

Delaware Center for the Contemporary Arts  
A THIRTY YEAR HISTORY

Essay by Laura A. Scanlan

# Delaware Center for the Contemporary Arts A THIRTY YEAR HISTORY

Dedicated to Helen Page, Associate Director for Administration,  
who has worked quietly and tirelessly for the DCCA since 1989.

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# Introduction



Having been a part of the DCCA family for only the most recent tenth of its 30 years, it may seem rather presumptuous of me to write an introduction to this history. However, I am fortunate to direct a DCCA that is in spirit and mission no different than it was at its inception, that is still determined to present the best in contemporary art, still supportive of local as well as regional and national artists, still willing to take risks in its exhibitions and program offerings, and, while housed in much grander quarters, still operating on a shoestring budget and perpetually seeking funding support from its widening circle of friends.

As the DCCA chronologically approaches the decades associated with middle age, it still retains those attributes most often associated with an adolescent—its offerings reveal an avid curiosity about the world in which we live, its board and staff are stunning in their boundless energy and optimism, and it is always looking for an increase in its allowance to carry out its ambitious plans! It is these qualities that keep the institution youthful and vital and a joy to lead.

I did make one decision of which I am particularly proud and which, I feel, surely qualifies me to write this introduction—that of selecting Laura Scanlan as the writer of the following beautiful text. Laura is part of the DCCA's history herself, having served on its board, and is very familiar with the Delaware art scene as a former head of the Delaware Division of the Arts. Her enthusiasm for the DCCA comes through on every page as does her graciousness, which encouraged the many people that she interviewed to candidly offer up their memories and generously share archival materials. Laura is to be praised for distilling the almost overwhelming amount of information that she collected into a clear, concise, and cohesive narrative, and for that we are most grateful.

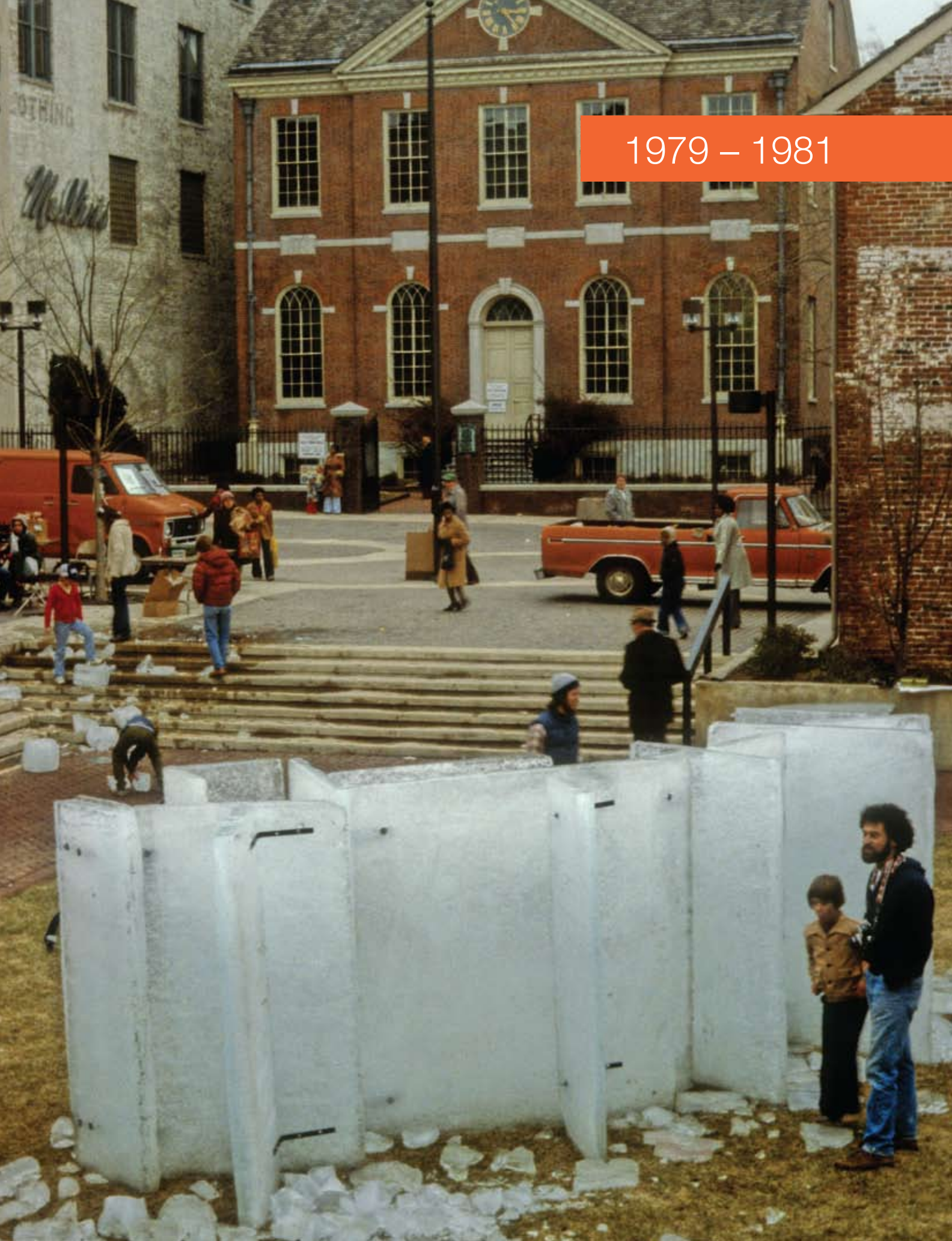
For planting the seed for this project and gathering a group of DCCA supporters to underwrite its growth, we offer deepest appreciation to long-time friend of the DCCA Wes Memeger. For organizing the visual materials that make up so important a part of this volume, the DCCA acknowledges the good work of DCCA board member Carson Zullinger, who, in addition to photographing many of the more recent images that grace this volume, spent days going through old photographs and categorizing and digitizing them. Finally, we thank DCCA graphic designer Whitney Marsden for bringing the text and images to life in this splendid publication.

—Maxine Gaiber  
Executive Director

#### OPPOSITE:

Developed by artist Rick Rothrock, the artwork *Hommage to Winter*, is based on an ice crystal and cast in the freezer at the Port of Wilmington. Due to an early spring, it lasted about three days. Artist and micro economist Roger Frank is in the foreground of the Artsquad episode in Willingtown Square, Wilmington, DE.

1979 – 1981



# Sharing a Dream

*“Why can’t Wilmington have a place, be a place, for working artists?”*

–Founder Rick Rothrock



Dancer and artist Delores Pye Josey and friend create an interpretive dance as a part of Artsquad’s Winterthur episode.

Sculptor Rick Rothrock dreamed of having a center where Wilmington-area artists could create, exhibit and learn from one another. Many artists and supporters shared his dream and together founded the Delaware Center for the Contemporary Arts (DCCA) in 1979.

At the time, Rothrock was creating participatory site-specific environmental art installations throughout the Wilmington area with a group of artists he recruited. Known as the ArtSquad, they would scout out a site, propose a project and create an installation. Connecting art and community was the overriding theme, spawning raku-fired ceramics of animal footprints at the Brandywine Zoo and the installation of a giant ice crystal maze in Willingtown Square.

Attracted to this new art form, the projects drew large crowds and many area artists. The energy and enthusiasm generated by this experimental program convinced Rothrock of the need for an arts center focused on nurturing working artists and expanding the contemporary arts scene. “People were hungry for art and there wasn’t much going on in Wilmington. There were lots of artists but no center or gathering place for people making art.”



