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for Friends of the Arts



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From the President

Dear Art Patrons,

On behalf of University of Maryland University College (UMUC) and the 90,000 students we serve each year, thank you for supporting our Arts Program.

Since 1947, we have focused on bringing affordable, quality education within reach for adult and military students everywhere—and our Arts Program aligns with and supports that mission.

Recent exhibitions have showcased the work of Maryland First Lady Yumi Hogan, Baltimore-based Ruth Channing, and Maryland artist and teacher Steven Dobbin. These exhibitions—like our permanent collections—serve to introduce the work and unique worldviews of the artists to new and broader audiences.

This is possible because of your interest, participation, and support. To all who are patrons of the arts, to the artists and scholars who broaden and deepen our experience of art and the world around us, and to our many generous donors, I say, “Thank you!”

I hope you will be able to join us at one of the wonderful exhibitions we have scheduled for the coming year.

Sincerely,

Javier Miyares, President
University of Maryland University College



From the Chair

Dear Art Lovers,

The UMUC art collections and exhibitions offer more than a visual experience. They educate the viewer by presenting thought-provoking concepts through aesthetically beautiful, and at times controversial, imagery.

Art is transformative. It possesses the ability to challenge conventional thought, broaden understanding of various cultures, and serve as the inspiration for new ideas. However, it is the emotional connection—how the art

makes the viewer feel when experiencing a painting, photograph, or sculpture—that is the true testament to art’s transformative power.

UMUC’s Arts Program strives to transform individuals and communities visually and emotionally through the presentation of its culturally diverse collections, exhibitions, lectures, workshops, and publications.

I would like to officially welcome four new members to the UMUC Art Advisory Board and thank them for agreeing to devote their time and experience to supporting our mission in the arts. Our new board members—James Cusack, Seble Dawit, Afie Mirshah-Nayar, and Amy Raehse—are seasoned professionals whose expertise will be invaluable to the Arts Program as we forge ahead.

Thank you!

Myrtis Bedolla, Chair, Art Advisory Board
University of Maryland University College

UMUC ARTS PROGRAM MISSION STATEMENT

The UMUC 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.



4 The Artistic Journey of Yumi Hogan



14 Art Lovers Explore the Arts of Havana, Cuba



18 UMUC Arts Program Out and About

ON THE COVER



Yumi Hogan

This exhibition featured the abstract landscapes of Korean-born artist and First Lady of Maryland Yumi Hogan. Learn more about her artistic journey on p. 4.

Yumi Hogan, *Breath of Nature*, 2012, acrylic and Asian pigment on hanji paper, 25 x 33 inches

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CLOCKWISE FROM TOP LEFT: Reception attendees enjoy Yumi Hogan’s artworks at the exhibition opening; A view of “Fusterlandia,” the neighborhood around artist José Fuster’s home and studio; *Torso* by Bill Taylor, featured in *The Blues and the Abstract Truth* exhibition

COLLECTION SPOTLIGHT

TYLER FARINHOLT / BY ERIC KEY

Baltimore, Maryland, artist Tyler Farinholt graduated from the Maryland Institute College of Art (MICA) in 2014 with a Bachelor of Fine Arts in Art History, Theory, and Criticism. He is currently the education coordinator at the Chesapeake Arts Center in Brooklyn Park, Maryland. Farinholt's interest in art history propelled him to create a series of portraits that speak to the African American experience in the politically charged environment of Baltimore, especially during the race riots that took place in 2015 following the death of Freddie Gray in police custody. Farinholt took to the canvas to capture the emotions of African Americans, particularly young men, in the city. His works have evolved from small portrait studies in charcoal into large, emotional, chiaroscuro mixed-media drawings, such as those in the UMUC permanent collection. Farinholt's *Untitled (Man Torso)* and *Dami*, both from his *Gold* series, are portraits in watercolor and charcoal with gold leaf. Each work—while depicting the strength, beauty, and dignity of his subject—details the tension within the creative process as well as the tension within the subject. The men's facial expressions, especially their eyes, tell their story—one of family, community, anxiety, conflict, masculinity, and self-awareness.

Farinholt's works have been exhibited widely in the Maryland and Washington, D.C., area. In 2016, he received the Maryland State Arts Council Individual Artist Award in Visual Arts. We look forward to following the artistic career of this talented Maryland artist.



ABOVE: *Untitled (Man Torso)*, *Gold* series, 2016, watercolor and gold leaf on paper, 50 x 27 inches, Doris Patz Collection of Maryland Artists
LEFT: *Dami*, *Gold* series, 2015, charcoal, graphite, gold leaf, acrylic, and oil on paper, 57 x 27 inches, Doris Patz Collection of Maryland Artists



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DID YOU KNOW? ●●●●

LITTLE-KNOWN FACTS ABOUT ARTISTS AND ARTWORKS IN THE UMUC PERMANENT COLLECTION

By Eric Key



Did you know . . .

Ellen Hill grew up in Athens, Georgia, and Rocky Hill, New Jersey, and imbues her abstract works with her strong respect for nature.

Noel Davis Rockwell is said to have produced more than 15,000 pieces of art and to have attended Juilliard, the Art Students League, and the Cooper Union in New York.

Elizabeth Catlett won first prize in sculpture in 1940 at the American Negro Exposition in Chicago with her University of Iowa thesis project, a work titled *Negro Mother and Child*.

