KATHERINE LAMBERT

WELCOME

blends childhood memories of rural landscapes
combines the realistic with the abstract and
Her artistic vision is inspired by nature. She
C.A.R.E.S. Foundation.

art therapy through her nonprofit Yumi

of Art; and advocating for and supporting
works in sumi ink, acrylic, and Asian pigments;
has continued to make art a priority—creating
official responsibilities notwithstanding, she
By her own admission, Hogan—Maryland’s
First Lady—is an artist first and foremost. Her

Yumi Hogan: Cultural Traditions Unbounded.
say what an honor it is to host the exhibition
90,000 students we serve each year, let me
University of Maryland University College

Javier Miyares
Sincerely,
and beyond.
support of the arts and our Arts Program in 2019
and as always, I thank you for your continued
I hope that you enjoy this remarkable exhibition,
broader and more diverse audiences.
It is perspectives like hers that the UMUC Arts
Program seeks to highlight and introduce to

First Lady of Maryland
Yumi Hogan, née Kim, is an
artist, art advocate, teacher,
wife, and mother. Her jour-
ney as an artist started from humble beginnings.
As Hogan says, “Each piece delivers its own tale
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in Korea with more immediate images that
evolve the mountains of western Maryland,
cherry blossoms, and the beaches and seascapes
of the Eastern Shore.

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I first had the good fortune to witness Hogan’s artistic
talent during a showing of her work at
University of Maryland, Baltimore. Her works
in sumi ink expressed both her Korean cultural
traditions and her life in Maryland. The works
combined the traditional sumi ink painting
style—a style more than 2000 years old—with
a contemporary flair. Some were black and white,
which is characteristic of paintings in sumi ink,
while others incorporated color. All the works
were elegantly beautiful and executed with
grace and precision. The abstract landscapes
in this exhibition also draw from Hogan’s memo-
ries and the traditions of Korea and reflect her
current environment. They are subtle, nuanced,
and compelling.

Hogan has exhibited her works in museums
and shows in Maryland, Virginia, the District
of Columbia, and South Korea, including the
C. William Gilchrist Museum of the Arts
(Lumberland, Maryland), the Washington County
Museum of Fine Arts (Hagerstown, Maryland),
the National Museum of Women in the Arts
(Washington, D.C.), and the 24th Korea International Art Festival
(Jeju, South Korea). She received her BFA from
Maryland Institute College of Art in Baltimore,
Maryland, and her MFA from American University
in Washington, D.C.

Eric Key
Director, Arts Program
University of Maryland University College

The UMUC Arts Program extends warm thanks
to First Lady Hogan’s staff, including Jenny Hong,
special assistant to the First Lady, for working
with us to make this project a reality. We also
thank the entire team at UMUC, especially the
Office of the President and the Office of Commu-
nications. Thanks also go to Menachem Wexler
for writing the essay for this exhibition catalog.

For the past 33 years, the UMUC Arts Program
has organized culturally diverse exhibitions for
its community of art patrons, students, collec-
tors, and friends. To date, the Arts Program
has hosted the works of some of the area’s
most talented artists, including Herman Maril,
Joseph Sheppard, Gladys Goldstein James Phillips,
Curlee Raven Horton, Grace Hartigan, Bausal
Middleman, Sam Gilliam, and Alma Thomas.
Now we are honored to showcase the masterful
works of Yumi Hogan.
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 crock painted with a cross. On a table, neat rows of palette knives, Japanese brushes, and protective bamboo cases face Golden acrylic paint containers, colored pencils, and fixative to seal the graphite. Paint brushes hang from the hooks of a tabletop brush holder that looks like a portal with dragon heads on either end. On bookshelves, Leonardo da Vinci and Georgia O’Keeffe catalogs are neighbors. Other volumes span centuries of art history, from the medieval Italian painter Giotto to 17th-century Dutch artist Rembrandt and 18th-century English painter William Hogarth to Impressionists Claude Monet and Paul Cézanne, post-Impressionists Vincent Van Gogh and Henri Matisse, and 20th-century photographer Ansel Adams.

