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

By Menachem Wecker
freelance writer
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 feather to seal graphic pens. Paint brushes hang from the hooks of a table-top brush holder that looks like a portal to a fantasy world. On the walls, a small Japanese hanging scroll is mounted with two paintings—one of a seated man holding a rock painted with a cross. On a table, a 12-ounce deep-green bottle of Yasutomo black sumi ink sits on a table that is covered with a tablecloth that features a landscape and humanity. It is a circle of life that is both simple and complex, tranquil and hostile, pure and unchaste, perfect and flawed.

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 of Symphony S (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 trips begins, and whenever he 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.”

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 Columbus, 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 on the second floor of the governor’s mansion in Annapolis, Maryland, a light-filled art studio.
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 the young artist she used to be,” she says.

Undeniably, the man has changed since she drew him, much younger; I hardly recognize him. ”

“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 Buddhists, and most practiced Buddhist rites for the deceased. As a child, her grandparents would go to church on Christmas and she would stay at school.)

“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.

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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 met at 10:30 a.m., less than 12 hours later, she brims with energy and passion as she discusses her work.
“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.”

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 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...
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 window sill 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 window. 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.

“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 where she met someone, but she does worse with names, she tells me—and she often draws inspiration from the Korean landscapes that are 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.
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.

BY ERIC KEY

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 Wilfredo 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 González Escalona, Kadir López, and José Fuster. At other studio visits, we had the opportunity to meet artists Ramesses Batista, Manuel Mendive, Eduardo Roco Salazar (Choco), José Ángel Torres, Ernesto Rivelles, 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.

“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
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, 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.
Yumi Hogan: Cultural Exhibition

President Javier Myerson 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. Gallery of the Luray 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.

Yumi Hogan [left] greets a guest at the opening reception.
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.

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