From the President

Dear Patrons,

As we celebrate the life and mourn the death of a true giant—Professor Emeritus David C. Driskell of the University of Maryland, College Park—it can seem that the whole world has been turned upside down by the coronavirus pandemic. So, above all, I hope this message finds you and your loved ones safe and well.

At University of Maryland Global Campus (UMGC), I am grateful to report that our online presence has offered a measure of protection, and we have been able to continue to serve our 90,000 students even as we have transitioned to a remote work environment to protect the health of our employees.

Now we are exploring ways that our Arts Program might also expand its online reach—including through this virtual newsletter—and I invite you to visit umgc.edu/art periodically for the latest updates.

Now more than ever, we look to art to shine a light on the beauty that surrounds us, to remind us of the resilience of the human spirit, and to testify to the power of creativity to reimagine our world in better and brighter ways.

I look forward to the day when we will once again be able to come together safely to share our appreciation of art. Thank you to all our 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.

Sincerely,

JAVIER MIYARES, PRESIDENT
UNIVERSITY OF MARYLAND GLOBAL CAMPUS

From the Chair

Dear Art Lovers,

On behalf of the UMGC Art Advisory Board, I extend our thoughts and prayers to everyone affected by the coronavirus. And as it continues to permeate every aspect of our lives, let us embrace our humanity and express goodwill toward one another.

We are facing unprecedented times, as shown by the recommendations of the CDC and the directives that Maryland Governor Larry Hogan has put into place to protect the health and safety of the citizenry. UMGC’s President Javier Miyares and Arts Program Director Eric Key have closed current exhibitions to the public and postponed future shows until further notice.

As we are asked to stay at home, now is the time to draw from the power of art to feed our souls and bring beauty and solace into our lives. Take a virtual tour through a museum in the United States or abroad with your family. It offers a safe alternative to physical attendance. Or sit before a work of art in your own home. Consider why the piece is so important to you. Revisit it with fresh eyes to rediscover the artist’s mastery in the execution of the work and the imagery and narrative that move you emotionally.

In these challenging times, UMGC’s Art Advisory Board remains dedicated to its mission of creating an environment in which all its constituents can study and learn from our art collections, exhibitions, and educational programs.

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.

ON THE COVER

Steven Dobbin: Do Not Set Yourself on Fire, 2015, digital photo transfer on wood, 72 x 80 x 2 inches

Steven Dobbin: Elements of Conceptualism

4th Biennial Maryland Juried Regional Art Exhibition (BMRE)

14 Remembering Reini Maters

In Every Issue

GREETINGS FROM THE PRESIDENT AND THE CHAIR
DID YOU KNOW?
NEWS AND EVENTS
BECOME A FRIEND OF THE ARTS AT UMGC

CLOCKWISE FROM TOP LEFT: Steven Dobbin’s mixed media artwork Walking Away (detail); BMRE artwork Wisdom Keeper by Kevin Holder; Late Afternoon in Amsterdam by the late Reini Maters.
MARYLAND HIGH SCHOOL JURIED ART EXHIBITION
STATEWIDE VISUAL ARTS COMPETITION

WATCH FOR THE CALL FOR ENTRIES THIS FALL!
The 2nd Maryland High School Juried Art Exhibition will open in January 2021. 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.

In the inaugural competition, more than $8,500 in cash and prizes were awarded to students and their schools.

AWARDS
First Place/President's Award
Prizes: $5,000 cash award ($1,000 to the student, $4,000 to the school) or the general operating fund if there is no arts program; a poster of the award-winning artwork distributed to Maryland schools; and a trophy

Second Place/Director's Award
Prizes: $2,500 cash award ($500 to the student, $2,000 to the school) and a plaque

Third Place/Curator's Award
Prizes: $1,000 cash award ($250 to the student, $750 to the school) and a certificate

Honorable Mention
Prizes: Red ribbon recognition on the artwork during the run of the exhibition and a certificate

For Entries This Fall!

