



THE BLUES AND THE
ABSTRACT TRUTH

VOICES OF
AFRICAN
AMERICAN ART



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ABSTRACT TRUTH / VOICES OF
AFRICAN
AMERICAN ART

Selected Works from the Permanent Collections of the
University of Maryland University College Arts Program
and the David C. Driskell Center at the University of Maryland

Sponsored in part by Visit Hagerstown, Holzapfel Investment Group of Wells Fargo Advisors,
University of Maryland University College, and anonymous donors

WASHINGTON COUNTY MUSEUM OF FINE ARTS
HAGERSTOWN, MARYLAND

A Celebration of African American Art

THE WASHINGTON COUNTY MUSEUM OF FINE ARTS (WCMFA) proudly presents this exhibition, *The Blues and the Abstract Truth: Voices of African American Art*, with artwork generously loaned from the collections of University of Maryland University College (UMUC) and the David C. Driskell Center for the Study of Visual Arts and Culture of African Americans and the African Diaspora at the University of Maryland, College Park. The WCMFA's Agnita M. Stine Schreiber Curator, Daniel Fulco, PhD, selected the works in this survey exhibition to introduce audiences in western Maryland and the surrounding region to the story of African American art. From the Harlem Renaissance to midcentury abstraction and turn-of-the-century postmodernism, these works by the 50 artists in the exhibition are testimonies to the lives of African Americans. Family and community are strong themes in the exhibition, as are subjects relating to jazz, the blues, and images of everyday life. The African diaspora and the struggle of African Americans for equality and civil justice in its aftermath are portrayed along with images of hope, inspiration, and joy.

African American artists have fought to gain recognition in the mainstream art world of America since first emerging into the public eye during the Harlem Renaissance. The Driskell Center was established in 2001 to expand the study of the African diaspora and the field of African American art. Now approaching its 20th year, the Driskell Center has brought the works of hundreds of worthy artists to the attention of art curators across the United States. These curators have added the artists' works to the collections of mainstream art museums across the nation, until these artists gradually found a more level playing field in which to share their work. Several artists within the exhibition are recipients of the coveted MacArthur Fellowship, unofficially called the Genius Grant.

The WCMFA is grateful to UMUC President Javier Miyares for his enthusiastic support for the exhibition and this associated catalogue. James Holzapfel, member of the University System of Maryland Board of Regents and a trustee of the WCMFA, and Frank Principe, Miyares's chief of staff, introduced the WCMFA staff to the UMUC Arts Program staff. As a result, our partnership has blossomed, and Eric Key, director of the UMUC Arts Program, has encouraged the WCMFA at every step of the exhibition, offering his knowledge, advice, and resources to aid us in our work. Jon West-Bey, curator; René Sanjines, fine arts technician; Jennifer Norris, designer; and Tawanna Manago, administrative assistant, have all contributed their expertise and assistance to WCMFA in this endeavor.

Similarly, the staff of the Driskell Center have provided expert support and generous assistance to the curation of the exhibition. David C. Driskell, distinguished professor emeritus of art; Curlee Raven Holton, executive director; and Dorit Yaron, deputy director, have shared their knowledge of the collections with us, answered many questions, and guided our selections as we assembled the exhibition.

Over its 87-year history, the WCMFA has demonstrated a commitment to regional artists through annual juried competitions, group shows, and solo exhibitions. These exhibitions not only benefit the artists but also awaken, inspire, and uplift the people of Hagerstown, Washington County, Maryland, and the surrounding regions through the transformative power of art. This celebration of African American artists is an important moment for the WCMFA.

We hope you will enjoy the exhibition and remember it through this catalogue.

REBECCA MASSIE LANE
DIRECTOR
WASHINGTON COUNTY MUSEUM OF FINE ARTS

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Arts Program in conjunction with
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Voices of African American Art* exhibition
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Page 1 Artwork:
Bill Taylor, *Torso*, 1965,
wood, 24 x 21 x 10 inches
On loan from the David C. Driskell Center
at the University of Maryland
Gift of Louis K. Rimrodt

THE BLUES AND THE ABSTRACT TRUTH

VOICES OF AFRICAN AMERICAN ART

THE BLUES AND THE ABSTRACT TRUTH: VOICES OF AFRICAN AMERICAN ART features 60 diverse works created by African American artists from 1929 to the present. This exhibition includes paintings, sculptures, works on paper, and photographs drawn from the collections of University of Maryland University College and the David C. Driskell Center for the Study of Visual Arts and Culture of African Americans and the African Diaspora at the University of Maryland, College Park. Through the vision of artists, collectors, and arts leaders—most notably David C. Driskell, Doris Patz, Eric Key, Curlee Raven Holton, Jean and Robert E. Steele, and Sandra and Lloyd Baccus—these two institutions have played a critical role in the interpretation, exhibition, and preservation of African American art and cultural heritage both regionally and nationally.

Focusing on themes related to family, politics, race, identity, and popular culture, *The Blues and the Abstract Truth* showcases a multigenerational representation of key artists, many of whom studied or collaborated with one another. Some of the periods and movements surveyed are the Harlem Renaissance, AfriCOBRA and the black arts movement, feminist art, color field painting, modernist abstraction, abstract expressionism, minimalism, and postmodernism. In addition, this project highlights the broad creative talents of painters, printmakers, and sculptors who have studied, worked, and lived in Maryland and Washington, D.C. These artists, including Joseph Deweese Holston (who exhibited his paintings and prints at the Washington County Museum of Fine Arts in 2003), Curlee Raven Holton, David C. Driskell, Curtis Woody, and Schroeder Cherry,



FIG. 3: Robin Holder, *Louisiana Jumpstart the Night 6*, Musicians series, 2005, ink on paper, 19½ x 28 inches. On loan from the David C. Driskell Center at the University of Maryland. Gift of the artist. © 2010 Robin Holder, Photograph 2017 Greg Staley

examine African American cultural heritage and memory through their paintings, prints, and mixed-media compositions.

The works of art in *The Blues and the Abstract Truth* present a remarkable range of subjects—from nature to the urban environment and daily life—mediums, and visual techniques that convey the ingenuity, adaptability, and ever-changing nature of African American creative expression. Although the works are executed in diverse styles and methods, many meld or strike a balance between abstract and representational artistic approaches.

The inspiration for this exhibition's title, *The Blues and the Abstract Truth*, derives from saxophonist Oliver Nelson's seminal, enthralling 1961 jazz album.¹ Nelson allowed the various musical ideas of each performer to drive the form and direction of the featured compositions. As he remarked in the record's original liner notes, "The augmentation of the forms themselves comes from thematic motifs and melodic ideas."² In many regards, the works in this exhibition seek to achieve an aim comparable to that described by Nelson: the underlying themes and concepts of each piece often guide their content and execution. In a quest to find truth and meaning through the creation of their work, the

artists confront and attempt to reconcile a variety of concerns, experiences, and emotions. However, as suggested by the words "abstract truth," these artists often come to terms with these issues by employing nonobjective visual methods and techniques rather than traditional narratives and realist methods. Similarly, the musicians on Nelson's album synthesized melodic and dissonant forms through the driving force of their probing, innovative improvisations.

While the word "blues" has historically conjured associations with melancholy, loneliness, and personal challenges, it also came to define a form of music that emerged in the 1870s and that employed "blue" notes originating from African sources and African American spiritual, folk, and work songs. This type of music would eventually evolve into various genres, including jazz, rhythm and blues, and rock and roll, that we recognize today. Indeed, prints such as Faith Ringgold's *Mama Can Sing* and *Papa Can Blow* (2004 and 2005, front and back covers), Benny Andrews's *Blues Player* (2006, fig. 1), Gwendolyn Knight's *The Flutist* (1981, fig. 2), and Robin Holder's blue and atmospheric *Louisiana Jumpstart the Night 6* (2005, fig. 3) engage closely with music and improvisation and capture moments of ecstasy and meditation.



FIG. 1, Left: Benny Andrews, *Blues Player*, 2006, etching, edition 20 of 75, 23½ x 18½ inches. On loan from the UMUC Permanent Collection, International Collection. Gift of the David C. Driskell Center at the University of Maryland; FIG. 2, Right: Gwendolyn Knight, *The Flutist*, 1981, ink on paper, 24 x 18 inches. On loan from the David C. Driskell Center at the University of Maryland. Gift of the Sandra and Lloyd Baccus Collection. © 2019 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York

The Blues and the Abstract Truth begins with the captivating images of Harlem Renaissance photographer James Van Der Zee. Drawing on the work of Henry Ossawa Tanner, Thomas Eakins, and Robert Henri in the late 19th and early 20th centuries, some artists connected to this intellectual and cultural movement sought to depict black people

