

SHARON WOLPOFF

WHEREVER I TURN

I SEE LIGHT



ARTIST STATEMENT

It is my desire to find a way of being in this world that illuminates others. Because illumination is a concept that can reveal itself in many ways, I focus my investigation by responding to my surroundings when they are lit by natural light. Through this process, I've discovered that light can function as both a compositional component and a metaphysical presence.



SHARON WOLPOFF

WHEREVER I TURN I SEE LIGHT





KATHERINE LAMBERT

On behalf of University of Maryland Global Campus (UMGC) and the 90,000 students we serve each year, let me say how proud we are to host the exhibition *Sharon Wolpoff: Wherever I Turn I See Light*.

For more than 40 years, Wolpoff—a Washington, D.C., native—has earned accolades, both regionally and nationally, for her talent as a painter, printmaker, and jewelry designer. By her own account, she is motivated by her “desire to find a way of being in the world that illuminates others.”

At UMGC, we work to bring the light of education within reach for adult learners in the workforce and the military, and Ms. Wolpoff’s sentiment is inspiring. As our world emerges from the shadow of a global pandemic, perspectives like hers are much needed, and through our Arts Program, we are honored to highlight and share her creativity and vision with broader and more diverse audiences.

I hope you enjoy this wonderful exhibition, and I thank you for your support for the arts and our Arts Program in 2022 and beyond.

GREGORY FOWLER, PhD
PRESIDENT
UNIVERSITY OF MARYLAND
GLOBAL CAMPUS



TRACEY BROWN

Over the years, I have met many artists. Some focus on creating works that attract buyers; others create for the sake of creating and exploring their talents. Sharon Wolpoff is one of the latter—she enjoys exploring, documenting, and making a statement through art and creates simply for the joy of it.

Wolpoff, a Maryland resident, has always been interested in exploring the various ways light shapes and affects how we experience an environment. For many of us, a ray of sunlight or the light from a light bulb is just something that brightens a space. But Wolpoff views light adorning a landscape or peeping through a window differently. For her, it is at the moment that the light appears that artistic creativity strikes. She sees more than just a well-lit space; she sees how the space is transformed. She perceives the contrast between dark and light and envisions geometric shapes and angles. She also enjoys exploring how light affects color and creates different shades. For example, what at first appears to be a navy blue might become a lighter blue or sky blue with a ray of light on the surface. This play of light on color inspires her to discover how different shades of one color can change the tenor of a work. It is this union of color and shapes, this fusion, that she demonstrates in her work.

Light is just one element that Wolpoff hopes to capture in her work. She also documents places, events, and moments in time. In some of her works, she delineates various moments from her past of her family and friends as they sat around a table. This is seen in the paintings *Brunch at Black Market* (2019) and *The Punch Line* (1978). Both feature a moment around a table,

similar to moments in many households, when the family meal is the setting for connection and conversation. Wolpoff’s series of monotypes *The Mourners* expands on this theme of capturing a moment in time. With much of her art—from simple line drawings to full-color works—Wolpoff documents such moments on paper and canvas, playing with colors, gestures, the positioning of the figures, and the table setting to recreate the overall atmosphere and the attitude of her subjects.

In addition to painting, printing, and etching, Wolpoff has also utilized her creative talents in beadwork (jewelry making) and photographic collages. This is one of the things I enjoy about Wolpoff’s artistic journey—she is never afraid of exploring new mediums to tell her story through art.

The UMGC Arts Program is proud to host works by Sharon Wolpoff and appreciates her talent, her enthusiasm, and her commitment to the arts. We would also like to thank Abbas Bahmani, owner of Preservation and Framing Services in North Bethesda, Maryland, for all he has done in getting Wolpoff’s works ready for hanging.

ERIC KEY
DIRECTOR, ARTS PROGRAM
UNIVERSITY OF MARYLAND
GLOBAL CAMPUS

PAINTING FROM THE INSIDE OUT:
THE ART OF SHARON WOLPOFF

Julia Langley
Faculty Director, Arts and Humanities Program
Georgetown Lombardi Comprehensive Cancer Center

SHARON WOLPOFF'S ARTWORK IS MEANT TO ENGAGE. Her desire to do so radiates throughout the exhibition *Wherever I Turn I See Light*, which offers testimony to the breadth and depth of her creativity. Whether her subjects are people, places, or things, she pinpoints the intimate gestures of human connection. Each brushstroke in her paintings deepens the dialogue between Wolpoff and the viewer. Her paintings are an open invitation to join her in a world of light and color, to step beyond the threshold of everyday experience and enter a world in which ordinary views are ignited, simple moments are celebrated, and inherent beauty is recognized, even in the most perilous depths of grief.



LIGHT OF DAY EXHIBITION AT THE GEORGETOWN LOMBARDI COMPREHENSIVE CANCER CENTER (LEFT TO RIGHT): THE ROAD TO ROCCA SANT'ANGELO, 1997, OIL ON LINEN, 48 X 48 INCHES; DREAMBOAT, 2016, OIL ON LINEN, 22 X 18 INCHES; THE ONLY THING BETWEEN ME AND SAINTHOOD IS YOU, 2016, OIL ON CANVAS, 40 X 26 INCHES. PHOTOGRAPH BY GREG STALEY, 2019

I was introduced to Wolpoff's paintings by a mutual friend, artist Susan Goldman. One of my jobs as the faculty director of the Arts and Humanities Program at the Georgetown Lombardi Comprehensive Cancer Center is to try to make the severe, anxiety-producing space of the Cancer Center clinic waiting room less foreboding and more hopeful through the use of complex, intriguing, and unique works of art. Wolpoff produces paintings that invite deep and repeated looking. I was struck by her ability to communicate light as both a compositional component and a mysterious, mystical presence. *Light of Day*, an exhibition of her paintings, opened at the Cancer Center in February 2017.

Patients, medical staff, caregivers, and visitors streamed through my office to tell me how thrilled they were with Wolpoff's art and how the paintings made them feel better as they spent time in the waiting room. Wolpoff's radiant paintings brought not only beauty to the space but also comfort to a place justifiably associated with distress. *Light of Day* was scheduled for a six-month stay, but the response to the paintings was so great, the show remained on view for nearly three years. During this time, I came to realize the subtle genius of Wolpoff's work.

Included in this exhibition are two paintings that generated a lot of contemplation and conversation at Lombardi: *The Picnic* (2011) and *Afternoon Men* (2014). In *The Picnic*, a man and woman sit closely together on a park bench, engaged in a relaxed moment. Their heads are turned toward each other, and their arms touch. We don't know the true nature of their relationship, but it's apparent that they're sharing a warm connection. We don't know where they are, either, because Wolpoff has eschewed portraying their surroundings,



AFTERNOON MEN, 2014, OIL ON CANVAS, 28 X 44 INCHES. PHOTOGRAPH BY GREG STALEY, 2019

instead opting for a glowing greenish-blue backdrop. This simplified background highlights the warmth of the friendship and brings the subjects closer to the viewer, creating a sweet intimacy.

We recognize that warmth again in *Afternoon Men*, a painting inspired by a visit to the home of Wolpoff's beloved mentor, the late Ben Summerford, with fellow artist Jack Rasmussen. The two men sit facing each other. Summerford's hand is raised in gesture as he communicates an idea to Rasmussen. As she did in *The Picnic*, Wolpoff included an unusually colored backdrop. Two green walls connect in a corner at Summerford's elbow, making a vertical line on the canvas and calling our attention to him—to both his physical place in the painting as the person speaking and his place and ongoing influence in the art world. *The Picnic* and *Afternoon Men* show two different kinds of intimacy between people.

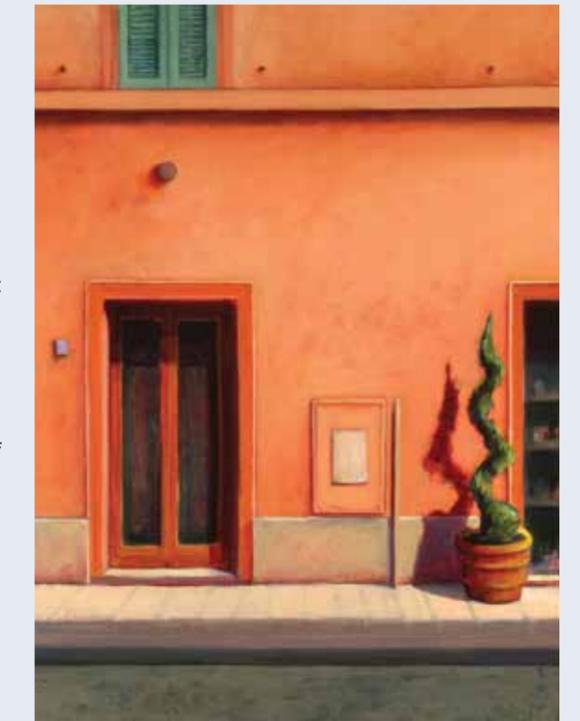
Wolpoff says, "I paint people I know well and care about deeply. I'm interested in what they're up to, not just what they look like. If I observe something telling about how they've connected with one another, I'm inspired to paint it. As an artist, I communicate universal experiences, even though my imagery is quite specific. I've found that gestures of human interaction are intuitively recognizable, even if you don't know what the painting is about."

While Wolpoff was traveling in Italy—one of her favorite destinations—she noticed that the light surrounding countless objects of devotion and religious icons seems to have nothing to do with natural light. Rather, the light appears to come from within. Wolpoff aspires to bring this quality to her work, and viewers see it over and over again, regardless of the subject matter.

In her series *Thresholds and Sacred Spaces: Glimpses of Italy*, Wolpoff creates points of entry illustrated by light. Whether fully lit or partially in shadow, each doorway or window, body of water, or plaza is a fine example of light as subject matter. Where does the light come from? How does it affect what we see or how we feel? We're looking at the result of the light rather than its source. In *Pistoia #19*, light from above and in front blasts the orange building façade and causes a snake-like shadow to climb the wall behind the green, curling,

potted tree. Light emanating from all directions makes possible all that we see.

Photography also plays a fascinating and important role in Wolpoff's work. Her underlying approach to her artwork is to "paint what's in front of you, paint what you know," one of many gems gleaned from her years of study at American University. However, early on she discovered, quite by accident, that isolating fleeting light patterns with a Polaroid camera enabled her to



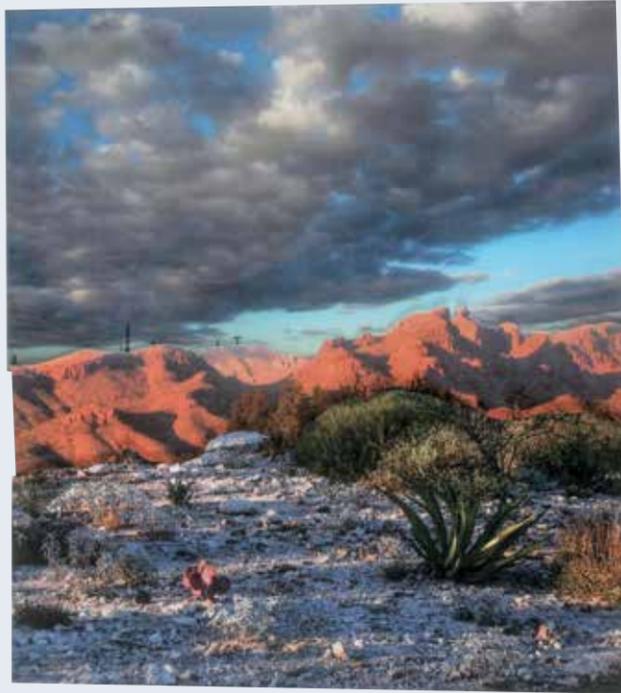
PISTOIA #19, 2016, OIL ON LINEN, 22 X 16 INCHES
PHOTOGRAPH BY GREG STALEY, 2019

capture a memory of a given moment. She started painting from life in the studio, utilizing the captured light pattern to define the composition. This evolved into her taking snapshots in a freewheeling fashion to record instances from her daily life, seizing light-filled moments and memorializing her experiences in small, handmade collages. She then posed the collages as studies for her paintings and prints.

In *Pink Cactus and Agave* (2007) and its attendant studies, Wolpoff lays out her process of constructing a painting. In this case, she selected photos she took while exploring the Sonoran Desert in Arizona. It's important for her to use her own photographs, which record her impressions or experiences in a given moment. To craft the study for *Pink Cactus and Agave*, Wolpoff cut and pasted together a sky, a mountain range, and a desert floor from three different photographs, merging the photographs as she translated her experience into a collage. Next, she created a line drawing on tracing paper over the photocollage. This allowed her to check the lines and forms of the image, confirming the bones of the composition in black and white. Using a color copier, Wolpoff combined the colorful photocollage with the line drawing on tracing paper.

From this preparatory study, Wolpoff was ready to begin her work on canvas. She states that once she's satisfied with this part of the process, 50 percent of her work is done because she's established a strong foundation on which to base the painting. Once the basic forms and outlines

are transferred, she's free to immerse herself in the sensuous act of painting, allowing her creative process to roam freely. Not bound by verisimilitude, Wolpoff moved the mountains, interpreted the foreground and the foliage, and allowed the paint to articulate the heavy cloudbank across a sweeping sky. For Wolpoff, local color is merely a suggestion, so she delighted in turning the desert floor from gray to sandy-beige and filling it with patches of color and shadow. The vibrant, hot-colored mountains provide the perfect backdrop to a scene set by a showy, luscious green agave and a come-hither pink cactus.



The finished painting demonstrates a vision far richer than the seemingly simple original photographs. Those photographs were tools that Wolpoff used to transform memories into collages as she developed a deeper understanding of her experience. The painting *Pink Cactus and Agave* shows us Wolpoff's passionate and very personal response to her surroundings, from the impermanence of the ever-changing sky, to the heavy mountain range, to the delicate beauty of the small pink cactus in the foreground. One can almost imagine standing there on the desert floor with Wolpoff, tapping into a much greater awareness.



LEFT: *PINK CACTUS AND AGAVE*, 2007, PHOTOCOLLAGE, 5¾ X 5½ INCHES

ABOVE: *PINK CACTUS AND AGAVE*, 2007, INK ON PAPER, 5¾ X 5½ INCHES

Wolpoff says she likes "to see the world through the fresh eyes of a tourist." This is evident in her approach to printmaking. Given that her subject matter is her everyday world, where she considers everyone and everything fair game, her prints are essentially illustrated notes to herself that articulate with imagery what she's not able to say with words. Wolpoff has had formal training in an array of printmaking techniques, including etching, but monoprints are now her preferred mode of printmaking. While painting has a logical trajectory, printmaking provides the opportunity to deconstruct things in order to reconstruct them—something Wolpoff prefers to do quickly and without dwelling on the details. She enjoys the act of deconstructing—in both printmaking and creating collages—because it creates space, allowing her to bring in more light. She describes the printing process as "sort of cracking things open."

The Mourners (2019), a beautifully rendered series of monotypes featuring Wolpoff's sister conversing with a dear friend of the family, shows how Wolpoff can turn the same four drawings into 20 unique expressions of human interaction, depending on her approach. Looking at the series, one can imagine Wolpoff working quickly, creating images that can be described as both light and dark, warm and cold, translucent and opaque, friendly and foreboding, and sweet and sad. In some images, the figures are highly detailed. In others, they are nearly obliterated by color. *The Mourners* series was created after the suicide of Wolpoff's nephew. She worked through her grief in the way she knows best—by making art.

In discussing *The Mourners*, Wolpoff shared her affection for the funeral rituals of the South, particularly

New Orleans. During traditional jazz funerals in New Orleans, dirges, or sad songs or hymns, are played as the family (the first line) leaves the wake, followed by songs of celebration and great joy. These songs celebrate the life of the deceased and acknowledge that life must go on for others. Anyone is welcome to join this part of the procession, or second line. In *The Mourners*, Wolpoff appears to be acknowledging this ritual by transforming profound loss into something sacred.

Wolpoff approaches her art as a discovery process, so she's always eager to expand her creative skills. She likens this to cross-training, because each art form has the capacity to inform and help develop other forms. For example, because color relationships are at the very heart of painting, she learned to weave in order to discover more about how color relationships function. An enjoyable class in Gobelin tapestry weaving led her to learn weaving with beads. Wolpoff also apprenticed as a silversmith in Tucson and worked as a fine jewelry designer for many years. But her love of crafting ritual objects took on a new life through bead weaving, as exemplified in *The Element of Surprise* (1997).

Wolpoff created this necklace using traditional bead-weaving techniques. A face charm hangs from the front flap of a beaded pouch and another of male genitalia hangs from the base. Inside the pouch hides a small metal charm of a man and woman holding hands. Like all Wolpoff's bead weavings, this one is a ritual object. It speaks of love. Wolpoff used blue, white, orange, red, yellow, and brown beads, proving her expertise in handling hues. The unexpected color combinations, sense of meditative rhythm, and sly humor seen in *The Element of Surprise* and other weavings translate directly to those seen in her paintings.



THE ELEMENT OF SURPRISE (BACK), 1997, GLASS BEADS, BRASS, PEARLS, ANTIQUE PORCELAIN CHARM, 18K GOLD CHARM, 25 X 2 X ½ INCHES

Rife with enchanting contradictions—the earthbound and the celestial, the transient and the enduring, and the deliberate and the spontaneous—Wolpoff's artwork builds a bridge between the world as she perceives it and the world as it is. Her unification of contradictions to create order in a disorderly world creates a frisson the viewer feels when looking at her art. Even as Wolpoff invites the viewer in—illuminating the way through doorways; thresholds; and the promise of something new, solid, and beautiful—she engages the viewer by sharing intimate gestures of human interaction and connection. In Wolpoff's work, the promise of light and grace lies in the soft moments of her vivacious vision.



