



5th Biennial Maryland Regional Juried Art Exhibition

Presented by University of Maryland Global Campus

June 2–September 8, 2024 | University of Maryland Global Campus | Arts Program Gallery



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

Cathy Abramson • Maremi Andreozzi • Ruth Becker • Virginia Bledsoe • Anne Bouie • Kay Campbell • Schroeder Cherry

Sudhakar Chippa • Tim Davis • Timothy DeVenney • Luc Fiedler • Sharon Fishel • James Flowers • Richard W. Franklin

Kyle Hackett • Charlotte Harron • Ellen Hill • Jo Israelson • Sandra Kauffman • Brenda Kidera • Judith Kim • David Knopp

Judith Kornett • Alice Kresse • Susan Lapham • Christopher Madden • Erin Malone • Nipun Manda • Lucinda Marshall

Mike McConnell • Cindy Mehr • Trace Miller • Maroulla Morcos • Carly Mul • Dominie Nash • Mary Ott • Susan Due Percy

Kristina Penhoet • Scott Ponemone • Joseph Shepperd Rogers • Melanie Royster • Nancy Sausser • Jereme Scott • Janathel Shaw

Gail Shaw-Clemons • Tatyana Shramko • Elzbieta Sikorska • Bridget Z. Sullivan • Vickie Thurston • Tinam Valk • Arthur Vidrine IV

Raphael Warsaw • Elaine Wilson • Omari Wilson • Clare Winslow • Jane Woodard • Luther Wright • David Zuccarini

“
I DON'T ALWAYS WANT TO
EXPLAIN TO MYSELF. I WANT
SOME MYSTERY TO REMAIN
IN THE WORK FOR ME.
”
Artist Wayson R. Jones

President's Statement



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

On behalf of University of Maryland Global Campus (UMGC) and the 90,000 students we serve each year, it is indeed an honor to host the *5th Biennial Maryland Regional Juried Art Exhibition*, showcasing the work of artists in Maryland, Northern Virginia, and the District of Columbia and highlighting the region’s broad cultural spectrum.

The response to this year’s event was remarkable, with more than 160 artists submitting some 460 works for consideration. Our talented guest jurors—local artists Cheryl Edwards, Ulysses Marshall, and Sharon Wolpoff—faced the daunting task of choosing those that were most noteworthy, in terms of both creativity and skillful execution.

In the end, they selected the 58 works that appear here, highlighting the talent and vision of some of our area’s most creative minds and granting the Award of Merit, Jurors’ Choice Award, and President’s Best of Show Award to three truly exceptional works.

For all of us at UMGC, who recognize learning as a broad and lifelong pursuit, it is a special honor to celebrate the variety of subjects, styles, and visions on display and to introduce these works to broader and more diverse audiences, both locally and regionally.

So, to all who are patrons of the arts, to the dedicated supporters of our Arts Program, and to the artists and teachers who help us see and understand our world in new and novel ways, I say thank you.



Eric Key
Director, Arts Program
University of Maryland
Global Campus

The *5th Biennial Maryland Regional Juried Art Exhibition* (BMRE) has many goals and components. The most important goal is to introduce artists to the curator and staff of the UMGC Arts Program and to our larger community. A major component is the selection of the works and award winners.

This year’s BMRE attracted more than 160 artists who submitted approximately 460 artworks (each artist could submit up to three works). Because not every submission could be included in the exhibition, selecting the artworks provided a challenging task for jurors Cheryl Edwards, Ulysses Marshall, and Sharon Wolpoff. All three jurors are professional working artists who have exhibited their works both locally and nationally. They are immersed in the local arts community, participating in artist talks; advocating for artists and exhibitions; writing about the arts; and providing guidance to other artists, including directing them to grant possibilities and local curators.

The jurors set a goal of selecting 45 out of the 461 works submitted for the exhibition. As I witnessed the process, I was so glad I did not have to make the decisions. The works were beyond strong and exciting, making the challenge of winnowing the submissions just as formidable as in previous years. In the end, the jurors employed their professional judgment and objectivity to select 58 diverse works to create a dynamic showcase of art by artists from Maryland; Washington, D.C.; and Northern Virginia. The resulting exhibition encompasses historical themes and events, conceptual installations, iconic references, and traditional and contemporary artistic styles.

The UMGC Arts Program aims to support artists as they make a living through their art, while at the same time exposing our audience, students, faculty, and staff to a variety of art by culturally diverse artists. BMRE award winners are presented with cash prizes they can use to further their artistic talents

and goals. Although the exhibited works are not for sale in our gallery, they are available through the participating artists. As a regional exhibit, the BMRE was carefully designed to provide local artists a professional environment in which to showcase their works. This project is not a chronological or thematic assessment of art in our region but rather a broad look into the local art world. Each artistic approach is individual to the artist and the environment in which he or she works. The voice of the artist and the inspiration for the artworks are personal yet powerful tools of communication.

On behalf of the Arts Program at UMGC, I extend special thanks to the jurors and all the artists who participated in the process. We look forward to your continued support and participation with the UMGC Arts Program. Congratulations to all!

Director's Statement

“
I WAS EITHER FOOLISH
OR HAD NO FEARS.
”
Artist Jacob Glushakow



Curator's Statement



Treston Sanders
Curator, Arts Program
University of Maryland
Global Campus

The *5th Biennial Maryland Regional Juried Art Exhibition* presents a vibrant symphony of artistic voices from across Maryland, Northern Virginia, and the District of Columbia. From the majestic Chesapeake Bay and rolling hills of the countryside to the bustling urban centers and historic towns, the region provides a wealth of inspiration for artists.

Not bound by a central theme, the exhibition celebrates the sheer diversity of artistic practice in our region. The selected works offer a captivating snapshot of the current projects of local artists. They encompass a range of mediums, from established forms like painting and sculpture to innovative explorations in media and installation. We encounter established artists continuing to refine their vision alongside emerging voices bringing fresh perspectives and techniques.

This exhibition is an invitation to delve into the unique creative world of each participating artist. Each piece offers a window into the artist's individual concerns, inspirations, and explorations. As you navigate the exhibition, allow yourself to be surprised, challenged, and perhaps even discomforted. Embrace the diversity and power of individual expression.

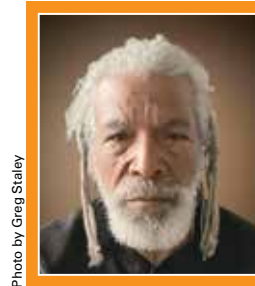
We extend our deepest appreciation to all the artists who submitted work. The difficult selection process was a testament to the wealth of talent within our region. The chosen pieces represent a compelling cross section of the artistic energy that thrives here.

Let this exhibition be a catalyst for exploration and discovery. Engage with the artworks, delve into the stories they whisper, and appreciate the artistic tapestry that unfolds before you.



Cheryl Edwards studied art at the Art Students League of New York. She received a fellowship for an artist residency at the Monte Azul Center for the Arts in Costa Rica in 2024 and fellowship awards from the DC Commission on the Arts and Humanities in 2022, 2021, and 2015. In 2020 she was awarded Hand Papermaking's inaugural Black Writers Fellowship: Reporter. In 2015 she was an awardee in the Art Cart: Saving the Legacy project, which resulted in the digital archiving of her artwork in Columbia University's Academic Commons repository.

A board member of *The Studio Visit*, Edwards has exhibited her works in oil, ink, printmaking, mixed media, and acrylics in shows both nationally and internationally. Her work is in public and private collections, including the Georgetown University Art Collection and the David C. Driskell Center at the University of Maryland, College Park.



Ulysses Marshall studied sociology at Albany State College (now Albany State University) in Georgia. He received his BFA in 1974 from the Maryland Institute College of Art (MICA) in Baltimore, Maryland, and attended the Independent Study Program at the Whitney Museum of American Art in New York, New York, from 1973 to 1974. Marshall returned to MICA to study under the instruction of Grace Hartigan at the Leroy E. Hoffberger School of Painting, receiving his MFA in 1995. He is the recipient of a Whitney Independent Study Fellowship, a Phillip Morris Fellowship, and several Maryland State Art Council Individual Artist Awards.

Marshall's Afrocentric paintings document his experiences of family, life in the rural South, and community and have been featured in numerous solo and group exhibitions, including at the former Corcoran Gallery of Art and National Veterans Art Museum. His works are in both public and private collections.



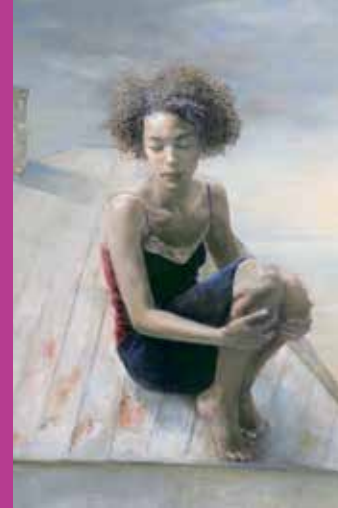
Sharon Wolpoff is known for her vibrant, light-filled oil paintings of everyday scenes, as well as her other forms of art: weaving, beadwork, jewelry designing, etchings, and monoprints. She is a graduate of American University (AU), where she received a BA in fine arts and an MFA in painting, as well as a JD from AU's Washington College of Law. She also studied painting and printmaking at the Tyler School of Art and Architecture in Rome.