Early organizing meetings were held at Delaware Technical and Community College. Gina Bosworth (left) became DCCA's first board president.

J. Susan Isaacs, Ph.D., an early member who later became adjunct curator of the DCCA, agreed that the founders felt disenfranchised by the traditional, formal approaches of the Brandywine School. "We were idealistic believers in the power of art to transform lives and our communities. We needed a place where we could express and act upon these ideas and beliefs."

More than 120 artists and community members began meeting in private homes, galleries and schools, sharing their ideas and concepts for a contemporary art space in Wilmington.

Field trips to contemporary arts centers in cities throughout the country helped to inform the concept although "we found there was no model for the DCCA," says Rothrock. "Each arts center was unique to its location, its culture and the people involved. We had to figure out what would work in Wilmington."

The DCCA's founders were encouraged by signs that Wilmington's art scene was becoming more dynamic. "A few galleries were showing contemporary work; the Delaware Theatre Company was forming; the Grand Opera House was cranking up in a newly renovated theatre; and the Delaware Art Museum featured a biennial contemporary art exhibition," says Carson Zullinger, Wilmington photographer and founding member.

On a national scale alternative exhibition spaces were emerging, propelled in part by public funding. As part of the exploration process, fiber artist Gina Bosworth, president of the Delaware Crafts Council; Stubbs Wilson, a theater professional; and Rothrock visited the National Endowment for the Arts to determine what support was available. Bosworth remembers, "NEA offered encouragement, but no assistance. We learned that we needed to establish ourselves as a nonprofit and seek state support before we were eligible for any assistance from NEA."

This news prompted arts supporter and attorney Lawrence Hamermesh, then with Morris, Nichols, Arshat & Tunnell, to craft nonprofit incorporation papers and a set of bylaws for the DCCA. The first board of directors, comprised largely of artists, embraced an expansive vision: to become a center where member artists could share ideas, create and exhibit art, foster a greater appreciation and understanding of contemporary art and complement, not duplicate, efforts in the existing arts community.

With a vision, an organizational structure and a growing base of supporters, the founders began a quest for suitable and affordable space.

BELOW (LEFT TO RIGHT):

Rick Rothrock makes a body cast of his future wife Sue's body and head only to lose the body to unknown pranksters. The body is later seen on the streets of Newark.

Kate Norfleet and ceramicist Rob Siemanski fire raku and give away clay impressions from footprints collected at great risk from Zoo animals by Artsquad members.

Guest artist Alan Sonfist, an early pioneer of eco art, displays himself in a cage at the Artsquad's Brandywine Zoo episode.





Artsquad artist Jan Masters builds a shelter from the ubiquitous phragmites.

Elaine Crivelli creates a sensuous maze from hand dyed cloth.



1981 - 1984

DELAWARE CENTER  
FOR THE  
CONTEMPORARY ARTS  
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2-27



## Factory on the Fringe

*“The building was not prime real estate but the price was right and lots of people came to our openings.”*

–Former Board Member Phyllis Aerenson



The second floor of the factory became DCCA's gallery.

The search ended in an abandoned sheet metal factory on French Street in downtown Wilmington. The building had no heat, minimal lighting, cracking paint and crumbling masonry walls. “It was scrappy, experimental and unconventional, perfect for the DCCA,” according to Bosworth, the DCCA's first board president. “We considered locations outside the city, but the fringe of downtown suited us best.”

The DCCA hosted exhibitions, workshops and seminars in various venues around town, particularly Old Willingtown Square, prior to moving into the building. Henry Beckler, the DCCA's first treasurer, encouraged the founders to sponsor shows and events to generate visibility for membership and fundraising efforts. *Arts Alive*, a street festival co-hosted by the DCCA and the Delaware Theatre Company, drew hundreds of people downtown, creating interest and support for the new arts center. “We danced in the streets while Mitch Lyons, Rick Rothrock and other artists created a 64-foot-high clay pot. It must have been the world's largest,” says Zullinger.

The DCCA's gallery opened on the second floor of the building in September 1981. Stephen Tanis, painter and associate professor of art at the University of Delaware, juried the inaugural show of sculpture and works on canvas and paper and remembers, “The first show was an important occasion. The DCCA was a fledgling organization. No one knew whether it would take hold, but there was a sense of optimism, especially after seeing the work.”

A volunteer Gallery Committee organized and mounted the early shows. “Hanging art in that long space, the ‘trolley repair shop,’ was always a group effort—tons of fun but lighting was always a challenge,” says Susanna Saunders, then director of the gallery and lecture programs. “We used our artist contacts at the University of Delaware to help us out.”

Exhibitions featured a variety of media including photography, painting, contemporary craft, sculpture and textiles by artists from Delaware and the region. Gallery talks, lectures and workshops by artists and curators in the region accompanied the shows to help foster an appreciation for contemporary art.

“A group of us were enthused by the world of fine craft,” Phyllis Aerenson, curator of the DCCA’s first Craft Showcase, recalls. “Avery Draper had just opened the Blue Streak Gallery and we didn’t want to compete with her commercial interests; we just wanted to encourage craft artists. We didn’t have money to purchase inventory and we didn’t have insurance so we accepted work on consignment; sometimes the ‘paint was still wet’ when artists delivered the work.”

Two of the more elaborate shows were *Art Petite*, a show of small fiber works, and *Art Couture*, a fashion show of wearable hand-made clothing, at Hagley Museum’s Soda House. “The show was a debut of sorts, the first to attract Wilmington society,” remembers Zullinger.

The early days were heady. Propelled by a common vision, a dedicated core of volunteers and a committed board of directors, the DCCA realized its original goals for a gallery and artist work space within two years of its founding.

Extensive renovations to the 9,000-square-foot factory building were needed to provide artist studio space, a prominent feature of the DCCA’s vision. However, changes planned for downtown Wilmington necessitated abandoning those plans. The DCCA’s building would be demolished to pave the way for an influx of out-of-state banks under the Financial Center Development Act.

Long on sweat equity, short on cash, the DCCA closed its books after two years of operations with a mandate to find new space.



The DCCA’s first employee, Roseanna Capaldi.

Artists constructed the “world’s largest” clay pot for *Arts Alive*.

Anne Oldach sculpts a bust of her father for *Arts Alive*.

Clothing modeled at the *Art Couture* fashion show.



***Members' Juried Show***

On Exhibition: September – October 1981  
 Juror: Steven Tanis, University of Delaware  
 The DCCA's inaugural exhibition presenting sculpture, works on paper and works on canvas.

***Contemporary Expression in Traditional Media***

On Exhibition: September – October 1982

RIGHT:

***National Juried Photography Exhibition***

On Exhibition: October – November 1986  
 Curator: Susan Kismaric, Museum of Modern Art  
 The first DCCA exhibition to feature nationally-known artists.  
 Pictured (left to right): Catherine Gruver, Susan Kismaric and Steve Bruni.

1984 – 2000



## Waterworks on the River

*“The DCCA was an energetic place. We were the new kids on the block with changing exhibitions. There was always something new to see.”*

–Studio Artist Graham Dougherty



The City of Wilmington's Water Department building, overlooking the Brandywine River, surfaced as a potential site after members canvassed every available downtown location.

Constructed as a Works Progress Administration project in 1933, the building was within walking distance of the City's commercial center and had the essentials: heat, light and adequate space for exhibitions, studios and offices.

The City planned to vacate the building but officials needed to be convinced of the art center's intentions for the space. The DCCA commissioned drawings, a three-dimensional model and drew up budgets for needed renovations.

Plans called for a main gallery, members' gallery, craft showcase (in the building's vault), five studios, public space for workshops and events and administrative offices. "We included a handicapped accessible entrance, and that's when the Mayor's office knew we were serious," says Zullinger.