Patricia Tobacco Forrester received her BFA and MFA from Yale University and established an endowment at the Smithsonian American Art Museum.

ARTWORK ABOVE (left to right): Ellen Hill, *DPI Series #6* (detail), 2011, acrylic, ink, and carved birch on panel, Maryland Artist Collection; Noel Davis Rockwell, *Civil War Soldiers Outside a Tent*, 1971, watercolor and pen on paper, International Collection; Elizabeth Catlett, *Negro Mother and Child*, 1940, stone; Patricia Tobacco Forrester, *Royal Flush*, 1990, lithograph, artist's proof, edition 1 of 15, Maryland Artist Collection

THE ARTISTIC JOURNEY
OF YUMI HOGAN

FOR YUMI HOGAN, MARYLAND'S FIRST LADY,
ART AND EDUCATION HAVE ALWAYS BEEN
IRREVOCABLY BOUND.

By Menachem Wecker
freelance writer



Spring Medley 4, 2019, mixed media on hanji paper, 11½ x 9½ inches

On the second floor of the governor's mansion in Annapolis, Maryland, a light-filled art studio contains an eclectic decor. A circular print of Warner Sallman's popular 1940 painting of Jesus hangs near a mantel that holds small, colorful figurines of people carrying baskets and grinding food, as well as one of a seated man holding a rock painted with a cross. On a table, neat rows of palette knives, Japanese brushes, and protective bamboo cases face Golden acrylic paint containers, colored pencils, and fixative to seal graphite. Paint brushes hang from the hooks of a tabletop brush holder that looks like a portal with dragon heads on either end.

On bookshelves, Leonardo da Vinci and Georgia O'Keeffe catalogs are neighbors. Other volumes span centuries of art history, from the medieval Italian painter Giotto to 17th-century Dutch artist Rembrandt and 18th-century English painter William Hogarth to impressionists Claude Monet and Paul Cézanne, postimpressionists Vincent Van Gogh and Henri Matisse, and 20th-century photographer Ansel Adams.

On a second table, an empty red container of Folgers instant classic roast—large enough to hold the grounds for 380 cups of coffee or, in this case, water for paint brushes—faces a 12-ounce deep-green bottle of Yasutomo black sumi ink. The inadvertent still life, seamlessly blending East and West, represents the ease with which Yumi Hogan, Maryland's First Lady, blends the influences of her native South Korea and her Maryland home in her life and in her art.

This unique blend is also evident in the weights that hold down the corners of her paintings. The weights are necessary because the work is made with traditional brush techniques on hanji paper; it lies flat, and water causes it to curl up. Two of the weights—one decorated with flowers, one with fish—are colorful, while the other two are from Maryland Hall for the Creative Arts and bear its motto, "Art for All."

On an easel, an acrylic painting on canvas titled *A Quiet Memory 5* (2019)—destined for Hogan's solo exhibit at UMUC—also exemplifies the artist's fascinating life story. The large canvas presents a flattened aerial view of mountains and valleys. A bright red-and-green Korean dress appears atop the canvas, evoking a volcano spewing lava. Cropped persimmon tree branches enter the picture plane from the top right and left corners, and these elements conjure memories for the First Lady. Growing up in a large, poor family in Korea in the late 1960s and early 1970s, Hogan (née Kim) and her seven siblings had to go out to a water pump in the evenings to brush their teeth. They would hang the toothbrushes to dry on persimmon trees. "I remember those things," she says.

In the picture, built up through layers and layers of color, farms and houses evoke the Korean landscapes of Hogan's memory, while surrounding picket fences are more emblematic of and endemic to Maryland. This combination of images also bridges the 7,000 or so miles between South Korea and Maryland. In another painting destined for the UMUC show,



A Quiet Memory 5, 2019, sumi ink and acrylic on canvas, 57 x 45 inches

Nature of Symphony 5 (2019), bands of color, which appear to billow in the wind like party streamers or kite tails, represent the symphonic properties of nature, Hogan explains. "Nature is all in an alliance," she says. "All together."

It has taken a unique and highly unlikely journey for this fascinating, passionate woman to be able to stand in her studio on the second floor of the governor's mansion in Annapolis and to talk about her work in this way.

"When I was your age," the joke trope begins, and wherever it subsequently meanders, highlighting what the grumpy older generation sees as the younger's lack of work ethic, it likely makes some reference to kids previously having to trudge to school through many feet of snow and uphill—both ways. For Hogan, who is the youngest of eight children and who was born nine years after the start of Korean War (1950–53), the daily trek to school was no laughing matter.

On the chicken farm where she grew up, there were eggs for food but no money for a bus to school. So Hogan would follow her older brothers on a two-hour walk, each way, through the forest to reach school. Even when it was cold, there was no playing hooky. "The weather is just like in Maryland," she says. "Winter is very cold. We didn't have a heater at the time."



Yumi Hogan's studio in Annapolis, Maryland

Artist Statement

My work is inspired by the natural—that which is rampant, uncontrolled. The natural world remains both simple and complex, tranquil and hostile, pure and unchaste, perfect and flawed. The natural is an evolution, both in landscape and humanity. It is a circle of life that has continuous paths joining each other yet wandering astray at the same moment.



NATURE IS ALL IN AN ALLIANCE. ALL TOGETHER.

