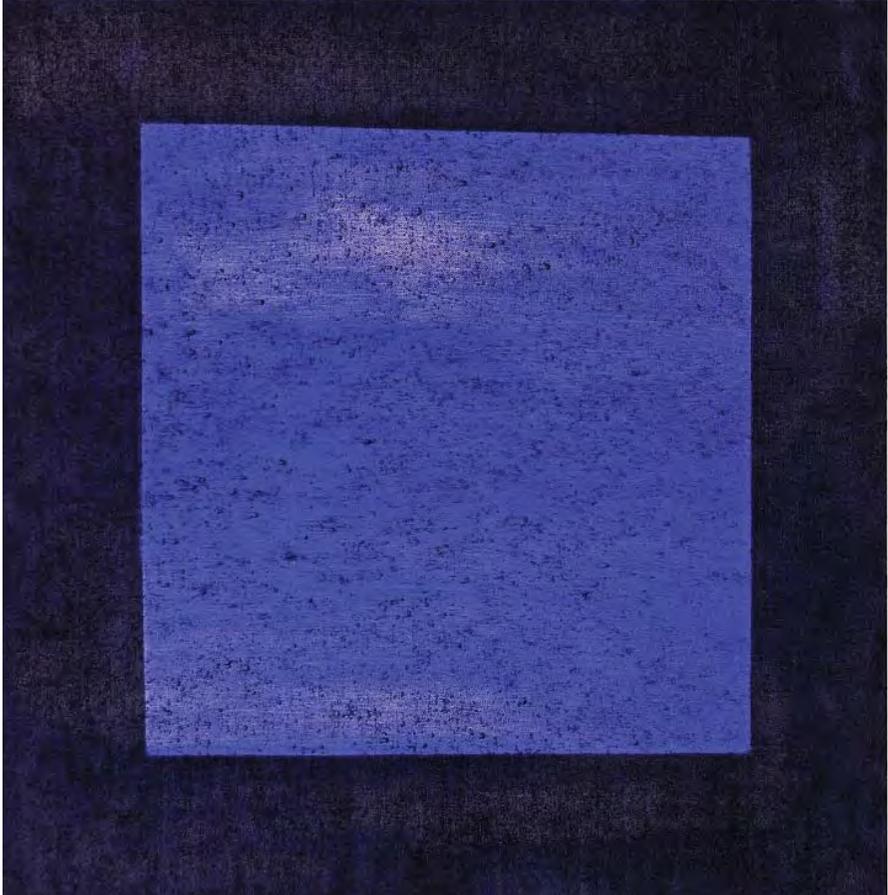
Influenced by painter Edward Hopper (1882–1967), Philip Koch turned from an early interest in abstract painting to realism. The artist embraces the method of plein air, or outdoor, painting to capture the landscapes of the Hudson Valley and New England.

The Song of All Days (2008) presents a panorama of lush foliage and a luminous sky at sunset.

The Song of All Days, 2008

Oil on panel, 36 x 72 inches

Lent by the artist



Kocot and Hatton

Born in 1944 and 1946, live and work in Philadelphia, Pennsylvania

Interested in “the between,” husband-and-wife team Kocot and Hatton work during waking hours and in the “hypnopompic studio,” the state between sleeping and waking. The artists used this practice to create *The Color of Blue Series* (2008–ongoing), in which they explore not only their own consciousness, but also the representation of blue “through both pattern (the code) and through retinal perception (the pigment).”

Untitled (The Color of Blue Series, sd160ct08), 2008

Oil paint and oil stick on linen, 24 x 24 inches

Lent by the artists, courtesy of Larry Becker Contemporary Art, Philadelphia, Pennsylvania



Jane Koester

Born in 1946, lives and works in Wilmington, Delaware

Jane Koester achieved the highlights on the sand dunes in *Outerbanks* (2010) using a portable LED panel, with which the artist “paints” light onto landscapes that she photographs in the dark. The resulting images seem to depict surreal moments frozen between day and night.

Outerbanks, 2010

Archival pigment print, 13 x 19 inches

Lent by the artist



Mary Ann Krutsick

Born in 1946, lives and works in Philadelphia, Pennsylvania

Long interested in nature and the landscape surrounding her rural Pennsylvania farm, Mary Ann Krutsick recently turned her attention to water, layering glazes to replicate its blue hues and glass-like surface. Her newly gestural marks produce “textural, abstract, and subjective tracts through the fields of aquatic form.”

Clearing Storm, 2010

Oil on canvas, 50 x 67 inches

Lent by the artist



Laura Ledbetter

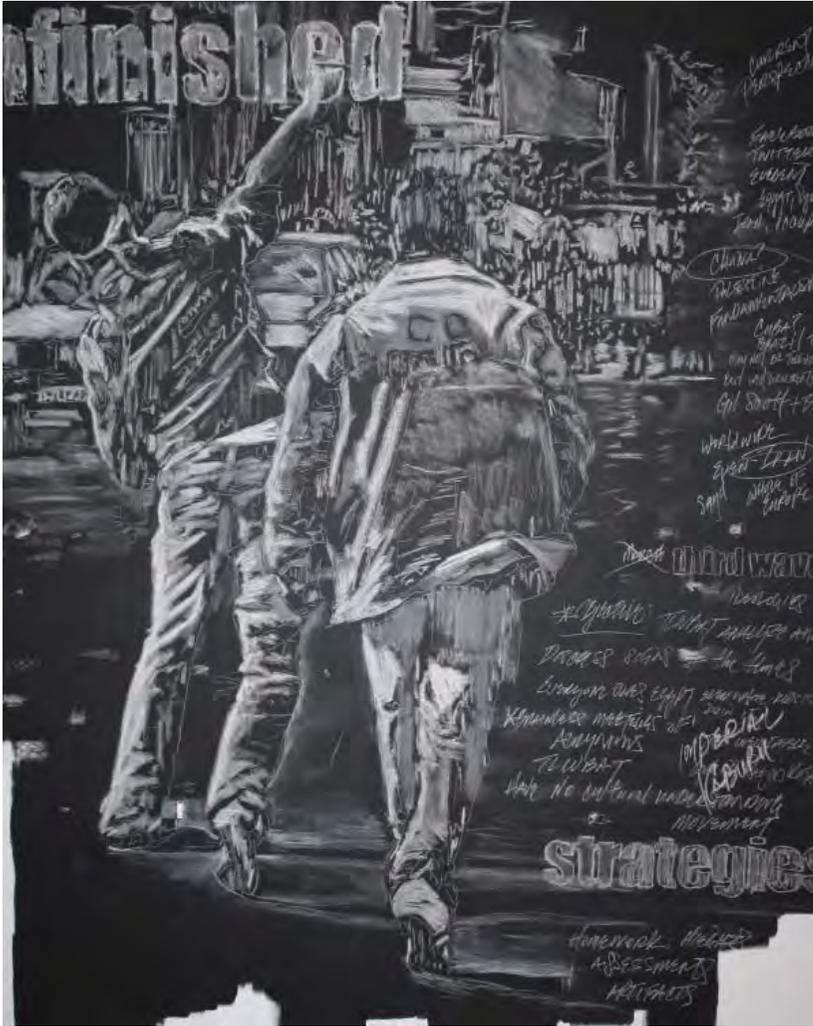
Born in 1976, lives and works in Philadelphia, Pennsylvania

Laura Ledbetter investigates the vulnerabilities of the human race as exemplified by recent political and economic fiascos. In her drawings—which incorporate graphite, cut paper, and thread—human figures are dwarfed by nature and personify both positive and negative states, as well as characteristics such as “worry, contemplation, generosity, self-absorption, ignorance, and bliss.”

Kristian and Kathleen, 2011

Cut paper, thread, and graphite on rag paper, 27 3/4 x 39 1/4 inches

Lent by the artist



JC Lenochan

Born in 1970, lives and works in Orange, New Jersey

Through pairings of images and text, JC Lenochan examines the “social condition as it relates to identity, race, and class.” Focusing on the effects of mass media on these issues, the artist strives to create a place for dialogue that will help develop a better understanding of the spread of “misinformation/cultural bias as a global pandemic.”

unfinished business “it may not be televised,” 2012

Chalk on canvas, 60 x 48 inches

Lent by the artist



Nicole Lenzi

Born in 1973, lives and works in Baltimore, Maryland

Using ordinary construction materials such as tiles, shelves, and molding, Nicole Lenzi creates installations, or “spatial drawings,” based on the tenets of Taoism. As the artist explains, “Rounded feminine curves invite unrestricted movement while upright masculine edges cause abrupt stops.” Works from the *Conglomerate* series (2007–ongoing) occupy a space between drawing, sculpture, and architecture; the elements “interact in continually changing states of tension and flow.”

