

FALL 2020

ART@UMGC

NEWS AND PERSPECTIVES FOR FRIENDS OF THE ARTS
AT UNIVERSITY OF MARYLAND GLOBAL CAMPUS



A MODEL
PHILANTHROPIST

4

JUST LOOKIN' GALLERY CELEBRATES
25 YEARS OF SUCCESS

10

REMEMBERING
DAVID C. DRISKELL

16



From the President

Dear Art Patrons,
I hope this message finds you and those you love safe and well. On behalf of University of Maryland Global Campus (UMGC) and the 90,000 students we serve each year, I thank you for your belief in our mission and for your continued support of our Arts Program.

As some of you know, in July 2020, after some 20 years with UMGC and more than eight years as president, I announced my intention to retire upon the appointment of a successor. I did so confident in the future of this institution and of its role in the community.

As our world has adjusted to the global pandemic, we have been fortunate at UMGC that our online presence has offered us a measure of protection, and we have maintained our operational stability while shifting to remote working arrangements to protect our students, faculty, staff, and guests.

Our Arts Program, too, is well positioned to continue to support our public mission. While we have postponed on-site exhibitions as we operate remotely, we continue to explore ways that the Arts Program can serve the community—such as through this virtual newsletter. I invite you to visit umgc.edu/art for the latest news and updates.

In challenging times in particular, we need the inspiration that art can provide by highlighting the beauty that surrounds us, celebrating the resilience of the human spirit, and testifying to the power of creativity to reimagine our world in better and brighter ways.

My fondest memories of my time at UMGC will always include our Arts Program. 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 who support our Arts Program and help expand its reach, I say, "Thank you."

Sincerely,

JAVIER MIYARES, PRESIDENT
UNIVERSITY OF MARYLAND GLOBAL CAMPUS



From the Chair

The 4th Biennial Maryland Regional Juried Art Exhibition (BMRE) closed just as the COVID-19 pandemic forced the UMGC Arts Program to postpone all exhibitions. Featuring 67 works of art by artists from Maryland, Northern Virginia, and the District of Columbia, the BMRE showcased a wide range of materials, artistic expressions, and cultural diversity. Viewing all the works under one roof allowed me to expand my knowledge of area artists. As a gallery owner, I am excited to see the quality of work being produced by local talent. And as the chair of the Arts Program, I take great pride in our support of artists in our community.

My thanks go to the participating artists, who made the exhibit a success. I also want to thank all the others who submitted works and encourage them to try again in the next BMRE. Finally, I extend my sincere thanks to jurors Schroeder Cherry, Preston Sampson, and Gretchen Schermerhorn for their hard work and commitment to the exhibition and the Arts Program.

As we prepare to move forward, the Art Advisory Board and the UMGC Arts Program are excited to curate exhibitions that highlight the wonderful artistic talent in our area, including that of Maryland high school students.

Thank you!

MYRTIS BEDOLLA, CHAIR, ART ADVISORY BOARD
UNIVERSITY OF MARYLAND GLOBAL CAMPUS

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.



4 A Model Philanthropist

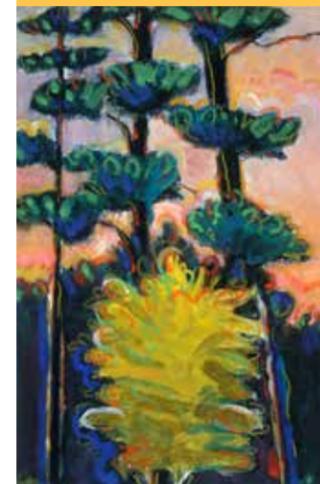


10 Just Lookin' Gallery Celebrates 25 Years of Success



16 Remembering David C. Driskell

ON THE COVER



David C. Driskell
Renowned artist, art historian, and curator David C. Driskell left behind a legacy of art, scholarship, and generosity. Read a personal memorial on p. 16.

David C. Driskell, *Fall's Glow, Falmouth, Maine (detail)*, c. 1961, tempera and watercolor on paper, 24 x 18 inches, Doris Patz Collection of Maryland Artists, Gift of the artist

In Every Issue

- GREETINGS FROM THE PRESIDENT AND THE CHAIR
- 2 COLLECTION SPOTLIGHT
- 3 DID YOU KNOW?
- 16 NEWS AND EVENTS
- 18 BECOME A FRIEND OF THE ARTS AT UMGC

CLOCKWISE FROM TOP LEFT: UMGC donors John and Symantha Milton; Just Lookin' Gallery interior featuring *The Challenge of Change: Civil Rights in America* exhibition; *Her Hat Was Her Halo* woodcut by the late David C. Driskell

COLLECTION SPOTLIGHT

JAMES PHILLIPS / ANDY WARHOL

JAMES PHILLIPS, *WATER SPIRITS*

Baltimore artist James Phillips, a notable innovator and composer of abstract art, began his art career in the 1960s. He joined the African American artists' collective AfriCOBRA in the mid-1970s and has advanced the public art objectives of the Black Arts Movement throughout his career.

In *Water Spirits*, part of a series of the same name that Phillips began in the 1970s and has consistently contributed to, he explores water deity iconography, a motif that he revisits often. His artwork features color blocking, abstract shapes, rhythmic patterns, and figures hidden in plain sight. With his signature explosive use of color, he seems to make the figures vibrate in front of the viewer's eyes. Phillips uses blue to symbolize water and womanhood and red to represent earth and male energy. With these deity figures, Phillips portrays a balance between menace and reverence, movement and calm.