YUMI HOGAN

In South Korea, babies are considered one-year-old when they are born, and everyone turns a year older on New Year's. Hogan, who was born a "December 25 Christmas baby," was considered two-years-old on her sixth day alive. That made her younger than her classmates. The school had no kindergarten, and to pass the time on her long walks to elementary school, Hogan would sing. When she arrived at the school, there were art and music classes in addition to the usual academic curriculum.

Without funds for drawing boards or drawing paper, the students used crayons on typing paper. Most of the children didn't care to cover the sky with color or delineate all of the trees' contours in their drawings. Unexpectedly, Hogan, whose family counted no artists among its ranks, showed great talent even at such a young age. One day, the teacher told her that her art was great and predicted that Hogan would grow up to become an art teacher. "I've never forgotten that moment," she says. At the time, she thought happily, "I'm going to be an art teacher like my art teacher, and I'm going to be an artist." Even then, the teacher's statement, which would prove prophetic, rang true. There was no playground for the children to play in, so Hogan and her friends would play school. "I would always be the teacher," she says. "That's what made me an artist today. I never forgot my dream." To this day, she always tells her story to children artists.

After marrying young, moving to Hawaii, and having three children, Hogan divorced and moved to Texas and then to California before arriving in Maryland 26 years ago. She met Larry Hogan at an art exhibit in Columbia, Maryland, in 2001. The two married in 2004. She began study at Maryland Institute College of Art (MICA) in Baltimore, earning a BFA, and then earned an MFA at American University in Washington, D.C.

In 2008, Hogan painted two charcoal portraits, which she holds up for me and two of her staff members during my visit to the studio. In one portrait, a young woman holds a cello as she sits in front of an open window. A small portrait-within-a-portrait hangs above her right shoulder, while a jar of paintbrushes sits



Nature of Symphony 5, 2019, sumi ink and acrylic on canvas, 57 x 45 inches

on a stool in the lower right corner of the work. In the other drawing, a young man wearing a suit, a striped tie, and a pin on his lapel stands before a window. Another portrait, perhaps of George Washington, hangs over his left shoulder, and an American flag dangles from a pole on the other side of the drawing. Both figures confidently meet the viewer's gaze.

"Who do you think?" Hogan asks. "This is my portrait. A little bit young, right?" she says of the cellist. Then she points to the other portrait. "This one I made 15 years ago of my husband, but I made him a little thin and so much younger. I made my husband young and handsome. He doesn't have hair anymore; I hardly recognize him."

Undeniably, the man has changed since she drew him, just as Hogan's art and art advocacy have evolved and expanded. When the governor was diagnosed with non-Hodgkins lymphoma in 2015, Hogan was at his side for his treatments five days a week, 24 hours a day. She would stay with him until 10 p.m., go home to sleep, and return to his side the next morning. During that six-month period, she met many other patients, particularly in the pediatric ward. As a mother of three adult children, whom she had raised as a single mom, she was moved by the young patients.



BEFORE FIRST LADY, I'M AN ARTIST.

YUMI HOGAN

"My heart broke for little kids taking chemo," she says. The kids had access to televisions and little toys, but she saw they weren't happy. Since then, she has helped support art therapy programs, and she continues to visit children with disabilities and to connect them with art therapy that can help them weather exceedingly trying times.

Art can help the patients, particularly young children who are going through difficult medical procedures or who have disabilities, communicate what they are thinking and feeling, according to Hogan. She hosts two exhibits of art made by children with disabilities, spanning the entire state and both elementary and high schools, each year at the governor's residence. Her nonprofit is called Yumi C.A.R.E.S. Foundation, and she donates the proceeds of her sales to institutions that care for sick children. "I'm not making money," she says.

"Art therapy is very new in our state's medical programs, but I have seen firsthand how healing art can be so beneficial to pediatric patients," she told the *Baltimore Sun* in 2017. "Yumi C.A.R.E.S. stands for 'It's You-Me' working together. C.A.R.E.S. is for Children's Art for Recovery, Empowerment, and Strength," the *Sun* added.

Her work, which had long eschewed major stylistic change, adopted a brighter, happier palette following the governor's illness. "I changed and made it happy," she says. And even when she works in black and white, Hogan tells students that artists can help viewers see the entire spectrum of the rainbow in their mind's eye. "You have to have the color in your head," she says.

The young artist she used to be would no doubt have been surprised by the kinds of religious symbols in her studio as an adult. When Hogan was growing up, many Koreans were Buddhists, and most practiced Buddhist rites for the deceased. (These days, about a quarter of South Koreans are Buddhist, according to 2014 Pew Research Center data.)

"My family had no Christians at the time," Hogan says. But having long wondered about the church bells that she heard, she went to church one Christmas day. That the church handed out candy on Christmas was also a motivator, she recalls. "My parents were really mad at me," she says. She found the churchgoers to be friendly, and she went back regularly, over the objections of her parents, particularly her mother.

"Today, I still go to church. Only me," she says. Asked to what extent religion affects her as an artist, Hogan says the two are totally separate, despite the Christian objects on the walls and on the mantel in her studio. "Nothing that I paint relates to it," she says. But she also describes her art in spiritual and organic terms, and there are meditative and healing aspects to her art.

