

YUMI
HOGAN

CULTURAL
TRADITIONS
UNBOUNDED



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HOGAN

University of Maryland University College
Arts Program

WELCOME



Dear Art Patrons,

On behalf of University of Maryland University College (UMUC) and the

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

By her own admission, Hogan—Maryland's First Lady—is an artist first and foremost. Her official responsibilities notwithstanding, she has continued to make art a priority—creating works in sumi ink, acrylic, and Asian pigments; teaching Asian brush painting at her undergraduate alma mater, Maryland Institute College of Art; and advocating for and supporting art therapy through her nonprofit Yumi C.A.R.E.S. Foundation.

Her artistic vision is inspired by nature. She combines the realistic with the abstract and blends childhood memories of rural landscapes

in Korea with more immediate images that evoke the mountains of western Maryland, cherry blossoms, and the beaches and seascapes of the Eastern Shore.

As Hogan says, "Each piece delivers its own tale of continuous time."

It is perspectives like hers that the UMUC Arts Program seeks to highlight and introduce to broader and more diverse audiences.

I hope that you enjoy this remarkable exhibition, and as always, I thank you for your continued support of the arts and our Arts Program in 2019 and beyond.

Sincerely,

A handwritten signature in cursive script that reads "Javier Miyares".

Javier Miyares
President
University of Maryland University College

DIRECTOR'S STATEMENT



First Lady of Maryland Yumi Hogan, née Kim, is an artist, art advocate, teacher, wife, and mother. Her jour-

ney as an artist started from humble beginnings. Before immigrating to the United States, she grew up on a farm in South Korea. Determined to get an education, she walked with her brothers to school—a journey of two hours each way through the forest. This long walk each day gave her time to observe the nature around her, which would become a powerful resource later in her life and her art. When Hogan had free time from her studying and chores, she would sketch and draw on typing paper, often creating landscapes drawn from her observations of her surroundings. These drawings caught the attention of her teacher, who encouraged her to continue creating works of art and predicted that she would become an art teacher. Today, Hogan is not only an accomplished artist but also an adjunct professor at Maryland Institute College of Art. She also provides art therapy to young children in Maryland hospitals through her Yumi C.A.R.E.S. Foundation—"C.A.R.E.S." stands for Children's Art for Recovery, Empowerment, and Strength—which she established in 2017.

I first had the good fortune to witness Hogan's artistic talent during a showing of her work at University of Maryland, Baltimore. Her works in sumi ink expressed both her Korean cultural traditions and her life in Maryland. The works combined the traditional sumi ink painting style—a style more than 2,000 years old—with a contemporary flair. Some were black and white, which is characteristic of paintings in sumi ink, while others incorporated color. All the works were elegantly beautiful and executed with grace and precision. The abstract landscapes in this exhibition also draw from Hogan's memories and the traditions of Korea and reflect her current environment. They are subtle, nuanced, and compelling.

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

The UMUC Arts Program extends warm thanks to First Lady Hogan's staff, including Jinny Kong, special assistant to the First Lady, for working with us to make this project a reality. We also thank the entire team at UMUC, especially the Office of the President and the Office of Communications. Thanks also go to Menachem Wecker for writing the essay for this exhibition catalog.

For the past 33 years, the UMUC Arts Program has organized culturally diverse exhibitions for its community of art patrons, students, collectors, and friends. To date, the Arts Program has hosted the works of some of the area's most talented artists, including Herman Maril, Joseph Sheppard, Gladys Goldstein, James Phillips, Curlee Raven Horton, Grace Hartigan, Raoul Middleman, Sam Gilliam, and Alma Thomas. Now we are honored to showcase the masterful works of Yumi Hogan.

Eric Key
Director, Arts Program
University of Maryland University College

ARTIST STATEMENT

My work is inspired by the natural—that which is rampant, uncontrolled. The natural world remains both simple and complex, tranquil and hostile, pure and unchaste, perfect and flawed. The natural is an evolution, both in landscape and humanity. It is a circle of life that has continuous paths joining each other yet wandering astray at the same moment.

THE ARTISTIC JOURNEY OF YUMI HOGAN

FOR YUMI HOGAN, MARYLAND'S FIRST LADY, ART AND EDUCATION HAVE ALWAYS BEEN IRREVOCABLY BOUND.

By Menachem Wecker, freelance writer

On the second floor of the governor's mansion in Annapolis, Maryland, a light-filled art studio contains an eclectic decor. A circular print of Warner Sallman's popular 1940 painting of Jesus hangs near a mantel that holds small, colorful figurines of people carrying baskets and grinding food, as well as one of a seated man holding a rock painted with a cross. On a table, neat rows of palette knives, Japanese brushes, and protective bamboo cases face Golden acrylic paint containers, colored pencils,

and fixative to seal the graphite. Paint brushes hang from the hooks of a tabletop brush holder that looks like a portal with dragon heads on either end.

On bookshelves, Leonardo da Vinci and Georgia O'Keeffe catalogs are neighbors. Other volumes span centuries of art history, from the medieval Italian painter Giotto to 17th-century Dutch artist Rembrandt and 18th-century English painter William Hogarth to Impressionists Claude Monet



Yumi Hogan's studio in Annapolis, Maryland

and Paul Cézanne, post-Impressionists Vincent Van Gogh and Henri Matisse, and 20th-century photographer Ansel Adams.

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

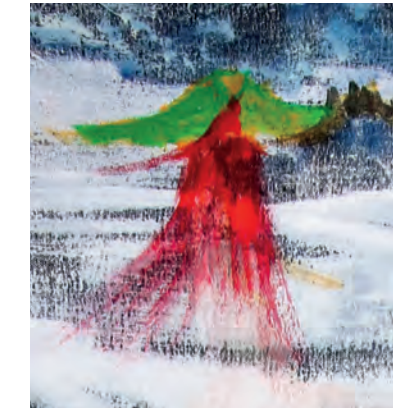
This unique blend is also evident in the weights that hold down the corners of her paintings. The weights are necessary because the work is made with traditional brush techniques on hanji paper; it lies flat, and water causes it to curl up. Two of the weights—one decorated with flowers, one with fish—are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

On an easel, an acrylic painting on canvas titled *A Quiet Memory 5* (2019)—destined for Hogan's solo exhibit at UMUC—also exemplifies the artist's fascinating life story. The large canvas presents a flattened aerial view of mountains and valleys. A bright red-and-green Korean dress appears atop the canvas, evoking a volcano spewing lava. Cropped persimmon tree branches enter the picture plane from the top right and



BEFORE FIRST LADY,
I'M AN ARTIST.