THE LUCKY DAY
2012
OIL ON LINEN
34 X 34 INCHES



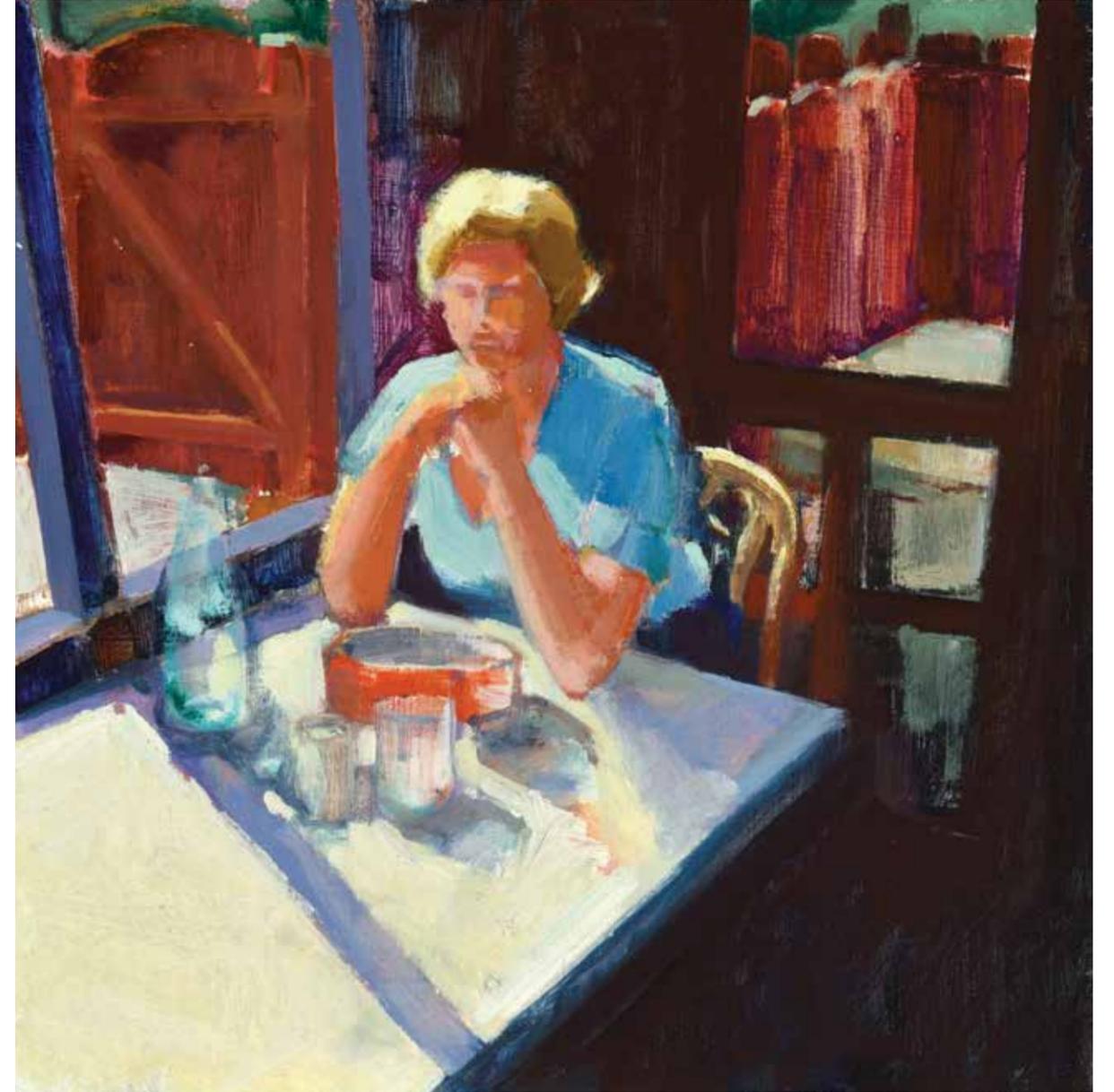
NOVEMBER
2010
OIL ON CANVAS
16 X 24 INCHES



ADRIENNE ON THE BACK
PORCH (COFFEE)
1979
OIL ON BOARD
12 X 12 INCHES



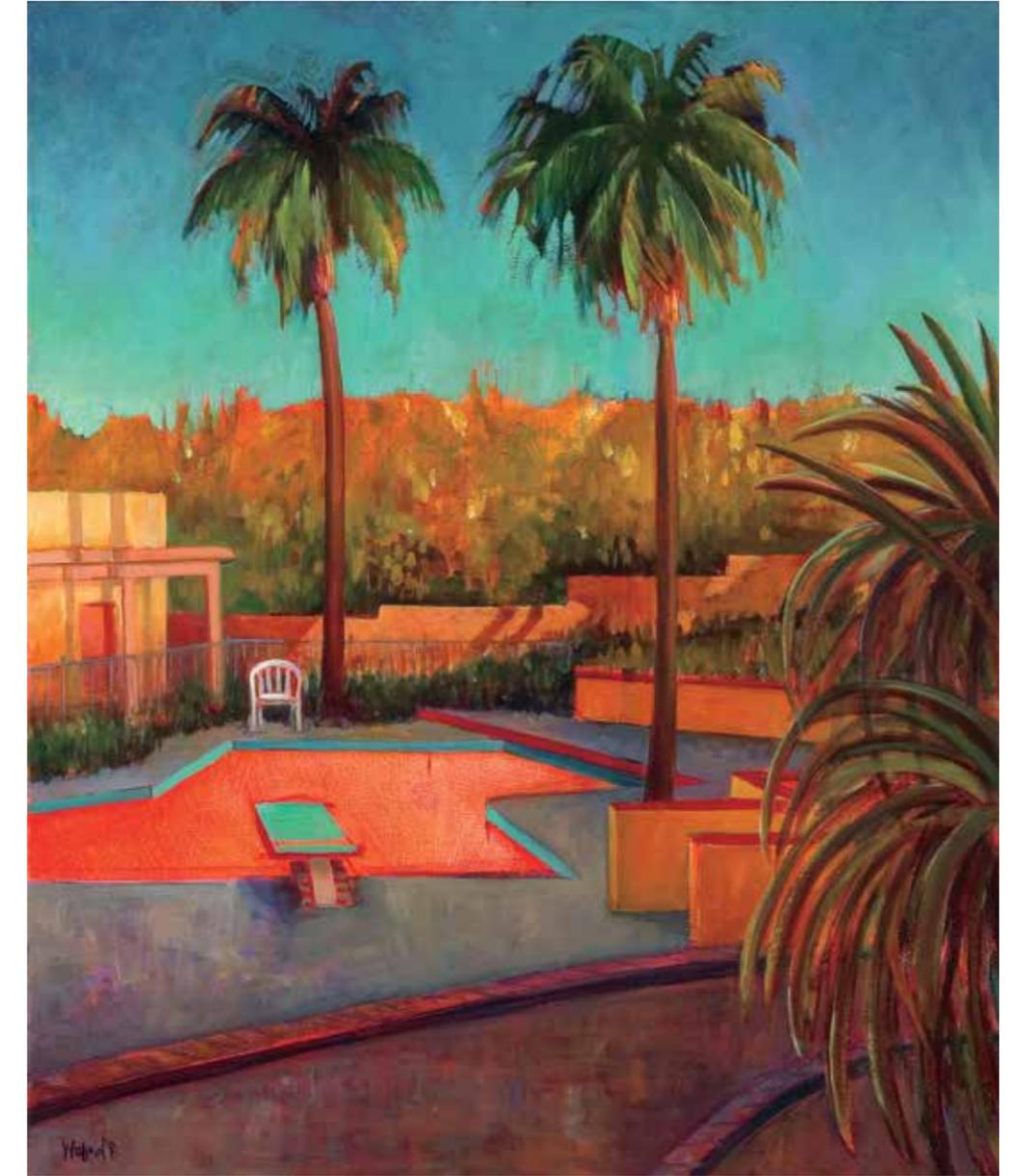
ADRIENNE ON THE BACK
PORCH (PERRIER)
1979
OIL ON BOARD
12 X 12 INCHES



ADRIENNE ON THE
BACK PORCH (POSED)
1979
OIL ON BOARD
12 X 12 INCHES



PINK HOUSE
(PLEASURE POINT, CA)
2016
OIL ON CANVAS
28 X 36 INCHES



DIVING BOARD AT DAYBREAK
2017
OIL ON CANVAS
34 X 28 INCHES



*BACK STAIRS TO THE
SEWING ROOM*
2013
OIL ON CANVAS
46 X 32 INCHES



*THE ROAD TO ROCCA
SANT'ANGELO*
1997
OIL ON LINEN
48 X 48 INCHES



THE IN-LAWS
2011
OIL ON CANVAS
22 X 26 INCHES



MRS. FINE AND MR. RICHARDS
2014
OIL ON LINEN
34 X 34 INCHES



PINK HOUSE AND YELLOW HOUSE
(PLEASURE POINT, CA)
2016
OIL ON LINEN
20 X 34 INCHES



SIT HERE
1996
OIL ON LINEN
22 X 22 INCHES



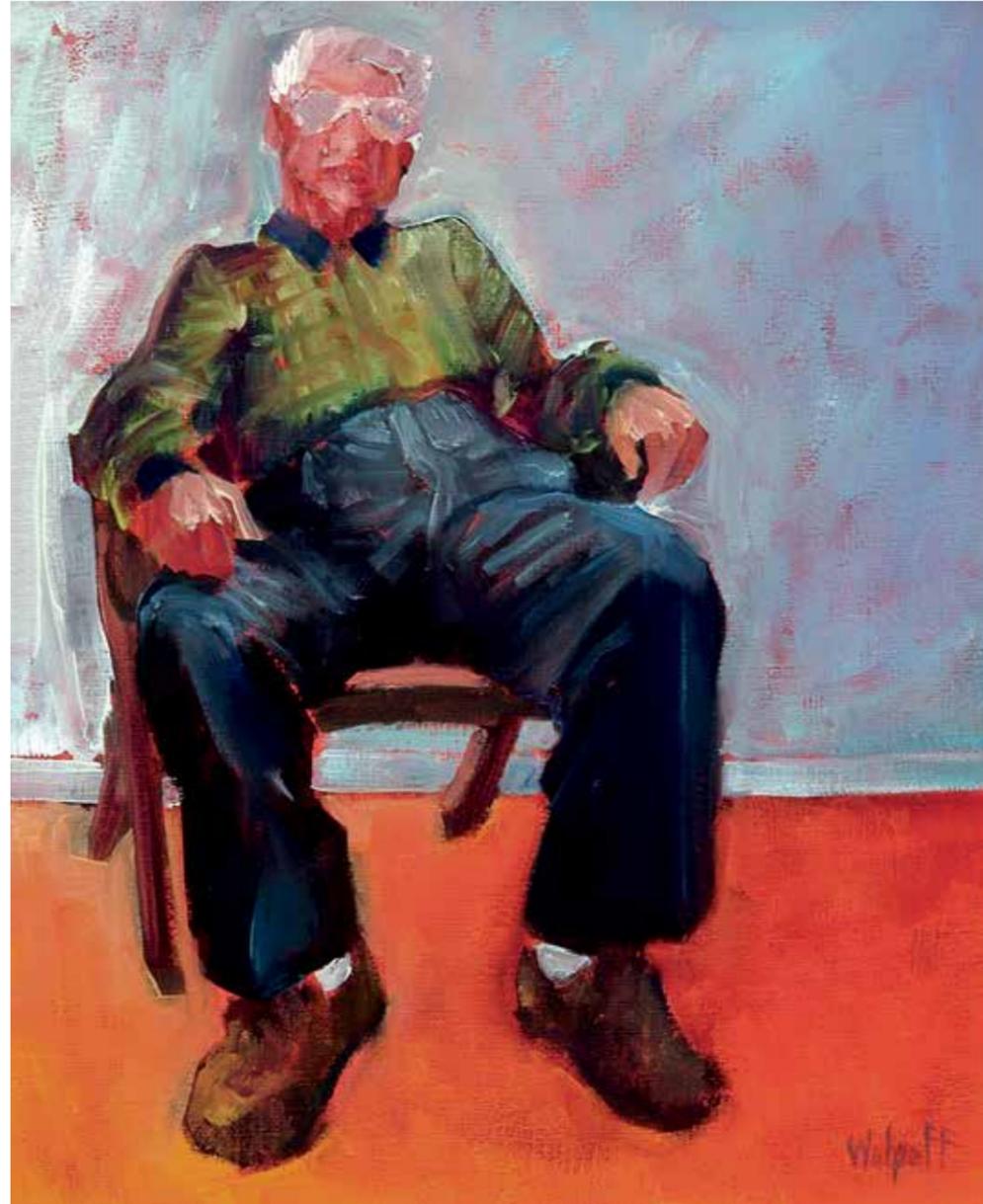
CABANA
2014
OIL ON CANVAS
20 X 14 INCHES



DOM'S BARBER SHOP
(TELFORD, PA)
2018
OIL ON CANVAS
28 X 42 INCHES



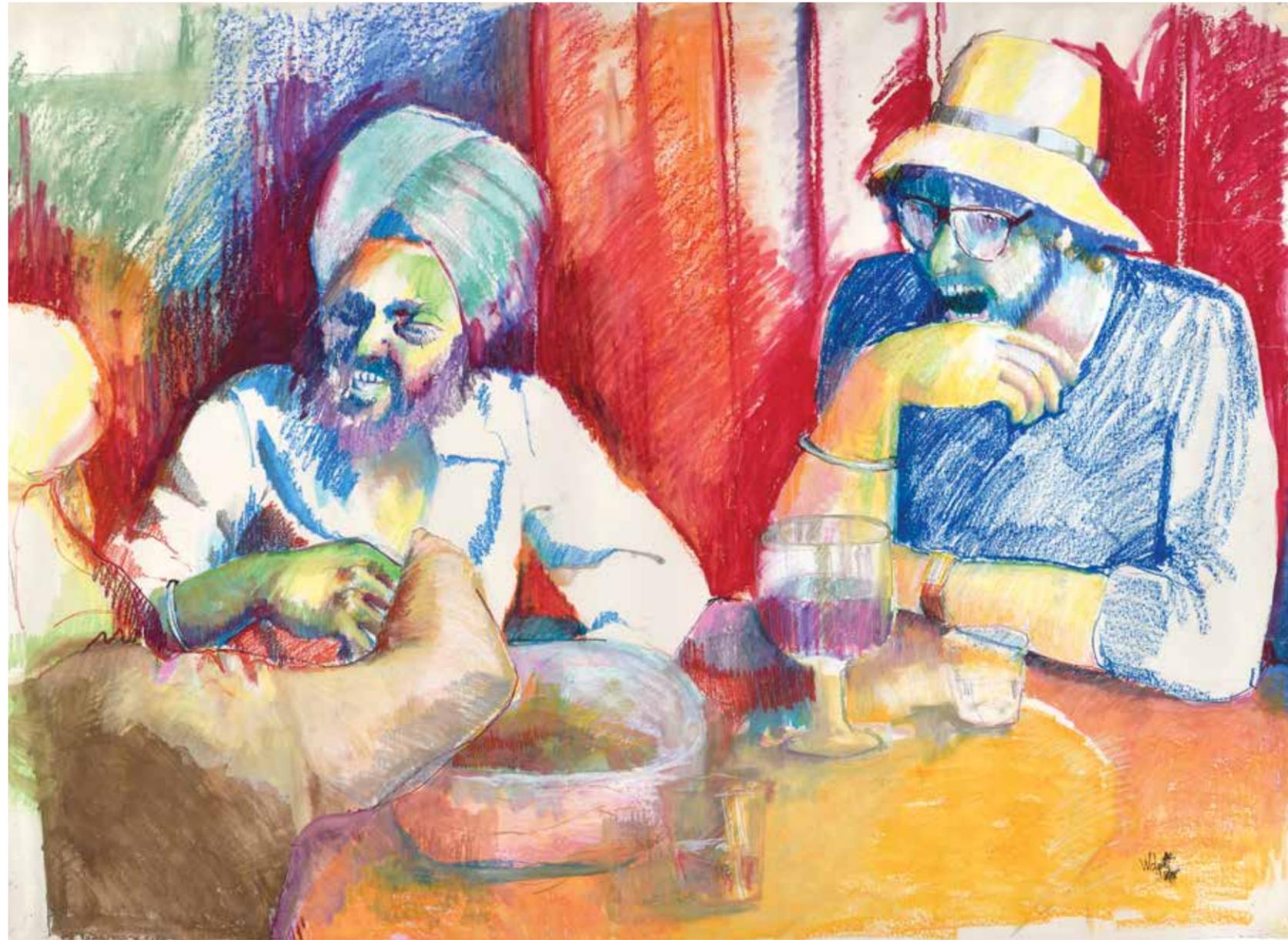
ALLEY BACK OF 2ND STREET
2011
OIL ON LINEN
38 X 30 INCHES



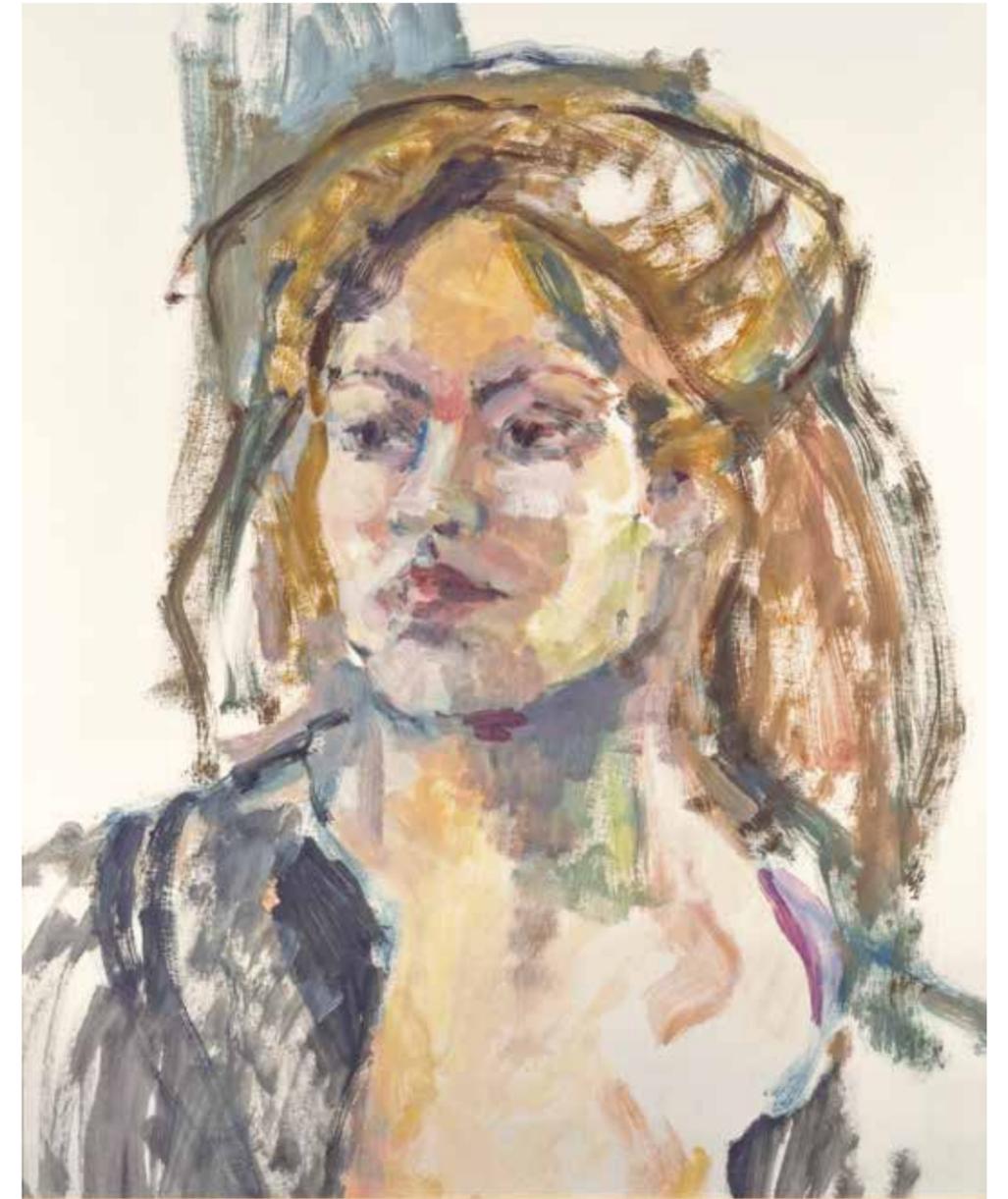
KING ARTHUR
1996
OIL ON LINEN
12 X 10 INCHES