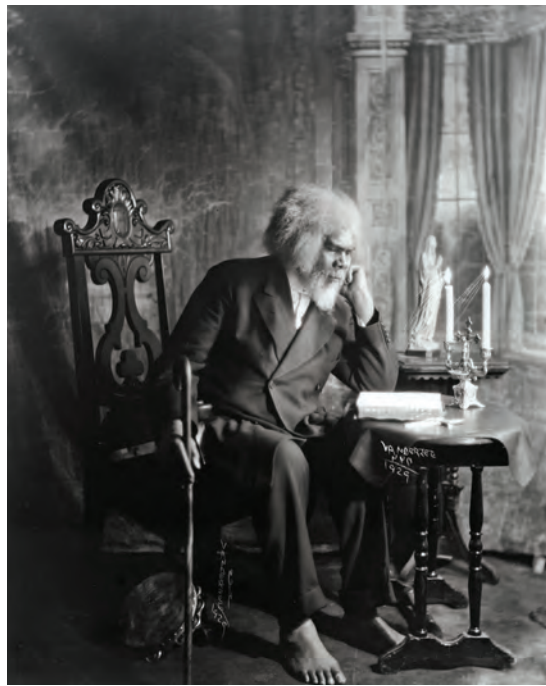


FIG. 4: James Van Der Zee, *Barefoot Prophet*, 1929, photograph, 10 x 8 inches. On loan from the David C. Driskell Center at the University of Maryland. On permanent loan from the Collection of David C. Driskell.

as serious studies (instead of trivial stereotypes) that expressed sentiments of self-assertion, respect, and pride.³ In *Barefoot Prophet* (1929, fig. 4), Van Der Zee carefully captured the profile and personality of his sitter, Elder Clayhorn Martin, an eccentric street performer and itinerant preacher who walked shoeless for his entire life. Often celebrated for his skills in double exposures and retouching his photographs, Van Der Zee employed a painterly style reminiscent of pictorialists such as Julia Margaret Cameron, Clarence Hudson White, and Gertrude Käsebier to create both a hauntingly austere and ethereal likeness of his subject, who sits contemplatively in a high-backed chair. Palmer Hayden, also a portraitist, spent the early part of his career in Harlem, studied in Paris, and later spent his summers in Maine. Hayden's *Woman with Cat (Yellow Flowers)* (n.d., fig. 5) shows the influence of Henri Matisse's *Studio* paintings (1911) and exhibits his characteristic broad application of pastel and earth tones that establish a bright, colorful composition.⁴

From the mid- to late 1930s through the 1970s, African American artists gradually responded to emerging trends in modernism, particularly social realism, abstract expressionism, color field painting, and minimalism. Jacob Lawrence produced his *Toussaint l'Ouverture* series of 41 paintings (1938) when he was only 21 years old and exhibited them at the Baltimore Museum of Art in 1939. From 1986 to 1997, he reimagined the series in 15 works



FIG. 5: Palmer Hayden, *Woman with Cat (Yellow Flowers)*, n.d., watercolor on paper, 16 x 20 inches. On loan from the UMUC Permanent Collection, Doris Patz Collection of Maryland Artists.

and published them as an edition of silkscreen prints (figs. 6–7) in conjunction with Washington, D.C., printmaker Lou Stovall.⁵ Portraying different episodes from the Haitian Revolution (1791–1804) and l'Ouverture's life (1742–1803), the compositions included in this exhibition examine the leader's struggle to free his people from French and Spanish colonial oppression in the late 18th and early 19th centuries, a theme that aimed to instill a sense



FIG. 6: Jacob Lawrence, *General Toussaint*, *Toussaint l'Ouverture* series, 1986, silkscreen on paper, edition 42 of 100, 29½ x 18½ inches. On loan from the David C. Driskell Center at the University of Maryland. Gift of the Collection of David C. Driskell. © 2019 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York



FIG. 7: Jacob Lawrence, *The Opener*, 1997, silkscreen, artist's proof 1 of 16, 22¾ x 32¾ inches. On loan from the UMUC Permanent Collection, Doris Patz Collection of Maryland Artists. © 2019 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York



FIG. 8: Romare Bearden, *Family*, 1970, collage, 8 7/8 x 12 inches. On loan from the David C. Driskell Center at the University of Maryland, Gift of the Sandra and Lloyd Baccus Collection. © 2019 Romare Bearden Foundation/Licensed by VAGA at Artists Rights Society (ARS), NY

of hope and direction in the minds of viewers. Lawrence, inspired by an increasing consciousness of black cultural heritage that emerged in Harlem's vibrant social milieu of the 1920s and 1930s, turned to key figures in African American history as a means of encouraging his people to express their self-identity and strive for racial and social equality.⁶ Employing bold, striking contrasts of brown, red, white, and black in each work, Lawrence deftly captured the dramatic motion of figures on horseback as well as the interactions and expressions of *l'Ouverture* and his comrades.

Like Lawrence, Romare Bearden engaged closely with aspects of African American history, work, and family life. Stylistically, however, Bearden embraced abstraction and became fascinated with breaking down forms on the pictorial plane. As Sharon Patton has noted, Bearden acknowledged the "primacy" of African art and responded closely to the struggle for equality and the rise of the civil rights movement in the 1960s. These developments

in turn led Bearden and his colleagues Charles Alston, Norman Lewis, and Hale Woodruff to explore and define a specifically black artistic aesthetic and form an artist collective known as Spiral.⁷ It was at this time that Bearden began to produce his collages, using cutouts from photographs and periodicals to create multiple, layered images that drew on the Dadaist impulse and spontaneity found in the work of his teacher George Grosz. In *Family* (1970, fig. 8) and *Morning* (1975, fig. 9), Bearden brings viewers both into the public space of a work environment and the intimate world of the African American home. *Morning* represents a private, tender moment between a mother and her child in a domestic interior, a theme also explored by Elizabeth Catlett in her sculpture *Seated Mother and Child* (1970, fig. 10). The two figures in Bearden's image stand next to a table adorned with a colorful tablecloth and flowers. In the background, a window opens onto green hills, and broad rectangles of pink, gray, and blue grace the wall, thus creating a sense of warmth, hospitality, and harmony.



FIG. 9: Romare Bearden, *Morning*, 1975, collage on paper, 13 1/2 x 17 1/2 inches. On loan from the David C. Driskell Center at the University of Maryland. Gift of the Collection of David C. Driskell. © 2019 Romare Bearden Foundation/Licensed by VAGA at Artists Rights Society (ARS), NY

Similarly, *Family* represents household life but juxtaposes it with work-related duties, as embodied by the man wearing a hard hat who bends down toward the child below him. To the right, an illuminated kerosene lamp sits atop a table around which a child, woman, and another adult gather. Some of the faces of the people portrayed in this work refer to the physiognomic features found on African masks and sculptures, and they reflect Bearden's fascination with his ancestral heritage and its art forms. The varying textures of the image's background display the artist's mastery of collage techniques and deft ability to contrast stippled and geometric patterns that resemble textiles.

FIG. 10: Elizabeth Catlett, *Seated Mother and Child*, 1970, bronze, 15 1/2 x 7 x 7 inches. On loan from the David C. Driskell Center at the University of Maryland. Gift of the Collection of David C. Driskell. © 2019 Catlett Mora Family Trust/Licensed by VAGA at Artists Rights Society (ARS), NY

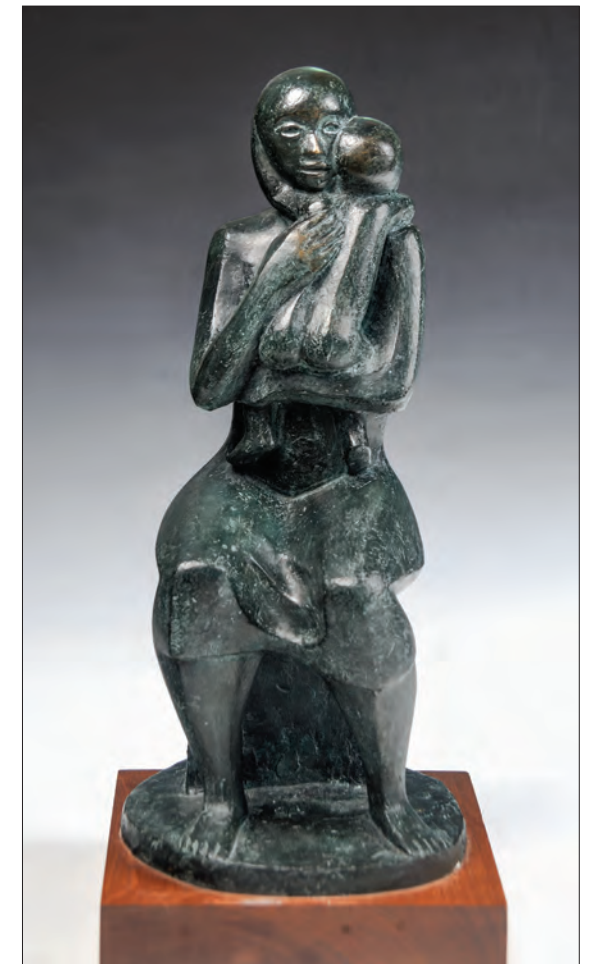




FIG. 11: Sam Gilliam, *Spin/Arrest*, 1975, oil on canvas, 72 x 60 inches. On loan from the UMUC Permanent Collection, Doris Patz Collection of Maryland Artists. Gift of Dr. Stanley Marinoff.



FIG. 12, Above: Alma Thomas, *Blue Abstraction*, 1959, oil on canvas, 39¾ x 31½ inches. On loan from the David C. Driskell Center at the University of Maryland. Gift of the Collection of David C. Driskell.

FIG. 13, Right: Alma Thomas, *Untitled (Red)*, 1969, watercolor on paper, 16½ x 13¾ inches. On loan from the UMUC Permanent Collection, Doris Patz Collection of Maryland Artists.