YUMI HOGAN



Above: *A Quiet Memory 5* (detail)
Left: *A Quiet Memory 5*, 2019, sumi ink and acrylic on canvas, 57 x 45 inches

left corners, and these elements conjure memories for the First Lady. Growing up in a large, poor family in Korea in the late 1960s and early 1970s, Hogan (née Kim) and her seven siblings had to go out to a water pump in the evenings to brush their teeth. They would hang the toothbrushes to dry on persimmon trees. "I remember those things," she says.

In the picture, built up through layers and layers of color, farms and houses evoke the Korean

landscapes of Hogan's memory, while surrounding picket fences are more emblematic of and endemic to Maryland. This combination of images also bridges the 7,000 or so miles between South Korea and Maryland. In another painting destined for the UMUC show, *Nature of Symphony 5* (2019), bands of color, which appear to billow in the wind like party streamers or kite tails, represent the symphonic properties of nature, Hogan explains. "Nature is all in an alliance," she says. "All together."

It has taken a unique and highly unlikely journey for this fascinating, passionate woman to be able to stand in her studio on the second floor of the governor's mansion in Annapolis and to talk about her work in this way.

"When I was your age," the joke trope begins, and wherever it subsequently meanders, highlighting what the grumpy older generation sees as the younger's lack of work ethic, it likely makes some reference to kids previously having to



Nature of Symphony 5, 2019, sumi ink and acrylic on canvas, 57 x 45 inches

trudge to school through many feet of snow and uphill—both ways. For Hogan, who is the youngest of eight children and who was born nine years after the start of Korean War (1950–53), the daily trek to school was no laughing matter.

On the chicken farm where she grew up, there were eggs for food but no money for a bus to school. So Hogan would follow her older brothers on a two-hour walk, each way, through the forest to reach school. Even when it was cold, there was no playing hooky. "The weather is just like in Maryland," she says. "Winter is very cold. We didn't have a heater at the time."

In South Korea, babies are considered one-year-old when they are born, and everyone turns a year older on New Year's. Hogan, who was born a "December 25 Christmas baby," was considered two-years-old on her sixth day alive. That made her younger than her classmates. The school had no kindergarten, and to pass the time on her long walks to elementary school, Hogan would sing. When she arrived at the school, there were art and music classes in addition to the usual academic curriculum.

Without funds for drawing boards or drawing paper, the students used crayons on typing paper. Most of the

children didn't care to cover the sky with color or delineate all of the trees' contours in their drawings. Unexpectedly, Hogan, whose family counted no artists among its ranks, showed great talent even at such a young age. One day, the teacher told her that her art was great and predicted that Hogan would grow up to become an art teacher. "I've never forgotten that moment," she says. At the time, she thought happily, "I'm going to be an art teacher like my art teacher, and I'm going to be an artist." Even then, the teacher's statement, which would prove prophetic, rang true. There was no playground for the children to play in, so Hogan and her friends would play school. "I would always be the teacher," she says. "That's what made me an artist today. I never forgot my dream." To this day, she always tells her story to children artists.

After marrying young, moving to Hawaii, and having three children, Hogan divorced and moved to Texas and then to California before arriving in Maryland 26 years ago. She met Larry Hogan at an art exhibit in Columbia, Maryland, in 2001. The two married in 2004. She began study at Maryland Institute College of Art (MICA) in Baltimore, earning a BFA, and then earned an MFA at American University in Washington, D.C.

In 2008, Hogan painted two charcoal portraits, which she holds up for me and two of her staff members during my visit to the studio. In one portrait, a young woman holds a cello

as she sits in front of an open window. A small portrait-within-a-portrait hangs above her right shoulder, while a jar of paintbrushes sits on a stool in the lower right corner of the work. In the other drawing, a young man wearing a suit, a striped tie, and a pin on his lapel stands before a window. Another portrait, perhaps of George Washington, hangs over his left shoulder, and an American flag dangles from a pole on the other side of the drawing. Both figures confidently meet the viewer's gaze.

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

Undeniably, the man has changed since she drew him, just as Hogan's art and art advocacy have evolved and expanded. When the governor was diagnosed with non-Hodgkins lymphoma in 2015, Hogan was at his side for his treatments five days a week, 24 hours a day. She would stay with him until 10 p.m., go home to sleep, and return to his side the next morning. During that six-month period, she met many other patients, particularly in the pediatric ward. As a mother of three adult children, whom she had raised as a single mom, she was moved by the young patients.

ART IS VERY IMPORTANT TO A COMMUNITY. IT DOESN'T MATTER WHO YOU ARE, WHETHER YOU ARE RICH OR POOR, OR YOUR COLOR. IT IS EQUAL. I LOVE THAT.

YUMI HOGAN



Clockwise from above right: Hogan holds portraits of herself and her husband, Maryland Governor Larry Hogan; *Self-Portrait*, 2008, charcoal on BFK Rives paper, 31½ x 25 inches; *Portrait of Larry*, 2008, charcoal on BFK Rives paper, 31½ x 25 inches

“My heart broke for little kids taking chemo,” she says. The kids had access to televisions and little toys, but she saw they weren’t happy. Since then, she has helped support art therapy programs, and she continues to visit children with disabilities and to connect them with art therapy that can help them weather exceedingly trying times.

Art can help the patients, particularly young children who are going through difficult medical procedures or who have disabilities, communicate what they are thinking and feeling, according to Hogan. She hosts two exhibits of art made by children with disabilities, spanning the entire state and both elementary and high schools, each year at the governor’s residence. Her nonprofit is called Yumi C.A.R.E.S. Foundation, and she donates the proceeds of her sales to institutions that care for sick children. “I’m not making money,” she says.