Wolpoff is the recipient of many art awards, including a fellowship from the Arts and Humanities Council of Montgomery County and three Individual Artist Awards from the Maryland State Arts Council. Her work is in public and private collections, including those of the Baltimore Museum of Art and American University Museum, and has been exhibited extensively, most recently at the Georgetown Lombardi Comprehensive Cancer Center in Washington, D.C., and at UMGC.



I WOULD LIKE MY PAINTING TO HAVE A
SENSE OF ONENESS WHICH WOULD BE THE
RESULT OF GROWING UNDERSTANDING AND
FEELING FOR THE LYRICISM OF PAINTS.

Artist Herman Maril



BMRE

Biennial Maryland Regional Juried Art Exhibition
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Exhibition Award Winners

1ST PLACE | President's Best of Show Award

Judith Kim
Coastal Communities

2ND PLACE | Jurors' Choice Award

Maroulla Morcos
Horus

3RD PLACE | Award of Merit

Melanie Royster
Solitude

Arts Program Honorable Mentions

Timothy DeVenney
Inequality

Susan Lapham
Raspberry Sherbet (Road Trip 8)

Christopher Madden
Apes of Wrath



President's Best of Show Award

Judith Kim
Coastal Communities
 2022
 oil on canvas
 40 x 30 inches

Coastal communities feel the effects of climate change often more drastically than the rest of the country. My painting shows a figure in an inconvenient landscape, on a roof in a flooded town. Global sea level rise has been accelerating, and the United States has witnessed increasing numbers of intense rainfall events. Ignoring this is no longer an option.

Jurors' Choice Award

Maroulla Morcos
Horus
 2022
 Bianco P. and Carrara marble
 with Marquina black marble base
 sculpture: 16 x 13 x 5 inches;
 base: 1½ x 9 x 5 inches

Art is a visual language used to convey an emotion, an idea, or a message. Art is a means of expression of the soul and mind.





Award of Merit

Melanie Royster

Solitude

2023

acrylic on paper

52 x 40 inches

Melanie Royster is a versatile Caribbean American artist who uses her artwork to influence change and to empower the community, especially women. Ever since childhood, she has used art to express herself, to make people feel good about themselves or feel seen.

**Arts Program
Honorable Mention**

Timothy DeVenney

Inequality

2022

mixed media

10 x 15 x 12 inches

Weight of 'in-opportunity'!
Manner of birthright, place, status, gender,
sexuality, race, religion, nationality?
Those who struggle, forward gain,
trailblazers trod despite exclusion,
breaking glass ceilings,
performing stalwart resistance to norms,
becoming touch stones,
a call to emulate gains achieved.
Strugglers struggle on!



HONORABLE MENTION



Arts Program Honorable Mention

Susan Lapham
Raspberry Sherbet (Road Trip 8)
2022
fiber
48 x 60 inches

Road trip! Pack the car, set off on an adventure, discover where the road goes. Make memories—legends or laughs. Destination: beach; raspberry sherbet, my choice.

HONORABLE MENTION



Arts Program Honorable Mention

Christopher Madden
Apes of Wrath
2023
oil on canvas
50 x 42 inches

Using a satirical and anthropomorphic approach to express his views on the events of January 6, 2021, Christopher Madden evokes a broader contemplation on the nature of humanity.



Cathy Abramson

From the Ruins

2022

oil on canvas

30 x 24 inches

From the Ruins was painted in response to the invasion of Ukraine. A partially destroyed building, perhaps a religious sanctuary, is undergoing reconstruction—a physical sign of hope. Cyrillic lettering for resilience is imbedded and obscured in the slab in the foreground. Even as the situation has deteriorated today, there are still signs of hope.