James Phillips, *Water Spirits*, 2008, acrylic on paper, 40 x 32 inches, UMGC Permanent Collection, Maryland Artist Collection, Gift of the artist

Currently an associate professor in the Art Department at Howard University, Phillips has exhibited his work widely, both nationally and internationally.

ANDY WARHOL, *GIANT PANDA*

Andy Warhol (1928–1987), an iconic American artist and leading figure of the 1960s pop art movement, created *Giant Panda* as part of his *Endangered Species* series of 10 color screenprints of endangered animals from around the world.



Andy Warhol, *Giant Panda*, *Endangered Species* series, 1983, screenprint on Lenox Museum Board, 38 x 38 inches, UMGC International Artist Collection, Gift of the Andy Warhol Foundation for the Visual Arts, Inc.

Longtime environmental activists Ronald and Frayda Feldman of the Ronald Feldman Fine Arts gallery in New York commissioned the series in 1983, 10 years after the passing of the Endangered Species Act. Warhol, a nature and animal lover, utilized his talent and fame to raise awareness of—and money for—wildlife preservation.

A master of commercial-style silk-screen techniques, Warhol presented the animals in the series in the same style as his celebrity portraits, such as those of Marilyn Monroe and Elizabeth Taylor. The nonposed nature of the animals contributes to their individuality and cultural significance. Warhol's application of primary colors and pinks in *Giant Panda* gives the work a photo negative quality and enhances the accessibility of the image. The series was an instant and ongoing success. Warhol gifted many of the original prints to wildlife conservation groups.

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FALL 2020

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DID YOU KNOW?

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

BY ERIC KEY



Did you know . . .

Gregory A. "Greg" Henry, who was born in Guyana and now lives in Newport News, Virginia, references the culture of Guyana and memories of his childhood there in his sculpture, painting, and printmaking.

Lou Stovall—a master printmaker who has created silkscreen prints for himself as well as for artists Jacob Lawrence, Elizabeth Catlett, Gene Davis, Sam Gilliam, David Driskell, and Paul Reed—established Workshop, Inc., in Washington, D.C., in 1968, three years after he graduated from Howard University.

Carl Sidle, an artist based in Dallas, Texas, majored in mathematics and physics at Howard University and now uses the power of photography to share his story and experiences of American life.

Joseph Craig English, a fine example of why the arts need to be taught in schools, learned silkscreen-printing techniques in high school and continues to produce silkscreens in his studio in Washington Grove, Maryland.

ARTWORK ABOVE (left to right): Greg Henry, *Rooster*, 2003, metal and wood, Maryland Artist Collection, Gift of Eric Key; Lou Stovall, *Time to Be*, 1977, silkscreen, ed. 6/50, International Artist Collection, Gift of Harvey Sherzer; Carl Sidle, *Untitled (Man in Doorway)* (detail), 1992, photograph, International Artist Collection, Gift of Dr. Angelo Robinson; Joseph Craig English, *Brown's* (detail), 1997, silkscreen, ed. 85/125, Maryland Artist Collection, Gift of Harvey Sherzer



A MODEL PHILANTHROPIST

By Menachem Wecker

Editor's Note: UMGC alumnus John Milton made a most unusual gift to the university Arts Program this year: ruby and emerald jewelry. The gift was not his first donation to his alma mater. In the following interview, Milton talks about his life and especially about his wife, for whom he first bought this jewelry.



JOHN "JACK" MILTON and I are sitting in the living room of his home in the Washington, D.C., area amid a glorious array of Chinese vases, screens, paintings, and other Asian art. Milton, a former U.S. Air Force colonel and Merrill Lynch executive, reflects on his late wife, Symantha, who went by Sammie.

"She was the most beautiful person I've ever seen," he says. "When she died at age 99, she still didn't have a wrinkle on her face."

Milton, 96, met Sammie on his way home to Bowling Green, Kentucky, for Thanksgiving in 1947. He was a test pilot assigned to Wright-Patterson Air Force Base near Dayton, Ohio, and he passed through Louisville en route to Bowling

Green. Sammie was visiting her family in Louisville, and the two attended a party hosted by a mutual friend. They started dating from afar—she modeled in Cincinnati—and although Dayton was only some 55 miles away, there were no interstates in those days.

After two-and-a-half years of dating, the two married in May 1950. A year later, Milton was transferred to Fairbanks, Alaska, to run cold-weather tests on aircraft equipment. The Miltons lived there in extreme cold for three years. "It'd go to 50 below zero and stay that way for two or three weeks, and then warm up to maybe 30 below for a week or two," he says. "Then it would go back down. It was total darkness for the month of December, and of course in June and July, it was total sunlight."

ABOVE: Symantha "Sammie" Milton at the height of her modeling career, c. 1950
RIGHT: UMGC alumnus and veteran John Milton in his home in Arlington, Virginia



“As in every place we ever lived, Sammie made the best of everything,” he added. In Fairbanks, she became fond of fishing. Milton remembers that Sammie caught a record trout, a 30-inch fish that weighed 25 pounds, in Paxson Lake, which earned her a spot on the front page of the Fairbanks newspaper. “She loved to fish,” he says.

Sammie also enjoyed playing golf and bridge, which became a social staple for her as she and Milton moved all over the world, including the Congo and Taiwan. In their Washington, D.C., area home, where the two lived for the final decades of Sammie’s life, she belonged to three bridge clubs. Milton played as well. Sammie embraced her husband’s interests, too, just like he took up bridge. “It seemed like whatever one liked, the other would also learn to like and participate in,” he says.