While the art of Lawrence and Bearden was representational and engaged directly with social and cultural concerns, works by Richard Dempsey, Alma Thomas, Sam Gilliam, and McArthur Binion primarily concentrated on nonobjective, formal qualities. Each of these artists responded closely to developments in abstract expressionism as well as color field painting, the Washington Color School, and minimalism. Gilliam's expansive canvas *Spin/Arrest* (1975, fig. 11) melds layers of blue, red, and earth tones that are inspired by colorful quilts and the dripped paint found in the "action paintings" of Jackson Pollock and his contemporaries. In *Blue Abstraction* (1959, fig. 12) and *Untitled (Red)* (1969, fig. 13), Thomas, a figure closely connected to the Washington Color School, employed large bands of vibrant colors and broad brushstrokes that share considerable parallels with Norman Lewis's paintings.

More recently, a younger generation of artists, including Kara Walker, Joyce Scott, Vanessa German, Willie Cole, Radcliffe Bailey, and Kevin Cole, have explored a host of issues related to slavery, racial identity, and gender. In an arresting image from her foldout book *Freedom, a Fable: A Curious Interpretation of the Wit of a Negress in Troubled Times* (1997, fig. 14), Walker sardonically recounts and portrays the story and experiences of a female slave who, after being freed, journeys back to Africa.⁸ On this page, a nude woman lies on her back holding a flower and gazing up toward the sky. As the accompanying text in the upper right of the page

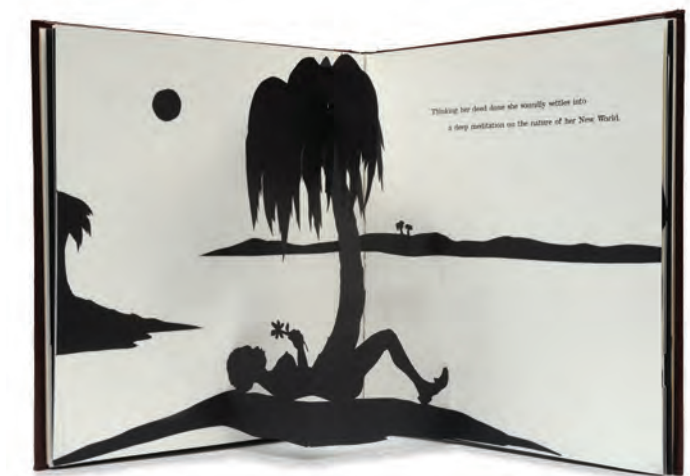


FIG. 14: Kara Walker, *Freedom, a Fable: A Curious Interpretation of the Wit of a Negress in Troubled Times*, 1997, bound volume of offset lithographs and five laser-cut, pop-up silhouettes on wove paper, 9¾ x 8¾ inches. On loan from the David C. Driskell Center at the University of Maryland. Gift of Terry Gips.

tion of the Wit of a Negress in Troubled Times (1997, fig. 14), Walker sardonically recounts and portrays the story and experiences of a female slave who, after being freed, journeys back to Africa.⁸ On this page, a nude woman lies on her back holding a flower and gazing up toward the sky. As the accompanying text in the upper right of the page

reads, "Thinking her deed done she soundly settles into a deep meditation on the nature of her New World." The palm tree that emerges from her body and extends upward, a sexual symbol, also alludes to the features of the surrounding African landscape. Walker employs a simple yet highly effective composition that starkly juxtaposes black forms on a white background, drawing the viewer's attention to conflicts between black slaves and their former white oppressors.



FIG. 15: Vanessa German, *Tar Baby Jane & Doowop: Everything Useful for Your Modern Household*, 2010, mixed media, 32 x 39½ x 30 inches. On loan from the David C. Driskell Center at the University of Maryland. Purchased with funds from the C. Sylvia and Eddie Brown Arts Acquisition Fund. © 2018 Vanessa German, Photograph 2010 Greg Staley

A controversial yet innovative artist, she is renowned for her large-scale, installation-size tableaux in which visitors are forced to engage with a particular narrative by literally stepping into them.

In a similar vein, Vanessa German, Radcliffe Bailey, and Kevin Cole confront and grapple with racial stereotypes and race relations in their work. German's *Tar Baby Jane & Doowop: Everything Useful for Your Modern Household* (2010, fig. 15), part of a sculptural series on the same subject, melds both African and African American cultural elements. This work challenges the derogatory characterization of the "tar baby" that was popularized by author Joel Chandler Harris in his stories from *Uncle Remus: His Songs and His Sayings* (1881). Using found objects such as light bulbs, jewelry, a mirror, nails, and the word "Shine" from a Victorian-era advertisement, German turns this stereotype on its head. The nails protruding from the sculpture are derived from Congolese Nkondi devotional figures associated with healing, while the mirror applied to the center of the piece's chest references traditional practices of communicating with ancestors.⁹ Rather than being a pejorative image of the tar baby, this figure is transformed into a sacred African sculpture with positive implications. This aspect of the piece is accentuated by German's reference to popular culture with the word "Doowop" in the title, which adds an element of dynamism, musicality, and wit to the work.¹⁰

Bailey and Cole explore the theme of lynching in the South before the civil rights movement in their mixed-media pieces. Bailey's *Until I Die/Georgia Trees and the Upper Room* (1997, fig. 16) commemorates several lynch victims from Georgia, including Spencer Evans and William Fabro, whose names and death dates are written directly on the composition.¹¹ An old photograph of a man in the center of the work along with a hanging, slumped figure in the lower foreground remind viewers of these violent and traumatic events. Like Bailey, Cole engages with the lynching of blacks by their neckties in his aluminum and copper sculpture *Chasing Laughter* (2010, fig. 17). He reduces the tie, formerly employed as a weapon, to its essential elements and contrasts both its negative connotation and potentially positive meaning as a fashionable accessory.¹²

DANIEL FULCO, PHD
AGNITA M. STINE SCHREIBER CURATOR
WASHINGTON COUNTY MUSEUM OF FINE ARTS



FIG. 16, Left: Radcliffe Bailey, *Until I Die/Georgia Trees and the Upper Room*, 1997, color aquatint with photogravure and chine collé, 36 x 24 inches. On loan from the David C. Driskell Center at the University of Maryland. Gift of the Jean and Robert E. Steele Collection. © 2017 Radcliffe Bailey, Courtesy of the artist and Jack Shainman Gallery, New York. Photograph 2010 Greg Staley; FIG. 17, Right: Kevin Cole, *Chasing Laughter*, 2010, aluminum and copper, 52 x 20 x 11 inches. On loan from the UMUC Permanent Collection, International Collection. Gift of Preston Sampson.

NOTES


- ¹ Oliver Nelson, *The Blues and the Abstract Truth*, Impulse Records, 1961.
- ² Nelson, album liner notes. These interpretive comments often accompanied jazz records and were usually printed on inner sleeves, paper inserts, or the reverse of album jackets.
- ³ Samella Lewis, *African American Art and Artists: Revised and Expanded Edition* (Berkeley: University of California Press, 2003), 59–60.
- ⁴ University of Maryland University College Arts Program, *Unveiled: Works from the UMUC Art Collections* (Adelphi: University of Maryland University College, 2014), 39, exhibition catalog.
- ⁵ *Jacob Lawrence: The Life of Toussaint L'Ouverture*, January 7–April 30, 2017, The Phillips Collection, Washington, D.C., accessed February 28, 2019, <https://www.phillipscollection.org/events/2017-01-07-exhibition-lawrence-toussaint-louverture>.

- ⁶ Tuliza Fleming, "Jacob Lawrence, *General Toussaint* from the *Toussaint L'Ouverture Series*, 1986," *Narratives of African American Art and Identity*, accessed February 28, 2019, http://www.driskellcenter.umd.edu/narratives/exhibition/sec2/lawr_j_01.htm.
- ⁷ Sharon F. Patton, *African-American Art* (Oxford: Oxford University Press, 1998), 188–190.
- ⁸ David C. Driskell Center, *African American Art Since 1950: Perspectives from the David C. Driskell Center* (College Park: University of Maryland, College Park, 2012), 96, exhibition catalog.
- ⁹ David C. Driskell Center, *African American Art Since 1950*, 65.
- ¹⁰ Doowop is a genre of rhythm and blues music that developed in the 1940s and featured harmonizing vocalists with little or no instrumentation.
- ¹¹ David C. Driskell Center, *African American Art Since 1950*, 43.
- ¹² UMUC Arts Program, *Unveiled*, 20.



The David C. Driskell Center at the University of Maryland, College Park is pleased to participate in this exhibition of African American artists. At a time when much-deserved attention is being focused on the creative genius of these artists, we are honored to sing their praises with the presentation of these works at the Washington County Museum of Fine Arts.

CURLEE RAVEN HOLTON
EXECUTIVE DIRECTOR
DAVID C. DRISKELL CENTER



David C. Driskell, *Woman in Interior*, 2008, silkscreen, collage, and woodcut, edition 48 of 75, 42 x 30 inches. On loan from the David C. Driskell Center at the University of Maryland. Gift of Jennifer Harris.

