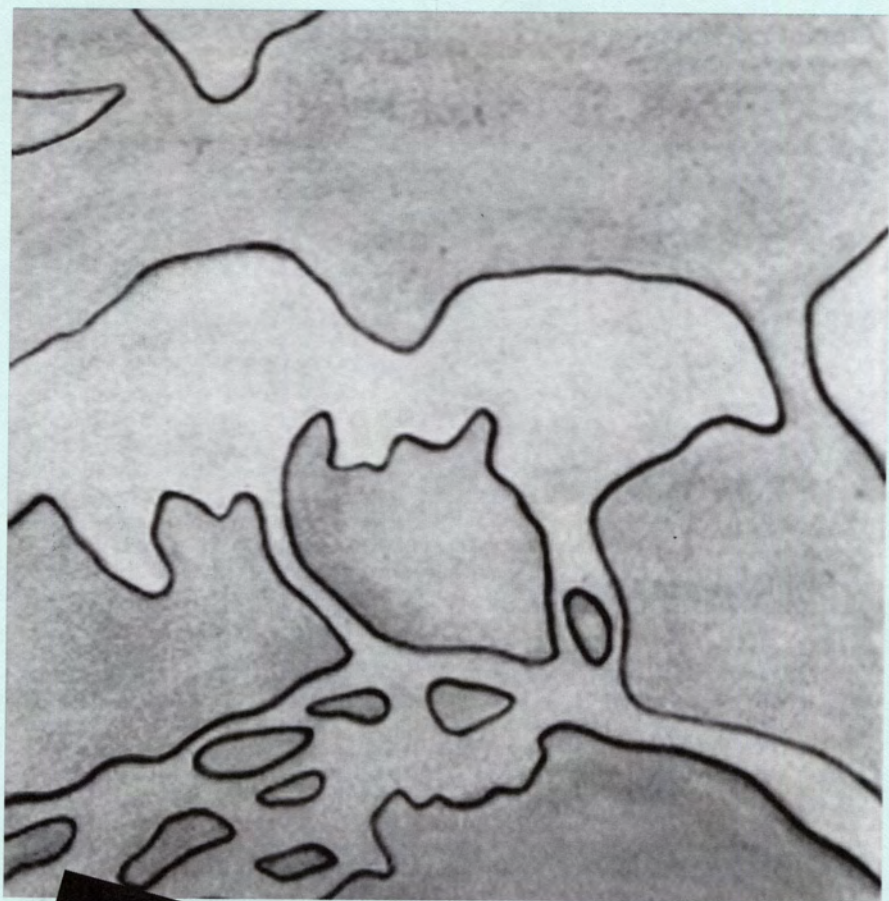


A forum for **NEW** ideas, **NEW ART**



Tobi Kahn, ZAV7, 1995, acrylic on canvas over wood, 36" x 29" x 2.5"



| March | April 2002

DELAWARE CENTER FOR THE CONTEMPORARY ARTS

NEW(S)

Exhibitions

Carole Bieber & Marc Ham Gallery

Exhibition season generously sponsored by First USA Bank N.A.

Members' Juried Exhibition February 12 - April 14, 2002

Each year, the DCCA invites artist members from across the country to submit slides to be juried for an annual exhibit. This year's guest juror was Ann Landi. Ms. Landi is an independent curator, free-lance writer and critic from New York City. She has written for *ARTnews*, *Architectural Digest*, *The New York Times* and many other publications.

Award recipients: Millicent Young: *Remigration*, Juror's Award; James Lloyd: *Virgin Birth*, Director's Award; Edwina Brennan: *Great Arch*, Member's Award; Timothy Bahash: *Cell Block*, Honorable Mention; Jason Ruff: *Machine Paintings*, Honorable Mention.

Other exhibiting artists are: Frances Sniffen, Kiriko Shirobayashi, Graham Dougherty, Marc Manning, Alan Paine Radebaugh, Nancy Breslin, Melissa Polhamus, Marjorie VanCura, Glen D. Barbaras, Danielle Taylor, Lynden Cline, Mitch Lyons, Kevin Cassidy, Holly Feldheim, Michael Allen, Nancy Sophy, Douglas Wolf, Raquel Montilla Higgins, Judith Barbour Osborne, Justyna Muziol, Timothy Bahash, Erica Johnson, Gabriel Rothwell, Jane Quartarone Platz, Alan Burslem, Ken Mabrey

Biomorphix: Margo Allman, Ellen Burchenal, Meagan Shein, Larry Spaid, Robert Straight, Michael Weiss

April 26-June 30, 2002



Margo Allman, *Avoidal Aggregate*, 2001 acrylic on wood, 14" x 12.5"

Artists and scholars alike have often explored the relationship between science and art. An abstraction based on organic, rather than geometric shapes can be a focal point for many. This exhibition demonstrates different contemporary avenues of expression related to this interest. The artists in this show have spent much of their careers investigating a universe of invented shapes based in nature. These works also reflect delightful variations of pattern provided by nature and the infinite visual interpretations of these archetypal forms.



Millicent Young, *Remigration*, 2001, steel, clay, glass, minor, x-rays, monarch butterfly wings, 34" x 144" x 21"

DuPont Gallery I

Mary Giehl: *Foose Doll*

January 18 - March 24, 2002



Mary Giehl, *Foose Doll*, 2000, detail

Mary Giehl's (Syracuse, NY) *Foose Doll* sprawls over the gallery floor. The playing pieces are 30-inch tall dolls made from cast aluminum, blue-green or reddish in color. Visitors are invited to play with the piece, moving the round wheels to encourage movement of the child-like dolls. Ironically, the game cannot be played, reflecting Giehl's interest in society's manipulation of children.

Tobi Kahn: *Correspondence*

April 2 - June 18, 2002

Tobi Kahn's (New York, NY) paintings of abstract biomorphic shapes explore the correspondence between the intimate and the monumental in nature. While his works draw on the tradition of American Romantic landscape painting, they also reflect his fascination with the offerings of contemporary science, such as micro-images of cell formations and satellite photography. Kahn's paintings are variations on the multiplicity and order of nature, using abstracted imagery of sky and water, islands and mountains to express the infinite vastness and subtlety of a world that seems increasingly fragile.

*"In the face of the world's instability,
I want to reveal those elements that are
transcendent, not the evident reality but
its essence."*

- Tobi Kahn



Tobi Kahn, *Azce*, 1997, acrylic on wood, 30" x 24" x 2.5"