“Art therapy is very new in our state’s medical programs, but I have seen firsthand how healing art can be so beneficial to pediatric patients,” she told the *Baltimore Sun* in 2017. “Yumi C.A.R.E.S. stands for ‘It’s You-Me’ working together. C.A.R.E.S. is for Children’s Art for Recovery, Empowerment, and Strength,” the *Sun* added.

Her work, which had long eschewed major stylistic change, adopted a brighter, happier palette following the governor’s illness. “I changed and made it happy,” she says. And even when she works in black and white, Hogan tells students

that artists can help viewers see the entire spectrum of the rainbow in their mind’s eye. “You have to have the color in your head,” she says.

The young artist she used to be would no doubt have been surprised by the kinds of religious symbols in her studio as an adult. When Hogan was growing up, many Koreans were Buddhists, and most practiced Buddhist rites for the deceased. (These days, about a quarter of South Koreans are Buddhist, according to 2014 Pew Research Center data.)

“My family had no Christians at the time,” Hogan says. But having long wondered about the church bells that she heard, she went to church one Christmas day. That the church handed out candy on Christmas was also a motivator, she recalls. “My parents were really mad at me,” she



Items on the mantel in Hogan’s studio

says. She found the churchgoers to be friendly, and she went back regularly, over the objections of her parents, particularly her mother.

“Today, I still go to church. Only me,” she says. Asked to what extent religion affects her as an artist, Hogan says the two are totally separate, despite the Christian objects on the walls and on the mantel in her studio. “Nothing that I paint relates to it,” she says. But she also describes her art in spiritual and organic terms, and there are meditative and healing aspects to her art.

While she paints, Hogan listens to classical or other calming and relaxing music, and she paints slowly and meditatively. She even tells the students in her Asian brush painting classes at MICA that they will probably remember the class years later for the soothing music.

The life of any public servant can be busy, demanding, and stressful. For Hogan, making art provides an escape. “I totally block out my job as First Lady,” she says of her time in the studio. “I always say, before First Lady, I’m an artist.”

Hogan often paints late into the night, especially close to a show, like the one at University of Maryland Medical Center and the exhibit at UMUC. The night before my visit, she stayed up until 12:30 a.m. Nevertheless, when we meet at 10:30 a.m., less than 12 hours later, she brims with energy and passion as she discusses her work.



Winter in Backyard 1, 2014–19, sumi ink on rice paper, 20½ x 32 inches

“When I’m painting, I don’t want to even eat my meal. I have to continue,” she says. The previous weekend, she spent more than 14 hours straight painting. “I told my husband, ‘I’m sorry, honey. Will you take the dog out? I have no time for that,’” she says.

It was a rainy day just a few degrees above freezing in the Maryland capital when the artist welcomed me into her home and her studio. Through the windows in her studio, I could see some of the trees had kept their leaves, and it was easy to imagine how lush a view the artist would have when Annapolis is in full bloom.

What was unexpected was having the similarities between Maryland and Korea pointed

out, but Hogan says the mountains and trees of Western Maryland remind her of where she grew up. The cherry blossoms in spring and the beaches of Ocean City and the Eastern Shore also remind her of Korea. “When I moved here, it was just like a second home,” she says.

Since then Hogan has become a fixture in the Maryland art community. “Art is very important to a community. It doesn’t matter who you are, whether you are rich or poor, or your color,” she says. “It is equal. I love that.”

From the start of our tour through the governor’s mansion, it’s clear that Hogan has made her mark on the residence. The first room we pass through, which has pink wallpaper and

THAT’S WHAT MADE ME AN ARTIST TODAY. I NEVER FORGOT MY DREAM.

— YUMI HOGAN

plush pink and green chairs, contains portraits of Maryland’s previous First Ladies in gold frames. The works were hung too high to see before Hogan brought her artistic eye to bear on the room. She lowered them, so guests can now see the brushstrokes.

As our hour-long conversation unfolded, she led me through nonpublic spaces in the mansion to the upstairs studio. Along the way, several of her works, in a range of sizes, leapt off the walls, even from across the room. In the room where we sat for coffee, a colorful work on paper was framed behind glass. The heavily layered work, *Nature’s Ensemble 1* (2012), features a mixture of both thickly and thinly rendered paint. To Hogan, the work has a “kind of fabric” feel to it, evoking her grandmother’s and her mother’s work grinding and making silk.

In the bottom right corner are both her signature (her sign) rendered with a brush in black and in a stamp (*chop*) in red. Hogan learned to write Chinese characters in school growing up. Whereas her brothers write calligraphy on the



Above: *Nature's Ensemble 1* (detail)
 Left: *Nature's Ensemble 1*, 2012, sumi ink and Asian pigment on hanji paper, 24½ x 37 inches

floor, she uses a table; a flat surface is necessary so that the ink doesn't run. But when she makes her larger paintings, she places the canvases on the floor. "I have knee pads like a football player," she says. Once her husband asked her, "Honey, when are you going to clean this up?" speaking of one of her large canvases on the floor. "Whenever I finish," she told him.

One of the paintings upstairs, *Nature of Symphony 5*, which conjures the wind for Hogan, reminds her how much the weather can change. Rain can come suddenly, and it can dissipate just as quickly and mysteriously. It felt the same with her husband's cancer. "It really changed our life, like the weather too," she says. "It can be a beau-

tiful sunny day, and suddenly the wind comes and changes. And then a softer wind comes."

As we head toward Hogan's studio, she informs me, "People never come here. You are my special guest today." Soon she is kindly silencing the barking dogs, and then we are in a room with a canopy bed, where works, packed in bubble wrap, are labeled for either UMUC or the hospital in Baltimore. "Ready to go," Hogan says.

The adjacent room is the studio, where Hogan points to a drop cloth on the floor. "I don't want to leave a mess in a government house," she says.