© 2017 David C. Driskell Center, Photograph 2010 Greg Staley





Allan L. Edmunds, *Dr. J*, 1987, offset lithograph, artist's proof, 25 x 16 inches
 On loan from the David C. Driskell Center at the University of Maryland
 Gift of the Jean and Robert E. Steele Collection
 © 2107 Allan L. Edmunds, Photograph 2017 Greg Staley



Above:
 James Earl Reid
La Danseur Noir (detail)

James Earl Reid
La Danseur Noir
 1980
 bronze
 26 x 12 x 18 inches
 On loan from the UMUC
 Permanent Collection
 Doris Patz Collection of
 Maryland Artists



Kara Walker, *Freedom, a Fable: A Curious Interpretation of the Wit of a Negress in Troubled Times*, 1997, bound volume of offset lithographs and five laser-cut, pop-up silhouettes on woven paper, 9 3/8 x 8 3/8 inches
On loan from the David C. Driskell Center at the University of Maryland. Gift of Terry Gips



Margo Humphrey
Sunday Afternoon
1989
lithograph
artist's proof
29 x 42 inches
On loan from the UMUC
Permanent Collection
Maryland Artist Collection



Ulysses Marshall, *Missing*, 1998, acrylic, India ink, and charcoal on canvas, 48 x 30 inches
 On loan from the UMUC Permanent Collection, Doris Patz Collection of Maryland Artists



Samella Lewis, *House of Shango*, 1992, woodcut, edition 13 of 60, 24 x 18 inches
 On loan from the UMUC Permanent Collection, Doris Patz Collection of Maryland Artists



Deborah Willis, *You Took the Space from a Good Man*, 2009, offset lithograph, edition 11 of 28, 14¾ x 29½ inches. On loan from the David C. Driskell Center at the University of Maryland
On loan from the Jean and Robert E. Steele Collection



James Phillips, *Water Spirits*, 2008, acrylic on paper, 40 x 32 inches
On loan from the UMUC Permanent Collection, Maryland Artist Collection



James Van Der Zee, *Barbershop*, 1929, photograph, 10 x 8 inches
On loan from the David C. Driskell Center at the University of Maryland
Gift of the Sandra and Lloyd Baccus Collection



Schroeder Cherry
I Remember, Remembering
 2002
 mixed media with
 acrylic on wood
 30 x 24 inches
 On loan from the UMUC
 Permanent Collection
 Maryland Artist Collection



Curtis Woody
*America, Land of the Brave,
 Home of the Free*
 n.d.
 mixed media
 32 1/8 x 40 1/8 inches
 On loan from the UMUC
 Permanent Collection
 Doris Patz Collection of
 Maryland Artists



Left:
William T. Williams
Deacon's Day
1999
acrylic on canvas
52 x 34 inches
On loan from the David C.
Driskell Center at the
University of Maryland
Gift of Nila Williams

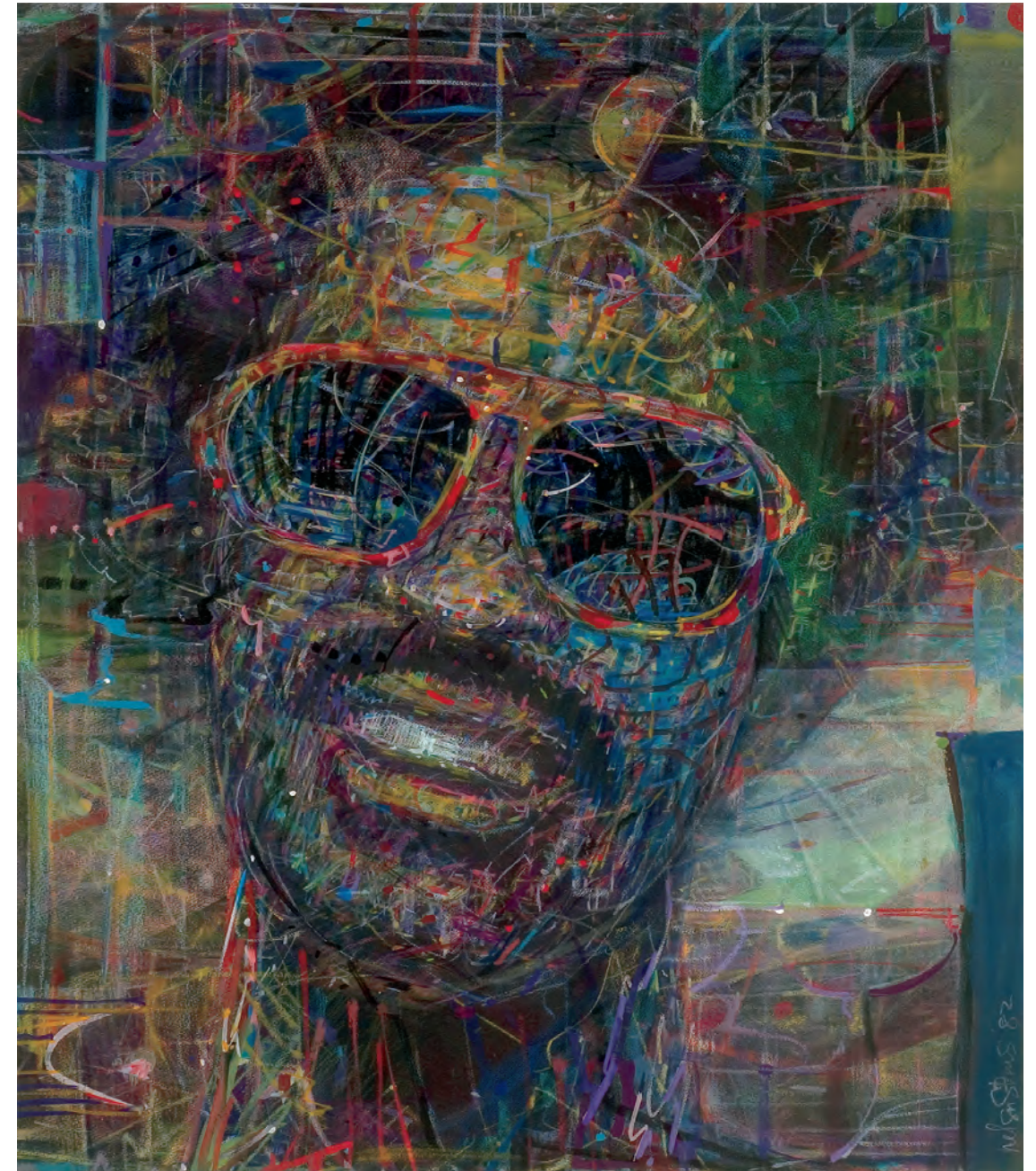
Below:
William Anderson
The Struggle Goes On
1975
silver gelatin print
11 x 17 inches
On loan from the UMUC
Permanent Collection
International Collection
Gift of the artist



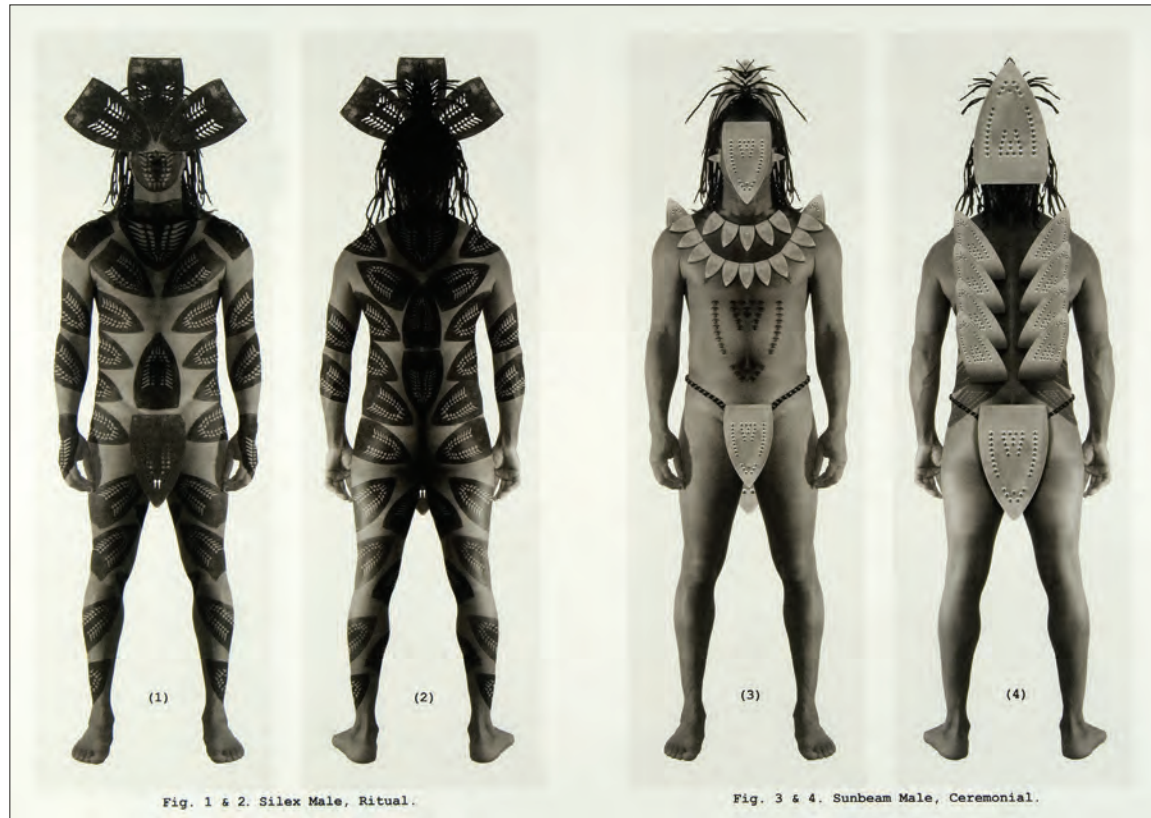
William Anderson
Woman with Pipe
1978
silver gelatin print
16 x 13 inches
On loan from the UMUC
Permanent Collection
International Collection
Gift of the artist



