



**JUNE 2009**

University of Maryland University College is a constituent institution of the University System of Maryland. *Art@umuc* is published twice a year by UMUC's Art Advisory Board. Please send comments to [eventsandarts@umuc.edu](mailto:eventsandarts@umuc.edu) or mail to

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**On cover:**

**1** Gladys Goldstein, *Untitled*, n.d., candy wrappers, 4 x 3¾" **2** Eric Key is welcomed as UMUC's new Arts Program director. **3** Joseph Holston, *Patter-Roller*, 2008, acrylic on canvas, 48 x 42" **4** Sy Gresser, *Solace*, 2008, bas-relief wood carving, 68 x 43 x 8"

**Arts Program Updates**

Get the latest updates on the UMUC Arts Program. Visit [www.umuc.edu/art/newsonline](http://www.umuc.edu/art/newsonline)

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# Greetings

Dear Friends of UMUC:

Thanks to your very generous support, 2008 proved to be a landmark year for the University of Maryland University College (UMUC) Arts Program.

After an exhaustive national search for an arts director, UMUC recruited Eric Key, an accomplished arts educator and historian. Key brings much expertise and experience to UMUC, including 10 years of work at the Kansas African American Museum, where he expanded the museum's budget, strengthened its programs, and laid the groundwork for the development of a new, state-of-the-art facility.

Our galleries came alive in 2008, with vibrantly interpretive canvases by Brazilian-born Patricia Secco, breathtaking landscapes by Phillip Koch, and magnificent collages by Annie King Phillips. We also showcased 11 remarkable Asian artists as well as an exceptionally talented group of UMUC faculty members and students.

Joseph Holston's evocative *Color in Freedom* exhibit served as the centerpiece for a fascinating symposium on the Underground Railroad and its impact on American art and culture. Cosponsored with the David C. Driskell Center at the University of Maryland, College Park, the all-day event featured a distinguished panel of scholars from some of the country's finest universities.

In December, UMUC officially broke ground on the Leroy Merritt Center for the Work of Joseph Sheppard, which will preserve Sheppard's remarkable legacy and advance the study and practice of his beloved classical realism.

This season, I hope you will stop by our exhibitions, take a UMUC art course, or attend one of our many special events and exhibition openings. In the meantime, here's to another extraordinary year!

Sincerely,

Susan C. Aldridge, PhD  
President, University of Maryland University College



TISARA PHOTOGRAPHY

Dear Friends,

As chair of the Art Advisory Board at UMUC, I am lucky to spend my time doing something I truly love—promoting the university's Arts Program. Over the years, I have found being a part of the UMUC family increasingly gratifying, and I am particularly excited to be a part of the Arts Program as we head into summer.

Our new Arts Program director, Eric Key, has already done so much in his first few months at the university and has even more in store for us in the coming year. It is a pleasure to have him on board; I hope you have the opportunity to meet him in person over the next few months. You can find out more about Eric in his profile in this issue of *art@umuc*.

This issue also features pieces on Herman Maril and Gladys Goldstein, two of our permanent gallery artists, and says farewell to Joseph Holston's *Color in Freedom: Journey Along the Underground Railroad* exhibition, which is beginning its national tour.

Thank you for your continued support of the Arts Program at UMUC. Please consider becoming a Friend of Arts if you have not already done so. If you are already a Friend of the Arts, remember to renew your membership this year. We hope to see you at one of our upcoming events.

Sincerely,

Sharon Smith Holston  
Chair, Art Advisory Board, University of Maryland University College



TISARA PHOTOGRAPHY

# Gladys Goldstein

## *A Limitless Imagination Coupled with Realism*

What if? Why not? How can I? For the past 100 years these simple questions have been fundamental to modern expression. If nothing else, art is now defined by discovery, as artists continue to explore new ideas, new resources, and new ways of interpretation.