Several earlier works in her studio, like one from 1990, reflect a completely different style. A nearly square canvas shows a forest floor, with the

trunks of trees and other flora emerging from an orange-brown ground. A leaf shaped like a starfish lies to the right in the foreground, and in the background, Hogan has masterfully captured the interplay of light and shadow on the ground. Light-blue forms dance below, lending the entire work an ethereal quality, as if Alice is bound to come frolicking into the picture plane in the next instant, headed down a rabbit hole to Wonderland.

"Some people probably think, 'She's only abstract.' No. You have to have realistic," Hogan says of the oil painting. "Totally different, right?" She's right. And another painting, a study stored in a closet, evokes the iconic works of Italian painter Amedeo Modigliani.



Sculpture of a mother and child made by Hogan

NATURE IS ALL IN AN ALLIANCE. ALL TOGETHER.

YUMI HOGAN

Hogan has also worked in different mediums. On a windowsill and the mantel are two sculptures Hogan made, one of a mother and child, and the other a copy of a Henry Moore. She has made other sculptures, she reveals, but she didn't save the others through her many moves.

When she studied at MICA, Hogan figured she would paint with oils. But her studio window didn't open, and oil paints, often thinned by turpentine, are toxic and require ventilation. She rethought her chosen medium and switched to water-based sumi ink and paper instead of canvas.

UNDERSTANDING SUMI-E

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



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

The First Lady orders the handmade hanji paper in large rolls from South Korea. The paper, which is made from mulberry trees, was surprisingly heavy and strong when I felt it in her studio. The ink is made of charcoal from pine trees. "It's very, very organic actually," Hogan says of the ink-making process. "I tell students, 'Don't wear white clothes,'" she says of using the ink, which captures beautiful, velvety blacks.

Among the other materials she uses are pigments, which she grinds and mixes with rabbit-skin glue (a binder that needs to be brought to a double boil and can smell pungent), acrylic, and other kinds of ink. When she mixes ink and acrylic, she works first in ink and then paints with acrylic atop the ink; the latter medium is forgiving, but the former is very difficult to correct if one makes a mistake. She doesn't sketch beforehand and begins with light colors before moving to darker ones.

When Hogan begins a painting, she doesn't know where it will end up, and the finished work can surprise her. She has a good pictorial memory—she remembers faces and can recall where she met someone, but she does worse with names, she tells me—and she often draws inspiration from the Korean countryside of her youth and the Maryland landscapes of today. Talking to her, it's clear that she deeply loves and is in awe of the beauty of the physical landscapes in both Maryland and Korea, in a way that perhaps only an artist can be.



Breath of Dawn 3, 2019, sumi ink and acrylic on rice paper, 20½ x 35½ inches

As we eye her bookshelves of art books, she says, "I studied everything." A particular inspiration is the American artist Brice Marden, born in 1938, who worked in a more minimalist vein before adopting a more expressionist style. Hogan was particularly drawn to his work at the newly reopened Glenstone contemporary art museum in Potomac, Maryland. "He actually studied Asian brush calligraphy," Hogan says of Marden.

Other inspirations are shown in photographs hanging on the wall of Hogan standing in front of canvases by Franz Kline, Claude Monet, and Jackson Pollock at New York's Metropolitan Museum of Art and Museum of Modern Art. I realize that in the small town of Hogan's youth,

near Seoul, there were no museums. The first time she visited a museum was when the family moved to Seoul.

Now Hogan's own works are shown in museums and galleries in Maryland and South Korea. And on her walls alongside the photographs of her inspirations are some of her own drawings, including a demonstration of brush painting she made for her art students at MICA. This more than anything shows what Hogan has achieved over the course of her remarkable journey. For her—from a young child in Korea dreaming of becoming an artist and art teacher to an accomplished artist and art professor—art and education have remained intertwined.

자발성

SPONTANEITY



Nature's Ensemble 2
2012
Asian pigment and acrylic on hanji paper
20 x 26 inches



Winter in Backyard 1
2014–19
sumi ink on rice paper
20½ x 32 inches



New Connection 3
2017–19
sumi ink and acrylic on canvas
19½ x 29½ inches



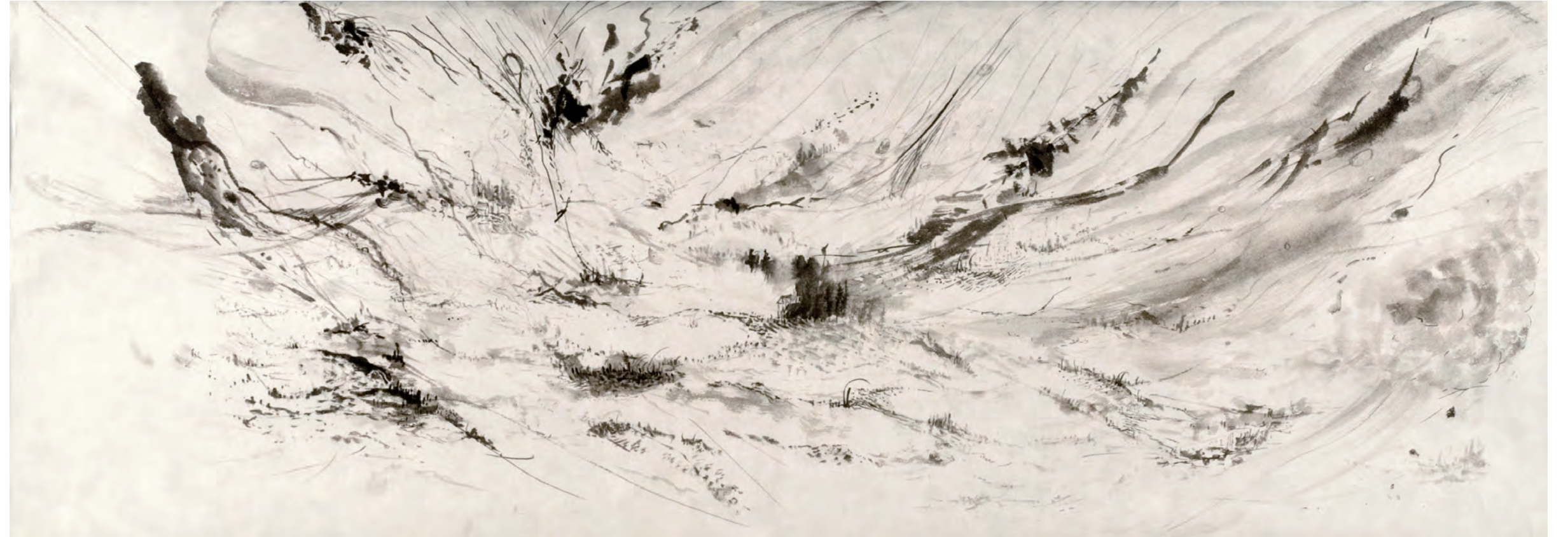
Breath of Nature
2012
acrylic and Asian pigment on hanji paper
25 x 33 inches



