

6th Biennial Maryland Regional Juried Art Exhibition

Presented by University of Maryland Global Campus

May 24–August 9, 2026 | University of Maryland Global Campus | Arts Program Gallery



Cathy Abramson • Kobina Aphoto • Esperanza Alzona • Maremi Andreozzi • Melissa Avera-Cook • Paige Billin-Frye

Helen Blumen • Jeff Bohlander • Kristin Bohlander • David Brosch • Kay Campbell • Schroeder Cherry

Patricia R. Dobbin • Steven Dobbin • Cheryl Edwards • Maluchi Enyi • Luc Fiedler • Michael Fleishhacker

Maggie Gourlay • Robin Hamill • Cheryl Hurd • Teresa Jarzynski • Sunhee Kim Jung • Sharmila Kapur

Tom Kenyon • Elisabetta Marmolo • Ulysses Marshall • Marla McLean • Cindy Mehr • Maroulla Morcos • Carly Mul

Susan Due Percy • Lana Portolano • Kenzie Raulin • Lesley Riley • Tatyana Shramko • Elzbieta Sikorsha • Ann Stoddard

Michael Sweet • Linda Syverson Guild • Richard Weiblinger • Jonathan West • Marcie Wolf-Hubbard • Al Zaruba


MY SINGLE-MINDED AIM
IS TO GIVE EXISTENCE
TO FANTASY.
Artist Claes Oldenburg



President's Statement



Gregory W. Fowler, PhD
President
University of Maryland
Global Campus

On behalf of University of Maryland Global Campus (UMGC) and the more than 100,000 learners we will serve this year, it is an honor to introduce the *6th Biennial Maryland Regional Juried Art Exhibition* (BMRE). This exhibition continues a proud tradition at UMGC, celebrating the extraordinary talent and rich cultural life in Maryland; Washington, D.C.; and Northern Virginia.

This year, artists from across the region submitted work representing a dazzling array of perspectives, techniques, and creative voices. Our juror—the celebrated artist and visual storyteller Preston Sampson—accepted the daunting task of selecting some 45 outstanding works for the exhibition. The effort was made more difficult not by limitations but by the strength of the submissions, and his final selections reflect the depth of artistic excellence and the richness of stories and ideas that define our region.

These works invite us to pause, reflect, question, and connect. They span mediums—painting, sculpture, fiber, photography, mixed media, and more—and offer a dynamic cross section of contempo-

rary artistic practice. Above all, they remind us of the role that artists play in showing us our world in new and imaginative ways.

At UMGC, we embrace learning as a lifelong journey, and the arts enrich that journey and deepen our connections to the communities we serve. The BMRE supports and furthers our mission by offering emerging and established artists a professional platform to share their work and introducing our community to ideas and perspectives that spark curiosity, fire the imagination, and broaden our understanding of the world.

We are grateful to all who contributed to this remarkable exhibition—our distinguished juror, the members of our team, the talented individuals whose works are on display, and the countless patrons and supporters who champion the arts and our Arts Program.

And so I say thank you and congratulations to the artists whose work is represented here. Their creativity and vision inspire us and enrich our world, and we are honored to showcase their talents!



Eric Key
Director, Arts Program
University of Maryland
Global Campus

As in previous years, one of the primary goals of the *6th Biennial Maryland Regional Juried Art Exhibition* (BMRE) is to introduce local artists to the curators and staff of the UMGC Arts Program. The BMRE is also a way to acknowledge the tremendous artistic talent in our region.

This year's BMRE attracted many artists, each of whom could submit up to three works for consideration. The quality of these submissions provided juror Preston Sampson with the challenge of selecting approximately 45 works for the exhibition. Sampson, a nationally celebrated local artist, was tasked with curating this exhibition in a theme as he saw fit. The selection of accepted artworks is not a critique of any artist not included but a testament to the strong artistic talent in our community. This abundance of talent should be celebrated. It should inspire artists to strive for excellence and encourage them to participate again and again—not only in this competition but in other juried art exhibitions across the country. As more curators become aware of artists, more

opportunities will arise for those artists to showcase their works. Hopefully the BMRE is a stepping stone for artists to gain the national recognition they seek.

As a regional exhibition, the BMRE was carefully designed to provide artists living in Maryland, the District of Columbia, and Northern Virginia another professional environment in which to showcase their works and to introduce those artists to new viewers, collectors, art patrons, writers, and others in our art community. Although the works in the exhibition are not for sale in our gallery, they are available through the participating artists. This is another way in which UMGC has elected to support artists as they make a living, while at the same time exposing our audience, students, faculty, and staff to a varied body of artworks by a culturally diverse group of artists.

The UMGC Arts Program extends special thanks to Preston Sampson and to all the artists who participated in the process. We look forward to your continued participation and support.



ART IS ESSENTIALLY COMMUNICATION.
IT DOESN'T EXIST IN A VACUUM.

Musician Conor Oberst

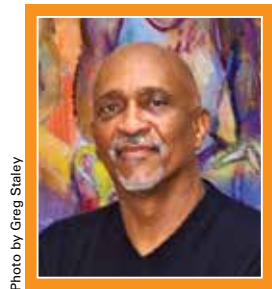
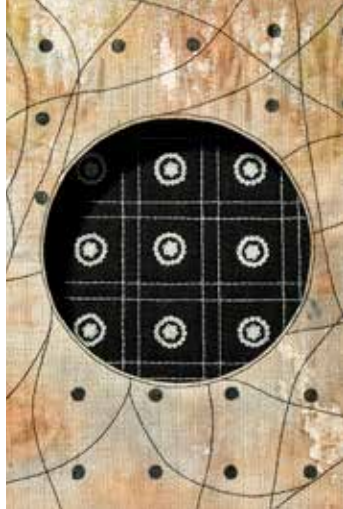


Photo by Greg Staley

About the Juror

Preston Sampson, a classically trained artist working in the mediums of painting, printmaking, and pulp painting, received a Bachelor of Arts in studio art in 1984 from University of Maryland, College Park (UMCP). He taught art for more than 10 years in the District of Columbia public school system and for several years at the Community College of Baltimore County.

Sampson's most recent exhibitions include the solo exhibit *Preston Sampson: Letters from Home* at UMGC and the group shows *With Passion and Purpose: Gifts from the Collection of Larry D. and Brenda A. Thompson* at the National Gallery of Art in Washington, D.C.; *Eternal Paper* at UMGC; and *Art Is a Form of Freedom* at the Georgia Museum of Art, University of Georgia. His work is in national and international collections, including those of the African American Museum in Dallas, Texas; University of Colorado Boulder; the David C. Driskell Center at UMCP; Hampton University Museum in Virginia; Yale University; Spiritmuseum in Stockholm, Sweden; and Museo della Carta e della Filigrana (Paper and Watermark Museum) in Fabriano, Italy.

Exhibition Award Winners

1ST PLACE | President's Best of Show Award

Melissa Avera-Cook
House on Fire

2ND PLACE | Juror's Choice Award

Marla McLean
John Lewis Prayer Wheel for Good Trouble

3RD PLACE | Award of Merit

Jeff Bohlander
Buckminster's Dome

Arts Program Honorable Mentions

Teresa Jarznski
The Elixir of Tea

Carly Mul
Rhythm v1

Linda Syverson Guild
Circles 3

1ST PLACE



President's Best of Show Award

Melissa Avera-Cook
House on Fire
 2024
 oil on canvas
 36 x 48 in.