Still, it is surprising how few artists trust their imaginations. Many staunchly avoid letting their imaginations run wild, fearing imagination to be a quick and dangerous current, ready to sweep them away in swirling confusion. Such timid artists remain dry and predictable, thoroughly encamped upon the terra firma of known fact and comfortable experience. Artist Gladys Goldstein, whose work is on permanent exhibit at the Inn and Conference Center, isn't afraid of the unknown. Her long career as artist is characterized by restless curiosity; her canvases are pure imagination.

### HER OWN STYLE

Goldstein's art feels organic yet inventive. She allows her paintings to evolve naturally, and while they do not copy nature, they mimic its protean cycle. Her work is characterized by a powerful sense of regeneration. Her creative process includes an ebb and flow: passages of pigment and collage are added, then subtracted, then reconstituted again until just the right alchemy is achieved. It is invention through trial and error.

As a student in the 1940s, Goldstein studied under Hobson Pittman, a naturalistic painter of still life and landscape. Both student and teacher quickly realized that Pittman's expressive realism was too confining for Goldstein's curiosity. She has since striven to convey the structure and beauty of nature in her own way. In a video

about her work titled *Goldworks: The Art of Gladys Goldstein*, Goldstein said she believes "the feelings of things are more real than the things themselves." While her abstractions deliberately avoid overt representation, they remain deeply entrenched in the natural world. Indeed, it is her profound respect for the realities of the physical world that inspire her creative expression.

### THE ARTIST AT HOME

The artist's eye for cadence and proportion is evident. Her home in Baltimore's Park Heights neighborhood is a lovely residence filled with her paintings and the many natural objects and artifacts that inspire her work. The home has an exquisite sense of order and artful display. A small solarium, where Goldstein works on crayon drawings, overlooks a modest garden. Upstairs, her main studio, where she has been creating art for nearly 50 years, is filled with beautiful, natural light. Canvases large and small line the walls in makeshift bins. One of

many works in progress is on the peg-board wall that serves as her painting easel. The paintings are fairly large and always impressive, but it is the glittering candy wrappers that catch most visitors' eyes. They are everywhere, spilling over her worktable, stacked on chairs, gathered in transparent plastic boxes. She hoards them for collage.

### AN UNUSUAL MEDIUM

Collage has been an important part of her life since her papermaking of the '70s and '80s. Most of her recent paintings include collaged elements, which add a welcome visual and textural distraction. More importantly, however, the technique appeals to Goldstein's sense of impermanence. Much of her work examines the bittersweet nostalgia of time passing. She is fascinated by the fragmented and neglected. By affixing discarded paper or old fabric to a painting, she saves it from decay.

Continued on page 3



Gladys Goldstein, *Untitled*, n.d., candy wrappers, 3½ x 5"

Continued from page 2

The candy wrapper art Goldstein creates is unique. And it represents a distinctively new direction in her own work. The works are bright, brassy, and stubborn with little hint of faded glory or the handsomely weathered patina of abandonment. They are not mere accents on a canvas. Rather, they speak for themselves, and, despite their diminutive size, they speak loudly. Each candy wrapper collage is a small, potent composition made entirely of colored foils. Some are reworked or discarded by the artist.

Others have been used as studies for larger acrylic paintings on canvas. Some have been exhibited. Still others have been claimed by grandchildren. Most remain in the studio—a colorful testimony to the persistence and remarkable productivity of their creator. For more than 60 years, Goldstein has investigated what it means to be an artist, never fearing the limitlessness of her imagination. Her critical successes have been in oils, acrylics, and papermaking. Why, then, use candy wrappers to make art? Goldstein simply wondered “Why not?”

*“The feelings of things are more real than the things themselves.”*

—Gladys Goldstein

## Did YOU KNOW?

### LITTLE-KNOWN FACTS ABOUT ARTISTS WITH WORKS EXHIBITED AT UMUC

By Linda Derrick

**Did you know** sculptor Nanette Chapman Blinichikoff, whose whimsical sculpture *Family Reunion* is on display at the Inn and Conference Center, has a how-to book called *Art with Integrity: The Business of Art*?