Nature of Melody 7
2019
mixed media on hanji paper
11½ x 9½ inches



Rhythm of Spring 2
2018
mixed media on hanji paper
14 x 11 inches



Untitled 58
2010
sumi ink on hanji paper
28 x 65½ inches



Early Morning Backyard 2
2014–19
sumi ink on rice paper
20½ x 38½ inches



Nature of Melody 8
2019
mixed media on hanji paper
11½ x 9½ inches



Junction of East and West 2
2018
mixed media on hanji paper
25 x 37 inches

영성

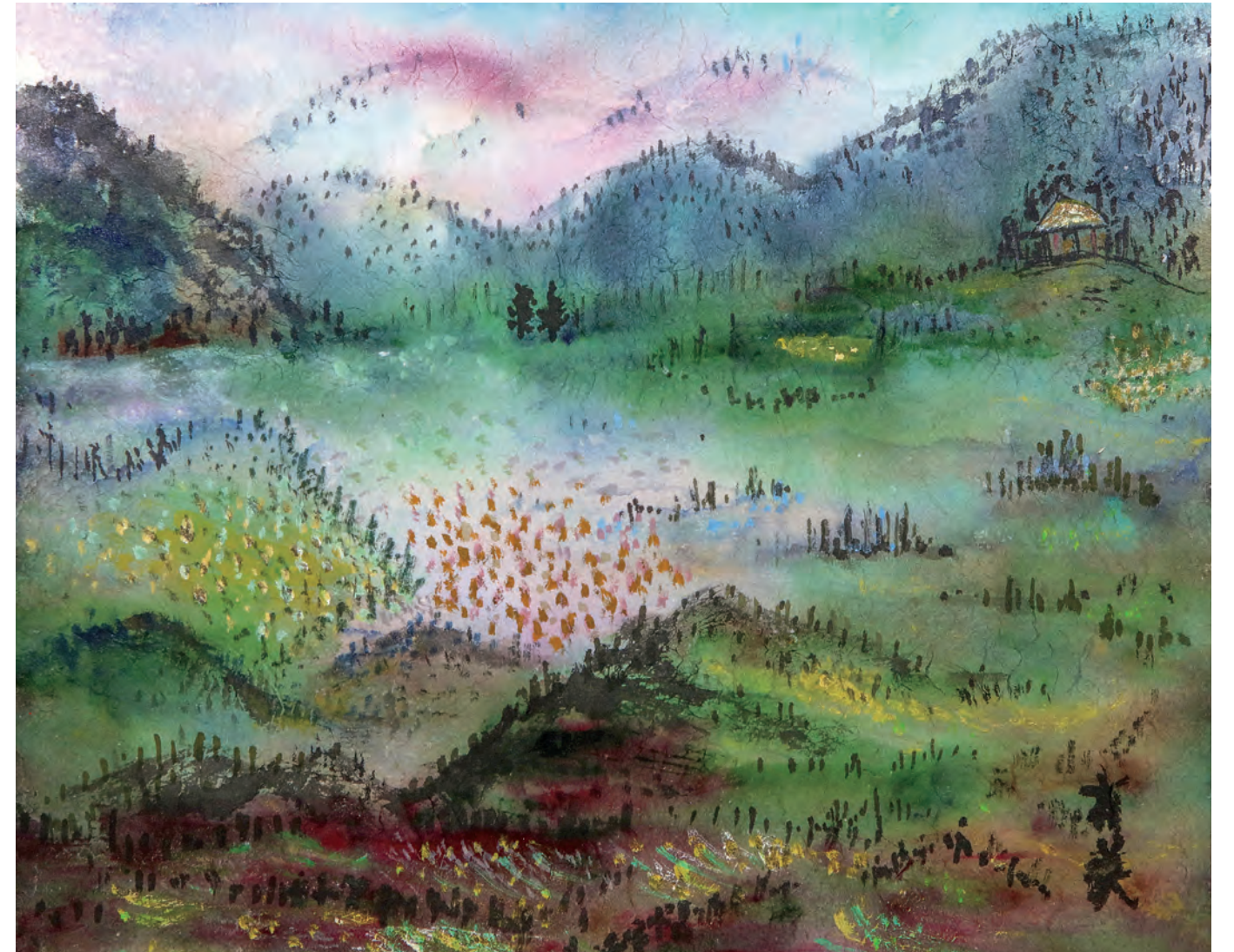
~SPIRITUALITY~

Nature of Melody 9
2019
mixed media on hanji paper
11½ x 9½ inches





A Quiet Memory 5
2019
sumi ink and acrylic on canvas
57 x 45 inches



A Quiet Memory 6
2019
mixed media on hanji paper
11½ x 13½ inches



Untitled 50
2010
sumi ink on hanji paper
50 x 168 inches



Nature's Ensemble 1
2012
sumi ink and Asian pigment on hanji paper
24½ x 37 inches



