



4th Biennial Maryland Regional Juried Art Exhibition Presented by University of Maryland Global Campus

December 8, 2019–March 15, 2020 | University of Maryland Global Campus | Arts Program Gallery

BMRE

Biennial Maryland Regional Juried Art Exhibition

Presented by University of Maryland Global Campus

Kim Abraham • Cathy Abramson • John Aquilino • Orcky Art • Lila Asher • Ricki Baker • Carol Barton • Marilyn Banner

Joan Bevelaqua • Jeffrey Bohlander • David Bottini • Anne Bouie • Wilfred Brunner • Susan Callahan • Linda Colsh

Sally Davies • Tim Davis • Timothy DeVenney • Patrick Dillon • Brandon Donahue • Cheryl Edwards • Luc Fiedler

Richard W. Franklin • Gayle Friedman • Victoria Garofolo • Jayne Gaskins • Susan Goldman • Cyd Goodwin • Phillip Grove

Kyle Hackett • Kevin Holder • ShanYe Huang • Joyce Jewell • Troy Jones • Sanzi Kermes • Karen Klinedinst • David Knopp

Jun Lee • Ulysses Marshall • Julie Maynard • Mike McConnell • Lisa McDonald • Greg McLemore • Trace Miller • Dominie Nash

Kathryn O'Grady • Mary Ott • Marsha Palmer • Judith Peck • Scott Ponemone • Iris Posner • James Roberts • Jereme Scott

Mike Shaffer • Russell Simmons • Hillary Steel • Linda Syverson-Guild • Michael Thompson • Michael Thorpe • Juliana Vallejo

Daniel Venne • John Weber • Richard Weiblinger • Sy Wengrovitz • Stanley Wenocur • Jonathan West • Douglas Zaruba

“RICHARD PRINCE ONCE SAID, ‘MAKING ART IS HARD.’ I WOULD SAY, ‘MAKING ART IS HARD, BUT NOT MAKING ART IS HARDER.’

— Eric Key —



President's Statement



KATHERINE LAMBERT

Javier Miyares
President
University of Maryland
Global Campus

On behalf of University of Maryland Global Campus (UMGC) and the 90,000 students we serve each year, *thank you* for supporting our mission and our Arts Program.

For more than 70 years, UMGC has been united and guided by a public mission to bring affordable, quality education within reach for women and men in Maryland and around the world.

This, our *4th Biennial Maryland Regional Juried Art Exhibition*, supports and expands on that mission, rewarding the creativity and vision of artists in Maryland, Northern Virginia, and the District of Columbia and introducing their work to broader and more diverse audiences, both locally and regionally.

We are delighted at the response from the arts community—with more than 560 submissions in a dazzling variety of formats—and deeply grateful to our talented and insightful guest jurors, who worked so diligently to select the 67 remarkable pieces highlighted here.

None of this would be possible without your active participation and support. And so, to all who are patrons of the arts, to the artists and scholars who broaden and deepen our experience of art and the world around us, and to our many generous donors, I say, “Thank you!”

Director's Statement



TRACEY BROWN

Eric Key
Director, Arts Program
University of Maryland
Global Campus

The *4th Biennial Maryland Regional Juried Art Exhibition* (BMRE) is one of several exciting exhibitions that have been curated at UMGC over the past year. The BMRE is especially exciting because it provides the UMGC Arts Program with an opportunity to learn about artists from all over our community—many of whom are new to us. The BMRE also enables us to reacquaint ourselves with artists who have participated in the past. Their involvement is a testament to their belief in the importance of such exhibition projects. We have always urged artists to participate again, even if their works were not selected in previous exhibitions. We encourage them to revisit their works and to visit the exhibition to see what was selected, to read the jurors’ statement in the catalog, or to call the Arts Program; our staff is happy to provide some positive criticism. Some artists have done this, and we are extremely happy to see their new works in the exhibition.

The 2019 BMRE brought 567 submissions to the attention of the Arts Program staff and the three guest jurors—Schroeder Cherry, Preston Sampson, and Gretchen Schermerhorn—who were tasked with selecting the works for the exhibition as well as choosing the award winners. As an independent observer, I am glad I did not have to make those choices. From my perspective, the submissions were extremely strong. I knew it would be hard to

select only 55 works—the original number planned for the exhibition—and ultimately, the jurors decided to increase the number to 67, spanning a variety of mediums.

The three jurors—all experienced artists—reviewed all the submissions electronically during the first and second rounds. In the first round, they reduced the number of works by about half. During the second round, the competition was so strong, they were only able to reduce the number to 125. The jurors then met in person, looking at the images of each work in detail, discussing its merit and its quality, to select the 67 works for the exhibition. All this was done with the digital images that accompanied each submission, which emphasizes how important it is that artists take the time to submit professional-quality photographs when participating in such a project. After all, these are the only images that the jurors see. They are not given the names of the artists; aside from the images, they have only the size and medium of each work from which to judge. In the end, Schroeder Cherry, Preston Sampson, and Gretchen Schermerhorn selected a well-rounded exhibition that represents some of the best from among the many submissions, and on behalf of the UMGC Arts Program, I would like to thank them for their hard work.

Juried art exhibitions serve as a way to support artists by exposing their works to a larger community. Such projects also provide institutions with a way to see what artists are creating and exploring in their works. Just as important, such exhibitions provide a professional environment for people to see the works and an avenue for scholarly critique and discussion of the works. The UMGC Arts Program is proud to present the *4th Biennial Maryland Regional Juried Art Exhibition* and to support our community of artists.

ART HAS ALWAYS BEEN THE
RAFT ON TO WHICH WE
CLIMB TO SAVE OUR SANITY.
— Dorothea Tanning —

BMRE Jurors' Statement



Now in its fourth year, the BMRE showcases art in a wide range of disciplines, including painting, photography, printmaking, sculpture, and textiles. The 567 works submitted for the current exhibition are a testimony to the vital art-making community of our region. The artists represent the broad cultural spectrum that exists in Maryland, Northern Virginia, and the District of Columbia.

Since the total number of submissions far exceeded what can be exhibited in the UMGC Arts Program Gallery at one time, tough decisions had to be made regarding which pieces would make the exhibition. This was an unenviable task for us as jurors—all of us are practicing artists and no strangers to the jurying process. During our deliberations, we made choices based on execution and creativity. Execution speaks to the handling of materials or mastery of technique in whatever form the artist works. Creativity addresses aspects of composition, imagination, and overall design. We recognize that each discipline has its own criteria for a successful work. This led to spirited discussions as we advanced in the selection process.

Our selection strategy had three stages. The first stage allowed us to individually view all 567 submissions online and to identify works that advanced to the second stage. In this stage, we met again in the electronic world to determine the semifinalists. The next meeting was in person to select the final list of works for the exhibition and to begin deliberation to select the award winners. Reviewing the works together allowed us to create an exhibition of 67 works. In our face-to-face meeting, we decided to await the delivery of the works so we could see them in person and give each work of art the attention needed to select the award winners. During this final stage, we collectively decided on the award winners. The result of our deliberations is the current exhibition, a rich collection of work representing artistic excellence in Maryland and the region.

Congratulations to the artists in the 4th BMRE. We thank all the artists who submitted works for the exhibition and wish you great success in your endeavors.

Schroeder Cherry, EdD

BMRE Jurors



Tracey Brown

Schroeder Cherry, a native of Washington, D.C., now based in Baltimore, captures everyday scenes of African American life, often set in barbershops and utilizing repurposed materials. A 2019 finalist for the Janet & Walter Sondheim Artscape Prize by the Baltimore Office of Promotion & the Arts, he has worked in museums across the United States, including the Art Institute of Chicago, Smithsonian Institution's Anacostia Community Museum, Studio Museum of Harlem, J. Paul Getty Museum, Baltimore Museum of Art, and Maryland Historical Society. He has held senior positions at the Lila Wallace-Reader's Digest Fund (now the Wallace Foundation) and the Institute of Museum and Library Services, first as deputy director of museums and later as counselor to the director. He holds an EdD in museum education from Columbia University, an MAT from the George Washington University, and a BFA from the University of Michigan. He currently teaches museum studies at Morgan State University.



Greg Staley

Preston Sampson, a colorist whose work includes painting on canvas, pulp painting, encaustic (hot wax) painting, and printmaking, received a BA in studio art from University of Maryland, College Park (UMCP). His work is in national and international collections, including those of the University of Colorado; the David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora at UMCP; the University of Alabama; Yale University; DreamWorks Animation headquarters; Spiritmuseum in Stockholm, Sweden; and Museo della Carta e della Filigrana in Fabriano, Italy. His public commissions include *Monarchs*, a large-scale work for Ron Brown College Preparatory High School in Washington, D.C.; *True Grit*, a large work at the Xfinity Center at UMCP commemorating Hall of Fame basketball coach Gary Williams; and *River Bandits*, a painting installed at the Modern Woodman Baseball Park in Iowa.



Gretchen Schermerhorn

Gretchen Schermerhorn is currently the artistic director at Pyramid Atlantic, an art center dedicated to the creation and preservation of hand printmaking, papermaking, and the art of the book, in Hyattsville, Maryland. She received her MFA in printmaking from Arizona State University in 2004 and since then has completed artist residencies at Women's Studio Workshop in Rosendale, New York; Columbia College Chicago Center for Book, Paper and Print (formerly the Center for Book and Paper Arts) in Illinois; and Seacourt Print Workshop in Northern Ireland. Her prints, installations, and works on paper have been exhibited in New York, Boston, and Washington, D.C., and are in national and international collections.



I DO NOT BELIEVE IN THE ART WHICH
IS NOT THE COMPULSIVE RESULT OF
HUMANITY'S URGE TO OPEN ITS HEART.

— Edvard Munch —



BMRE

Biennial Maryland Regional Juried Art Exhibition
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Exhibition Award Winners

1ST PLACE | President's Best of Show Award

Scott Ponemone
Charlie and Tim

2ND PLACE | Jurors' Choice Award

Anne Bouie
He Was Still a Warrior

3RD PLACE | Award of Merit

Jeffrey Bohlander
Man of the Year

Arts Program Honorable Mentions

Sanzi Kermes
Lady Julia Flyte

Jun Lee
The Challenger

Lisa McDonald
Day of the Dead, Oaxaca Mexico 2



President's Best of Show Award

Scott Ponemone

Charlie and Tim

2019

watercolor on paper

40 x 26 inches

Charlie and Tim is part of my *Two by Two* series of watercolor couples paintings. Each painting in the series began by observing pairs of people, usually in public. I look for something rather unique, distinguished, or even odd about them. Then I ask them to be instant models for iPhone photos. I ask them to look at the phone but not smile, as smiles are often defensive and not an invitation for interaction. Rarely are more than three images needed. Either their strengths as individuals or bonds as a couple come through in a few shots, or they don't.

When I recreate the couples in watercolors, I eliminate the background in order to free them from the traditional rectangle. This allows the individuals to meet the viewers as equals. I want that eye-to-eye contact. My subjects, in their own way, dare you to look at them. When the exhibition venue allows, I prefer to show the *Two by Two* paintings without frames, as the rectangle of the frame also creates distance between the viewer and the painted couples.

Jurors' Choice Award

Anne Bouie

He Was Still a Warrior

2018

botanicals, basketry, and raffia

60 x 22 x 7 inches

My goals and aspirations as an artist are to express the universal themes of order, harmony, growth, beauty, and transcendence that undergird the art of most pre-conversion religious and spiritual traditions. These traditions frequently employed symbols, which often served as a shorthand way of communicating truths and teachings. The use of color, placement, shape, order, and quantity of any given combination of objects, artifacts, or ingredients was always intentional and always meaningful.





Award of Merit

Jeffrey Bohlander

Man of the Year

2019

mixed media on canvas

36 x 36 x 3 inches

The goal of my work is to tell a story. It will not be the same story for everyone, as each viewer brings his or her own story. I have always considered myself a painter who combines painting, collage, and assemblage with contemporary concepts. My work is often about memories and evokes a deep love of history and a sense of space and place, family, and heritage. It is narrative in nature, but what I want most is to initiate a dialogue with the viewer.

Arts Program Honorable Mention

Sanzi Kermes

Lady Julia Flyte

2018

screenprint on repurposed wedding dress

72 x 60 x 40 inches

I was never much of a game player. And then, enter my late husband and his love of Scrabble. I watched him gracefully and deliberately place down tiles, and I was hooked! We played often, and I became caught up by the grid—both as a fixed 15-by-15-inch grid with 100 letters and as synonymous with contemporary art. And the questions started to pour out of me: How many permutations are there for the game? What do the patterns look like? What words can be played? Can they make a story? Which form of narrative best serves this story?

