

ART@UMGC

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



STEVEN DOBBIN:
ELEMENTS OF CONCEPTUALISM

4TH BIENNIAL MARYLAND JURIED
REGIONAL ART EXHIBITION

REMEMBERING
REINI MATERS



From the President

Dear Art 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.

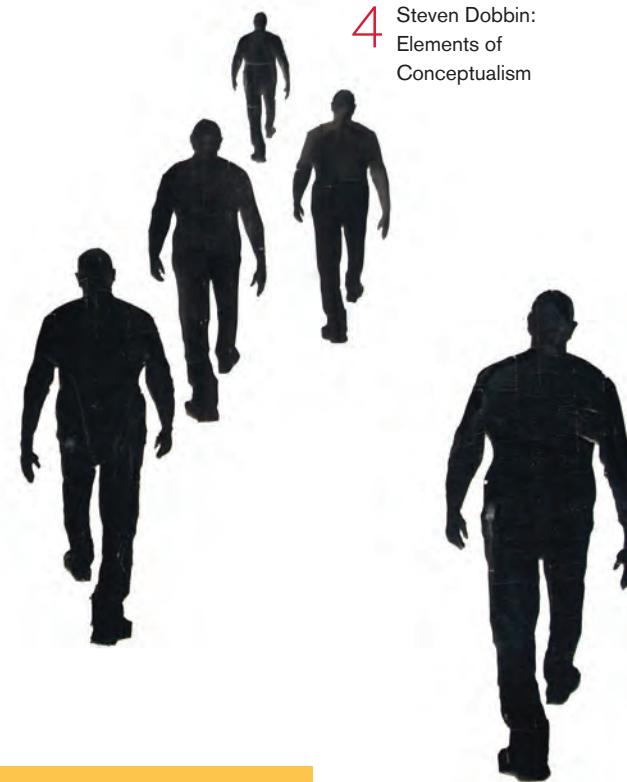
In these challenging times, UMGc's Art Advisory Board remains dedicated to its mission of creating an environment in which all its constituents can study and learn from art. We thank you for your support and patience as the board works to determine how best to serve the community as circumstances surrounding the coronavirus continue to unfold.

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.



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ON THE COVER



Steven Dobbin

A recent exhibition of works by contemporary artist Steven Dobbin showcased his talent for transforming found and discarded objects into art. Find out more on p. 4.

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

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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 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.

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



FIRST PLACE/PRESIDENT'S AWARD
Kaya Abramson, George Washington Carver Center for Arts and Technology, *Safe Space*

AWARDS

First Place/President's Award

Prizes: \$5,000 cash award (\$1,000 to the student, \$4,000 to the school arts program or to 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

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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 . . .

Jamea Richmond Edwards was born in Detroit, Michigan, but is now a Maryland-based artist; she is represented by Kravets Wehby Gallery in New York.



Patrick Craig joined the faculty at University of Maryland, College Park in the 1970s; he still teaches painting, drawing, and mixed media there.



Kyle Hachett, who explores African American identity in his art, had works featured by Goya Contemporary at 2018 Art Miami.



Robert Franklin Gates (1906–1982) taught at several Maryland institutions, including the Washington County Museum of Fine Arts in Hagerstown and Hood College in Frederick.

ARTWORK ABOVE (left to right): Jamea Richmond Edwards, *Allegory of a Free Mind #3* (detail), 2012, mixed media on paper, Doris Patz Collection of Maryland Artists; Patrick Craig, *Trapeze* (detail), 2011, oil on canvas, Maryland Artist Collection; Kyle Hachett, *Progress*, 2012, oil on canvas, International Art Collection; Robert Franklin Gates, *Untitled* (Abstract) (detail), 1960, oil on canvas, Doris Patz Collection of Maryland Artists



STEVEN DOBBIN

ELEMENTS OF CONCEPTUALISM

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, 2017,
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 con-

ceptual 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.



I Repeat Myself, 2016, timed, flashing neon sign, 6½ x 38 x 4 inches



Steven Dobbin with his work *Reclamation Variation #10* at Silber Art Gallery, Goucher College, Baltimore, Maryland



Tally Series #1, 2016, digital photo transfer on wood, 22 x 80 x 2 inches

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."



Blind Faith and Broken Innocence, 2019, Ovaltine cans and wood base, 72 x 84 x 10 inches

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. Nonpolitical commentators include sportscasters Tony Kornheiser and Michael Wilbon. And an image of Robert Mueller is centrally located, just because.