Juror's Choice Award

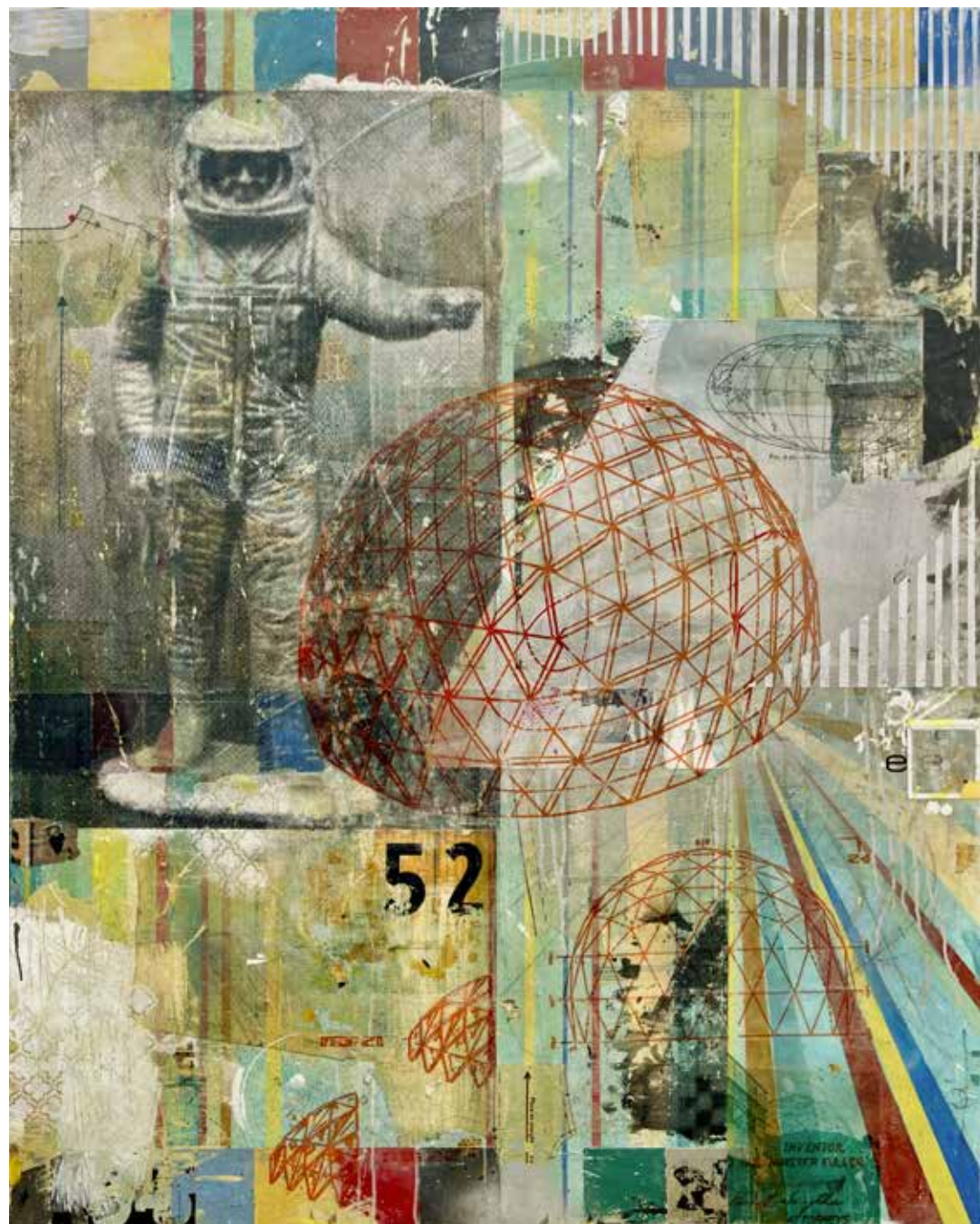
Marla McLean
John Lewis Prayer Wheel for Good Trouble
 2024
 mixed media
 51 x 19 x 16 in.

The *John Lewis Prayer Wheel for Good Trouble* was created to stimulate thought on our human obligation to make good trouble and take part in healing the world through big and small daily acts to end injustice. Viewers are encouraged to reflect on healing and intentions as they move the wheel clockwise. The macramé on the stand alludes to the Selma bridge and the history of Bloody Sunday. The ancient painted symbols speak subversively today: the Adinkra Sankofa tells us to go back to the roots of our story and pass it on to move forward. The Buddhist lotus reminds us that we rise out of the mud into compassion. Love doesn't look like a hallmark card; it looks like action.



2ND PLACE





Award of Merit

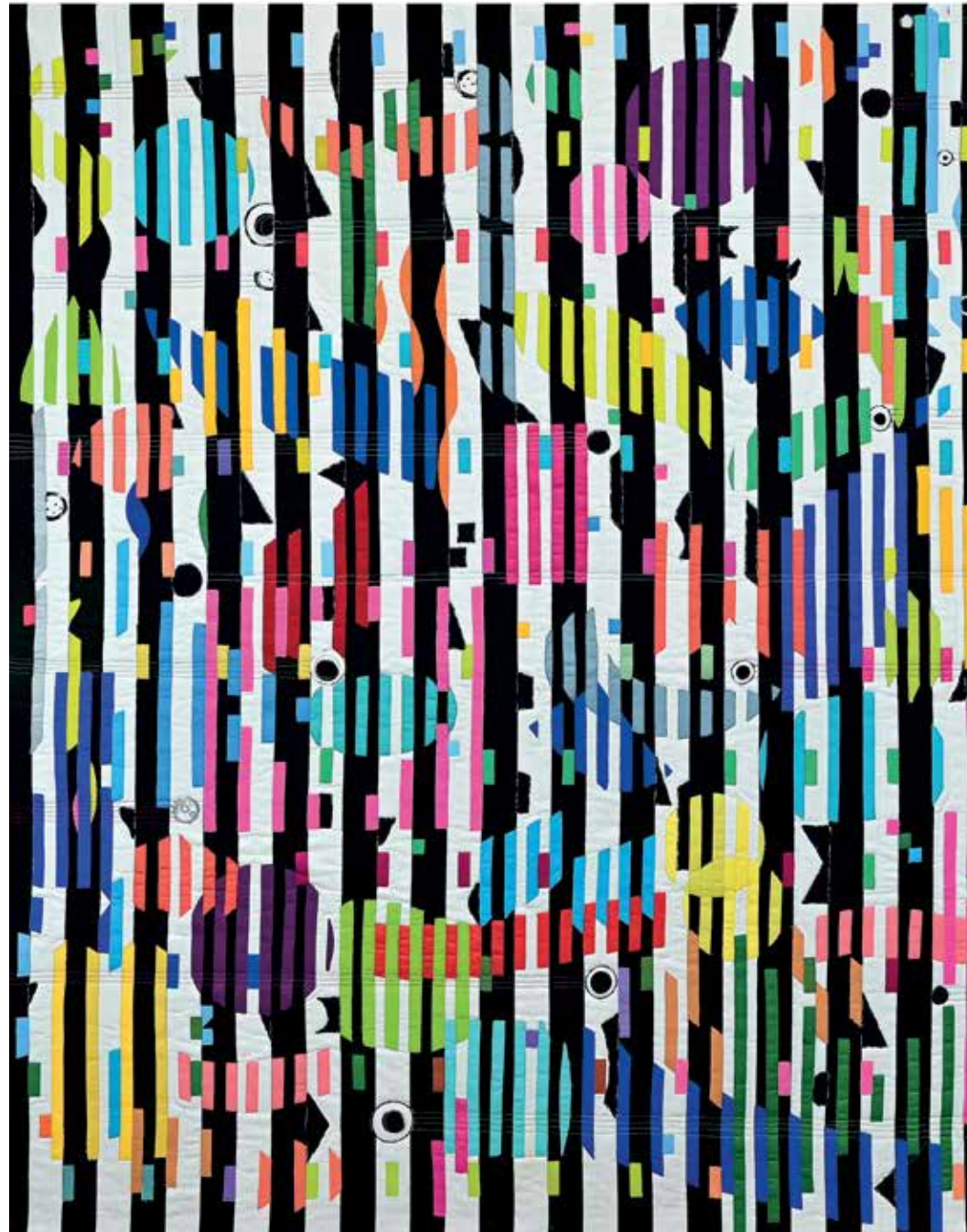
Jeff Bohlander
Buckminster's Dome
 2025
 mixed media on canvas
 60 x 48 in.

Arts Program
 Honorable Mention

Teresa Jarzynski
The Elixir of Tea
 2026
 tea bag, tea bag label,
 and beads on wood base
 3½ x 2 x 2 in.



HONORABLE MENTION



Arts Program Honorable Mention

Carly Mul
Rhythm v1
2025
fiber
53 x 42 in.

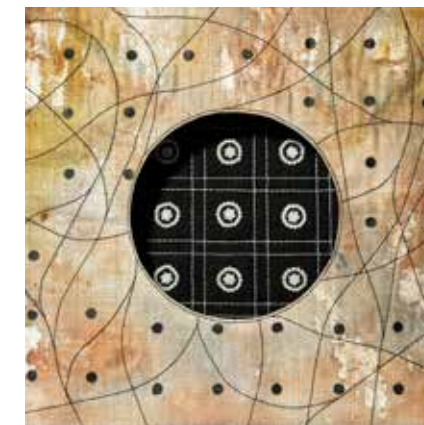
This quilt came to life as a response to the intensity of the presidential election of 2024—this massive noise of contrasting opinions!