I began with screenprints on paper, applying the pattern and the senryu (a form of poetry similar to haiku) until my thirst for exploration of materials grew. I have since printed onto clothes, costumes, chairs, and a room divider, and the list goes on. I repurpose materials such as old window blinds and old clothing, breathing new life into throwaways. My audience loves the work and enjoys reading the senryu and imagining their own games of Scrabble. I offer a tactile experience in many ways: art that can be touched, walked on, sat on, or worn!





**Arts Program
Honorable Mention**

Jun Lee
The Challenger
2018
four-color reduction woodcut
43 x 30 inches

My body of work attempts to evoke the different moments of our competitive lives—pieces that express the spectrum of competition, from hiding away to preparing for a fight. I use a chick as a metaphor for desire and fear in this competitive thing called life; a rooster symbolizes a winner or a loser, but one that can anticipate the demands of the fight. The rooster still has fear in his eyes but hides the fear with his vicious comb, fearless feet, and exotic feathers. Every time he walks into the fight ring, he stands with pride and holds his head high. I used to see myself as a chick, lost but still fighting. Now, this chick has finally gotten what it wished for: to be a rooster, the last fighter standing.



**Arts Program
Honorable Mention**

Lisa McDonald
Day of the Dead, Oaxaca Mexico 2
2018
photograph printed on
Red River archival paper
18 x 24 inches

I began photographing at the age of nine, when I received my first Kodak camera as a Christmas gift. When I photograph, I tend to focus on people and their lives—the way they celebrate or protest their culture, heritage, and daily life. My portfolio represents multiple countries and regions, including the United States, Mexico, Panama, Southeast Asia, Myanmar, India, and Morocco. My genre leans toward photojournalism, capturing people unplugged in the moment with an abstract accent—life as it is. This photograph celebrates the Day of the Dead in Oaxaca, Mexico. The orientation is indigenous Zapotec. The photograph is part of a series on Oaxaca photographed when I was living there.



Kim Abraham
Granddaddy's Attic
 2019
 oil on linen
 30 x 32 inches

I have always been immersed in the complex and conflicted beauty of the natural environment. While my work has involved traditional landscape themes, my painting now explores a sometimes chaotic world where science, nature, memory, and paint collide. I do not wish to render deep space or landscape in my work but rather use these constructs to explore a kaleidoscope of visual clues that define a sense of place and self.

The painting *Granddaddy's Attic* involves a place and remembered images that resemble charm bracelet trinkets. Appearing like stars cast over a deep nighttime landscape, the glistening crowd of tiny shapes hovering over a glowing place revives glimpses and connections of my life with my grandfather's. This image reveals a world where enigmas of the past and present magically and mysteriously connect.



Cathy Abramson
Good Bones III
 2019
 oil on canvas
 24 x 36 inches

The city—its pulse, stories, and colors—captivates me. My representational paintings examine how the city changes from moment to moment in its appearance and narrative. I see poetry in the ordinary, and although I paint particular people and scenes, my paintings resonate with everyone. I explore the urban environment through the painterly aspects of my subject matter: I depict the linear quality of buildings under construction and the effect of light and shadow on the

geometry of the built environment with squeegees, rollers, and brushes. The theme of transitions continues from my previous work on the effect of change on the urban environment. Many of the buildings retain structures from previous construction either by mandate or by design. When I paint people in the midst of change, I imagine their stories and the emotions that lie beneath the surface. The stories are ambiguous, and the viewer posits the narrative.



John Aquilino
Midtown Morning
2019
oil on canvas
30 x 30 inches

The urban landscape has been the focus of my artwork since I moved from New York City to Maryland in 2003. While living in New York, I was an illustrator and graphic artist for more than 20 years. I now paint full-time and exhibit regularly in the Washington, D.C., region and nationally.

In exploring the cityscape theme, I'm fascinated by the endless patterns of colors and shadows produced by the changing light throughout the day and even at different times of the year. My goal is not to document a particular city or view but rather to manipulate shapes and shadows to create striking compositions. The colors are exaggerated, the surfaces are simplified, and architectural features are rearranged or eliminated. My work often combines realistic and abstract elements, and I find this contrast really interesting. My preferred medium is oil, but I also use photography, drawing, gouache, and collage to create urban landscapes.



Orcky Art
King of Baltimore
2019
mixed media on canvas
12 x 12 x 5 inches

I find true tranquility during the process of creating yet feel trapped until it is finished. It's an addiction and an obsession, pain and pleasure indivisible.



Lila Asher
Pictures at an Exhibition
 2018
 linoleum print with hand coloring
 16 x 60 inches

I am a people person. I started out as a painter and was looking forward to portrait painting when World War II began. After graduating from the Philadelphia College of Art (now the University of the Arts), I became a volunteer one-person USO show, working as one of the artists sent to various military hospitals to sketch bedridden servicemen who missed the usual USO performances. Over the years working in the hospitals and at the Stage Door Canteen when I was home in Philadelphia, I did more than 3,000 portrait sketches.

Later, when I was teaching at Howard University and no longer felt the need to do portraits, I became interested in printmaking, and somewhere along the way I fell in love with line. My work now is mostly prints based on figures of people expressed with line.

Ricki Baker
Welcome to the Rock
 2018
 ink on Arches paper
 40 x 30 inches

I began creating art several years ago, impelled to give visual expression to my passion for theater, particularly Broadway musicals. Without a pre-conceived image or color palette, my work takes shape while I'm listening to music in my studio. I choose the music randomly, and as I look at a blank canvas, something starts to happen.





Carol Barton
Forsythia
 2019
 watercolor and gouache
 12 x 18 inches

I delight in colors and how they relate—some shout, some groan, some whisper. Pulling these various characters together in a painting is a playful struggle. Often I muddy my palette by combining the colors from a previous day's work into a gritty gray or brown and, with this as a start, overlay fresh hues in an effort to pull all together in a genial accord. Harmony and balance are not always achieved; the learning is in the effort. When the effort does work, it's a joy.

I don't work directly from nature but prefer to let things I've seen sit for a while to distill into their essence, hence *Forsythia*. The blossoms first appeared along the walk to my studio in April. By May they had taken hold of my visual imagination. What could be more hopeful than a bright yellow line of early spring flowering against the muted gray scrim of a winter sky? When I finally did the painting, my model was a leafy bush, but the sanguine colors of its spring debut remain, layered in the paint.



Marilyn Banner
Barri Gothic
 2019
 encaustic (pigmented beeswax and damar)
 on wood
 24 x 25 inches

Encaustic has been my art medium for more than 15 years. Consisting of pigmented beeswax and damar, it is used hot. Its malleability allows me to engage with it in a very physical way, layering, carving in, building up, scraping back, and reworking until the painting feels complete. I am inspired by direct physical contact with nature, especially with blossoms, trees, lichen, stone, flowing water, sand, and shells. I am drawn to places and spaces that have resonance, that make me stop and listen. Those are the experiences that awaken the artist in me and compel me to share my experience in paint.

Barri Gothic is one of a series of works done after a deeply moving visit to the Old City in Barcelona. The ancient stone buildings there felt alive to me, and I spent many hours close to them, soaking up the energy that seemed to radiate from the walls. My intent here is to share from, and move the viewer to, the experience of deep memory that resides in all of us.



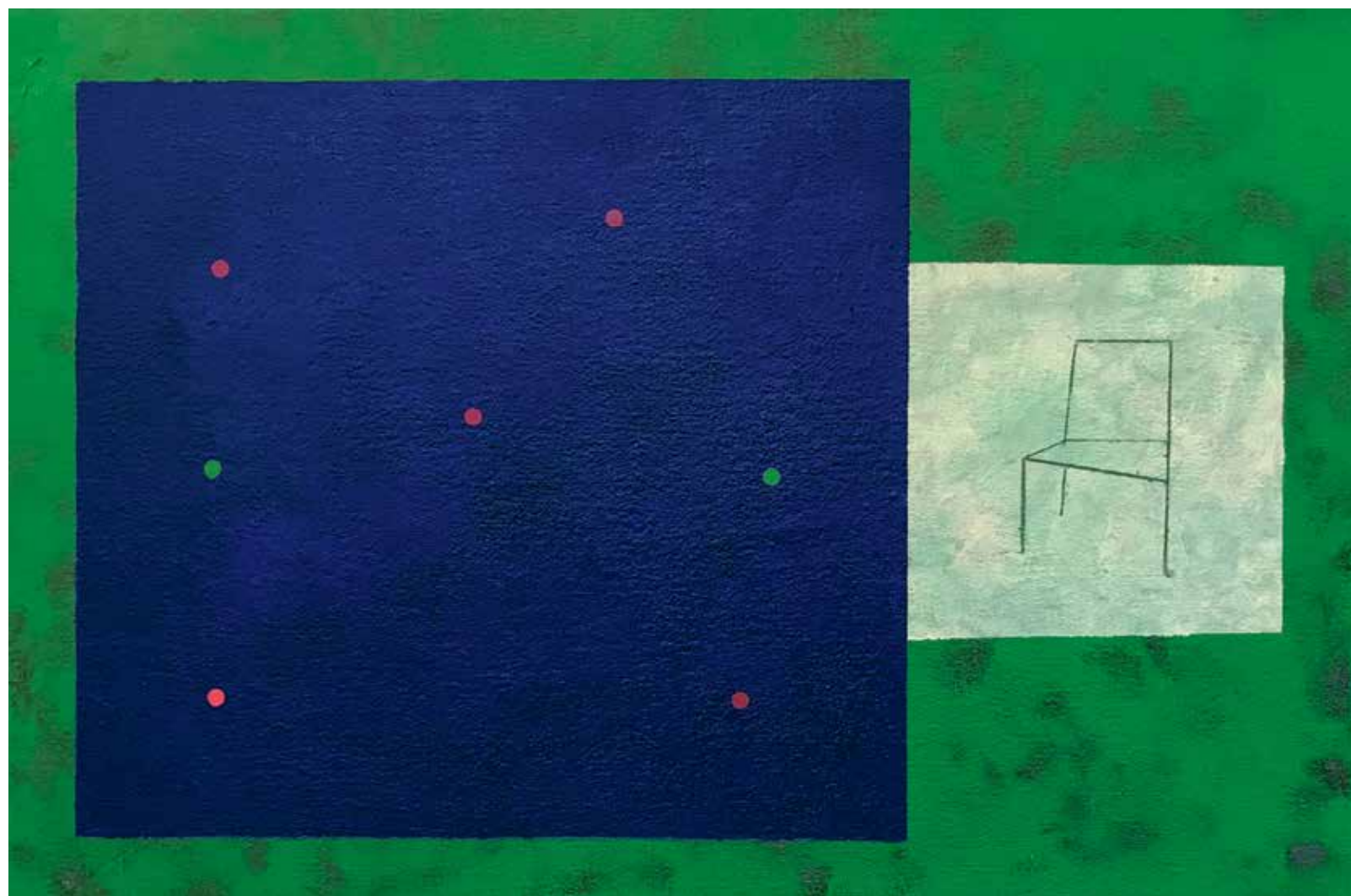
Joan Bevelaqua
Two
2019
oil on canvas
38 x 48 inches

My paintings are based on careful observation. I challenge my ability to create the illusion of the real while exploring psychological and subconscious themes. I have always revered the personal, hoping the images will speak to universal ideas. Much of my work over the last decade explores aspects of my life by using the memory of a dress as a metaphor for experiences and emotions.



David Bottini
Rocky Path
2019
acrylic on canvas
22 x 28 inches

Painting has enthralled me since I was a young student studying with artists Robert Stanley and Nick Ruggieri, who helped inspire my lifelong dream of becoming an artist. I continue to revel in the power of a brushstroke and the transformational impact of making paintings. My work captures my passion for landscape and atmospheric effect, which was inspired by my Italian grandfather, Gabriel. I use the painting signature "Gabriel" as a dedication to his interest in nature and appreciation of the world around him. My paintings are in the classic realism style, honed under a focused studio process, and my goal of capturing a specific moment of solitude surrounded by nature aligns with the Romantic tradition.