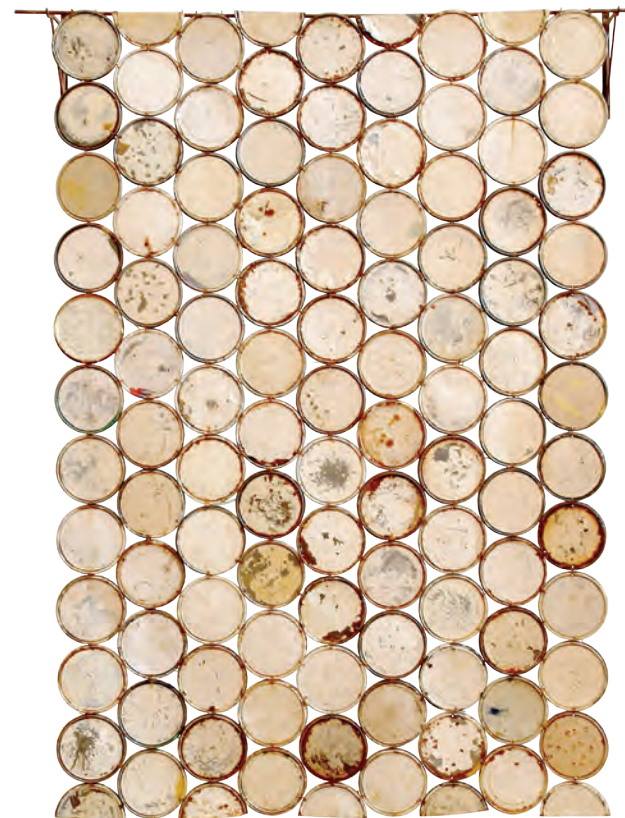
Dobbin manipulated the photographed heads through a computer program until they became drawing-like. His initial photographs reflect reality; his "drawn" images lack that intimate, baggage-filled component, making it easier to digest his message of collective, unproductive noise.

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.



An Awful Noise, 2019, digital photo transfer on wood, 67 x 75 x 2 inches



Colors of Their Lives, 2011, paint can lids, paint, and metal, 72 x 48 inches

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.

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. ●

Adapted from the UMGC exhibition catalog
Steven Dobbin: Conceptualism to Meaning



Workingman Collective, 2019, steel, dimensions variable



Inverse, 1998, wood and graphite, 60 x 24 inches

BMRE

4th Biennial Maryland Regional Juried Art Exhibition



Participating artists at the opening reception of the 4th BMRE. Out of 567 submissions, the jurors selected works from 67 artists.

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 Schroeder 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





2ND PLACE
Anne Bouie
He Was Still a Warrior

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
four-color reduction woodcut

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



3RD PLACE
Jeffrey Bohlander
Man of the Year



HONORABLE MENTION
Jun Lee
The Challenger



HONORABLE MENTION
Sanzi Kermes
Lady Julia Flyte



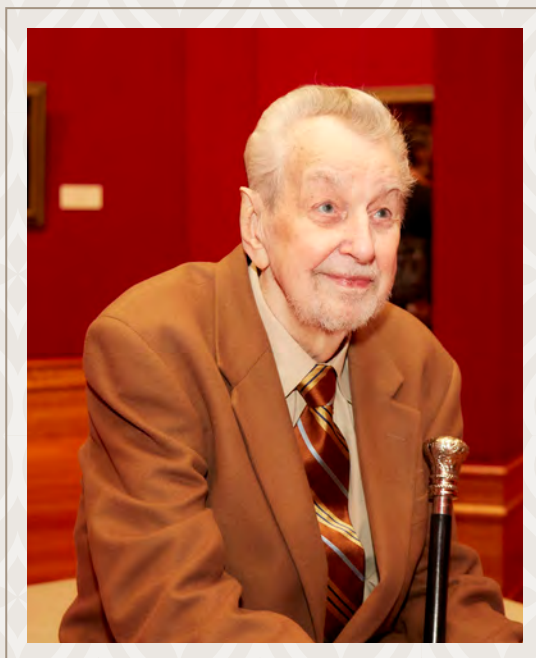
HONORABLE MENTION
Lisa McDonald
Day of the Dead, Oaxaca Mexico 2



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 20 inches



My dad passed away on December 6 at the age of 88. My mother, Wendy, passed away in 2016, and Dad struggled with her loss and missed her deeply until the very end of his life.

As many of you know, my dad was an accomplished artist. He was born in Hengelo, the Netherlands, in 1931. Hengelo is located in the eastern part of the country, about 20 miles from the German border. At an early age, Dad developed an interest in art, and he would pursue that interest his entire life. He was drawing by the age of six and sketching the countryside by age nine. When he was 16, he got his first job, painting images of windmills and houses on wooden shoes. His father tried to discourage him from pursuing a career in art, but it was to no avail. He enrolled in the Academy of Fine Arts in Amsterdam, where he was taught to paint in the traditional Dutch realism style.

Both my parents were survivors of World War II. My mother was born in London, England, in 1929 and experienced the German bombing of London in 1940 and 1941. My father experienced five years of German occupation—the Netherlands were taken over by the Germans in 1940, when my dad was nine years old, and the country wasn't liberated until 1945. Both my parents lived on food rations during the war, and my dad and his family experienced a severe famine during the very cold winter of 1945. The town of Hengelo was one of the first to be occupied, since it was so close to the German border. Most of the able-bodied men, including my grandfather, were put to work in the armament factories either in the Netherlands or Germany. In 1943, the Allies started bombing raids over Germany. One of their main targets was the armaments factories, both in Germany and Holland. Hengelo had arms factories as well as a power plant, so it was a target for the Allies. I can remember Dad talking about the planes flying overhead each night and praying that the bombs weren't dropped on their home. All during the war, some of my dad's family fought in the Dutch underground. During the final year of the occupation, Dad was out looking for food and was shot in the shoulder by a German soldier. Fortunately for us, he survived.