While she paints, Hogan listens to classical or other calming and relaxing music, and she paints slowly and meditatively. She even tells the students in her Asian brush painting classes at MICA that they will probably remember the class years later for the soothing music.

The life of any public servant can be busy, demanding, and stressful. For Hogan, making art provides an escape. "I totally block out my job as First Lady," she says of her time in the studio. "I always say, before First Lady, I'm an artist."

Hogan often paints late into the night, especially close to a show, like the one at University of Maryland Medical Center and the exhibit at UMUC. The night before my visit, she stayed up until 12:30 a.m. Nevertheless, when we meet at 10:30 a.m., less than 12 hours later, she brims with energy and passion as she discusses her work.



TOP TO BOTTOM: Hogan holds portraits of herself and her husband, Maryland Governor Larry Hogan; *New Connection 3*, 2017–19, sumi ink and acrylic on canvas, 19½ x 29½ inches



Winter in Backyard 1, 2014–19, sumi ink on rice paper, 20½ x 32 inches

“When I’m painting, I don’t want to even eat my meal. I have to continue,” she says. The previous weekend, she spent more than 14 hours straight painting. “I told my husband, ‘I’m sorry, honey. Will you take the dog out? I have no time for that,’” she says.

It was a rainy day just a few degrees above freezing in the Maryland capital when the artist welcomed me into her home and her studio. Through the windows in her studio, I could see some of the trees had kept their leaves, and it was easy to imagine how lush a view the artist would have when Annapolis is in full bloom.

What was unexpected was having the similarities between Maryland and Korea pointed out, but Hogan says the mountains and trees of Western Maryland remind her of where she grew up. The cherry blossoms in spring and the beaches of Ocean City and the Eastern Shore also remind her of Korea. “When I moved here, it was just like a second home,” she says.

Since then Hogan has become a fixture in the Maryland art community. “Art is very important to a community. It doesn’t matter who you are, whether you are rich or poor, or your color,” she says. “It is equal. I love that.”



Items on the mantel in Hogan’s studio

From the start of our tour through the governor’s mansion, it’s clear that Hogan has made her mark on the residence. The first room we pass through, which has pink wallpaper and plush pink and green chairs, contains portraits of Maryland’s previous First Ladies in gold frames. The works were hung too high to see before Hogan brought her artistic eye to bear on the room. She lowered them, so guests can now see the brushstrokes.

As our hour-long conversation unfolded, she led me through nonpublic spaces in the mansion to the upstairs studio. Along the way, several of her works, in a range of sizes, leapt off the walls, even from across the room. In the room where we sat for coffee, a colorful work on paper was framed behind glass. The heavily layered work, *Nature’s Ensemble 1* (2012), features a mixture of both thickly and thinly rendered paint. To Hogan, the work has a “kind of fabric” feel to it, evoking her grandmother’s and her mother’s work grinding and making silk.

In the bottom right corner, her signature (her sign) is rendered with a brush in black and in a stamp (*chop*) in red. Hogan learned to write Chinese characters in school growing up. Whereas her brothers write calligraphy



Nature’s Ensemble 1, 2012, sumi ink and Asian pigment on hanji paper, 24½ x 37 inches

on the floor, she uses a table; a flat surface is necessary so that the ink doesn’t run. But when she makes her larger paintings, she places the canvases on the floor. “I have knee pads like a football player,” she says. Once her husband asked her, “Honey, when are you going to clean this up?” speaking of one of her large canvases on the floor. “Whenever I finish,” she told him.

One of the paintings upstairs, *Nature of Symphony 5*, which conjures the wind for Hogan, reminds her how much the weather can change. Rain can come suddenly, and it can dissipate just as quickly and mysteriously. It felt the same with her husband’s cancer. “It really changed our life, like the weather too,” she says. “It can be a beautiful sunny day, and suddenly the wind comes and changes. And then a softer wind comes.”

As we head toward Hogan’s studio, she informs me, “People never come here. You are my special guest today.” Soon she is kindly silencing the barking dogs, and then we are in a room with a canopy bed, where works, packed in bubble wrap, are labeled for either UMUC or the hospital in Baltimore. “Ready to go,” Hogan says.

The adjacent room is the studio, where Hogan points to a drop cloth on the floor. “I don’t want to leave a mess in a government house,” she says.

Several earlier works in her studio, like one from 1990, reflect a completely different style. A nearly square canvas



ART IS VERY IMPORTANT TO A COMMUNITY. IT DOESN'T MATTER WHO YOU ARE, WHETHER YOU ARE RICH OR POOR, OR YOUR COLOR. IT IS EQUAL. I LOVE THAT.

YUMI HOGAN

shows a forest floor, with the trunks of trees and other flora emerging from an orange-brown ground. A leaf shaped like a starfish lies to the right in the foreground, and in the background, Hogan has masterfully captured the interplay of light and shadow on the ground. Light-blue forms dance below, lending the entire work an ethereal quality, as if Alice is bound to come frolicking into the picture plane in the next instant, headed down a rabbit hole to Wonderland.

"Some people probably think, 'She's only abstract.' No. You have to have realistic," Hogan says of the oil painting. "Totally different, right?" She's right. And another painting, a study stored in a closet, evokes the iconic works of Italian painter Amedeo Modigliani.