Wilfred Brunner
Wait for It
 2019
 oil on canvas
 12 x 18 inches

Working with the historically most basic and available aspects of (primarily) the medium of painting is a personal means of exploration to at best resolve, and at least come to terms with, experience. It is not an entirely self-indulgent process in that there is an attempt to make images that might be useful to the mind and, in some way, to the spirit. The curator Walter Hopps referred to me as an imagist—a designation I not only accept but embrace.



Susan Callahan
Line Cooks
 2019
 cotton textile, acrylic paint,
 and cotton and metallic thread
 13 x 105 inches

The life of a chef is hot
 Is a dance with flame and steam
 A team sport by spinning plates
 A nightly battle with tongs and spatulas
 Followed by a speedy retreat and a late-night breakfast
 Done daily, done daily, done daily
 The life of a chef is hot



Linda Colsh
Once Belonged
 2018
 acrylic, cotton, and thread
 on Peltex batting
 12 x 120 x 20 inches
 (spiraled 12 x 20 x 20 inches)

A cabinet of curiosity, or *wunderkammer*, is a piece of furniture with drawers, doors, and shelves to display collected objects for examination and study. I collect images of people and imagine their stories. I also collect numbers for the expressiveness of their lines and shapes. Installed as a single or double spiral, the book-like scroll conceals some numbers and people to create curiosity about what is hidden, encouraging wonder about what else is there.



Sally Davies
Parenting
 2019
 acrylic on gallery-wrapped
 deep canvas
 24 x 36 x 2 inches

I paint the human figure from dramatic vantage points, playing with light and shadows to create a strong emotional impact and to draw the viewer into the unfolding narrative. Like the 19th-century French impressionists, I capture moments in time: a commuter biking home, a person walking a dog, a mother and child crossing a busy street, a skateboarder doing kickflips, or

ballet dancers rehearsing. I use minimal architectural details to leave a mystery for the individual viewer to infer a sense of place and feel a common bond of humanity. I create time-lapse videos of my paintings as part of my artistic process to document the evolution of my paintings from sketches to final artwork.



Tim Davis
In Search for Peace
 2018
 paper, circuit board,
 and acrylic on Plexiglas
 24 x 32 inches

My narrative style has been to paint faceless individuals to allow the viewer to fill in the expressions for a visual conversation and to create dialogue for growth about history and identity. My concern has always been the human experience and the black experience, based on people that I have met, seen, taught, mentored, and experienced in my life. My continued hope is that they will discover their freedom, culture, and identity. *In Search for Peace* was inspired by the Festa da Boa Morte (Festival of the Good Death), which is sponsored by the Sisterhood of the Good Death in Cachoeira, Bahia, Brazil. Their focus is to honor the ancestral spirits and the lives of black people all over the world.

Timothy DeVenney
Near at Hand #8
 2019
 mixed media
 12 x 10 x 15 inches

Less creation of new material and more manipulation of existing materials, my art focuses on where, when, and how art begins. My art is centered on the instinctual need to hunt, gather, and leave a mark. My exclusive utilization of castoff glass is a further play on randomness, limitation, and control. My creations highlight and explore the relationship between artist and audience through the embodiment of imagination, ingenuity, and narrative. The resulting sculptures are thoughtfully assembled using provocative glass elements to express simple vitality and intrigue, challenging initial visual assumptions and material expectations.





Patrick Dillon
Lance
2018
oil on canvas
18 x 36 inches

Lance, the subject of this portrait, has been a close friend of mine for more than 30 years. We have visited countless museums together and have spent many hours discussing our favorite—and sometimes our least favorite—artists and their work. Lance is an accomplished amateur photographer. On several occasions over the years, he has provided me with photos that I have used as source material for paintings.

With this portrait, I chose to create an expressive abstract background, something that supports the portrait without distracting from it. I would like the viewers to feel that they are in a museum or gallery with Lance, possibly discussing their favorite painting.

Brandon Donahue
Basketball Bloom (NCAA Mask)
2018
disassembled basketballs, shoestrings
60 x 48 x 13 inches

Two processes dominate my studio practice: painting and repurposing found objects. I believe that even the most mundane objects possess a spirit and a history. My interest in this history compels me to recontextualize everyday objects through customization and assemblage. In my work, I search for and collect old, used sports objects and employ techniques such as sewing with shoestrings to suggest new possible narratives.

The Basketball Bloom series is composed of multiple disassembled basketballs—some pristine, others scuffed and worn. Each ball is roughly oval, suggesting a disembodied head, a substitute for a person, or a melancholic allusion to a life that has never had the opportunity to bloom. *The Basketball Bloom* series allows me to introduce new artifacts to viewers, challenging them to see not only what is present, but also what is represented.





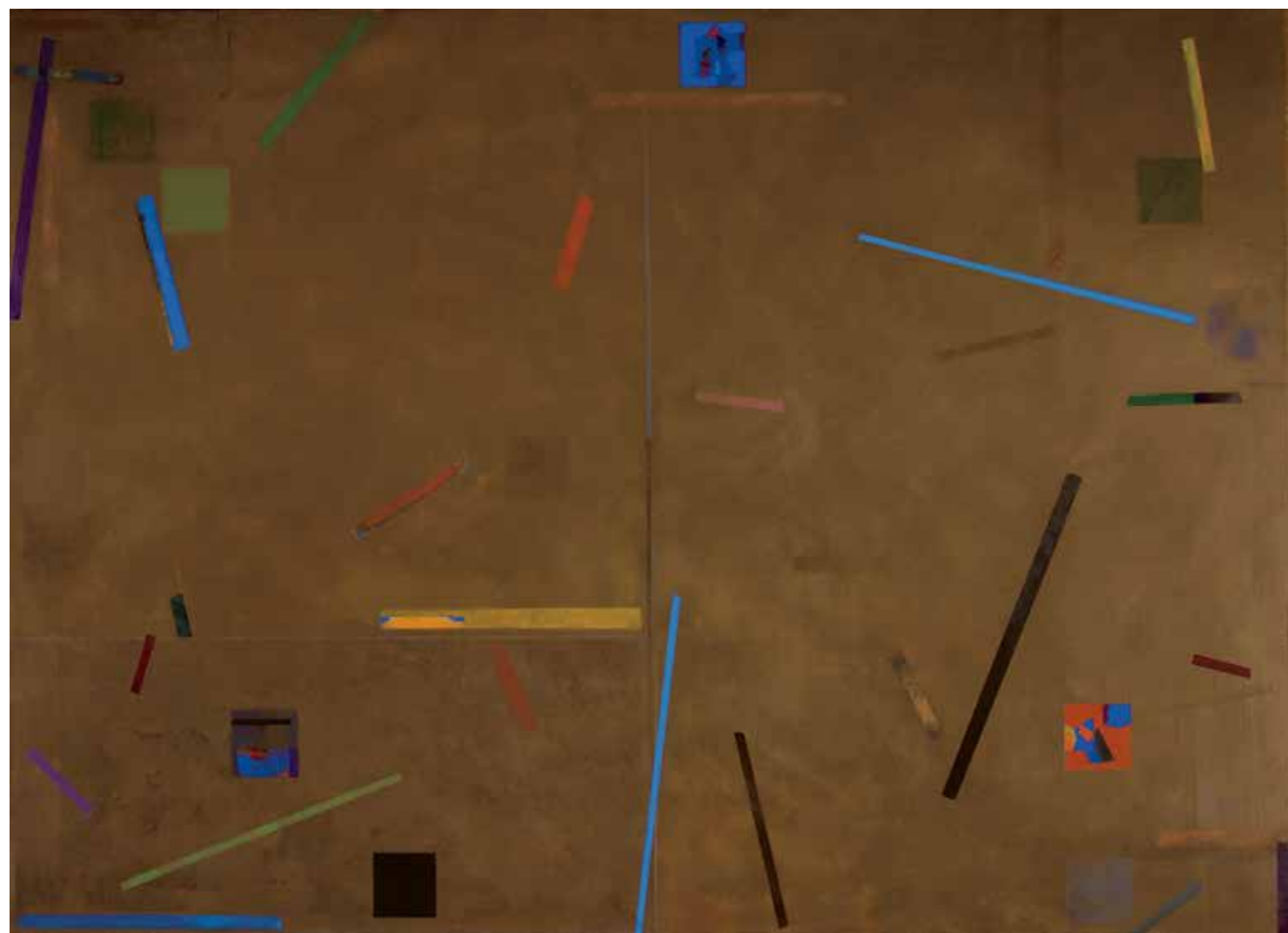
Cheryl Edwards
Water Angel #4 (Egyptian Paddle Doll)
2018
mixed media
48 x 36 x 2 inches

Water Angel #4 is reflective of the Egyptian paddle dolls used in Egypt between the years 2040 and 1991 BC. The paddle doll was considered a symbol of fertility, protection, and feminine sexuality. The inverted triangle is a symbol of water as used in science (chemistry), and the spiral is a universal symbol of both infinity and fertility. In making this work, I thought about how humans, made up of 70 percent water—and in this instance females—are connected to the universal whole of all existence by a core identity of DNA sustained by our commonality of water and fertility. It is part of my current series entitled *The Relevance of Water: Memory and Core Identity*.

Luc Fiedler
Where Winds Come From
2018
forged steel, cast bronze, wood, and stone
12 x 13½ x 4 inches

Sculpture is essentially a metaphysical landscape. The raw/natural materials combine with manmade materials and processes to evoke a sense of unity and energy. Waves and lines of energy flow up and out of the linear forms and forged steel ring.





Richard W. Franklin
Toads and Butterflies Playing
Hide-and-Seek in a Forest Thicket
 2019
 acrylic on canvas
 48 x 66 inches

The concept of language is intriguing, because without giving it a thought, we immerse ourselves in its abstractness—and then embrace what we encounter as real. By contrast, the more visible abstractness of art employs its undisguised power to pivot our focus, irresistibly drawing us into inquiry and introspection.

Gayle Friedman
Supper time
 2018
 mixed media
 55 x 41 x 15 inches

A different kind of returning happens after both parents have died. In my case, my childhood home shattered into a wake of family objects. This body of work is inspired by my mom's obsessive collecting of Delftware and my dad's beloved tools. These heirlooms call on me to explore time, family relationships, traditional gender roles, the power of objects, and death. This investigation is archaeological. I tear or break pieces, because nearly everything ends up fractured in the end. Sometimes I glue them back together in an attempt to repair the damage. Like ancient artifacts, these items resonate with cultural and historical meaning.

In this piece, I reconstruct these fragments into a reimagined childhood home. These new "home spaces" provide access to emotional sites where deep meaning resides.