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

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

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

In the picture, built up through layers and layers of color, farms and houses evoke the Korean landscapes of Hogan’s memory, while surrounding pocket forests are more emblematic of and endemic to Maryland. This combination of images also bridges the 7,000 or so miles between South Korea and Maryland. In another painting destined for the UMUC show, Nature of Symphony 5 (2019), bands of color, which appear to billow in the wind like party streamers or kite tails, represent the symphonic properties of nature; Hogan explains, “Nature is all in all or an alliance,” she says, “it will together.”
It has taken a unique and highly unlikely journey for this fascinating, passionate woman to be able to stand in her studio on the second floor of the governor’s mansion in Annapolis and to talk about her work in this way.

“When I was your age,” the joke trope begins, and wherever it subsequently meanders, high-lighting what the grumpy older generation sees, it likely makes some reference to kids previously having to trudge to school through many feet of snow and sleet—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.”

In South Korea, babies are considered one-year-old when they are born, and everyone turns a year older on New Year’s. Hogan, who was born a “December 25 Christmas baby,” was considered two-years-old on her sixth day alive. That made her younger than her classmates. The school had no kindergartens, and to pass the time on her long walks to elementary school, Hogan would sing. When she arrived at the school, there were art and music classes in addition to the usual academic curriculum. Without funds for drawing boards or drawing paper, the students used crayons on typing paper. Most of the children didn’t care to cover the sky with color or delineate all of the trees’ contours in their drawings. Unexpectedly, Hogan, whose family counted no artists among its ranks, showed great talent even at such a young age. One day, the teacher told her that her art was great and predicted that Hogan would grow up to become an art teacher. “I’ve never forgotten that moment,” she says. At the time, she thought happily, “I’m going to be an art teacher like my art teacher, and I’m going to be an artist.” Even then, the teacher’s statement, which would prove prophetic, rang true. There was no playground for the children to play in, so Hogan and her friends would play school. “I would always be the teacher,” she says. “That’s what made me an artist today. I never forgot my dreams.” To this day, she always tells her story to children artists.

After marrying young, moving to Hawaii, and having three children, Hogan divorced and moved to Texas and then to California before arriving in Maryland 26 years ago. She met Larry Hogan at an art exhibit in Columbia, Maryland, in 2001. The two married in 2004. She began study at Maryland Institute College of Art (MICA) in Baltimore, earning a BFA, and then earned an MFA at American University in Washington, D.C. In 2008, Hogan painted two charcoal portraits, which she holds up for me and two of her staff members during my visit to the studio. In one portrait, a young woman holds a cello as she sits in front of an open window. A small portrait-within-a-portrait hangs above her right shoulder, while a jar of paintbrushes sits 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.

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

Undeniably, the man has changed since she drew him, just as Hogan’s art and art advocacy have evolved and expanded. When the governor was diagnosed with non-Hodgkin lymphoma in 2015, Hogan was at his side for his treatments five days a week, 24 hours a day. She would stay with him until 10 p.m., go home to sleep, and return to his side the next morning. During that six-month period, she met many other patients, particularly in the pediatric ward. When the governor returned to his side the next morning. During that six-month period, she met many other patients, particularly in the pediatric ward. The six-month period, she met many other patients, particularly in the pediatric ward. When the governor returned to his side, Hogan was at his side for his treatments five days a week, 24 hours a day. She would stay with him until 10 p.m., go home to sleep, and return to his side the next morning.

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My heart broke for little kids taking chemo,” she says. The kids are cancer survivors 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 disabili-
ties 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-weeks 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. Foun-
dation, 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 sys-
tem, and I have seen firsthand how healing art can be so beneficial to pediatric patients,” she added. “My heart broke for little kids taking chemo,” she says. But having long wondered about the church bells that she heard, she went to church one Christmas day. That the church handed out candy on Christmas was also a motivator, she recalls. “My parents were really mad at me,” she says. “It is equal. I love that.” 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.”

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.

Today, I still go to church. Only me,” she says. “Will you take the dog out? I have no time for that,” she says. 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 job as First Lady,” she says. “It is equal. I love that.”

Hogan often paints late into the night, especially when she has a show coming up. She listens to classical or 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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Winter in Backyard 1, 2014–19, sumi ink on rice paper, 20½ x 32 inches

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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 windowsill and the mantel are two sculptures Hogan made, one of a mother and child, and the other a copy of a Henry Moore. She has made other sculptures, she reveals, but she didn’t save the others through her many moves. When she studied at MICA, Hogan figured she would paint with oils. But her studio window didn’t open, and oil paints, often thinned by turpentine, are toxic and require ventilation. She rethought her chosen medium and switched to water-based sumi ink and paper instead of canvas.