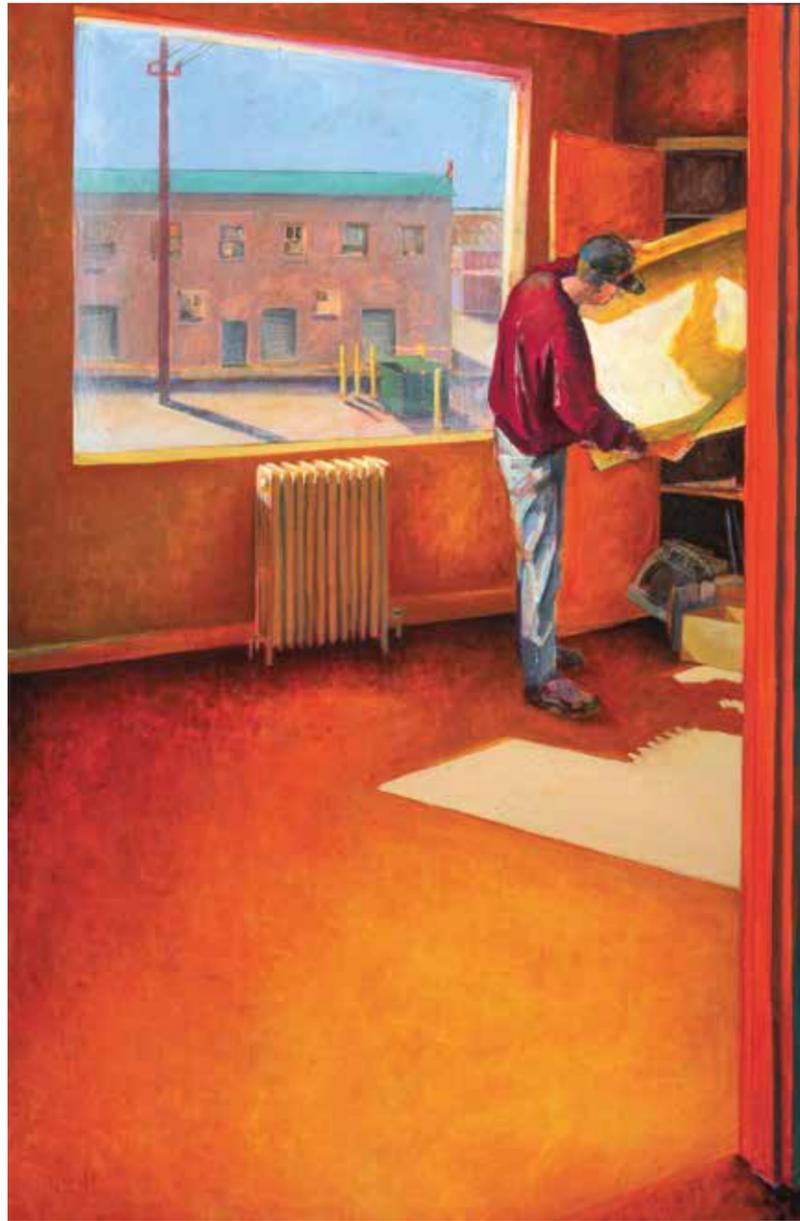
AFTERNOON MEN
2014
OIL ON CANVAS
28 X 44 INCHES



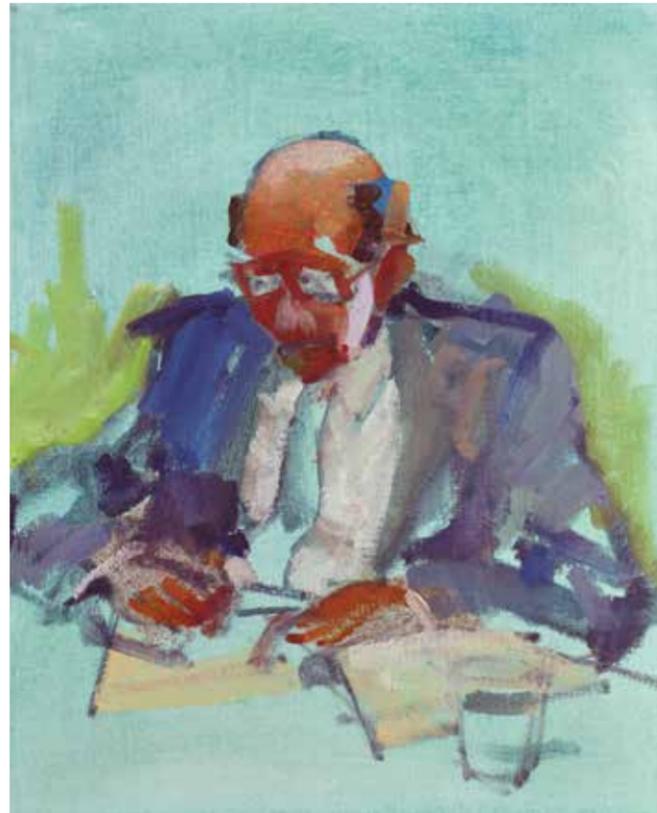
LEFT:
THE PUNCH LINE
1978
OIL PASTEL ON PAPER
55 X 78 INCHES
UMGC PERMANENT COLLECTION
MARYLAND ARTIST COLLECTION



LENA
1978
OIL ON PAPER
28 X 23 INCHES



THE BLUEPRINT
2006
OIL ON LINEN
40 X 26 INCHES



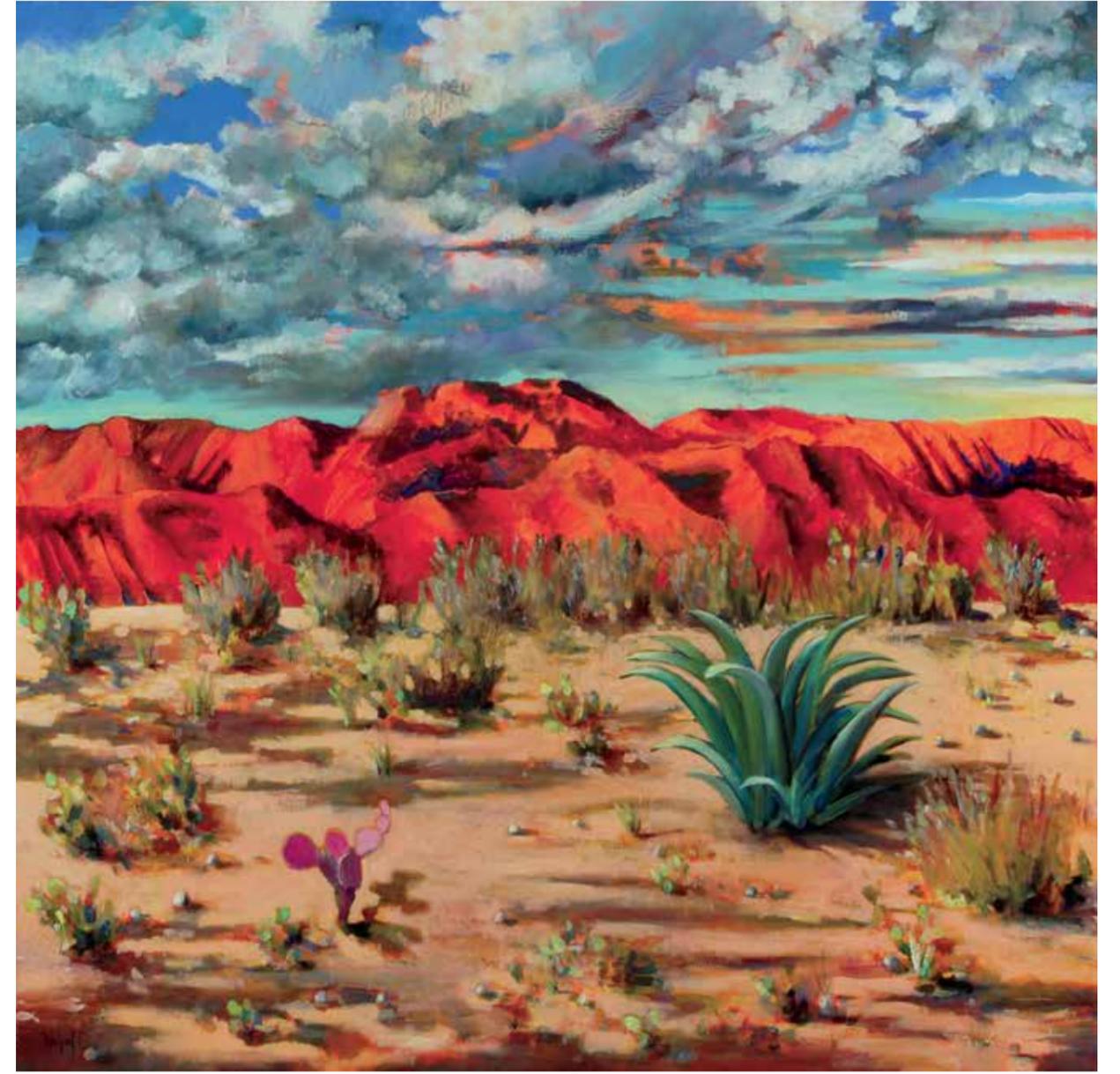
UNCLE H
2006
OIL ON CANVAS
10 X 8 INCHES



THE HANDYMAN
2006
OIL ON LINEN
40 X 24 INCHES



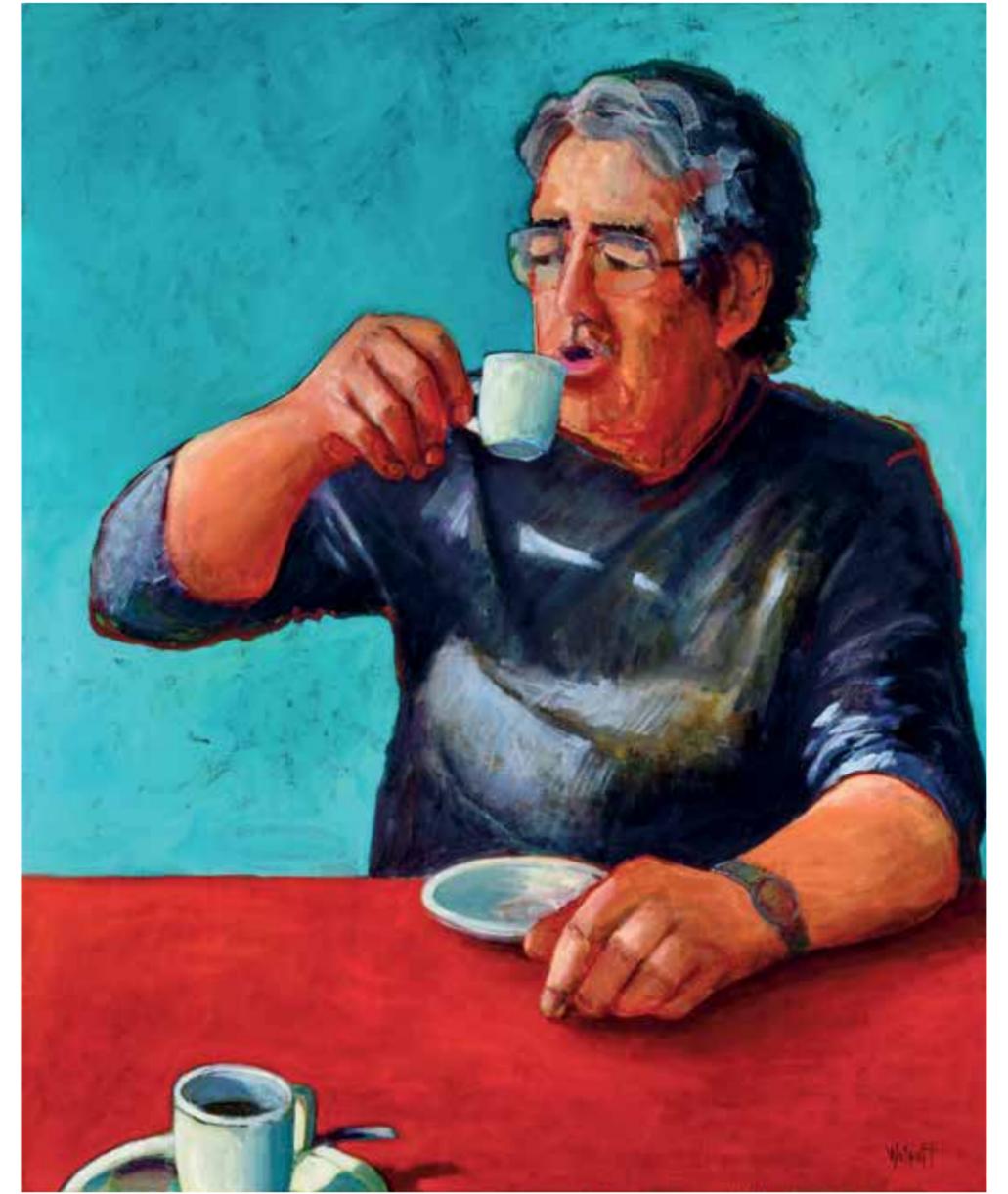
*DANCE ME TO THE
END OF LOVE*
2017
OIL ON LINEN
34 X 34 INCHES



PINK CACTUS AND AGAVE
2007
OIL ON LINEN
34 X 34 INCHES



THE ORPHANAGE
2001
OIL ON LINEN
52 X 40 INCHES



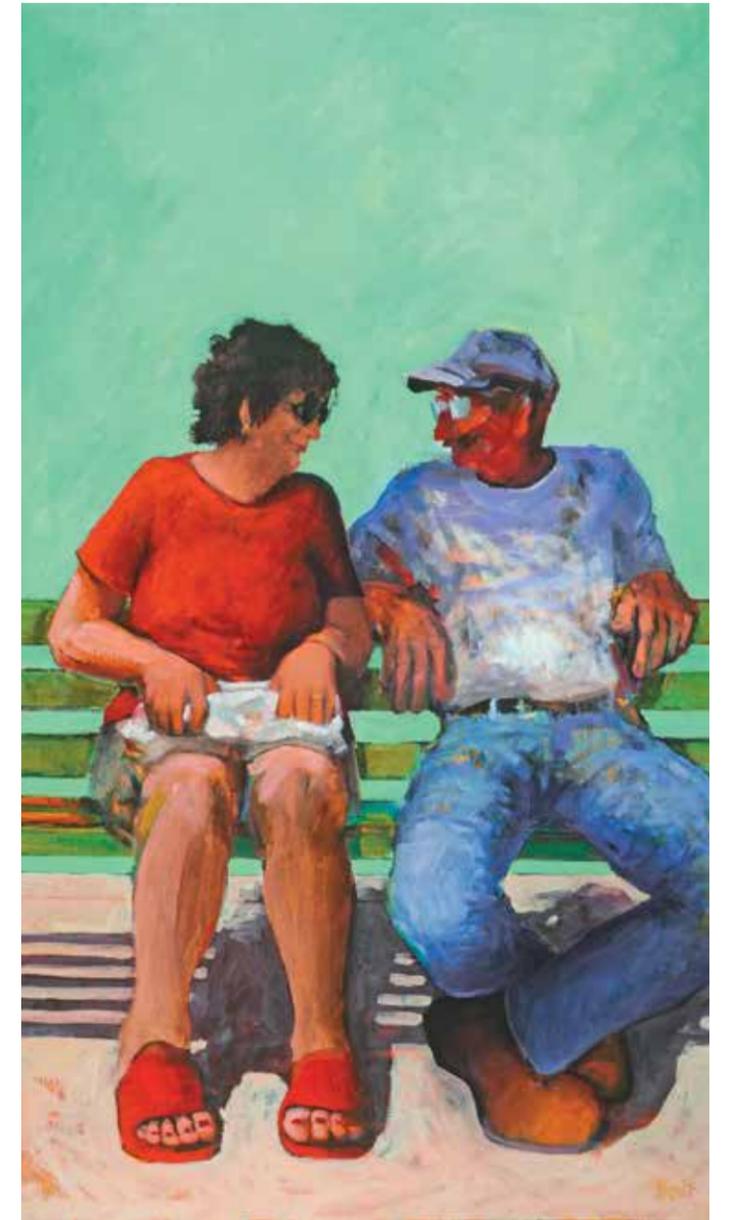
ESPRESSO
2009
OIL ON LINEN
32 X 26 INCHES



BEAU FRÈRE
2011
OIL ON CANVAS
21 X 16 INCHES



AT THE CAFÉ MONET WITH POPPA
1997
OIL ON LINEN
11 X 9 INCHES



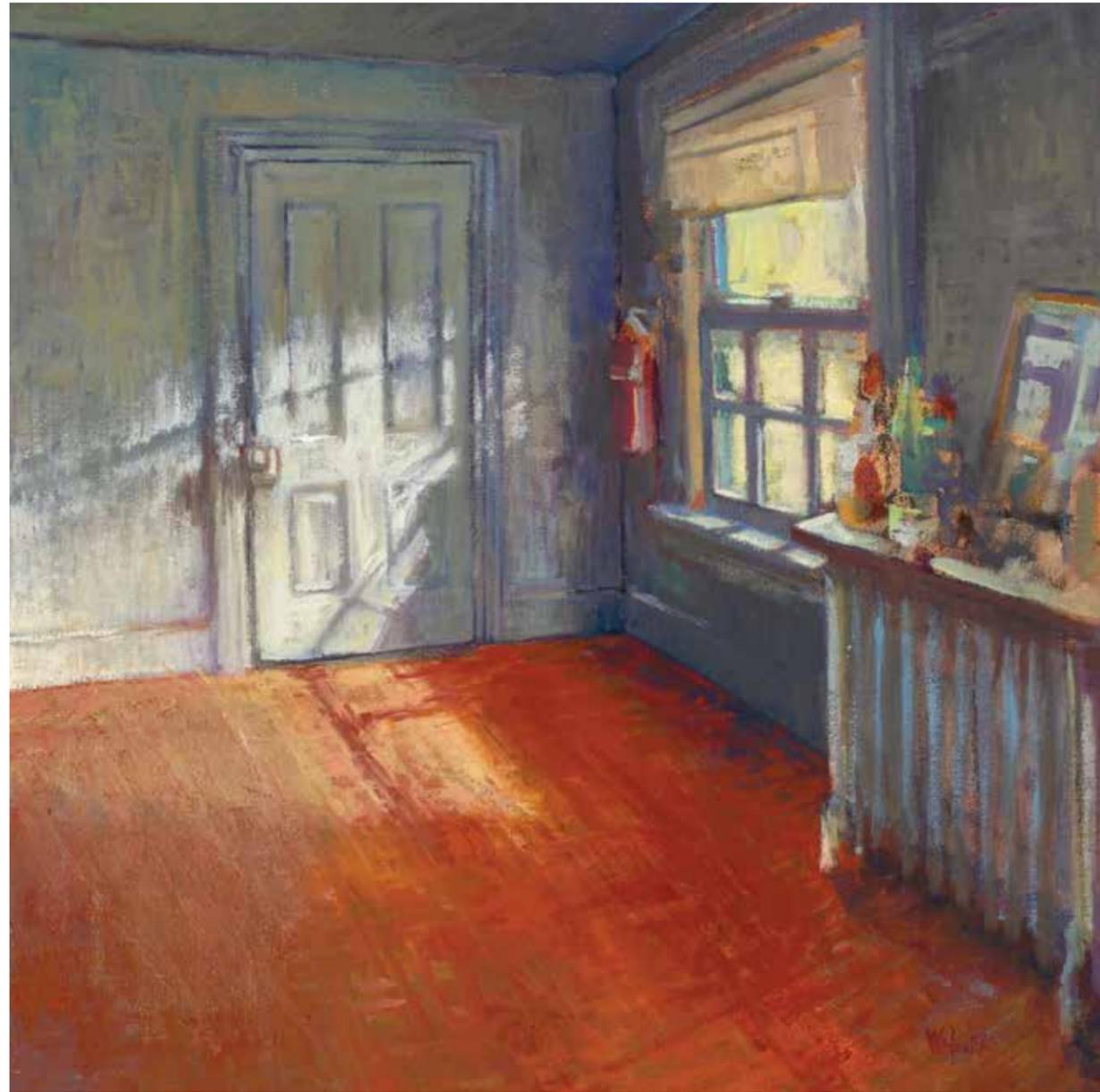
THE PICNIC
2011
OIL ON LINEN
52 X 30 INCHES