Nature's Conversation
2018
sumi ink on hanji paper
13½ x 16½ inches



Breath of Dawn 3
2019
sumi ink and acrylic on rice paper
20½ x 35½ inches



Nature of Symphony 4
2017
mixed media on canvas
31 x 25 inches



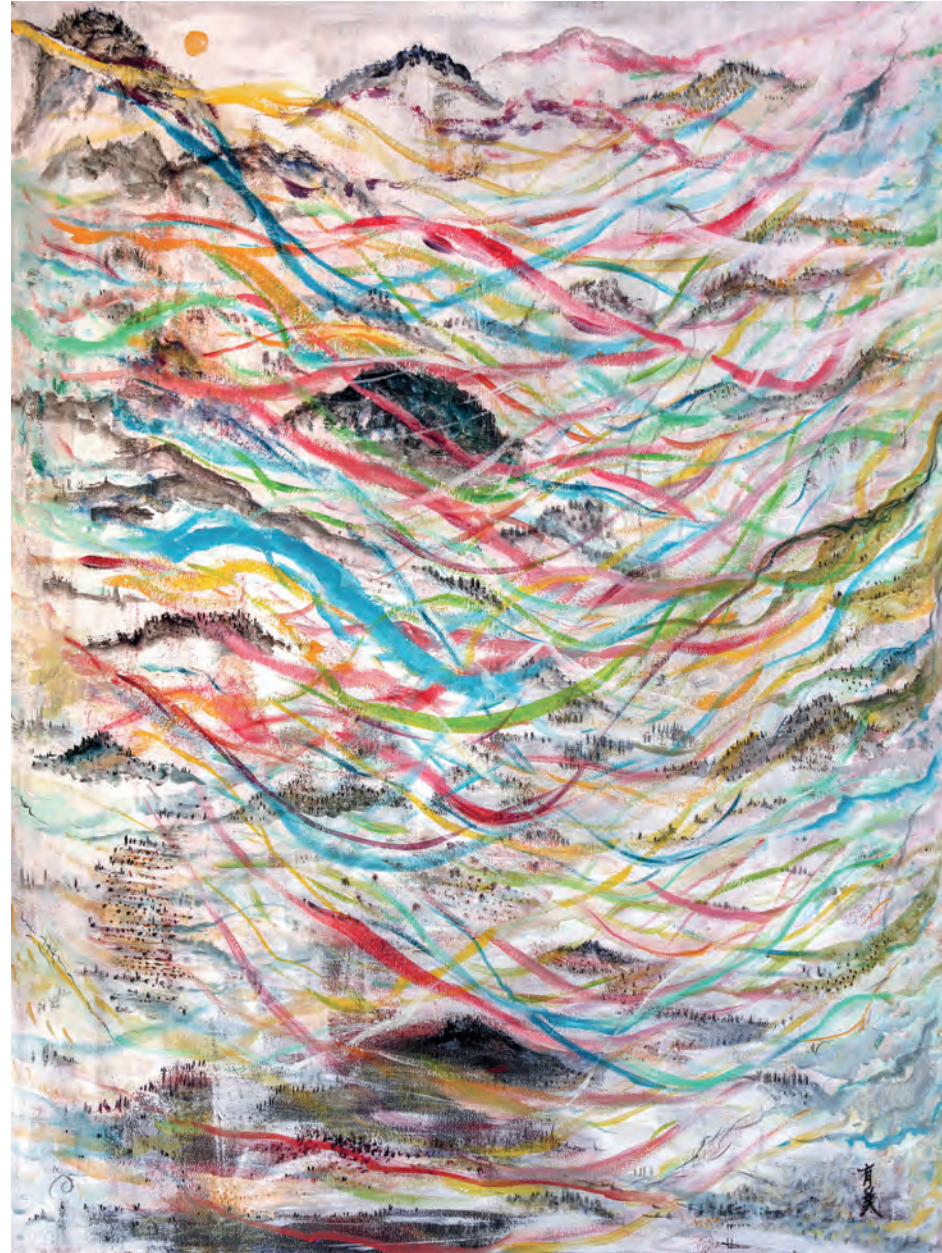
Spring Medley 4
2019
mixed media on hanji paper
11½ x 9½ inches

감수성

SENSIBILITY



Nature of Melody 5
2018
mixed media on hanji paper
25 x 37 inches



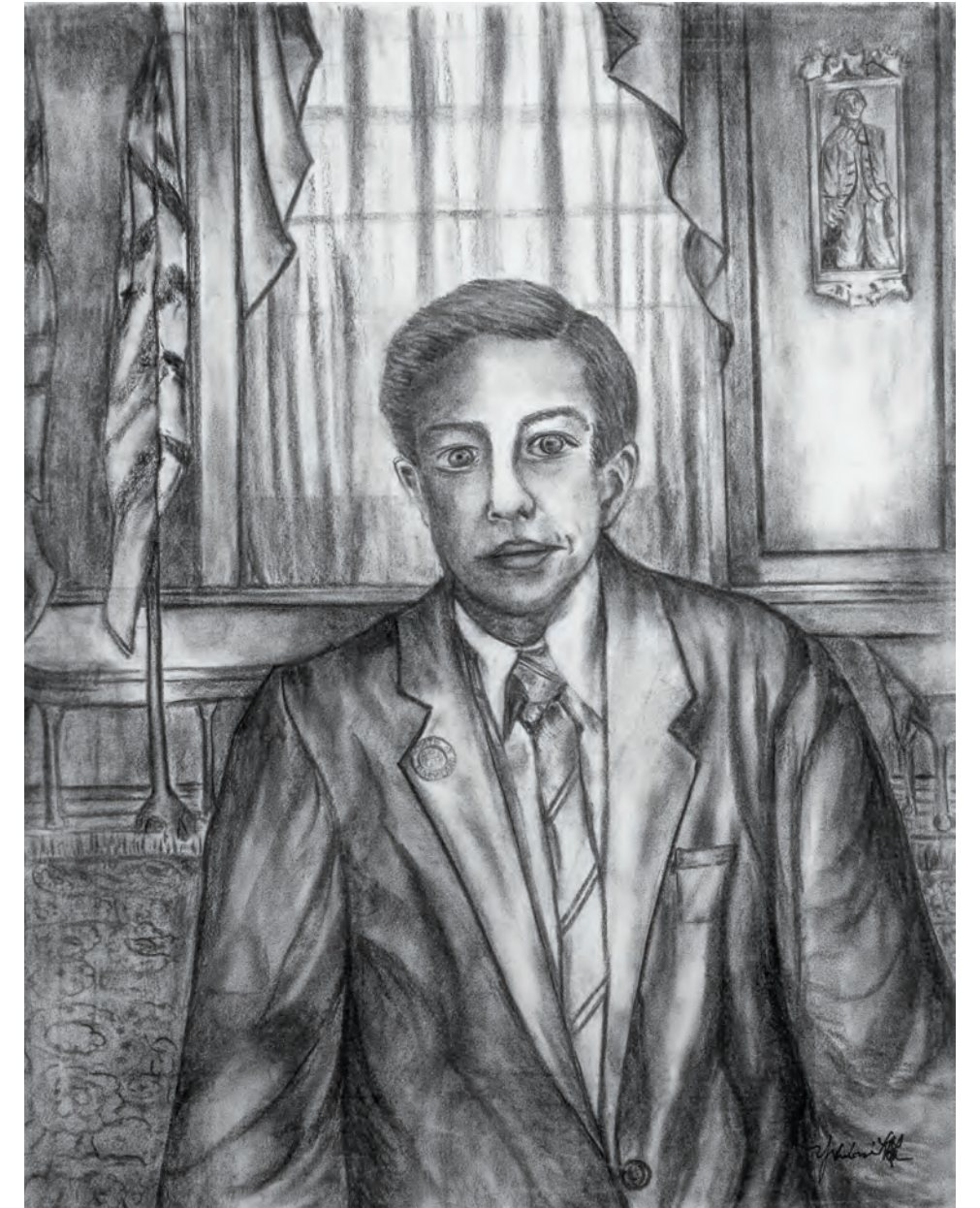
Nature of Symphony 5
2019
sumi ink and acrylic on canvas
57 x 45 inches