Maremi Andreozzi

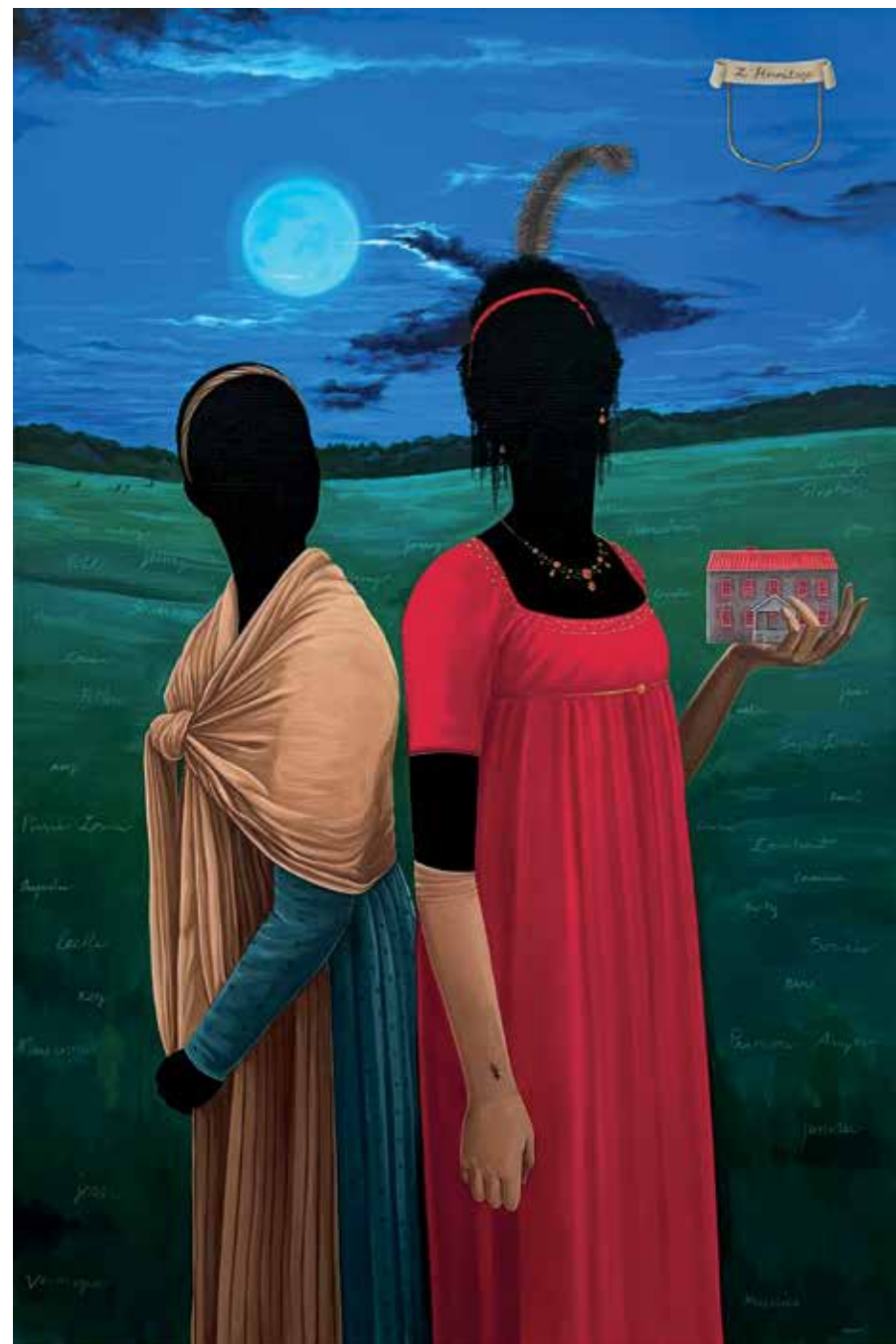
L'Hermitage

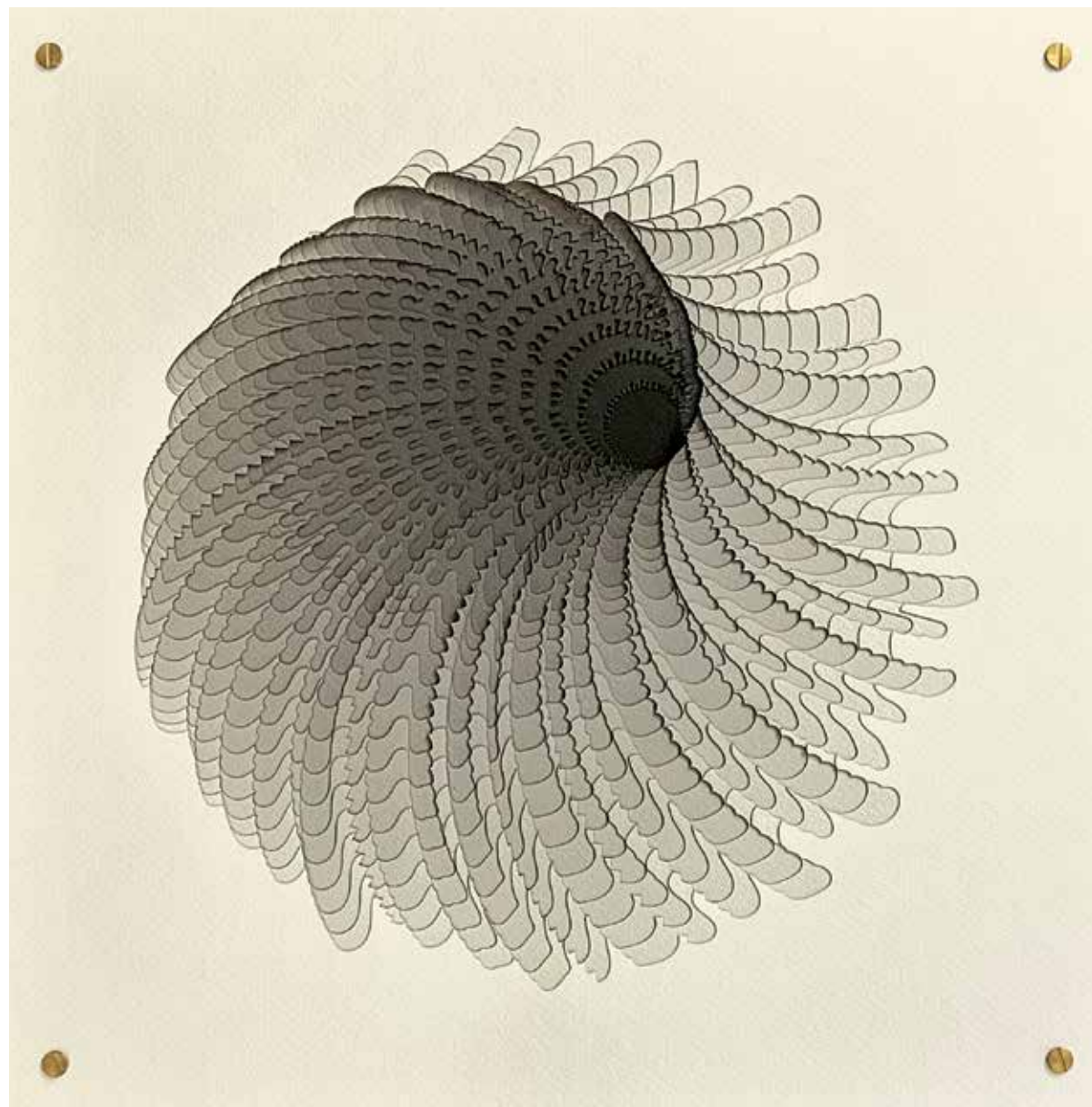
2023

acrylic on canvas

36 x 24 inches

L'Hermitage is a double portrait of Victoire Vincendière and an unnamed enslaved woman. It is an artistic interpretation of the 748-acre plantation of the Vincendières, French refugees, in Frederick County, Maryland. L'Hermitage was home to 90 enslaved individuals, making it one of the largest plantations in the area. Victoire was notorious as a harsh and cruel slave owner. In accordance with her will, upon her death in 1854, the last three slaves were freed. My portrait offers a chilling psychological analysis of the relationship between Victoire and an enslaved house servant, perhaps one of the last emancipated, and highlights this lesser-known narrative in Maryland history.





Ruth Becker

Whorl 406

2023

cut and layered paper and

inkjet prints on panel

16 x 16 x ½ inches

I create works of individually cut and sequentially layered pieces of paper. Like tree rings or geological strata, the works are artifacts of repetition and change.

Virginia Bledsoe

Under the Surface

2024

mixed media, acrylic,

and pencil on Arches paper

30¼ x 22¼ inches

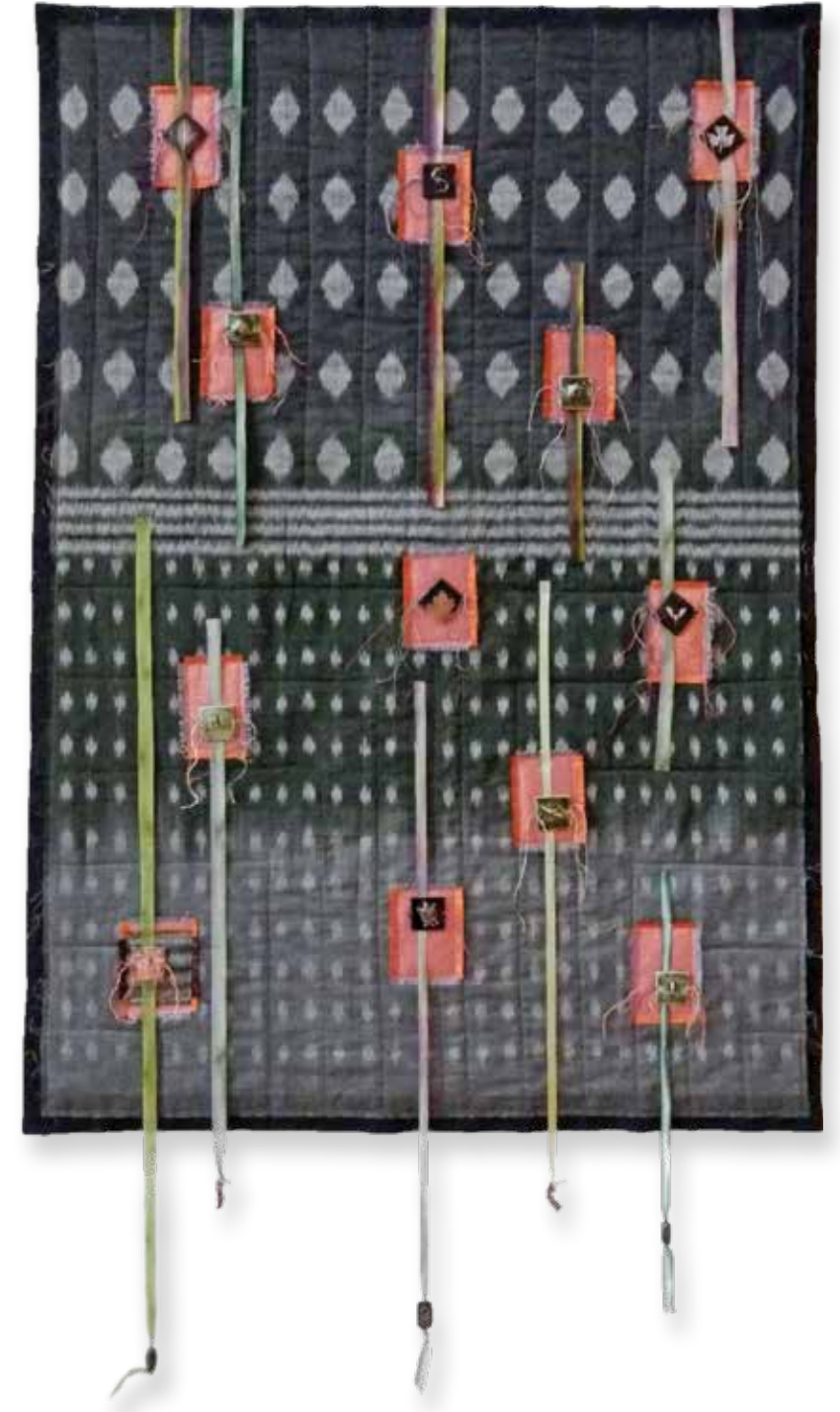
Under the Surface employs layers of paint, transitioning from transparency to solidity, to invite the viewer to explore what lies beneath.





Anne Bouie
The Ironing Board Is Out
A Loud Silence series
 2023
 mixed media assemblage
 48 x 12 x 4 inches

The Ironing Board Is Out is based on the premise that visual cues were used on the UGRR (Underground Railroad).