In Fairbanks, Sammie befriended a woman who ran a women’s ready-to-wear store. The latter was so taken with Sammie that she opened a special, high-end dress shop for Sammie to manage. “From her modeling days, Sammie knew most of the dresses and designers, and she was able to get a great collection of clothing for the store,” Milton says. “There was a lot of money in Fairbanks, and during the long winter months, there was a lot of entertaining and a lot of parties, so it was a very popular store,” Milton says.

The friends they made in Alaska were for life, Milton says. “Sammie was the outgoing person, and she made the friends. Everybody liked her. I don’t know anybody who didn’t like her.”

After the three years in Alaska, Milton transferred to Sacramento to the since-shuttered McClellan Air Force Base. There, he was one of the first pilots assigned to a new airborne early warning and controlling station being formed. He flew reconnaissance missions over the ocean in planes equipped with airborne radar to detect enemy submarines, bombers, or other ships.

“That was right at the height of the Cold War with Russia,” Milton says.

The Miltons stayed in California for six years, during which Sammie worked for the local utility, Pacific Gas and Electric (PG&E), recruiting and training models to demonstrate stoves and fridges in homes being shown.

CALM UNDER PRESSURE

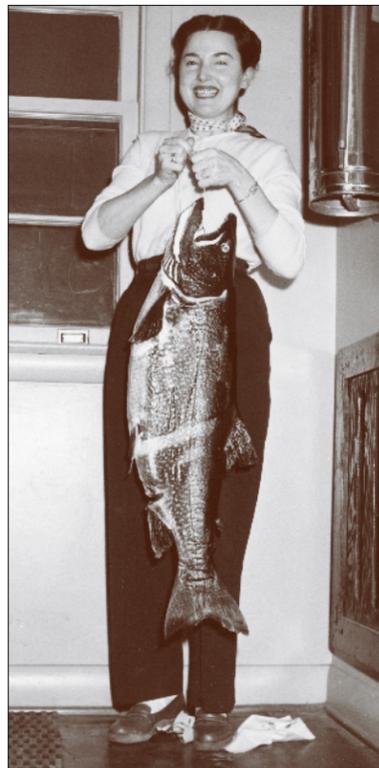
When I ask Milton if Sammie ever worried about his potentially dangerous reconnaissance missions, he shakes his head, waving off the question. Sammie had complete confidence in him, he says, even when he crash-landed in the winter in the Fairbanks bush. “They didn’t find me for a week. They practically gave up on me,” he says. “My commander and his wife visited Sammie with what they thought was bad news.” Sammie told them not to worry about it and that her husband would return.

“A couple of days later, I was back,” Milton says. “She was that way. She didn’t worry about it.”



“Sammie was the outgoing person, and she made the friends. Everybody liked her. I don’t know anybody who didn’t like her.”

—JOHN MILTON



CLOCKWISE FROM LEFT: Sammie displaying her record trout catch in Fairbanks, Alaska; The couple shortly after their marriage in 1950; Sammie (far right) as a Gray Lady volunteer nurse at McClellan Air Force Base in Sacramento, California



“For the rest of our lives, we collected Asian art wherever we happened to be and wherever it was available.” —JOHN MILTON



CLOCKWISE FROM ABOVE: Chinese ivory horse bought by John and Sammie in Hong Kong in 1969; A pair of Japanese prints from their collection; One of the couple’s first artwork purchases, a Japanese landscape painting, signed Chien



From Sacramento, the Miltons moved to Washington, D.C., where he went into an air attaché training program. From there, he was assigned to the U.S. embassy in the former Belgian Congo from 1963 to 1965, right after Congo became independent and during repeated uprisings.

“During that time, Sammie again was very active in our embassy assignment, even though there was a war going on,” he says. “We entertained a lot. She was extremely good at that sort of thing, so we were very successful.” Cocktail and dinner parties are very important to embassy life, Milton adds, because that’s when diplomats meet and exchange information.

“If you were invited to dinner at our house, you knew you were going to get a good, elegant meal; elegant surroundings; and so forth,” he says.

The Congo assignment was also a dangerous one. “The insurgents were right in the city, and you didn’t know who was and who wasn’t a friend,” he says. Milton had told the night watchman that if there was impending danger, he should blow on the police whistle to alert Milton and then flee for his life. “I told him, ‘I don’t want you to fight and die for us,’” he says.

Milton was out in the field a lot. He had taught Sammie how to shoot a submachine gun, and she kept the weapon on a nightstand near her bed when the house was locked at night. “I felt pretty confident that she’d be able to defend herself,” he says. As a natural athlete, Sammie had learned how to use the gun intuitively.

At one point, Sammie was nearly kidnapped. Although Milton had assigned her a driver, she sometimes drove on her own. One time when she went driving to see a friend, she encountered a roadblock. “One of the soldiers got in the back of the car and told her to drive on,” Milton says. “She wouldn’t do it.” Luckily, a United Nations officer drove by, saw that there was a problem, and got the guy out of the car. “She turned around and went home then,” Milton says. “But she could handle a situation like that.”

Next, the Miltons returned to Washington, D.C., where he was assigned to Air Force operations in the Pentagon. At the time, University of Maryland Global Campus (UMGC), then called University College, a division of the University of Maryland, offered night classes at the Pentagon.

THE UMGC CONNECTION

“I had been called to active duty in World War II, the end of my sophomore year, and I never had a chance to complete my bachelor’s degree,” Milton says of his studies at Western Kentucky University. “I took advantage of that University of Maryland program at the Pentagon.” He took classes three nights a week during the school year and four nights a month over the summers. “In two-and-a-half years, I got two years of credits and got my degree. That’s how I got involved with the University of Maryland,” he says.