Hogan has also worked in different mediums. On a windowsill and the mantel are two sculptures Hogan made, one of a mother and child, and the other a copy of a Henry Moore. She has made other sculptures, she reveals, but she didn't save the others through her many moves.

When she studied at MICA, Hogan figured she would paint with oils. But her studio window didn't open, and oil paints, often thinned by turpentine, are toxic and require ventilation. She rethought her chosen medium and switched to water-based sumi ink and paper instead of canvas.

The First Lady orders the handmade hanji paper in large rolls from South Korea. The paper, which is made from mulberry trees, was surprisingly heavy and strong when I felt it in her studio. The ink is made of charcoal from pine trees. "It's very, very organic actually," Hogan says of the ink-making process.



THAT'S WHAT MADE ME
AN ARTIST TODAY. I NEVER
FORGOT MY DREAM.

YUMI HOGAN

"I tell students, 'Don't wear white clothes,'" she says of using the ink, which captures beautiful, velvety blacks.

Among the other materials she uses are pigments, which she grinds and mixes with rabbit-skin glue (a binder that needs to be brought to a double boil and can smell pungent); acrylic; and other kinds of ink. When she mixes ink and acrylic, she works first in ink and then paints with acrylic atop the ink; the latter medium is forgiving, but the former is very difficult to correct if one makes a mistake. She doesn't sketch beforehand and begins with light colors before moving to darker ones.

When Hogan begins a painting, she doesn't know where it will end up, and the finished work can surprise her. She has a good pictorial memory—she remembers faces and can recall



Sculpture of a mother and child made by Hogan

where she met someone, but she does worse with names, she tells me—and she often draws inspiration from the Korean countryside of her youth and the Maryland landscapes of today. Talking to her, it's clear that she deeply loves and is in awe of the beauty of the physical landscapes in both Maryland and Korea, in a way that perhaps only an artist can be.

As we eye her bookshelves of art books, she says, "I studied everything." A particular inspiration is the American artist Brice Marden, born in 1938, who worked in a more minimalist vein before adopting a more expressionist style. Hogan was particularly drawn to his work at the newly reopened Glenstone contemporary art museum in Potomac, Maryland. "He actually studied Asian brush calligraphy," Hogan says of Marden.

Other inspirations are shown in photographs hanging on the wall of Hogan standing in front of canvases by Franz Kline, Claude Monet, and Jackson Pollock at New York's Metropolitan Museum of Art and Museum of Modern Art. I realize that in the small town of Hogan's youth, near Seoul, there were no museums. The first time she visited a museum was when the family moved to Seoul.

Now Hogan's own works are shown in museums and galleries in Maryland and South Korea. And on her walls alongside the photographs of her inspirations are some of her own drawings, including a demonstration of brush painting she made for her art students at MICA. This more than anything shows what Hogan has achieved over the course of her remarkable journey. For her—from a young child in Korea dreaming of becoming an artist and art teacher to an accomplished artist and art professor—art and education have remained intertwined. ■

Adapted from the UMUC exhibition catalog
Yumi Hogan: Cultural Traditions Unbounded



Breath of Dawn 3, 2019, sumi ink and acrylic on rice paper, 20½ x 35½ inches

Understanding Sumi-e

The art form known as sumi-e is rooted in Japanese culture. *Sumi* is a Japanese word that translates to "black ink"; *e* means "painting." This form of brush painting with black ink dates back some 2,000 years. The technique evolved from the practices of Zen Buddhist monks—highly disciplined and trained in the art of concentration, simplicity, and clarity—who became masters of the art form. When the monks were going to paint, they would adhere to a rigorous schedule of meditation. While they were in this meditative state, the creative process began. They would prepare the ink stone, grind the ink, load the brush with it, and release brush strokes on rice paper or silk scroll with graceful and controlled movements. The flow and spread of the ink on the paper in bold strokes and many shades is characteristic of the art form. Mastering the technique of sumi-e today requires the same dedication, skill, effort, and time as it did thousands of years ago.



Nature's Conversation, 2018, sumi ink on hanji paper, 13½ x 16½ inches



Art Lovers
Explore
the Arts of

HAVANA, CUBA

BY ERIC KEY

In April 2019, the UMUC Arts Program and Art Advisory Board sponsored an educational art trip to Cuba for an immersive experience in Cuban art, including studio visits with artists, tours of galleries and museums, and visits to cultural attractions.

ABOVE: David Magán's installation *T3C36*, along the Malecón
LEFT: Alfredo Sosabravo's super-sized ceramic wall, in the courtyard of Casa de Carmen Montilla Gallery, Plaza de San Francisco de Asís



For the first time, the UMUC Arts Program coordinated a week-long international trip. We visited Cuba from April 13 through April 20, 2019, for the 13th Havana International Art Biennial. The Arts Program worked with Yane Marquez of Authentic Cuba Travel to coordinate the trip, including the outstanding itinerary that exposed our group to the art and artists of Cuba. The agenda included studio visits with local artists; museum tours; land excursions; authentic Cuban food and music; performance art featuring Afro-Cuban dancers at the Cuban National Ballet School; Ediciones Vigía publishing house in Matanzas; Varadero Ceramic Workshop and Gallery; and public art installations throughout Havana, including those along the Malecón.

Some of the sites we visited were the Taller Experimental de Gráfica, which is a printmaking studio; Old Havana, where we had a guided walking tour through the plazas; and Wifredo Lam Center of Contemporary Art, Habana Art Gallery, National Museum of Fine Arts, and Museo Casa de Africa.