Watch for the call for entries this fall to enter the Maryland High School Juried Art Exhibition, the first statewide juried art competition designed to support state-wide high school art programs and students and to bring attention to the talents of those students as they advance in their artistic careers.

First Place/President's Award
Prizes: $5,000 cash award ($1,000 to the student, $4,000 to the school or the general operating fund if there is no arts program); a poster of the award-winning artwork distributed to Maryland schools; and a trophy

Second Place/Director's Award
Prizes: $2,500 cash award ($500 to the student, $2,000 to the school) and a plaque

Third Place/Curator's Award
Prizes: $1,000 cash award ($250 to the student, $750 to the school) and a certificate

Honorable Mention
Prizes: Red ribbon recognition on the artwork during the run of the exhibition and a certificate

ART@UMGC
SPRING 2020
MANAGING EDITOR
Eric Key
EDITORS
Sandy Bernstein
Beth Butler
Barbara Reed

SENIOR DIRECTOR, INSTITUTIONAL CREATIVE
Cynthia Friedman
SENIOR GRAPHIC DESIGNER
Jennifer Norma

ARTS PROGRAM STAFF
T Aurora Manager
Treston Sanders
Renee Spanier

UMGC ART ADVISORY BOARD
Javier Myers, UMGC President
Myrna Bedolla, Chair
Schoroder Cherry, EdD, Vice Chair
Eva J. Allen, PhD, Honorary Member
Joan Blevins
Ling Cheow, Honorary Member
James “Bruce” Cousins, Jr.
Sebte Dawit, Enq.
Nina C. Dawe
Karm Goldstein, Honorary Member
Aquita Boyd Hardy, Honorary Member
Sharon Smith Houston, Honorary Member
Eric Key
Thomas Li, Honorary Member
David Martin, Honorary Member
Ake Minish-Napper, EdD
Amy Eva Raehse
Christopher Shulda
Barbara Stephanic, PhD, Honorary Member
Dianne A. Whitefield-Loide, DSD
Sharon Wolford
Elizabeth Zoltan, PhD

University of Maryland Global Campus is a constituent institution of the University System of Maryland. ART@UMGC is published twice a year by UMGC’s Art Advisory Board. Please send comments to arts@umuc.edu or mail to:

Magazine Editor
Arts Program
University of Maryland Global Campus
3501 University Boulevard East
Adelphi, MD 20783-8007
Phone 301-985-7937 • Fax 301-985-7865
PAST Editorial Advisory Board
Tawanna Manager
Treston Sanders
Renee Spanier

PHOTOGRAPHY CREDITS: Courtesy of the artists, unless otherwise noted.

Page 1: First Place/President’s Award, Jamea Richmond Edwards, Allegory of a Free Mind #3 (detail), 2012, oil on canvas, UMGC Permanent Collection
Page 2: Second Place/Director’s Award, Kyle Hachett, who explores African American identity in his art, had works featured by Goya Contemporary at 2018 Art Miami.
Page 3: Third Place/Curator’s Award, Patrick Craig, joined the faculty at University of Maryland, College Park in the 1970s; he still teaches painting, drawing, and mixed media there.
Page 4: Honorable Mention, Robert Franklin Gates, born in Detroit, Michigan, but is now a Maryland-based artist; she was born in Detroit, Michigan, but is now a Maryland-based artist; she is represented by Kravets/Wehby Gallery in New York.

ARTWORK ABOVE (left to right): Jamea Richmond Edwards, Allegory of a Free Mind #3 (detail), 2012, mixed media on paper, Doris Petz Collection of Maryland Artists; Patrick Craig, Progress, 2013, oil on canvas, Maryland Artist Collection; Kyle Hachett, Contemporary at 2018 Art Miami.

ARTWORK ABOVE: Courtesy of the artists (clockwise from top) Tracey Brown, John Woo, courtesy of Richard Maters, John Woo; (top to bottom) Steven Halperson, courtesy of Richard Maters, John Woo; (top to bottom) John Woo, courtesy of Richard Maters, John Woo; (top to bottom) John Woo, courtesy of Richard Maters.