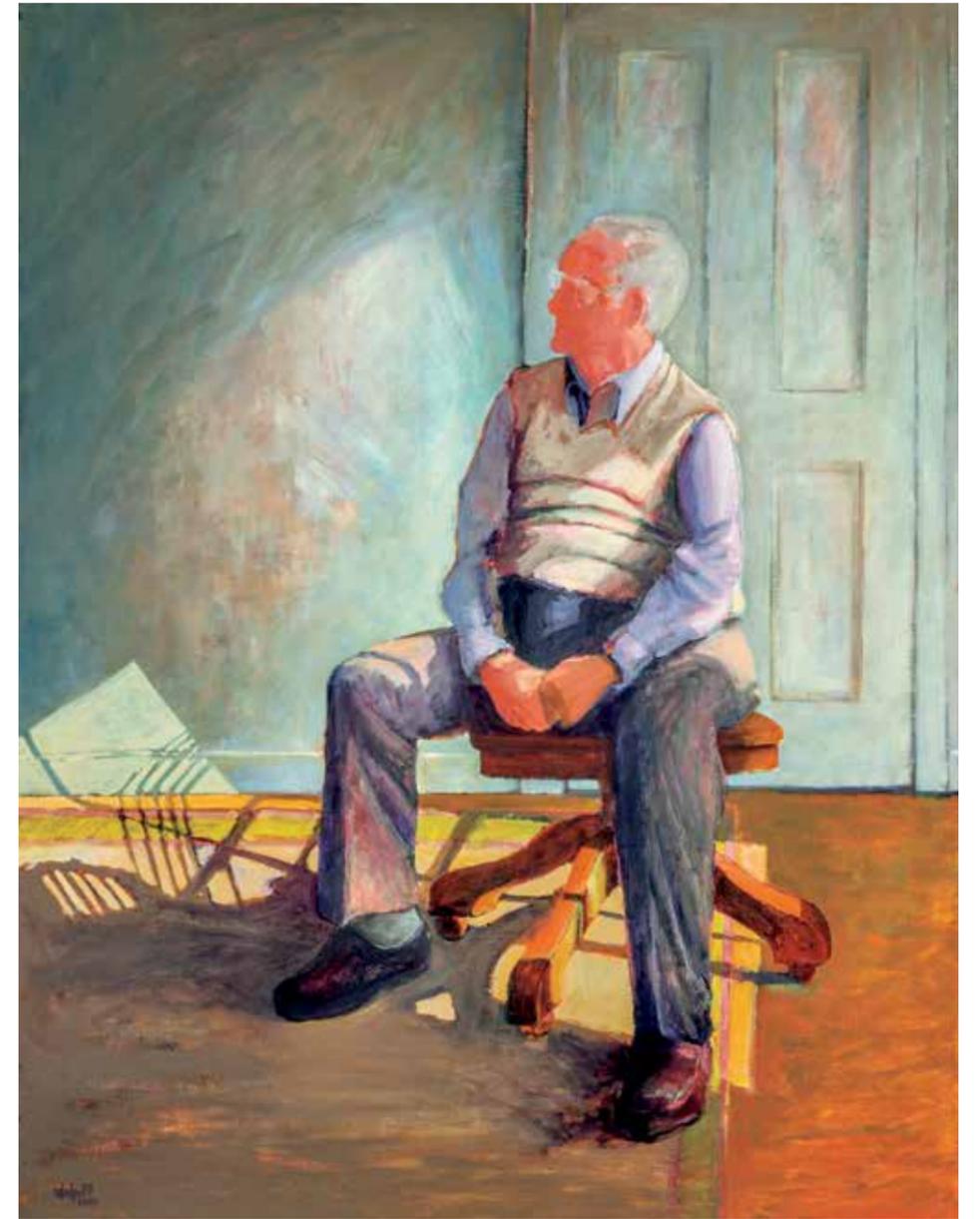
SUNDAY MORNING (TUCSON)
2019
OIL ON LINEN
22 X 22 INCHES



THE WAITING ROOM
2017
OIL ON CANVAS
38 X 38 INCHES



*STUDIO INTERIOR
(AFTERNOON)*
1981
OIL ON LINEN
17 X 17 INCHES
ON LOAN FROM JACK QUINN



WAITING FOR THE ELECTRICIAN
1988
OIL ON CANVAS
45½ X 35 INCHES
UMGC PERMANENT COLLECTION
MARYLAND ARTIST COLLECTION
GIFT OF THE ARTIST



DREAMBOAT
2016
OIL ON LINEN
22 X 18 INCHES



IN BROAD DAYLIGHT
1993
OIL ON LINEN
36 X 31 INCHES



JOAN VANBUSKIRK SMITH
2015
OIL ON CANVAS
34 X 34 INCHES



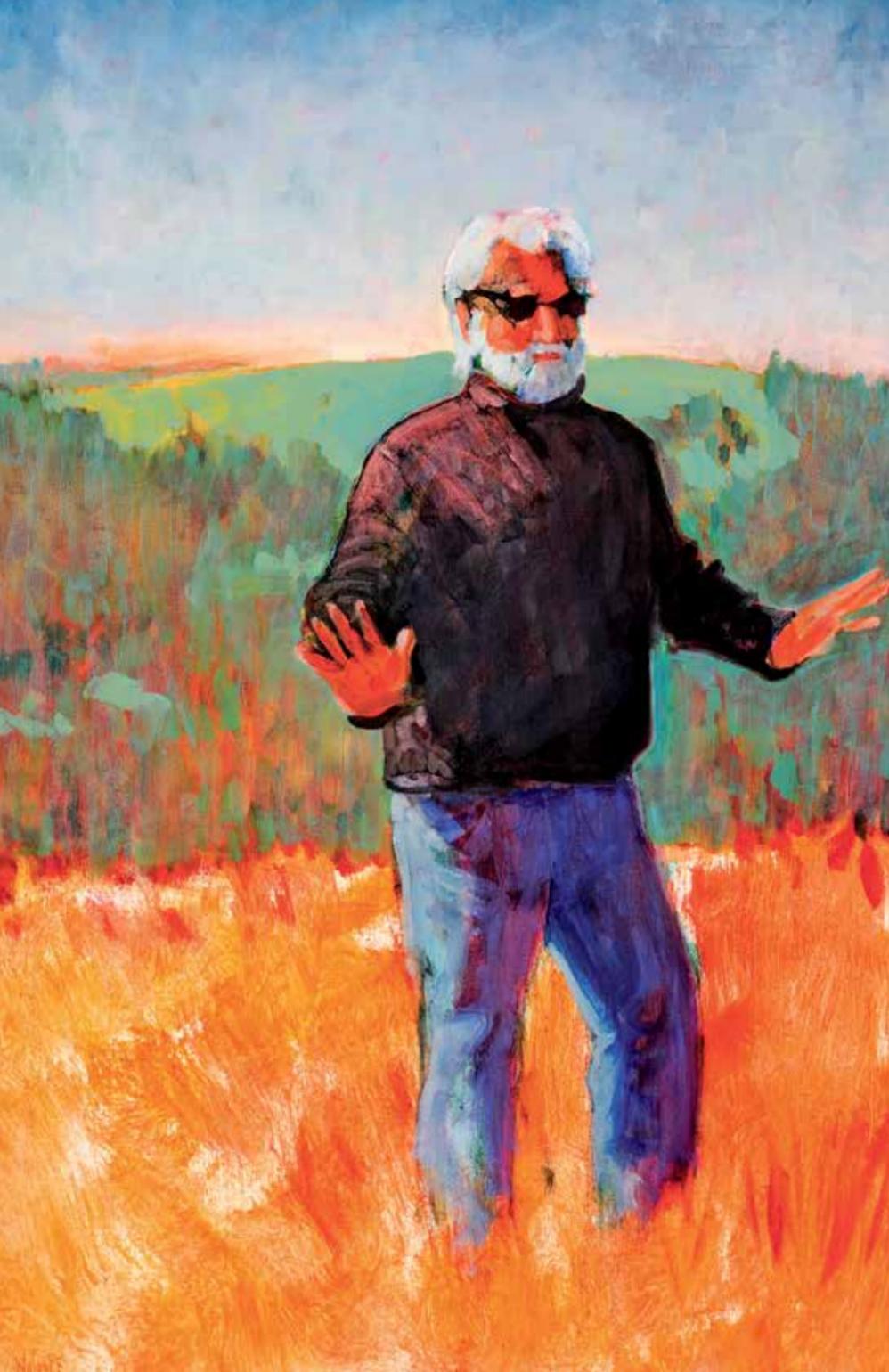
BRUNCH AT BLACK MARKET
2019
OIL ON CANVAS
44 X 62 INCHES



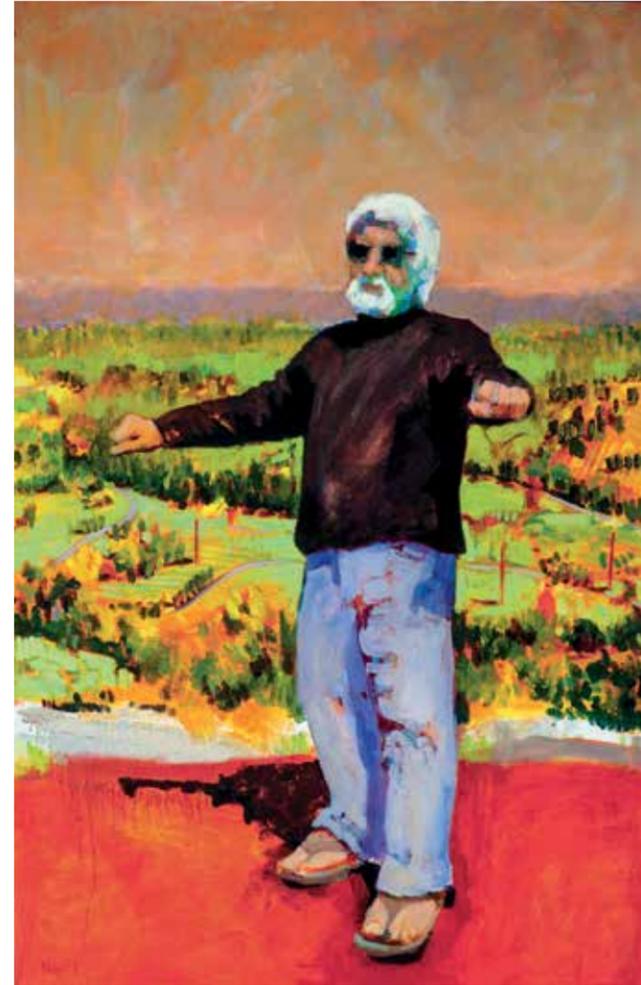
POINT OF DEPARTURE
2012
OIL ON LINEN
34 X 34 INCHES



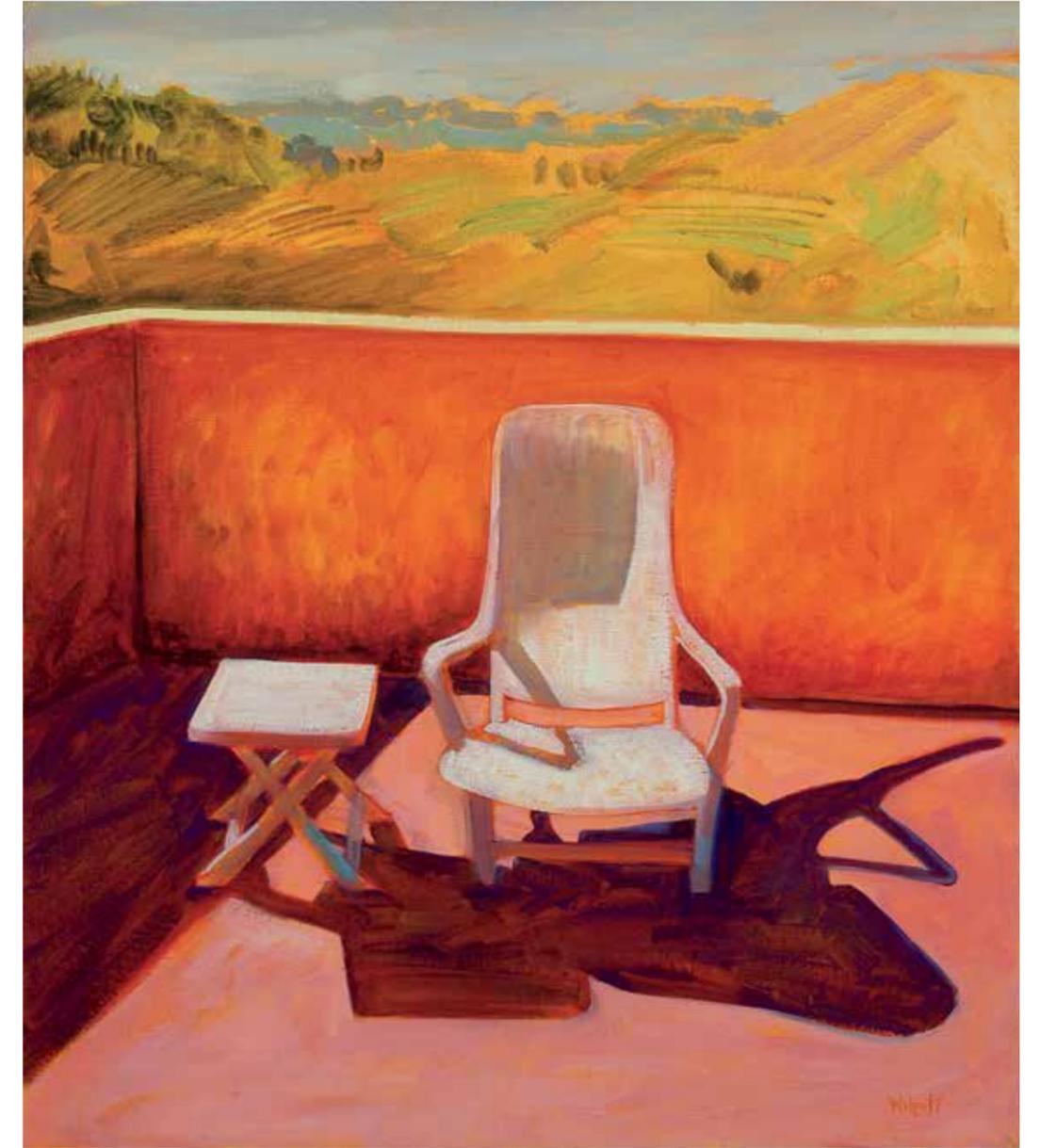
LUCCA
2018
OIL ON CANVAS
36 X 40 INCHES



ERVIN IN MARIN (PALMS)
2012
OIL ON LINEN
34 X 22 INCHES



ERVIN IN MARIN (FISTS)
2012
OIL ON LINEN
34 X 22 INCHES



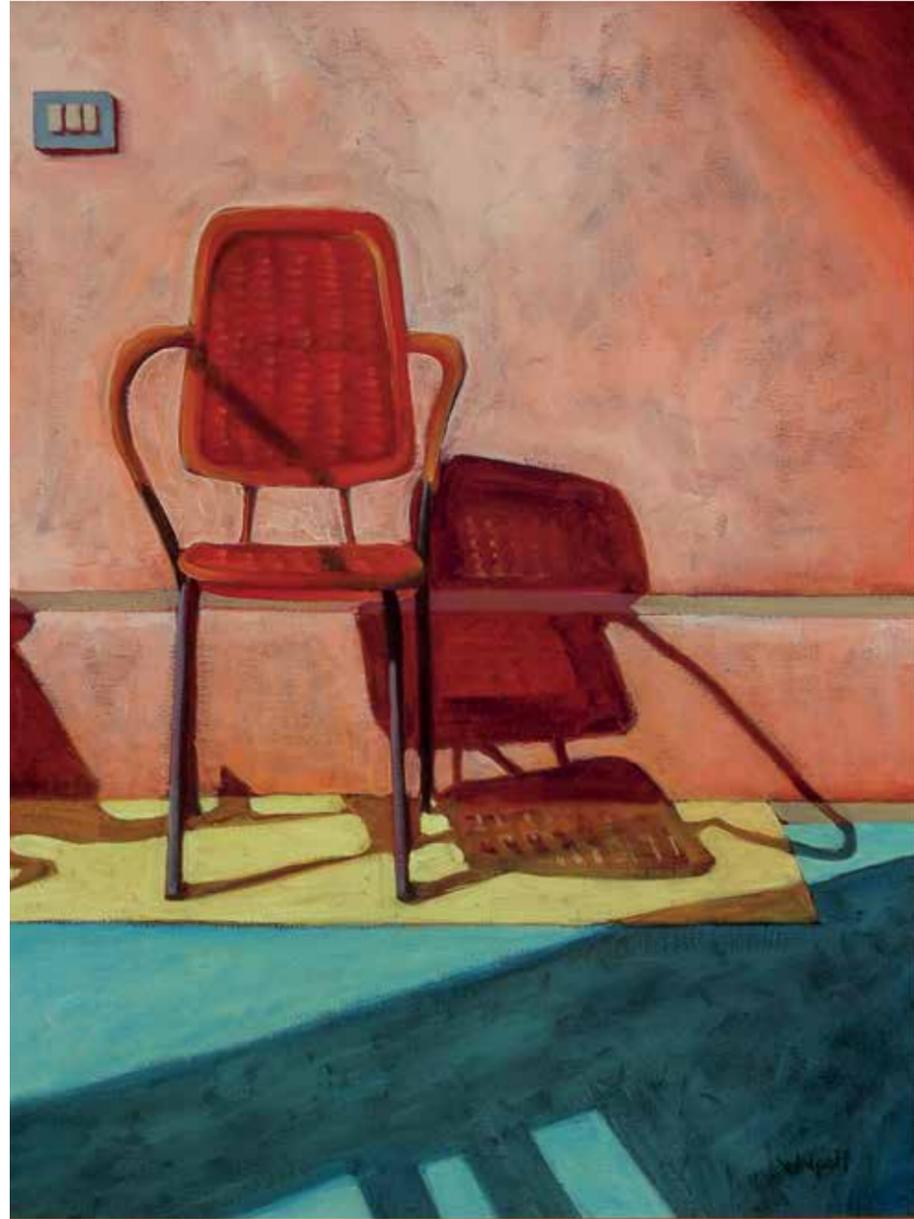
4 P.M.: VISTA, CA
2001
OIL ON LINEN
22 X 19 INCHES



WHITE HOUSE
(PLEASURE POINT, CA)
2016
OIL ON LINEN
24 X 30 INCHES



GOLDEN HOUSE
(PLEASURE POINT, CA)
2016
OIL ON CANVAS
30 X 30 INCHES



GOOD AFTERNOON
1996
OIL ON CANVAS
21 X 16 INCHES



*HALLOWEEN IN
FT. LAUDERDALE*
1991
OIL ON LINEN
36 X 36 INCHES



THE BIRDWATCHER
1996
OIL ON LINEN
14 X 9 INCHES



THE PAVER
2007
OIL ON LINEN
20 X 17 INCHES



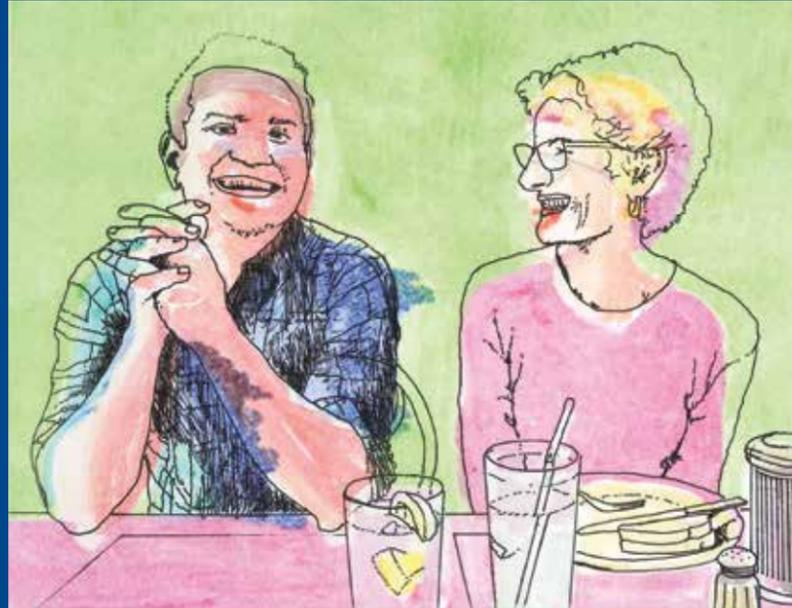
MACARTHUR BLVD.
2005
OIL ON LINEN
40 X 30 INCHES