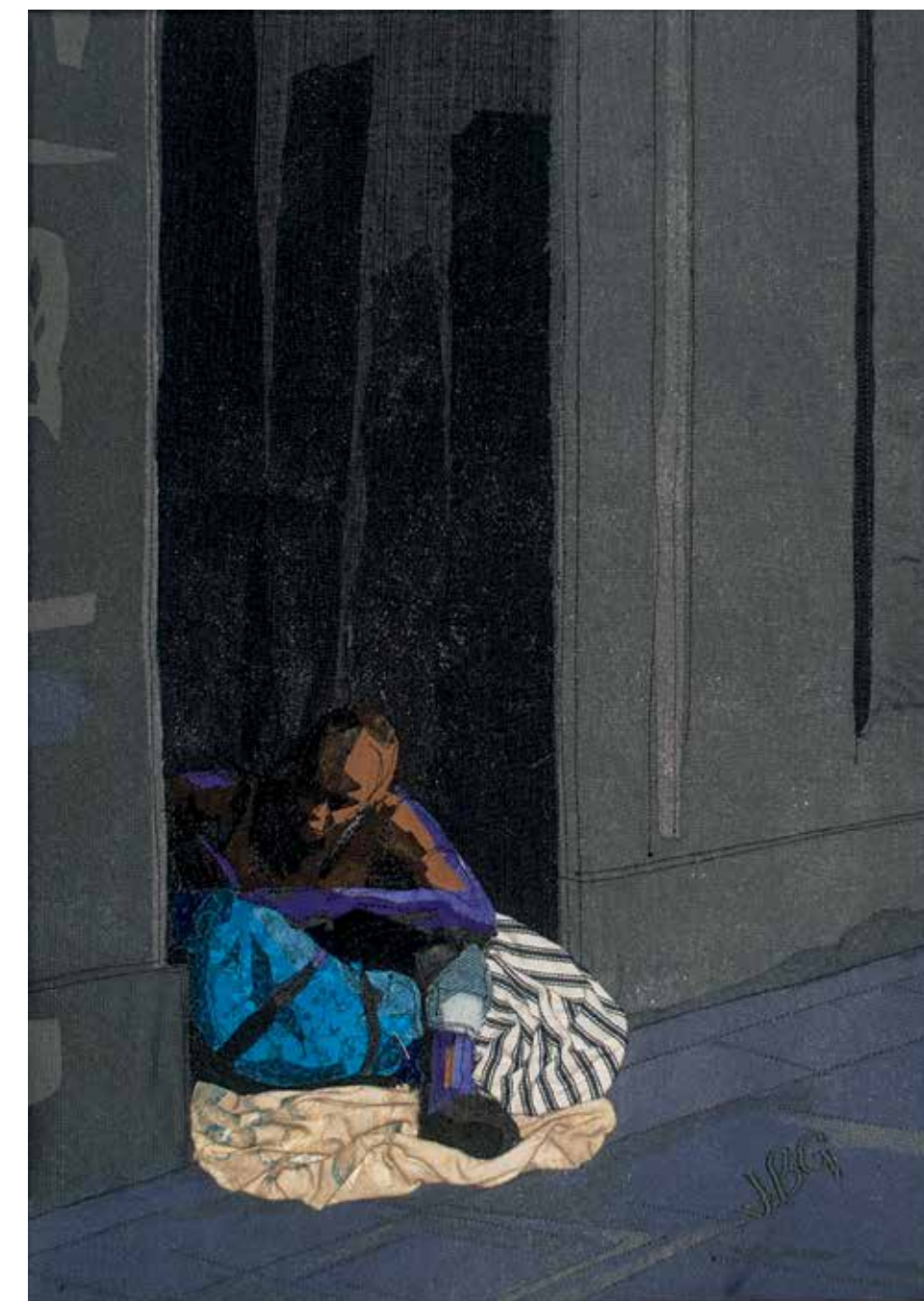


Victoria Garofolo
La Señorita
2019
photographic print
25 x 21 inches

Originally from southern Spain, I moved to the United States in the spring of 1999, and I have lived in Maryland since 2013. I have taken several non-credit photography courses over the years, but the vast part of my photographic education consists of many years of loving this media and many hours of trial and error. I am the busy mother of three teenagers, who have been and still are my inspiration, and the proud spouse of a retired Navy officer.

Jayne Gaskins
On the Streets Where I Live
2019
fabric and thread
21½ x 15½ inches

Homeless in America. We walk by these people every day. If we're feeling especially generous, we may buy one a sandwich but never give money for fear it will only go for drugs or alcohol. An estimated 18 percent have mental and physical disabilities preventing them from working and, with the decline in mental healthcare, have no recourse. But about 33 percent are families with children, 11 percent are veterans, and 25 percent of these people are employed but unable to afford housing on minimum wage. Come on, America, we can do better than this.





Susan Goldman
Squaring the Flower III
 2019
 screenprint
 32 x 32 inches

Squaring the Flower is an installation of 24 screenprints, each 32 by 32 inches. With rows of prints arranged into one grand composition, I am referencing both the friezes of antiquity and the ever-changing rhythms of improvisational jazz music. The installation bridges the worlds of ancient and modern art and music.

My artistic challenge is to transform a still life form of a flower in a vase into dynamic, modern imagery. I am seeking to create a balance between decorative Victorian art, as characterized by ornate shapes and patterns, and modernism, with its bold forms and bright colors. The flower gets stripped away, covered up and overprinted, yet it always finds a way back in, like a melodious refrain or a cherry blossom in springtime. Shifting 19th-century two-point perspective into a single-point, aerial perspective by flattening the image and seeing it from above is the genesis for *Squaring the Flower*, which has become an in-depth exploration of color on a large scale.



Cyd Goodwin
Losers
 2019
 oil on linen
 40 x 26 inches

I am an oil painter specializing in fanciful portraiture of visually interesting people who have wonderful costumes, expressions, and attitudes. Those visual characteristics inspire me to incorporate imaginative touches in my paintings. I always paint an image that I'm excited about and happy to paint. In addition, I try to add a challenge (something I have not tried before) to each painting.

I apply my illustration skills to produce realistic and yet creative visions of people for myself and others to enjoy. As a realistic painter, I utilize many traditional approaches to oil painting to produce a finished painting. I begin with the use of primed and toned linen. Next, a charcoal drawing of the model is followed by an underpainting. Then the main layer of paint is applied, followed by a final touch-up layer. It generally takes me one month to complete a painting.



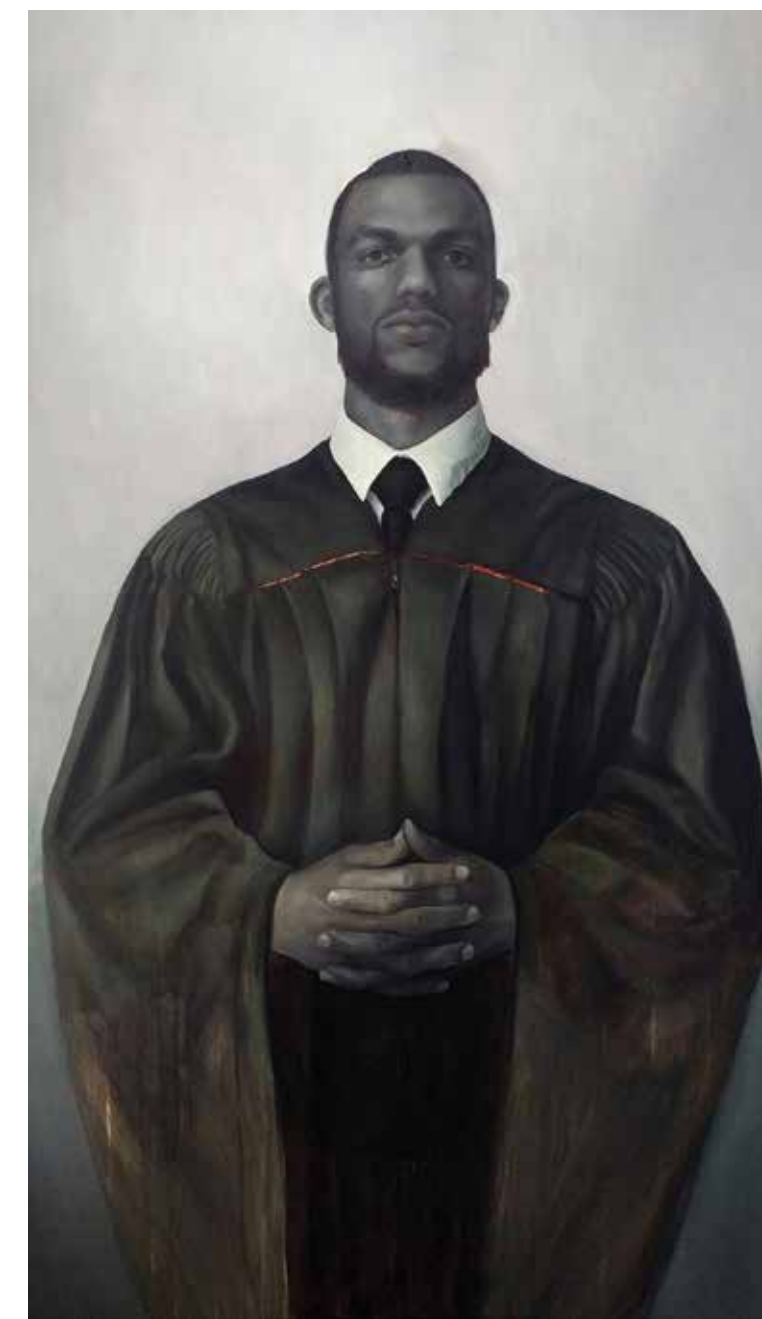
Phillip Grove
Sail I
2019
acrylic on canvas
30 x 20 inches

My artistic goal is to create a reality that fits a perception.

Kyle Hackett
After Judgement
2018
oil on panel
48 x 28 inches

Manipulating the authority of representational portraiture, my work deconstructs historical ideas of secure identity and fixed-painting techniques through subtexts of the staged, self-aware portrait. I highlight contingencies between the self and the constructed image as I attempt to clarify my contemporary concerns about race, class, and social standing. My paintings, with subjects often posed as sitters in precarious 19th- and 20th-century modes of portrayal, are rooted in the need for empathy and a historical desire for connection and feeling. Using classical multilayered painting approaches, I unpack the technical and social framework created by, but not limited to, historical art traditions.

In *After Judgement*, I address pressures between underpainting and overpainting to animate conflict beneath formality within notions of regalia worn during a ceremonial procession or trial. I explore provisional forms of self-representation where processing the image means to slow down the view, suspend judgement, and get inside its surface. By emphasizing conflicts between the inner and the outer, I hope to foster new realities and new ways of being understood as not brown or white, wealthy or poor, but human. Often acknowledging classical methods' incapacities for telling the truth, I stress ideas of vulnerability, false glamorization, and the anxiety of reconciling the past with the present.





Kevin Holder
Wisdom Keeper
 2018
 oil on canvas
 22 x 28 inches

My desire to capture moods and facial expressions is what drives my creativity. Although I work fluidly between painting, printmaking, and computer graphics, I prefer manipulating the oil medium on canvas to achieve a rich multilayered texture that resembles a degree of realism.

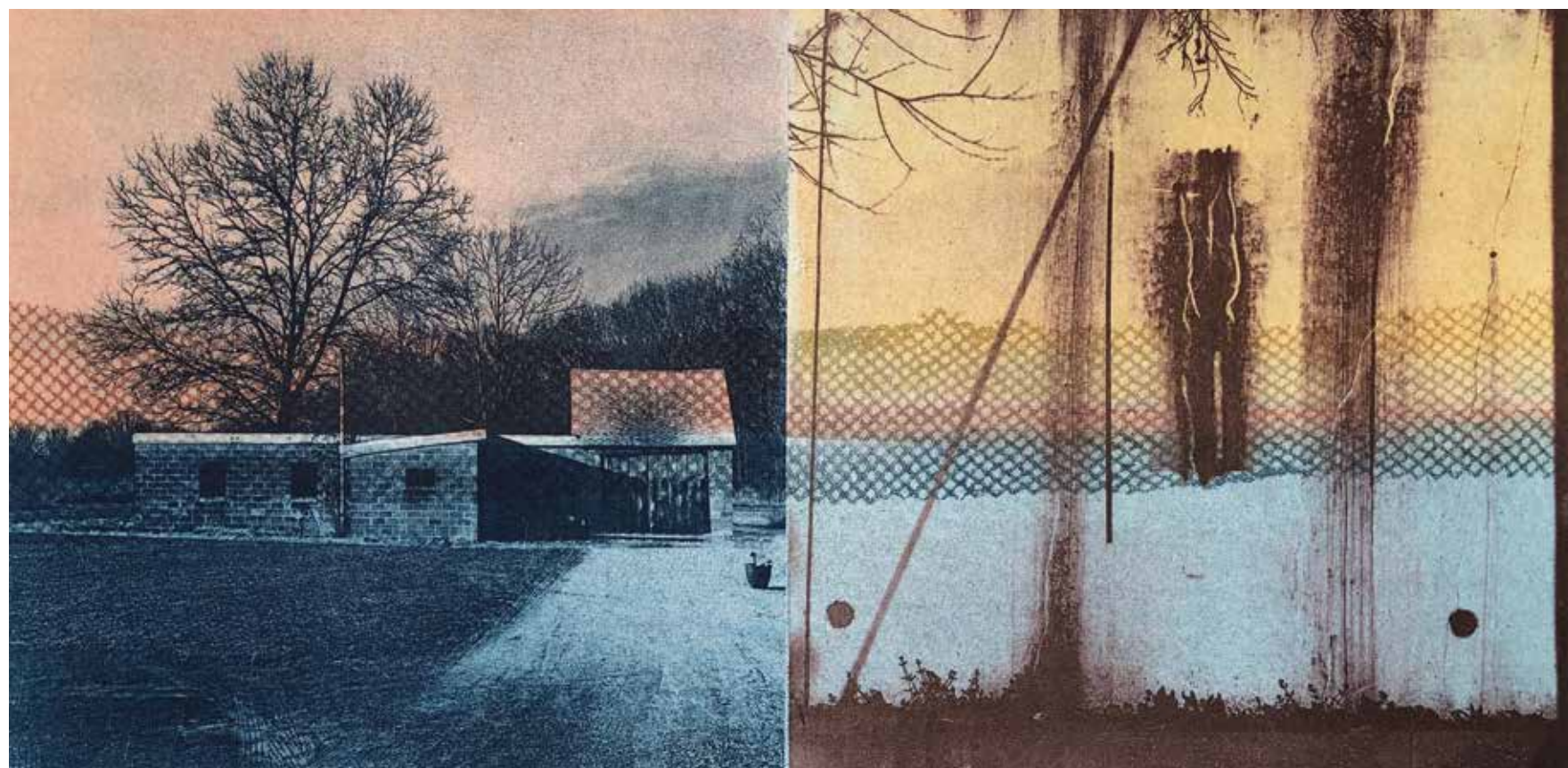
ShanYe Huang
Connection #2

2018
 acrylic ink on rice paper on canvas
 48 x 36 inches

I create artwork to foster joy, hope, meaningful connections, and conversation. Inspired by Chinese yin-yang philosophy, calligraphy, and woodblock prints, as well as elements of my native folk art such as embroidery and textiles, I use lines and colors, symbols and metaphors, and shapes and patterns in my art, integrating techniques such as dipping, dripping, tapping, and using mixed media to explore the complex nature of human existence in our ever-changing physical world.