As there were many overlapping events, we had to be selective and strategic to see as much as we could. From early morning to late evening, our group of 17 was out exploring the arts of Cuba. The studio visits were a favorite of the group. We visited the studios of artists such as Salvador Gonzáles Escalona, Kadir López, and José Fuster. At other studio visits, we had the opportunity to meet artists Ramses Batista, Manuel Mendive, Eduardo Roco Salazar (Choco), José Ángel Toirac, Ernesto Benitez, and Alex Castro. During these visits, the artists spoke about their art. Just as important, members from our group were able to support these artists through purchases of art and books.

I have to recognize Erik Garcia, who was our translator and tour guide. He spent every hour translating between Spanish and English and making sure we understood Cuba's art and artists. If I go back to Cuba, I would ask Erik to be my guide again. Overall, the trip to the Havana International Art Biennial was one worth taking. ■



CLOCKWISE FROM TOP: Kadir Lopéz layers neon with mixed media to build art that critiques the effects of "progress" on society; a whimsical wall painting at Casa de Carmen Montilla Gallery, housed in an 18th-century Spanish colonial home; *La Lengua de la Jirafa* (Giraffe's Tongue) by an unidentified sculptor, in Matanzas City on the promenade along the San Juan River



CLOCKWISE FROM TOP LEFT: Viviana Mendez, art historian and tour guide at the National Museum of Fine Arts, discusses *Paisaje Cubano* (Cuban Landscape) by Kcho (Alexis Leyva Machado); Sculpture by Choco (Eduardo Roca Salazar); Trip participants tour the Ediciones Vigía publishing house, where handmade paper and first-edition books are made; Artist Manuel Mendive's assistant discusses the Afro-Caribbean symbols in his work; *Papillon ak 3* by Mali artist Abdoulaye Konaté



"Yesterday and today coexist in Cuba in such graphic detail that it seemed impossible to absorb and appreciate Cuba's art in isolation from its surroundings—and from the country's history."

CAROLE MAHONEY
UMUC EMPLOYEE
AND TRIP PARTICIPANT

UMUC ARTS PROGRAM

OUT AND ABOUT

BY ERIC KEY

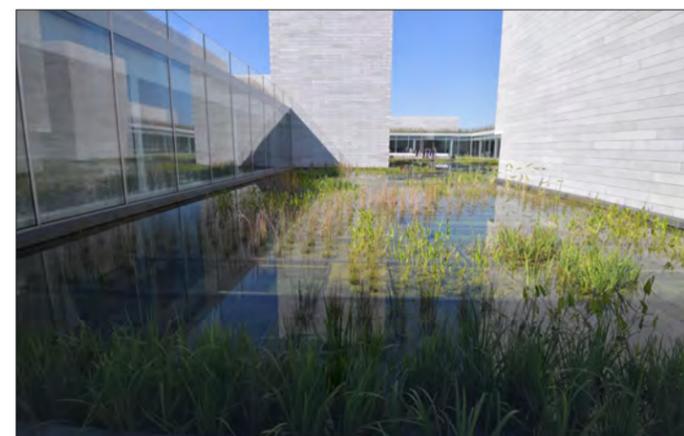
This year's annual bus trip took place on June 8, 2019, beginning at 8 a.m. Fifty of us—art patrons, Art Advisory Board members, and program staff—set out for a daylong art venture to expose ourselves to, renew our acquaintance with, and appreciate the arts in Maryland.

The first stop was a visit to Glenstone Museum in Potomac. At Glenstone, we had the opportunity to explore the landscape; the architecture; and the more than 1,500 contemporary works of art on view throughout the various spaces on the property, including pieces by David Hammons, Faith Ringgold, Keith Haring, Eva Hesse, Ellsworth Kelly, Franz Kline, Frank Stella, and Willem de Kooning. We explored the grounds and museum spaces individually, trying to see as much as we could in two hours.

Next, we journeyed to Hagerstown for lunch, followed by a visit to the Washington County Museum of Fine Arts for the

opening of its premier exhibition, *The Blues and the Abstract Truth: Voices of African American Art*, curated by Daniel Fulco, PhD. This collaborative exhibition features works from the UMUC permanent collection and the David C. Driskell Center for the Study of Visual Arts and Culture of African Americans and the African Diaspora at University of Maryland, College Park. After a guided tour of the exhibition, the group explored the various gallery spaces of the museum to see works from its collection, which includes pieces by local and regional artists as well as 19th-century American and international art.