HONORABLE MENTION



Arts Program Honorable Mention

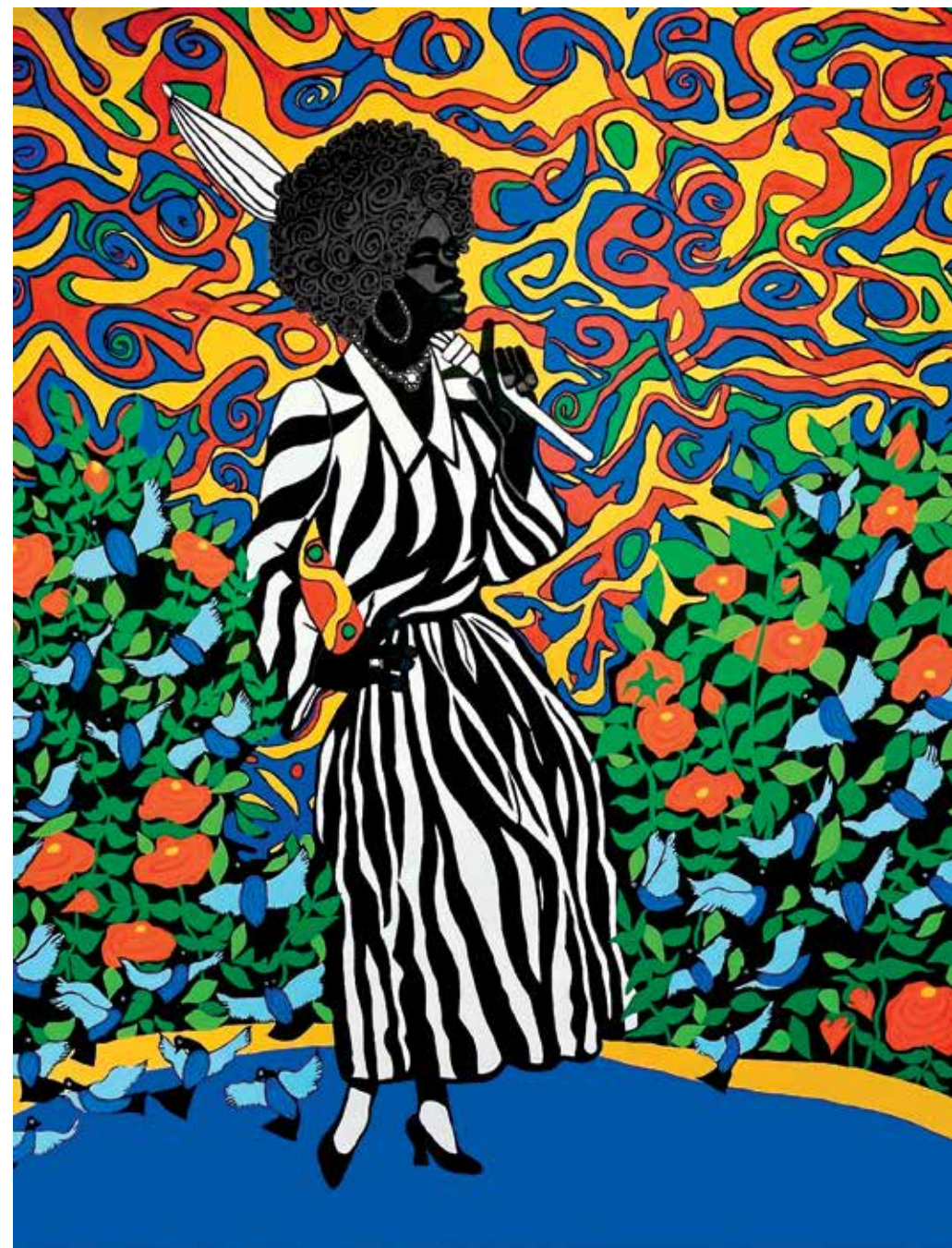
Linda Syverson Guild
Circles 3
2025
fiber
8½ x 8½ x 8½ in.





Cathy Abramson
Next in Line
 2025
 oil on canvas
 30 x 40 in.

Kobina Ahoto
Umbrella Movement
 2025
 acrylic on canvas
 60 x 48 in.





Esperanza Alzona
Facial Identity
 2025
 cast aluminum on
 marble base
 7 x 14 x 7½ in.

We are identified and judged by our faces. Although a U.S. citizen from birth, I endure racial epithets for Chinese, Japanese, and more. When I explain that my parents were Filipino, I have been told, “All you Oriental people look the same” and “Go back to where you came from.” My face elicits prejudice.

My work in sculpture focuses on representations of concepts and qualities of humanness. I wish that viewers seeing my works find resonance and relevance of “being human” as I express in physical form facets, abstractions, and iterations centering around the mind-body connection and human experience.



Maremi Andreozzi
Women of Hull House
 2025
 acrylic on canvas
 36 x 48 in.

Women of Hull House is a portrait of some of the most influential women of Hull House, a pioneering settlement house founded in 1889 in Chicago. The group portrait depicts cofounders Jane Addams and Ellen Gates Starr; Julia Lathrop, a children’s rights activist;

Florence Kelley, a labor reformer; Alice Hamilton, an occupational and public health specialist; and Mary Rozet Smith, a philanthropist. These women shaped the social reform movement and the United States in the early 20th century.



Paige Billin-Frye

Peony

2025

hand-colored salted
paper print

9 x 13 in.

Salted paper printing, invented in the mid-1800s, is one of the historical photographic processes explored by artists today. The emulsion is painted onto the paper, leaving characteristic brush strokes. Then the print is exposed using UV light,

either in the sun or with UV light bulbs, in a contact print frame, so the negative needs to be the size of the final print. I hand-color the prints with watercolor paint, making each a one-of-a-kind piece of art.



Helen Blumen

Bethesda Metro

2025

fiber

17 x 25 in.



Kristin Bohlander
Microcosm Inward
 2025
 wet and dry felted sheep wool,
 natural and hand dyes
 54 x 36 in.



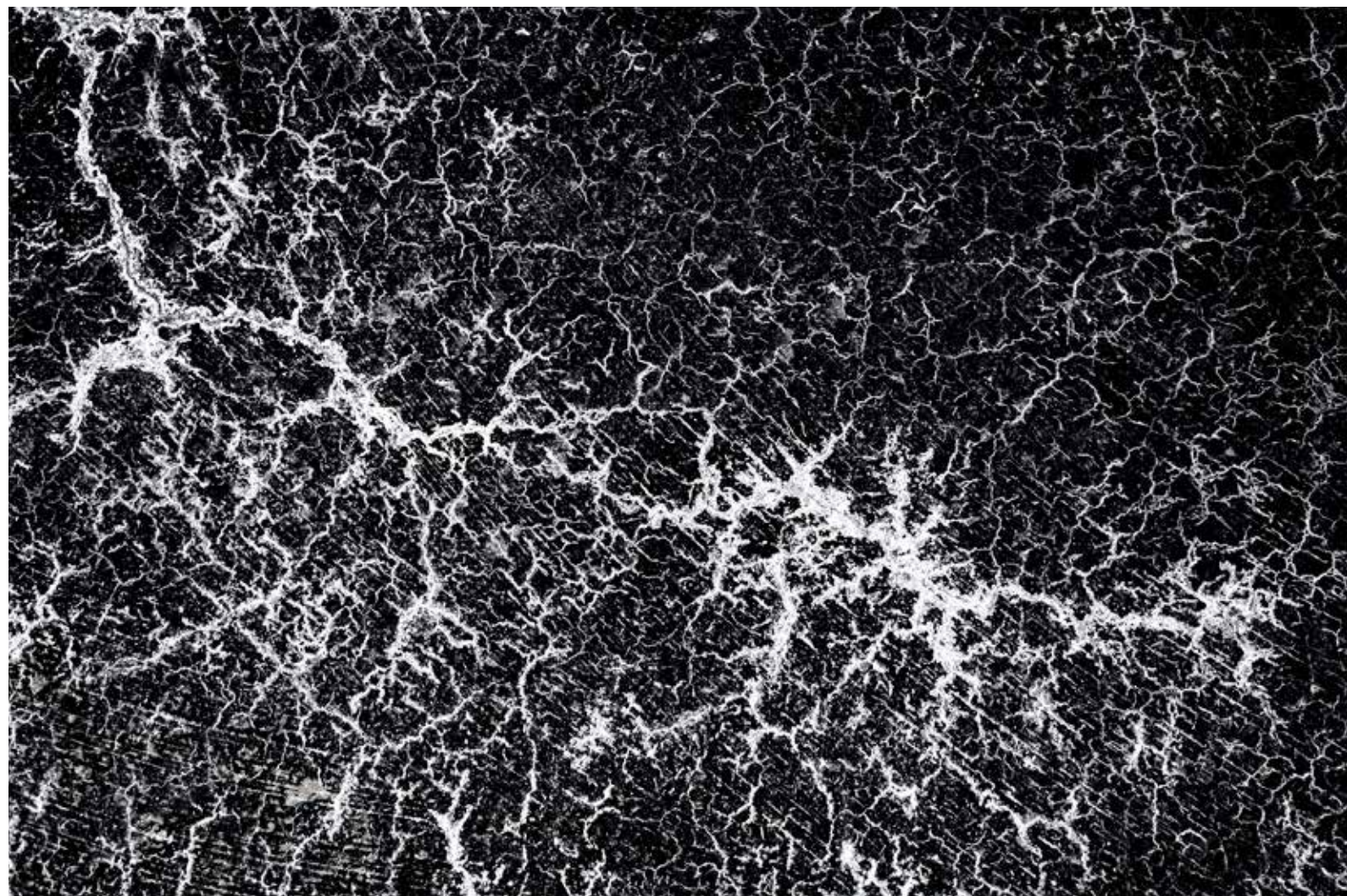
David Brosch
Addy Sea
 2025–26
 linoleum block print
 22 x 30 in.