Conglomerate No. 10, 2010

Shelving units, moldings, tape, acrylic, and tiles, 32 x 37 x 32 inches

Lent by the artist



E. George Lorio

Born in 1950, lives and works in Dover, Delaware

E. George Lorio is deeply influenced by having been born and raised in New Orleans, “a place of extremes: beauty and decay, religion and ritual, custom and iconoclasm.” His recent work draws its subject from the ten years he spent in Rio Grande Valley, at the southern tip of Texas, and comments on the Mexican drug cartel. *Decapitated Muse* (2010) bears a striking resemblance to *Sleeping Muse* (1910) by modernist sculptor Constantin Brancusi (1876–1957), but presents instead the decapitated head of a male figure.

Decapitated Muse, 2010

Painted wood, 10 1/4 x 12 x 12 inches

Lent by the artist



Donna D. Lovely

Born in 1964, lives and works in Newtown, Pennsylvania

Donna D. Lovely studied drawing and painting before switching her focus to photography. She is interested in the emotive quality of images and seeks to create a sense of the surreal, as exemplified by the juxtaposition of serenity and eeriness in *Foggy Trees Reflection* (2011).

Foggy Trees Reflection, 2011

Archival pigment print, 16 x 20 inches

Lent by the artist



Sandi Neiman Lovitz

Born in 1947, lives and works in Havertown, Pennsylvania

Fascinated by color, Sandi Neiman Lovitz creates energetic canvases filled with a range of hues. She works in an additive fashion, combining gestural brushwork with versatile mark making using a variety of tools that offer innumerable possibilities; each layer is inherently influenced by the next. Lovitz aims to create balanced images that underscore the visual sensations produced by the juxtaposition of different colors.

Glory of The Climb, 2012

Mixed media on canvas, 29 x 29 inches

Lent by the artist



Linling Lu

Born in 1983, lives and works in Baltimore, Maryland

Linling Lu's *One Hundred Melodies of Solitude* series (2010–ongoing) focuses on essential elements of art, such as color and form. The artist concentrates on the circle—perhaps the most basic geometric shape—and explores the subtle movement produced by concentric bands of color. As Lu explains, “Circles inspired by one hundred melodies of solitude as a reunion of today and yesterday awaken ancient spirituality.”

One Hundred Melodies of Solitude, Installation III: Lilac, 2011

Acrylic on linen, 88 7/8 x 46 inches

Collection of Leslie Westreich



Ken Mabrey

Born in 1954, lives and works in Wilmington, Delaware

The Best Taxi in Tokyo (2009) is part of a group of paintings entitled *Farm Series* (1999–ongoing) in which Ken Mabrey illustrates vibrant childhood memories of his Delaware family farm, The Pines, which was sold in the 1990s. This scene depicts the artist's father driving a Mercedes-Benz "into that bright 1960s future."

The Best Taxi in Tokyo, 2009

Oil on linen, 38 x 56 inches

Lent by the artist



Susan Maguire

Born in 1964, lives and works in Newark, Delaware

In her recent work, Susan Maguire investigates “perceptions of beauty, androgyny, mistranslations, and odd or mismatched pairings.” The figure in *Eve* (2010) is derived from a reproduction of German Renaissance painter Albrecht Dürer’s 1507 painting of the same title. The artist hand-manipulated the image—elongating and multiplying the legs of the Old Testament character—to create an unexpected representation of the female body.

Eve, 2010

Gel medium transfer on board, 13 1/2 x 11 inches

Lent by the artist



Roger Matsumoto

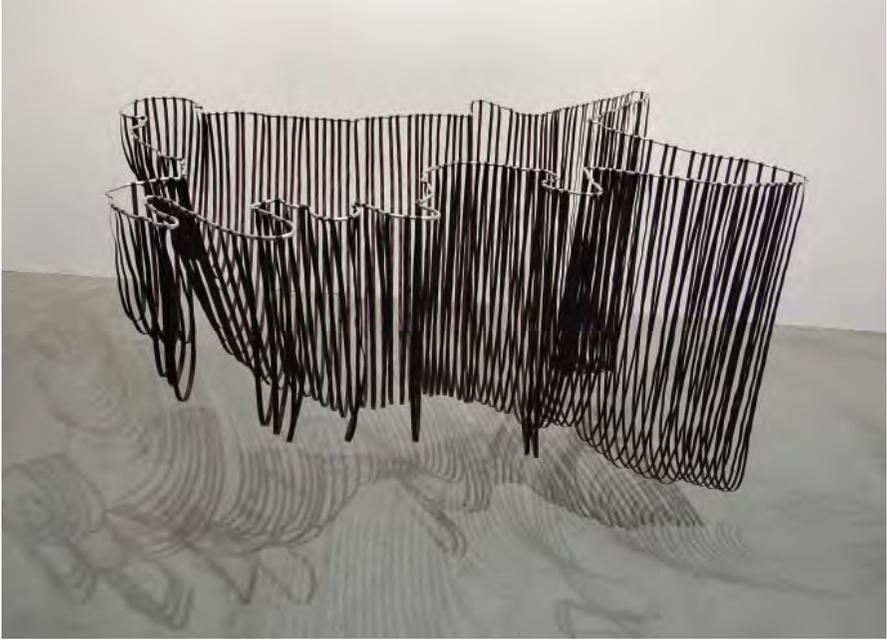
Born in 1952, lives and works in Newark, Delaware

Using traditional photographic processes and brushwork, Roger Matsumoto has created a unique form of printmaking that generates what he calls “palladium monoprints.” Here the artist has doubled the image with palladium sensitizer, replicating the seed case of the biennial plant commonly known as honesty or lunaria. This method gives Matsumoto the ability “to transform the object in the palladium print into almost anything else,” as he is “no longer limited by ‘what the object is.’”

11-110, 2008

Palladium monoprint, 16 x 20 inches

Lent by the artist



David Meyer

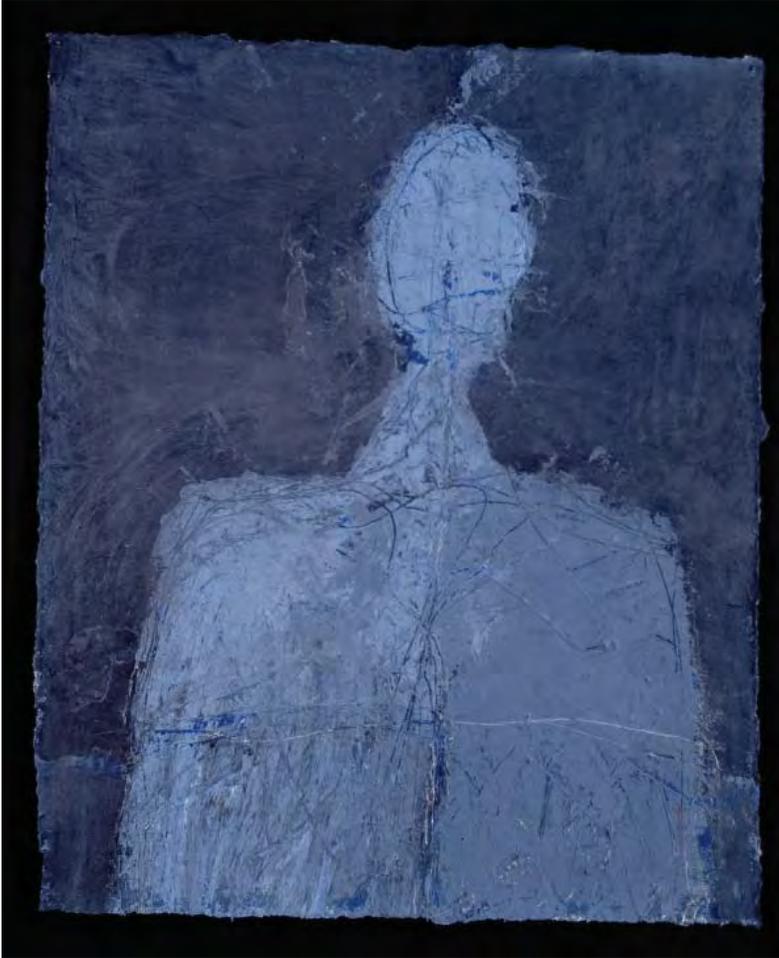
Born in 1963, lives and works in Newark, Delaware

David Meyer's sculptures underscore the tension between what is seen and what is perceived. The outline of *Air into breath, 3* (2011) is derived from a photographic image that has been distorted to create a new form only vaguely reminiscent of its source. As the artist explains, "Subject matter can shift from one thought to another and only becomes real when we believe it, like a ghost." It is that moment of recognition or comprehension that Meyer elicits in his sculptures.