MONOTYPES
THE MOURNERS SERIES





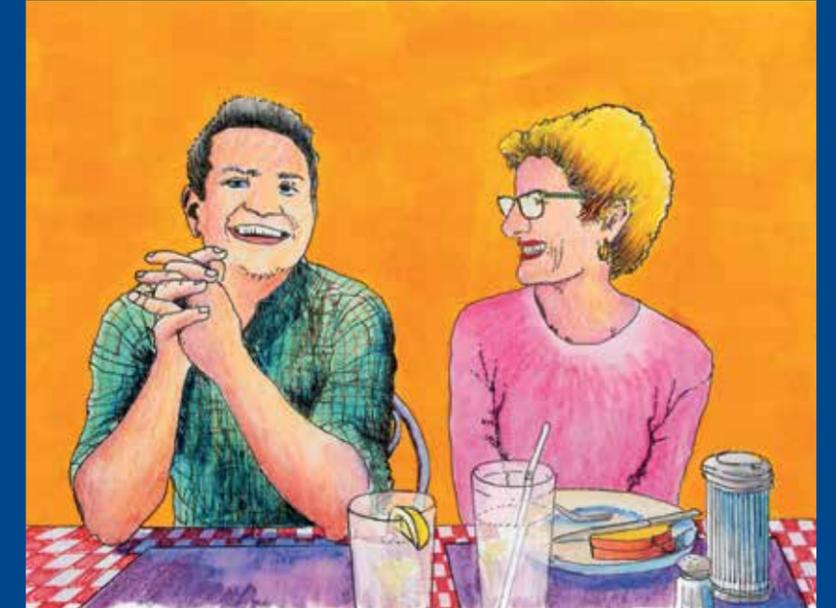
THE MOURNERS #4, 2019, SMARTPLATE LITHOGRAPH 1/10,
IMAGE 9½ X 11 INCHES, PAPER 15 X 17 INCHES



THE MOURNERS #4.3, 2019, MONOTYPE,
IMAGE 9½ X 11 INCHES, PAPER 15 X 17 INCHES



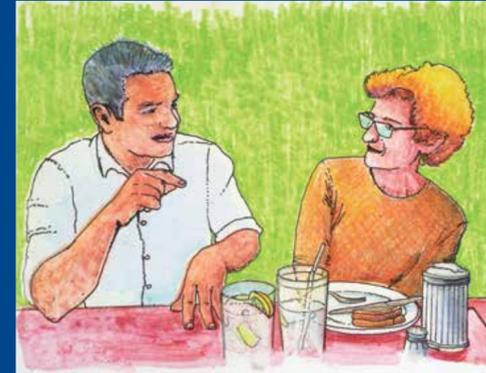
THE MOURNERS #4.6, 2019, MONOTYPE,
IMAGE 9½ X 11 INCHES, PAPER 15 X 17 INCHES



THE MOURNERS #4.8, 2019, MONOTYPE,
IMAGE 9½ X 11 INCHES, PAPER 15 X 17 INCHES



THE MOURNERS #3, 2019, SMARTPLATE LITHOGRAPH 1/10,
IMAGE 9½ X 11 INCHES, PAPER 15 X 17 INCHES



THE MOURNERS #3.3, 2019, MONOTYPE,
IMAGE 9½ X 11 INCHES, PAPER 15 X 17 INCHES



THE MOURNERS #3.12, 2019, MONOTYPE,
IMAGE 9½ X 11 INCHES, PAPER 15 X 17 INCHES



THE MOURNERS #3.13, 2019, MONOTYPE,
IMAGE 9½ X 11 INCHES, PAPER 15 X 17 INCHES



THE MOURNERS #2, 2019, SMARTPLATE LITHOGRAPH 1/10,
IMAGE 9½ X 11 INCHES, PAPER 15 X 17 INCHES



THE MOURNERS #2.6, 2019, MONOTYPE,
IMAGE 9½ X 11 INCHES, PAPER 15 X 17 INCHES



THE MOURNERS #2.1, 2019, MONOTYPE,
IMAGE 9½ X 11 INCHES, PAPER 15 X 17 INCHES



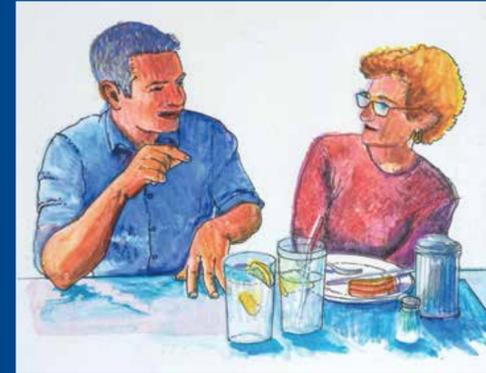
THE MOURNERS #2.7, 2019, MONOTYPE,
IMAGE 9½ X 11 INCHES, PAPER 15 X 17 INCHES



THE MOURNERS #2.8, 2019, MONOTYPE,
IMAGE 9½ X 11 INCHES, PAPER 15 X 17 INCHES



THE MOURNERS #3.1, 2019, MONOTYPE,
IMAGE 9½ X 11 INCHES, PAPER 15 X 17 INCHES



THE MOURNERS #3.10, 2019, MONOTYPE,
IMAGE 9½ X 11 INCHES, PAPER 15 X 17 INCHES



THE MOURNERS #5, 2019, SMARTPLATE LITHOGRAPH 1/10,
IMAGE 9½ X 11 INCHES, PAPER 15 X 17 INCHES



THE MOURNERS #5.2, 2019, MONOTYPE,
IMAGE 9½ X 11 INCHES, PAPER 15 X 17 INCHES



THE MOURNERS #5.6, 2019, MONOTYPE,
IMAGE 9½ X 11 INCHES, PAPER 15 X 17 INCHES



THE MOURNERS #5.1, 2019, MONOTYPE,
IMAGE 9½ X 11 INCHES, PAPER 15 X 17 INCHES



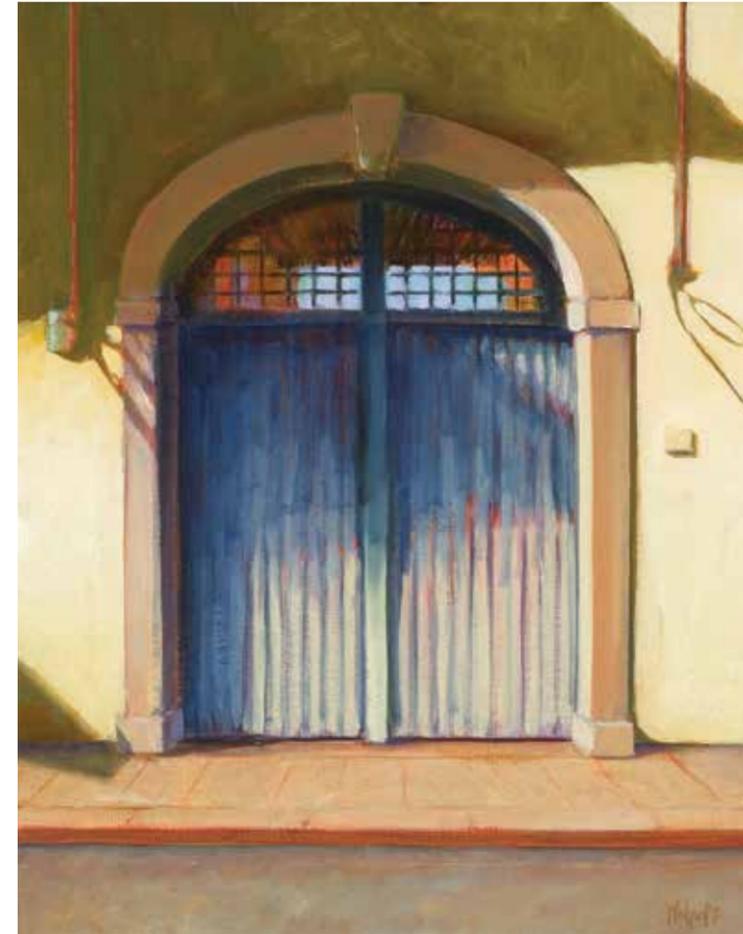
THE MOURNERS #5.10, 2019, MONOTYPE,
IMAGE 9½ X 11 INCHES, PAPER 15 X 17 INCHES

THRESHOLDS AND SACRED SPACES
GLIMPSES OF ITALY SERIES

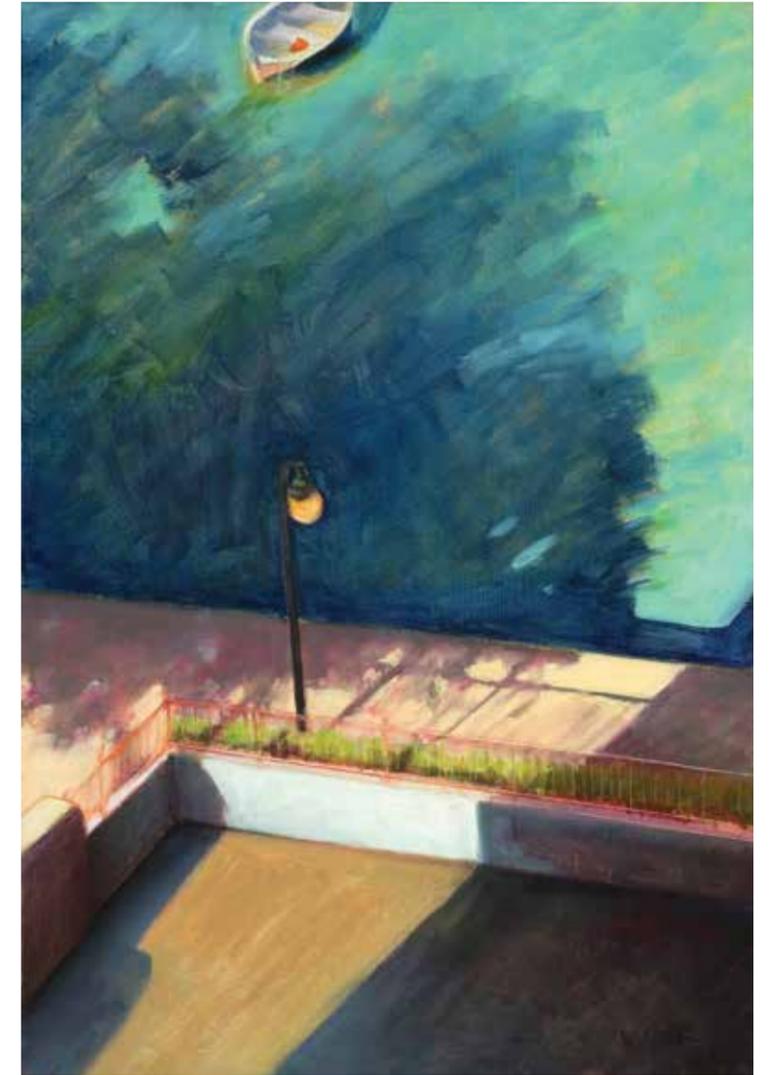




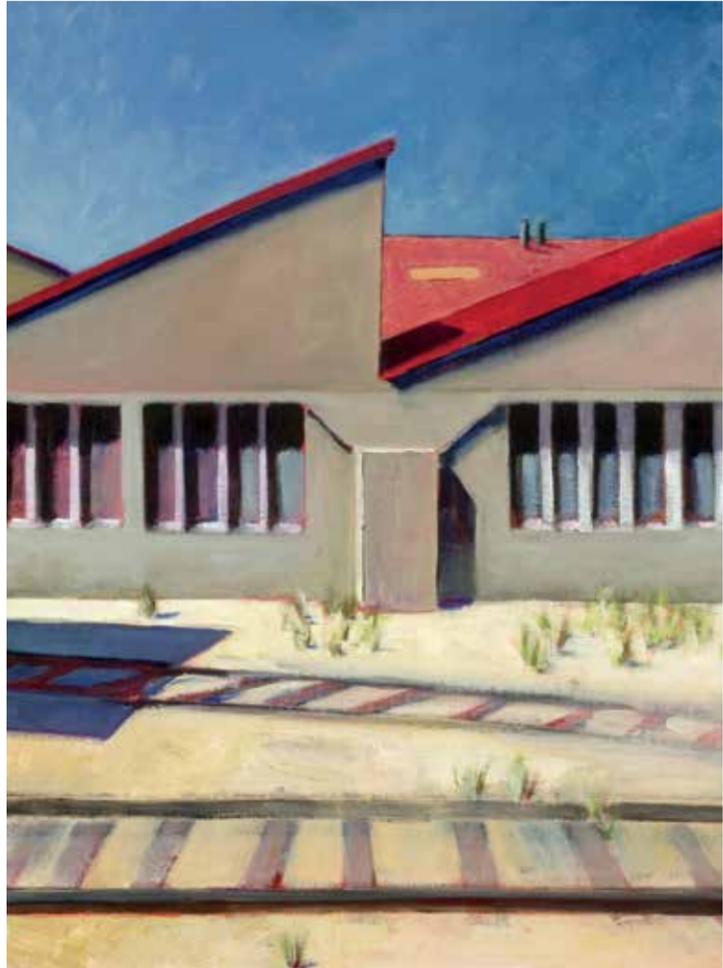
PISTOIA #19
2016
OIL ON LINEN
22 X 16 INCHES



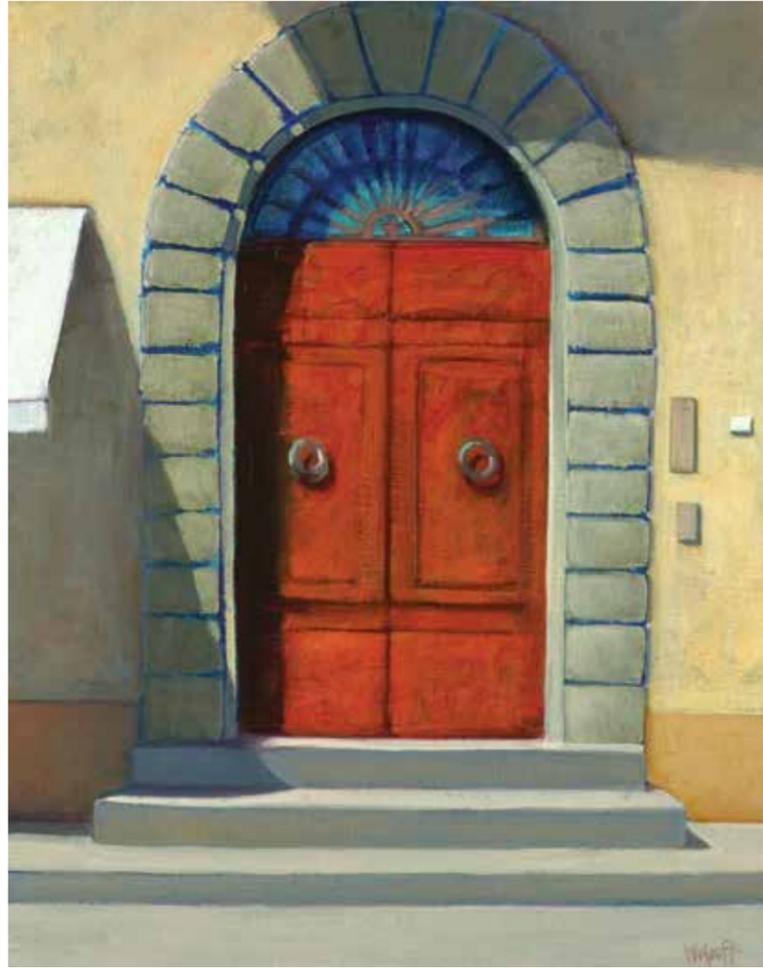
SUNDAY MORNING FLORENCE #45
2016
OIL ON LINEN
15 X 12 INCHES