**Did you know** the lintel to the door of Spain's National Museum of Contemporary Art in Madrid had to be sawn through at the 1958 New American Painting show to fit two large paintings—one by Jackson Pollock and the other by Grace Hartigan, the only woman whose work was displayed? Hartigan's *Venus Observed* is on display in the Inn and Conference Center lobby.

**Did you know** artist Hilton Brown has published more than 76 articles, a monograph, and a book-length exhibition catalog? He was a contributing editor to *American Artist Magazine* from 1980 to 1987. His column was called *Looking at Paintings with Hilton Brown*. Brown's painting *Study of the American Quilt* is on display at the Inn and Conference Center.

**Did you know** artist Sam Gilliam introduced the idea of exhibiting paintings without stretcher bars? He was inspired by laundry hanging outside his studio. These draped paintings redefined our notions of what constitutes a painting. Gilliam's work *Spin Arrest* can be sighted in the Inn and Conference Center lobby.

**Did you know** Barbara Copanos, an acrylic artist whose painting *Mistral* is on display at the Inn and Conference Center, sang opera with the Baltimore Opera Company?

**Did you know** Artemis Housewright began her career in 1949 with a major commissioned work for Florida State University? It depicted Florida's flora and fauna. The large three-panel mural hangs in Florida State University's Dodd Hall, a gift of the graduating classes of 1949 and 1950. Her sculpture *Torope* graces the fountain of the Inn and Conference Center courtyard.

**Did you know** pop artist Lowell Nesbitt, born in Baltimore, Maryland, was the first artist to produce a series of X-ray inspired paintings, beginning in 1963? In 1980, four postage stamps were issued based on his floral paintings. He was also the official artist for the space flights of Apollo 9 and Apollo 13. Nesbitt left a \$1.5 million dollar bequest to the Corcoran Gallery of Art in his will, which was later rescinded when a photography exhibition by a friend of Nesbitt's, Robert Mapplethorpe, was canceled. Instead, the money went to the Phillips Collection. Nesbitt's lithograph titled *The Ship upon the Sea* is on display in the Inn and Conference Center lobby.

## *Dear Art Enthusiast,*

It is with great pleasure that I introduce to you the new UMUC Arts Program director, Eric Key. Key comes to UMUC from Wichita, Kansas, where he served as executive director of the Kansas African American Museum, and brings with him more than 22 years of experience and a master's degree in museum studies and bachelor's degree in political science, both from Hampton University in Virginia.

UMUC will benefit greatly from Key's extensive arts background, including his expertise in curatorial development, exhibition installation and planning, community outreach programs, and public relations.

Key believes strongly in using the arts to stimulate growth, development, and dialogue within communities. He has served on numerous community boards and committees, including the National Endowment for the Arts, the Kansas Arts Commission, the City of Dallas Office of Cultural Affairs, the Texas Commission on the Arts, and the Institute of Museums and Library Services. He is a member of the American Museum Association and the African American Museum Association as well as regional curators' and directors' boards.

As director, Key will no doubt continue the program's fine tradition, but he has no fear of shaking up the status quo. While he will carefully consider the program's history to help plan its future, he has expressed his desire to expand the collection to include different media and contemporary art and continue to build our existing collections. Under Key's leadership, we can expect the collection to grow with the same integrity we have enjoyed in the past. He recognizes the importance of the Asian Collection and of promoting Maryland artists and believes in UMUC's core values and mission. Key recently said "The Arts Program at UMUC must serve the artistic needs of those communities in which UMUC has a presence, which can be achieved through academic instruction, mounting art exhibitions from those regions, and publishing articles about the arts in the regions." He has also said he looks forward to strengthening the program to help artists mature, survive, and exist on a national level; expanding the collection to include works from all cultural groups; and providing a professional environment for emerging artists to exhibit.