Air into breath, 3, 2011

Aluminum and ribbon, 39 x 63 x 68 inches

Lent by the artist



Sandra Milner

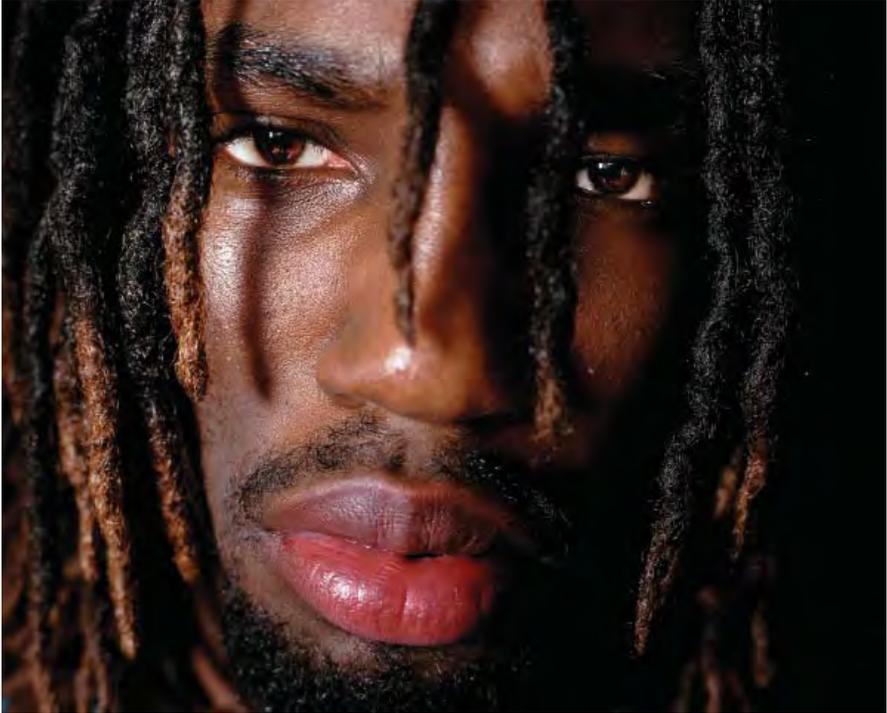
Lives and works in Philadelphia, Pennsylvania

Exploring notions of psychology, Sandra Milner's "silent *Portraits* comment on the fractured isolation of contemporary life in Western culture." The artist's seemingly monochromatic images are in fact composed of many layers of color, an illusion that Milner relates to the modern tendency to conceal one's persona. "Juxtapositions and kinship between 'the seen' and 'the unseen'" form a strong undercurrent in this series of paintings.

L P Blue, 2006

Flashe, kaolin, and mason stains on Rives BFK white paper, 38 x 33 3/4 inches

Lent by the artist



Peter Miraglia

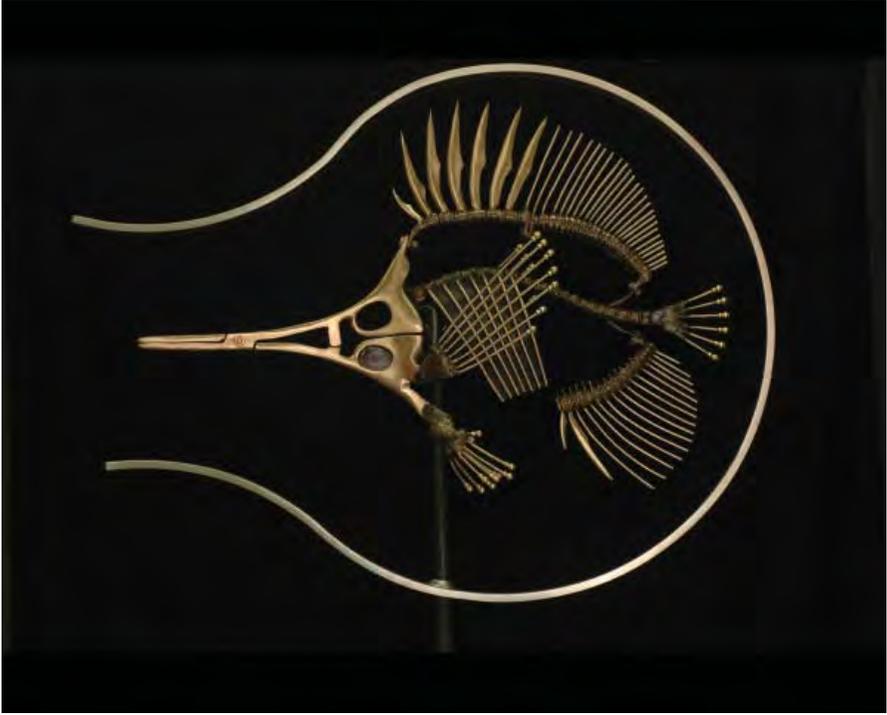
Born in 1953, lives and works in Philadelphia, Pennsylvania

Peter Miraglia aims to portray “the narrative of the heart and mind” of his sitters, using tight framing to establish intimate connections between viewer and subject. Described by the artist as “psychological theater,” his most recent series, *Portraits* (2009–ongoing), depicts dramatic moments of heightened emotions that can be interpreted through facial expressions. Ultimately Miraglia’s goal is “to create a body of work that will be eloquent, haunting, and compassionate...portraits alive and breathing in their humanity.”

Keith, 2011

Archival pigment print, 16 x 20 inches

Lent by the artist



Bill Moore

Born in 1934, lives and works in Silver Spring, Maryland

Inspired by his technical background and the physiology of birds, fish, and insects, Bill Moore creates sculptures of imagined anatomies in fantastic settings. He is particularly interested in the mechanics of these creatures—their wings, exoskeletons, and fins. In *Forceps* (2008), Moore has replaced the elongated jaw of the longnose butterflyfish—which inhabits the coral reefs of the southern and western Pacific Ocean and parts of the Indian Ocean—with a recognizable surgical tool.

Forceps, 2008

Bronze, stainless steel, and gold, 73 x 30 x 7 inches

Lent by the artist



Mary Murphy

Born in 1958, lives and works in Philadelphia, Pennsylvania

Like images in a funhouse mirror, the swirling mass of body parts in *Hybrid #2* (2011) vaguely resembles eyes, teeth, and orifices. Mary Murphy calls distortion a “metaphor for physical and psychological transformation” and cites her interest in “exploring the grotesque as a reflection of my own reality...these works embody the tension I feel between the deadly serious and the blackly, subversively humorous.”

Hybrid #2, 2011

Oil pastel and colored pencil on paper, 63 x 53 inches

Lent by the artist



Steve Oliver

Born in 1954, lives and works in Brookhaven, Pennsylvania

Continuously fascinated by the natural world, Steve Oliver is interested in the depiction of light and atmosphere, and has made a careful study of flora and fauna since he became a full-time “wildlife artist” in 1995. His close observations of nature are exemplified in *A Quiet Place to Rest* (2006), which illustrates a group of wood ducks along the bank of a stream.

A Quiet Place to Rest, 2006

Acrylic and colored pencil on illustration board, 19 x 38 inches

Lent by the artist



David Page

Born in 1962, lives and works in Baltimore, Maryland

David Page explores the contemporary preoccupation with caution and society's propensity to be "less spontaneous, imaginative, and creative." His sculptures, such as *Tackle* (2011), reflect elaborate systems of constraint and protection. Overly padded and secured, these works illustrate the artist's view that "we clamor for protection and security, which in turn robs us of our mobility."

Tackle, 2011

Felt, canvas, thread, leather, and steel, 64 x 36 x 108 inches

Lent by the artist



Laura Petrovich-Cheney

Born in 1967, lives and works in Asbury Park, New Jersey

Laura Petrovich-Cheney is interested in materials and process. *Confinement* and *Contingent* belong to a series of sculptures created in 2009 that use wax from the artist's honeybees. Through a sequence of additive steps, Petrovich-Cheney manipulates her works by "wrapping yarn, pouring on layers of paint, and stapling copper." Her process records the physicality of the materials as well as transformation and the passage of time.