Connection #2 stems from my observation of and meditation on our current state of living in this ever-advancing information age, in which the internet, the smartphone, and various forms of social media have revolutionized the world. These changes touch every aspect of our daily lives as well as the space and universe within which we reside and beyond which we attempt to explore. Looking around us and beyond, I see excitement, agitation, confusion, or even chaos, but meanwhile I sense serenity, peace, order, and joy. I paint intuitively on hand-wrinkled Xuan paper from the images streaming into my mind. With passion I draw lines flying across the space and use fine brushes and various techniques to create layers of textures and effects. In the process, I can see the lines and colors dancing; dots, shapes, and figures are energized to tell stories of their own.





Joyce Jewell
Reclamation
 2019
 mixed-media monotype
 8 x 16 inches

Elements of printmaking—collage, photography, drawing, and painting—have always been key components of the mixed-media monotypes that I make. My recent body of work has allowed me to combine traditional printmaking techniques with photographs and drawings on polyester litho plates, resulting in a challenging new environment of aesthetic choice and possibility.

My work explores the juxtaposition of images that celebrate the beauty of the natural world surviving, and even thriving, amid the consequences of human activity. A cast shadow, a humble coffee cup, or the mystery of the habitat that surrounds us can have a certain elegance that evokes a particular moment in time. My work involves collecting, combining, and interacting with these images in ways that celebrate our concurrent existence. *Reclamation* is a reflection on those relationships.



Troy Jones
This Is America
 2019
 oil and acrylic on canvas
 24 x 24 inches

My latest body of work is based on the African American experience in today's America, including how one can be there and not be noticed for one's achievements. We as a people have played a major role in the history of this country as well as the world. As a people, we continue to be marginalized in this great country of America. We as a people have grown used to wearing masks on a regular basis. These masks sometimes show the true spirit of a person, while at other times they hide that spirit. My goal is to uplift and to slowly peel back that mask we have grown used to wearing.



Karen Klinedinst
Winter Sonata, No. 1–3
 2019
 archival pigment prints on vellum
 and silver leaf
 15½ x 13½ inches each

Inspired by the 19th-century landscape paintings of the Hudson River School, I create richly layered landscapes that combine the real with the imagined.

Winter Sonata, No. 1–3 was photographed at the Black Marsh Natural Area just outside eastern Baltimore City on property once owned by the Bethlehem Steel Company. Despite being surrounded by an industrial, urban environment, Black Marsh is considered one of the finest examples of a tidal marsh on the upper Chesapeake Bay. It's a landscape that time forgot. Black Marsh is a reminder of what this endangered landscape—home to many species of birds, fish, and native plants—was like prior to industrialization, and what could be lost.

David Knopp
Phoenix
 2019
 laminated Baltic birch plywood
 63 x 46 x 23 inches

My designs evolve as sculptural forms first, with functionality not dictating the result. My design approach is an intuitive balance between aesthetic form and functional qualities. Freedom from convention allows the work to transform from a vision. Producing the works comes as naturally and free flowing as they appear. I encounter the unexpected in the process.





Ulysses Marshall
Leaving Me in Tears
2019
mixed media
48 x 36 inches

Through pain, struggling, and suffering
We as a people have been
BENT BUT NOT BROKEN



Julie Maynard
Clothos and Lachesis
2018
paper collage on wooden cutouts
48 x 78 x 1 inches

The vultures are part of the *Train Wrecks* series that looks at the aftermath of disaster. Sometimes all it takes is one bad decision—someone in the wrong place at the wrong time—and things go terribly wrong. But oil tankers and coal cars often derail in ways that can be mathematically described. The end result is a landscape in which everything has come to a full stop, and there is time to consider how layers of detail build up to a final result. The vultures (paper collaged on wood) suggest a gods' eye view of a world in which humans are reshaping coastlines and ecosystems by burning fossil fuels.



Mike McConnell
The Big Sur Studio
 2019
 acrylic on panel
 48 x 60 x 3 inches

My paintings, drawings, and constructions are fueled by life experiences and nature. I work intuitively, combining, editing, and recombining marks into compositions that are unexpectedly recognizable. I don't set out to tell a story, but my many years as an illustrator inevitably weave their way into my work. I don't want

to learn anything from what I paint. I often look at things in my work and wonder what I did to make them. What I want from finishing a piece is the confidence to start the next one and know it will end up making me happy. In the process of finishing a piece, I want to step back and giggle.



Greg McLemore
Baltimore Ruins XII,
Mixed Messages
 2018
 oil on canvas
 30 x 40 inches

The *Baltimore Ruins* paintings are highly detailed paintings of the city's once beautiful but now crumbling structures. I aspire to reflect the deep, dark, gritty nature of the city, as is reflected in its architecture. Inferences to the human psyche are enmeshed in each gash, hole, and sloppy patch. Some of the paintings focus on very

complex graffiti and tags, as well as the wheat paste street art that has been applied. This subculture of spray paint language and other postings battles with itself and with the buildings it has been applied to. Surprising contradictions and mixed messages evolve within the chaos.



Trace Miller
Falling Blue
2018
acrylic on paper
40 x 30 inches

The intent of my recent work is to capture the solemn beauty of bare winter trees. My aim is not to create traditional landscapes, but to metaphorically address the basic feelings of loss and renewal.



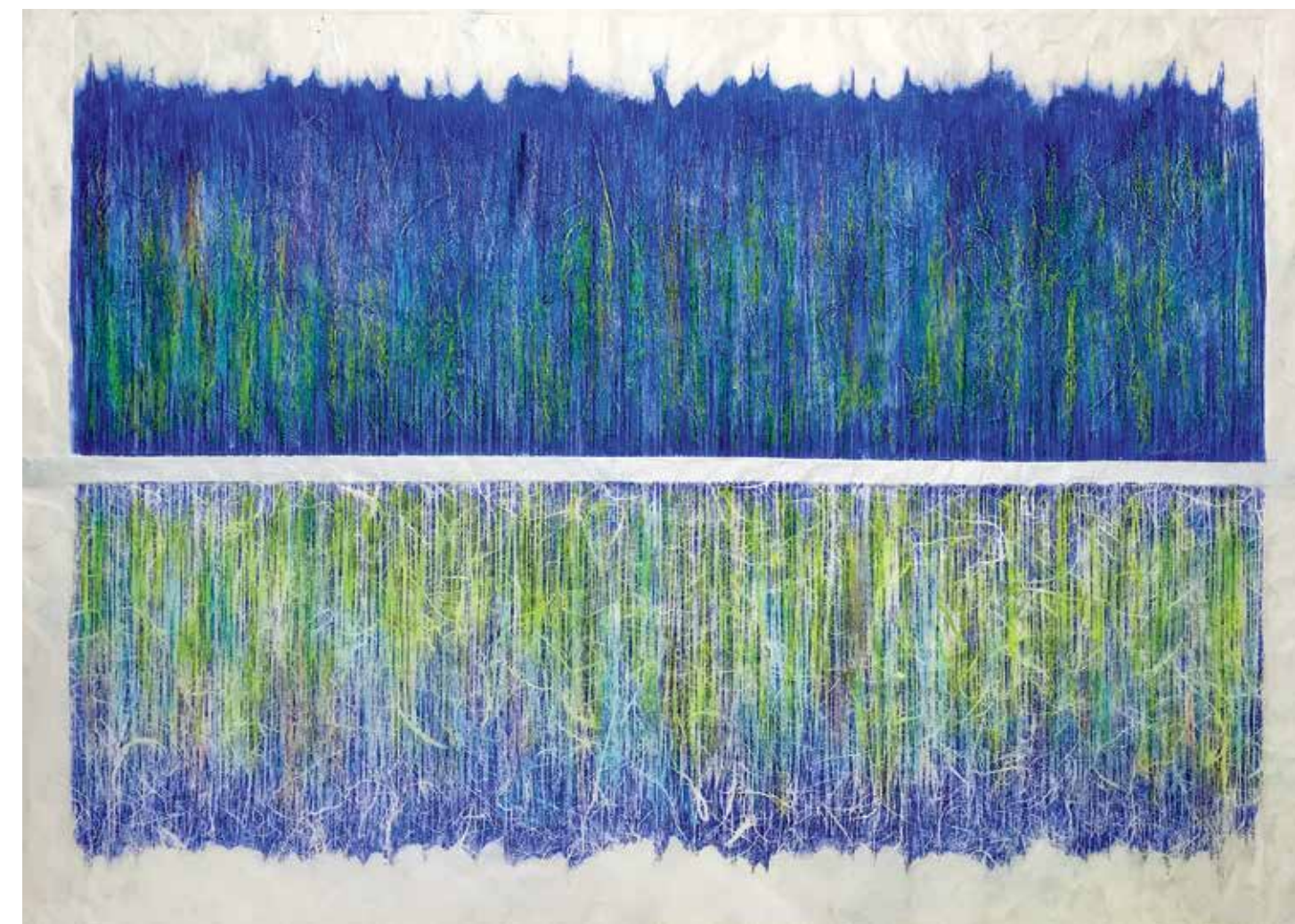
Dominie Nash
Branch Shadows
2018
cotton, silk, organza, dye, pigment, and pen
35 x 27 inches

Whether a particular piece is representational or abstract in nature, my work is collage-like. The color and pattern of the fabric are essential elements in my attempt to achieve my goal of creating a sense of mystery, spontaneity, and expressiveness.



Kathryn O'Grady
County Trees—Corn Tassels
2018
oil and metallic pigment on board
30 x 30 inches
Courtesy of Steven Scott Gallery,
Baltimore, Maryland

Anne Arundel County has been planting all sorts of saplings along roads as part of a reforestation project. The results are beautiful and strange. There is an odd interleaving of time frames, scale, and purpose.



Mary Ott
Summer Reflections II
2019
etching with aquatint and
oil pastel on mulberry paper
25 x 30 inches

This etching gives the illusion of grass blades. The vertical strokes on the plate were formed by dipping thread in liquid stop-out resist and pulling the thread down on the surface of the plate. The thread marks protected the blade-like areas of the plate when it was etched in acid, but the regions between these stopped-out lines were etched deeply. A variation in tone was achieved using

the process of aquatint. The plate was inked and then printed on Thai Unryu blue chiffon mulberry paper. The paper had been folded in half, allowing the ink to print directly on one layer of the paper and to print through the second layer, producing a reflection of the image below the image. After the ink had dried, oil pastel was applied to the print.



Marcia Palmer
The Workshop
2018
oil painting on canvas
48 x 36 inches

My art is often inspired by the detail found in ordinary objects or scenes in my daily life. *The Workshop* was painted to preserve a memory of my father. Each element of this painting has its own story. My hope is that the simplicity and familiarity of these elements will create a unique story for each viewer.

Judith Peck
Expecting Magic
2018
oil on panel
14 x 11 inches

My painting titled *Expecting Magic* is my reaction to the division in our time. I have imbedded plaster shards to produce a tactile result, reinforcing the idea of a world marked by disunion and how an effort to bring together the broken pieces may begin with acknowledging our collective likeness with compassion. My hope is that this piece communicates that ignoring a person's full being and our shared humanity only separates and simplifies us, while recognition of our diversity, color, and depth has the potential to unite us.