Key believes strongly in the power of converging educational, cultural, social, and aesthetic components of art. With the support and input of area artists, the Art Advisory Board, and other members of the UMUC community, Key will work to develop educational artistic programs and exhibits that serve not only the UMUC community, but also local elementary and high schools. He believes that expansion of art is one key way for UMUC to continue to stay true to its commitment to lifelong learning.

We are, indeed, fortunate to have an individual of such experience, courage, and foresight taking the reigns of the UMUC Arts Program. Please join me in welcoming Key to the university.

Sincerely,



Barbara J. Stephanic, PhD  
Vice Chair, Art Advisory Board  
University of Maryland University College



TRACEY BROWN PHOTOGRAPHY

## ***Eric Key joins UMUC as director of the Arts Program.***

# Herman Maril

## A Mainstay at UMUC

UMUC will produce a full-color book about the art of Herman Maril this summer, titled *His Own Path: The Spirit and Legacy of Herman Maril*. The catalog will include several scholarly essays examining the evolution of Maril's painting style and his unique contributions to 20<sup>th</sup> century modernism. The book, which will also be available through the UMUC Arts Program, will chronicle Maril's life and legacy.

Maril was an accomplished artist and native of Maryland who helped Bylee Massey develop the Arts Program with support from the arts community. He also taught art at University of Maryland, College Park, for 30 years and provided artistic instruction and one-on-one training to local artists in the community. Maril spent a lifetime teaching, learning, and creating art. His works are cherished



Herman Maril, *Dusk*, 1968, oil on canvas, 40 x 48". UMUC Herman Maril Collection.

parts of many major public and private collections in the United States and have been exhibited throughout the world.

UMUC owns the largest single collection of works by Maril in the United States—a collection that spans six decades.



Joyce Wellman, *The Big 5*, 2005, acrylic on canvas, 60 x 48"

***Joyce Wellman is one of the artists whose work will be displayed in UMUC's newly acquired Largo building.***

## UMUC Ensures Largo Building Has an Artistic Side

This year, UMUC will open its new \$38 million facility in Largo, Maryland, which will include the installation of original works of art. The new building will house a variety of UMUC administrative offices, including the School of Undergraduate Studies and the Graduate School of Management and Technology. Students, faculty and staff members, friends, and art patrons will have access to multiple public exhibition spaces on the facility's three floors. In addition to providing a venue for new exhibitions, the space will allow the Arts Program to showcase works from its permanent collections that otherwise would not have had such a prominent exhibition space.



# On the Walls

## A Review of Recent and Current Exhibitions

**The Arts Program Gallery**  
**Lower Level, UMUC Inn and Conference Center**  
**9 a.m.–9 p.m. daily**

### Goodbye to *Color in Freedom: Journey Along the Underground Railroad*

*Color in Freedom: Journey Along the Underground Railroad*—a series of colorful paintings by Joseph Holston—will embark on a tour across the United States during the next two years. The exhibition opened with a gallery tour and reception on Saturday, November 1, 2008, and Sunday, November 2, 2008, in the Arts Program Gallery at UMUC. It closed on Sunday, March 1, 2009. The virtual tour on UMUC's Web site continues to be viewed by art lovers across the world. The exhibit, which evokes strong emotions about the historical context of the Underground Railroad, will be viewed by even more art enthusiasts as the exhibit travels to

#### **Minnetrista Cultural Center**

Muncie, Indiana  
 March 7–May 3, 2009

#### **Muscatine Art Center**

Muscatine, Iowa  
 August 30–October 24, 2009

#### **Amarillo Museum of Art**

Amarillo, Texas  
 November 6, 2009–January 17, 2010



Exhibit attendees view Joseph Holston's dramatic works in *Color in Freedom: Journey Along the Underground Railroad*.