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UNDERSTANDING SUMI-E

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

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

Breath of Dawn 3, 2019, sumi ink and acrylic on rice paper, 20½ x 35½ inches
SPONTANEITY
Winter in Backyard 7
2014–18
sumi ink on rice paper
20½ x 32 inches

New Connection 7
2017–19
sumi ink and acrylic on canvas
5½ x 29½ inches
Breath of Nature
2012
acrylic and Asian pigment on hanji paper
25 x 33 inches

Nature of Melody 7
2019
mixed media on hanji paper
11½ x 9½ inches
Rhythm of Spring 2
2018
mixed media on hanji paper
14 x 11 inches

Untitled 58
2010
sumi ink on hanji paper
28 x 65½ inches
Early Morning Backyard 2
2014–19
sumi ink on rice paper
20½ x 38½ inches

Nature of Melody A
2019
mixed media on hanji paper
15 x 18 inches
Junction of East and West 2
2018
mixed media on hanji paper
25 x 37 inches
Nature of Melody 9
2019
mixed media on hanji paper
11½ x 9½ inches
A Quiet Memory 5
2019
sumi ink and acrylic on canvas
57 x 45 inches

A Quiet Memory 6
2019
mixed media on hanji paper
11½ x 13½ inches
Lived Sea I-D
2010
sumi ink on hanji paper
50 x 168 inches
Nature’s Ensemble I
2012
sumi ink and Asian pigment on hanji paper
24½ x 37 inches

Nature’s Conversation
2018
sumi ink on hanji paper
13½ x 14½ inches
Breath of Dawn II
2019
sumi ink and acrylic on rice paper
20½ x 35½ inches

Nature of Symphony 4
2017
mixed media on canvas
31 x 33 inches
Spring Medley 4
2019
mixed media on hanji paper
11½ x 9½ inches
Nature of Melody 1
2018
mixed media on hanji paper
25 x 37 inches
Nature of Symphony 5
2019
sumi ink and acrylic on canvas
57 x 45 inches

Winter in Backyard 2
2014–19
sumi ink on rice paper
21 x 29½ inches
Self-Portrait
2008
crayon on BFK Rives paper
31½ x 25 inches

Portrait of Larry
2008
crayon on BFK Rives paper
31½ x 25 inches
Spring Medley 5
2019
mixed media on hanji paper
11½ x 9½ inches

Gritted 37
2003
sumi ink on hanji paper
35 x 40 inches
New Connection 4  
2017–19  
s sums ink and acrylic on canvas  
19⅝ x 29⅝ inches