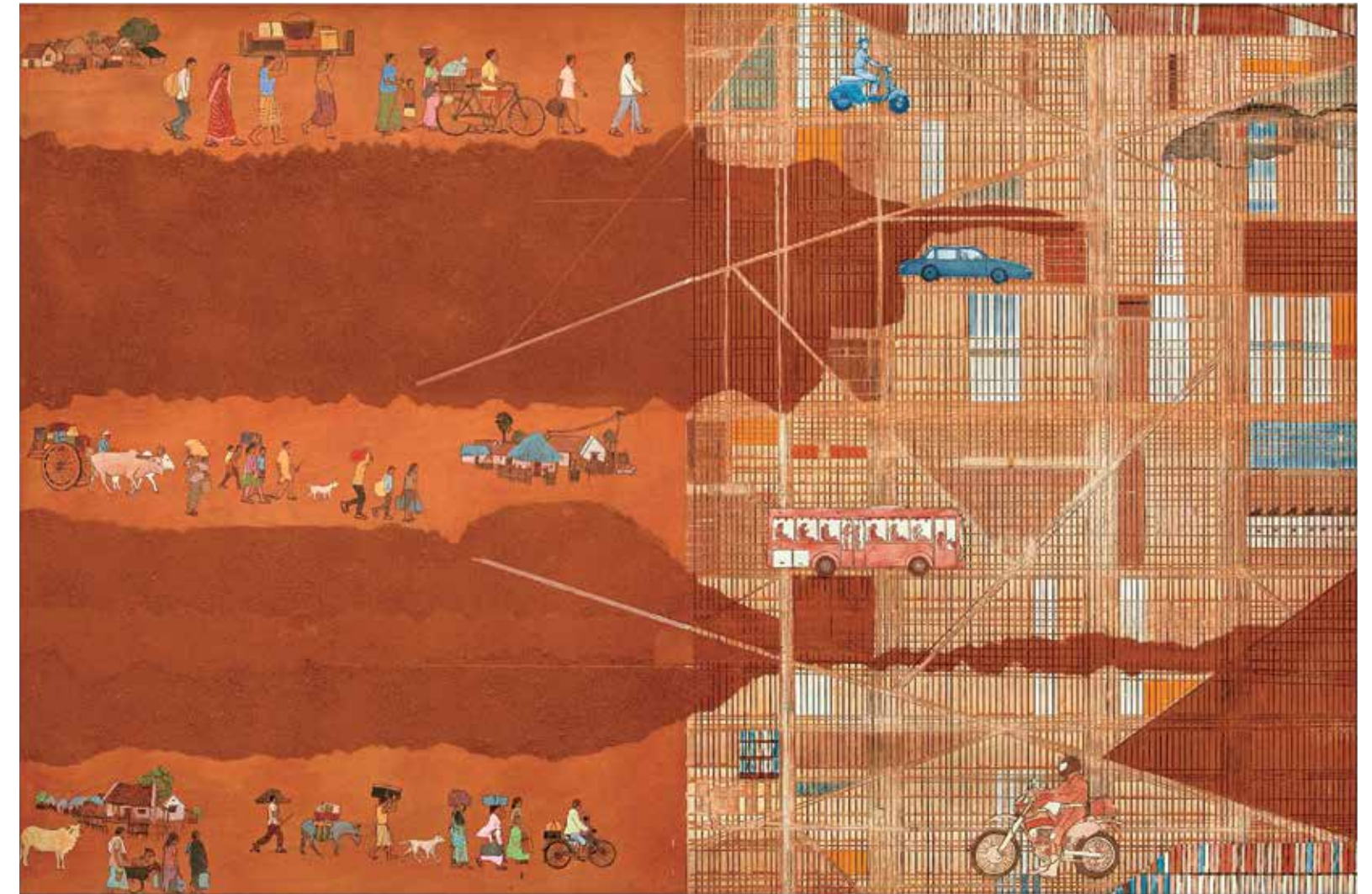
Kay Campbell
Simple Joys
 2017
 fiber and ceramic tiles
 made by Robert Strasser
 55 x 30 inches

Nature's treasures can be wonderful, simple, small. Take time to look—take time to smile.



Schroeder Cherry
Future Voter Series #32 Fight
 2023
 acrylic and metal objects on wood
 32 x 26 inches

My artworks are open-ended narratives inspired by travel, music, literature, folklore, and everyday events. Open-endedness invites you to bring your own experiences to each piece.



Sudhakar Chippa
Departure 1
 2023
 mixed media on wood
 48 x 72 inches

My art, rooted in my rural upbringing and experience, explores urbanization and migration, prompting reflection on urban growth's effects through diverse, evocative materials.



Tim Davis
Dedicated to the Coal Miners

2022
 acrylic, photo, and
 map on plexiglass
 29 x 30 inches

This mixed-media composition gives homage to the thousands of African American men who migrated from the south and worked in coal mines throughout the United States.

Luc Fiedler
Twin
 2022
 forged steel
 17½ x 10 x 3¾ inches

Being a twin myself, I sometimes feel pigeonholed. I am a square peg in a square hole. Not a round hole.





Sharon Fishel
Rock Garden
 2021
 oil on canvas
 10 x 10 inches

My painting *Rock Garden* emphasizes the life cycle of plants. I create a physically active poetic space that calls attention to preserving our natural environment.

James Flowers
Tetrahedron 2
 2023
 oil and gold leaf on steel
 40 x 30 inches

The tetrahedron position opens our mind, body, and spirit to embrace our spiritual intentions and apply our individual gifts to a greater purpose.





Richard W. Franklin

Coffee and Giotto

2023

acrylic and fabric selvage on canvas

38 x 28½ inches

Motion, atmosphere, and acceleration
encounter avoidance and illusion.
Abstraction lures us in and is founda-
tional to creating and sustaining curiosity.

Kyle Hackett

After Return Investment

2023

oil on aluminum

40 x 30 inches

The work explores issues of race,
class, and social standing through
approaches to self-representation
and the constructed image.

I'm interested in the psychological
space between figure versus ground
and facade versus backplane/substrate.
How can slowing down views challenge
understood relationships between the
image, surface, and material while
compressing and expanding space?
This painting is inspired by reimagining
the back view of a previous painting
I created titled *After Brown*, which
references Augustus Washington's
iconic 19th-century daguerreotype of
John Brown.





Charlotte Harron
Glacial Tranquility
 2024
 acrylic on canvas
 30 x 40 inches

Charlotte Harron's work explores the geometry of landscapes. She distills the natural world into relatable forms, conveying energy and inspiring a deeper connection with nature.



Ellen Hill
September
 2023
 acrylic on birch and carved
 Shina plywood on panel
 54½ x 32 inches

My artwork *September* reflects our binding ties to the natural world. Our health and happiness are connected to those of all other living things.



Jo Israelson

Azadar-Mourner

2023

mixed-media sculpture: canvas,
cotton, rubber, hair, string, and ink
60 x 96 x 54 inches

The installation *Azadar-Mourner* commemorates the death of Mahsa Amini. The piece is composed of three components: prayer rug, hair coffin, and mourner with toe tags.

Shahnameh is a medieval epic poem written to preserve the myths, history, language, and culture of ancient Persia. When learning that Mahsa Amini had been killed, women—not only in Iran but around the world—cut off their hair in a mourning ritual described in the poem.



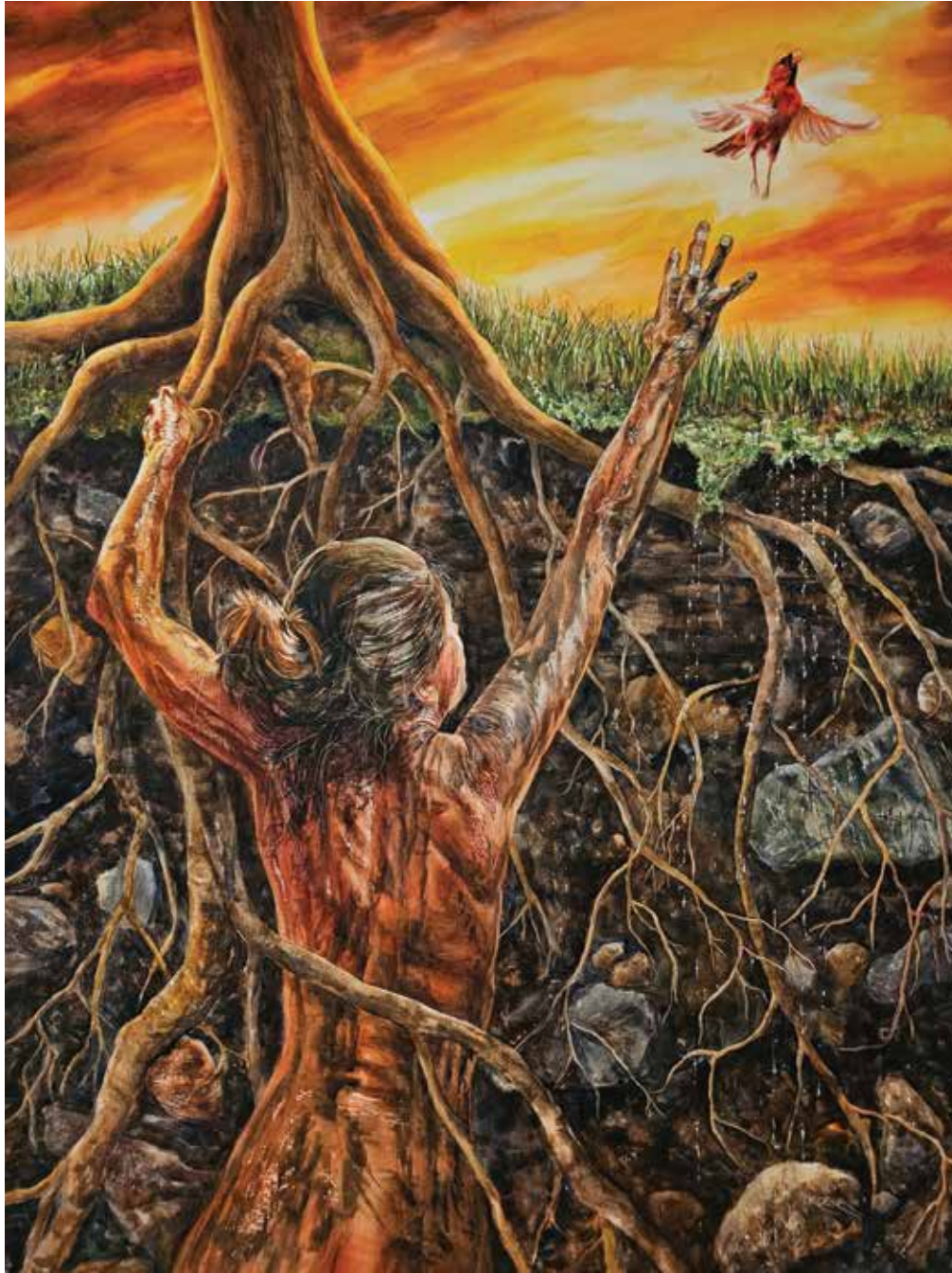
Sandra Kauffman

Two Women

2023

digital photography
dimensions variable

People in all their beauty and craziness—to connect with them for only a second, to record, to understand their lives and my own



Brenda Kidera

Rise

2023

watercolor

44 x 33 inches

Rise is a reflection of my journey through grief and loss. The painting represents my struggle and perseverance, resulting in a piece that radiates hope and resilience.