Confinement, 2009

Canvas, yarn, honeybee wax, oil paint, and oil stick, 5 x 5 x 2 1/2 inches
Lent by the artist

Contingent, 2009

Canvas, yarn, honeybee wax, oil paint, and oil stick, 5 x 5 x 2 1/2 inches
Lent by the artist



Troy Richards

Born in 1969, lives and works in Newark, Delaware

Troy Richards has created a system of constraints for producing his paintings. The artist uses a simple geometric shape—the triangle—and allows himself one brushstroke to complete the entire figure. The resulting images read as meditations on form and color; Richards' intent is “to work through contractions, and the resulting tension keeps the painting off balance and unsettled.”

j_106, 2012

Oil on linen, 24 x 20 inches

Lent by the artist



Jamea Richmond-Edwards

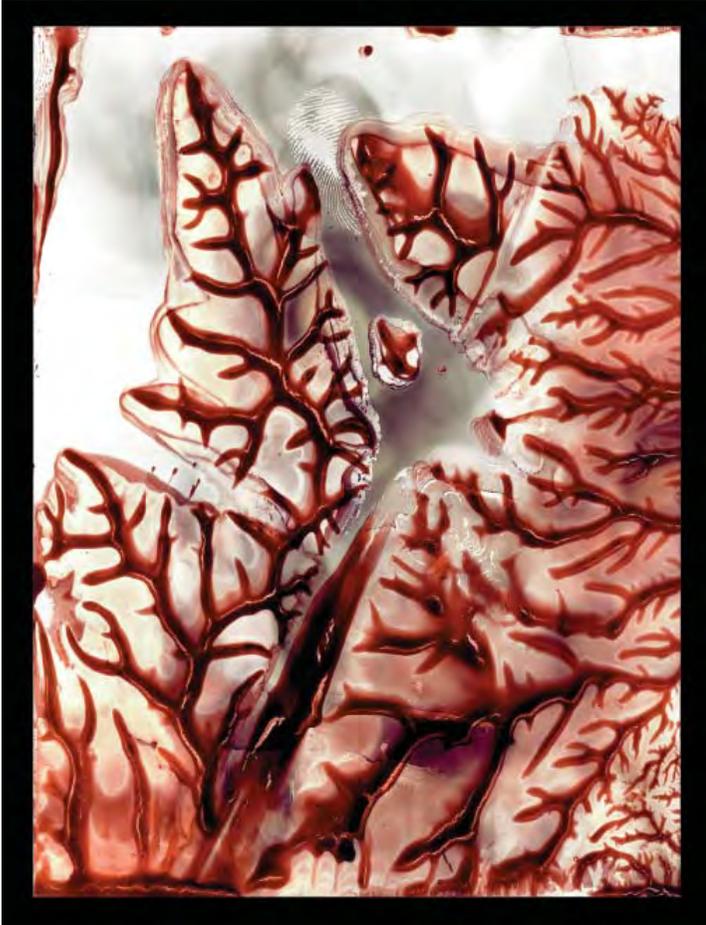
Born in 1982, lives and works in Silver Spring, Maryland

Jamea Richmond-Edwards co-opts high fashion photography by combining drawing with fabric collage to create images of powerful female figures. The artist has invented her own pantheon of mythological women as a means to explore female identity in contemporary culture and mass media. She draws inspiration from “everyday women in her community,” transforming them into figures who “are empowered by their survivalist adaptation to circumstance.”

Ain't Nothin' Ragedy About This, 2011

Ink, acrylic, rhinestones, and collage on Mylar, 86 x 36 inches

Lent by the artist



Dan Rios

Born in 1989, lives and works in Center Valley, Pennsylvania

Dan Rios employs a range of photographic techniques, from early 19th-century processes to current digital technologies. Cliché-verre (or “glass picture”) is a process by which a negative image is created on a glass plate, which is then exposed to light-sensitive paper to produce the positive image. For *Fingerprint #15*, Rios placed a soot-covered glass plate in a pool of red ink and then scanned and enlarged the image. The resulting organic form and the intentional addition of the artist’s fingerprint, “serve as evidence of creation in an inherently unpredictable process.”

Fingerprint #15, 2011

Chromogenic print from cliché-verre, 40 x 30 inches

Lent by the artist



Debra Rosenblum

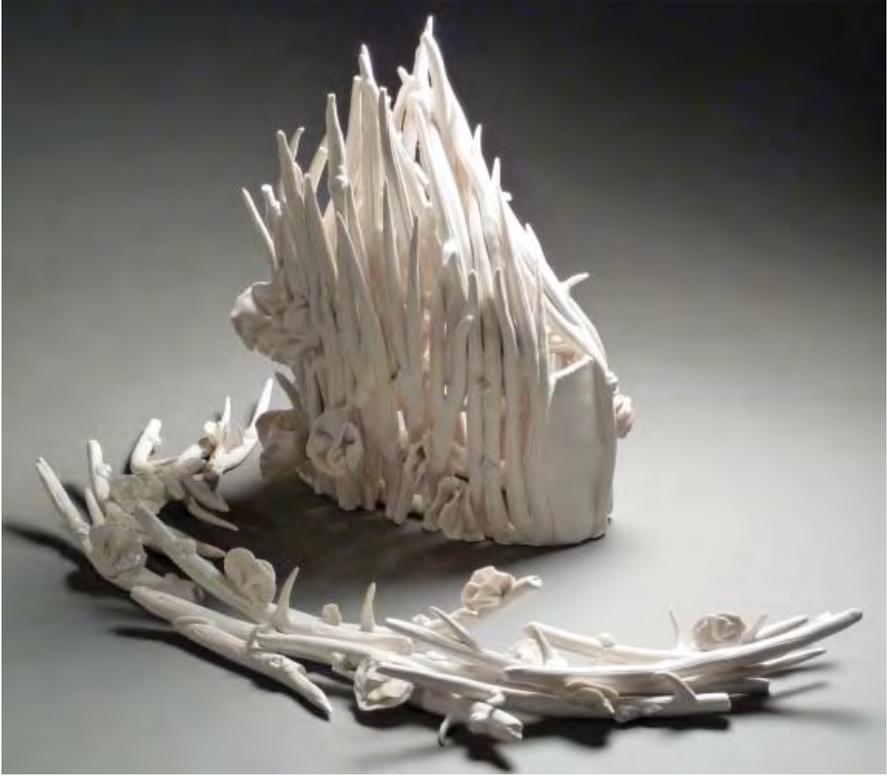
Born in 1955, lives and works in Philadelphia, Pennsylvania

Debra Rosenblum investigates the complexities of communication by using calligraphic mark making as an indicator of language. The artist compares the viewing of the marks with reading or hearing another language—one can recognize words, but cannot decipher meaning. Her work also engages the theme of time, which “is used as a symbol of mortality, endurance, vulnerability, and connection.”

Recto Verso, 2003

Bronze, glass, and shell, 5 x 22 x 17 inches

Lent by the artist



Judith Rosenthal

Born in 1948, lives and works in Cherry Hill, New Jersey

The delicate forms that Judith Rosenthal creates, such as *Albion* (2011), “are reminiscent of the sea, earth, plants, trees, and wind.” The medium of porcelain paper clay—a mixture of porcelain clay body and cellulose fiber—allows the artist to imbue her pieces with “an atmospheric effect of elegance and poetry.”

Albion, 2011

Porcelain paper clay, 11 x 16 x 16 inches

Lent by the artist



Harold Ross

Born in 1956, lives and works in Pequea, Pennsylvania

Harold Ross describes his photographic process as “sculpting with light,” alluding to his ability to highlight forms in the nighttime landscape. This photograph is from the series *Night* (2009–ongoing), in which the artist confronts his childhood fear of being alone in the dark. The artist explains, “The series also explores the notion that an undeniably existent scene, combined with the illusory nature of the lighting, sets up a resonance in the interaction between the real and the unreal.”

Untitled_21, 2011

Archival pigment print, 18 x 24 inches

Lent by the artist



Rachel Rotenberg

Born in 1958, lives and works in Baltimore, Maryland

Rachel Rotenberg approaches sculpting as both an additive and a reductive process. Using found wisteria vines and milled lumber, the artist marries the natural bends and curves of the vines with the sculpted form of the cedar. Oil washes of earth-toned pigments emphasize the dynamic relationship between the two materials, creating “sculptures that are muscular movements with intimate, provocative, and at times, humorous moments.”