Alma Thomas, *Untitled (Blue)*, 1969, watercolor on paper, 16½ x 13⅝ inches
On loan from the UMUC Permanent Collection, Doris Patz Collection of Maryland Artists



Nelson Stevens
Stevie Wonder
1982
mixed media
30 x 26 inches
On loan from the UMUC
Permanent Collection
Doris Patz Collection of
Maryland Artists



Willie Cole, *Men of Iron*, 2004, inkjet print, edition 3 of 30, 18 x 25 inches
 On loan from the David C. Driskell Center at the University of Maryland
 Purchased with funds from the C. Sylvia and Eddie Brown Arts Acquisition Fund
 © 2014 Willie Cole, Photograph 2017 Greg Staley



Bill Harris
The Long Climb Back
Fractured Neck series
 mixed media
 18 x 24 inches
 On loan from the UMUC
 Permanent Collection
 Maryland Artist Collection
 Gift of the artist



Jacob Lawrence, *Dondon*, 1992, silkscreen, color proof 4 of 4, 18⁷/₁₆ x 28⁵/₁₆ inches
 On loan from the UMUC Permanent Collection, Doris Patz Collection of Maryland Artists
 © 2019 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle/Artists Rights Society (ARS), New York



The University of Maryland University College (UMUC) Arts Program has a long history of collecting and presenting works by diverse artists. Believing in the power of art to educate and to bridge differences, the UMUC Arts Program is delighted to lend these works of art from our permanent collection to the Washington County Museum of Fine Arts. We hope that another community of art lovers will be enlightened by the stories, techniques, and history embodied in these works by some of the most prominent African American artists of the last century.

ERIC KEY
DIRECTOR
UMUC ARTS PROGRAM



Curlee Raven Holton, *Dream Bait*, 2017, oil on canvas, 72 x 48 inches
On loan from the UMUC Permanent Collection, Maryland Artist Collection
Gift of the artist





Elizabeth Catlett
Survivor
1983
linocut
artist's proof
11 x 8½ inches
On loan from the UMUC
Permanent Collection
Maryland Artist Collection
© 2019 Catlett Mora Family Trust/
Licensed by VAGA at Artists Rights
Society (ARS), NY



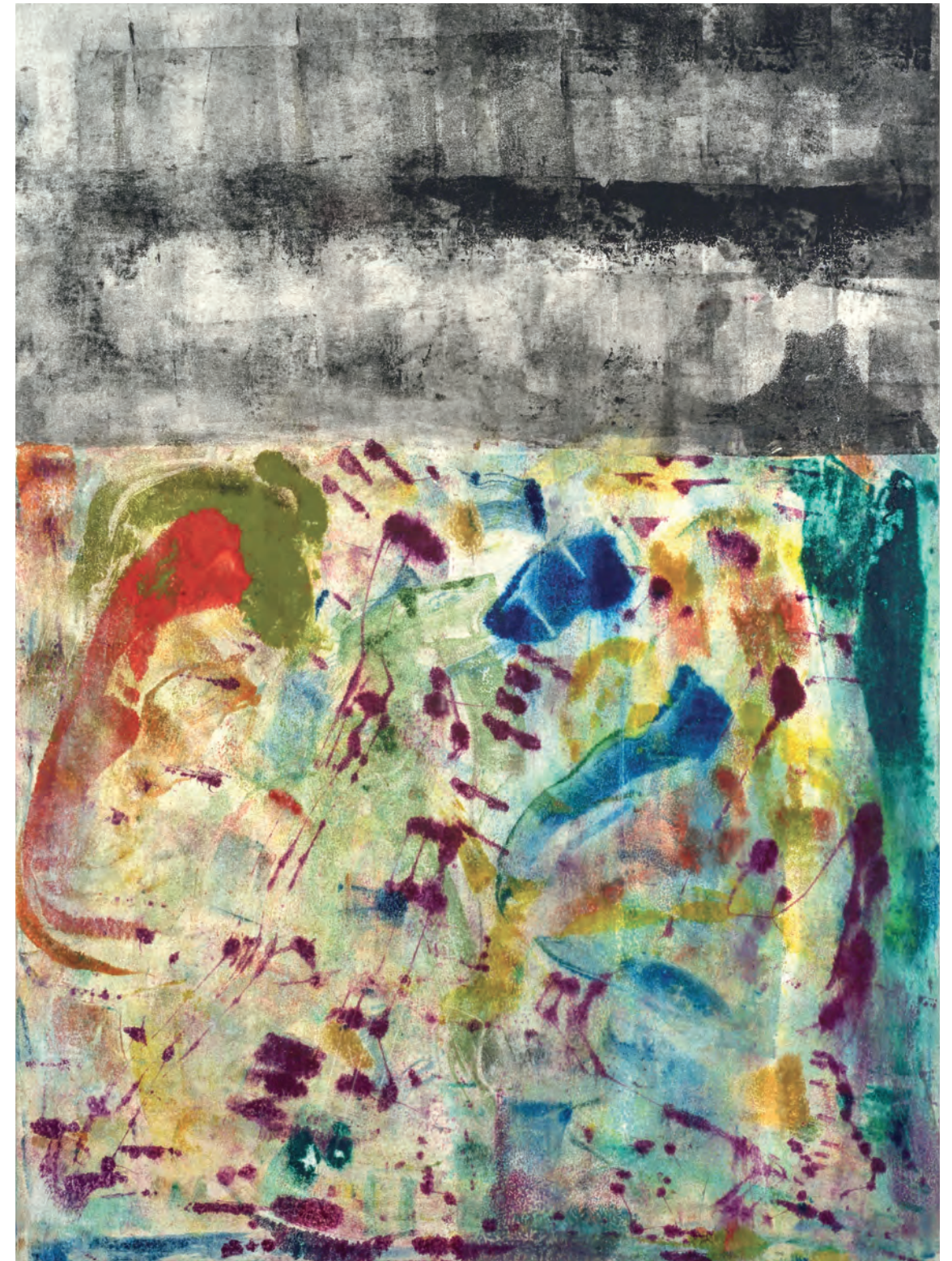
Lou Stovall
Suite for Sergei
2008
silkscreen
edition 10 of 38
39½ x 50 inches
On loan from the UMUC
Permanent Collection
International Collection



Samella Lewis
Stimulant 2
2007
silkscreen
edition 22 of 100
30 x 24 inches
On loan from the UMUC
Permanent Collection
Maryland Artist Collection
Gift of Danielle Ford



Edward Brown
Clouds
2005
charcoal on paper
50 x 40¼ inches
On loan from the UMUC
Permanent Collection
Doris Patz Collection of
Maryland Artists



Alec Simpson
Trysting Place
1995
color print
38 x 32 inches
On loan from the UMUC
Permanent Collection
Doris Patz Collection of
Maryland Artists



Robert Reid
A Falling
n.d.
acrylic on canvas
48 x 48 inches
On loan from the UMUC
Permanent Collection
Doris Patz Collection of
Maryland Artists