Bolstered by an outpouring of support from nearby residents, community organizations, politicians and business leaders, Mayor William T. McLaughlin championed the cause. The DCCA signed a ten-year lease with the City of Wilmington in March of 1984 for use of the Waterworks building at the rate of \$1 per year.

At first, the DCCA shared the space with the City's Medical Infirmary, the Police Department and the Water Department, which continued to operate a water testing lab on an upper floor. "The DCCA constructed a wall down the center of the first floor," says Isabelle (Izzy) Mead, the DCCA's first paid administrator. "On one side we mounted exhibitions; on the other side the City conducted employee physicals."

The presence of artists working in the building created great excitement. "The studios were like laboratories where experiments took place," says Graham Dougherty, one of the first artists to rent a studio. "I've had a studio with the DCCA since its inception. The Waterworks building was a grand space and having a studio validated my work. It meant art was no longer a hobby; it was my profession."

In addition to renting studios, artists had opportunities to exhibit, participate in critiques with other artists and guest curators, and attend workshops to explore their own creative processes.

The DCCA acquired the entire first floor for galleries within three years, after City employees moved to a new location. Renovations, made possible by a Bicentennial Commission grant, enabled the DCCA to quadruple the size of its exhibition space from 500 square feet to 2,200 square feet.

The DCCA was now able to mount multiple concurrent shows—up to 25 annually. The first show in its new space, *Patterns in Fiber*, featured 19 nationally-known fiber artists presenting a wide range of textile treatments. Wilmington's strong connection to textiles, through corporate giants DuPont Company, Hercules, Inc. and ICI Americas, boosted the show's relevance to the area.

Volunteers were and remain the backbone and lifeblood of the DCCA. A Gallery Committee comprised of board members and member artists organized all the shows. "There were so many people who had a stake in the DCCA. There was no status to being on the board; these were volunteers trying to create something for the community. I loved the fact that artists played a significant role in deciding what the DCCA would become," reminisces Mead.

Graham Dougherty was one of the first artists to rent a studio in the Waterworks building.





Michael Shaughnessy: *Branwen's Triad*  
On Exhibition: November – December 1994  
Resident artist installation comprised of hay, twine and wood.

Henry Loustau: *The Art of Henry Loustau*  
On Exhibition: June 1994  
An installation of magical proportions.



## Seeking the Right Formula for Growth

The move to the Waterworks location marked a period of explosive growth and the DCCA became hard to sustain as an all-volunteer organization. The board recognized the need to develop an organizational and governance structure that would provide a strong foundation for future growth.

There were growing pains as the board evolved from being primarily artist-run to one comprised of a balance of artists and community members. Programming began to shift to include more regional and nationally-known artists and the organization evolved from being volunteer-run to one with paid staff.

Steve Lanier was hired in 1990 as the first professional executive director. He was an artist with 15 years of museum and contemporary art experience. "Hiring Steve required money we didn't have in the budget," recalls Richard Vague, president of the DCCA and president and CEO of First USA Bank at the time. "We'd found someone who was so fired up about the DCCA that he could tolerate the uncertainty."

"My first mandate was to get the DCCA to the next level, to professionalize the organization and tap into its potential to become a contemporary arts center of national significance," says Lanier.

Education and outreach developed into signature elements of the DCCA's programming and became vehicles for securing recognition and financial support. "We hired an arts educator before we hired a curator," says Lanier. "Money was available for education."

*Contemporary Connections*, a model arts education program that is still thriving, took root during this period. The DCCA partnered with a public school for two or three years, pairing artists with teachers to explore core curriculum subjects through interdisciplinary art projects.

"We looked for public schools that needed an infusion of the arts either because they were underfunded or underserved in the area of the arts," says Jennifer Borders, the DCCA's first education coordinator. Howard High School, a vocational school with no fine arts program, was the first site. "It was right in our neighborhood; we liked staying local to help the neighbors."

Believing in the power of artists to enrich, challenge and heal communities, the DCCA's *Art & Community Visual Arts Residency* program selected artists from across the country to come to Wilmington to work on art projects within non-traditional community settings.

BELOW (LEFT TO RIGHT):

Mitch and Bee Lyons visit a DCCA artist studio.

Izzy Mead (standing) was DCCA's first paid administrator. She oversaw the Waterworks office.



Among the early residency artists, Maria-Theresa Fernandes collaborated with women and children from homeless shelters to create a mixed media installation, *Cultural Journeys*, while Alison Saar explored the traditions of African-American street vendors and folklore in her mobile interactive sculpture, *Catfish Dreamin'*.

The DCCA's approach to exhibitions and associated programs began to evolve. "We created cluster programming, partly motivated by economic considerations," says Borders. "We needed to streamline and it made sense to tie an exhibition to an artist residency, to a *Contemporary Connections* program, to a public symposium and to a catalogue. This way each program reinforced the other and helped to create a dialogue in the community about a particular issue."



Richard Vague

Corporate backers spurred the growth of the DCCA. "My challenge at the time was to recruit world-class talent to Wilmington, Delaware, for First USA Bank," says Vague. "The more innovative entities we had in Wilmington the better. The DCCA's working artists and contemporary galleries were positive factors. We needed to invest in the DCCA to attract the talent we wanted."

By 1995, five years after Lanier's arrival, the DCCA's membership had grown to 600, the operating budget had tripled to \$300,000, and financial support was coming from private donors, corporations, foundations, government, special events, studio rentals and proceeds from the sales gallery.

The NEA acknowledged the DCCA's excellence in programming with a first-time grant in 1995. Three years later the Andy Warhol Foundation honored the DCCA with a major grant for its exhibitions and programs. "Warhol was interested in supporting the professionalization of organizations where artists were at the core," according to Lanier.

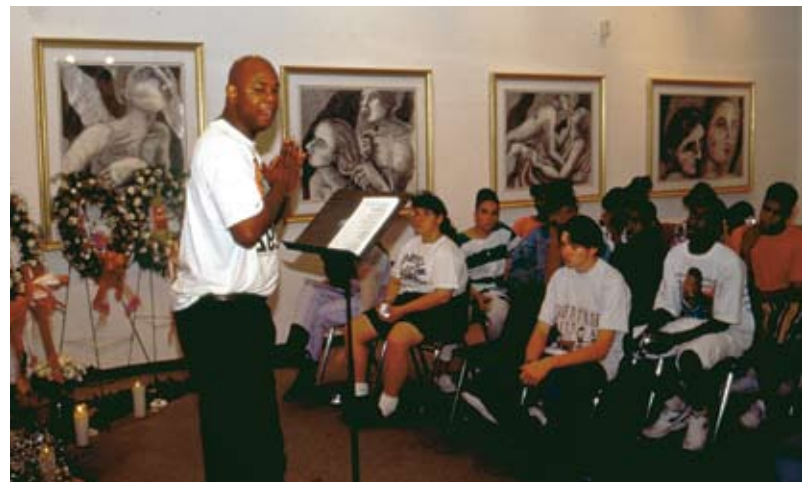
BELOW (LEFT TO RIGHT):

Jane Quartarone, DCCA Artist-in-Residence, works with local school children.

Resident artist Homer Jackson performs *Many Mansions* reflecting conversations with high school students and community members about the riots and National Guard occupation of Wilmington in 1968.

"As the DCCA became more established we could gauge its success by how the Delaware Art Museum's biennial contemporary art exhibition changed," says Bill Shea, former board president. "The horizons began to broaden at the Art Museum; this was a positive effect on the whole community."