Before Midnight, 2012

Cedar, vine, and oil paint, 86 x 78 x 46 inches

Lent by the artist



Hiro Sakaguchi

Born in 1965, lives and works in Philadelphia, Pennsylvania

Hiro Sakaguchi creates highly detailed drawings and paintings of fictional worlds informed by his “everyday life experience, social concern, and personal/historical memory.” In *Great Wall* (2011) he contrasts an environmentally responsible utopia—complete with windmills and solar panels—with weapons of mass destruction. The artist aims to generate dialogue through juxtapositions of familiar imagery.

Great Wall, 2011

Oil and acrylic on canvas, 72 x 96 inches

Courtesy of Seraphin Gallery, Philadelphia, Pennsylvania



Dan Schimmel

Born in 1964, lives and works in Philadelphia, Pennsylvania

Dan Schimmel develops intricate, multilayered compositions using ordinary industrial tape purchased from hardware stores. His recent “tape paintings,” in which he places bands of blue tape over abstract, gestural brushwork, focus on the “minute and the macro, navigating architectural and atmospheric space through scale shifts and space bending.”

iCity, 2010

Mixed media, paint, and tape on wood panel, 72 x 48 inches

Lent by the artist



Keith Sharp

Born in 1968, lives and works in Media, Pennsylvania

Keith Sharp describes himself as a “Surrealist at heart” and is interested in highlighting the deceptive nature of photographs. In *Ambiguity #1* (2009), from the series *The Way I See It* (2008–2009), the artist likens plastic sheeting to the haze of fog in a meadow. By allowing viewers to “find themselves momentarily in an in-between state of confusion,” Sharp compels them to reexamine the reliability of their perceptions.

Ambiguity #1, 2009

Archival pigment print, 15 x 30 inches

Lent by the artist



Buy Shaver

Born in 1961, lives and works in Philadelphia, Pennsylvania

In his varied art-making practice, which ranges from drawing and painting to installation and site-specific wall painting, Buy Shaver investigates the graphic power of color and text. The artist studied design and illustration and explains that his aim is “to create text-based work that appears simple, accessible, and seemingly familiar,” but in which “the content and context allow for multiple interpretations.”

Jolly Fancy Stoned, 2011

Ink and latex paint on wall, variable dimensions

Lent by the artist



Mary Kunaniec Skeen

Born in 1946, lives and works in Baltimore, Maryland

Mary Kunaniec Skeen explores photography's affective power, creating dramatic portrayals of heightened psychological states. The artist's background is rooted in painting and printmaking, and her imagery is influenced by the grotesque paintings of British figurative artist Francis Bacon (1909–1992). Her recent work delves into “the effects of memory, of deeply embedded emotion, and of attempts to heal and refit the lost fragments of self.”

Teethsmile, 2009

Giclée print, 30 x 20 inches

Lent by the artist



Priscilla Smith

Born in 1957, lives and works in Newark, Delaware

Inspired by dreams and the subconscious, Priscilla Smith captures images of places and people that seem to hover at the edge of existence. The blurred figure in *Echo Location* (2011) reflects the artist's belief that "the substance of the lives we are living is manifested in the dreams we are dreaming."

Echo Location, 2011

Mixed media, 18 x 23 inches

Lent by the artist



Alan Soffer

Lives and works in Wallingford, Pennsylvania

Alan Soffer began his career as a sculptor before turning to abstract painting in the mid-1980s. He uses the technique of encaustic painting, drawing on raw wood panels with hot wax infused with pigment. Soffer's spontaneous, gestural style recalls the drip paintings of Jackson Pollock (1912–1956); the artist explains, "The legacy of Abstract Expressionism guides me toward the path of the subconscious."

ORIGINS I, 2011

Encaustic on wood, 46 x 46 inches

Lent by the artist



Katherine Stanek

Born in 1964, lives and works in West Deptford, New Jersey

Wanting to create a unique material for her sculptures, Katherine Stanek designed a custom mix of concrete from which to model, mold, and carve her forms. The artist is particularly attracted to the response of the cement—whether it may crack or crumble—and the notion that the hand of the artist “gives life to an otherwise nonliving entity.”

Hope, 2009

Concrete with marble and gold, 15 x 7 x 6 inches

Lent by the artist



Krista Steinke

Born in 1968, lives and works in Ambler, Pennsylvania

Krista Steinke's series *Purgatory Road* (2011–ongoing) takes its name from the wooded locale in rural New York where the artist spends her summers. As this title suggests, the photographs explore ambiguities and moments of transition. Shooting with film, Steinke uses handmade filters and layering to create images that investigate “a metaphorical state of ‘in-between’; a place where the physical world becomes subjective, rational thought meets the unconscious, and man and nature commune in mysterious ways.”

Bird, from the series *Purgatory Road*, 2011

Archival pigment print, 15 x 15 inches

Courtesy of Schmidt-Dean Gallery, Philadelphia, Pennsylvania



Freiman Stoltzfus

Born in 1970, lives and works in Barto, Pennsylvania

Born into a conservative Pennsylvania German community, Freiman Stoltzfus embraces the “aesthetic privations of [his] beginnings” as a point of departure from which to investigate the richness of imagery. *Ekstasis* (2010), named for the Greek word from which “ecstasy” is derived, shows ten figures in a moment of rapture. An interest in the diversity of human experience, emotion, and personality led the artist to an “ongoing exploration of contemporary ecstasy in mixed media, including sculpture, video, drawing, and painting.”

Ekstasis, 2010

Ten cast plaster sculptures with shellac, each 12 x 5 inches

Lent by the artist



Robert Straight

Born in 1946, lives and works in Wilmington, Delaware

Robert Straight's painting style might best be described as choreographic—a carefully planned organization of form, color, and pattern. The artist balances geometry with imagery from nature to create movement in his canvases. “Repetition of forms, counting, and numerical systems” are just some of the motifs found in his opulent exercises in pure abstraction.

P-475, 2011

Acrylic, laser-cut paper, and mixed media, 48 x 40 inches

Courtesy of Schmidt-Dean Gallery, Philadelphia, Pennsylvania



Nora Sturges

Born in 1968, lives and works in Baltimore, Maryland

Nora Sturges' "arctic landscapes at the edge of human inhabitation" evoke postapocalyptic spaces populated only by the products of human invention. These bleak settings, as exemplified by the outdoor display of large-scale sculpture depicted in *Sculpture Park* (2011), illustrate the artist's uncertainty about the future and the continuation of human existence along its current path.

Sculpture Park, 2011

Oil on board, 9 x 12 inches

Lent by the artist



Sabina Tichindeleanu

Born in 1983, lives and works in Philadelphia, Pennsylvania

Sabina Tichindeleanu investigates the nature of drawing as evidence of existence. She is interested in the memories instilled in common objects and the use of drawing to preserve “personal and collective memory....*Remains* is not just a drawing series, but also a conscious act of remembering translated through the process of drawing, my contribution to a collective history.”

Remains, The Wall, 2011

Graphite and acrylic on paper, 9 x 12 inches

Lent by the artist



Donna Usher

Born in 1950, lives and works in West Chester, Pennsylvania

Donna Usher's *Meditation Paintings* (2001–ongoing) developed from the artist's interest in the circular form in nature and a trip to Australia to study Aboriginal dot painting. Usher relates the brilliant dots and rings to "microscopic cells, egg sacs, black holes, and galaxies found in deep space" and explains that "the interaction of vibrant color within the paintings is used to evoke visual sensations of the sublime."

Meditation 38-Healing Energy, 2009

Acrylic on panel, 40 x 30 inches

Lent by the artist



Tom Wagner

Born in 1963, lives and works in Elizabethtown, Pennsylvania

Influenced by the early art criticism of Italian Renaissance painter Giovanni Paolo Lomazzo (1538–1600), Tom Wagner relates his paintings of the industrial and urban landscape to the formal structures of masterpieces by Michelangelo (1475–1564), Raphael (1483–1520), Titian (c. 1488–1576), and Caravaggio (1571–1610). In paintings such as *Water Flow* (2011), “images refer to the tensions of past/present, real/imagined, place/time, and many of the dichotomies which define our daily lives.”

Water Flow, 2011

Acrylic on canvas, 30 x 40 inches

Lent by the artist



Kelly Walker

Born in 1975, lives and works in Baltimore, Maryland

Energized by her daily experiences and surroundings, Kelly Walker creates vibrant, abstract canvases through an exploration of unlikely materials. She describes her process as “an organic transfer of energy, imagination, and emotion.” The artist combines oil, acrylic, resin, lacquer, metal leaf, car paint, and plaster to produce images composed of abstract gestures and mark making. The abstract form of *Lily* (2012) resembles the flower of the same name.