Iris Posner
Grandma Stayed.
Grandpa Stayed.
I Will Stay.
We Will Not Go Back series
 2018
 intaglio print
 7½ x 10½ inches

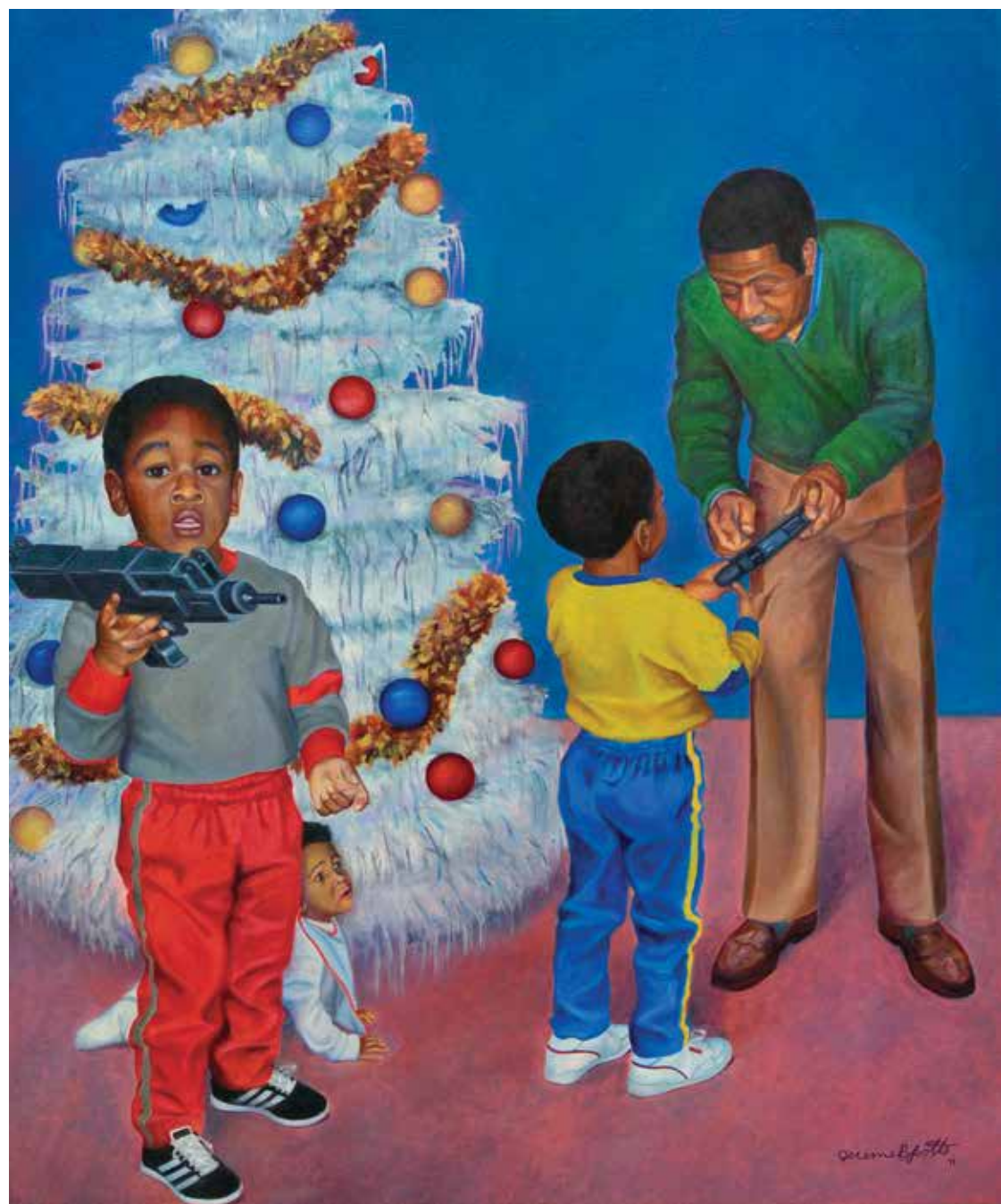
A recent series, *We Will Not Go Back*, includes this current work, which reflects my response as an artist and a granddaughter of immigrants to recent calls for American citizens and others of foreign descent to “go back where they came from.” This work pictures my own grandmother, a refugee who found a home and life in the United States. It is an etching based on a photograph I took of her when I was a child. It caught, I believe, her remember-

ing the joys and sorrows of her life and a longing for those she left behind on a war-torn continent, as suggested by the images on the dark side of the work. While socio-political and environmental issues have been a major impetus for much of my artistic practice, my work has been tempered by a lifelong passion for using my art to celebrate the beauty of the world that makes life a joyous adventure and a blessing.

James Roberts
Decay
 2019
 mixed media with found objects and beeswax
 31 x 31 x 4 inches

My works tend to be sculptural responses and critiques of my day-to-day experiences and observations. These sculptural responses, often formatted into a grid and arranged on a wall, help me find order in an otherwise chaotic environment. Working primarily in mixed-media constructions, I look for the quiet beauty in ordinary, marginalized objects and how they can connect us to a larger world. My recent works have developed around decaying pieces of metal, bone, and other found objects that often serve as metaphor for the society in which we live.





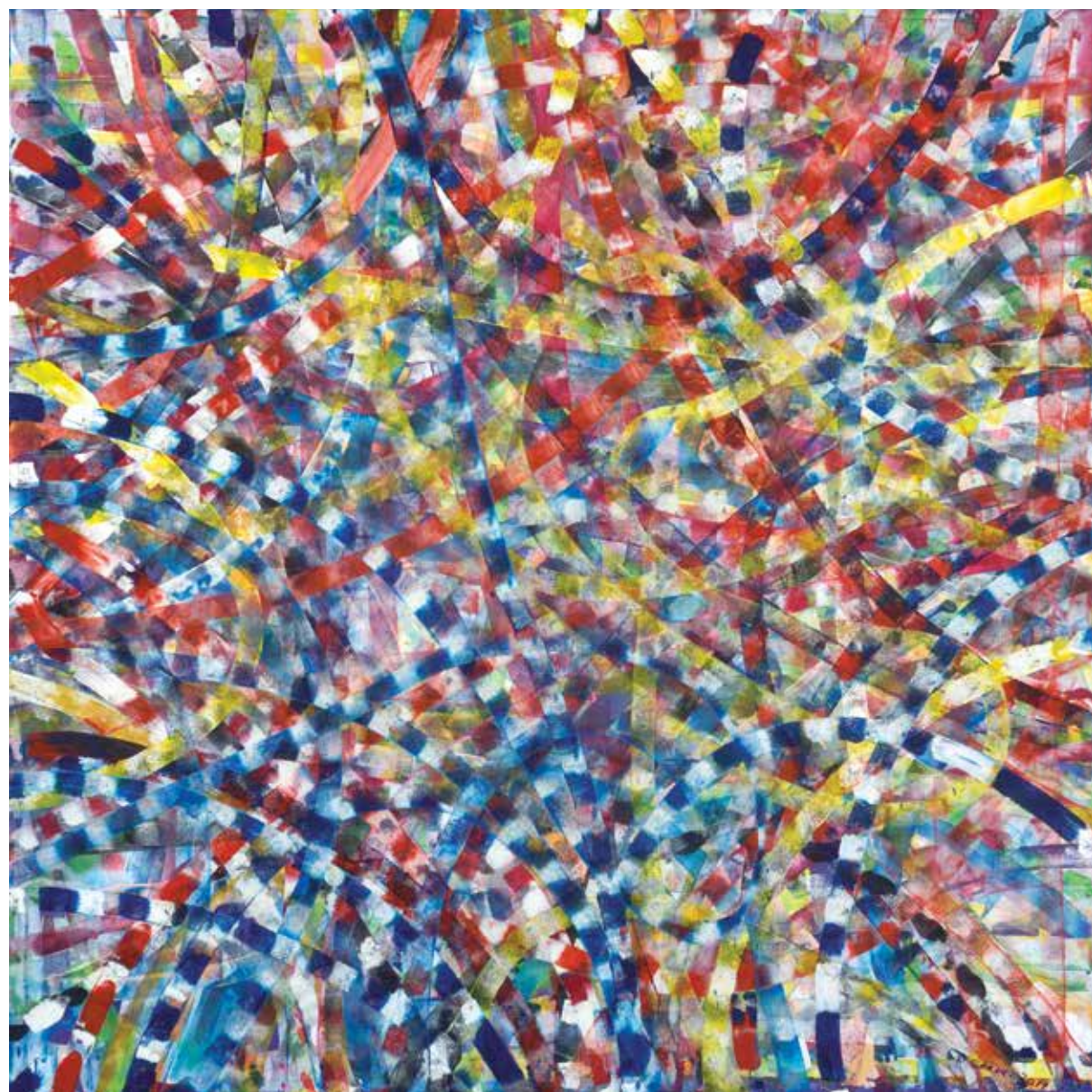
Jereme Scott
Good Boy with Toy Gun
2019
oil on canvas
36 x 24 inches

My work focuses on the depiction of everyday objects and symbols arranged in ways that suggest the portrayal of a rich and dynamic narrative. Within these narrative artworks, I address social and cultural issues that vary from understated to sensational yet always aim to trigger the viewer's awareness. Popular culture is often a leading factor in my choice of subject matter; however, it is the narrative and storytelling that truly guide the direction and intent within my work.

Mike Shaffer
Shaffer-Human Brain AI Interface System 20-3
2019
electronic equipment, steel, and paint
54 x 18 x 15 inches

Drawn originally to abstract conceptualism, I design and produce works for interior settings as well as large-scale outdoor installations. My most recent work in the form of towers evokes the ideology associated with memorials and monuments.





Russell Simmons

Untitled

2018

acrylic and mixed media on canvas

48 x 48 inches

I am largely self-taught, and for many years I regretted not having formal training. In retrospect, however, I think that I gained a lot by trying one thing after the other until I found what I liked. To that end, I continue to try new and innovative painting techniques that allow me to be the most expressive person I can be.

I am a person who absolutely loves color and how different shapes affect color and its perception.

Hillary Steel

Gatekeeper

2018

newspaper, cotton, and dye

45 x 48 x 2 inches

Material and process are what drive me to create art. The slow labor of preparing and dyeing materials, dressing looms, and weaving affords me time to think and physically transform a simple linear element into whole cloth. I have inherited a wealth of knowledge about textile processes from both known and unknown artisans. I continually discover new ways to think about my work and to address events that relate to us all.

In the late 1990s and early 2000s, as scandals at home, attacks on the United States, and war on foreign soil dominated the news, I began a series called *Current Events*. Articles of interest are collected and cut into strips. Simple looms are warped with cotton, and the paper is handwoven into small units, which are then sewn together. Over the years, I've continued to create new works with current headlines and newsworthy stories; unfortunately, our national anxiety has only increased since I made those first woven paper textiles. Recent pieces address national concerns that include homelessness, poverty, First Amendment rights, immigration, and homegrown gun violence.





Linda Syverson-Guild
Controlling the Spiral

2018
Kona cotton and silk chiffon
55 x 37 x 8 inches

When a spiral is fractured,
it appears to freeze in place.
With the progression of light,
play of color, and intrinsic movement,
a calm arises before your eyes.
Observe and contemplate, the Spiral Controlled.



Michael Thompson
Night Swim
Peripeteia series
2018
archival digital print
30 x 43 inches

I've made a conscious decision in my photography to explore how viewers can decipher images in their own way. When imagining new photographic scenarios in this current body of work, weighing this decision is at the forefront of each choice I make with the image. I hope that the nuance is ambiguous enough to lead one viewer in one direction and the next in another. The photographs are taken

in the evening using lighting techniques to give them a cinematic quality, which adds an extra layer of visual storytelling. The series is titled *Peripeteia*, an old dramatic term meaning "turning point" or "an unexpected reversal of fortune." The figures in each narrative are faceless and in a scenario that could follow a number of directions.