CLOCKWISE FROM ABOVE: The couple while stationed in Taipei, Taiwan, c. 1970; Col. John Milton at the time of his retirement from the Air Force in 1974; Sammie’s last professional modeling photo shoot at age 65, for the American Heart Association

“At 6 p.m., the conference rooms in the Pentagon would turn into classrooms,” Milton remembers. “I’d work until 5:45 and then go to class for two-and-a-half hours, and then go back to work some more. That was very difficult for Sammie, that I was gone so much of the time. But she was very supportive of everything and became well known in University of Maryland circles, as well as other social circles in Washington.”

The Miltons would go on to become significant supporters of the university in the following years. Milton was a charter member of the University of Maryland Foundation and was instrumental in issuing the university’s first bonds through Merrill Lynch; he organized the President’s Club for UMGC; he was part of the advisory committee to USM chancellor John S. Toll; and he was a member of the Board of Visitors both for the USM and UMGC.

The Miltons also contributed \$440,000 toward the John L. and Symantha Milton Scholarship Fund and redirected the funds toward the Pillars of Strength Scholarship Program, which helps caregivers of wounded servicemembers. Throughout her life, Sammie volunteered in hospitals and supported a variety of charities.

“I was so appreciative of the program they had going in the Pentagon,” Milton says. “Sammie appreciated that too. We both were interested in education. Her education was interrupted too. She became a model and didn’t go back and finish up” at the University of Kentucky, Milton says. “But she had a great appreciation of education and what it could do.”

On Milton’s graduation day from University of Maryland, he and Sammie were on their way overseas again—this time to southeast Asia. “I was assigned to a flying division that was remoted to Taiwan but operated in Vietnam,” Milton says. Again, Sammie made quick and close friends, including strategic ones in the government that helped her husband’s and his colleagues’ efforts.

The Miltons had been interested in Asian art since they had furnished their first home, but this period in their life amplified that interest. The first piece of artwork they bought after their marriage was an Asian painting that Sammie in particular was drawn to. “For the rest of our lives, we collected Asian art wherever we happened to be and wherever it was available,” Milton says.

The two lived in Taiwan from 1968 to 1970. They then moved to Boston, where Milton got a master’s degree in communications from Boston University. The next year they returned to Washington, D.C., and Milton went back to the Pentagon for the third time. When he retired from the Pentagon in 1974, the Vietnam War was still underway, and there was significant animosity in the nation toward the military.

In the first day of a course for returning servicemembers that Milton took at American University, he was told that he should deny the fact that he had worked in the military if he sought work outside the defense industries. “After 31 years and four wars, I found that pretty hard to take,” he says.



“I’d like for them to get a feel for how beautiful and how elegant she was. How wonderful her taste was. And how much she supported the university and my part in it.” —JOHN MILTON

PLANTING ROOTS IN WASHINGTON, D.C.

A promising new job opportunity arose, but it would have required moving to Africa. “Sammie and I talked it over, and we decided that we’d lived out of a suitcase for 31 years and didn’t want to do that again,” Milton says. As he was leaving the final interview, during which he turned down the job, he saw a job fair. Entering, he saw the longest line was in front of the Merrill Lynch booth.

The manager of Merrill Lynch’s Washington, D.C., branch asked Milton a couple of questions and liked what he heard, so he invited Milton to interview further in his office. There, he offered Milton a job, which Milton accepted. “It was the best thing that ever happened to me,” Milton says. He worked for Merrill Lynch for 28 years, on top of his 31 years in the Air Force.

As usual, Sammie was very supportive and quickly found an appropriate social circle. “This helped a lot,” Milton says. He retired in 2003, having been a first vice president.

In 2005, Sammie had a massive hemorrhagic stroke, and the doctors gave her a month to live. Despite that prognosis, she lived another 15 years. She died on March 10, 2016.

A MODEL GIFT

During her modeling career, Sammie modeled jewelry and became fond of it. “She liked it, and I liked to buy it for her,” Milton says. “Over the years, we collected jewelry too, and I’m giving one ruby set and one emerald set to UMGC.”

The rubies, which are Burmese, are a kind of stone that hasn’t been available for purchase for a long time, and top-quality Burmese rubies can be more valuable than diamonds, according to Milton. The Colombian emeralds are also highly valued, he says.

“We are fond of those particular ones, because Sammie never had a chance to wear them. I bought them for her after she had the stroke to cheer her up, which it did when she wore them in the house. But by that time, she was unable to attend formal parties and things of that type,” he says. “So she never really had a chance to wear them in public.”

Milton chose which pieces of jewelry to buy for Sammie based on the quality of the pieces, rather than the designer. He got a sense of her taste as well, which helped him in his selection of jewelry.

I asked Milton what he hopes the UMGC community will take away from seeing his late wife’s jewelry on display. “I’d like for them to get a feel for how beautiful and how elegant she was. How wonderful her taste was. And how much she supported the university and my part in it,” he says.