Lily, 2012

Oil, acrylic, and resin on canvas, 48 x 36 inches

Lent by the artist



Carol Wisker

Born in 1951, lives and works in Bala Cynwyd, Pennsylvania

Contemporary mixed-media artist Carol Wisker creates abstract forms that “explore concerns for the environment and passion for textiles and the use of line.” Using fiber in a monochromatic palette, *Density* (2012) contrasts the mass of lines created by recycled threads with the ovoid shapes of silk cocoons.

Density, 2012

Hand-cast paper, silk cocoons, and recycled threads, 19 x 12 x 6 inches

Lent by the artist



Burnell Yow!

Born in 1951, lives and works in Philadelphia, Pennsylvania

Burnell Yow!'s varied art-making practice, including sculpture, assemblage, collage, photography, and digital art, reflects the artist's mantra: "There are no rules, only materials." This self-portrait is a cast bronze assemblage composed of found objects; many of Yow!'s sculptures incorporate found toys such as the doll parts seen here.

The Artist as a Young Raven, 2011

Cast bronze, 15 x 18 x 4 1/2 inches

Lent by the artist

Nov 21 ¹⁸1933
% Miss Emma Harnar,
Bakely Road,
Devon, Penna.

My dear Mrs Needs;—

Your kind letter with the check
for the Illustration Prize at the Delaware
Show was forwarded to me, here.

The pleasure of receiving it after
so long an interval was very sincere, and
I wish to thank you for its receipt.

The debt I owe to Mr Pyle's
memory is considerable — his high
American ideals, and his unselfish criti-
cism and advice are an invaluable
heritage, and, although my works have
since led me into other fields than
that which occupied my mind when
with him, I trust his ideas have always
inspired whatever I have attempted
to do.

With kindest personal regards
from Mrs Smith and myself, I am,

Very sincerely yours,
Howard Smith

1912–2012: A History of Juried Exhibitions at the DELAWARE ART MUSEUM

“The Wilmington Society of the Fine Arts will hold its initial exhibition in the du Pont ballroom, the second week of November, beginning with a private view and opening night, Tuesday, November 12th, to which 1,000 invitations will be issued, and continuing to be open mornings, afternoons, and evenings every day, closing Saturday evening. The paintings exhibited will be those by artists who have been pupils of Howard Pyle and those paintings of Mr. Pyle’s—about 66 oils and about 50 pen and inks, which have been purchased as a permanent collection for the city of Wilmington.”

A newspaper clipping from the *Wilmington Morning News* (now *The News Journal*) on November 10, 1912 thus announced the first juried exhibition to be held by the fledgling Wilmington Society of the Fine Arts, today the Delaware Art Museum. Held on the one-year anniversary of Howard Pyle’s death as a tribute to the artist and teacher, this annual tradition would evolve throughout the twentieth century. Through World War I, the Roaring Twenties, the Great Depression, World War II, the civil rights and women’s rights movements, the counterculture that blossomed during the 1960s, and the Vietnam War, up to the emergence of modern America in the 21st century, the annual and biennial exhibitions showcased the development of extraordinary local talent and reflected national and international trends in art.

A total of 123 annual and biennial juried art exhibitions have been organized, hosted, and exhibited by the Delaware Art Museum (under its various names) over the last 100 years, making the *Centennial Juried Exhibition* the 124th event in this long lineage of artistic endeavor.

Why 123? The juried exhibitions of the past century were divided into certain media, combined, redivided, and then expanded to encompass more art forms. Building projects, renovations, and wartime hardships resulted in cancellations or delays in some years.



Figure 1. Charles Archibald MacLellan (1887–1961). *Exhibition of Pictures*, not dated. Poster. Institutional Archives, Delaware Art Museum.

Other years, enthusiastic participation, community involvement, and the emergence of new media gave rise to multiple juried shows.

Each year Wilmington's juried exhibitions received a mix of enthusiastic praise and disapproval from the community. Perhaps this is fitting for the art scene in Delaware, which has always drawn from the strength of its roots in the Brandywine River tradition and pushed against them at the same time. The dialogue between artists, the Museum, and the community of visitors who engage directly with art has always been a driving force of artistic development.

From 1912 to 1921, the Wilmington Society of the Fine Arts lacked a space

large enough to hold an extended exhibition, so its annual shows were held for three to five days in the ballroom of the Hotel du Pont on Market Street in downtown Wilmington, or the New Century Club (now the Delaware Children's Theatre), just up the street on Delaware Avenue.

These annual exhibitions, limited to former students of Howard Pyle, were the only ones held by the Society. They began in a frenzy of activity, as the organizers sent out invitation cards, rented the ballroom, received hundreds of paintings, calculated insurance costs, and spread the art out in lines for the jury and hanging committee to appraise. Those paintings selected for the exhibition were hung quickly; those rejected had to be shipped back or were picked up by artists.



Figure 2. The Society experimented with catalog design during the first three years of its annual exhibitions. Catalog covers of the 1912, 1913, and 1914 *Annual Exhibitions* held by the Wilmington Society of the Fine Arts. Institutional Archives, Delaware Art Museum.

Once the exhibition was up on the walls, hundreds of people, dressed in their finest, flocked for a private view the night before the opening. After the doors were opened to the public, staff monitored the exhibition and took note of all sales, to be processed as soon as the show closed.

As to be expected in the early years of an art association, the juries and hanging committees comprised members of the Society, who themselves exhibited works in most shows. Various awards and honorable mentions were given by the jury, and in 1915 a fund was established by Mrs. T. Coleman du Pont for prizes to be awarded in three categories: Best Illustration, Best Painting, and Most Popular Painting.

Only six years after the annual exhibitions began, the realities of the Great War returned to Delaware and were imprinted on its juried show. In February 1919, wartime paintings with haunting titles sat next to favorite local themes: *Under the White Flag*, *The Lost Battalion* (Frank Earle Schoonover, 1918), *The Shell-Strewn Road*, *Dare Devils of the Western Front* (Gayle Porter Hoskins, not dated) and *German Bombardment* (Neal A. Truslow, not dated). A painting by Herbert D. Stitt titled *The War Garden* (not dated) serves as a reminder that even the local landscape was deeply affected by the war.

From the spring of 1924 until the spring of 1938, the Society held its annual exhibitions in the Wilmington Library, still located across Rodney Square in downtown Wilmington today. Thanks to the increased space and availability, the Society began to curate other thematic presentations, including one-man and group shows

of local and regional artists, as well as exhibitions showcasing old master works, colonial art, and contemporary European crafts, to name just a few. Given the broader artistic and cultural goals of the Society, the annual juried shows evolved from four-day painting fire-sales showcasing up to 200 works, to

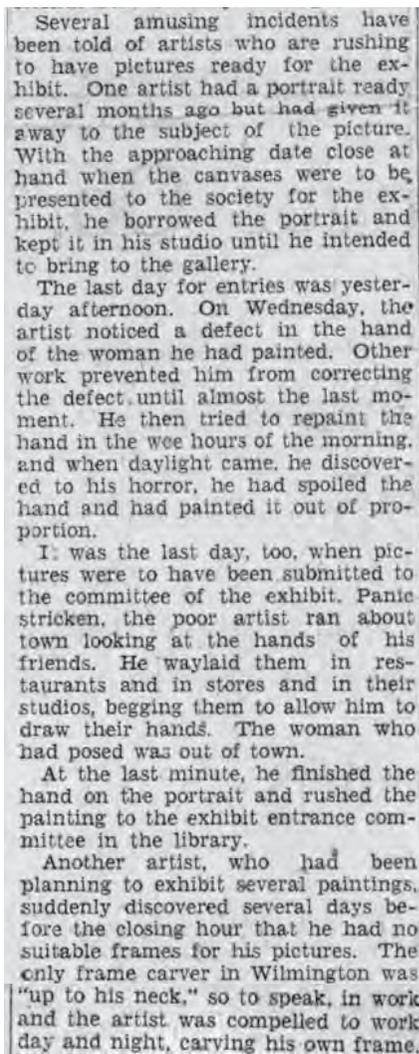


Figure 3. "Fine Arts Society to Contain Over 200 Canvases," *Wilmington Morning News* (now *The News Journal*, Wilmington, Delaware), 1927.

monthlong displays of around 100 works, open to former students of Howard Pyle, residents of Delaware, and members of the Society. Despite the convenience of having a permanent home, a 1927 article (fig. 3) confirms that preparations for the annual exhibitions remained no less hectic than they had been in earlier years—for both the Society and the artists.