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

ARTART UMGC

ARTWORK ABOVE (left to right): Jamea Richmond Edwards, Allegory of a Free Mind #2 (detail), 2012, mixed media on paper, Doris Petz Collection of Maryland Artists; Patrick Craig, Progress (detail), 2011, oil on canvas, Maryland Artist Collection; Kyle Hachett, Allegory of a Free Mind #3 (detail), 2012, oil on canvas, Doris Petz Collection of Maryland Artists.
Steven Dobbin positions himself between art, design, commentary, and an unwavering commitment to his students, which penetrates a significant portion of his artwork.

Margaret Dowell, PhD
Adjunct Professor of Art,
College of Southern Maryland

Reclamation Tapestry, 2015
paint can lids, metal, and paint, 9 x 6 feet
BACKGROUND
Steven Dobbin grew up in Silver Spring, Maryland. Participation in sports encouraged his self-described competitive nature. Exposure to his maternal grandfather’s artistic metal works made an aesthetic imprint on Dobbin’s own work, as did the subsequent visuals derived from stocking shelves in a grocery store as a teen.

Dobbin’s academic history includes an undergraduate stint at Ohio Wesleyan University and a Bachelor of Arts from the University of Maryland, College Park in urban studies. He matriculated in the fine arts programs at Indiana University and the University of Southern California. At the George Washington University, he earned a Master of Arts in education, focusing on the severely emotionally disturbed adolescent population.

Dobbin’s exhibition history includes galleries on both the East and West Coasts. For years he was represented by Causey Contemporary in New York. Living and working in Frederick County, Maryland, he cites his long association with the Artists Gallery there as most significant to his career.

THE GRID
Dobbin uses a grid, similar to one he used for stacking grocery store shelves, as a utilitarian structure to organize and aestheticize his artwork.

The grid has long been an ordering system for graphic designers, urban planners, architects, and manufacturers of technology products. In Western art, the grid has served as an emblem of modernism. Early 20th-century Dutch artist Piet Mondrian, one of the leading figures in the development of modern abstract art, created his experimental compositions using grids. Mid-20th-century conceptual artist Sol LeWitt utilized the grid as an underlying element of his minimalistic works, and Carl Andre followed, paying homage to the grid with his conceptual works. Today, Chuck Close continues to use the grid as a structure for transforming his photographs of people into optical mixture portrait paintings.

Dobbin understands the history of this simplified format in contemporary art. He often employs grids in his works, capitalizing on the power of the grid to capture and hold the viewer’s attention. Once he has our attention, he proceeds with his visual commentary.

REPETITION
The grid, of course, invites repetition, and Dobbin frequently utilizes this design element to enhance his subject matter to make it more visually accessible.

To thoroughly understand Dobbin’s use of repeated imagery, one must understand his day job. After working for 15 years with severely emotionally disturbed adolescents, the artist now works with public school students who have been diagnosed as intellectually disabled. The repeated signs, symbols, and writings he incorporates into his grids are not just for casual viewers but also for his students.

When an object is repeated, the viewer slows down to contemplate the object. By accumulating and repeating imagery, one can transform the mundane into something important. In the classroom, Dobbin constantly repeats mundane lessons necessary for learning life skills, and he brings this learning retention strategy into his art. For example, his work Do Not Set Yourself on Fire (front cover) offers concrete visual clues about how to safely maneuver through one’s environment. The information is provided through a mixture of shapes, symbols, and words that present data in ways that can be easily grasped. Dobbin uses his intellect and control of the language of art to manipulate these simplified elements until they become visually dynamic and important.