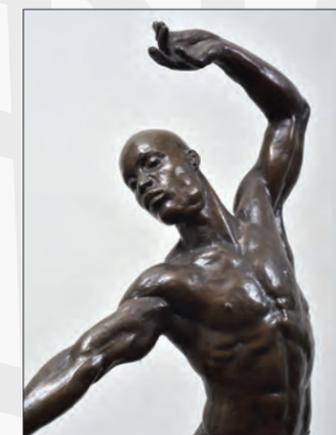
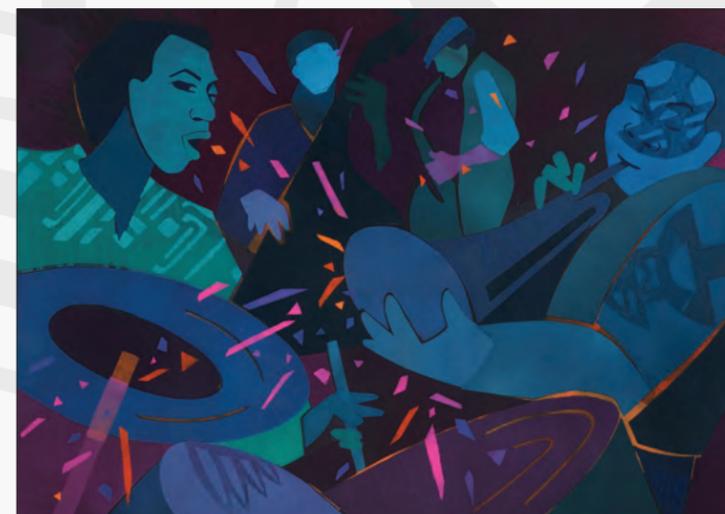
After this visit, we went to Just Lookin' Gallery for an end of the day shopping opportunity and a reception. Gallery owner Eileen Berger introduced our participants to some of the more than 1,000 works of art in her inventory. We returned to Adelphi with a renewed appreciation for the arts in Maryland and the satisfaction of a day well spent. ■



Glenstone Museum and water court



Jeff Koons's oversized landscape artwork, *Split-Rocker*, 2000, has an internal irrigation system and live plants



CLOCKWISE FROM TOP LEFT: Artworks on view at *The Blues and the Abstract Truth* exhibition: *House of Shango* by Samella Lewis, 1992, UMUC Permanent Collection; *Bleecker Street* by Richard Dempsey, ca. 1940s, UMUC Permanent Collection; *Tar Baby Jane & Doowop: Everything Useful for Your Modern Household* by Vanessa German, 2010, collection of the David C. Driskell Center; *La Danseur Noir* (detail) by James Earl Reid, 1980, UMUC Permanent Collection; *Louisiana Jumpstart the Night 6* by Robin Holder, 2005, *Musician's* series, collection of the David C. Driskell Center

Reception Highlights

YUMI HOGAN CULTURAL TRADITIONS UNBOUNDED

President Javier Miyares and the UMUC Arts Program were honored to present a body of works by Yumi Hogan, First Lady of Maryland, to our students, faculty, staff, and the general public. The exhibition, *Yumi Hogan: Cultural Traditions Unbounded*, featured 28 impressive works that combined Hogan's traditional sumi ink painting style and her contemporary approach to art.

The exhibition opened on May 6, 2019, in the Dorothy L. and Henry A. Rosenberg Jr.



Yumi Hogan (left) greets a guest at the opening reception

Gallery of the Leroy Merritt Center for the Art of Joseph Sheppard and showcased magnificent, strong works of art in sumi ink and mixed media on traditional hanji paper. At the opening reception on May 8, a standing-room-only crowd that included the artist's husband, Governor Larry Hogan, witnessed Hogan's creativity through her works and her gentle, warm personality. ■

Arts Program Event at Hidden Waters

On May 19, 2019, the UMUC Arts Program held a "friend raising" event at Hidden Waters, residence of the University System of Maryland chancellor. Current and prospective Friends of the Arts viewed works on display from UMUC's permanent collection.



UMUC Arts Program Director Eric Key (far right) presents Ruth Channing's artwork, *Nate Aged Thirteen*



The Demystifying Public Art Symposium on February 16–17, 2019, was presented in collaboration with Rhonda Dallas, executive director for the Prince George's Arts and Humanities Council; Alec Simpson, countywide arts coordinator for the Arts and Cultural Heritage Division of the Prince George's County Department of Parks and Recreation/Maryland–National Capital Park and Planning Commission; and Eric Key, director of the UMUC Arts Program. Based on the premise that many artists have limited knowledge of the various factors involved in participating in public art projects, the goal of this symposium was to demystify the process by bringing together people active in the public art field to address factors involved in producing a public work of art.

The first day provided an introduction to public art through panel discussions geared to all levels of artistic experience. The second day offered a deeper dive into specific components of public art projects. The program included the following sessions: Sponsors of Public Art; Access and Entry Points—My Introduction to Public Art; Testimonials of Various Artists; What Every Public Artist Needs to Know; Public Art Resources; Challenges of the Public Artist; Public Art as the Art of Collaboration; From Proposal to Fabrication: Making Public Art; and Public Art Solicitation and Budget Documents. The keynote speakers were Todd W. Bressi, urban designer and public art consultant, and artist Victor Ekpuk, who has created several public art projects. The two-day symposium gave 100 working artists in the area the opportunity to network and learn about the process for creating public art from proposal to installation. ■

Upcoming Events

STEVEN DOBBIN: CONCEPTUALISM TO MEANING

UMUC Arts Program Gallery, Lower Level
September 1–December 1, 2019

Steven Dobbin transforms found and discarded objects into thought-provoking works of art. He works primarily in lead, copper, and steel with plaster and pigment, but he also incorporates wood and other mediums. Many of his works express movement—often figures walking—while others serve as social commentary.



Steven Dobbin, *Box Boy*

4TH BIENNIAL MARYLAND REGIONAL JURIED ART EXHIBITION

UMUC Arts Program Gallery, Lower Level
December 8, 2019–March 15, 2020

Opening Reception
December 12, 2019, 5–7 p.m.