In 1928 the Louisa du Pont Copeland Memorial Fund was officially initiated to purchase works from the annual exhibitions for the Society's permanent collection. The first painting purchased was Clifford Warren Ashley's *Outfitting the Whaler* (c. 1916, fig. 4), alternately known as *Outfitting the C. W. Morgan*. In 1930 the Society purchased Stanley Massey Arthurs' *New Year's Eve* (1928), and in 1933 Frank Earle Schoonover's *Indian Sun Priest* (1927, fig. 5) joined the collection.



Figure 4. Clifford Warren Ashley (1881–1947). *Outfitting the C. W. Morgan*, c. 1916. Oil on canvas, 30 x 26 1/4 inches. Delaware Art Museum, Louisa du Pont Copeland Memorial Fund, 1928.



Figure 5. Frank Earle Schoonover (1877–1972). *Indian Sun Priest*, 1927. Oil on canvas, 30 1/2 x 35 1/4 inches. Delaware Art Museum, Louisa du Pont Copeland Memorial Fund, 1933.

Through the 1920s and 1930s a variety of prizes came in and out of fashion at the annual exhibitions, including Best Painting, Best Illustration, Best Landscape, Most Popular Picture, Best Watercolor, Best Delaware Subject, and the curiously short-lived prize, Best Painting by a Woman under 35.

By 1931 the Society responded to increasing pressure from the community and its own board members to invite a panel of nonlocal artists to jury the annual exhibitions. The first such jury consisted of Daniel Garber, a painter from the art colony at New Hope, Pennsylvania; George Gibbs, a Philadelphia-based writer and illustrator; and Earl Horter, a Philadelphia- and New York-based draftsman and printmaker. The jury caused an immediate stir in Wilmington's art community when it awarded the Best Painting prize to *A Studio Corner* (1931) by Charles Staats, a 23-year-old art student at the Wilmington Academy of Art. Perhaps this selection ruffled the feathers of established local artists,

Leather Factory Worker Wins a First Prize At Delaware Exhibit; Is Self-Taught Artist



By Staff Photographer.

Edward Loper poses by his prize winning picture—a scene painted in the neighborhood of his Heald Street home. It is called "Late Afternoon."

Figure 6. Edward Loper won First Prize at the 28th Annual Exhibition (November 24–December 31, 1941) and was featured in an article in the *Journal-Every Evening*. “Leather Factory Worker Wins a First Prize At Delaware Exhibit; Is Self Taught Artist,” *Journal-Every Evening* (now *The News Journal*, Wilmington, Delaware), November 22, 1941.

as indicated by the October 31, 1931 headline published in the *Wilmington Morning News*, which read, “Young Student Wins First Prize in Pyle Art Show: Charles Staats’ Still Life Chosen Over Several Eminent Artists.” Regardless, from then on the Society continued to find prominent regional artists, art historians, and critics to judge the annual shows. This ensured that a greater variety of art was selected for each exhibition, and the different jurors brought new perspectives to Wilmington each year.

By 1936, the number of works in various media had grown to the point that the Society decided to divide its annual

exhibitions into fall shows for oil paintings and spring shows for watercolors, prints, and drawings. For the next 28 years, with the exception of a brief period during World War II, the Society continued to split its annual shows into these two categories.

In 1939 the annual exhibitions moved, one last time, into the brand new Delaware Art Center (now the Delaware Art Museum). That same year, sculpture was included in the fall oil show for the first time. The Delaware Art Center remained active during World War II despite its closure for several winters due to lack of fuel. Recombining the oil and watercolor shows for several years, the Center

extended invitations to soldiers stationed at Delaware army camps to participate in these exhibitions.

By 1948 the shows were once again split in two: the fall was dedicated to “oils, tempera and sculptures,” and the spring to “watercolors, drawings and prints.” Attempting to assuage disgruntled artists and patrons, the Center also revamped its judging process. First prizes were simplified to three awards, each given by a single juror for his or her favorite, along



Figure 7 Edward Loper's oil painting was purchased from the 24th Annual Exhibition (November 1–27, 1937). Edward Loper (1916–2011). *After a Shower*, 1937. Oil on canvas, 21 1/4 x 26 3/4 inches. Delaware Art Museum, Louisa du Pont Copeland Memorial Fund, 1937.



Figure 8. This photograph shows the three jurors (left to right): Ivan Olinsky, Eugene Speicher, and Ogden Pleissner, for the 27th Annual Exhibition (November 11–December 1, 1940). As they discuss the painting in front of them (by Barclay Robinson), others wait, stacked at left. Photographed by Sanborn Studio, Wilmington, Delaware. Institutional Archives, Delaware Art Museum.

with honorable mentions and other prizes agreed upon by all jurors.

By this time, the earlier, simpler definition of art as representative—or at least evocative—painting, drawing, or sculpture, began to shift into the multiplicity of mid-20th-century American modernism. The works selected for the annual shows, and certainly the prizewinners, began to stir heated controversy in Wilmington. Debating what, exactly, constitutes art, the local art community launched a “battle” in 1949, highlighted by the *Wilmington Morning News* (fig. 9).

In 1958 a growing interest in crafts through the Delaware Art Center's yearly “Clothesline Fairs,” first held in the mid-1930s, as well as the crafts courses offered by the Center's education department, grew into



Figure 9. A heated debate occurred during the 36th Annual Delaware Show (November 7–December 7, 1949), when Nicholas Peter Leounes' *Battle of Thermopylae Pass* (1947) won First Prize from one of the jurors, and Second Prize, agreed upon by all three jurors. The article detailing the controversy explained reactions ranged from “How refreshing and interesting!” to “Looks like a design for a complicated jigsaw puzzle!” “Canvas Over Which Battle Rages,” *Wilmington Morning News* (now *The News Journal*, Wilmington, Delaware), November 11, 1949.

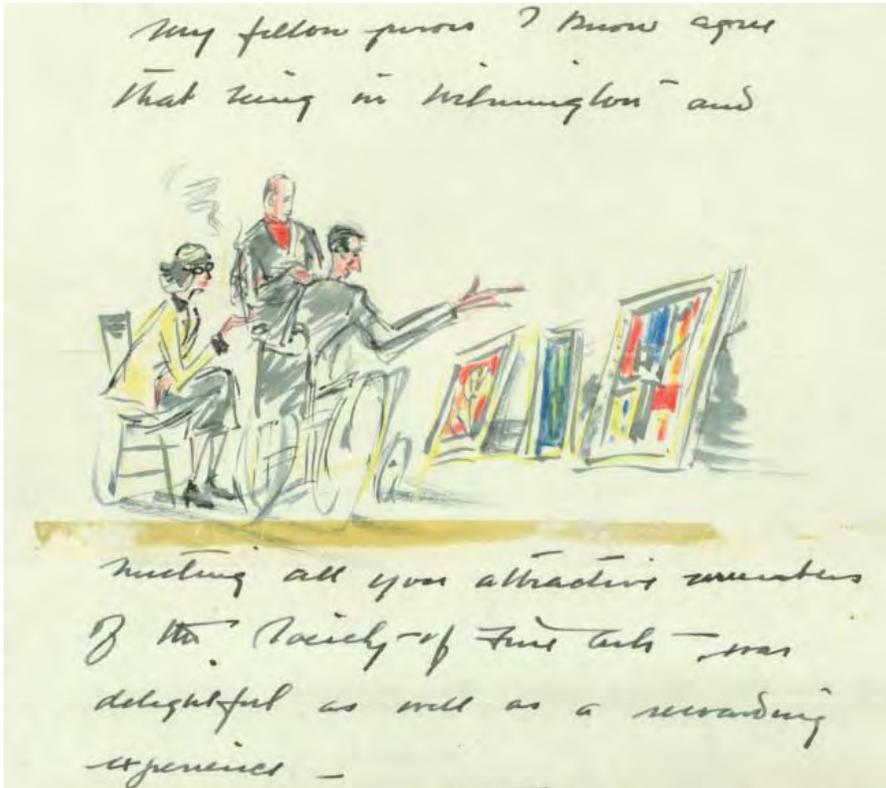


Figure 10. In a letter to the Delaware Art Center, John Folinsbee, one of the jurors for the *40th Annual Delaware Show* (December 4–31, 1953), illustrated the judging process. Pictured are the three jurors: Folinsbee, Irene Rice Pereira, and Milton Avery. Excerpt of letter from juror John Folinsbee to Constance Moore, Director of the Delaware Art Center, with watercolor illustration, c. late 1953–early 1954. Institutional Archives, Delaware Art Museum.

a new branch of the annual exhibition in the form of the *Contemporary Crafts Show*. Begun as an annual Christmastime tradition under the title “Contemporary Crafts for Christmas Giving,” these exhibitions were judged by a panel of prominent jurors, including professors from Temple University’s Tyler School of Art, Philadelphia College of Art (now the University of the Arts), and Columbia University, as well as directors of the Museum of Contemporary Crafts, New York City; the Smithsonian’s Renwick Gallery, Washington, D.C.; the Public Art Trust in Washington, D.C.; and the Haystack Mountain School of Crafts,

Deer Isle, Maine. Craftsmen from Delaware, Philadelphia, and New York were also invited to serve as jurors.