LAKE TRASIMENO
1999
OIL ON LINEN
22 X 15 INCHES



RR YARD CAMUCIA STATION
1999
OIL ON CANVAS
16 X 12 INCHES



FLORENCE #24
2016
OIL ON LINEN
14 X 11 INCHES



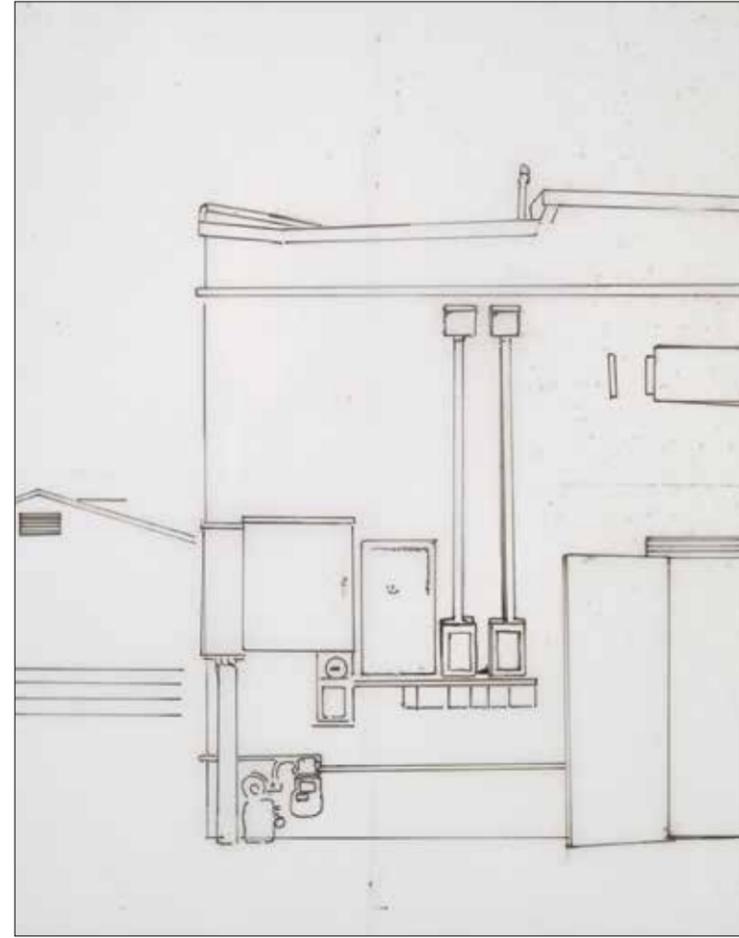
DOWNTOWN PISTOIA
(WOOLRICH)
2016
OIL ON LINEN
24 X 16 INCHES

STUDIES FOR PAINTINGS

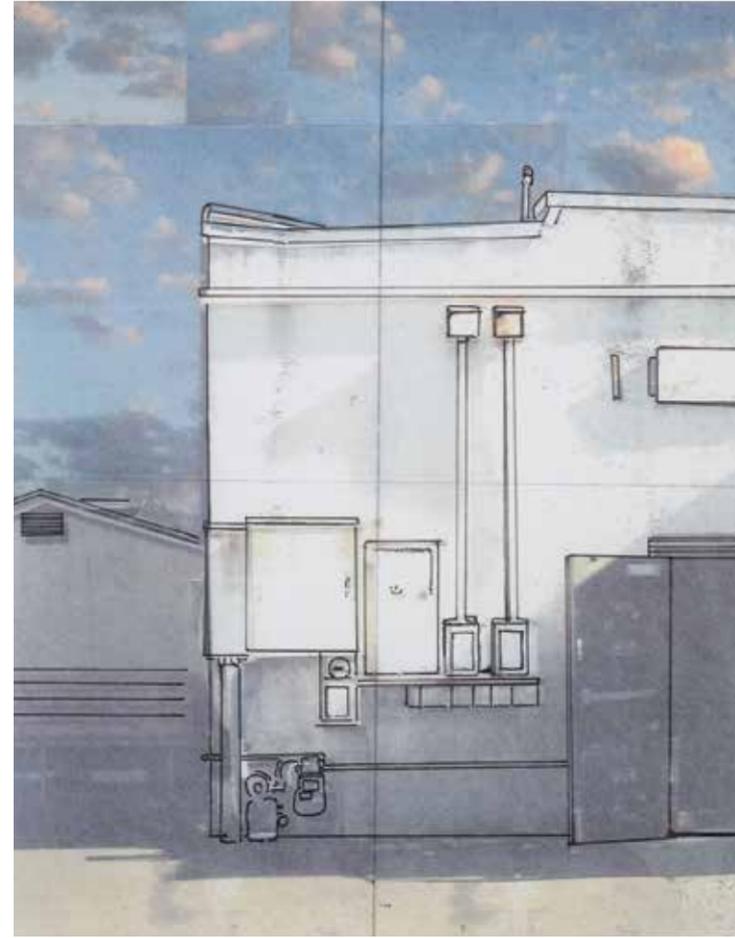




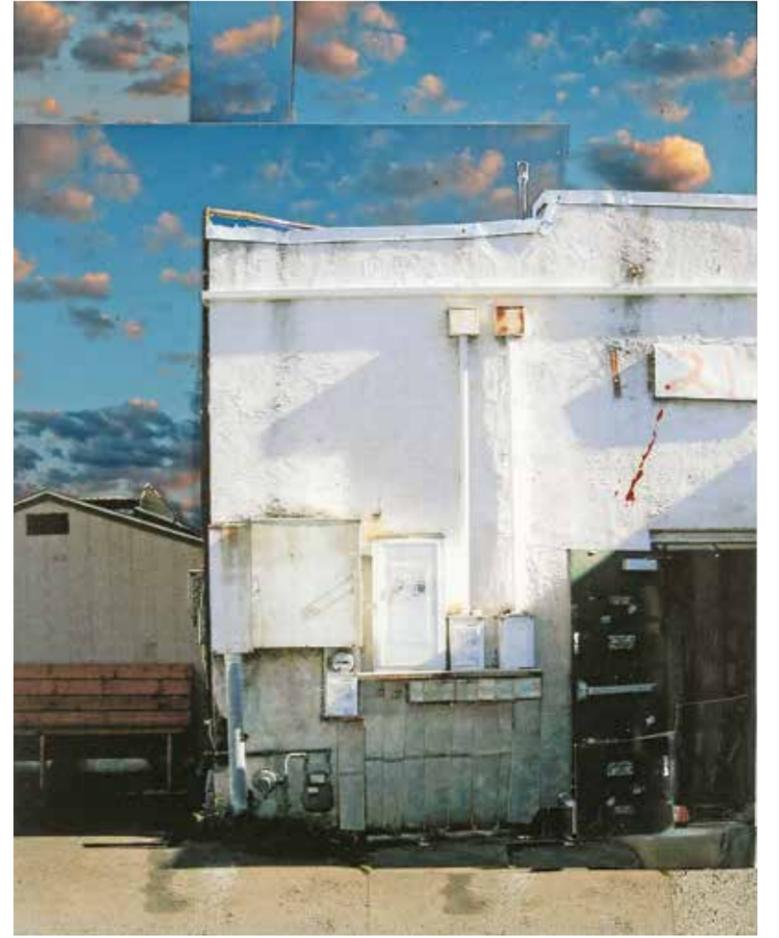
ALLEY BACK OF 2ND STREET
2011
PHOTOGRAPH
6 X 4 INCHES



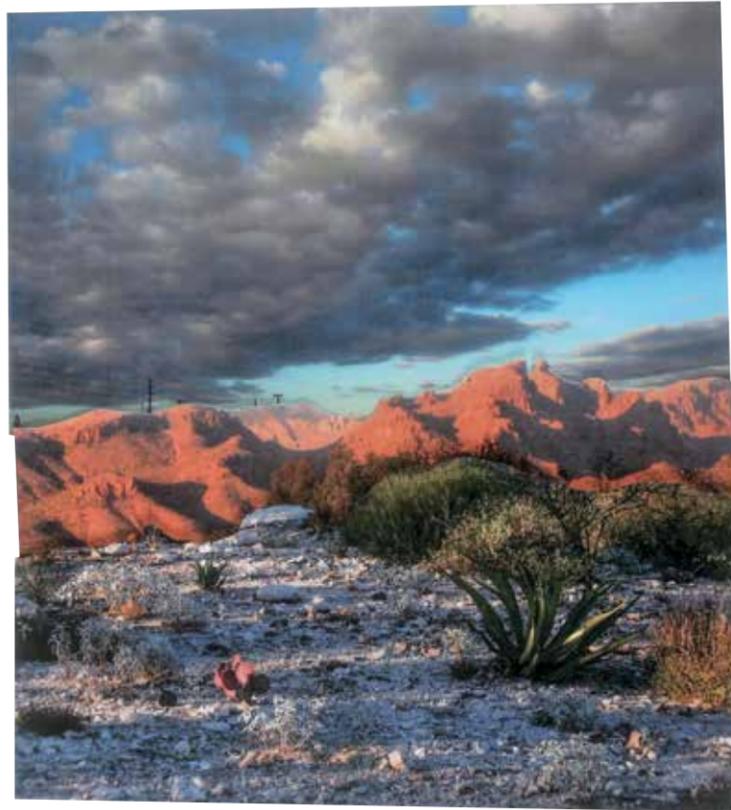
ALLEY BACK OF 2ND STREET
2011
INK ON PAPER
8½ X 6½ INCHES



ALLEY BACK OF 2ND STREET
2011
INKJET PRINT
8½ X 6½ INCHES

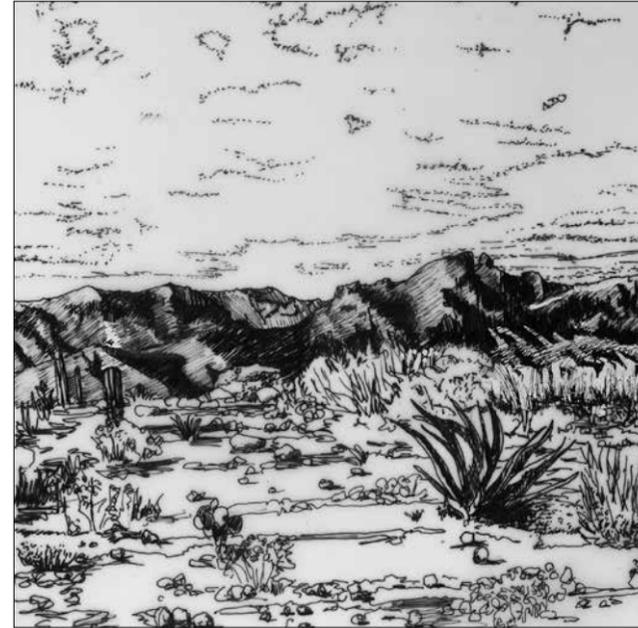


ALLEY BACK OF 2ND STREET
2011
PHOTOCOLLAGE
8½ X 6½ INCHES



PINK CACTUS AND AGAVE
2007
PHOTOCOLLAGE
5¾ X 5½ INCHES

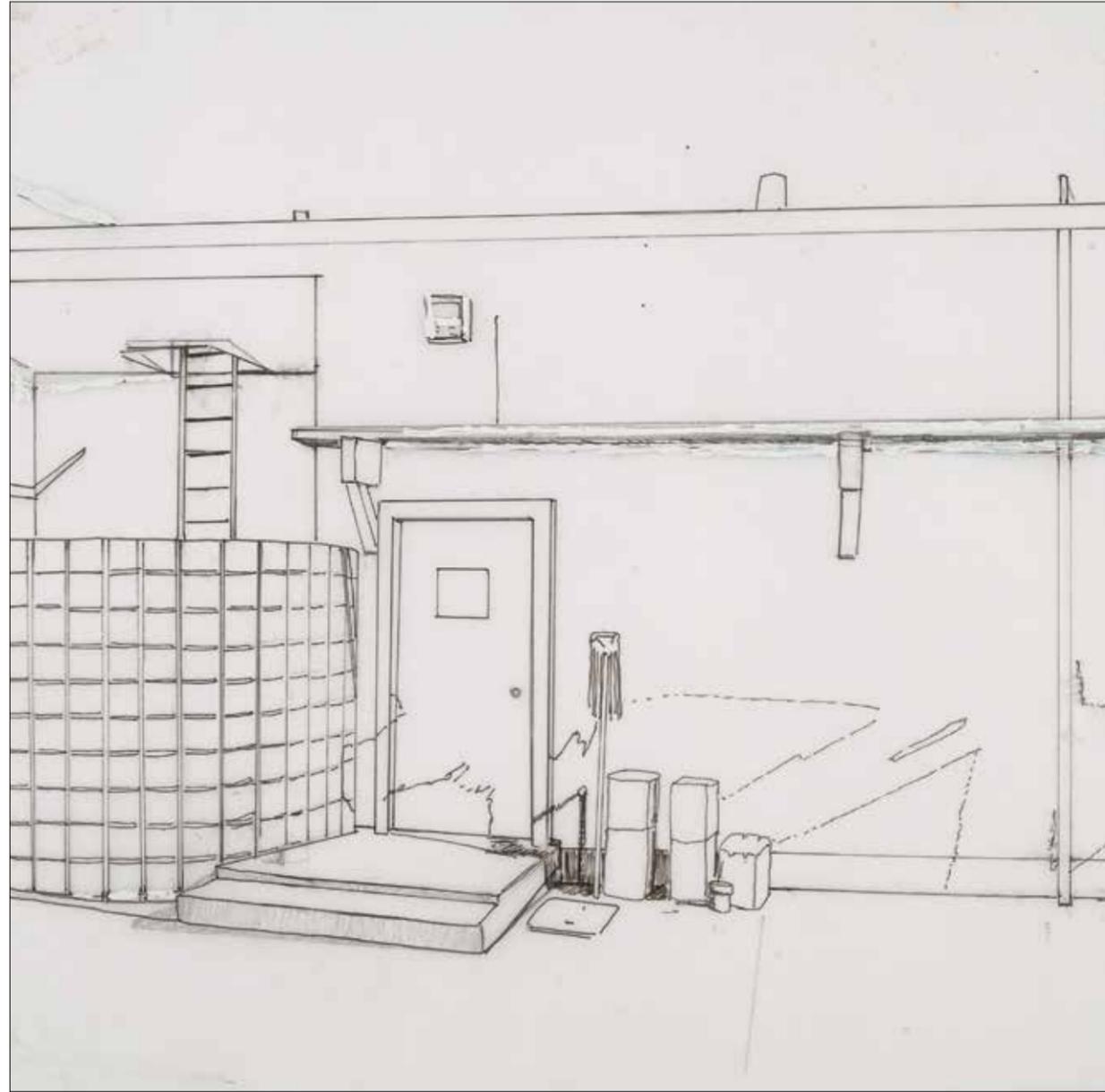
PINK CACTUS AND AGAVE
2007
PHOTOGRAPHS
4 X 6 INCHES EACH



PINK CACTUS AND AGAVE
2007
INK ON PAPER
5¾ X 5½ INCHES



DANCE ME TO THE END OF LOVE
2016
PHOTOCOLLAGE
7½ X 9 INCHES



THE LUCKY DAY
2010
INK ON PAPER
8 X 8 INCHES



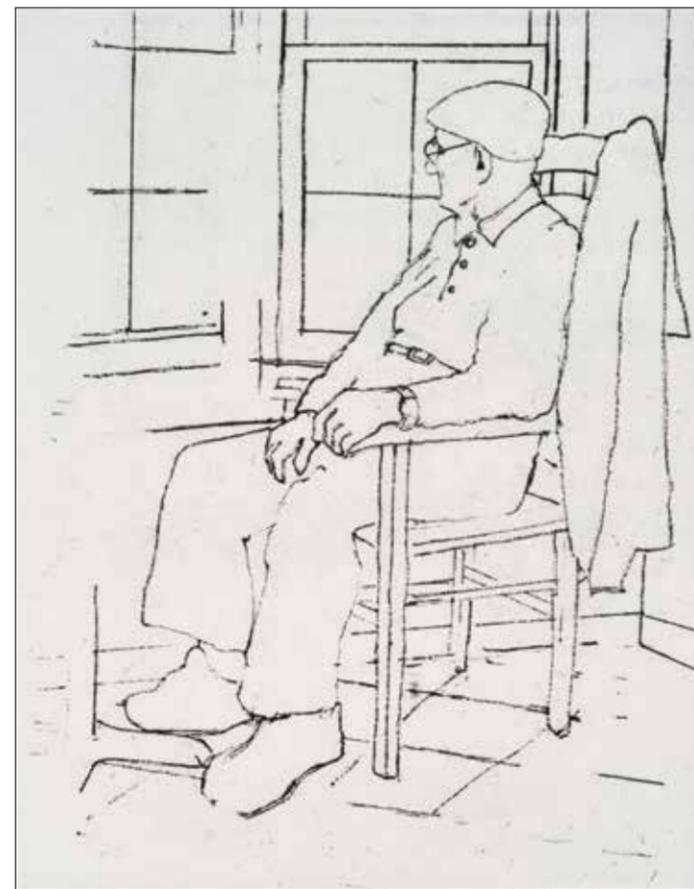
THE LUCKY DAY
2010
PHOTOCOLLAGES
8 X 8 INCHES