National recognition, growth in membership and financial support, a growing interest in contemporary art and a demand for additional studios meant the DCCA was on a path that demanded a new facility to fulfill its ambition of becoming a leading influence in the world of contemporary art.





Maria-Theresa Fernandes (standing) was one of the early participants in DCCA's artist residency program.

*Catfish Dreamin'*, by resident artist Alison Saar, toured Wilmington and beyond.

Fiber artist Diane Iltter conducts a workshop on design and creativity.





*Environmental Impact*

On Exhibition: June – July 1995

Curator: Steve Lanier

Two-dimensional, sculptural and multi-media works created by artists addressing environmental hazards.

*Nancy Jurs and Wendell Castle: New Works*

On Exhibition: June – July 1996

Curator: J. Susan Isaacs, Ph.D.

2000 – 2009



# From Riverbank to Riverfront: The Move to a Permanent Home

*“The new space has magic to it.  
I feel as though I’m entering a separate universe.”*

—Former Board Member Wes Memeger



Finding a facility between the rivers—Brandywine and Christina—and east of the interstate was a priority, according to Bill Shea. “We wanted to be part of the revitalization of the City and make a broader contribution.”

This goal coincided with the Riverfront Development Corporation’s push to convert the Christina Riverfront from an industrial wasteland to a thriving commercial and residential destination, complete with shopping, restaurants and entertainment venues.

The abandoned Harlan and Hollingsworth railroad car assembly plant was strategically positioned at what would be the intersection of new access roads for the Riverfront. As an incentive, RDC decreased the purchase price from \$500,000 to \$200,000. The DCCA would anchor the “gateway” to the Riverfront.

Readying the organization for the purchase of permanent space was critical to the transition. “Once the business members of our board embraced the cultural specifications of our plan,

and the artist members embraced the business requirements of the plan, we knew we had full buy-in and could proceed,” says Rob Krapf, board president at the time of the purchase.

In October of 1998 the board voted to initiate a \$3.25 million capital campaign to purchase a new home on the Riverfront. Philanthropists Lynn Herrick Sharp and Richard Vague co-chaired the campaign. “The organization’s decision to locate on the Riverfront was visionary. Now, we’re in the middle of everything,” says Sharp.



Board President Rob Krapf and Executive Director Steve Lanier oversee construction on the Riverfront.

Architectural firm Moeckel Carbonell Associates, Inc. transformed the building.

“It was a green box of tin located in a bed of phragmites surrounded by beer cans and debris,” says architect Joe Carbonell. “Railroad tracks, the original welding shop and a lot of derelict buildings were part of the landscape.”

The building was located in a flood plain which created construction challenges. Moeckel Carbonell had to elevate the building 2-3 feet to be situated above the 100-year flood line. “We laid down Styrofoam™ blocks and cement in order to raise the building. People thought we were crazy, but the DCCA had limited funds and the location was affordable,” says Carbonell.

Designed to be striking yet welcoming, the two-story metal structure incorporates huge floor-to-ceiling windows and steel I-beams that hold up an exposed steel-truss roof, reminders of the building’s industrial origins.

The 35,000-square-foot building includes seven exhibition galleries, 26 studios for working artists, an apartment for visiting artists, a 100-seat auditorium for lectures and performances, a classroom, administrative office space, a gift shop devoted to artist-made objects and an expansive lobby area.

The driving force and visionary was Steve Lanier, according to Carbonell. “We created a metaphor with the new building,” says Lanier. “The lobby is the intersection of two indoor streets with galleries in one direction and office space in the other, mimicking the intersection of art and ideas.”

BELOW (LEFT TO RIGHT):

The building was elevated above the flood line with Styrofoam™ blocks.

Clerestory windows cast an ever-changing prism of light on the DCCA lobby and museum store.





Patrons on the patio during a DCCA evening event.

## Celebrations and Challenges

Hard-hat tours culminated in a gala event for the community in September 2000. "Opening night was so exciting," recalls then President Connie Cone. "Those who came represented every phase of the DCCA's history; each person had helped make the new building a possibility."

It was a poignant moment for those who had been part of the founding. "There was astonished wonder," says painter Dougherty. "We were all six feet off the ground; it was extraordinary."

Art critic Ed Sozanski, with the *Philadelphia Inquirer*, reported upon its opening that the "state-of-the-art" facility positioned the DCCA as "one of the most innovative and prominent organizations of its kind on the East Coast."

"We incorporated the highest possible museum standards in security and art handling," claimed Lanier. "I give Steve Lanier a lot of credit for his vision," says Helen Page, Associate Director for Administration and employee of 20 years. "One of our first exhibitions required that we move tree trunks from the loading dock into the gallery. I soon realized why we had installed humongous floor-to-ceiling double doors."

With seven galleries, the DCCA's Riverfront building has nearly eight times as much exhibition space as the Waterworks location. Curated by Dede Young, the DCCA's first full-time professional curator, and installed by John Shipman, the DCCA's first full-time preparator and designer, inaugural exhibitions included: *Ethereal & Material*, a thematic show about the human condition featuring 19 international and national artists; *Forest*, a monumental installation of tree trunks by sculptor Emilie Benes Brzezinski; *Spirit House*, a walk-in installation inspired by African-American folk tales by Willie Birch; *Omen*, a video piece by Peter Rose; *Natural Forces*, a selection of highly-rendered surrealist drawings and paintings by member artist Rob Evans; and precious-metal jewelry by Alexandra Hart.

As a non-collecting institution, changing exhibitions entice members and the public back for repeat visits. The DCCA mounted 46 shows in its first year in the new building and a satellite gallery at the Delaware Center for Horticulture. By the DCCA's 30<sup>th</sup> anniversary, the Riverfront galleries would present close to 400 exhibitions of more than 1,200 artists.

### BELOW (LEFT TO RIGHT):

Adjunct Curator J. Susan Isaacs, Ph.D. guides visitors through the exhibition *Philadelphia Collects: Works on Paper*, June 2008.

A young visitor at a DCCA annual Family Members' Evening enjoys becoming part of a Ken Mabrey creation.





Nearly one third of the building, a self-contained wing, is devoted to studios. Painter Ken Mabrey was one of the first to move his studio from the Waterworks to the Riverfront. He's had two different studios in the building. "I'm happy here; I have a painting wall, storage and great northwest light," says Mabrey. "Every once in a while the studio turns into a disco as the daylight bounces off the Amtrak trains passing by."

"The DCCA is known around town as a great venue. Parties are always fun, never stodgy," says Ellen Bartholomaeus, known as the DCCA's chief "fun-raiser." The annual art auction became the DCCA's signature event in which buyers and collectors had the opportunity to purchase new work and artists received a portion of the proceeds.

Enthusiasm for the new building had no bounds. However, the complexity of operating the space strained staff and financial resources. The DCCA was now in the property management business with 26 artist tenants. Full-time staff jumped from five to eleven and the operating budget from \$325,000 to \$800,000 in the first year. The capital campaign goal almost doubled from original projections of \$3.2 million to a final goal of \$6.1 million.

"No one had a greater role in securing money to pay for the building than Bill Shea," says Rob Krapf. Generating cash flow and retiring \$1.2 million in debt to close out the capital campaign were all-consuming objectives for the leadership.

"We were eligible for a Kresge Foundation grant of \$150,000 if we could raise \$1.2 million within five years," says Shea. Commitments from New Castle County, Delaware; Longwood and Welfare Foundations; ING Direct Children's Foundation; Kresge Foundation and pledges from seven very generous individuals satisfied the financial obligations. "Securing the pledges to qualify for the matching grant was like a game of high stakes poker," says Shea.