David Knopp

Tides

2023

Baltic birch plywood

19 x 30 x 16 inches

Functions as a lamp. 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 work becomes as natural and free-flowing as it appears. I encounter the unexpected in the process.





Judith Kornett
The Gorgon Sisters and Their Friend
 2023
 hand-spun fiber, beads, and pearls
 28 x 22 x 1 inches

Fiber has been a revelation. It is at once soft and flexible, and then completely unforgiving, thus forcing me to rethink my creative process.

Alice Kresse
Quad 3
 2022
 monoprint and collage on paper
 22 x 22 inches

My chosen medium is the monoprint. A process somewhere between painting and printmaking, it allows the freedom of the former but the structure of the latter.





Erin Malone

Still as Life

2023

sumi ink and vine

charcoal on paper

triptych, 24 x 48 inches

In this piece, I use a triptych to show what I believe are the three staples of a still life—the lighting, display, and artist.

Nipun Manda

Whimsical Journey 1

2023

mixed media and acrylic on canvas

48 x 36 inches

My work is the juxtaposition of life experiences with outer and inner space, connecting with viewers through the psychological impressions of urban tensions and globalization.





Lucinda Marshall

Slice 2

2024

quilting and fiber

27 x 22 inches

Slice 2 explores the interplay of shape, color, and linearity, building on traditional quilting techniques with improvisational piecing and stitching.

Mike McConnell

Totem

2024

acrylic on panel

48 x 36 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.





Cindy Mehr
Electric Rainbow
 2023
 oil on canvas
 36 x 36 inches

I tread the line between spirituality and the mundane by juxtaposing sweeping, rainbow-colored amorphous shapes with the grey tones of rigid, geometric patterns.



Trace Miller
Fury
 2022–23
 oil on canvas
 48 x 42 inches

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

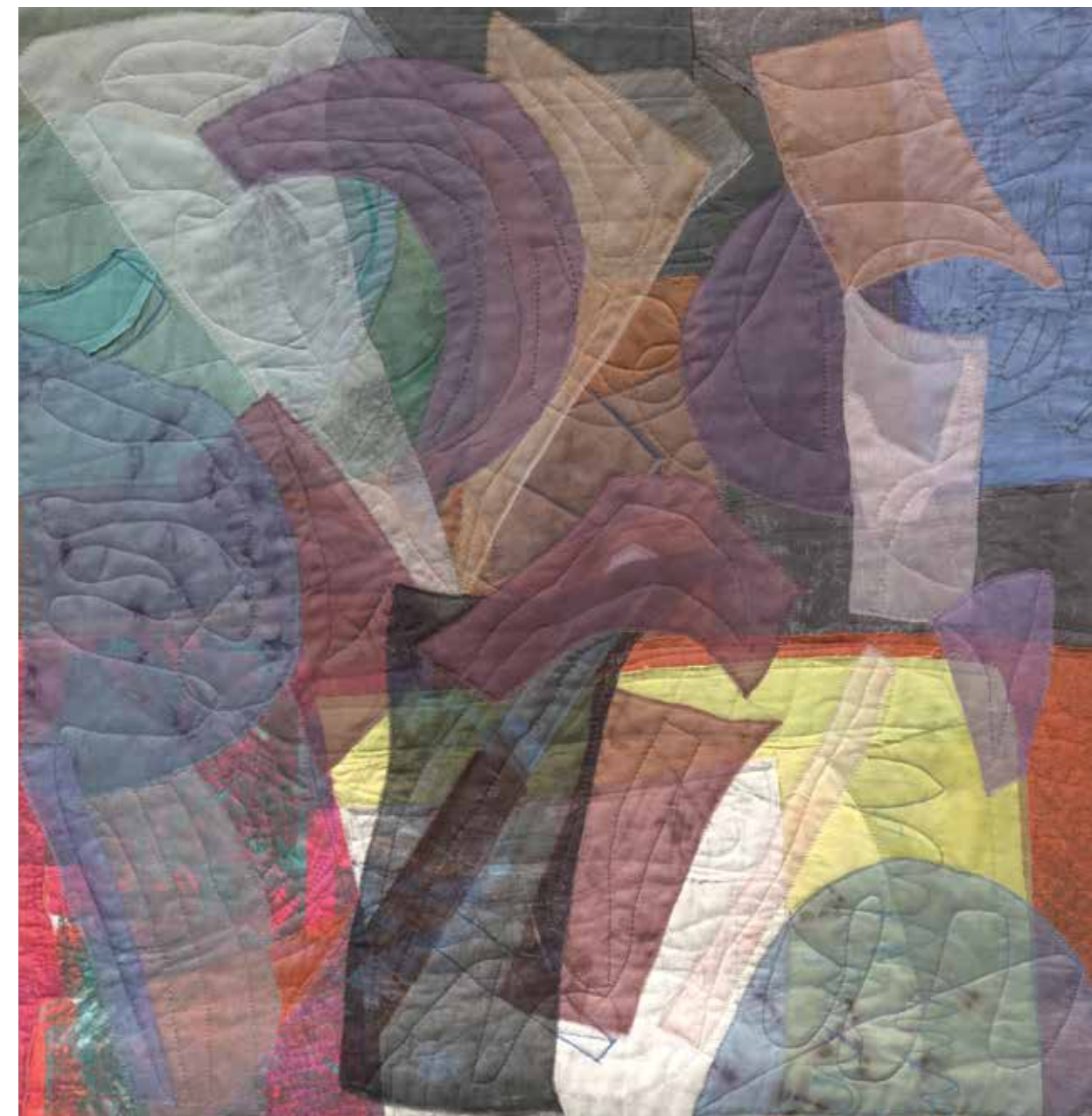


Carly Mul
The Crack
 2023
 fiber
 35 x 42 inches

I believe colors can tell a story, and the flow of the colors create a design. In *The Crack*, purple happened to show up, and it gave the whole work more interest. Sometimes things are better because of their imperfection.

Dominie Nash
Transformation 1
 2022
 fabric collage
 27 x 27 inches

This work is built on a previously completed piece, with a collage of sheer fabric covering it: a pentimento hiding but not obliterating the original.





Mary Ott
Japanese Maple Leaves III
 2023
 4-plate etching with aquatint
 and drypoint on BFK Rives paper
 edition 8 of 8
 8½ x 6 inches

Much of my work centers on images from nature. This print was inspired by the variations in color and subtle details of leaves.



Susan Due Percy
Heart in Hand
 2023
 monotype with pastel and graphite
 29¼ x 22¼ inches

Heart in Hand is a monotype with pastel printed from an aluminum plate with sprockets. The boat, angels, fish, heart, and arrow are frequently a part of my imagery.



Kristina Penhoet
When We Are They Are Us
 2023
 reclaimed fiber and textiles
 dimensions variable

Throughout Kristina's work, there are often references to the human form—typically women's bodies—and the internal and external influences that act on them. The biomorphic qualities of her art connect the viewer to the work and evoke emotional responses, while the repetition of forms common in many of her pieces reminds the viewer of the universality of their experiences. Kristina employs fiber techniques with the incorporation of other materials (manufactured textiles, thread, glass, metal, and plastic), with her choice of medium reinforcing the themes and the tactile and visceral qualities of her work. Reflecting the themes of connectedness and experience that are central to her work, each piece becomes part of its environment, inviting the viewer into the experience.

Scott Ponemone
Jamilla and O'Donell
 2022
 watercolor on paper
 40 x 26 inches

My watercolors of couples aim to show both the strength and dignity of the couple by having them greet their viewers eye to eye.