Winter in Backyard 2
2014-19
sumi ink on rice paper
21 x 31½ inches



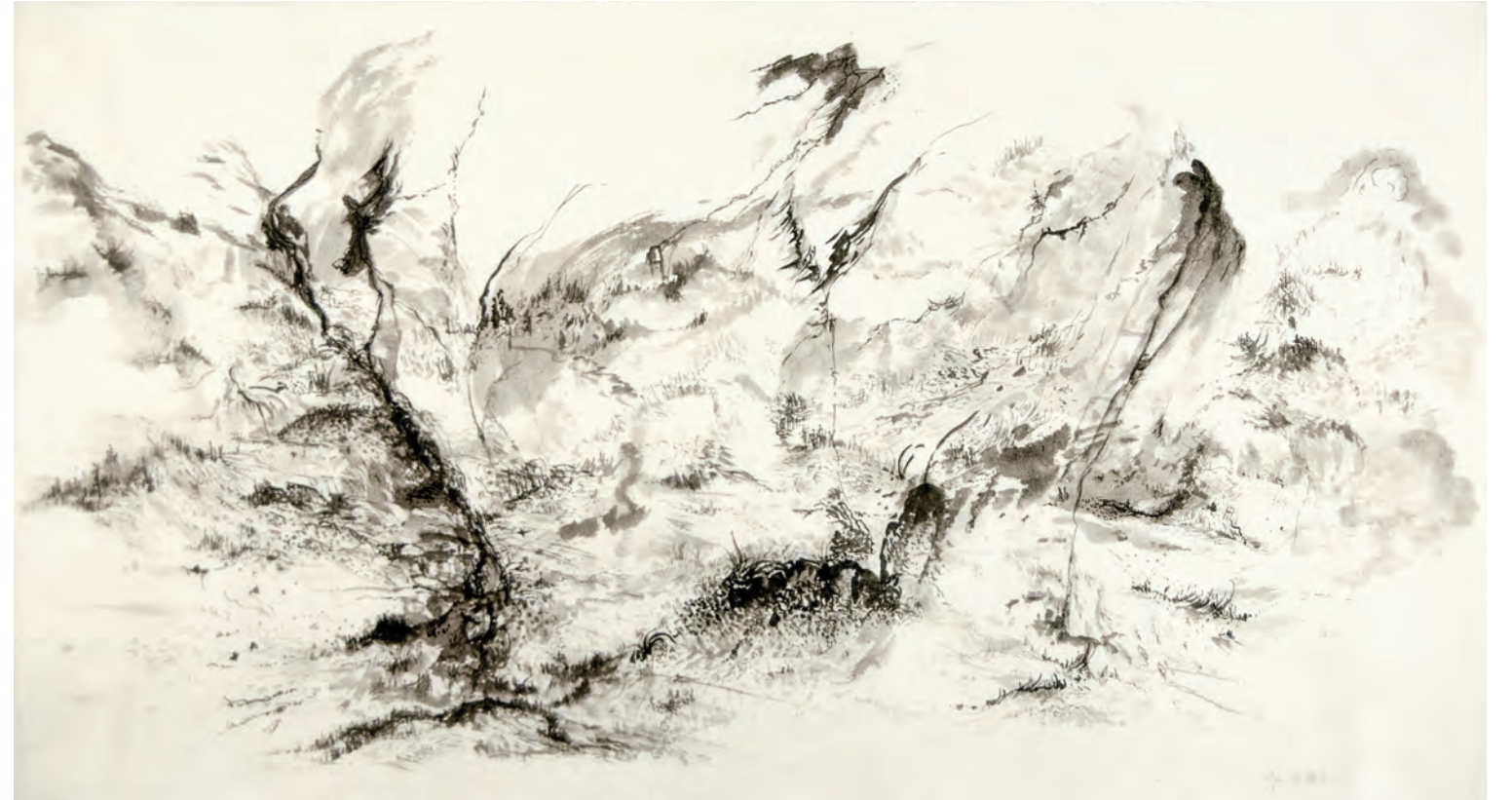
Self-Portrait
2008
charcoal on BFK Rives paper
31½ x 25 inches