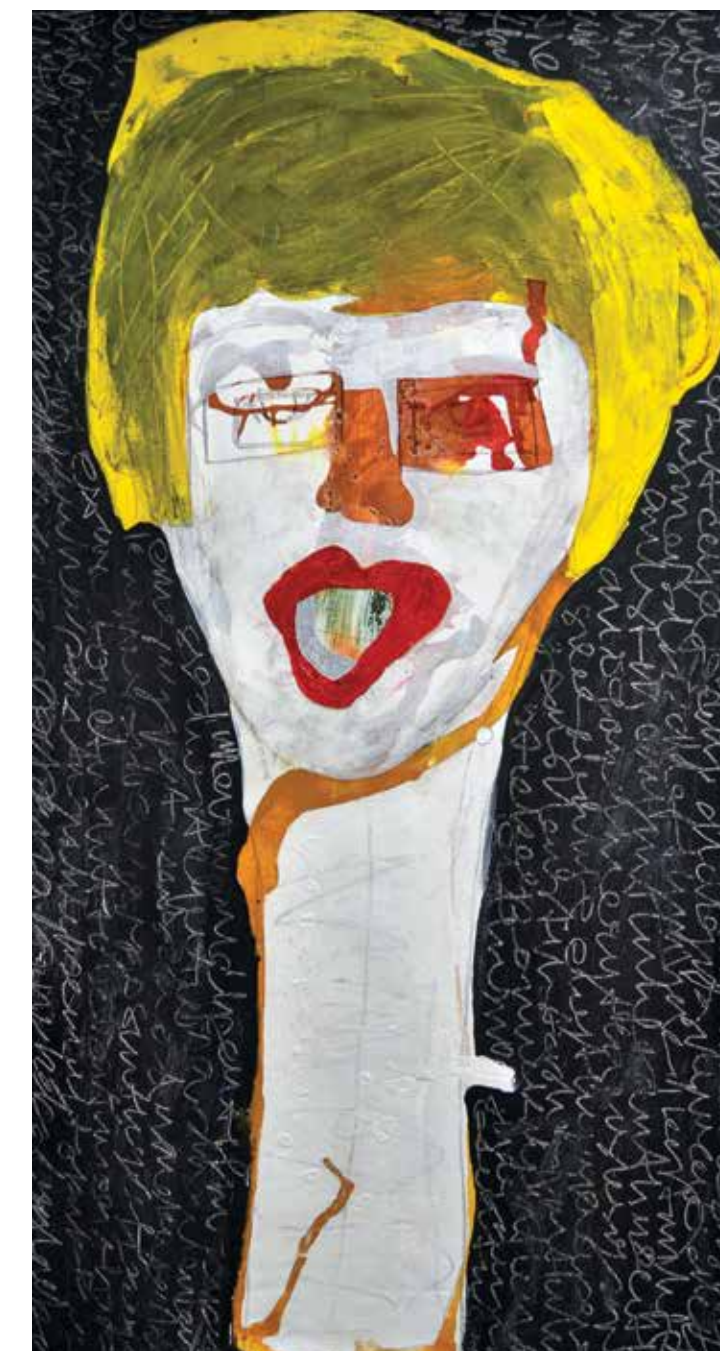
Michael Thorpe
Clouds and Steam
 2019
 digital photograph
 20 x 30 inches

I have always been fascinated by the world around me. I try to capture the scenes I see and artistically recreate them on film. My style is to focus on the land, creatures, and structures around me. I love to travel the world to visit distant places and capture what I see.

Photography is wonderful because it shows not only the intensity but the color of light. There is so much variation in light between noon one day and the next, between ten in the morning and two in the afternoon. A picture happens when something inside connects, an experience that changes as the photographer does.

Juliana Vallejo
La De Cuello Largo
 2019
 mixed media on canvas
 64 x 30½ inches

I am a process-focused artist. I work primarily in painting and drawing. I express myself on large surfaces, with many works being life-size or larger. My approach is highly physical—I regularly move the works from the floor to the wall and back. The interaction between me, the medium, and the surface plays an essential role in my art making. My approach to art is a constant self-exploration, a way of getting in touch with myself and digging into my subconscious mind, my buried thoughts and ideas. I aim to provide a path for viewers to connect with the work, themselves, and others.





Daniel Venne
Kerala Girl
2019
oil on canvas
46 x 36 inches

The painting *Kerala Girl* is an image of a young girl from India wearing what may be her favorite dress. She is real, and with her portrait I hope to share something of what I sensed of her presence and essence.



John Weber
The Collar
2018
oil on canvas
16 x 20 inches

Through my paintings, I craft stories based on experiences I've had with my family and friends. I'm attracted to the joy and excitement we share, both in celebratory moments and quiet ones. I enjoy painting from life, but most of my paintings start from photos and sketches. The filter of remembrance guides my colors and brushwork.



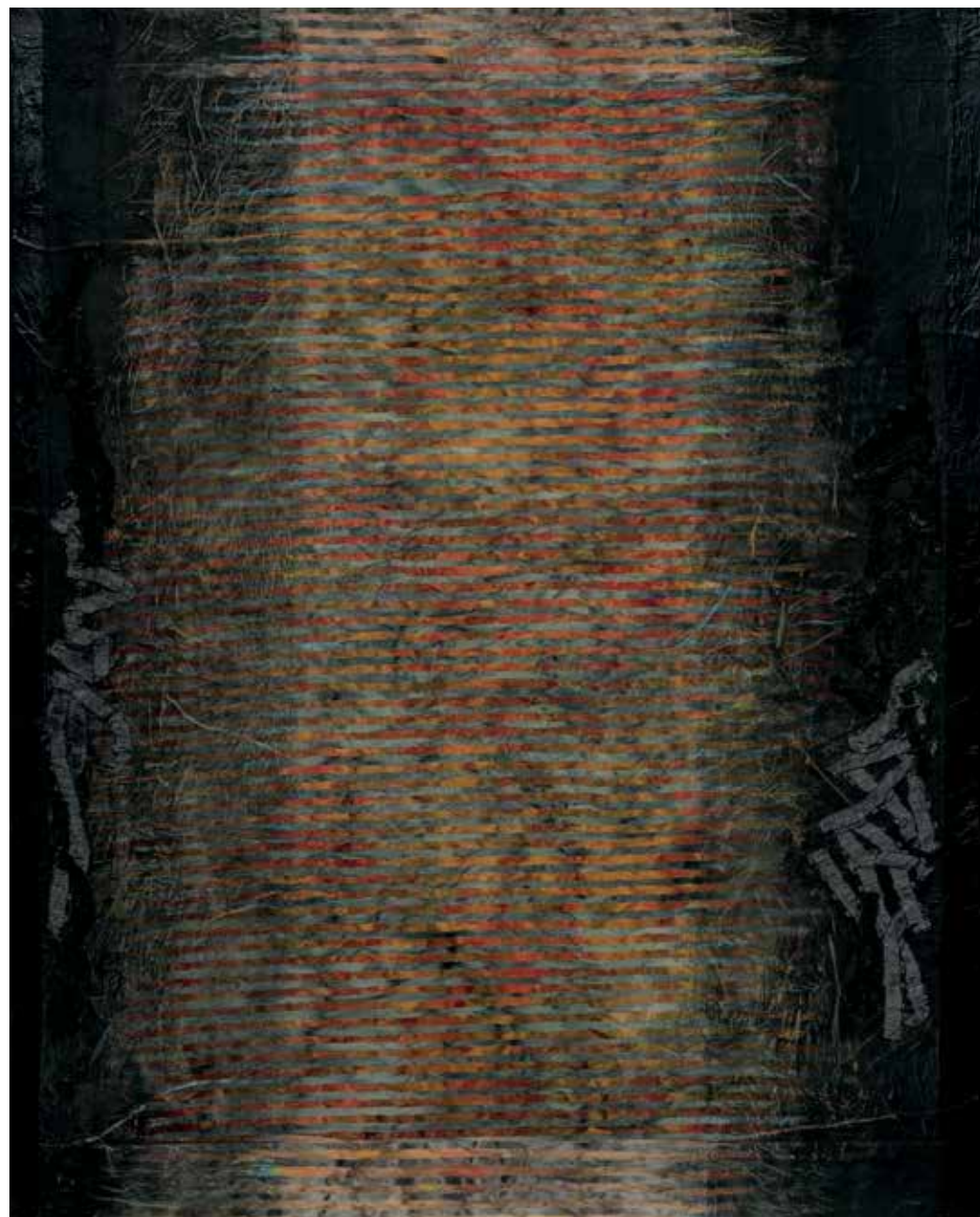
Richard Weiblinger
Sunset 3448 Metal Glow
2019
archival digital print
22 x 28 inches

Through my photographs, I strive to reveal a passion for exploring our world. The process of photography allows me to transform everyday objects into art. I prefer subjects that lead to images with chromatic strength and use creative lighting not only to illuminate my subjects but also to give them a dream-like, surreal quality. My work consists of both broad themes and stand-alone individual pieces. I find myself drawn to subjects that allow me to produce works that include macro images focusing on the intimate elements of our world. Each person will view my images a little differently, and that is as it should be.

Sy Wengrovitz
All Those Buttons
2018
basswood and metal hanger
20 x 17 x 2½ inches

Carving articles of clothing using wood gives me an opportunity to be creative and to fool the viewer into believing that what is seen is an actual article of clothing rather than a carving. I enjoy watching viewers looking at my sculpture and seeing their reaction after they realize their error. Then I feel that the carving is a success.

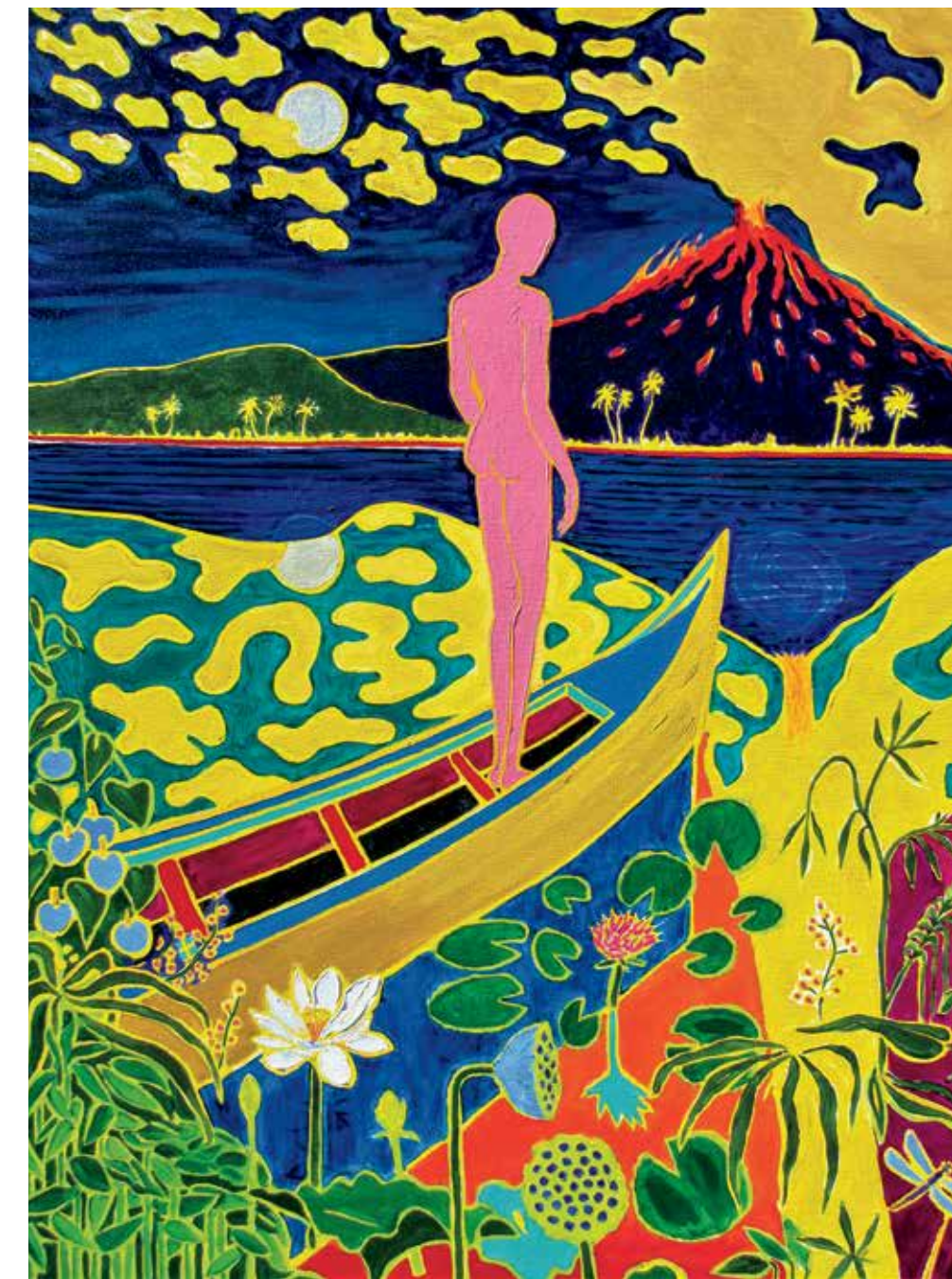




Stanley Wenocur
My President Sang Amazing Grace
2019
mixed media on canvas
50 x 40 inches