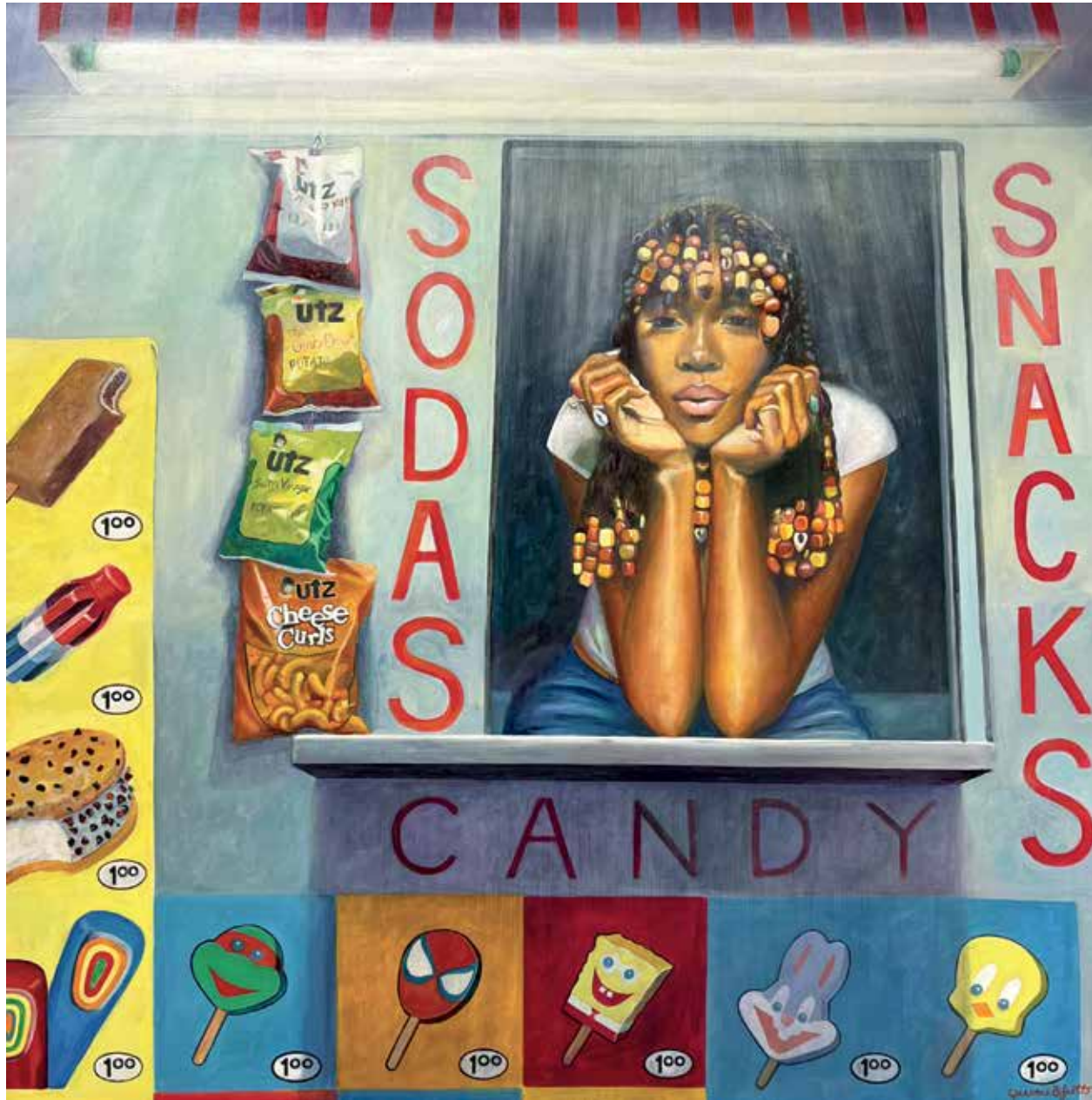
Joseph Shepperd Rogers
Cape Verde
 2023
 acrylic on canvas
 24 x 30 inches

He is very excited to be a part of this again. As you will see, quite an old Maryland character.

Nancy Sausser
The Window in Evening
 2022
 ceramic and wood
 16 x 12 x 4 inches

I am interested in exploring the conversation that exists between interior and exterior worlds. Working primarily through abstraction, I make objects that reference the natural world, utilitarian vessels, and our physical and philosophical selves.





Jereme Scott
Princess Ice Cream

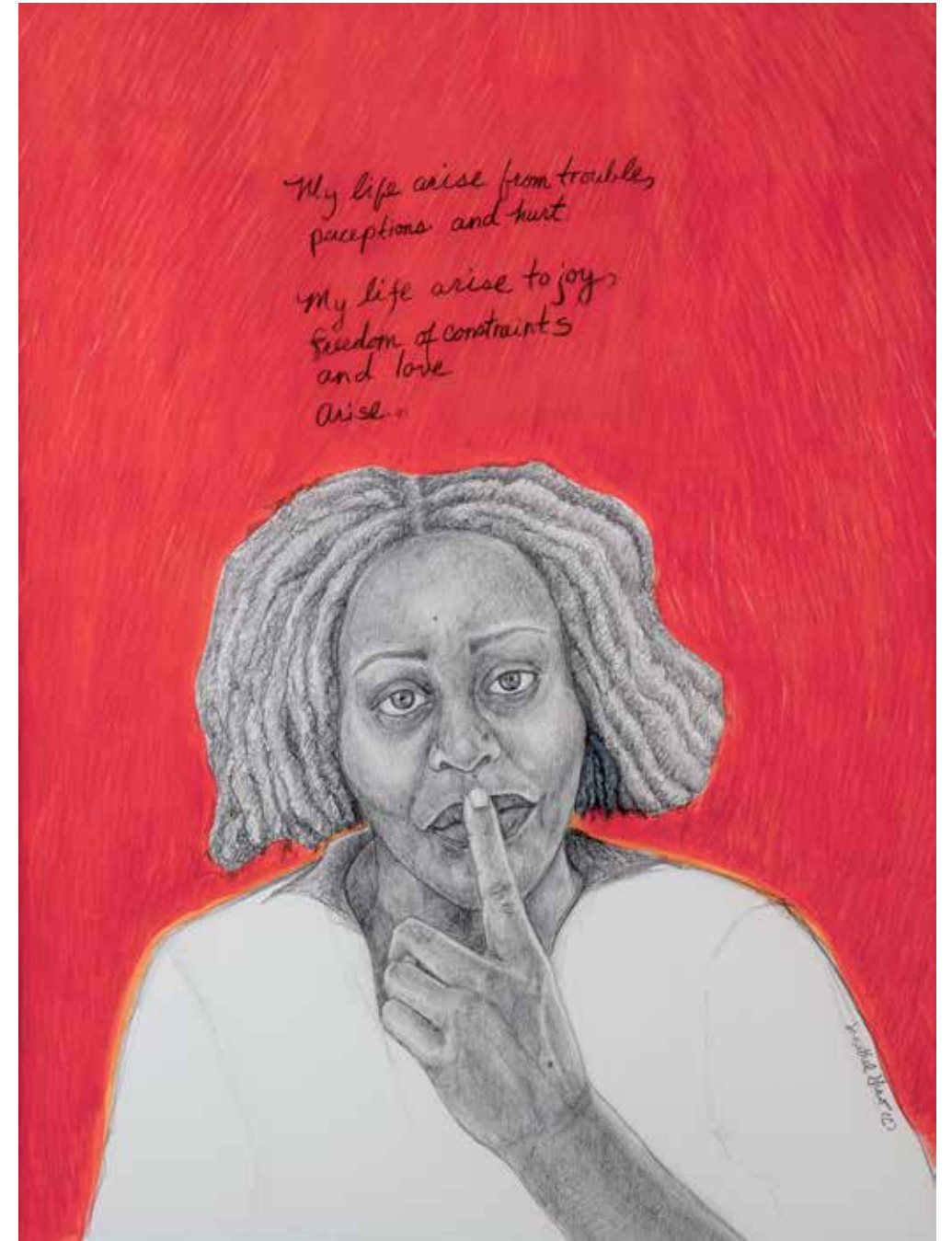
2022
oil on canvas
36 x 36 inches

My artwork is a narrative representation of the era I grew up in and the sensibilities I carry with me today.

Janathel Shaw
My Life Arise #2

2023
graphite, acrylic, and
color pencil on paper
34 x 27 inches

My Life Arise #2 is a prayer, a reflection of societal challenges of a Black woman. It is a cry of resilience.





Gail Shaw-Clemons

Coney Island

2023

monotype sculpture

17 x 24 x 24 inches

Coney Island is a place where I spent a lot of time as a child during the summers with my aunt and cousin. They lived across the street from the Ferris wheel. All the windows in their 12th-floor apartment had spectacular views of the amusement park, the beach, and the aboveground subway station. Coming from Washington, D.C., it was so intriguing. Now I'm able to share that experience with my grandson. His face fills with such exuberance and excitement that I wanted to somehow capture that exquisite joy! This monotype sculptural piece represents the festive colors, motion, and directions of the roller coaster, along with the roaring noises and the surprises around every corner.

Tatyana Shramko

Stefania

cast Forton (all-weather material)

sculpture: 72 x 12 x 18 inches;

base: 2 x 18 x 18 inches

Inspired by the Ukrainian band Kalush, which won the 2022 Eurovision contest, my sculpture bears the same name as the hero of the song: Stefania. Her war is worse than the one I escaped when I fled Ukraine in 1943. And yet we still dance.