Comprising woodworking, ceramics, furniture, jewelry, textiles, metalwork, glass, enamel, and leather, these exhibitions encouraged a growing number of artists who worked outside traditional media. They often included extremely popular live demonstrations given by area craftsmen during the exhibition opening. Organized through the Center’s education department, the crafts exhibitions grew throughout the 1960s and 1970s,

eventually supplanting the annual shows in size and popularity. In 1961 the Bank of Delaware established a fund for the purchase of works from the crafts exhibitions for the Center's permanent collection.



Figure 11. Photograph of the *Contemporary Crafts Exhibition* (April 7–27, 1958). Institutional Archives, Delaware Art Museum.



Figure 12. This music stand, by Wharton Esherick, was purchased from the *Contemporary Crafts Exhibition* (November 21–December 17, 1965). Wharton Esherick (1887–1970). *Music Stand*, 1962. Cherry wood, 19 1/2 x 44 x 19 1/2 inches. Delaware Art Museum, Gift of the Studio Group, 1965.

Through the 1960s and the 1970s the *Annual Delaware Show* struggled to keep its footing in an increasingly unstable local and national art climate. Several exhibitions received disastrous reviews from critics (fig. 14) and the public, who blamed unbalanced jurors for one-sided, sloppy, or confusing presentations. In response, the Center tried new strategies. In 1960 it adopted a partly invited, partly juried model to



Figure 13. Flyer for the 1967 *Contemporary Crafts Exhibition*.

bring balance between abstract and representational art. It also sought to balance juries. A 1961 list of potential jurors divided them into “non-objective,” “abstract,” and “realist” categories. In 1963 the Center decided that just one vote from a juror would be enough for an artwork to be accepted into the exhibitions. In 1964 the Center attempted to initiate regional shows in the fall and local shows in the spring, each open to oils, sculpture, watercolors, prints, and drawings. The idea was soon abandoned, but the expansion of the applicant pool



Figure 14. Otto Dekom, “‘Art Thou Joke!?’ (Critic’s Riddle),” *Morning News* (now *The News Journal*, Wilmington, Delaware), May 28, 1962.



Figure 15. Margo Allman’s woodcut was purchased from the 57th Annual Delaware Exhibition: *Watercolors, Drawings, and Prints* (November 20, 1963–January 12, 1964). Margo Allman (born 1933). *Cryptic Encounter*, 1958. Woodcut, 12 3/4 x 12 inches. Delaware Art Museum, Louisa du Pont Copeland Memorial Fund, 1963.

remained: artists living within a 20-mile radius of the Delaware Art Museum (as it was renamed in 1972), which included parts of New Jersey, Maryland, and Pennsylvania, could now submit.

While it was generally agreed that many excellent artworks were shown at the juried shows of the 1960s and 1970s, the composition, themes, and overall quality of the exhibitions were heavily criticized. In the winter of 1969–70, the Center ceased awarding prizes at its annual exhibitions, and in 1974 the Museum invited only one juror and scaled back the show to 41 works. By 1976 the juried exhibitions had hit a low point, struggling to keep pace with the extremely popular contemporary craft shows and competing for time and resources with the Museum’s increasingly ambitious thematic exhibitions.



Figure 16. This photograph was purchased from the *63rd Annual Delaware Exhibition* (November 13–December 31, 1977). Constance Hennessy Cone (birth year unknown). *The West River: Edgewood Bridge IV*, not dated. Photograph, 10 x 13 inches. Delaware Art Museum, Louisa du Pont Copeland Memorial Fund, 1977.

In 1977, the Museum began to address the rifts caused by its struggle to separate media into different exhibitions. That year, it held the crafts and juried exhibitions at the same time. Although still separated by distinct juries and gallery spaces, the presentations shared a catalog and both received excellent press reviews. This arrangement persisted for two years, and then the craft and juried shows were held in alternate years through the 1980s.

In 1987 the Museum once again expanded its juried exhibition's geographic reach, allowing artists from additional counties in Maryland, New Jersey, and Pennsylvania to submit. Finally coming to terms with the now-obscure division between artistic media, the Delaware Art Museum inaugurated its first Biennial in 1989 by putting out a call for a juried exhibition of all media, to be judged by John Perreault, the inflammatory art critic for the *Village Voice*. In his juror's statement, Perreault addressed the problem of arts versus

crafts head-on, writing, "Paintings look like paintings, pots look like pots, and so forth; but you never hold it against one of them for not being the other. Otherwise, it is impossible to tell if jewelry is just small sculpture or sculpture is just big jewelry."

The first *Biennial* opened to great critical acclaim. It was regarded with mixed feelings by Museum visitors, some of whom were distressed by disturbing, violent, and antireligious themes selected by Perreault, who was well known for rattling nerves with his own art and art criticism. The 1991 Biennial, judged by writer, activist, and curator Lucy Lippard, raised further questions in Wilmington regarding controversial art and what role, if any, a museum should play in censoring it. Inviting both spirited praise and criticism, she titled her juror's statement "A Hopeful Hodge-Podge," stating that she hoped visitors would understand "how



Figure 17. Renée Foulks' *Self-Portrait* was purchased from the *69th Delaware Exhibition* (September 26–November 8, 1987). Renée P. Foulks (born 1958). *Self-Portrait as Variation within a Field of Repetition*, 1987. Oil on canvas, 22 x 20 inches. Delaware Art Museum, Louisa du Pont Copeland Memorial Fund, 1987.



Figure 18. Photograph of *Biennial '89* (October 6–November 26, 1989). Institutional Archives, Delaware Art Museum.

incredibly various is the whole idea of ‘art.’” Despite the backlash the Museum anticipated from exhibiting controversial works, it fulfilled its commitment to include all works selected by the juror, including scorched walls, the ashes of a burnt American flag, and images from Vietnam and Operation Desert Storm.



Figure 21. Photograph of *Biennial '93* (July 9–September 5, 1993). Institutional Archives, Delaware Art Museum.

In 1993 the Biennial was juried by the equally prestigious (if less incendiary) Roy Slade, president of the Cranbrook Academy of Art and director of its museum, who crafted, according to the *Sunday News Journal*, a “kinder, gentler Biennial this time.”



Figure 19 & 20. Photographs of *Biennial '91* (October 4–December 1, 1991). Institutional Archives, Delaware Art Museum.



Figure 22. Evan Snyderman's *Kitchen Installation* was purchased from *Biennial '96* (April 26–July 7, 1996). Evan Snyderman (born 1970). *Kitchen Installation*, 1995. Blown glass, found objects, and paint, 20 x 59 x 36 inches. Delaware Art Museum, F. V. du Pont Acquisition Fund, 1996.



Figure 23. Photograph of *Biennial '98* (March 20–June 7, 1998). Institutional Archives, Delaware Art Museum.

The next Biennial was delayed by a year, and in 1996, the geographic boundaries were expanded to include Baltimore and other counties to the east and west. In 1998 they were extended again into additional counties. Striving for balanced opinions, the '96 and '98 Biennials were judged by panels of jurors, including curators from the Delaware Art Museum, regional artists, art historians, and critics. In 1996 George Ciscle, director of the Contemporary Museum in Baltimore served as a juror, and in 1998 Roberta Smith, critic for the *New York Times*, assisted with the judging. The exhibitions were hailed as “an epic esthetic event” (1996) and “the liveliest and best contemporary art from artists who live in the region” (1998).

In 2000, the Delaware Art Museum hosted its final Biennial, with over 100 works by 45 regional artists. Open from April 7 to June 4, a total of 14,574 visitors attended the exhibition. From 2002 to 2005, the Museum underwent extensive renovations, and moved to the Bank One Center on the Riverfront, which effectively ended the tradition of its annual and biennial juried exhibitions.



Figure 24 & 25. Photographs of *Biennial 2000: Art at the New Millennium* (April 16–June 4, 2000). Institutional Archives, Delaware Art Museum.

On the eve of its 100th birthday, the 2012 *Centennial Juried Exhibition* joins a celebrated and diverse tradition and hopes to bring new light and life to the artistic scene in Delaware and its surroundings.

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