From early Islamic tile designs to Yayoi Kusama’s popular installations today, artworks throughout the ages have demonstrated the power of repetition. In Islamic art, perfect geometric patterns represent the meaning and spiritual essence of things; it is believed one can find infinity in them. Fame came to Andy Warhol for his pop art multiples of soup cans and of Marilyn Monroe, as it did later to Andy Goldsworthy for his site-specific land works. And Japan’s Kusama became popular for her repetitive marks and shapes exploring compulsion and obsession.

Dobbin admits both aesthetic and literal obsessions with the multiples that show up in most of his pieces. He lays claim to these obsessions in his work I Repeat Myself, which is a blinking neon light that simply and cleverly spells out “I Repeat Myself.”
SOCIAL COMMENTARY

Most of Dobbin’s work has an element of social commentary. Like many artists working today, he observes, ponders, and translates hot topics. These visual translations typically represent personal convictions and insights that serve to inform, critique, and raise awareness of our understanding of the world around us.

Art as social commentary often serves as a window to political discourse. With his work An Awful Noise, Dobbin jumps into the political conversations of 2019. Fond of watching political commentary on TV, he began to suspect from the images of the news reporters and commentators on MSNBC, CNN, and Fox that the negativity of the current news cycle is going to change the way politicians and the general public do business and conduct their lives. He started to visually examine the players, the “talking heads.” He focused on their facial expressions, the tilt of their heads, the way their mouths formed words. In front of the television, he photographed them with his cell phone thousands of times. From those images, he selected 135 for the final work. The subjects include Frank Figliuzzi, Bill Maher, Nicole Wallace, Judy Woodruff, and others. Non-political commentators include sportscasters Tony Kornheiser and Michael Wilbon. And an image of Robert Mueller is centrally located, just because.

Dobbin manipulated the photographed heads through a computer program until they became drawing-like. His initial photographs reflect reality; his “drawn” images lack that intimate, baggage-filled component, making it easier to digest his message of collective, unproductive noise.

RECYCLING

Given today’s environmental concerns, it is common for artists to recycle materials or repurpose trash. Recycling items in art is far from new. Louise Nevelson, one of Dobbin’s favorite artists, created poetic reliefs from scrap wood in the 1950s. Also during this period, Robert Rauschenberg made some of his best work from trash (including a “combine” painting that included an old taxidermy goat and a used tire). A few years later, in 1961, the Museum of Modern Art in New York mounted an exhibition entitled The Art of Assemblage, solidifying the use of varied and recycled materials as a valid art process.

WORK

Work is necessary for economic survival. It also gives us the opportunity for social engagement and personal and professional growth.

Part of Dobbin’s job as a teacher is to prepare his students for the work world. He understands that many of them will work as manual laborers, and he stresses that the dignity and importance of that labor rivals that of any other type of job. “Be present,” he tells them. “Show up. Do a good job. Feel good about it.”

Workingman Collective is a stunning work. A group of rusty metal silhouetted figures three feet tall are walking to work. They carry the tools of their trades: ladders, shovels, brooms. The figures are all easily recognizable as Dobbin. They exude strength, purpose, and a sense of self-worth. The visual message to his charges is clear: “If I can show up, you can too.”

How does Dobbin work in his own studio? He walks his talk. He shows up daily, most often in the early morning hours. He does his best. He thinks a lot. He is earnest. He is productive. And, with a nod to his sports background, this highly original, creative, and cerebral artist embraces deadlines, his personal competition with time.

It is easy to recognize the formal aesthetic qualities of Dobbin’s series made of old paint can lids. Color, shape, texture—it’s all there, the beauty overriding any obvious narrative. But if we dig deeper, the materials contribute to a story. Paint can lids are clearly disposable and easily discarded. Dobbin makes a connection between this perception and the way many people perceive his students. Into the studio he carries his unwavering belief that his charges have worth, that they can be contributing members of our society. He turns his discarded paint can lids into visual quilts, giving them value and importance. For Dobbin, the metaphor could not be clearer—he is constantly working for his students, both in the classroom and in the studio.
THE 4TH BIENNIAL MARYLAND REGIONAL JURIED ART EXHIBITION (BMRE) was held in the Arts Program Gallery in Adelphi, Maryland, from December 8, 2019, through March 15, 2020. Six months before the opening reception, guest jurors Schroeder Cherry, Preston Sampson, and Gretchen Schermerhorn were tasked with selecting 55 works for the exhibition, as well as choosing the award winners. However, the submitted works were so strong the jurors could not reach a consensus and decided to expand the exhibition to 67 works. Juror Schroder Cherry explained their selection process in a statement on behalf of all the guest jurors.