Elzbieta Sikorska

Labyrinth

2023

mixed media on
artist-made paper

51 x 49 inches

The combination of traditional watercolor and translucent paper I created myself represents the duality of the visible and hidden in nature, my main topic.

Bridget Z. Sullivan

Sisters

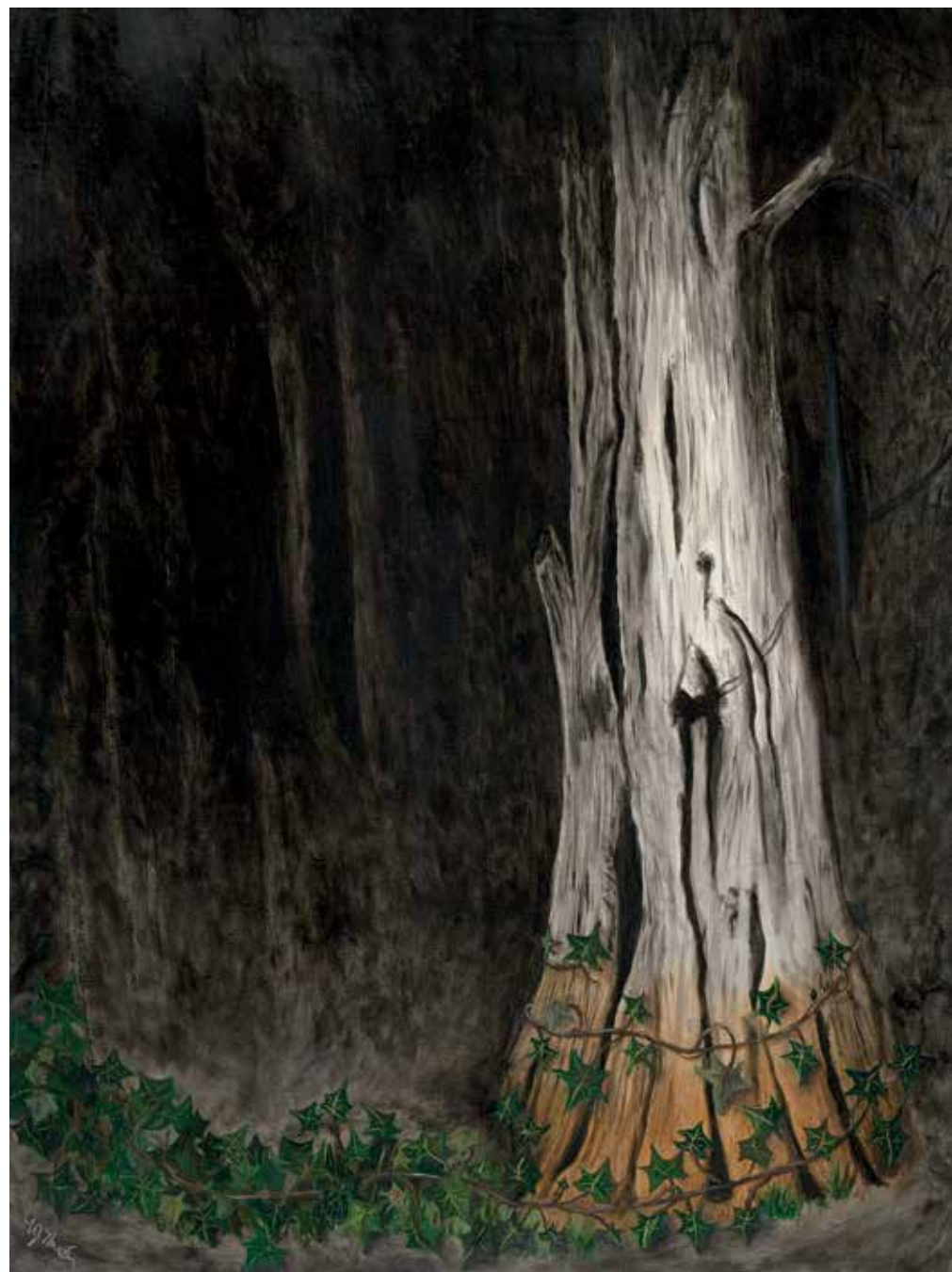
2021

acrylic, gouache, pastel, graphite,
and ink on archival pigment print

12 x 12 inches

I reflect on the visual and symbolic significance of life and decay and the human experience as realized in health and illness.





Vickie Thurston
The Tree and the Vine
 2016
 oil on canvas
 40 x 30 inches

Is the dark, mysterious tree killing the vine, or is the vine bringing the tree back to life? For me, it is the latter. Death and resurrection are seen every day, all around us.



Tinam Valk
Grunewald I
 2022
 mixed media on canvas
 48 x 36 inches

In the last couple of years, I started placing figurative subjects, such as humans or animals, in landscapes or waterscapes. I am interested in subjects with layers, either emotionally or actual layers through age, history.



Arthur Vidrine IV
Winter Glow (Alaska)
 2023
 archival inkjet print
 18 x 24 inches

Winter Glow is part of an ongoing project documenting Alaska—particularly the effects of climate change on the landscape.



Raphael Warsaw
Maine
 2023
 archival inkjet print
 37 x 44 inches

Place organizes my memory, and photographs are the physical pointers to its contents, old, new, and yet to come.



Elaine Wilson
Reservation 13 with
Anne Archbold Hall
 2023
 oil on linen
 16 x 42 inches

I work outdoors on site.
 Being present in the place
 and witness to light and
 circumstance is essential
 to me.

Omari Wilson
Onyx
 not dated
 oil on canvas
 48 x 36 inches

His work explores the intersection of
 race and urban life through intimate
 compositions, rendered in vibrant
 hues, that intertwine deeply personal
 and cultural experiences. His goal
 is to create paintings that confront
 traditional notions of gender and race
 in portraiture.





Clare Winslow
Covenant

2024
screenprint with powdered
pigment on buff paper
22 x 30 inches

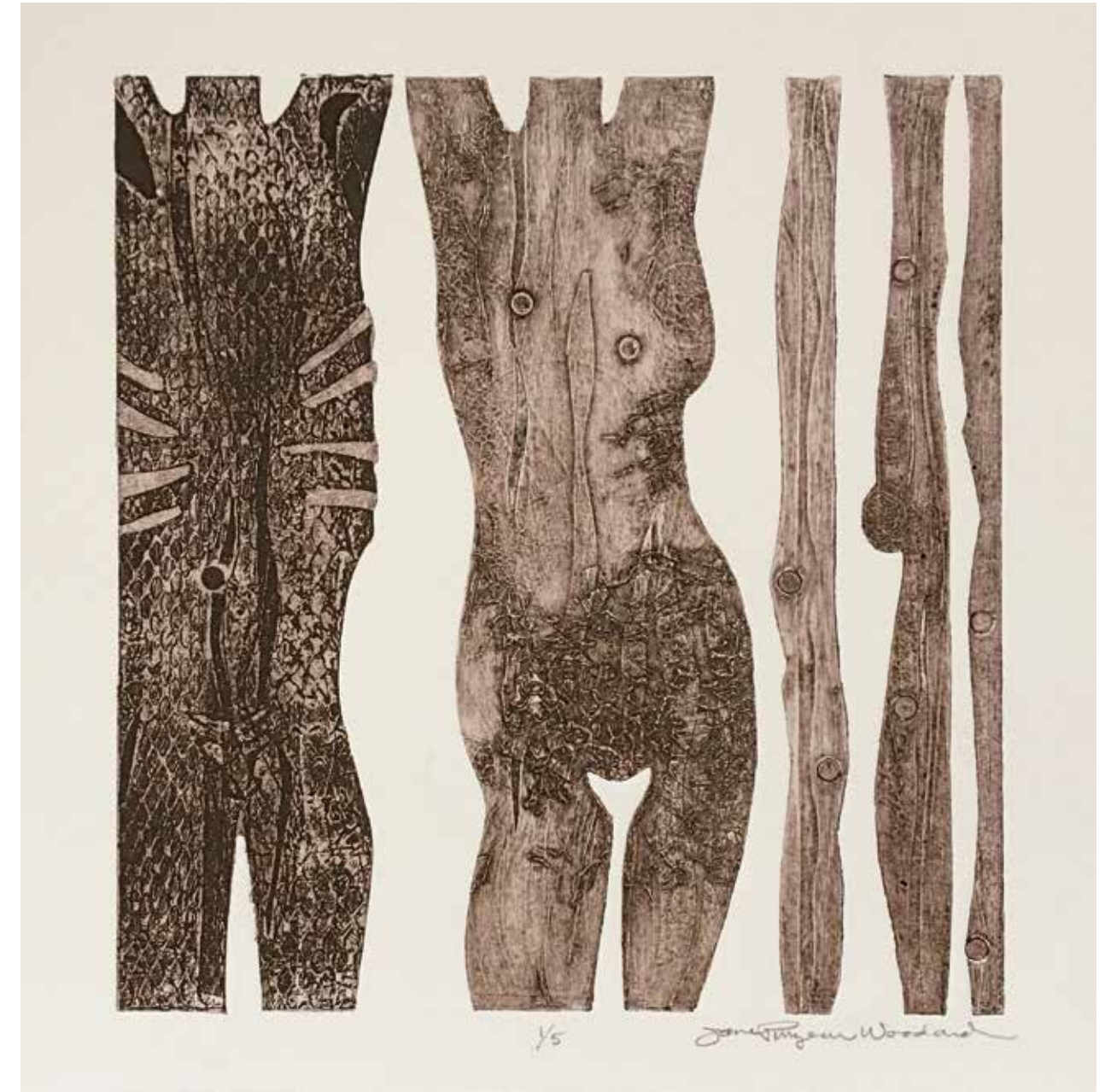
During times of anxiety and
disruption, art can remind us
that the only certainty we can
name is impermanence.