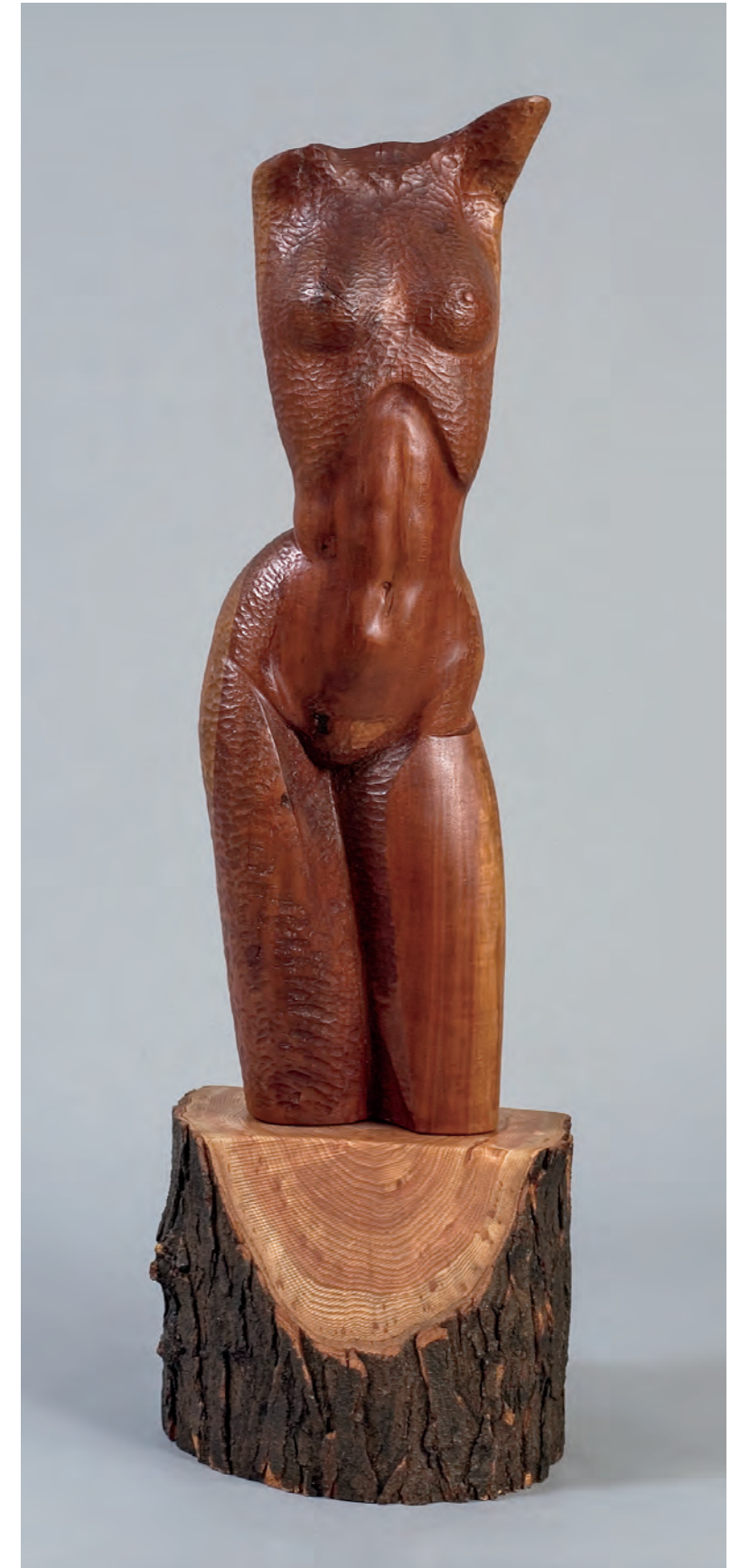
Joseph Dewese Holston
Summer Shower
2003
oil on linen
50 x 60 inches
On loan from the UMUC
Permanent Collection
Maryland Artist Collection
Gift of the artist



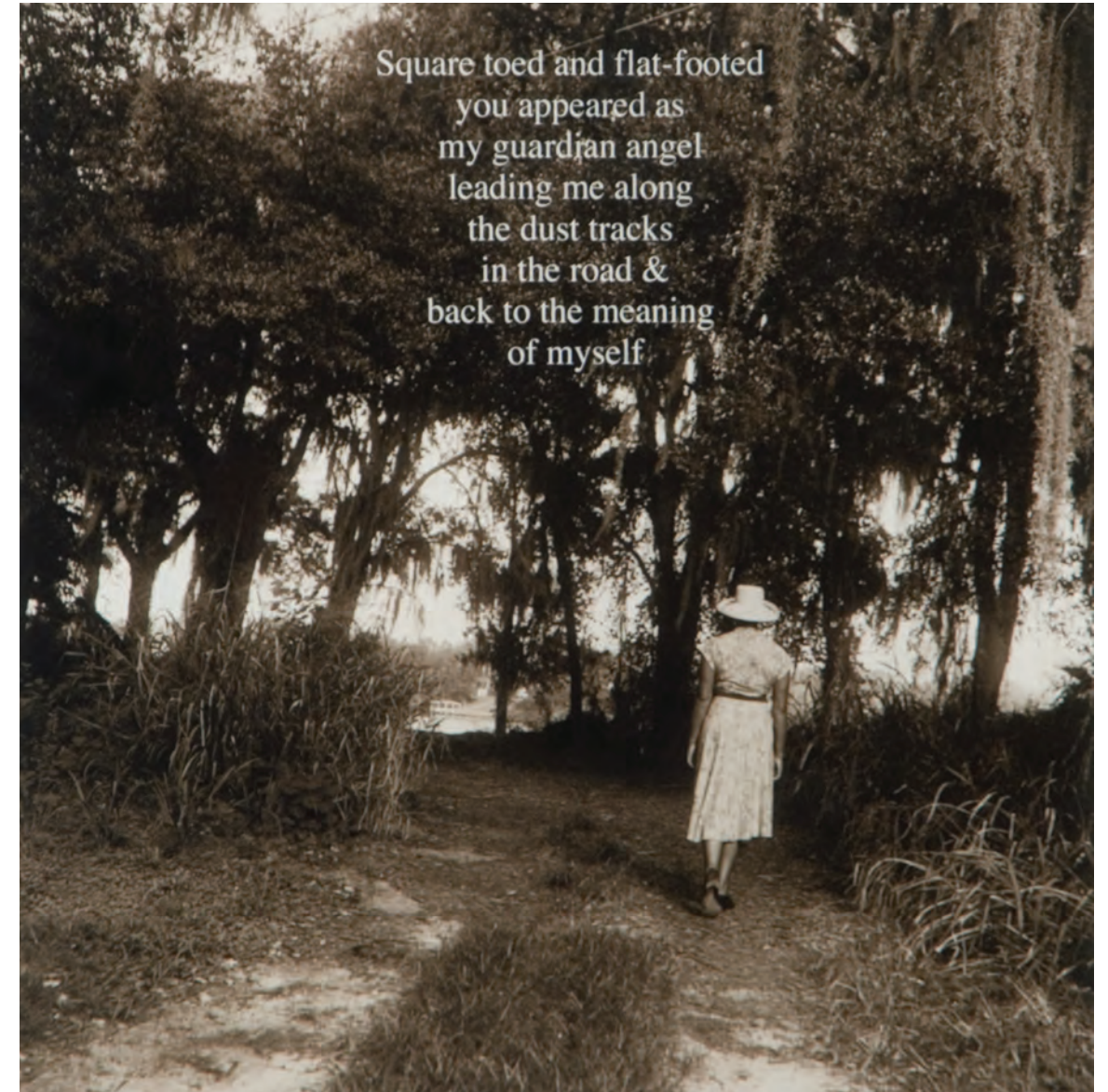
Richard Dempsey, *Bleecker Street*, ca. 1940s, oil on Masonite board, 14 x 18 inches
On loan from the UMUC Permanent Collection, Doris Patz Collection of Maryland Artists



Allison Saar, *Black Snake Blues*, 1994, offset lithograph, artist's proof 6 of 20, 21½ x 29½ inches
On loan from the David C. Driskell Center at the University of Maryland, Gift of the Jean and Robert E. Steele Collection © 2016 Allison Saar, Photograph 2018 Greg Staley



David Smedley
Homage to Bill Taylor
2008
cherry wood
39½ x 10 x 8 inches
On loan from the UMUC
Permanent Collection
Maryland Artist Collection

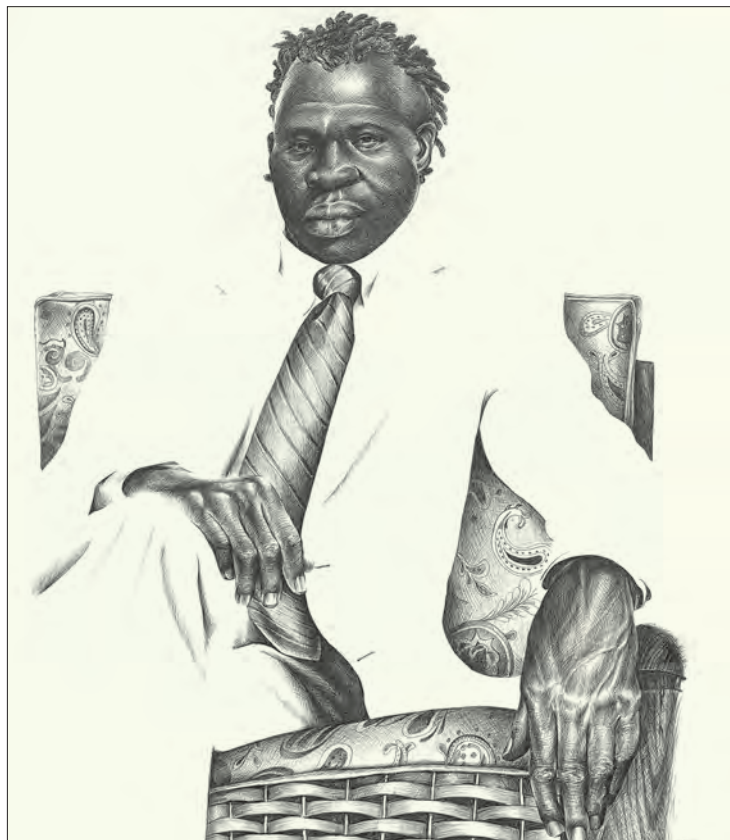


Carrie Mae Weems
Untitled
 2003
 pigment inkjet print
 11 x 11 inches
 On loan from the David C.
 Driskell Center at the
 University of Maryland
 Gift of Terry Gips

Left:
 Alonzo Davis
Power Poles
 2016
 mixed media on bamboo
 four poles, each 84 x 5 x 4 inches
 On loan from the UMUC
 Permanent Collection
 Doris Patz Collection of
 Maryland Artists