“Sammie was a role model for a lot of young people right up until the day she died. Everybody liked her. She made friends very easily,” Milton said. “And young people in particular really liked her. She could just relate to them.” •



Artist Curlee R. Holton (left) and Just Lookin' Gallery owner Eileen Berger (right)

JUST LOOKIN' GALLERY CELEBRATES 25 YEARS OF SUCCESS

By Eric Key

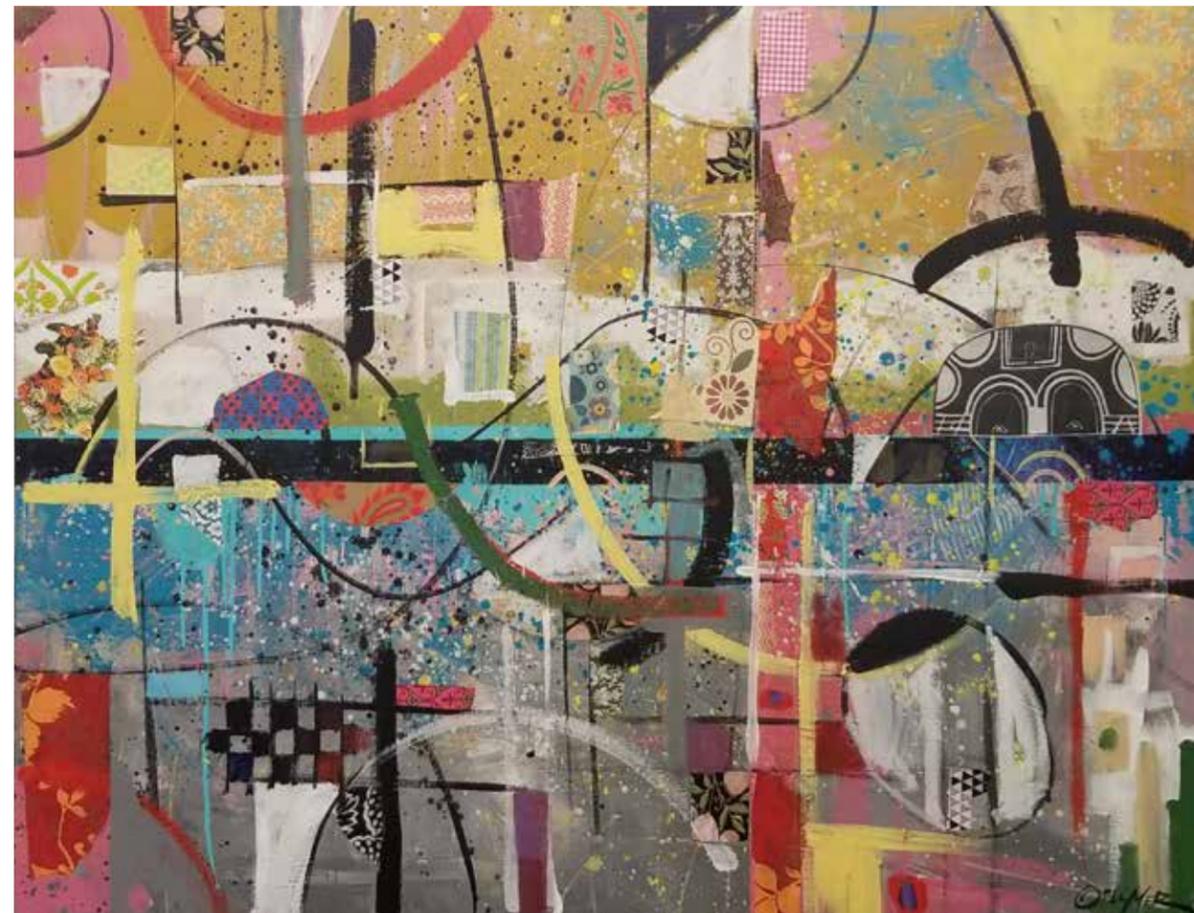
Eileen Berger, owner and CEO of Just Lookin' Gallery in Hagerstown, Maryland, has been serving the artistic needs of visual art collectors and artists for more than 25 years. Her passion for art and artists is key to understanding the gallery's success, especially during the coronavirus pandemic.

BORN IN ATLANTIC CITY, NEW JERSEY, Berger moved with her family to the District of Columbia's northeast community when she was three. As the family moved from their northeast home to a northwest neighborhood, and then to Silver Spring, Maryland, they settled in different culturally diverse communities. Reflecting on her upbringing, Berger believes that the various White, African American, and Asian neighborhoods she grew up in and her primary education in DC Public Schools helped her appreciate the diversity and dignity of people.

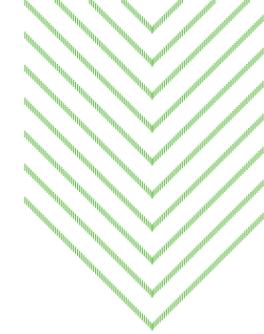
Berger enjoyed viewing art and talking to artists even at an early age. When she was a child, her mother would often take her to history and science museums, and Berger convinced her to take her to an art museum as well, which became part of their routine. As Berger stated, "It was something about the creative that excited me. I don't know what it was, because I could barely draw stick men, but I loved photography. I guess everybody is born with some artistic talent, and mine was photography."

Berger describes herself as a visual person, but she found herself specifically interested in African American art and artists. She remembers going to the library to read about African American art. But she also remembers her frustration and disappointment when she could not get any information about Black artists from White-owned galleries in Washington, D.C. Rather than discouraging her, this lack of information continued to fuel her interest in African American art.