## Rules of Engagement

### THREE ABSTRACT PAINTERS EXHIBITED

The collaboration between UMUC's Arts Program and the public art program of the Greenbelt Division of the U.S. District Court for the District of Maryland continues with an exhibition of artworks by Nare Ratnapala, Michael Semyan, and Joyce Wellman,



Michael Semyan, *Welcome to Your Life*, 2008, oil on canvas, 66 x 80"

which began in May. The exhibition examines the visual strategies artists use to organize their canvases. While the three abstract painters selected for the exhibition have developed unique visual vocabularies, all share a common interest in the declarative statement, as characterized by dynamic spatial organization and vivid color harmonies. The artworks will be on view at 6500 Cherrywood Lane, Greenbelt, Maryland, until July 29, 2009.

## UPCOMING EVENTS

### **Faculty Art Invitational Exhibition: A Survey of Maryland's Teaching Artists**

Sunday, May 3–Sunday, June 28, 2009

#### **Reception:**

Thursday, May 28, 2009  
 6–8 p.m.  
 Arts Program Gallery

#### **Rules of Engagement**

Thursday, June 11–Wednesday, July 29, 2009

5:30–7 p.m.

U.S. District Courthouse  
 6500 Cherrywood Lane  
 Greenbelt, Maryland

### **Maryland Artist/Teacher Institute 2009 Exhibition**

Tuesday, July 14–Monday, August 24, 2009

#### **Reception:**

Wednesday, July 15, 2009  
 6–8 p.m.  
 Arts Program Gallery

### **With These Hands: The Contemporary Sculptures of Sy Gresser and Bill Taylor**

Tuesday, September 15–Tuesday, December 15, 2009

#### **Reception:**

Thursday, September 24, 2009  
 6–8 p.m.  
 Arts Program Gallery

#### **Conversation with the Artist:**

Thursday, October 22, 2009  
 Details to come.

#### **Special Lecture:**

History of American Sculpture  
 Details to come.

For more information about UMUC events, call 301-985-7937 or send e-mail to [eventsandarts@umuc.edu](mailto:eventsandarts@umuc.edu).

[www.umuc.edu/art](http://www.umuc.edu/art)

# Become a Friend of the Arts at UMUC

Art enthusiasts in the University of Maryland University College (UMUC) community help make UMUC's visual arts exhibitions, educational lectures, book signings, symposiums, and meet-the-artist receptions possible. Through the Friends of the Arts program, our biggest supporters enjoy a variety of benefits as a thank you for helping UMUC's art 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. To join, visit [www.umuc.edu/art](http://www.umuc.edu/art) and click on "Join the Friends of the Arts Program," call 240-684-5100, or complete and return the registration form below.

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**Associate (less than \$35)** – Name recognition in the arts newsletter, invitation to exhibit openings

**Friend – (\$35–\$99)** – Above benefits, plus 10 percent discount on specialty items produced by the Arts Program, 10 percent discount on tickets to nonfundraising events, Arts Program lapel pin

**Bronze-Level Friend (\$100–\$249)** – Above benefits, plus autographed poster from the collection

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**Gold-Level Friend (\$500–\$999)** – Above benefits, plus full-color art catalog from a major UMUC art exhibition

**Platinum-Level Friend (\$1,000–\$2,499)** – Above benefits, plus VIP invitation to dinner with the guest artist and the university president, 10 percent discount on breakfast or lunch and 15 percent discount on dinner at the Marriott Garden Restaurant at the UMUC Inn and Conference Center

**Citrine-Level Friend (\$2,500–\$4,999)** – Above benefits, plus corporate name and logo listing on UMUC Arts Program Web page, name and logo listing on all printed materials for exhibitions and public relations materials for the season

**Sapphire-Level Friend (\$5,000 and more)** – Above benefits, plus a corporate art exhibition by a local artist coordinated by UMUC (Special requirements apply; see [www.umuc.edu/art](http://www.umuc.edu/art) for details.)



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News and perspectives  
for friends of the arts

# art @ UMUC

JUNE 2009

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CADE MARTIN



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