Kay Campbell
On the Edge
 2025
 fiber
 44 x 22 in.



Schroeder Cherry
Day Dreaming, Salvador series
 2025
 acrylic with objects on wood
 40 x 32 in.



Patricia R. Dobbin
Delineated 2049
 2025
 digital photograph printed
 on aluminum
 24 x 36 x 1¼ in.

This high-contrast image depicts a portion of a parking lot, the cracks filled in with salt treatment after a winter storm. The various patterns I observed, reminiscent of tributary-like lines of a river or even lighting strikes, intrigued me.

The graphic quality of the subject pushes the medium of direct photography, while the metal print, with no frame, reinforces the clean lines and modern style.

Steven Dobbin
When I'm Distressed
 2025
 rusted wheelbarrow,
 found plastic letters
 dimensions variable





Cheryl Edwards
Knowing
 2025
 mixed media ink stain
 on raw canvas
 72 x 60 in.



Maluchi Enyi
Intimate Island Couples
 2025
 India ink over oil pastel
 on wood panel
 36 x 36 in.



Luc Fiedler
Pupukanoie
 2025
 forged steel
 42 x 12 x 12 in.

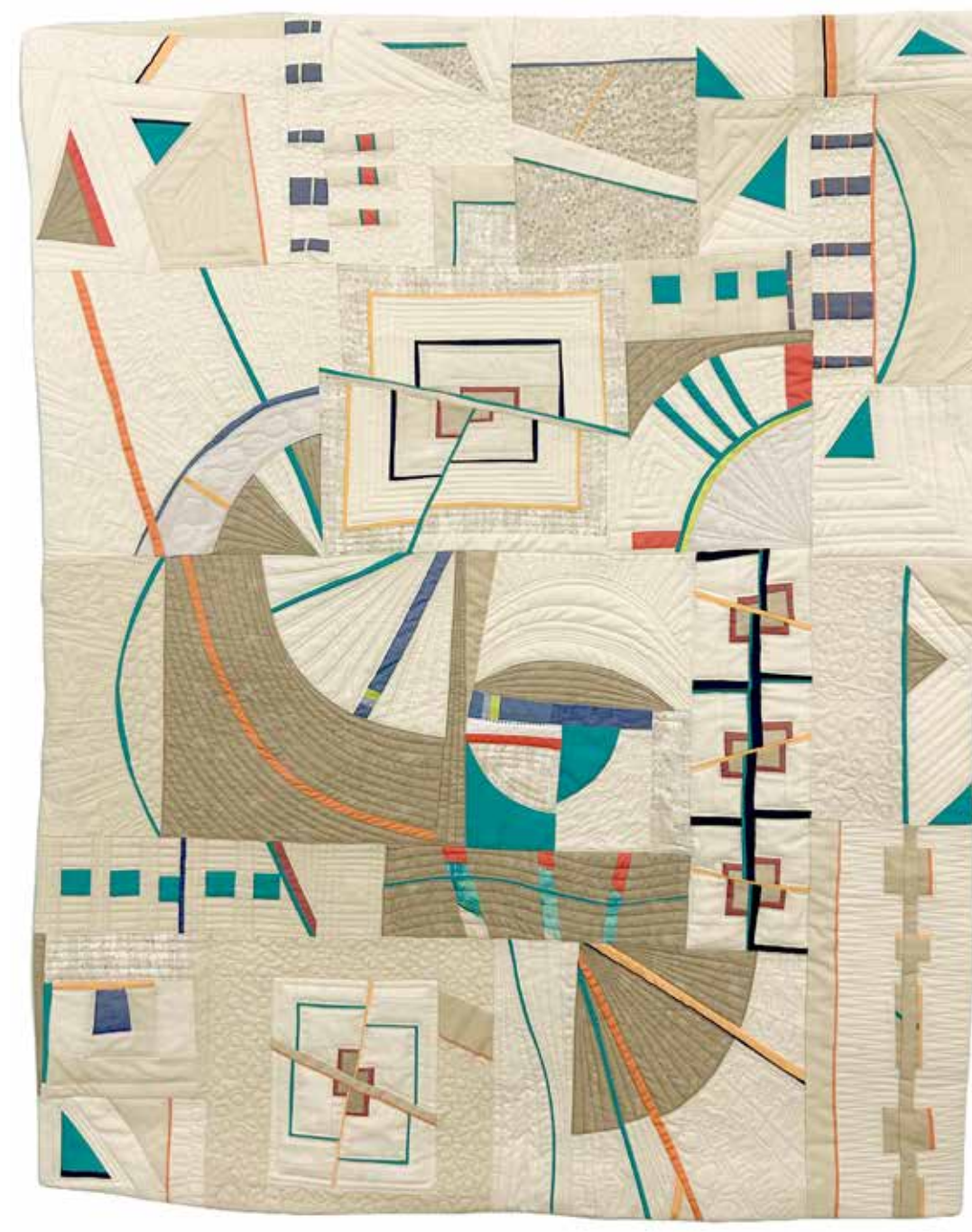
Pupukanoie is the Hawaiian name of a land snail that is said to be able to sing.



Michael Fleishhacker
Armenian Quarter, Jerusalem
 2025
 silver gelatin photograph
 12 x 14 in.



Maggie Gourlay
Mapping Stories
 2025
 hand-dyed ecoprint and
 screenprint on cotton
 39½ x 24½ in.



Robin Hamill
Fractured House
 2025
 textile
 44 x 36 in.

This improvisational work, inspired by Irene Roderick's technique, started with a fractured courthouse steps block with a tan center. I didn't recognize its significance until after the fact—the courthouse steps pattern, symbolizing home and security, is broken. The brown center represents mourning. The direction of the points of a triangle can indicate power and direction, but these triangles are in disarray, contradicting the calm usually associated with that hue. The bits of coral, however, are slivers of optimism and hope.

The work was pieced and free-motion quilted on a domestic machine.