Willie Birch: *Spirit House*  
On Exhibition: September 2000 – September 2001  
Curator: Steve Lanier  
DuPont II Gallery



## The Right People at the Right Time

Steve Lanier left the DCCA in 2002 after his vision had become a reality. “We had accomplished something unusual and magnificent; few organizations have that level of energy and drive,” says Lanier.

While conducting a national search for Lanier’s replacement, Kerin Hearn stepped off the board to serve as interim director. “The DCCA faced a severe budget crisis—my goal was to steer the ship through some rough waters, keep it steady and on course while we prepared for the next director,” says Hearn.

The DCCA’s future was at stake during this period. Those closest to the organization made an extraordinary effort to see that the DCCA survived the transition. J. Susan Isaacs, Ph.D., a full-time professor of Art History at Towson University, for example, took on the role of adjunct curator in 2001, at first on a volunteer basis. She served in an adjunct capacity for eight years, curating more than 250 exhibitions.

Neil Watson came from the Museum of Glass in Tacoma, Washington, to become the DCCA’s Executive Director in 2003. “Neil was the right person at the right time,” says then President Adam Balick. “He had curatorial experience, supported the board’s fundraising efforts, loved interaction with donors and hired some key people.”

“When I first saw the DCCA I immediately responded to the connection between art-making in the studios and its interpretation in the galleries,” says Watson. “The facility is great; it’s grass roots but the programming has always been professional.”

During Watson’s tenure the DCCA received the 2004 Governor’s Award for the Arts in recognition of its community outreach and programming excellence. Maintaining this focus, the DCCA has twice received Public Impact Awards from the Delaware Division of the Arts for its commitment to the community.

In 2005 Watson accepted a new position with another art museum. The board launched a nationwide search and appointed Development Director Belena Chapp to assume the additional role of interim director. Helen Page filled the void when Belena accepted a new position in Philadelphia prior to completion of the search.

Maxine Gaiber, director of education and public programs for the San Diego Museum of Art, became the DCCA’s third executive director in April 2006. “She fit our profile of the ideal director,” extols then President Denison Hatch. “The DCCA was established; all the building blocks were in place; we needed someone who could both tame and unleash the promise of the organization, leading it to greater prominence regionally and nationally. Maxine has excellent credentials; she is energetic and visionary.”

For Gaiber, the future includes strengthening exhibitions, expanding education programs, making the DCCA more accessible and inviting, achieving greater financial stability, establishing an operating endowment, attracting artists from around the country, increasing demand for the DCCA studios, and “greening” the building. “I want to help people realize that contemporary art, the art of our time, is most important for making sense of our lives.”

BELOW (LEFT TO RIGHT):

Kerin Hearn & Harriet Memeger at the opening of the exhibition *Philadelphia Collects: Works on Paper*, June 2008.

Maggie Kirk & Neil Watson at the DCCA’s 25<sup>th</sup> Anniversary, 2004.

Larry Reichlin & Maxine Gaiber at the opening of the exhibition *Philadelphia Collects: Works on Paper*, June 2008.





As part of the Wilmington Mural Collaborative, the DCCA worked with Howard High School of Technology students, Wilmington community members, and Philadelphia mural artist Max Mason to create the 40' x 120' mural *4<sup>th</sup> of July, Wilmington* located on Fire Station #1 at 2<sup>nd</sup> and West Streets in Wilmington.

Patrons enjoy the opening of the exhibition *Philadelphia Collects: Works on Paper*, June 2008.

Alternatives Museum Shop is a shopping destination for handmade functional and decorative American crafts with a concentration on regional artisans.





A Challenge Program trainee works on the shelter, *Market Box*, 2008, as part of the Art & Community Visual Arts Residency program.

BELOW (LEFT TO RIGHT):

In April 2009, DCCA graduated its first group of volunteer docent guides who lead tours of the DCCA galleries. Standing (left to right): John Farnum, Barbara Glazar, Jerry Hodge, Jen Romano, Pam Finkelman, Maria Keane, and Kathleen Meyer. Seated: Julie Wells-Maloney, Mary Anne Edwards, Victoria Eastburn, Associate Curator of Education.

Carina Evangelista, the DCCA's first Gretchen Hupfel Curator of Contemporary Art. Background: work by Creighton Michael for the exhibition *SQUIGGLElinear*, May – August 2008.

## New Directions

Carina Evangelista, hired in 2008 as the DCCA's first Gretchen Hupfel Curator of Contemporary Art, has a vision for moving the exhibition program forward. Her goal is to keep the dialog about contemporary art alive through exhibitions that excite and provoke. "Artists are the filters of the beautiful and the toxic in society. We may not always like the work but its effect can be visceral, one that prompts us to ask questions," says Evangelista.

Evangelista's full-time curatorial position is endowed through a generous lead gift donated by a friend of the deceased artist Gretchen Hupfel. It is the first gift of its kind in the DCCA's history and signals the emphasis on creating a more ambitious exhibition program.

Education and community outreach programs are expanding to reach all age groups—adults, students and young children. Beginning in 2009, the DCCA has recruited and trained docents to become ambassadors of the organization by conducting on-site tours and off-site presentations.

New membership categories are attracting small business owners, entrepreneurs and a new generation of young professionals to the DCCA.

New professional staff comes from highly respected institutions: Curator Carina Evangelista, from New York's Museum of Modern Art; Director of Development Pat Leach Krouse, from the Massachusetts Museum of Contemporary Art; and Curator of Education Victoria Eastburn, from the San Francisco Museum of Modern Art.

Gaiber is particularly proud that annual fund receipts topped \$1 million in 2007 for the first time in the DCCA's history, and that attendance, spurred by the elimination of admission charges in an effort to make the museum accessible to the entire community, reached an all-time high of 16,000 visitors in 2008.

New opportunities and directions are also often in store for artists who exhibit at the DCCA. Ann Chahbandour's travelling solo show, *Wunderkammer – A Cabinet of Curiosities*, originated at the DCCA in 2006. "The reviews of that show led to invitations to exhibit at other venues," Chahbandour admits gratefully.

Ben Whitehouse presented an exhibition of large-scale painting and video installations in 2007. "Exhibiting at the DCCA was a turning point for me. The experience raised my standards and expectations of art venues. I will now only work with first-rate organizations," says Whitehouse.





Ann Chahbandour: *Wunderkammer*  
On Exhibition: February – May 2006  
Curator: J. Susan Isaacs, Ph.D.,  
E. Avery Draper Showcase Gallery

Ben Whitehouse: *Revolution*  
On Exhibition: August 2007 – January 2008  
Curator: J. Susan Isaacs, Ph.D.  
DuPont II Gallery



## An Extraordinary Journey

BELOW (LEFT TO RIGHT):

Teams race around the Wilmington Riverfront during the DCCA's 2009 Kinetic Sculpture Race in conjunction with the exhibition, *SHIFT: Kinetic Sculptures*.

**Lauren Cotton: Wavefronts**

On Exhibition:

May – September 2008

Curator:

J. Susan Isaacs, Ph.D.  
Constance S. and Robert J.  
Hennessy Project Space  
Children interact with artwork during *Visual & Performing Arts Camps* at the DCCA.

The DCCA is the place where the creative genius, the creative process and our creative spirits are celebrated in equal measure.

The DCCA has evolved from humble beginnings in a dilapidated factory on French Street to become a regional and national icon for contemporary art in a landmark factory adapted for re-use on Madison Street.

The DCCA, a vision established 30 years ago, is vibrant today: a place where artists can share ideas, create and exhibit art, and foster a greater appreciation and understanding of contemporary art.