Jane Woodard

The Couple

2021
collagraph print
edition 1 of 5
10 x 11 inches

People and the human figure are of
particular interest, and my work can
be figurative or stylized and abstract.
As a visual thinker, my inspiration
comes from many places, both con-
scious and subliminal. I feel that my
eyes are constantly “recording”—
zooming in and out—so I can use
both my memory and sketchbooks
for later reference.





Luther Wright

Mommy

2024

paper, denim, and oil on canvas

48 x 48 inches

In this collection, *American Dreaming*, I delve into the profound impact of the Lottery, originally known as policy, and its deep-rooted connection to the everyday lives of the African American community in the United States. Through my artwork, I aim to shed light on the often overlooked stories of ordinary individuals, the dynamics of relationships, and the multifaceted Black experience in America. This body of work is a testament to the vibrant culture that is continuously shaped and celebrated with each passing day.



David Zuccarini

Totem Bird

2023

oil and gold leaf on

panel on Federal mirror

27 x 39 x 3 inches

"Ars longa, vita brevis"
(art is long, life is short).

Exhibition List

Cathy Abramson
From the Ruins
2022
oil on canvas
30 x 24 inches

Maremi Andreozzi
L'Hermitage
2023
acrylic on canvas
36 x 24 inches

Ruth Becker
Whorl 406
2023
cut and layered paper and inkjet prints on panel
16 x 16 x ½ inches

Virginia Bledsoe
Under the Surface
2024
mixed media, acrylic, and pencil on Arches paper
30¾ x 22¼ inches

Anne Bouie
The Ironing Board Is Out
A Loud Silence series
2023
mixed media assemblage
48 x 12 x 4 inches

Kay Campbell
Simple Joys
2017
fiber and ceramic tiles
made by Robert Strasser
55 x 30 inches

Schroeder Cherry
Future Voter Series #32 Fight
2023
acrylic and metal objects on wood
32 x 26 inches

Sudhakar Chippa
Departure 1
2023
mixed media on wood
48 x 72 inches

Tim Davis
Dedicated to the Coal Miners
2022
acrylic, photo, and map on plexiglass
29 x 30 inches

Timothy DeVenney
Inequality
2022
mixed media
10 x 15 x 12 inches

Luc Fiedler
Twin
2022
forged steel
17½ x 10 x 3¾ inches

Sharon Fishel
Rock Garden
2021
oil on canvas
10 x 10 inches

James Flowers
Tetrahedron 2
2023
oil and gold leaf on steel
40 x 30 inches

Richard W. Franklin
Coffee and Giotto
2023
acrylic and fabric selvage on canvas
38 x 28½ inches

Kyle Hackett
After Return Investment
2023
oil on aluminum
40 x 30 inches

Charlotte Harron
Glacial Tranquillity
2024
acrylic on canvas
30 x 40 inches

Ellen Hill
September
2023
acrylic on birch and carved Shina plywood on panel
54½ x 32 inches

Jo Israelson
Azadar-Mourner
2023
mixed media sculpture: canvas, cotton, rubber, hair, string, and ink
60 x 96 x 54 inches

Sandra Kauffman
Two Women
2023
digital photography
dimensions variable

Brenda Kidera
Rise
2023
watercolor
44 x 33 inches

Judith Kim
Coastal Communities
2022
oil on canvas
40 x 30 inches

David Knopp
Tides
2023
Baltic birch plywood
19 x 30 x 16 inches

Judith Kornett
The Gorgon Sisters and Their Friend
2023
hand-spun fiber, beads, and pearls
28 x 22 x 1 inches

Alice Kresse
Quad 3
2022
monoprint and collage on paper
22 x 22 inches

Susan Lapham
Raspberry Sherbet (Road Trip 8)
2022
fiber
48 x 60 inches

Christopher Madden
Apes of Wrath
2023
oil on canvas
50 x 42 inches

Erin Malone
Still as Life
2023
sumi ink and vine charcoal on paper
triptych, 24 x 48 inches

Nipun Manda
Whimsical Journey 1
2023
mixed media and acrylic on canvas
48 x 36 inches

Lucinda Marshall
Slice 2
2024
quilting and fiber
27 x 22 inches

Mike McConnell
Totem
2024
acrylic on panel
48 x 36 x 3 inches

Cindy Mehr
Electric Rainbow
2023
oil on canvas
36 x 36 inches

Trace Miller
Fury
2022–23
oil on canvas
48 x 42 inches

Maroulla Morcos
Horus
2022
Bianco P. and Carrara marble with Marquina black marble base
sculpture: 16 x 13 x 5 inches;
base: 1½ x 9 x 5 inches

Carly Mul
The Crack
2023
fiber
35 x 42 inches

Dominie Nash
Transformation 1
2022
fabric collage
27 x 27 inches

Mary Ott
Japanese Maple Leaves III
2023
4-plate etching with aquatint and drypoint on BFK Rives paper
edition 8 of 8
8⅞ x 6 inches

Susan Due Percy
Heart in Hand
2023
monotype with pastel and graphite
29¾ x 22¼ inches

Kristina Penhoet
When We Are They Are Us
2023
reclaimed fiber and textiles
dimensions variable

Scott Ponemone
Jamilla and O'Donell
2022
watercolor on paper
40 x 26 inches

Joseph Shepperd Rogers
Cape Verde
2023
acrylic on canvas
24 x 30 inches

Melanie Royster
Solitude
2023
acrylic on paper
52 x 40 inches

Nancy Sausser
The Window in Evening
2022
ceramic and wood
16 x 12 x 4 inches

Jereme Scott
Princess Ice Cream
2022
oil on canvas
36 x 36 inches

Janathel Shaw
My Life Arise #2
2023
graphite, acrylic, and color pencil on paper
34 x 27 inches

Gail Shaw-Clemons
Coney Island
2023
monotype sculpture
17 x 24 x 24 inches

Tatyana Shramko
Stefania
2023
cast Forton (all-weather material) sculpture: 72 x 12 x 18 inches;
base: 2 x 18 x 18 inches

Elzbieta Sikorska
Labyrinth
2023
mixed media on artist-made paper
51 x 49 inches

Bridget Z. Sullivan
Sisters
2021
acrylic, gouache, pastel, graphite, and ink on archival pigment print
12 x 12 inches

Vickie Thurston
The Tree and the Vine
2016
oil on canvas
40 x 30 inches

Tinam Valk
Grunewald I
2022
mixed media on canvas
48 x 36 inches

Arthur Vidrine IV
Winter Glow (Alaska)
2023
archival inkjet print
18 x 24 inches

Raphael Warsaw
Maine
2023
archival inkjet print
37 x 44 inches

Elaine Wilson
Reservation 13 with Anne Archbold Hall
2023
oil on linen
16 x 42 inches

Omari Wilson
Onyx
not dated
oil on canvas
48 x 36 inches

Clare Winslow
Covenant
2024
screenprint with powdered pigment on buff paper
22 x 30 inches

Jane Woodard
The Couple
2021
collagraph print
edition 1 of 5
10 x 11 inches

Luther Wright
Mommy
2024
paper, denim, and oil on canvas
48 x 48 inches

David Zuccarini
Totem Bird
2023
oil and gold leaf on panel on Federal mirror
27 x 39 x 3 inches

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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Artwork photography courtesy of the artist unless noted otherwise.

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pp. 9, 10, 12, 13, 17, 24, 25, 29, 35, 37, 48, 49, 51, 57, 62: Greg Staley; p. 23: Don Dunsmore; p. 34: Matt Hansen; p. 43: Mark Gulezian, Quicksilver Photography; p. 46: Pete Duvall; p. 52: John Woo.

Cover artwork details, left to right:
Lucinda Marshall, *Slice 2*
Mary Ott, Japanese *Maple Leaves III*
Joseph Shepperd Rogers, *Cape Verde*
Sudhakar Chippa, *Departure 1*
Judith Kim, *Coastal Communities*
Charlotte Harron, *Glacial Tranquility*

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 135 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 2,900 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.

Catalog published in conjunction with the
5th Biennial Maryland Regional Juried Art Exhibition
UMGC Arts Program Gallery
June 2–September 8, 2024

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ISBN: 13:978-0-9842265-0-4
ISBN: 10:0-98442265-0-8



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