By age 13, Berger was collecting African American art, primarily protest posters. She remembers going to an exhibition opening for the work of artist, professor, and educator James Lesesne Wells at Howard University. There she saw a linocut (possibly one of his single profile images) that "jumped off the wall." Berger cannot remember why she had such an emotional response to the work, but she remembers that experience to this day—some 40-plus years later. She began talking to African American artists, such as Ernest Crichlow and Otto Neals, who were eager to share their knowledge and experiences. From



Charlie Palmer, *Buoyancy*, 2020, acrylic on canvas



"IT WAS SOMETHING ABOUT THE CREATIVE THAT EXCITED ME. I DON'T KNOW WHAT IT WAS, BECAUSE I COULD BARELY DRAW STICK MEN, BUT I LOVED PHOTOGRAPHY. I GUESS EVERYBODY IS BORN WITH SOME ARTISTIC TALENT, AND MINE WAS PHOTOGRAPHY."

**EILEEN BERGER,
OWNER, JUST LOOKIN' GALLERY**



Charlie Palmer, *Time*, 2019, mixed media

that point on, she understood that her best source for information on African American art was the artists themselves.

Upon graduating from Northwood High School in 1970, Berger enrolled in the John Hopkins University in Baltimore, Maryland. But she completed only three semesters there before moving back to the District of Columbia. She started to travel with her camera, taking pictures for clients. She also began crafting jewelry, which heightened her artistic creativity. After approximately 10 years, she "got burned out" and closed her photography business. In 1982, she moved back to Baltimore, where she met Robert "Bob" Burkhammer, who was doing construction. They became close and decided to leave the big city for the smaller community of Hagerstown in 1986.

Berger became an independent art dealer specializing in African American art. Familiar with her work, the owner of a framing gallery in Silver Spring sought her help in expanding his business to include original works of art. They struck a partnership in which the owner continued to manage the framing and Berger managed the fine arts portion of the gallery, curating exhibitions of African American art. For Berger, it was important to begin with a relationship with artists, to promote both the artists and their works, and to educate the public about the artists she represented. She began exhibiting artists Joseph Holston, James Denmark, Cal Massey, Larry "Poncho" Brown, Preston Sampson, and Michael Anthony Brown, among others. Many of the artists are still her friends and are represented in her current gallery.



Ed Love,
Cactus for Monk,
n.d., welded steel

In 1995, with the support of her husband, Bob, Berger opened Just Lookin' Gallery in downtown Hagerstown. As the name infers, she launched the gallery with the understanding that the public could come and "just look" and not be intimidated by sale tactics or prices. She created a sitting area where guests could read about art and she can answer their questions. She also hosts artist talks in this intimate space, offering guests a personal experience with artists. Berger truly welcomes people "to wander through the gallery freely."

Berger has established a destination art gallery with thousands of original works by African American artists from across the country. Over the years, she has represented Palmer Hayden, David Driskell, Edward Mitchell Bannister, John T. Biggers, Elizabeth Catlett, Samella Lewis, James Wells, Ed Love, and Reginald Gammon, in addition to many of the artists who have been with her since the beginning. She prides herself on her relationship with artists, including Curlee R. Holton, Wesley Clark, Curtis Woody, Carolyn Crump, Charly Palmer, Evita Tezeno, Otto Neals, and many others. To her, the relationships are not only business but very personal. And she is always looking for new artists to represent.

She has translated her personal passion for collecting works of African American art that appeal to her emotionally to showcasing art that appeals to collectors. Her gallery is not solely a place to sell art; it is a place to learn about art and the people who created it. If that ends in a sale, then that is the icing on the cake. As Berger says, "I don't sell art! My mission is to expose great artists to collectors and expand their collections."



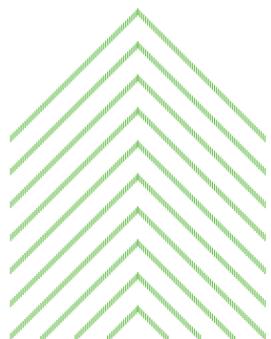
Norman Lewis, *Street Musicians*, n.d., acrylic on canvas

Today, Just Lookin' Gallery is fueled by an owner who believes in treating people right, an inventory of incredible art by some of the nation's most talented contemporary artists, and a community of collectors from across the nation. This is truly a recipe for success.