The DCCA could never have survived this remarkable journey without a loyal core of dedicated volunteers, a growing base of generous funders, a committed cadre of professional staff, a supportive community willing to embrace new ideas and new art—and, most importantly, a succession of creative and inspiring artists devoted to presenting extraordinary art to an appreciative public.

—Laura A. Scanlan  
August 2009



# Selected Exhibitions



## *Process and Design: Art by Delaware Architects*

Works by nearly 100 architectural drawings, plans, digital images, videos and models by architects with 18 Delaware firms.

On Exhibition: March – June 2003  
Curator: J. Susan Isaacs, Ph.D.  
Carole Bieber & Marc Ham Gallery



*Telling Tales: Narrative Threads in Contemporary African American Art*

Works by Amalia Amaki, Willie Cole, Mildred Howard

On Exhibition: October 2004 – February 2005

Curator: J. Susan Isaacs, Ph.D.

DuPont I Gallery

Above: Mildred Howard, *S.S. (Slave Stealer)*, Mixed media installation, Variable dimensions





Gretchen Hupfel: *Time Spent*

On Exhibition: September 2005 – January 2006  
Curator: J. Susan Isaacs, Ph.D.  
Beckler Family Members' Gallery

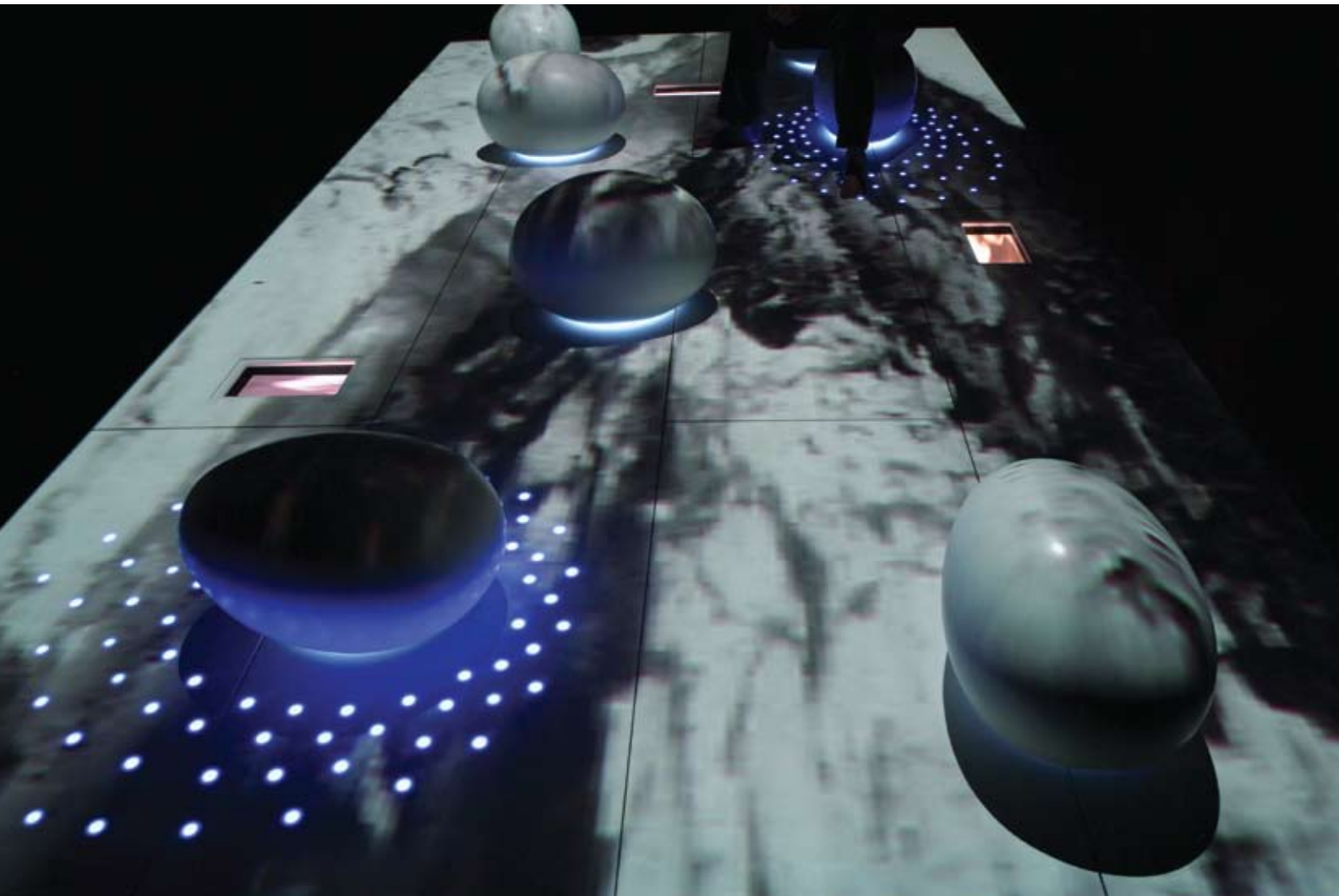


Eric Fischl: *Prints and Drawings*

On Exhibition: May – September 2006

Curator: J. Susan Isaacs, Ph.D.

Carole Bieber & Marc Ham Gallery



Morris Sato: *Light Showers*  
With Video Images by Paul Ryan

On Exhibition: September 2006 – January 2007  
Curator: J. Susan Isaacs, Ph.D.  
DuPont I Gallery



Alison Saar: *Duped*

On Exhibition: April – August 2007

Curator: J. Susan Isaacs, Ph.D.

DuPont I Gallery



Tom Huang: *Sculpture Works and Furniture*

On Exhibition: May – September 2008

Curator: J. Susan Isaacs, Ph.D.  
DuPont I Galleries



Donald E. Camp: *Dust-Shaped Hearts—New Orleans*

On Exhibition: September 2008 – January 2009

Curator: J. Susan Isaacs, Ph.D.

DuPont I Gallery



*The American Scene*

Works by Robert Anderson, Chris Ballantyne, Willie Birch, Tom Birkner,  
Amy Casey, Amze Emmons, Edgar Jerins, Todd Keyser, Whitfield Lovell,  
Meagan Shein, Scott Sherk, Roger Shimomura, Tony Shore

On Exhibition: April – August 2009  
Curator: J. Susan Isaacs, Ph.D.  
DuPont I & II Galleries



*SHIFT: Kinetic Sculptures*

Works by Dennis Beach, Timothy D. Belknap, Paul Daniel,  
Jamey Grimes, Lily Gottlieb-McHale, Henry Loustau,  
Billie Grace Lynn, martinafischer13, Ashley John Pigford

On Exhibition: September – November 2009  
Curator: Carina Evangelista  
Carole Bieber & Marc Ham Gallery



## Timeline and Exhibition Highlights



*Market Box* (near completion), 2008

By resident artist Richard Saxton with the *municipalWORKSHOP* and *The Challenge Program*, a project from the DCCA Art & Community Visual Arts Residency program.

Cypress, oak pegs, reclaimed yellow pine, metal, milk paint, and prairie grass,  
16' x 8' x 15'

## 1978



Rick Rothrock

Artists and arts supporters hold early organizing meetings in private homes, galleries and on the Wilmington campus of Delaware Technical and Community College.

## 1979

The DCCA incorporates and hosts its first exhibit outdoors in Wilmington's Old Willingtown Square. Supporters begin the search for gallery and studio space.

### *Members Juried Show*

Juror: Bob Frankel,

Delaware Art Museum  
The DCCA's first exhibition was outdoors in Wilmington's Willingtown Square, three months after incorporating as a nonprofit arts center.

## 1980

An abandoned sheet metal factory at 224 French Street becomes the DCCA's first home.