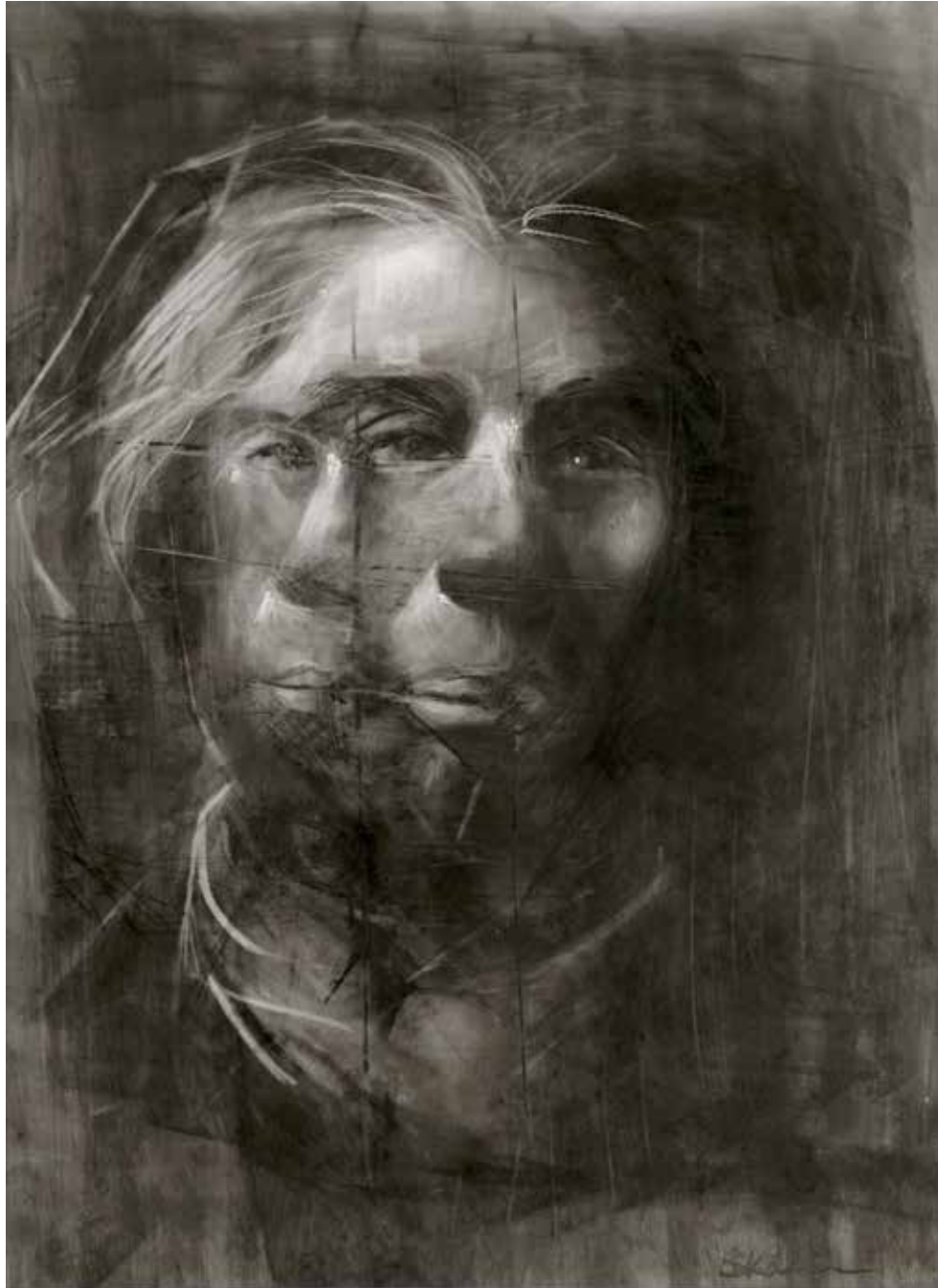
Cheryl Hurd
Grounded, Roots and Remnants series
 2025
 fiber, thread, and beads
 21 x 16 in.

The vision and creation of the *Roots and Remnants* series are centered on family, history, and storytelling. The series is about the roots that stabilize, hold, plant, and ground us to the earth where we are, but the roots can be reestablished and replanted. Roots represent home, family, language, rituals, traditions, culture, food, and art.

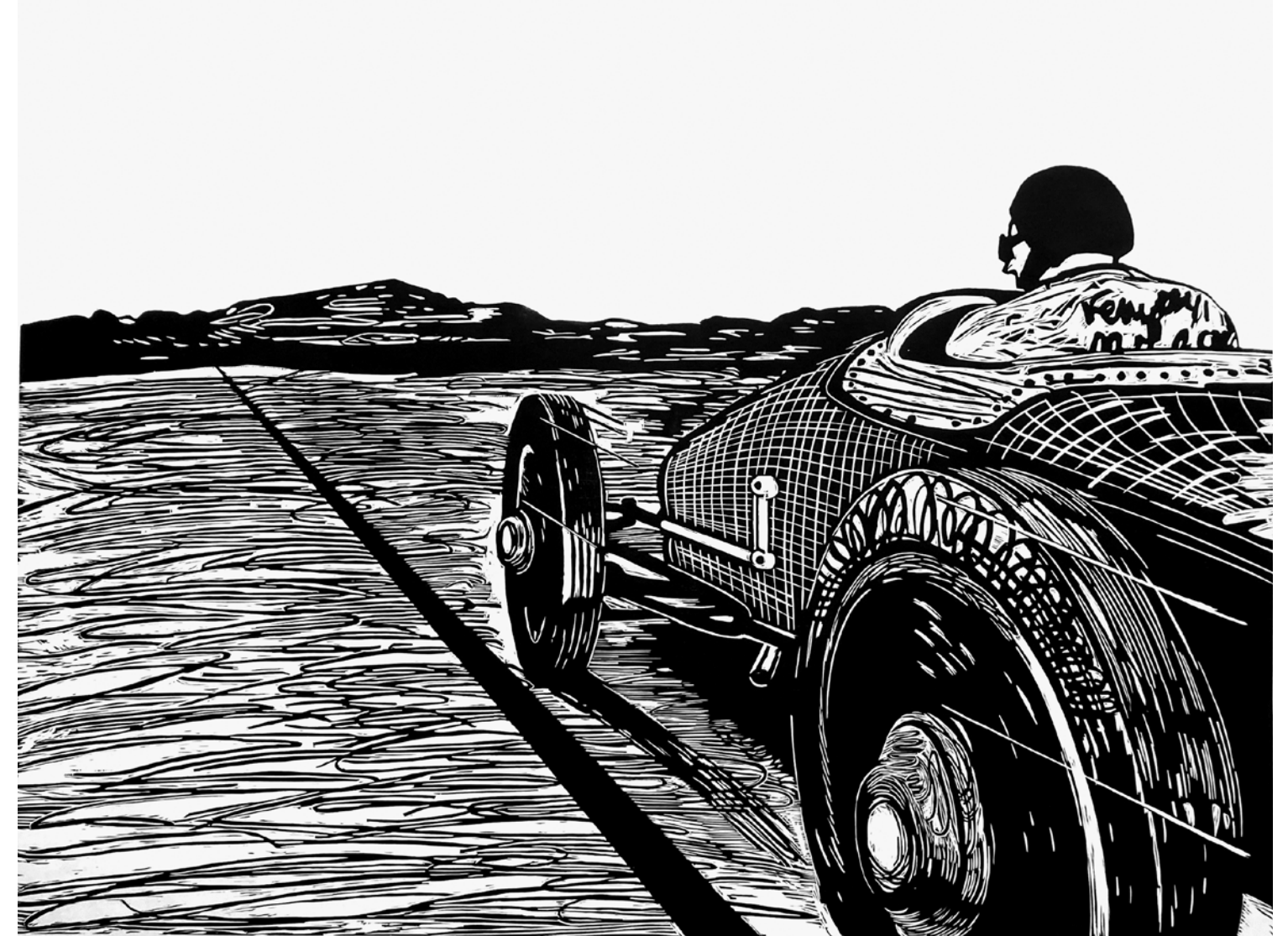
In the context of diaspora, *Grounded* becomes the act of planting oneself in unfamiliar soil while carrying the memory of the original land. It is the beginning of belonging. *Grounded* speaks to the moment when one, voluntarily or by force, pauses long enough to feel the earth beneath them again, reclaiming stability after relocating.



Sunhee Kim Jung
Unseen on Eyes 8
 2025
 oil on canvas
 40 x 40 in.



Sharmila Kapur
Whispers of a Moving Self
 2025
 charcoal on Yupo paper
 14 x 11 in.



Tom Kenyon
Vanishing Point
 2025
 woodblock print
 29 x 47 in.



Elisabetta Marmolo
Am I Pretty?
 2026
 oil on cradled birch panel
 30 x 24 in.