Above:
 Preston Sampson
Moving Wood
 2006
 pulp painting on
 handmade paper
 30 x 40 inches
 On loan from the UMUC
 Permanent Collection
 Maryland Artist Collection



Left:
 Al Burts
Dignity
 2008
 ballpoint pen on board
 36 x 32 inches
 On loan from the UMUC
 Permanent Collection
 Maryland Artist Collection
 Gift of the artist



Joyce Scott
Have You Seen This Child?
 2010
 glass beads, thread, wire, and wood
 19 x 12 x 16½ inches
 On loan from the UMUC
 Permanent Collection
 Doris Patz Collection of
 Maryland Artists



Clayton Lang
Reds III, Dialogue in Red
 2008
 leather collage
 40¼ x 33¼ x 3 inches
 On loan from the UMUC
 Permanent Collection
 Doris Patz Collection of
 Maryland Artists



James L. Wells Sr., *C Street Diana*, 1970, linocut, 13½ x 19¾ inches
 On loan from the UMUC Permanent Collection, International Collection



McArthur Binion, *152 W. 25th St.*, 1978-79, marking crayon on aluminum, 72 x 48 inches
 On loan from the UMUC Permanent Collection, Doris Patz Collection of Maryland Artists



Lorna Simpson
Untitled
 1996
 ink and felt
 edition 249 of 250
 8¼ x 12½ inches
 On loan from the David C.
 Driskell Center at the
 University of Maryland
 Purchased with funds from
 the C. Sylvia and Eddie Brown
 Arts Acquisition Fund



Martin Puryear
Chicago Pier
 1995
 color lithograph
 edition 59 of 100
 32 x 27 inches
 On loan from the David C.
 Driskell Center at the
 University of Maryland
 On permanent loan from the
 Collection of David C. Driskell

William Anderson

The Struggle Goes On
1975
silver gelatin print
11 x 17 inches
On loan from the UMUC Permanent Collection
International Collection
Gift of the artist

William Anderson

Woman with Pipe
1978
silver gelatin print
16 x 13 inches
On loan from the UMUC Permanent Collection
International Collection
Gift of the artist

Benny Andrews

Blues Player
2006
etching
edition 20 of 75
23½ x 18½ inches
On loan from the UMUC Permanent Collection
International Collection
Gift of the David C. Driskell Center
at the University of Maryland

Radcliffe Bailey

Until I Die/Georgia Trees and the Upper Room
1997
color aquatint with photogravure and chine collé
36 x 24 inches
On loan from the David C. Driskell Center
at the University of Maryland
Gift of the Jean and Robert E. Steele Collection
© 2017 Radcliffe Bailey, Courtesy of the artist and Jack Shainman
Gallery, New York. Photograph 2010 Greg Staley

Romare Bearden

Family
1970
collage
8⅞ x 12 inches
On loan from the David C. Driskell Center
at the University of Maryland
Gift of the Sandra and Lloyd Baccus Collection
© 2019 Romare Bearden Foundation/Licensed by VAGA at
Artists Rights Society (ARS), NY

Romare Bearden

Morning
1975
collage on paper
13½ x 17½ inches
On loan from the David C. Driskell Center
at the University of Maryland
Gift of the Collection of David C. Driskell
© 2019 Romare Bearden Foundation/Licensed by VAGA at
Artists Rights Society (ARS), NY

McArthur Binion

152 W. 25th St.
1978–79
marking crayon on aluminum
72 x 48 inches
On loan from the UMUC Permanent Collection
Doris Patz Collection of Maryland Artists

Edward Brown

Clouds
2005
charcoal on paper
50 x 40¼ inches
On loan from the UMUC Permanent Collection
Doris Patz Collection of Maryland Artists

Al Burts

Dignity
2008
ballpoint pen on board
36 x 32 inches
On loan from the UMUC Permanent Collection
Maryland Artist Collection
Gift of the artist

Elizabeth Catlett

Seated Mother and Child
1970
bronze
15½ x 7 x 7 inches
On loan from the David C. Driskell Center
at the University of Maryland
Gift of the Collection of David C. Driskell
© 2019 Catlett Mora Family Trust/Licensed by
VAGA at Artists Rights Society (ARS), NY

Elizabeth Catlett

Survivor
1983
linocut
artist's proof
11 x 8½ inches
On loan from the UMUC Permanent Collection
Maryland Artist Collection
© 2019 Catlett Mora Family Trust/Licensed by
VAGA at Artists Rights Society (ARS), NY

Schroeder Cherry

I Remember, Remembering
2002
mixed media with acrylic on wood
30 x 24 inches
On loan from the UMUC Permanent Collection
Maryland Artist Collection

Kevin Cole

Chasing Laughter
2010
aluminum and copper
52 x 20 x 11 inches
On loan from the UMUC Permanent Collection
International Collection
Gift of Preston Sampson

Willie Cole

Men of Iron
2004
inkjet print
edition 3 of 30
18 x 25 inches
On loan from the David C. Driskell Center
at the University of Maryland
Purchased with funds from the C. Sylvia
and Eddie Brown Arts Acquisition Fund
© 2014 Willie Cole, Photograph 2017 Greg Staley

Alonzo Davis

Power Poles
2016
mixed media on bamboo
four poles, each 84 x 5 x 4 inches
On loan from the UMUC Permanent Collection
Doris Patz Collection of Maryland Artists

Richard Dempsey

Bleecker Street
ca. 1940s
oil on Masonite board
14 x 18 inches
On loan from the UMUC Permanent Collection
Doris Patz Collection of Maryland Artists

David C. Driskell

Woman in Interior
2008
silkscreen, collage, and woodcut
edition 48 of 75
42 x 30 inches
On loan from the David C. Driskell Center
at the University of Maryland
Gift of Jennifer Harris
© 2017 David C. Driskell Center, Photograph 2010 Greg Staley

Allan L. Edmunds

Dr. J
1987
offset lithograph
artist's proof
25 x 16 inches
On loan from the David C. Driskell Center
at the University of Maryland
Gift of the Jean and Robert E. Steele Collection
© 2017 Allan L. Edmunds, Photograph 2017 Greg Staley

Vanessa German

*Tar Baby Jane & Doowop: Everything Useful
for Your Modern Household*
2010
mixed media
32 x 39½ x 30 inches
On loan from the David C. Driskell Center
at the University of Maryland
Purchased with funds from the C. Sylvia
and Eddie Brown Arts Acquisition Fund
© 2018 Vanessa German, Photograph 2010 Greg Staley

Sam Gilliam

Spin/Arrest
1975
oil on canvas
72 x 60 inches
On loan from the UMUC Permanent Collection
Doris Patz Collection of Maryland Artists
Gift of Dr. Stanley Marinoff

Bill Harris

*The Long Climb Back
Fractured Neck series*
mixed media
18 x 24 inches
On loan from the UMUC Permanent Collection
Maryland Artist Collection
Gift of the artist

Palmer Hayden

Woman with Cat (Yellow Flowers)
n.d.
watercolor on paper
16 x 20 inches
On loan from the UMUC Permanent Collection
Doris Patz Collection of Maryland Artists

Robin Holder

*Louisiana Jumpstart the Night 6
Musicians series*
2005
ink on paper
19½ x 28 inches
On loan from the David C. Driskell Center
at the University of Maryland
Gift of the artist
© 2012 Robin Holder, Photograph 2017 Greg Staley

Joseph Deweese Holston

Summer Shower
2003
oil on linen
50 x 60 inches
On loan from the UMUC Permanent Collection
Maryland Artist Collection
Gift of the artist

Curlee Raven Holton

Dream Bait
2017
oil on canvas
72 x 48 inches
On loan from the UMUC Permanent Collection
Maryland Artist Collection
Gift of the artist

Margo Humphrey

Sunday Afternoon
1989
lithograph
artist's proof
29 x 42 inches
On loan from the UMUC Permanent Collection
Maryland Artist Collection

Gwendolyn Knight

The Flutist
1981
ink on paper
24 x 18 inches
On loan from the David C. Driskell Center
at the University of Maryland
Gift of the Sandra and Lloyd Baccus Collection
© 2019 The Jacob and Gwendolyn Knight Lawrence Foundation,
Seattle/Artists Rights Society (ARS), New York

Clayton Lang

Reds III, Dialogue in Red
2008
leather collage
40¼ x 33¼ x 3 inches
On loan from the UMUC Permanent Collection
Doris Patz Collection of Maryland Artists

Jacob Lawrence

Dondon
1992
silkscreen
color proof 4 of 4
18¾ x 28¾ inches
On loan from the UMUC Permanent Collection
Doris Patz Collection of Maryland Artists
© 2019 The Jacob and Gwendolyn Knight Lawrence Foundation,
Seattle/Artists Rights Society (ARS), New York

Jacob Lawrence

General Toussaint
Toussaint l'Ouverture series
1986
silkscreen on paper
edition 42 of 100
29½ x 18½ inches
On loan from the David C. Driskell Center
at the University of Maryland
Gift of the Collection of David C. Driskell
© 2019 The Jacob and Gwendolyn Knight Lawrence Foundation,
Seattle/Artists Rights Society (ARS), New York

Jacob Lawrence

The Opener
1997
silkscreen
artist's proof 1 of 16
22¾ x 32¾ inches
On loan from the UMUC Permanent Collection
Doris Patz Collection of Maryland Artists
© 2019 The Jacob and Gwendolyn Knight Lawrence Foundation,
Seattle/Artists Rights Society (ARS), New York