The DCCA presents work by selected graduates of the University of Delaware's Master of Fine Arts program.

## 1981

Delaware's General Assembly votes unanimously to give the DCCA its factory building, only to be vetoed by Governor Pete DuPont due to plans to develop the site as part of a new financial district. The building is slated for demolition.

### *Members Juried Show*

Juror: Steven Tanis,

University of Delaware  
The DCCA hosts its inaugural show at the French Street location presenting sculpture, works on paper and works on canvas.

### *First Annual Juried Photography Exhibition*

Jurors: Fred Comegys and Byron Shurtleff

More than 50 photographers from Delaware and the region participated.

## 1982



Carson Zullinger

*The Kitchen Tour* debuts as a signature fundraising event.

### *Art Petite and Art Couture*

Curator: Yvonne Bobrowicz

Small fiber works and a fashion show of hand-made garments.

## 1984

The DCCA leases space in the City of Wilmington's Water Department Building at 103 E. 16<sup>th</sup> Street for \$1 per year. Five artist studios are available for rent.

## 1985

The DCCA establishes the *Art & Community Visual Arts Residency* program, connecting artists with community organizations to explore contemporary society through art.

## 1986

### *National Juried Photography Exhibition*

Curator: Susan Kismaric,  
Museum of Modern Art

The first DCCA exhibition to feature nationally-known artists.

## 1987

A Bicentennial Commission grant enables the DCCA to increase its gallery space from 500 to 2,200-square-feet including a Main Gallery for group shows, a Members Gallery and a Showcase Gallery for contemporary craft.

### *Patterns in Fiber*

Curators: Sheila Ashby  
and Diane Itter

A wide range of textile treatments presented by 19 nationally-known artists.

## 1989



Helen Page

The DCCA's longest serving employee, Associate Director for Administration Helen Page, is hired as bookkeeper.

## 1990

The DCCA hires Steve Lanier, an artist and professional arts administrator, as its first Executive Director.

The DCCA enhances its fundraising and fun-raising profile by hosting the first Art Auction.

## 1991

The DCCA hires Jennifer Borders as its first Education Coordinator to develop *Contemporary Connections*, a model program in which artists work within the public schools to infuse the arts into the teaching of core curriculum subjects.

## 1992

The *Art & Community Visual Arts Residency* program is expanded through the support of the Mid Atlantic Arts Foundation.

## 1993

The DCCA expands its exhibition space to the Delaware Center for Horticulture, providing member artists with additional exhibition opportunities.

The Board of Directors develops a new mission statement and long range plan which provides a platform for future growth.

Alternatives Museum Shop is established as a retail outlet. The store specializes in contemporary functional and decorative American crafts such as handmade jewelry, ceramics, wooden objects, fibers, and glass.



Bill Shea

### *Borders, Boundaries and Barriers: The Landscape of Limitation*

Curators: Catherine Gruver and Steve Lanier

Eight artists explore the impact of contemporary life on the land through paintings, photographs, sculpture and installations.

### *Contemporary Vessels from the Robert L. Pfannebecker Collection*

Curators: Mitch Lyons and Steve Lanier

Forty works from a private collection of functional and nonfunctional vessels in clay, fiber, glass, mixed media, metal, paper and wood.

## 1995

The National Endowment for the Arts recognizes the DCCA as a leading visual arts organization with a grant based on excellence in programming.

### **Return to Beauty**

Curator: Anna B. Francis  
Thirty-six artists emphasize different definitions of beauty.

## 1996

The New Ideas/New Art Projects programming integrates exhibitions, educational outreach, artist residencies, public symposia and publications.

### **Nancy Jurs and Wendell Castle: New Works**

Curator: J. Susan Isaacs, Ph.D.  
Rough-hewn large-scale clay sculptures and large-scale wood and mixed media "art furniture" comprise the work of this internationally-known husband and wife team.

### **Mary Giehl, Sherell Jacobson, Larissa Marangoni:**

#### *Internal Voices/External Forces*

Curator: J. Susan Isaacs, Ph.D.  
The first exhibition in the New Ideas/New Art Projects cluster structure feature work representing the struggles of women seeking freedom from abuse, freedom of expression and political freedom.



Wes Memeger

## 1997

The *Kitchen Tour* is remodeled as the *Design Tour* featuring architectural, garden and interior design elements of residences and artist studios.

The Board votes to purchase the historic Harlan and Hollingsworth Car Shop, a former railroad car assembly site situated on Wilmington's Riverfront, as the DCCA's permanent home.

## 1998

The DCCA hires Dede (Diane) Young as its first full-time curator.

Andy Warhol Foundation for the Visual Arts honors the DCCA with a major grant for exhibitions and public programs. The DCCA receives its first major grant from the NEA for artist residencies and educational programs.



Lynn Herrick Sharp

The Board launches a capital campaign, chaired by Lynn Herrick Sharp and Richard W. Vague, to secure the Riverfront space at 200 South Madison Street.

### *Along the Garden Path:*

#### *Fantasy Gardens by Contemporary Artists in the Industrial Brandywine River Landscape*

Curator: Linda Weintraub  
Conceptual and real gardens by nine artists presented in the galleries and along the Brandywine River.

## 1999

### *Now and Then: New Work by DCCA Juried Exhibition Award Winners 1979 – 1998*

Winners from former juried exhibitions created new work to mark the DCCA's 20<sup>th</sup> anniversary.

## 2000

The DCCA opens on the Riverfront with 35,000-square-foot encompassing seven galleries, 26 artist studios, a 100 seat auditorium, classroom space, office space and an apartment for visiting artists.

### *About Face*

Curators: Dede Young and Sunny Kim  
Eight national photographers presented portraits of people from various cultural backgrounds. This is the last exhibition in the main gallery at the Waterworks location.

### *Ethereal and Material*

Curator: Dede Young  
Nineteen national and international artists explored non-traditional materials. This is the first exhibition mounted in the new building on the Riverfront.

### *Willie Birch:*

#### *Spirit House*

Curator: Steve Lanier  
A walk-in installation inspired by African American folk tales and culture.

### *Alexandra Hart:*

#### *Aposematic Ornament: The Allure of Natural Defensive Form*

Sculptural jewelry inspired by nature. (E. Avery Draper Showcase Award—2002)

## 2001



Ellen Bartholomaus

### *Gretchen Hupfel:*

#### *Horizontal Stabilizer*

Curator: Steve Lanier  
Black and white photographs depict airplanes appearing to collide with skyscrapers and light towers. This prescient exhibition was on display on 9/11.

## 2002

The DCCA hosts the *Community Open* to celebrate partnerships with more than 50 community organizations.

Holly Bennett Jackson is hired as Curator of Education.

### *Judith Godwin:*

#### *Paintings*

Curator: J. Susan Isaacs, Ph.D.  
Godwin, associated with the Abstract Expressionist movement since beginning her career in the 1950s in New York City, presents recent abstract expressionist paintings.

### *Susanna Speirs:*

#### *Proximity*

Her hollow forms and vessels in metal and glass refer to the human form. (E. Avery Draper Showcase Award—2003)

## 2003

Neil Watson, from the Museum of Glass in Tacoma, WA, becomes the DCCA's second Executive Director.

### *Process and Design:*

#### *Art by Delaware Architects*

Curator: J. Susan Isaacs, Ph.D.  
Nearly 100 architectural drawings, plans, digital images, videos and models by architects with 18 Delaware firms.

### **Diane Field:**

#### *Evolution*

Her enamel jewelry explores the relationship between macrocosmic and microcosmic structures in relation to the human body. (E. Avery Draper Showcase Award—2004)

## 2004



Denison Hatch

The DCCA is honored on its 25<sup>th</sup> Anniversary with the Governor's Award for the Arts.