ETCHINGS





KING TUT
1998
ETCHING 2/10
IMAGE 5 X 3 INCHES,
PAPER 15 X 12 INCHES



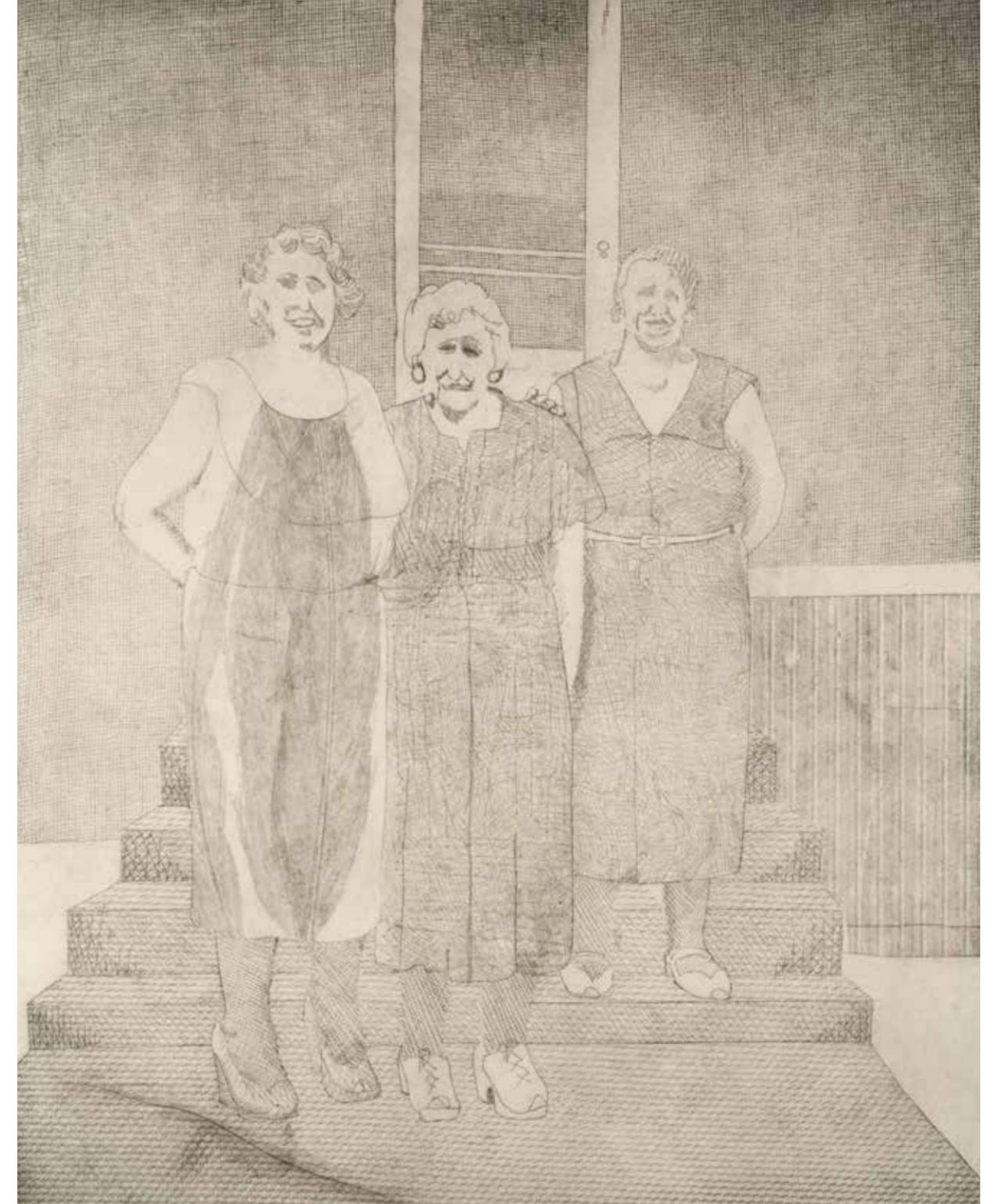
AT THE CAFÉ MONET
1998
ETCHING 2/10
IMAGE 6 X 4¾ INCHES,
PAPER 15 X 12 INCHES



POPPA
1998
ETCHING 2/10
IMAGE 8 X 5¾ INCHES,
PAPER 15 X 12 INCHES



KEEP AMERICA BEAUTIFUL
1975
ETCHING 1/10
IMAGE 6¼ X 9¼ INCHES,
PAPER 11 X 13½ INCHES



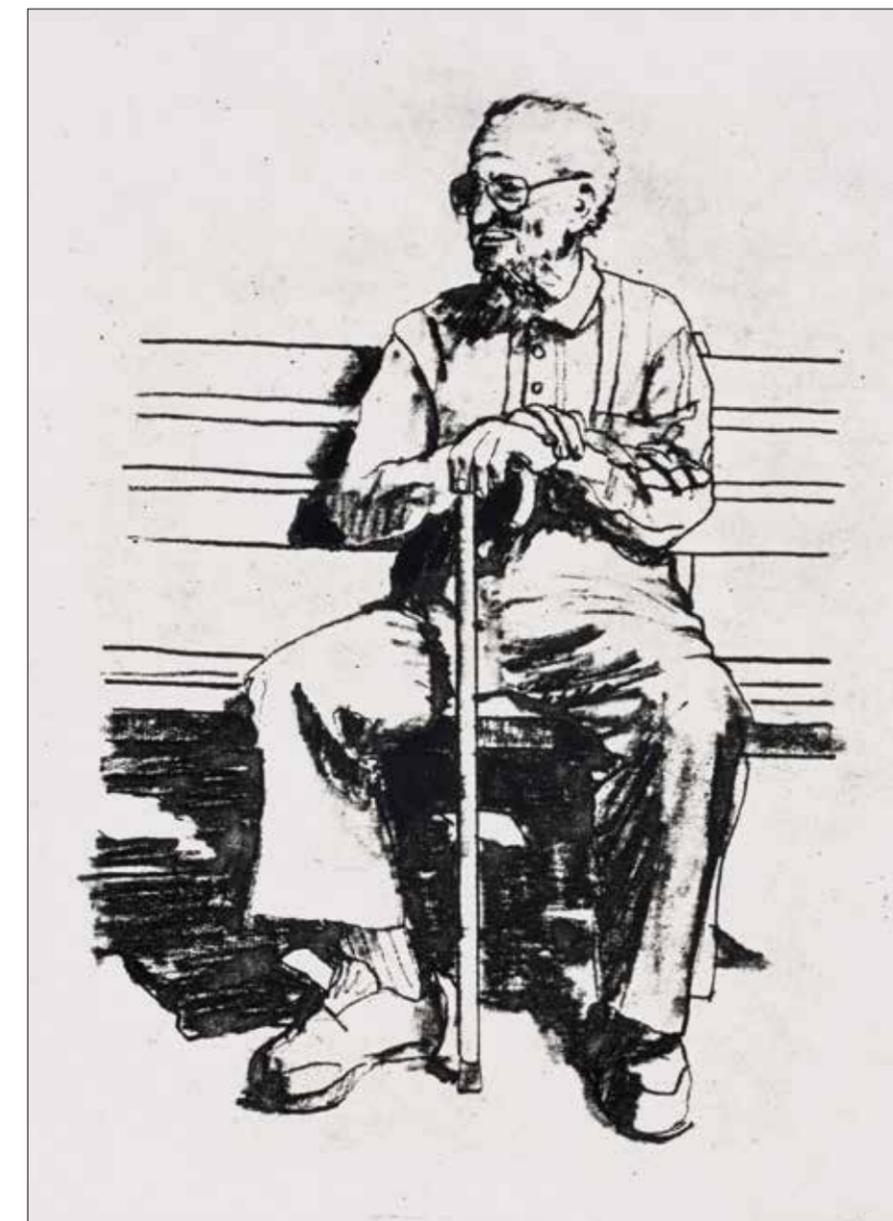
MOTHER'S DAY
1974
ETCHING 4/7
IMAGE 13½ X 10¾ INCHES,
PAPER 19 X 14½ INCHES



COSMIC MAN
1998
ETCHING 2/10
IMAGE 6½ X 4¼ INCHES,
PAPER 15 X 12 INCHES



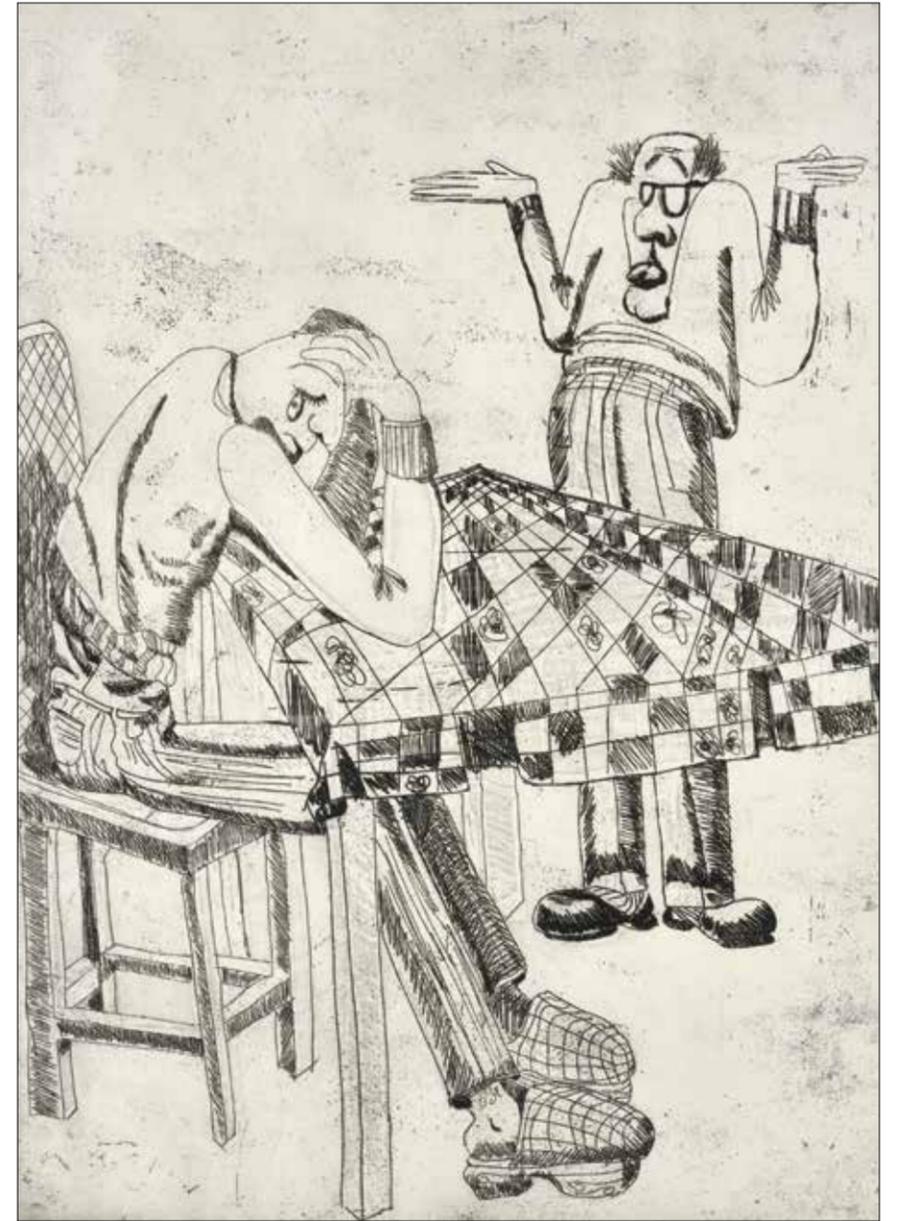
THE DIPLOMAT
1998
ETCHING 2/10
IMAGE 6½ X 5 INCHES,
PAPER 15 X 12 INCHES



THE PATIENT MAN
1998
ETCHING 2/10
IMAGE 6½ X 5 INCHES,
PAPER 15 X 12 INCHES



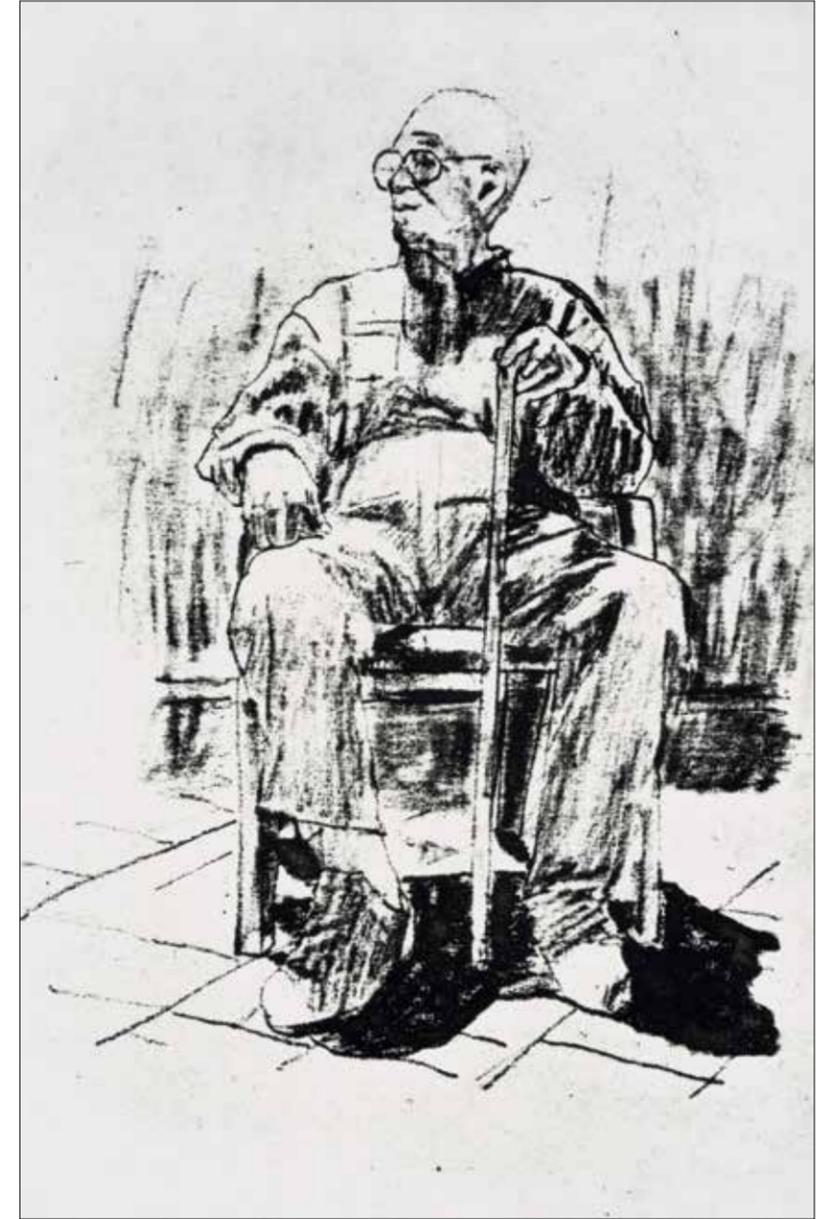
DEFEET
1974
ETCHING 6/7
IMAGE 11¼ X 8¾ INCHES.
PAPER 18 X 15 INCHES



NIENTE CIOCCOLATE
1972
ETCHING 2/3
IMAGE 12½ X 8¾ INCHES.
PAPER 12 X 15 INCHES



THE LUMINARY
1998
ETCHING 2/10
IMAGE 6½ X 5 INCHES,
PAPER 15 X 12 INCHES



THE CRITIC
1998
ETCHING 2/10
IMAGE 6½ X 4¼ INCHES,
PAPER 15 X 12 INCHES

WEAVING AND
BEADWORK





WISH YOU WERE HERE
1979
TAPESTRY
13¼ X 21 INCHES



FAR LEFT:
THE ELEMENT OF SURPRISE
(DETAIL, FRONT)
1997
GLASS BEADS, BRASS,
PEARLS, ANTIQUE PORCELAIN
CHARM, 18K GOLD CHARM
25 X 2 X ½ INCHES

LEFT:
THE ELEMENT OF SURPRISE
(DETAIL, BACK)

PANDEMIC PAINTINGS



My art is reality based. For me, recognizing images that become successful paintings is much like treasure hunting, and I rely on real-world experiences for inspiration. The restrictions necessarily imposed on us during the lockdown recalibrated the nature of those real-world experiences, severely limiting my access to the random beauty of the day-to-day world. Or so I thought.

The routine hiring of contractors to paint and repair my studio building took on new meaning during the summer of 2020, while we were at the height of lockdown. The work that they had to do was complicated, noisy, and disruptive, something I would have normally considered an annoying inconvenience. But this time when they showed up, after so much isolation, all I saw was a rich source of inspiration.

SHARON WOLPOFF



AT THE BIENNALE WITH BEA
2020
OIL ON CANVAS
34 X 52 INCHES



ORLANDO, WILFREDO, AND DAVE
2021
OIL ON CANVAS
42 X 52 INCHES



THE INSTALLATION
2020
OIL ON CANVAS
40 X 40 INCHES

EK (Eric Key) What was your childhood, your community, and your family like? Give us a little history.

SW I was born in 1952 in Washington, D.C., to young parents who'd married in 1950. My mom, Charlotte Rein Wolpoff, the eldest child of Eastern European immigrants, was a housewife. My dad, Stanley G. Wolpoff, was a second-generation American from a family of merchants, salesmen with the "gift of gab," and independent women. Both sides were tribal families that lived close to one another—some in Baltimore, others migrating together from Washington, D.C., to the Maryland suburbs in the '50s. My sister Adrienne was born in 1954. We're best friends, and we're still close to the cluster of cousins we grew up with.

As a young man, my father worked in his family's hardware store. Having taken in a small outboard motor on trade, he noticed that people were renting it out on a regular basis. This jumpstarted his decision to open a marine supply business, called "Cap'n Stan's Boat Center," in downtown Silver Spring in 1955. Thanks in part to the boat store, as well as my father's adventurous spirit, we had a second home on the Chesapeake Bay starting in the late '50s. We spent idyllic summers there, immersed in the slow rhythms of a Southern Maryland beach town. We maintained a second home there until 1985.

My sister and I spent a lot of time with our father. When we were little, Dad would take us out for breakfast on Sunday mornings, usually to the Hot Shoppe or a diner. Often we'd go on some kind of adventure, or we'd go bowling, or we'd go visit his friend who had a stable. My sister and I loved the horses, and we eventually became very skilled riders. As kids we thought this was great fun, not realizing that part of the plan was to give

Mom some much-needed time to herself. We were both very close to our father, who was loving, brilliant, and an exceptionally creative businessman who enjoyed teaching us about the world.

In 1976, Dad sold the boat center, and his hobby—owning and managing commercial real estate—became his second career. This hobby had started in the late '50s, when he'd started buying bits and pieces of real estate in downtown Silver Spring, mostly garages. His tenants were generally working men, folks who were his boat store customers or the guys he'd have breakfast with at the diner. By virtue of my father's enthusiasm for his hobby and his desire to teach us what he was learning from his experience, my sister and I got our MBAs at the dinner table. Adrienne began working with Dad at Wolpoff Properties part-time in 1977, and she now runs the business.

I worked in the office with them starting in the late '70s while pursuing my MFA. We'd work together in the morning and have lunch together, and then I'd go over to my studio in Kensington for the rest of the day. After I broke up with a boyfriend, my father saw that I had too much time on my hands and suggested that I go to law school, as it would help support my work in our family business. When I was accepted into American University's Washington College of Law, my dad told me that he didn't care whether I ever practiced law a day in my life, but he wanted me to know how to hire a lawyer. I did have a short but distinguished legal career, clerking for Montgomery County Circuit Court Judge Jim McAuliffe, who would become one of my very best friends. I am a member of the Maryland bar, passing on the third try in 1999, but I do not practice law at this time.

The untimely death of my father in 1984 at the age of 53 found me at a crossroads. I was in my early 30s and had to ask myself, "What do you really want to do?"

Upon my father's death, my mom stepped in to the family real estate business to work with Adrienne. I'd gone to law school with the intention of working side-by-side with my dad to expand the business, but now the business was no longer poised for expansion. It required maintenance and management, which I wasn't really needed for on a daily basis. I'd continued to paint while I was in law school, having been represented by the Capricorn Gallery in Bethesda at that time, but I'd closed up the studio when my father was diagnosed with pancreatic cancer because my help was needed elsewhere. I'd flunked the bar exam twice and my clerkship with Judge McAuliffe had come to an end, so practicing law wasn't an option. So, taking stock of what my options were (and weren't), I promised myself a two-year commitment to my artwork, during which time I'd either get it out of my system or I'd find my way as an artist. When I spoke with Phil Desind, the director of the Capricorn Gallery, about my plans, he shrugged and referred to my time in law school as my "lapse." I would be represented by the Capricorn Gallery for 17 years, until Phil's death.

EK Did your parents encourage your artistic development, and how?

SW My art training began when I was five years old. A neighbor had suggested to my parents that I take Saturday art lessons in the basement school of a local artist, Mariano Eckert. My mother was concerned because most of the other children were 12 years old or older, but Mr. Eckert assured her that I would be fine,

describing me as being "in my own world." Under his watchful eye, I started painting in oils when I turned 12.

When I was 15, I started taking art classes at the Corcoran School of Art, where I went with my art pal Ladd Spiegel. He was 16 and had a car. We both flourished during that time, navigating D.C. in the '60s together as teenagers. A psychiatrist (and artist) in NYC, Ladd is still one of my closest friends.

EK What high school did you attend? Did that school have an arts program?

SW I went to Montgomery Blair, in Silver Spring, and the art department had a lot to offer. My terrific art teacher, Mr. Klopp, nurtured my vision, ultimately helping to guide me to study at his alma mater, American University (AU). While at Blair, I also worked on the stage crew—Blair was known for its annual shows in the '60s. During the summer of 1969, when I was 16, I was the arts and crafts counselor at Camp Waredaca, where I set up an arts program that, I recently learned, became the model that was followed for years to come.

EK Where did you go to college or art school? What was your major? Did you go to college to study art?

SW At 17, I graduated from high school. That summer I began taking life drawing classes at AU during the day and working as a waitress in an ice cream parlor (Gifford's) at night. I would go on to develop deep professional and personal relationships with the professors I met in AU's Art Department, where I was encouraged to take the time needed to discover my evolving creative voice. I completed my formal education at AU, receiving a BA in Fine Arts, an MFA in Painting, and a JD.

EK Did your travels influence your desire to be an artist?

SW In 1972, I spent my junior year abroad, studying at the Tyler School of Art in Rome, where I fell in love with Italy as well as traveling. It was there that I first learned about printmaking—I fell in love with that, too. As young students new to the culture, we were each placed with a family for our first two weeks in Italy. Almost 50 years later, I'm still very close with the family with whom I stayed, the Fogli family in Pistoia.

EK Was there a significant event that led to your development as an artist?

SW When I started working on my MFA in 1979, my father gave me a space in one of his buildings in Kensington to use as an art studio. I thought that this 13-by-15-foot room on the second floor of an old Victorian building was heaven, and I still do. I would later learn that my father was somewhat baffled by my being an artist, telling my sister, "I don't know why she does what she does, but I want to give her every opportunity to do it." It was during this time that I worked with my father and my sister several mornings a week in our family real estate business before going to my studio to spend the afternoon painting.

EK How did light and color become an intricate part of your art?

SW My marching orders from my master's thesis mentor, Ben Summerford, were to "paint what's in front of you, paint what you know." What was in front of me, in an otherwise empty studio, was a chair against a wall and a window through which light streamed against

that wall. So I started using Polaroids to isolate those light patterns, crafting my paintings by referring to the photos as well as observing the "real life" interior of my studio.

I've always been attracted to the play of natural light. Once I began painting, I noticed that the interplay of light and shadow could ignite the most ordinary setting, revealing an inherent beauty. My work is representational, which provides me with an extraordinary opportunity to observe and access that beauty, or life force. I like to respond by first establishing a strong composition, then proceeding to explore further by virtue of color.

EK How have you evolved/developed as an artist?

SW It's been a slow, steady, wonder-filled process of discovery. I started painting when I was 12 years old under the guidance of a teacher who taught very formally. Not only was I taught how to use materials, I was also taught how to see. These skills would be built on over the years. Learning different crafts, including the craft of painting, required mastering the use of the tools as well as learning how to perceive with greater clarity, utilizing all my senses.

EK What inspires you to create?

SW I'm like a detective; I'm in a perpetual state of looking for clues. It's all a discovery process for me. Sometimes the very act of creating inspires me, because there's an intensely pleasurable aspect to the doing of it. I love to manifest things. Often what inspires me is the desire to discover more about someone

or something or about a process itself. For example, recently I've been inspired by the process of mourning, facing it head-on in order to move out of the shock of grief. There've been a number of profound losses in my life recently, and I'm discovering that by creating art that transforms loss into something sacred, I'm able to navigate the mourning process on my own terms. I won't minimize the struggle, but the discovery processes involved here tap into that mysterious, miraculous alchemical process that transforms lead into gold. There have been five deaths in the last two years, including a murder, a suicide, and the passing of my mother. Art has helped and continues to help me.

EK What elements, techniques, and/or themes are incorporated in your works?

SW My work has the quality of memoir to it. About 20 years ago, when I was in Assisi, I took a writing class in which I learned that memoir writing is based in truth, but that the truth can be distilled. It's not journalism. One principle of memoir that inspires me is using the material of my life to express larger ideas, rather than just telling my story.

The theme of light weaves throughout my work, both literally and figuratively. Light often appears as a compositional component in my artwork. However, while traveling in Italy, I observed that the light of a holy icon has nothing to do with natural light—its light appears to come from within—and I aspire to bring that quality of inner light to my work. My prep work, whether for painting or printmaking, is in the form of small collages. The act of making a collage involves deconstructing first, then reconstructing bits and pieces to form the

new image, all done by hand. The collage-making process provides me with an image into which more light can penetrate.

My work often has a woven quality to it, much like a tapestry that's been crafted in a meditative state of devotion. I've studied both tapestry weaving and bead weaving to learn more about color relationships as well as the actual process of weaving. I always keep in mind that color is relative and that how it functions depends on what color or colors it's next to.