JURORS’ STATEMENT

Now in its fourth year, the BMRE showcases art in a wide range of disciplines, including painting, photography, printmaking, sculpture, and textiles. The 567 works submitted for the current exhibition are a testimony to the vitality of the region’s art-making community. The artists represent the broad cultural spectrum that exists in Maryland, Northern Virginia, and the District of Columbia.

Since the total number of submissions far exceeded what can be exhibited in the UMGC Arts Program Gallery at one time, tough decisions had to be made regarding which pieces would make the exhibition. This was an unenviable task for us as jurors, since all of us are practicing artists and no strangers to the jurying process. During our deliberations, we made choices based on execution and creativity. Execution speaks to the handling of materials or mastery of technique in whatever form the artist works. Creativity addresses aspects of composition, imagination, and overall design.

We recognize that each discipline has its own criteria for a successful work. This led to spirited discussions as we advanced in the selection process.

Our selection strategy had three stages. The first stage allowed us to individually view all 567 submissions online and to identify the works to advance to the second stage. In this stage, we met again in the electronic world to determine the semifinalists. The next meeting was held in person to select the final list of works for the exhibition and to begin deliberation to select the award winners. Reviewing the works together allowed us to create an exhibition of 67 works. In our face-to-face meeting, we decided to await the delivery of the works so we could see them in person and give each work of art the attention needed to select the award winners. During this final stage, we collectively decided on the award winners. Our deliberations have resulted in the current exhibition, a rich collection of work representing artistic excellence in Maryland and the region.

Congratulations to the artists in the 4th BMRE. We thank all the artists who submitted works for the exhibition and wish you great success in your endeavors.

SCHROEDER CHERRY, EdD

1ST PLACE
Scott Ponemone
Charlie and Tim

Participating artists at the opening reception of the 4th BMRE. Out of 567 works submitted, the jurors selected works from 67 artists.
OPENING RECEPTION
At the exhibition’s opening reception on December 12, attendees had the opportunity to meet the artists whose works were displayed in the BMRE. Arts Program Director Eric Key announced the six award winners, who received their awards from UMGC President Javier Miyares and Art Advisory Board Member Joan Bevelaqua. The 1st Place/President’s Best of Show Award—which came with a $5,000 cash prize—went to Baltimore artist Scott Ponemone for his watercolor “Charlie and Tim.” Other award winners included Anne Bouie, who received a $3,000 prize, and Jeffrey Bohlander, who won $1,000. A record crowd of art patrons, visitors, students, and staff celebrated with the artists in the 4th BMRE as they viewed all the exemplary works in the exhibition.

AWARD WINNERS

1ST PLACE  |  President’s Best of Show Award
Scott Ponemone
Charlie and Tim
watercolor on paper

2ND PLACE  |  Jurors’ Choice Award
Anne Bouie
He Was Still a Warrior
botanicals, basketry, and raffia

3RD PLACE  |  Award of Merit
Jeffrey Bohlander
Man of the Year
mixed media on canvas

Arts Program Honorable Mentions
Sanzi Kermes
Lady Julia Flyte
screenprint on repurposed wedding dress

Jun Lee
The Challenger
two-color reduction woodcut

Lisa McDonald
Day of the Dead, Oaxaca Mexico 2
photograph printed on archival paper