The DuPont Company underwrites free admission for the year.

### **Amalia Amaki, Willie Cole, Mildred Howard:**

#### *Telling Tales:*

#### *Narrative Threads in Contemporary African American Art*

Curator: J. Susan Isaacs, Ph.D.  
Work explores autobiography, mythology and the history of African-American traditions.

### **Tatyana Zhurkov:**

#### *You Name it! Art, Science, Genetics*

Brightly-colored plastic constructions represented the principles of genetics. (E. Avery Draper Showcase Award—2005)

## 2005



Tish Ayers

### **Gretchen Hupfel:**

#### *Time Spent*

Curator: J. Susan Isaacs, Ph.D.  
A posthumous exhibition of mostly recent work with some examples from throughout the artist's career.

### **Ron Klein:**

#### *Inside Out*

Curator: J. Susan Isaacs, Ph.D.  
Pods, seeds and natural elements gathered from the floor of the Amazon jungle and other exotic locales, combined with man-made objects.

### **Susan Benarcik:**

#### *A Natural Progeny*

Installations made from organic materials including rope, string and tomato cages. (E. Avery Draper Showcase Award—2006)

## 2006

Maxine Gaiber, from the San Diego Museum of Art, becomes the DCCA's third Executive Director.

The DCCA begins hosting *Art Salad*, a weekly free lunchtime lecture series featuring artist talks, films, gallery tours, and lively discussion.

### **Ann Chahbandour:**

#### *Wunderkammer*

Curator: J. Susan Isaacs, Ph.D.  
Natural, scientific and artistic wonders of the world recreated in stone, wood, bronze, mosaics and ceramics. (E. Avery Draper Showcase Award—2007)

### **Eric Fischl:**

#### *Prints and Drawings*

Curator: J. Susan Isaacs, Ph.D.  
A survey of prints and drawings from the artist's collection co-presented with the artist's alma mater, West Nottingham Academy, upon his recognition as a distinguished alumnus.

### **Morris Sato:**

#### *Light Showers*

#### *With Video Images by Paul Ryan*

Curator: J. Susan Isaacs, Ph.D.  
An interactive installation resembling a Zen garden through the use of light and egg-shaped seating crafted from DuPont Corian™ and video projections of water.

### **Julia Stratton:**

#### *A Requiem for a Soldier*

Bronze sculptures inspired by the Mozart's *Requiem Mass in D Minor*. (E. Avery Draper Showcase Award—2008)

## 2007



Jay Miller

**Alison Saar:**  
*Duped*

Curator: J. Susan Isaacs, Ph.D.  
Prints influenced by American folk art, classical mythology, African and Haitian folklore and contemporary African-American culture.

**Phyllia Yi:**  
*Contemporary Woodcuts*

Curator: J. Susan Isaacs, Ph.D.  
Large-scale woodcut prints with Eastern and Western influences.

**Ben Whitehouse:**  
*Revolution*

Curator: J. Susan Isaacs, Ph.D.  
Large-scale painting installations and digital video, all connected to landscapes.

**Charles Burwell:**  
*Paintings and Works on Paper*

Curator: J. Susan Isaacs, Ph.D.  
Paintings with layered drip lines in linear, geometric and organic forms.

## 2008

The Gretchen Hupfel Endowment Fund is established to fund a full-time curator and an annual symposium in honor of Hupfel's memory.

The DCCA eliminates admission fees in an effort to make the DCCA more accessible to all.

**Philadelphia Collects:**  
*Works on Paper*

Curator: J. Susan Isaacs, Ph.D.  
Works from Philadelphia collectors including those who concentrate on Philadelphia artists, those who collect works by artists of color and those who collect modern masters.

**Tom Huang:**  
*Sculpture Works and Furniture*

Curator: J. Susan Isaacs, Ph.D.  
Studio furniture and sculpture influenced by Asian and Western designs.

**Donald E. Camp:**  
*Dust-Shaped Hearts—  
New Orleans*

Curator: J. Susan Isaacs, Ph.D.  
Photographic portraits for which Camp creates his own printmaking technique using photosensitized earth pigments.

**Fantastical Imaginings**  
Curator: J. Susan Isaacs, Ph.D.  
Work from thirteen emerging and nationally and internationally-known artists who create imaginary, invented figures and places.

## 2009



Jay Headley

The DCCA marks its 30<sup>th</sup> anniversary.

The DCCA graduates its first class of docents to begin leading tours and to serve as ambassadors for the DCCA in the community.

Alternatives Museum Shop is awarded 2009 *NICHE Top Retailer: Best Museum Store*

**The American Scene**  
Curator: J. Susan Isaacs, Ph.D.

Work examines the legacy of slavery, attitudes toward race, immigration, land use, land development and infrastructure.

**SHIFT: Kinetic Sculptures**  
Curator: Carina Evangelista  
Contemporary indoor and outdoor sculptures by nine artists that capture motion.

**Bend, Mold, Cut, Join:**  
*Small Works in Metal*

Juror: Ellen Lupton, Cooper-Hewitt, National Design Museum  
A national juried exhibition of small-scale innovative art jewelry and sculpture that utilize basic metalsmithing techniques. Held in Alternatives Museum Shop.

# Acknowledgements



DCCA Board of Directors

Billie Grace Lynn: *Mad Cow Motorcycle*, 2008

Cow bones, bicycle frame, electric motor,  
electric wheel, and batteries, 3' x 9' x 2'

Courtesy of Bernice Steinbaum Gallery, Miami, FL  
For the exhibition *SHIFT: Kinetic Sculptures*.

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### \$100,000-\$499,000

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### Presidents of the Board

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| Carson Zullinger  | 1982 – 1984 |
| Graham Dougherty  | 1984 – 1985 |
| James A. Anderson | 1985 – 1987 |
| John Kane         | 1987 – 1990 |
| Richard Vague     | 1990 – 1993 |
| William Shea      | 1993 – 1997 |
| Robert Krapf      | 1997 – 1999 |
| Connie Cone       | 1999 – 2002 |
| Adam Balick       | 2002 – 2004 |
| Denison Hatch     | 2004 – 2007 |
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Richard Vague

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Executive Director: 2003 – 2005

Maxine Gaiber  
Executive Director: 2006 –

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Associate Director for Administration

Amy Berlin Ciconte  
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Carina Evangelista  
Gretchen Hupfel Curator of Contemporary Art

J. Susan Isaacs, Ph.D.  
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David Levitt  
Security Guard

(as of October 2009)



DCCA staff discusses programming and other contemporary topics at regular meetings.



DCCA exhibitions and programs are made possible, in part, through individual contributions, members support, major grants from AstraZeneca, Bank of America, JPMorgan Chase, the National Endowment for the Arts, the Delaware Division of the Arts, a state agency dedicated to nurturing and supporting the arts in Delaware in partnership with the National Endowment for the Arts, and by Amtrak—Official Transportation Provider for the DCCA.

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Phyllis Aerenson  
Adam Balick  
Ellen Bartholomaus  
Henry Beckler  
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Joseph (Joe) Carbonell  
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William (Bill) Shea  
Stephen Tanis  
Sara Monserrat Teixido  
Richard Vague  
Neil Watson  
Linda Welsh  
Ben Whitehouse  
Carson Zullinger

## Publication Underwriters

Phyllis and Norman Aerenson  
Adam and Samantha Balick  
Gina and Tony Bosworth  
Denison and Wendy Hatch  
Susan and Jeff Komins  
Rob and Jean Krapf  
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