Samella Lewis

House of Shango
1992
woodcut
edition 13 of 60
24 x 18 inches
On loan from the UMUC Permanent Collection
Doris Patz Collection of Maryland Artists

Samella Lewis

Stimulant 2
2007
silkscreen
edition 22 of 100
30 x 24 inches
On loan from the UMUC Permanent Collection
Maryland Artist Collection
Gift of Danielle Ford

Ulysses Marshall

Missing
1998
acrylic, India ink, and charcoal on canvas
48 x 30 inches
On loan from the UMUC Permanent Collection
Doris Patz Collection of Maryland Artists

James Phillips

Water Spirits
2008
acrylic on paper
40 x 32 inches
On loan from the UMUC Permanent Collection
Maryland Artist Collection

Martin Puryear

Chicago Pier
1995
color lithograph
edition 59 of 100
32 x 27 inches
On loan from the David C. Driskell Center
at the University of Maryland
On permanent loan from the
Collection of David C. Driskell

James Earl Reid

La Danseur Noir
1980
bronze
26 x 12 x 18 inches
On loan from the UMUC Permanent Collection
Doris Patz Collection of Maryland Artists

Robert Reid

A Falling
n.d.
acrylic on canvas
48 x 48 inches
On loan from the UMUC Permanent Collection
Doris Patz Collection of Maryland Artists

Faith Ringgold

Mama Can Sing
2004
serigraph
edition 4 of 100
18 x 24 inches
On loan from the UMUC Permanent Collection
International Collection
Gift of Jean and Robert E. Steele
Commissioned by the David C. Driskell Center at the University
of Maryland, College Park and printed at the Experimental
Printmaking Institute, Lafayette College, Easton, PA.
© 2019 Faith Ringgold/Artists Rights Society (ARS), New York,
Courtesy of ACA Galleries, New York

Faith Ringgold

Papa Can Blow
2005
serigraph
edition 47 of 70
30¼ x 22½ inches
On loan from the UMUC Permanent Collection
International Collection
Gift of Jean and Robert E. Steele
Commissioned by the David C. Driskell Center at the University
of Maryland, College Park and printed at the Experimental
Printmaking Institute, Lafayette College, Easton, PA.
© 2019 Faith Ringgold/Artists Rights Society (ARS), New York,
Courtesy of ACA Galleries, New York

Allison Saar

Black Snake Blues
1994
offset lithograph
artist's proof 6 of 20
21½ x 29½ inches
On loan from the David C. Driskell Center
at the University of Maryland
Gift of the Jean and Robert E. Steele Collection
© 2016 Allison Saar, Photograph 2018 Greg Staley

Preston Sampson

Moving Wood
2006
pulp painting on handmade paper
30 x 40 inches
On loan from the UMUC Permanent Collection
Maryland Artist Collection

Joyce Scott

Have You Seen This Child?
2010
glass beads, thread, wire, and wood
19 x 12 x 16½ inches
On loan from the UMUC Permanent Collection
Doris Patz Collection of Maryland Artists

Alec Simpson

Trysting Place
1995
color print
38 x 32 inches
On loan from the UMUC Permanent Collection
Doris Patz Collection of Maryland Artists

Lorna Simpson

Untitled
1996
ink and felt
edition 249 of 250
8¼ x 12½ inches
On loan from the David C. Driskell Center
at the University of Maryland
Purchased with funds from the C. Sylvia
and Eddie Brown Arts Acquisition Fund

David Smedley

Homage to Bill Taylor
2008
cherry wood
39½ x 10 x 8 inches
On loan from the UMUC Permanent Collection
Maryland Artist Collection

Nelson Stevens

Stevie Wonder
1982
mixed media
30 x 26 inches
On loan from the UMUC Permanent Collection
Doris Patz Collection of Maryland Artists

Lou Stovall

Suite for Sergei
2008
silkscreen
edition 10 of 38
39½ x 50 inches
On loan from the UMUC Permanent Collection
International Collection

Bill Taylor

Torso
1965
wood
24 x 21 x 10 inches
On loan from the David C. Driskell Center
at the University of Maryland
Gift of Louis K. Rimrodt

Alma Thomas

Blue Abstraction
1959
oil on canvas
39¾ x 31½ inches
On loan from the David C. Driskell Center
at the University of Maryland
Gift of the Collection of David C. Driskell

Alma Thomas

Untitled (Blue)
1969
watercolor on paper
16½ x 13¾ inches
On loan from the UMUC Permanent Collection
Doris Patz Collection of Maryland Artists

Alma Thomas

Untitled (Red)
1969
watercolor on paper
16½ x 13¾ inches
On loan from the UMUC Permanent Collection
Doris Patz Collection of Maryland Artists

James Van Der Zee

Barbershop
1929
photograph
10 x 8 inches
On loan from the David C. Driskell Center
at the University of Maryland
Gift of the Sandra and Lloyd Baccus Collection

James Van Der Zee

Barefoot Prophet
1929
photograph
10 x 8 inches
On loan from the David C. Driskell Center
at the University of Maryland
On permanent loan from the Collection
of David C. Driskell

Kara Walker

*Freedom, a Fable: A Curious Interpretation
of the Wit of a Negress in Troubled Times*
1997
bound volume of offset lithographs and five
laser-cut, pop-up silhouettes on woven paper
9¾ x 8¾ inches
On loan from the David C. Driskell Center
at the University of Maryland
Gift of Terry Gips

Carrie Mae Weems

Untitled
2003
pigment inkjet print
11 x 11 inches
On loan from the David C. Driskell Center
at the University of Maryland
Gift of Terry Gips

James L. Wells Sr.

C Street Diana
1970
linocut
13½ x 19¾ inches
On loan from the UMUC Permanent Collection
International Collection

William T. Williams

Deacon's Day
1999
acrylic on canvas
52 x 34 inches
On loan from the David C. Driskell Center
at the University of Maryland
Gift of Nila Williams

Deborah Willis

You Took the Space from a Good Man
2009
offset lithograph
edition 11 of 28
14¾ x 29½ inches
On loan from the David C. Driskell Center
at the University of Maryland
On loan from the Jean and
Robert E. Steele Collection

Curtis Woody

America, Land of the Brave, Home of the Free
n.d.
mixed media
32½ x 40½ inches
On loan from the UMUC Permanent Collection
Doris Patz Collection of Maryland Artists

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About the Arts Program at UMUC

Since 1978, UMUC has proudly shown works from a large collection of international and 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. 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 9 p.m. seven days a week, and the Leroy Merritt Center for the Art of Joseph Sheppard is open to the public from 9 a.m. to 7 p.m. seven days a week. More than 75,000 students, scholars, and visitors come to the Adelphi facilities each year. 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 the David C. Driskell Center

The David C. Driskell Center for the Study of Visual Arts and Culture of African Americans and the African Diaspora at the University of Maryland, College Park honors the legacy of David C. Driskell—distinguished university professor emeritus of art, artist, art historian, collector, curator, and philanthropist—by preserving the rich heritage of African American visual art and culture. Established in 2001, the Driskell Center provides an intellectual home for artists, museum professionals, art administrators, and scholars who are interested in broadening the field of African diasporic studies. The Driskell Center is committed to collecting, documenting, and presenting African American art as well as replenishing and expanding the field.

About the Washington County Museum of Fine Arts

Established in 1931 by Anna Brugh Singer and her husband William H. Singer Jr., the Washington County Museum of Fine Arts has been recognized as one of the finest small museums in the United States. Its mission is to provide a vibrant place for the presentation and exploration of art of lasting quality for the benefit of a diverse public through intentional art collecting, lively interpretation, diligent preservation and care, active educational programs, and opportunities for social interaction. The mission is implemented through the development, interpretation, and care of art collections; creation of original and educational exhibitions; and presentation of interpretive lectures, concerts, films, art instruction, and other programs to ensure that visitors gain a better appreciation and understanding of the fine arts. The WCMFA has been accredited by the American Alliance of Museums since 1976.

Contributors

Editors: Sandy Bernstein, Beth Butler, Barbara Reed
Director, Institutional Projects: Cynthia Friedman
Designer: Jennifer Norris
Project Manager: Laurie Bushkoff
Production Manager: Scott Eury
Photography:
UMUC: John Woo
David C. Driskell Center: Greg Staley
(except where cited internally proximate to images)



Cover Artwork:

Front: Faith Ringgold, *Mama Can Sing*, 2004, serigraph, edition 4 of 100, 18 x 24 inches.

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Back: Faith Ringgold, *Papa Can Blow*, 2005, serigraph, edition 47 of 70, 30¼ inches x 22½ inches.

On loan from the UMUC Permanent Collection, International Collection. Gift of Jean and Robert E. Steele. Commissioned by the David C. Driskell Center at the University of Maryland, College Park and printed at the Experimental Printmaking Institute, Lafayette College, Easton, PA.

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Washington County Museum of Fine Arts
401 Museum Drive
Hagerstown, Maryland 21741
wcmfa.org

University of Maryland University College
Arts Program
3501 University Boulevard East
Adelphi, Maryland 20783
umuc.edu/art

The David C. Driskell Center
University of Maryland
1214 Cole Student Activities Building
College Park, Maryland 20742
driskellcenter@umd.edu