2ND PLACE
Anne Bouie
He Was Still a Warrior

3RD PLACE
Jeffrey Bohlander
Man of the Year

HONORABLE MENTION
Lisa McDonald
Day of the Dead, Oaxaca Mexico 2

HONORABLE MENTION
Sanzi Kermes
Lady Julia Flyte
Remembering
Reini Maters

1931–2019

Adapted from the eulogy delivered at Reini Maters’s funeral by his son, Richard Maters

Bonnieux (Vaucluse), Provence, 1994, acrylic on canvas, 24 x 30 inches
Maryland artist Collection; 18 x 24 inches, UMGC

1994, acrylic on canvas, their wedding day, 1953; and Wendy Maters on the artist in his early living in England and wanted to move. They considered either Marilyn, and I were born there in 1953. My dad was not happy decided to move to London to start a new life. My twin sister, years. With the country devastated by the war, Mom and Dad other when she would visit Holland, and after a few years of those trips that she met my dad. They continued seeing each Other, she would visit Holland, and after a few years of dating, they married in Hengelo. They were married for 63 years. With the country devastated by the war, Mom and Dad decided to move to London to start a new life. My twin sister, Marilyn, and I were born there in 1953. My dad was not happy living in England and wanted to move. They considered either Baltimore. A U.S. sponsor was required for us to move to the United States and since Jean and Irv were already here, they became our sponsors.

We crossed the Atlantic on the Queen Elizabeth in May 1958. It was a five-day trip from Southampton to New York. I remember coming into New York Harbor past the Statue of Liberty and meeting my aunt and uncle at the docks. It took a lot of courage and determination for my mom and dad to make this move. They had only a few hundred dollars in their pockets, no jobs yet, and two five-year-old children to take care of. We stayed with my aunt and uncle for a few months until my parents got settled.

Dad found work in commercial art at Hochschild Kohn’s department store, and Mom continued her nursing career in the emergency room at Johns Hopkins Hospital. After about a year, they were able to put a down payment on our first house.

Dad began his career as an independent artist in 1960. After many stressful years working in emergency rooms in different hospitals, Mom switched careers; she moved to the University of Maryland alcoholism rehabilitation services and became their nurse administrator. She retired from the University of Maryland in the 1980s. Through all those years, Dad continued to paint and sell his artwork. Mom and Dad loved to travel, and Dad would take photographs so he could use the subject matter for his paintings. One of his favorite places to paint was Provence, in the south of France.

My dad has artwork in private and public collections in the United States and Europe. He was commissioned by the State of Maryland to paint a mural that greets international travelers at BWI Thurgood Marshall Airport. His work has been shown extensively in Maryland: at Baltimore City Community College, the Baltimore Museum of Art, Baltimore Life Gallery, Loyola University Maryland, the Peale museum, the Academy Art Museum in Easton, Stevenson University, and University of Maryland Global Campus.

I feel fortunate to have grown up in a first-generation immi-grant family. I watched my mother and father make a huge deci-sion to come to this country. With little money, no jobs, and two children, they forged ahead. Through hard work and perseverance, they were able to build a life in the United States.

My dad lived a long and full life, and for that we are grate-ful. He was able to paint until he was in his early 80s. He told me that he was always appreciative that he could paint for as long as he did and be able to express himself through his art. He will not be forgotten—not only for the life he lived but for the art he left behind for all of us to enjoy.
Reception Highlights

The opening reception for Steven Dobbin: Conceptualism in Motion on Sunday, September 15, 2019, was an exciting event for a standing-room-only crowd of art patrons. The afternoon reception began with a formal program in the conference room, followed by a viewing of the exhibition in the Arts Program Gallery.

Guest moderator Margaret Dowell, PhD, an adjunct professor of art at the College of Southern Maryland and the author of the exhibition catalog essay, led a talk with the artist to detail the creative process involved in making documentary works. Dobbin, a resident of Frederick, Maryland, also provided an in-depth discussion of the stages of his artistic depiction. He commanded the attention of the audience as he walked the stage, pacing back and forth as he spoke about his art. His presence is echoed in his works, many of which express movement—often figures walking. Other works serve as social commentary. Dobbin works primarily in lead, copper, and steel with plaster and pigment but also incorporates wood and other mediums. His art is conceptual, contemporary, and—according to the artist—continuously developing.