After the war, my mother went to the Netherlands a few times on vacation and to provide goodwill to the Dutch children during the restoration of the country. It was on one of those trips that she met my dad. They continued seeing each other when 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

Australia or the United States as an alternative but decided against moving to Australia because of the expense. After the war, my mom's sister, Jean, had married an American serviceman she had met while he was stationed in England before D-Day. She had moved to the United States with him and was living in 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 immigrant family. I watched my mother and father make a huge decision 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 grateful. 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. ●



TOP TO BOTTOM: Reini and Wendy Maters on their wedding day, 1953; *Le Jardin de ma Fille*, 1994, acrylic on canvas, 18 x 24 inches, UMGC Maryland Artist Collection; the artist in his early career as a cartoonist

TOP TO BOTTOM: *Old Barn with Queen Anne's Lace*, 1977, oil on canvas, 29 1/4 x 23 1/4 inches, UMGC Doris Patz Collection of Maryland Artists; Maters painting a mural for BWI Airport, 1989; *Llyn Gwynant (Wales)*, 2004, oil on linen, 20 x 24 inches

Reception Highlights

The opening reception for *Steven Dobbin: Conceptualism to Meaning* 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 the documentary works. Dobbin, a resident of Frederick, Maryland, also provided an in-depth



Steven Dobbin's artwork *The Things They Carry*, a gift by the artist to the UMGC Arts Program, is displayed in the staircase to the Arts Program Gallery

discussion of the stages of his artistic development. 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 SHEPPARD

An African American Experience

Featuring approximately 25 creative paintings, the exhibition *Joseph Sheppard: An African American Experience* opened on February 9. The opening reception on February 23 drew a large audience, some of whom were new to UMGC, its Arts Program, and Sheppard's works.

The reception took place in the Dorothy L. and Henry A. Rosenberg Jr. Gallery of the Leroy Merritt Center for the Art of Joseph Sheppard—a beautiful space that lends itself to the realist paintings of the Baltimore artist. The Rosenbergs attended the reception and were among the guests who accompanied Sheppard on a walking tour of

the exhibition. Sheppard offered his interpretation of each work and his experience with the subject as he moved from one artwork to the next. At the end, audience members asked questions and shared anecdotes.

The exhibition documents many aspects of African American life through Sheppard's paintings, sculptures, and drawings. Subjects include 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.



Above: Joseph Sheppard talks about the creation of his bronze statue *Frederick Douglass* at his exhibition opening reception; Right: Sheppard's *Unloading Bananas* artwork

Sheppard divides 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 dei Bozzetti (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 dilapidated houses and rundown farms, to old grayed 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."

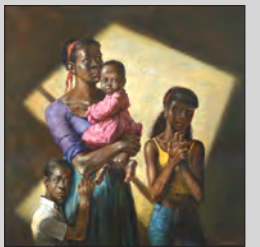
Anderson's works are in private and public collections throughout the United States, including the permanent collections of the High Museum of Art (Atlanta, Georgia); the National Gallery of Art (Washington, D.C.); the J. Paul Getty Museum (Los Angeles, California); and UMGC. •

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. Subjects include sports figures, the assassination of Martin Luther King Jr., and scenes of daily life of African Americans around the globe.

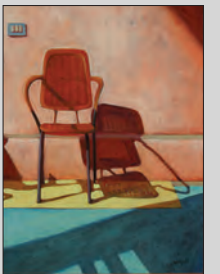


Joseph Sheppard, *Mother and Child*

SHARON WOLPOFF: EVERYWHERE I TURN I SEE LIGHT

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

This exhibition showcases the realist artwork of Maryland resident Sharon Wolpoff, who uses light to shape colors and affect viewers' experience of an environment. She 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.

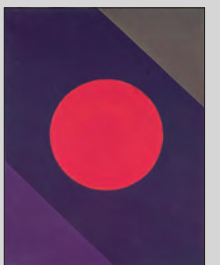


Sharon Wolpoff, *Good Afternoon*

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. He utilized brilliant color in his hard-edged abstract pieces, often working on raw canvas. This exhibition will feature works from UMGC's permanent collection.

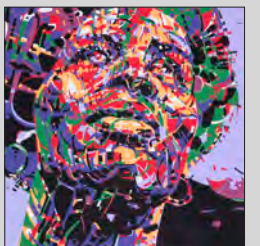


Paul Reed, *Untitled #9c*

NELSON STEVENS'S AFRICAN AESTHETICS IN AMERICAN ART

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

Nelson Stevens finds inspiration for his art in jazz music. He 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*

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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.)

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