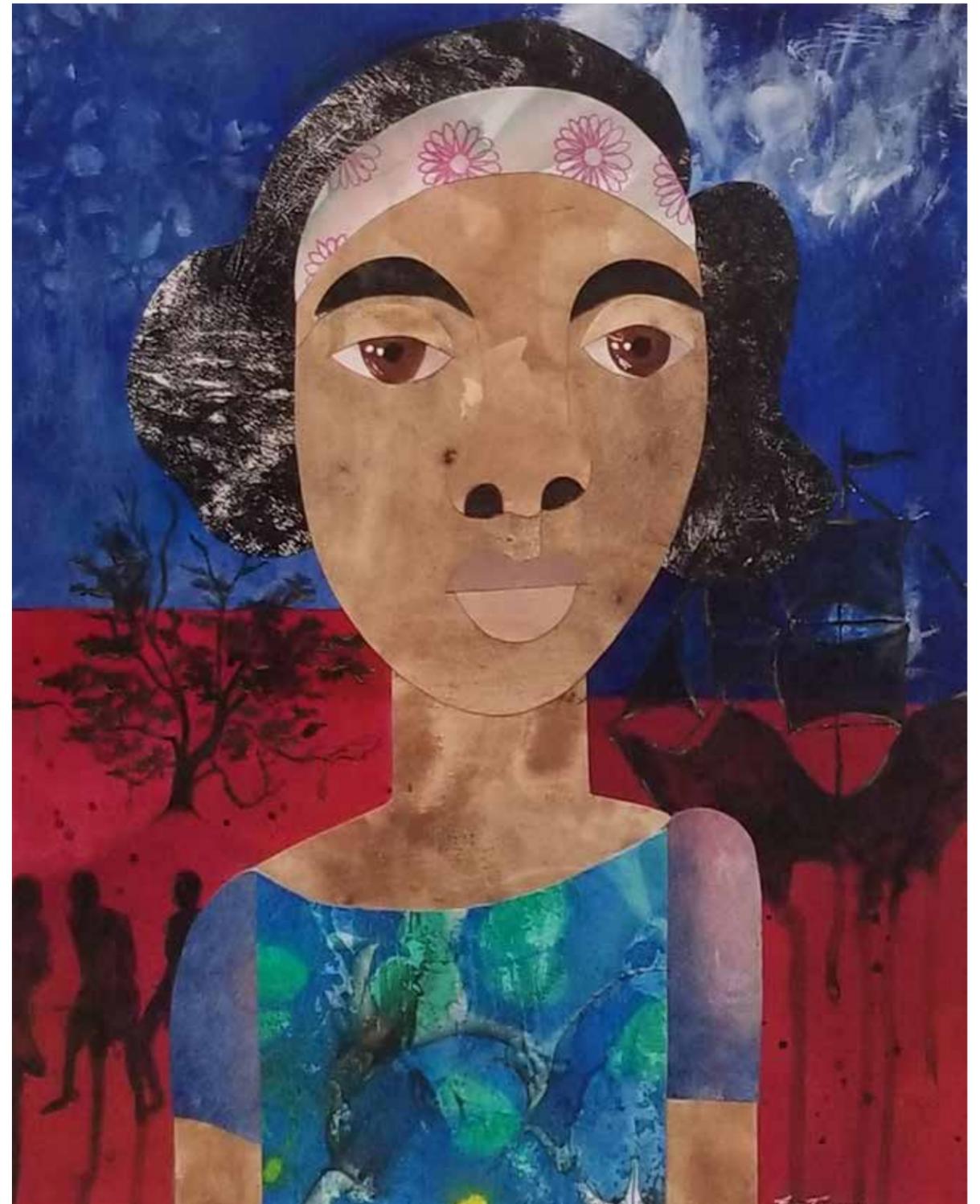
Experience the friendly atmosphere and art of Just Lookin' Gallery for yourself by visiting the gallery at 40 Summit Avenue, Hagerstown, Maryland, or at justlookin.com.

**"JUST LOOKIN' IS THE GALLERY
YOU 'COME HOME TO' AND TAKE
HOME WITH YOU. WE HAVE ONE
OF THE LARGEST SELECTIONS OF
ORIGINAL ART BY BLACK AMERICAN
ARTISTS IN THE UNITED STATES."**

**EILEEN BERGER,
OWNER, JUST LOOKIN' GALLERY**



Richard Dempsey, *Mexican Mountains*, 1960s, gouache on paper

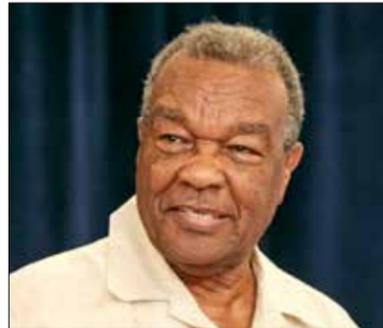


Evita Tezeno, *Shadows of My Past Remind Me Who I Am*, n.d., mixed media on paper

Remembering David C. Driskell

(JUNE 7, 1931–APRIL 1, 2020)

By Eric Key



David C. Driskell

The passing of David C. Driskell on April 1, 2020, from complications related to COVID-19 dealt a heavy blow to the art world. The UMGC Arts Program lost a well-respected colleague and friend. When I heard the sad news, I revisited the feelings that I had when I lost my mother—disbelief, shock, and numbness.

David dedicated his life and artistic talents to African American art and artists and was widely regarded as the world's foremost authority on the subject. He traveled the globe lecturing, teaching, viewing art, and advancing the field of African American art. Many would say he was an art activist. I am not going to highlight his many accomplishments, because you can read about them elsewhere. More importantly to me, David was a friend, a wonderful artist, a family man, and a fine human being, generous and dedicated to the arts. This love of art is what we shared.

I saw and spoke with David regularly over the years. I visited him in his studio and at his homes, in Hyattsville, Maryland, and Falmouth, Maine. The conversations we had and his writings have been inspirations to me, as they have been to so many others in the field. At UMGC, I would often see him walking through the gallery viewing our exhibitions. Many times, he brought guests who were visiting him. Every time I saw him in the gallery,

I felt honored that he thought enough of what we were doing at UMGC to take time out of his busy schedule to drop in.

The last time I called on him was last summer, when the Arts Program was coordinating the artist talk with Floyd Coleman and Anthony Green for the *Rhythmic Impulses: The Art of Floyd Coleman and Hayward Oubre* exhibition. David had called me earlier that summer to ask about the exhibition, and when I was thinking about people who could introduce Coleman or help shape the artist talk, David came to mind. He was in Maine at the time. Everyone who knew him knew that he enjoyed spending the summers there, working in his garden and getting inspired to create his majestic landscapes. He flew down for the day to be a part of the program.

All of us at the UMGC Arts Program will miss David, and we extend our deepest sympathies to his family, especially his wife, Thelma. As you continue to mourn his loss, remember that his love and spirit are with you. We can't thank you enough for supporting him in all that he did for everyone involved in the arts. His lifetime commitment to the arts will light the way for all of us in the art world for generations to come. •



David C. Driskell, *Gabriel*, 2018, serigraph, 36 x 24 inches, Doris Patz Collection of Maryland Artists

Introducing New Curator



Treston Sanders

The Arts Program is pleased to introduce Treston Sanders as the new curator of UMGC's art collections. He has wide-ranging knowledge in designing exhibition installations and curating collections. Over the course of his career, he has facilitated the installation of 25 gallery art exhibitions.