Am I Pretty? is a self-portrait staged in the intimate space of a dressing room, where the act of self-presentation becomes an examination of judgment and visibility. The figure applies lipstick while confronting her reflection, accompanied by the unsettling presence of a she-werewolf—an alter ego that embodies instinct, otherness, and suppressed identity. The mirror frame and exposed bulbs recall theatrical display, suggesting that femininity is not merely seen but evaluated. The painting probes how standards of beauty operate as quiet forms of discipline, internalized and rehearsed daily. By juxtaposing careful self-fashioning with a feral double, the work questions whether self-worth can ever be disentangled from external scrutiny.



Ulysses Marshall
Where U Mom
 2025
 mixed media on canvas
 40 x 30 in.



Cindy Mehr

Orchid

2025

oil on canvas

36 x 36 in.

This painting presents an orchid emerging from a woodland floor interrupted by fragments of plastic debris. The flower—often associated with fragility and cultivated beauty—becomes an anomaly within a landscape altered by human presence.

Maroulla Morcos

Hathor

2025

Volterra alabaster marble on

Belgian black marble base

15 x 15 x 10 in.

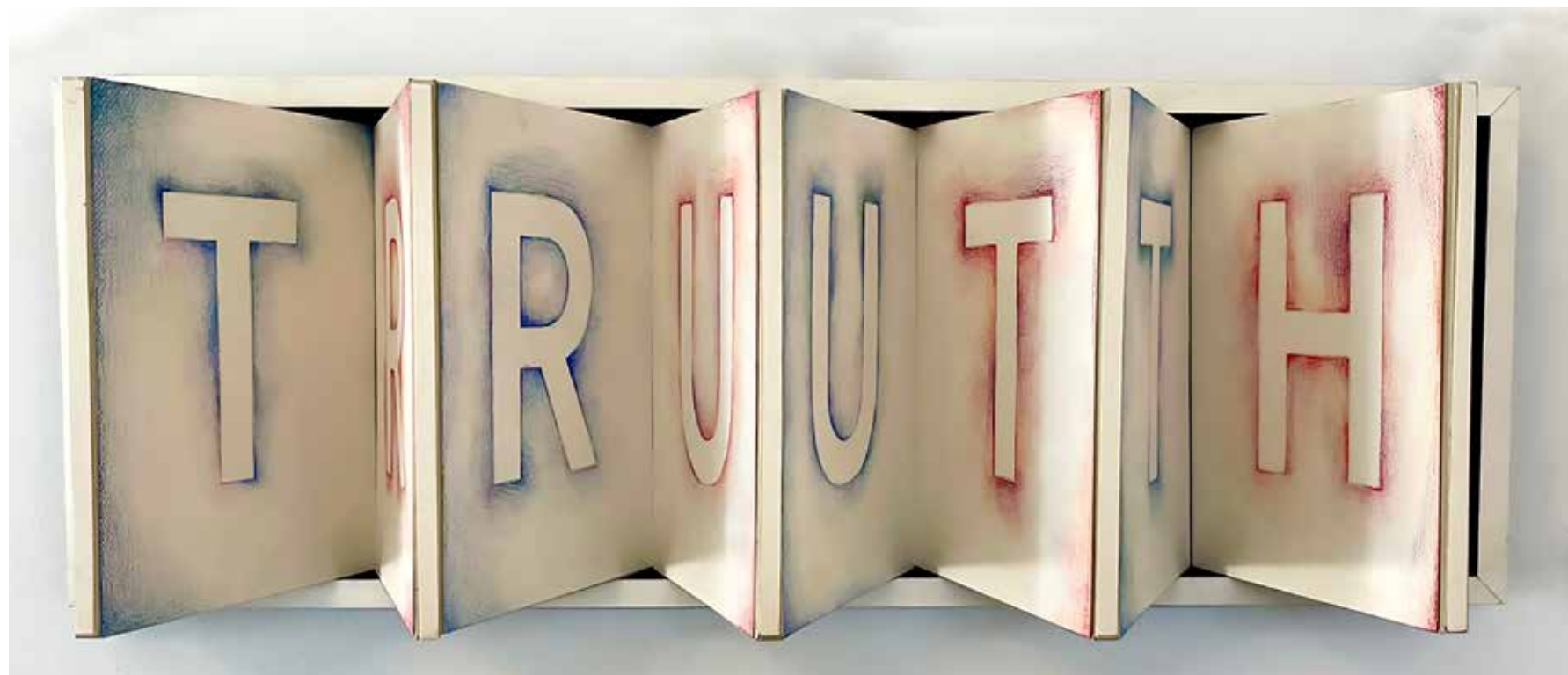




Susan Due Percy
Ashes to Ashes
 2026
 monotype on artist-made paper
 with charcoal, pastel, and ash
 13 x 11 in.



Lana Portolano
Attachment
 2026
 oil on canvas
 52 x 43 in.



Kenzie Raulin
It Depends Where You Stand
 2025
 colored pencil, paper,
 and books
 13 x 36 x 9 in.

In our polarized country, truth now seems to be defined by which side you are on. This experiential piece literally defines that point.

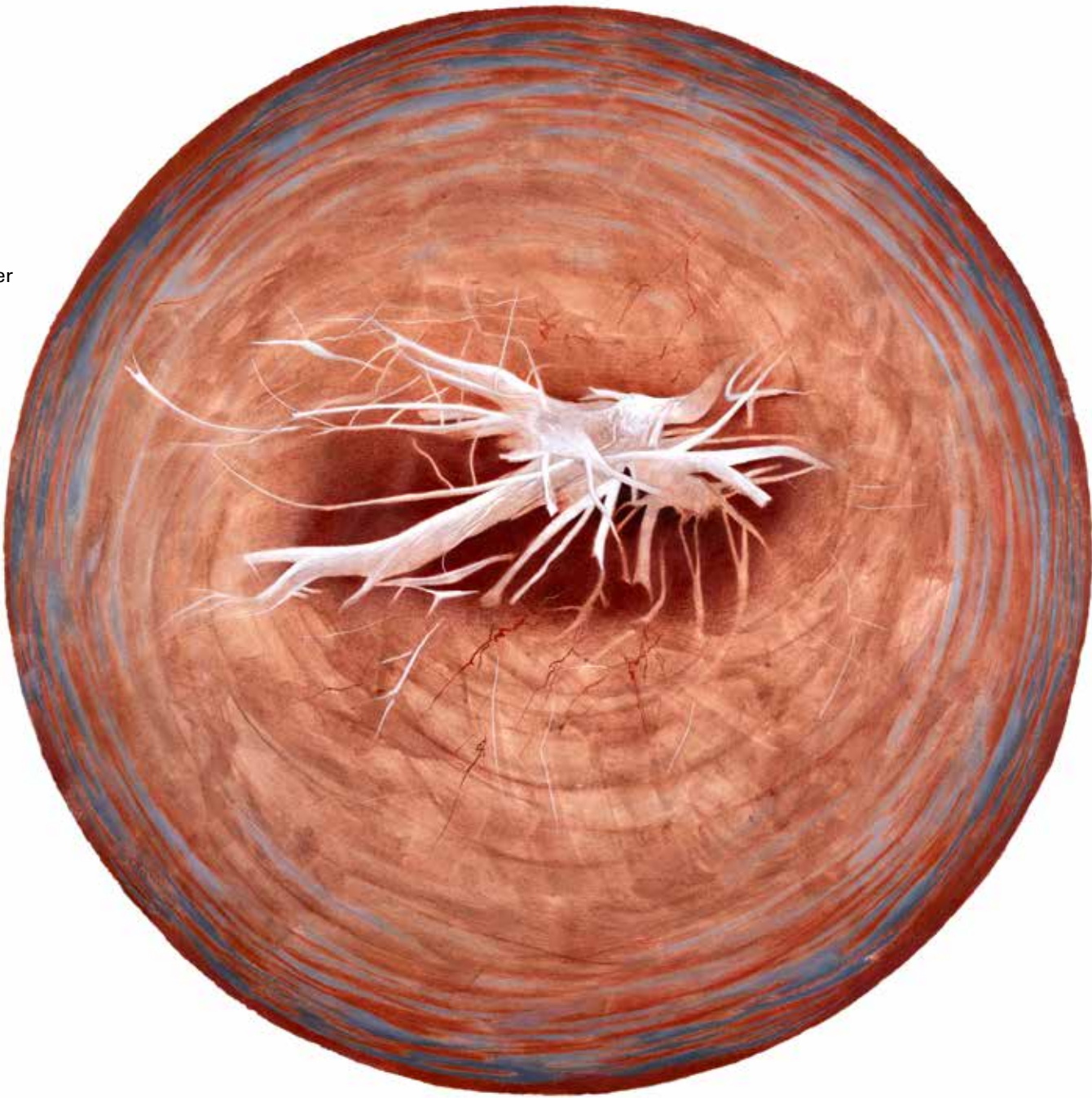


Lesley Riley
Bloodroot Revisited
 2025
 digitally enhanced cyanotype
 30 x 40 in.