UMUC's 4th Biennial Maryland Regional Juried Art Exhibition (BMRE) will feature works by artists from Maryland, Washington, D.C., and Northern Virginia selected on the basis of creativity, quality, and substance. Jurors for the 4th BMRE are Gretchen Schermerhorn, Pyramid Atlantic; Philip Hutinet, East City Art; and Sharon Wolpoff, Wolpoff Studio. At the opening reception, each artist will have the opportunity to talk about his or her work(s), and cash prizes and other distinctions will be presented.



THE AFRICAN AMERICAN EXPERIENCE THROUGH THE EYES OF JOSEPH SHEPPARD

Dorothy L. and Henry A. Rosenberg Jr.
Painting Gallery
Dates TBD

Opening Reception
TBD

A Maryland native, Joseph Sheppard is an internationally known master artist whose work extends across multiple mediums. He is a painter, draftsman, and sculptor who has produced artwork for nearly seven decades. The body of work in this exhibition represents Sheppard's interpretation of African American life in Baltimore and abroad—sometimes documenting events that involved African Americans.



Joseph Sheppard, *Parade*

Get the latest updates on the UMUC Arts Program.
Visit umuc.edu/art/newsonline.

R. BENJAMIN JONES
RECORDING THE WORLD IN PAINT

Maryland realist painter R. Benjamin Jones (1936–2017) created works of art that represent what he had seen over his lifetime. As Jones stated, "For seventy-some years, I . . . tried to use whatever talent I [had] to record the wonderful world around me with paint and brush." Jones's legacy lives on through his art, which his wife, Rebecca (Becky) H. Jones, continues to make available to the public. We worked with her to identify and assemble 69 significant works that illustrate Jones's diversity and scope. Joining UMUC President Javier Miyares at the opening reception on June 9, 2019, Mrs. Jones gave a heartfelt speech to the many owners who loaned works to the exhibit, friends of the UMUC Arts Program, and visitors on behalf of her husband. Through this exhibit, visiting guests were able to experience Jones's world through his paintings.



Ram, 2006, acrylic on Masonite board, 11¼ x 13¼ inches

This project would have not been possible without the support of many people. Therefore, we would like to extend our thanks again to Bill Soulis, who authored the essay for the catalog, and all those who loaned works for this exhibition, including Rebecca Jones, Howard and Virginia Bowen, Norman and Pamela Bradford, Greg and Terree Brncick, Leon and

Ellen Catlett, George and Carol Engstrom, Sue Fiedler, Eric and Audrey Glass, James and Cindy Holzzapfel, David and Jane Jones, Howard S. Kaylor, Michael and Cynthia Kelley, John and Becky Kile, Edward and Paula Lampton, Mr. and Mrs. John A. Latimer III, Stephen Link, Ann Low, Tim and Susan Noffsinger, James and Georgia Pierre, Earl and Cindy Quillen, Jan Rinehart, Tara Rumbarger and James Schiro, John and Barbara Schnebly, Bill and Deanna Soulis, Hugh and Marty Talton, Daniel and Laura Weimer, Mr. and Mrs. William Young, and the Washington County Museum of Fine Arts. Additionally, we would like to thank our supporters, including the Wolpoff Family Foundation, Maryland State Arts Council, and Friends of the Arts Program at UMUC, whose financial contributions make it possible for us to present several visual arts exhibitions annually. ■

BECOME A FRIEND OF THE Arts AT UMUC

Make an Annual Contribution to the Arts Program

Art enthusiasts in the UMUC community help make the university's visual arts exhibitions, educational lectures, book signings, symposiums, and meet-the-artist receptions possible.

Through the Friends of the Arts

program, our biggest supporters enjoy a variety of benefits as a thank-you for helping UMUC's Arts Program become one of the most recognized in Maryland.

Simply commit to making an annual contribution at one of the following levels and you can join our growing list of friends.



Associate (\$35)

Name recognition in the arts newsletter, invitation to exhibition openings

Friend (\$50)

Above benefits, plus 10 percent discount on specialty items produced by the Arts Program, 10 percent discount on tickets to nonfundraising events, Arts Program lapel pin

Bronze-Level Friend (\$100)

Above benefits, plus autographed poster from the Arts Program collection

Silver-Level Friend (\$250)

Above benefits, plus name recognition on the donors' wall in the Arts Program Gallery

Gold-Level Friend (\$500)

Above benefits, plus full-color art catalog from a major UMUC art exhibition

Platinum-Level Friend (\$1,000)

Above benefits, plus VIP invitation to dinner with the guest artist and the university president, 10 percent discount at The Common (the restaurant at the College Park Marriott Hotel & Conference Center at UMUC)

Citrine-Level Friend (\$2,500)

Above benefits, plus corporate name and logo listing on UMUC Arts Program webpage, name and logo listing on all printed materials for exhibitions and public relations materials for the season

Sapphire-Level Friend (\$5,000)

Above benefits, plus a corporate art exhibition by a local artist coordinated by UMUC (Special requirements apply; see umuc.edu/art for details.)

Visit umuc.edu/art and click on "Friends of the Arts Program" or call 301-985-7937.

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Send your e-mail address to arts@umuc.edu.

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