Sanders was already familiar with the Arts Program before joining the staff in February 2020, having often volunteered to assist the previous curator with exhibition installation and other tasks. He came to UMGC from the Prince George's African American Museum and Cultural Center in North Brentwood, Maryland, where he rose from gallery coordinator to operations director.

Before moving to Maryland, Sanders served first as an assistant art teacher and then as gallery coordinator at the African American Atelier gallery in the Greensboro Cultural Center in Greensboro, North Carolina. Through those roles, including work with the center's Outreach After School and Youth Enrichment Programs, he became skilled in curriculum design and art education. In his previous position as the museum educator at the International Civil Rights Center and Museum, also in Greensboro, he planned and implemented youth workshops and summer camp programs, conducted historical research, and coordinated tours. He earned his Bachelor of Arts in Visual Arts Design from North Carolina Agricultural and Technical State University in 2011.

Sanders is looking forward to maintaining, developing, and implementing visual art exhibitions for the UMGC Arts Program. Please join us in extending him a warm welcome! •

Introducing Art Talks Webpage



The UMGC Arts Program is developing online content to keep our community connected to the arts and the artists in our collection. Our new [Art Talks webpage](#) will offer videos and recordings of educational programs, artists' talks, and more.

We're debuting the page with sessions from the two-day Demystifying Public Art Symposium held in February 2019. The symposium brought together people active in the public art field to discuss factors involved in participating in public art projects. Speakers included artist Victor Ekpuk and urban designer, public art consultant, educator, and writer Todd W. Bressi. Panelists, including a variety of artists and other art professionals, addressed topics such as public art sponsors, resources, and community engagement.

Check out our new [Art Talks webpage](#) to view videos of the symposium sessions. We look forward to staying connected with our arts community as new content is added. •

Symposium Moderators and Sponsors: Eric Key, UMGC; Rhonda Dallas, Prince George's Arts and Humanities Council; Alec Simpson, Maryland-National Capital Park and Planning Commission/Prince George's County Department of Parks and Recreation/Arts and Cultural Heritage Division

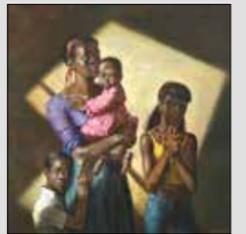
Get the latest updates on the [UMGC Arts Program](#). Visit umgc.edu/art/newsonline.

Upcoming Events

JOSEPH SHEPPARD: AN AFRICAN AMERICAN EXPERIENCE

Dorothy L. and Henry A. Rosenberg Jr. Painting Gallery
The Leroy Merritt Center for the Art of Joseph Sheppard
Temporarily Closed

Featuring paintings, sculptures, and drawings, this exhibition of Joseph Sheppard's works reflects his documentation of events as well as his research into the African American experience in Baltimore and around the world.



Joseph Sheppard, *Mother and Child*

SHARON WOLPOFF: EVERYWHERE I TURN I SEE LIGHT

UMGC Arts Program Gallery, Lower Level
Exhibition and Opening Reception: TBA

This exhibition showcases the realist artwork of Maryland resident Sharon Wolpoff, who captures simple moments in time and plays with colors, the positioning of figures, gestures, and setting to recreate the overall atmosphere and attitude of her subjects.

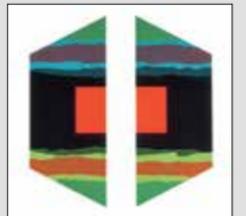


Sharon Wolpoff, *The Punchline*

PAUL REED IN ABSTRACTION FROM THE UMGC PERMANENT COLLECTION

U.S. District Courthouse, Greenbelt, Maryland
Exhibition and Opening Reception: TBA

An original member of the famed Washington Color School movement, Paul Reed became known for moving beyond the traditional four-sided canvas painting to geometrically shaped paintings. This exhibition will feature works from UMGC's permanent collection.



Paul Reed, *Gilport Two*

NELSON STEVENS'S AFRICAN AESTHETICS IN AMERICAN ART

UMGC Arts Program Gallery, Lower Level
Exhibition and Opening Reception: TBA

Nelson Stevens employs a painting technique that is a modern dance of rich, vibrant colors. Viewers can see and feel the movement of each brush stroke and layer of color. This exhibition explores Nelson's involvement in AfriCOBRA and the fusion of art and jazz in his work.



Nelson Stevens, *Spirit Sister*

2ND MARYLAND HIGH SCHOOL JURIED ART EXHIBITION

UMGC Arts Program Gallery, Lower Level
Exhibition and Opening Reception: TBA

This competition is designed to support statewide high school art programs and students and to bring attention to the talents of those students as they advance in their artistic careers. Awards and cash prizes will be presented to the winners and their schools.



Gabriel Windsor-Reedy, *Prisoners of War*

BECOME A FRIEND OF THE Arts AT UMGC



Make an Annual Contribution to the Arts Program

Art enthusiasts in the UMGC 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 UMGC'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 UMGC 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 UMGC)

Citrine-Level Friend (\$2,500)

Above benefits, plus corporate name and logo listing on UMGC 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 UMGC (Special requirements apply; contact the Arts Program for details.)

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

Interested in being added to our e-magazine list? Send your email address to arts@umgc.edu.

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