Tatyana Shramko
Thundercloud
 2025
 carved feather rock
 16 x 26 x 15 in.

Elzbieta Sikorsha
Swirl
 2025
 ink and crayons on
 Arches watercolor paper
 34 x 34 in.





Ann Stoddard
America Border Wall,
Nogales AZ, 1-5-25, II
 2025
 pigment inkjet photograph
 28 x 22 in.

Looking at Mexico through the border wall, viewers may wonder, “What is America?” On January 5, 2025, the concertina razor wire glittered and sunlight passed through the wall from Mexico, casting striped shadows onto the roadway of Nogales, Arizona. The Arizona side of the wall was deserted, which the border patrol agent said was typical. The thriving, culturally rich Mexican-American town of Nogales that I recalled from childhood was gone. The border wall had divided families and communities; destroyed the economy of Nogales, Arizona, and the wildlife habitat; and challenged the water resources.

Michael Sweet
Threshold of Eternity
 2025
 acrylic on canvas
 28 x 22 in.

Inspired by my mother’s passing, this work explores the raw turbulence of grief alongside the beauty, hope, and spiritual solace found in death. It meditates on mortality, healing through beauty, and the enduring bond between the living and those we have lost.

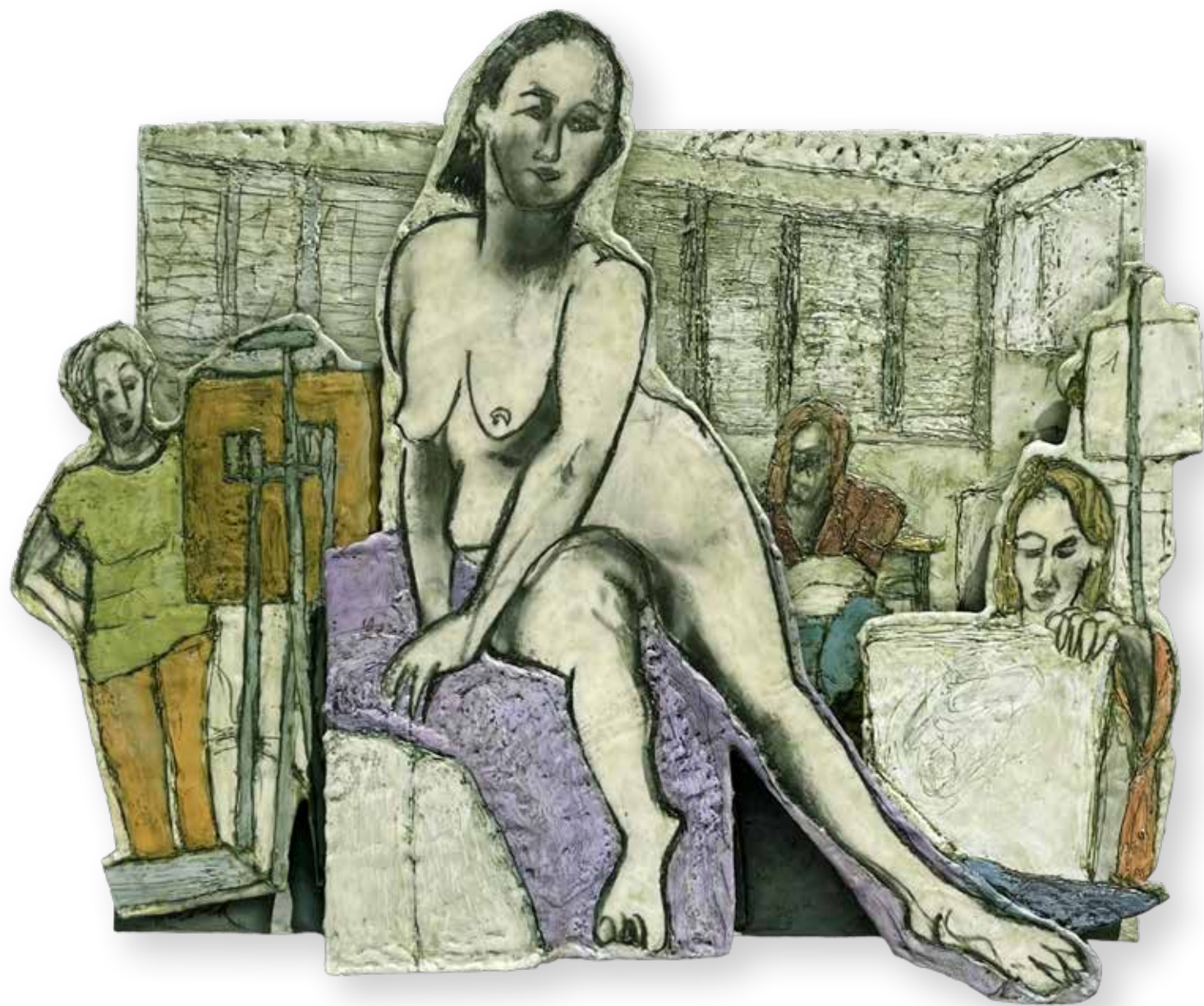




Richard Weiblinger
Steeped in Solitude 8343
 2025
 archival digital print
 20 x 30 in.

Jonathan West
Adam and Eve
 2025
 acrylic on canvas
 48 x 36 in.