The 45-minute discussion, which ended with questions from the audience, helped attendees understand how Dobbin transforms found and discarded objects into thought-provoking works of art and laid the foundation for what they were going to see in the 56 pieces in the exhibition. •

JOSEPH SHEPHERD

An African American Experience

Featuring approximately 25 creative paintings, sculptures, and drawings; Subjects includes sports figures, such as Baltimore legend Mack Lewis, who ran a boxing gym for many years; the assassination of Martin Luther King Jr.; and scenes of daily life of African Americans around the globe.

Shippard dedicates his time between Pietrasanta, Italy, and Baltimore, Maryland. He is represented in major collections and museums throughout the world, including the Columbus Museum of Art (Ohio), the Carnegie Museum of Art (Pennsylvania), the Baltimore Museum of Art (Maryland), the Chrysler Museum of Art (Virginia), and the Museo de Bellas Artes (Italy). In addition, the Arts Program is proud to include a large collection of his works in its growing Maryland Artist Collection.

In Memorium

WILLIAM J. ANDERSON JR. (1932–2019)

Born in Selma, Alabama, William J. Anderson received an MFA in 1968 from the Instituto Allende in San Miguel, Mexico, where he studied sculpture and painting. Motivated by racism and inequality, Anderson photographed urban and rural poverty, as well as civil rights marches and other demonstrations, in the South. His famous photo The Struggle Goes On (1975) depicts widow Coretta Scott King beside Congressman John Lewis along with other participants in the 10th anniversary reenactment of the civil rights march.

As Anderson recorded the struggles and conditions within poor communities of the South, he saw something more than just how poor people lived. Through the camera lens, he saw pride, dignity, beauty, strength, and courage. In an interview given at Morehouse College, where he was a professor of fine arts for many years, Anderson said, “I believe there is beauty in all life. From dispossessed houses and rundown farms, to old graying gentlemen, there is simplicity that I want to capture. In my trips to various places I don’t look for the affluent and prosperous. Instead, I look for a fast-declining group of people who have really lived and enjoyed the living. I look for people whose faces tell a story.”

Anderson’s works are in private and public collections throughout the United States, including the permanent collections of the National Gallery of Art (Washington, D.C.); the J. Paul Getty Museum (Los Angeles, California); and UMGC.

Visit umgc.edu/art/newsonline.

Get the latest updates on the UMGC Arts Program. Visit umgc.edu/art/news/online.
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.

<table>
<thead>
<tr>
<th>Level</th>
<th>Benefits and Inclusions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Associate ($35)</td>
<td>Name recognition in the arts newsletter, invitation to exhibition openings</td>
</tr>
<tr>
<td>Friend ($50)</td>
<td>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</td>
</tr>
<tr>
<td>Bronze-Level Friend ($100)</td>
<td>Above benefits, plus autographed poster from the Arts Program collection</td>
</tr>
<tr>
<td>Silver-Level Friend ($250)</td>
<td>Above benefits, plus name recognition on the donors’ wall in the Arts Program Gallery</td>
</tr>
<tr>
<td>Gold-Level Friend ($500)</td>
<td>Above benefits, plus full-color art catalog from a major UMGC art exhibition</td>
</tr>
<tr>
<td>Platinum-Level Friend ($1,000)</td>
<td>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 &amp; Conference Center at UMGC)</td>
</tr>
<tr>
<td>Citrine-Level Friend ($2,500)</td>
<td>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</td>
</tr>
<tr>
<td>Sapphire-Level Friend ($5,000)</td>
<td>Above benefits, plus a corporate art exhibition by a local artist coordinated by UMGC (Special requirements apply; contact the Arts Program for details.)</td>
</tr>
</tbody>
</table>

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@umuc.edu.