Nourishment is a recurring theme in my work. I've found that people tend to let their guard down over a meal, where interactions glide back and forth between ritual formality and breezy family shorthand, so a lot of my imagery is of people at the table. The nourishment sought may be literal or metaphorical. When I do collage studies for these "at the table" pieces, I usually cut and paste the people at the table closer to one another, which I realize is an overt gesture toward intimacy. I think we're in a culture these days where people are often overfed and undernourished on many levels, so I'm aware of how important it is that we nourish ourselves spiritually as well as physically.

EK Who are your artistic mentors and why?

SW I was lucky—my professors at AU were extraordinary mentors. Robert D'Arista ignited my passion for painting what I really see; Helene Herzbrun taught me to see—really see—color; Ben Summerford guided the spiritual expansion that was happening as my artistry unfolded. I was Jonathan Meader's studio assistant in the late '70s. He was a very successful printmaker. From him, I learned studio etiquette, the business aspect of art, and so much more.

EK What do you want the viewer to take away after seeing your work?

SW I like to offer my paintings as thresholds through which the viewer is asked to make a leap of faith. The viewer is encouraged to slow down and perhaps tap into an expanded awareness. A sacred space has been created between the artist and the subject, allowing something compelling about the subject's essence to be revealed. The sacred space created between the artist and the subject then becomes available to resonate through the artwork, rewarding the viewer's leap of faith with a place to land firmly, for heart, mind, and soul.

Editor's note: This interview was conducted in January 2020.

EDUCATION

1985 JD, Washington College of Law
American University
Washington, D.C.

1981 MFA, Painting
American University
Washington, D.C.

1979, 1990 Summer Workshop
Penland School of Craft
Penland, North Carolina

1974 BA, Fine Arts
American University
Washington, D.C.

1972–73 Junior Year Abroad
Tyler School of Art
Rome, Italy

AWARDS

1997–99 Individual Artist Award
Maryland State Arts Council

1996 Fellowship
Arts and Humanities Council of
Montgomery County

1981 David Lloyd Kreeger Purchase Award
American University

1974 Elizabeth L. Van Swinderen Award in Art
American University

SELECTED SOLO EXHIBITIONS

2017 *Thresholds and Sacred Spaces: Glimpses of Italy*
National Institutes of Health
Clinical Center Art Program
Bethesda, Maryland

Light of Day
Georgetown Lombardi
Comprehensive Cancer Center
Washington, D.C.

2016 *More Than We Know*
Gormley Gallery
Notre Dame of Maryland University
Baltimore, Maryland

2013 *In the Early Bright*
Woman's National Democratic Club
Washington, D.C.

2007 *In the Teeth of the Sun*
Visions Exhibition Space
Rockville, Maryland

2005 *An Inner Glow*
Northwood University
Midland, Michigan

2003 *Summer Light*
Waterworks Visual Arts Center
Salisbury, North Carolina

2000 *In Broad Daylight*
Watkins Gallery
American University
Washington, D.C.

SELECTED GROUP EXHIBITIONS

2019 *Misprints*
Pyramid Atlantic Art Center
Hyattsville, Maryland

2018 *It's About That Time: Prints from the Lily Press*
District of Columbia Arts Center
Washington, D.C.

Recollection: Celebrating 15 Years at BlackRock Center for the Arts
BlackRock Center for the Arts
Germantown, Maryland

2017 *Sharon Wolpoff and Tammra Sigler: Geometry and Other Myths*
American University Museum
Washington, D.C.

Ben Summerford Legacy Exhibition
American University Museum
Washington, D.C.

2015 *26th National Drawing and Print Exhibition*
Gormley Gallery
Notre Dame of Maryland University
Baltimore, Maryland

2014 *Alchemical Vessels*
Joan Hisaoka Healing Arts Gallery
Washington, D.C.

2013 *2nd Biennial Maryland Regional Juried Art Exhibition*
University of Maryland Global Campus
Adelphi, Maryland

- 2012** *The Art of Painting in the 21st Century*
John Natsoulas Center for the Arts
Davis, California
- 2010** *ReVision*
American University Museum
Washington, D.C.
- 2009** *Small Works*
John Natsoulas Center for the Arts
Davis, California
- 2008** *The Intimate Observer*, with Christine Hanlon and Wayne Jiang
Monterey Peninsula College
Monterey, California
- 2007** *All in the Family*
American University Museum
Washington, D.C.
- 2006** *Heart of DC*
City Hall Art Collection
John A. Wilson Building
Washington, D.C.
- 2005** *Points of Departure*, with Michael Farrell
BlackRock Center for the Arts
Germantown, Maryland
- 2000** *Interiors: A Look Within*
Blue Spiral 1
Asheville, North Carolina
- 1998** *Strictly Painting*
Emerson Gallery
McLean Project for the Arts
McLean, Virginia



SHARON WOLPOFF IN HER STUDIO IN KENSINGTON, MARYLAND, 2020

SELECTED PUBLIC COLLECTIONS

- Baltimore Museum of Art
Baltimore, Maryland
- DC Commission on the Arts and Humanities
Washington, D.C.
- Hudgens Center for Art and Learning
Atlanta, Georgia
- Inova Schar Cancer Institute
Fairfax Hospital
Annandale, Virginia

- Montgomery County Department of Recreation
Rockville, Maryland
- Northwood University
Midland, Michigan
- Sinclair Community College
Dayton, Ohio
- Watkins Collection
American University Museum
Washington, D.C.

PAINTINGS

- Adrienne on the Back Porch (Coffee)*
1979
oil on board
12 x 12 inches
- Adrienne on the Back Porch (Perrier)*
1979
oil on board
12 x 12 inches
- Adrienne on the Back Porch (Posed)*
1979
oil on board
12 x 12 inches
- Afternoon Men*
2014
oil on canvas
28 x 44 inches
- Alley Back of 2nd Street*
2011
oil on linen
38 x 30 inches
- At the Café Monet with Poppa*
1997
oil on linen
11 x 9 inches
- Back Stairs to the Sewing Room*
2013
oil on canvas
46 x 32 inches
- Beau Frère*
2011
oil on canvas
21 x 16 inches

- The Birdwatcher*
1996
oil on linen
14 x 9 inches
- The Blueprint*
2006
oil on linen
40 x 26 inches
- Brunch at Black Market*
2019
oil on canvas
44 x 62 inches
- Cabana*
2014
oil on canvas
20 x 14 inches
- Dance Me to the End of Love*
2017
oil on linen
34 x 34 inches
- Diving Board at Daybreak*
2017
oil on canvas
34 x 28 inches
- Dom's Barber Shop (Telford, PA)*
2018
oil on canvas
28 x 42 inches
- Dreamboat*
2016
oil on linen
22 x 18 inches

- Ervin in Marin (Fists)*
2012
oil on linen
34 x 22 inches
- Ervin in Marin (Palms)*
2012
oil on linen
34 x 22 inches
- Espresso*
2009
oil on linen
32 x 26 inches
- 4 p.m.: Vista, CA*
2001
oil on linen
22 x 19 inches
- Golden House (Pleasure Point, CA)*
2016
oil on canvas
30 x 30 inches
- Good Afternoon*
1996
oil on canvas
21 x 16 inches
- Halloween in Ft. Lauderdale*
1991
oil on linen
36 x 36 inches
- The Handyman*
2006
oil on linen
40 x 24 inches

- In Broad Daylight*
1993
oil on linen
36 x 31 inches
- The In-Laws*
2011
oil on canvas
22 x 26 inches
- Joan VanBuskirk Smith*
2015
oil on canvas
34 x 34 inches
- King Arthur*
1996
oil on linen
12 x 10 inches
- Lena*
1978
oil on paper
28 x 23 inches
- Lucca*
2018
oil on canvas
36 x 40 inches
- The Lucky Day*
2012
oil on linen
34 x 34 inches
- MacArthur Blvd.*
2005
oil on linen
40 x 30 inches

Mrs. Fine and Mr. Richards
2014
oil on linen
34 x 34 inches

November
2010
oil on canvas
16 x 24 inches

The Orphanage
2001
oil on linen
52 x 40 inches

The Paver
2007
oil on linen
20 x 17 inches

The Picnic
2011
oil on linen
52 x 30 inches

Pink Cactus and Agave
2007
oil on linen
34 x 34 inches

*Pink House and Yellow House
(Pleasure Point, CA)*
2016
oil on linen
20 x 34 inches

Pink House (Pleasure Point, CA)
2016
oil on canvas
28 x 36 inches

Point of Departure
2012
oil on linen
34 x 34 inches

The Punch Line
1978
oil pastel on paper
55 x 78 inches
UMGC Permanent Collection
Maryland Artist Collection

The Road to Rocca Sant'Angelo
1997
oil on linen
48 x 48 inches

Sit Here
1996
oil on linen
22 x 22 inches

Studio Interior (Afternoon)
1981
oil on linen
17 x 17 inches
On loan from Jack Quinn

Sunday Morning (Tucson)
2019
oil on linen
22 x 22 inches

Uncle H
2006
oil on canvas
10 x 8 inches

Waiting for the Electrician
1988
oil on canvas
45½ x 35 Inches
UMGC Permanent Collection
Maryland Artist Collection
Gift of the artist

The Waiting Room
2017
oil on canvas
38 x 38 inches

White House (Pleasure Point, CA)
2016
oil on linen
24 x 30 inches

**MONOTYPES
THE MOURNERS SERIES**

The Mourners #2
2019
SmartPlate lithograph 1/10
image 9½ x 11 inches,
paper 15 x 17 inches

The Mourners #2.1
2019
monotype
image 9½ x 11 inches,
paper 15 x 17 inches

The Mourners #2.6
2019
monotype
image 9½ x 11 inches,
paper 15 x 17 inches

The Mourners #2.7
2019
monotype
image 9½ x 11 inches,
paper 15 x 17 inches

The Mourners #2.8
2019
monotype
image 9½ x 11 inches,
paper 15 x 17 inches

The Mourners #3
2019
SmartPlate lithograph 1/10
image 9½ x 11 inches,
paper 15 x 17 inches

The Mourners #3.1
2019
monotype
image 9½ x 11 inches,
paper 15 x 17 inches

The Mourners #3.3
2019
monotype
image 9½ x 11 inches,
paper 15 x 17 inches

The Mourners #3.10
2019
monotype
image 9½ x 11 inches,
paper 15 x 17 inches

The Mourners #3.12
2019
monotype
image 9½ x 11 inches,
paper 15 x 17 inches

The Mourners #3.13
2019
monotype
image 9½ x 11 inches,
paper 15 x 17 inches

The Mourners #4
2019
SmartPlate lithograph 1/10
image 9½ x 11 inches,
paper 15 x 17 inches

The Mourners #4.3
2019
monotype
image 9½ x 11 inches,
paper 15 x 17 inches

The Mourners #4.6
2019
monotype
image 9½ x 11 inches,
paper 15 x 17 inches

The Mourners #4.8
2019
monotype
image 9½ x 11 inches,
paper 15 x 17 inches

The Mourners #5
2019
SmartPlate lithograph 1/10
image 9½ x 11 inches,
paper 15 x 17 inches

The Mourners #5.1
2019
monotype
image 9½ x 11 inches,
paper 15 x 17 inches

The Mourners #5.2
2019
monotype
image 9½ x 11 inches,
paper 15 x 17 inches

The Mourners #5.6
2019
monotype
image 9½ x 11 inches,
paper 15 x 17 inches

The Mourners #5.10
2019
monotype
image 9½ x 11 inches,
paper 15 x 17 inches

**THRESHOLDS AND
SACRED SPACES:
GLIMPSES OF ITALY SERIES**

Downtown Pistoia (Woolrich)
2016
oil on linen
24 x 16 inches

Florence #24
2016
oil on linen
14 x 11 inches

Lake Trasimeno
1999
oil on linen
22 x 15 inches

Pistoia #19
2016
oil on linen
22 x 16 inches

RR Yard Camucia Station
1999
oil on canvas
16 x 12 inches

Sunday Morning Florence #45
2016
oil on linen
15 x 12 inches

STUDIES FOR PAINTINGS

Alley Back of 2nd Street
2011
inkjet print
8½ x 6½ inches

Alley Back of 2nd Street
2011
ink on paper
8½ x 6½ inches

Alley Back of 2nd Street
2011
photocollage
8½ x 6½ inches

Alley Back of 2nd Street
2011
photograph
6 x 4 inches

Dance Me to the End of Love
2016
photocollage
7½ x 9 inches

The Lucky Day
2010
ink on paper
8 x 8 inches
The Lucky Day

2010

photocollage
8 x 8 inches*Pink Cactus and Agave*

2007

ink on paper
5¾ x 5½ inches*Pink Cactus and Agave*

2007

photocollage
5¾ x 5½ inches*Pink Cactus and Agave*

2007

photographs
4 x 6 inches each**ETCHINGS***At the Café Monet*

1998

etching 2/10
image 6 x 4¾ inches,
paper 15 x 12 inches*Cosmic Man*

1998

etching 2/10
image 6½ x 4¼ inches,
paper 15 x 12 inches*The Critic*

1998

etching 2/10
image 6½ x 4¼ inches,
paper 15 x 12 inches*DeFeet*

1974

etching 6/7
image 11¾ x 8¾ inches,
paper 18 x 15 inches*The Diplomat*

1998

etching 2/10
image 6½ x 5 inches,
paper 15 x 12 inches*Keep America Beautiful*

1975

etching 1/10
image 6¼ x 9¼ inches,
paper 11 x 13½ inches*King Tut*

1998

etching 2/10
image 5 x 3 inches,
paper 15 x 12 inches*The Luminary*

1998

etching 2/10
image 6½ x 5 inches,
paper 15 x 12 inches
Mother's Day

1974

etching 4/7
image 13½ x 10¾ inches,
paper 19 x 14½ inches*Niente Cioccolate*

1972

etching 2/3
image 12½ x 8¾ inches,
paper 12 x 15 inches*The Patient Man*

1998

etching 2/10
image 6½ x 5 inches,
paper 15 x 12 inches*Poppa*

1998

etching 2/10
image 8 x 5¾ inches,
paper 15 x 12 inches**WEAVING AND BEADWORK***The Element of Surprise*

1997

glass beads, brass, pearls, antique
porcelain charm, 18K gold charm
25 x 2 x ½ inches*Wish You Were Here*

1979

tapestry
13¼ x 21 inches**PANDEMIC PAINTINGS***At the Biennale with Bea*

2020

oil on canvas
34 x 52 inches*The Installation*

2020

oil on canvas
40 x 40 inches*Orlando, Wilfredo, and Dave*

2021

oil on canvas
42 x 52 inches**UMGC ART ADVISORY BOARD****Gregory Fowler, PhD**

President

University of Maryland Global Campus

Myrtis Bedolla, Chair

Owner and Founding Director

Galerie Myrtis

Schroeder Cherry, EdD, Vice Chair

Artist, Adjunct Professor of Museum Studies

Morgan State University

Eva J. Allen, PhD, Honorary Member

Art Historian

Joan Bevelaqua

Artist, Adjunct Professor of Art

University of Maryland Global Campus

I-Ling Chow, Honorary MemberRegional President and Managing
Director, Ret.

Asia Bank, N.A.

James "Buzz" Cusack Jr.

Owner and President

Charles Theatre and Senator Theatre

Seble Dawit, Esq.

Director and Associate Professor

Peace Studies, Goucher College

Nina C. Dwyer

Artist, Adjunct Professor of Art

Montgomery College

Karin Goldstein, Honorary Member

Collector and Patron of the Arts

Juanita Boyd Hardy, Honorary Member

Director, Millennium Arts Salon

Managing Principal, Tiger Management

Consulting Group, LLC

Sharon Smith Holston, Honorary Member

Artist's Representative and

Co-Owner, Holston Originals

Eric Key

Director, Arts Program

University of Maryland Global Campus

Thomas Li, Honorary Member

Chairman and Chief Executive Officer, Ret.

Biotech Research Labs, Inc.

David Maril, Honorary Member

Journalist

President, Herman Maril Foundation

Amy Eva Raehse

Executive Director, Vice President, and Partner

Goya Contemporary Gallery

Christopher Shields

Director, Business Operations

NASDAQ.com

Barbara Stephanic, PhD, Honorary Member

Professor Emerita of Art History

College of Southern Maryland

Dianne A. Whitfield-Locke, DDS

Collector and Patron of the Arts

Owner, Dianne Whitfield-Locke Dentistry

Sharon Wolpoff

Artist and Owner

Wolpoff Studios

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.

CONTRIBUTORS

Director, Arts Program: Eric Key

Curator: Treston Sanders

Editors: Sandy Bernstein, Beth Butler, Barbara Reed

Former Senior Director, Institutional Creative:
Cynthia Friedman

Designer: Jennifer Norris

Senior Account Manager, Marketing Creative Operations:

Laurie Bushkoff

Print Production and Vendor Relations Manager:
Scott Eury

Fine Arts Technician: René A. Sanjines

Administrative Assistant: Tawanna Manago

Photography: John Woo

Catalog published in conjunction with the exhibition
Sharon Wolpoff: Wherever I Turn I See Light
UMGC Arts Program Gallery
March 6–June 5, 2022

© 2022 University of Maryland Global Campus.
All rights reserved. Copyright credits and attribution for certain illustrations are cited internally proximate to the illustrations.

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

ABOUT UMGC

University of Maryland Global Campus was founded 75 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 170 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.

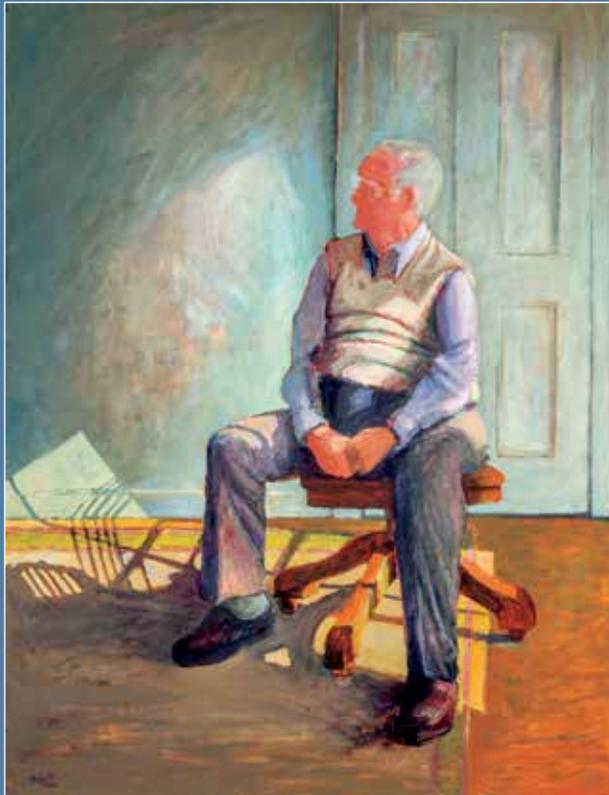
Artworks are on display throughout the College Park Marriott Hotel & Conference Center and the Administration Building in Adelphi. The main, lower-level gallery in Adelphi is open to the public from 9 a.m. to 9 p.m. seven days a week, and the Leroy Merritt Center for the Art of Joseph Sheppard is open 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.

Front cover artwork:
In Broad Daylight, 1993, oil on linen, 36 x 31 inches

Title page artwork:
Dreamboat, 2016, oil on linen, 22 x 18 inches

Back cover artwork:
Waiting for the Electrician, 1988, oil on canvas, 45½ x 35 inches,
UMGC Permanent Collection, Maryland Artist Collection, Gift of the artist





UNIVERSITY OF MARYLAND GLOBAL CAMPUS
3501 University Boulevard East
Adelphi, Maryland 20783-8000 USA
umgc.edu/art