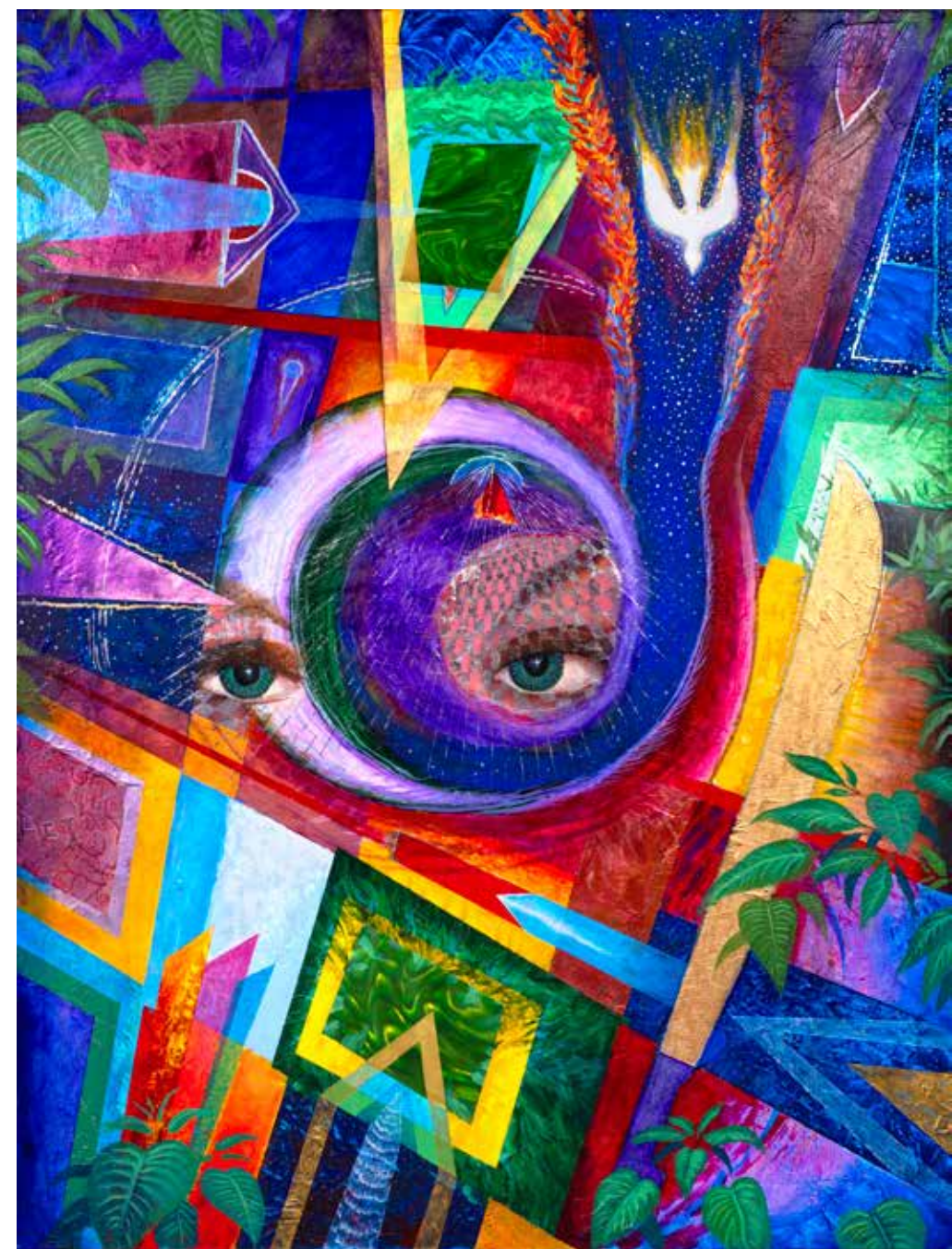




Marcie Wolf-Hubbard
Life Drawing
 2026
 encaustic, charcoal, oil stick,
 and mat board on panel
 20 x 24 x 3½ in.

Al Zaruba
Jungle Therapy
 2026
 acrylic on canvas with
 lenticular fragments
 48 x 36 in.

This work is inspired by my youth in Panama. The outline of the machete is from my actual machete, given to me on my 16th birthday. I used it in visiting other Central American nations, especially in exploring the Maya ruins in Guatemala—the first place my family allowed me to travel by myself, at age 17. I first dreamed of becoming an archeologist, but became a visual artist instead.



Exhibition List

Cathy Abramson <i>Next in Line</i> 2025 oil on canvas 30 x 40 in.	Helen Blumen <i>Bethesda Metro</i> 2025 fiber 17 x 25 in.	Patricia R. Dobbin <i>Delineated 2049</i> 2025 digital photograph printed on aluminum 24 x 36 x 1¼ in.	Maggie Gourlay <i>Mapping Stories</i> 2025 hand-dyed ecoprint and screenprint on cotton 39½ x 24½ in.	Tom Kenyon <i>Vanishing Point</i> 2025 woodblock print 29 x 47 in.	Carly Mul <i>Rhythm v1</i> 2025 fiber 53 x 42 in.	Elzbieta Sikorsha <i>Swirl</i> 2025 ink and crayons on Arches watercolor paper 34 x 34 in.	Marcie Wolf-Hubbard <i>Life Drawing</i> 2026 encaustic, charcoal, oil stick, and mat board on panel 20 x 24 x 3½ in.
Kobina Ahoto <i>Umbrella Movement</i> 2025 acrylic on canvas 60 x 48 in.	Jeff Bohlander <i>Buckminster's Dome</i> 2025 mixed media on canvas 60 x 48 in.	Steven Dobbin <i>When I'm Distressed</i> 2025 rusted wheelbarrow, found plastic letters dimensions variable	Robin Hamill <i>Fractured House</i> 2025 textile 44 x 36 in.	Elisabetta Marmolo <i>Am I Pretty?</i> 2026 oil on cradled birch panel 30 x 24 in.	Susan Due Percy <i>Ashes to Ashes</i> 2026 monotype on artist-made paper with charcoal, pastel, and ash 13 x 11 in.	Ann Stoddard <i>America Border Wall, Nogales AZ, 1-5-25, II</i> 2025 pigment inkjet photograph 28 x 22 in.	Al Zaruba <i>Jungle Therapy</i> 2026 acrylic on canvas with lenticular fragments 48 x 36 in.
Esperanza Alzona <i>Facial Identity</i> 2025 cast aluminum on marble base 7 x 14 x 7½ in.	Kristin Bohlander <i>Microcosm Inward</i> 2025 wet and dry felted sheep wool, natural and hand dyes 54 x 36 in.	Cheryl Edwards <i>Knowing</i> 2025 mixed media ink stain on raw canvas 72 x 60 in.	Cheryl Hurd <i>Grounded, Roots and Remnants</i> series 2025 fiber, thread, and beads 21 x 16 in.	Ulysses Marshall <i>Where U Mom</i> 2025 mixed media on canvas 40 x 30 in.	Lana Portolano <i>Attachment</i> 2026 oil on canvas 52 x 43 in.	Michael Sweet <i>Threshold of Eternity</i> 2025 acrylic on canvas 28 x 22 in.	
Maremi Andreozzi <i>Women of Hull House</i> 2025 acrylic on canvas 36 x 48 in.	David Brosch <i>Addy Sea</i> 2025–26 linoleum block print 22 x 30 in.	Maluchi Enyi <i>Intimate Island Couples</i> 2025 India ink over oil pastel on wood panel 36 x 36 in.	Teresa Jarzynski <i>The Elixir of Tea</i> 2026 tea bag, tea bag label, and beads on wood base 3½ x 2 x 2 in.	Marla McLean <i>John Lewis Prayer Wheel for Good Trouble</i> 2024 mixed media 51 x 19 x 16 in.	Kenzie Raulin <i>It Depends Where You Stand</i> 2025 colored pencil, paper, and books 13 x 36 x 9 in.	Linda Syverson Guild <i>Circles 3</i> 2025 fiber 8½ x 8½ x 8½ in.	
Melissa Avera-Cook <i>House on Fire</i> 2024 oil on canvas 36 x 48 in.	Kay Campbell <i>On the Edge</i> 2025 fiber 44 x 22 in.	Luc Fiedler <i>Pupukanoie</i> 2025 forged steel 42 x 12 x 12 in.	Sunhee Kim Jung <i>Unseen on Eyes 8</i> 2025 oil on canvas 40 x 40 in.	Cindy Mehr <i>Orchid</i> 2025 oil on canvas 36 x 36 in.	Lesley Riley <i>Bloodroot Revisited</i> 2025 digitally enhanced cyanotype 30 x 40 in.	Richard Weiblinger <i>Steeped in Solitude 8343</i> 2025 archival digital print 20 x 30 in.	
Paige Billin-Frye <i>Peony</i> 2025 hand-colored salted paper print 9 x 13 in.	Schroeder Cherry <i>Day Dreaming, Salvador</i> series 2025 acrylic with objects on wood 40 x 32 in.	Michael Fleishhacker <i>Armenian Quarter, Jerusalem</i> 2025 silver gelatin photograph 12 x 14 in.	Sharmila Kapur <i>Whispers of a Moving Self</i> 2025 charcoal on Yupo paper 14 x 11 in.	Maroulla Morcos <i>Hathor</i> 2025 Volterra alabaster marble on Belgian black marble base 15 x 15 x 10 in.	Tatyana Shramko <i>Thundercloud</i> 2025 carved feather rock 16 x 26 x 15 in.	Jonathan West <i>Adam and Eve</i> 2025 acrylic on canvas 48 x 36 in.	

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pp. 12, 24: Greg Staley
p. 23: Patricia R. Dobbin
p. 35: Curtis Martin

Cover artwork details, left to right:
Melissa Avera Cook, *House on Fire*
Kay Campbell, *On the Edge*
Sunhee Kim Jung, *Unseen on Eyes 8*
Patricia R. Dobbin, *Delineated 2049*
Cheryl Edwards, *Knowing*
Michael Sweet, *Threshold of Eternity*

ABOUT UMGC

University of Maryland Global Campus was founded more than 75 years ago specifically to serve the higher education needs of working adults and military servicemembers. Today, UMGC is the largest provider of postsecondary education in Maryland and continues its global tradition with online and hybrid courses, more than 175 classroom and service locations worldwide, and more than 100 degrees and certificates 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 3,000 pieces of art.

Artworks are on display throughout the College Park Marriott Hotel & Conference Center and the Administration Building in Adelphi. 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.

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.

Catalog published in conjunction with the
6th Biennial Maryland Regional Juried Art Exhibition
UMGC Arts Program Gallery
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