Spring Melody S  
2018  
mixed media on hanji paper  
14 x 11 inches
Breath of Dawn 3
2019
sumi ink and acrylic on rice paper
20½ x 35½ inches
Breath of Nature
2013
acrylic and Asian pigment on hanji paper
25 x 33 inches
Early Morning Backyard 2
2014–19
sumi ink on rice paper
20½ x 38½ inches
Junction of East and West 2
2018
mixed media on hanji paper
25 x 37 inches
Nature of Melody 5
2018
mixed media on hanji paper
25 x 37 inches
Nature of Melody 7
2019
mixed media on hanji paper
11½ x 19 inches
Nature of Melody 8
2019
mixed media on hanji paper
11½ x 19 inches
Nature of Melody 9
2019
mixed media on hanji paper
11½ x 19 inches
Nature of Symphony 4
2017
mixed media on canvas
31 x 25 inches
Nature of Symphony 5
2019
sumi ink and acrylic on canvas
57 x 45 inches
Nature’s Ensemble 1
2012
sumi ink and Asian pigment on hanji paper
24½ x 38½ inches
Nature’s Ensemble 2
2012
Asian pigment and acrylic on hanji paper
20 x 26 inches
Nature’s Conversation
2018
sumi ink on hanji paper
11½ x 16½ inches
New Connection 3
2013–19
sumi ink and acrylic on canvas
11½ x 29½ inches
New Connection 4
2017–19
sumi ink and acrylic on canvas
11½ x 29½ inches
Portrait of Larry
2018
charcoal on BFK Rives paper
31½ x 25 inches
A Quiet Memory 5
2019
sumi ink and acrylic on canvas
57 x 45 inches
A Quiet Memory 6
2019
mixed media on hanji paper
11½ x 19 inches
Rhythm of Spring 2
2018
mixed media on hanji paper
14 x 11 inches
Self-Portrait
2000
charcoal on BFK Rives paper
31½ x 25 inches
Spring Medley 4
2019
mixed media on hanji paper
11½ x 9½ inches
Spring Medley 5
2019
mixed media on hanji paper
11½ x 9½ inches
Winter in Backyard 1
2014–19
sumi ink on rice paper
20½ x 32 inches
Winter in Backyard 2
2014–19
sumi ink on rice paper
21 x 3½ inches
Nature of Melody 6
2018
mixed media on hanji paper
14 x 11 inches
Untitled 31
2009
sumi ink on hanji paper
35 x 60 inches
Untitled 50
2010
sumi ink on hanji paper
50 x 168 inches
Untitled 58
2010
sumi ink on hanji paper
28 x 65½ inches
Winter in Backyard 2
2014–19
sumi ink on rice paper
21 x 3½ inches
Spring Medley 6
2018
mixed media on hanji paper
14 x 11 inches
Nature’s Ensemble 2
2012
Asian pigment and acrylic on hanji paper
20 x 26 inches
Nature’s Conversation
2018
sumi ink on hanji paper
11½ x 16½ inches
New Connection 3
2013–19
sumi ink and acrylic on canvas
11½ x 29½ inches
New Connection 4
2017–19
sumi ink and acrylic on canvas
11½ x 29½ inches
A Quiet Memory 5
2019
sumi ink and acrylic on canvas
57 x 45 inches
A Quiet Memory 6
2019
mixed media on hanji paper
11½ x 19 inches
Rhythm of Spring 2
2018
mixed media on hanji paper
14 x 11 inches
Self-Portrait
2000
charcoal on BFK Rives paper
31½ x 25 inches
Spring Medley 4
2019
mixed media on hanji paper
11½ x 9½ inches
UMUC Art Advisory Board

Karen Goldstein, Honorary Member
Collector and Patron of the Arts

Joseph Sheppard is open to the public from 9 a.m. to 5 p.m., Monday through Friday.

Javier Miyares
UMUC Art Advisory Board
Executive Director, Vice President, and Partner
Sharon Smith Holston, Honorary Member
Collector and Patron of the Arts

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.

About UMUC
Since 1978, UMUC has proudly shown works of Maryland artists at its headquarters in Adelphi, Maryland, a few miles from the nation’s capital. Through its Arts Program, the university provides a prestigious and wide-ranging forum for emerging and established artists and brings art to the community through special exhibitions and its own collections, which have grown to include more than 2,900 pieces of art.

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The main, lower-level gallery in Adelphi is open to the public from 9 a.m. to 5 p.m., Monday through Friday.

Yumi Hogan: Cultural Traditions Unbounded
Catalog published in conjunction with the exhibition
May 6–June 30, 2019
UMUC Arts Program Gallery

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May 6–June 30, 2019

Cover artwork: Yumi Hogan, A Quiet Memory 6, mixed media on hanji paper, 11½ x 13½ inches

Fitzgerald Consulting
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Joyce M. Wright
Founder, Wood Law Offices, LLC
William T. "Bill" Wood, JD
President, VLR Consulting
U.S. Army, Ret.

Arts Program Mission Statement
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Contributors
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Administrative Assistant: Tawanna Manango
Photography: Courtesy of the artist
(Except where cited internally proximate to images)

May 6–June 30, 2019

About UMUC
University of Maryland University College was founded more than 70 years ago specifically to serve the higher education needs of working adults and servicemembers. Today, UMUC continues that tradition online and offers more than 90 degrees, certificates, and specializations backed by the reputation of a state university and the University System of Maryland. For more information, visit umuc.edu.

About the Arts Program at UMUC
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Artworks are on display throughout the College Park Marriott Hotel & Conference Center at UMUC and the Administration Building in Adelphi as well as at the UMUC Academic Center at Largo. The main, lower-level gallery in Adelphi is open to the public from 9 a.m. to 5 p.m., Monday through Friday.

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