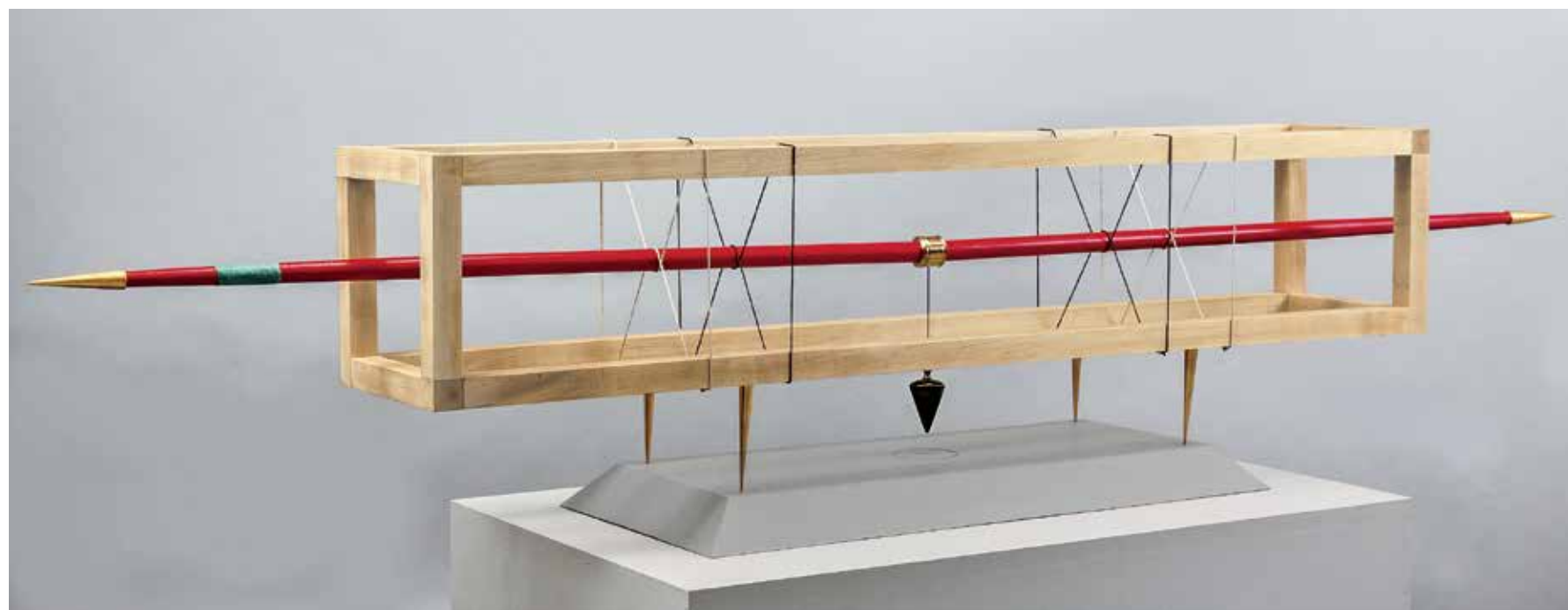
I believe that art making strongly draws creative energy from our unconscious processes. As we filter the world that we experience, residues are left in our minds that become the basis for our artistic expressions. For me, these residues involve my personal social, physical, and political environment.

As an abstract artist, my process always begins with uncertainty. Uncertainty is critical in order to remain open to multiple influences and serendipity during the creative process. Within this process, I am particularly concerned with color, texture, and the materiality of a piece. Almost all my mixed-media work involves fabric or paper of one kind or another—and often other materials to provide texture, both beneath the painting surface and directly on it. I also enjoy the physical aspects of creating a painting by cutting and tearing and sanding, drawing and marking, and applying varied commercial and polymer mediums as well as paint.



Jonathan West
Esperance
2019
acrylic on canvas
48 x 36 inches

My dreamscapes are designed to evoke an enigmatic sense of wonder, a psychic narrative of the sublime journey through my imagination. Instilled with elements of New Romanticism and magic realism, enchanted figures are found confronting mysterious space and timelessness as colorful positive expectation.



Douglas Zaruba
Proposed Navigation
2018
mixed media
13 x 66 x 8 inches

I see my work as creating spiritual landscapes, portals that can transport the viewer from ordinary to unusual realities. They serve as points of departure, doorways opening into the collective unconsciousness. The art presented is not the object being viewed but what the viewer experiences when viewing the object. When you think of a Himalayan singing bowl, you naturally recall the sound, not the bowl. The sound experienced transcends the form of the bowl itself.

Like a Zen koan, both paintings and sculptures are meant to constantly challenge the viewer and allow the unconscious to present new images and ideas. They become an unsolved riddle.



ULTIMATELY, ART IS TRYING
TO SEE THINGS THAT OTHER
PEOPLE DON'T SEE.

— Trevor Paglen —



Exhibition List

Kim Abraham

Grandaddy's Attic
2019
oil on linen
30 x 32 inches

Cathy Abramson

Good Bones III
2019
oil on canvas
24 x 36 inches

John Aquilino

Midtown Morning
2019
oil on canvas
30 x 30 inches

Orcky Art

King of Baltimore
2019
mixed media on canvas
12 x 12 x 5 inches

Lila Asher

Pictures at an Exhibition
2018
linoleum print with hand coloring
16 x 60 inches

Ricki Baker

Welcome to the Rock
2018
ink on Arches paper
40 x 30 inches

Carol Barton

Forsythia
2019
watercolor and gouache
12 x 18 inches

Marilyn Banner

Barri Gothic
2019
encaustic (pigmented beeswax and damar)
on wood
24 x 25 inches

Joan Bevelaqua

Two
2019
oil on canvas
38 x 48 inches

Jeffrey Bohlander

Man of the Year
2019
mixed media on canvas
36 x 36 x 3 inches

David Bottini

Rocky Path
2019
acrylic on canvas
22 x 28 inches

Anne Bouie

He Was Still a Warrior
2018
botanicals, basketry, and raffia
60 x 22 x 7 inches

Wilfred Brunner

Wait for It
2019
oil on canvas
12 x 18 inches

Susan Callahan

Line Cooks
2019
cotton textile, acrylic paint,
and cotton and metallic thread
13 x 105 inches

Linda Colsh

Once Belonged
2018
acrylic, cotton, and thread on Peltex batting
12 x 120 x 20 inches
(spiraled 12 x 20 x 20 inches)

Sally Davies

Parenting
2019
acrylic on gallery-wrapped deep canvas
24 x 36 x 2 inches

Tim Davis

In Search for Peace
2018
paper, circuit board,
and acrylic on Plexiglas
24 x 32 inches

Timothy DeVenney

Near at Hand #8
2019
mixed media
12 x 10 x 15 inches

Patrick Dillon

Lance
2018
oil on canvas
18 x 36 inches

Brandon Donahue

Basketball Bloom (NCAA Mask)
2018
disassembled basketballs, shoestrings
60 x 48 x 13 inches

Cheryl Edwards

Water Angel #4 (Egyptian Paddle Doll)
2018
mixed media
48 x 36 x 2 inches

Luc Fiedler

Where Winds Come From
2018
forged steel, cast bronze, wood, and stone
12 x 13½ x 4 inches

Richard W. Franklin

Toads and Butterflies Playing
Hide-and-Seek in a Forest Thicket
2019
acrylic on canvas
48 x 66 inches

Gayle Friedman

Suppertime
2018
mixed media
55 x 41 x 15 inches

Victoria Garofolo

La Señorita
2019
photographic print
25 x 21 inches

Jayne Gaskins

On the Streets Where I Live
2019
oil and acrylic on canvas
24 x 24 inches

Susan Goldman

Squaring the Flower III
2019
screenprint
32 x 32 inches

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Losers
2019
oil on linen
40 x 26 inches

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Sail I
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Reclamation
2019
mixed-media monotype
8 x 16 inches

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This Is America
2019
oil and acrylic on canvas
24 x 24 inches

Sanzi Kermes

Lady Julia Flyte
2018
screenprint on repurposed wedding dress
72 x 60 x 40 inches

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Winter Sonata, No. 1-3
2019
archival pigment prints on vellum
and silver leaf
15½ x 13½ inches each

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Phoenix
2019
laminated Baltic birch plywood
63 x 46 x 23 inches

Jun Lee

The Challenger
2018
four-color reduction woodcut
43 x 30 inches

Ulysses Marshall

Leaving Me in Tears
2019
mixed media
48 x 36 inches

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Clothos and Lachesis
2018
paper collage on wooden cutouts
48 x 78 x 1 inches

Mike McConnell

The Big Sur Studio
2019
acrylic on panel
48 x 60 x 3 inches

Lisa McDonald

Day of the Dead, Oaxaca Mexico 2
2018
photograph printed on
Red River archival paper
18 x 24 inches

Greg McLemore

Baltimore Ruins XII, Mixed Messages
2018
oil on canvas
30 x 40 inches

Trace Miller

Falling Blue
2018
acrylic on paper
40 x 30 inches

Dominie Nash

Branch Shadows
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cotton, silk, organza, dye, pigment, and pen
35 x 27 inches

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oil and metallic pigment on board

30 x 30 inches

Courtesy of Steven Scott Gallery,

Baltimore, Maryland

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etching with aquatint and oil pastel

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25 x 30 inches

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The Workshop

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oil painting on canvas

48 x 36 inches

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oil on panel

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16 x 20 inches

Richard Weiblinger

Sunset 3448 Metal Glow

2019

archival digital print

22 x 28 inches

Sy Wengrovitz

All Those Buttons

2018

basswood and metal hanger

20 x 17 x 2½ inches

Stanley Wenocur

My President Sang Amazing Grace

2019

mixed media on canvas

50 x 40 inches

Jonathan West

Esperance

2019

acrylic on canvas

48 x 36 inches

Douglas Zaruba

Proposed Navigation

2018

mixed media

13 x 66 x 8 inches

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UMGC ARTS PROGRAM MISSION STATEMENT

The UMGC Arts Program is dedicated to furthering the university's objectives by creating a dynamic environment in which our diverse constituents, including students and the general public, can study and learn from direct exposure to our art collections, exhibitions, and educational programs.

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pp. 9, 29, 32, 35, 38: Greg Staley; p. 11: Joseph Hyde;
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p. 45: Menelik Nelson; p. 48: Curtis Martin;
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p. 72: Mitro Hood

Cover artwork details, left to right:
Jeffrey Bohlander, *Man of the Year*
Kim Abraham, *Granddaddy's Attic*
ShanYe Huang, *Connection #2*
Dominie Nash, *Branch Shadows*
Victoria Garofolo, *La Señorita*
Russell Simmons, *Untitled*

ABOUT UMGC

University of Maryland Global Campus was founded more than 70 years ago specifically to serve the higher education needs of working adults and servicemembers. Today, UMGC continues its global tradition with online and hybrid courses, more than 140 classroom and service locations worldwide, and more than 90 degrees, certificates, and specializations backed by the reputation of a state university and the University System of Maryland. For more information, visit umgc.edu.

ABOUT THE ARTS PROGRAM AT UMGC

Since 1978, UMGC has proudly shown works from a large collection of international and Maryland artists at its headquarters in Adelphi, Maryland, a few miles from the nation's capital. Through its Arts Program, the university provides a prestigious and wide-ranging forum for emerging and established artists and brings art to the community through special exhibitions and its own collections, which have grown to include more than 2,900 pieces of art.

Artworks are on display throughout the College Park Marriott Hotel & Conference Center and the Administration Building in Adelphi as well as at the UMGC Academic Center at Largo. The main, lower-level gallery in Adelphi is open to the public from 9 a.m. to 9 p.m. seven days a week, and the Leroy Merritt Center for the Art of Joseph Sheppard is open to the public from 9 a.m. to 7 p.m. seven days a week. More than 75,000 students, scholars, and visitors come to the Adelphi facilities each year. Exhibitions at the UMGC Academic Center at Largo are open to visitors from 9 a.m. to 5 p.m., Monday through Friday.

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