Portrait of Larry
2008
charcoal on BFK Rives paper
31½ x 25 inches



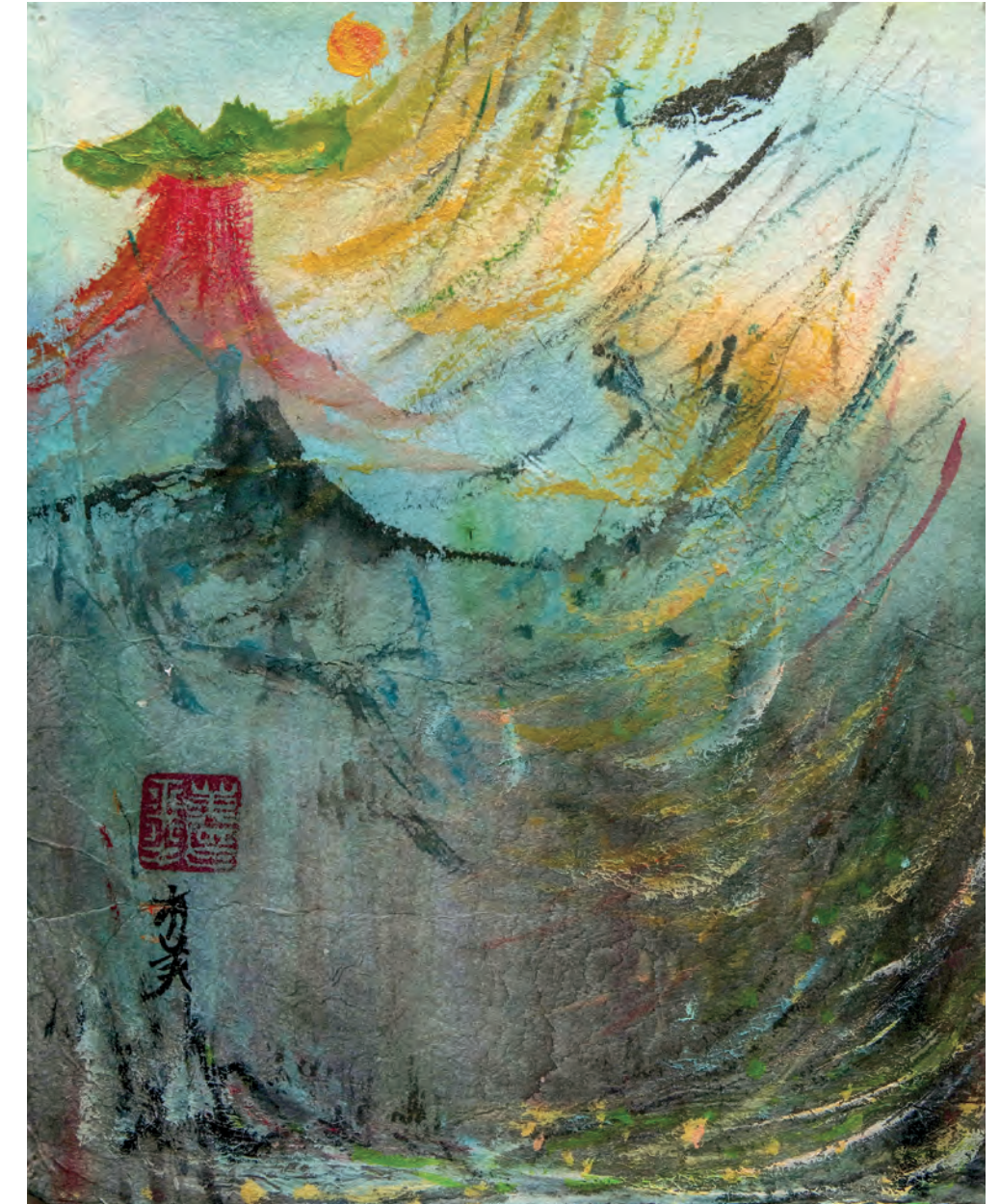
Spring Medley 5
2019
mixed media on hanji paper
11½ x 9½ inches



Untitled 31
2009
sumi ink on hanji paper
35 x 60 inches



New Connection 4
2017-19
sumi ink and acrylic on canvas
19½ x 29½ inches



Spring Melody 5
2018
mixed media on hanji paper
14 x 11 inches



EXHIBITION LIST

Breath of Dawn 3
2019
sumi ink and acrylic on rice paper
20½ x 35½ inches

Breath of Nature
2012
acrylic and Asian pigment on hanji paper
25 x 33 inches

Early Morning Backyard 2
2014–19
sumi ink on rice paper
20½ x 38½ inches

Junction of East and West 2
2018
mixed media on hanji paper
25 x 37 inches

Nature of Melody 5
2018
mixed media on hanji paper
25 x 37 inches

Nature of Melody 7
2019
mixed media on hanji paper
11½ x 9½ inches

Nature of Melody 8
2019
mixed media on hanji paper
11½ x 9½ inches

Nature of Melody 9
2019
mixed media on hanji paper
11½ x 9½ inches

Nature of Symphony 4
2017
mixed media on canvas
31 x 25 inches

Nature of Symphony 5
2019
sumi ink and acrylic on canvas
57 x 45 inches

Nature's Ensemble 1
2012
sumi ink and Asian pigment on hanji paper
24½ x 37 inches

Nature's Ensemble 2
2012
Asian pigment and acrylic on hanji paper
20 x 26 inches

Nature's Conversation
2018
sumi ink on hanji paper
13½ x 16½ inches

New Connection 3
2017–19
sumi ink and acrylic on canvas
19½ x 29½ inches

New Connection 4
2017–19
sumi ink and acrylic on canvas
19½ x 29½ inches

Portrait of Larry
2008
charcoal on BFK Rives paper
31½ x 25 inches

A Quiet Memory 5
2019
sumi ink and acrylic on canvas
57 x 45 inches

A Quiet Memory 6
2019
mixed media on hanji paper
11½ x 13½ inches

Rhythm of Spring 2
2018
mixed media on hanji paper
14 x 11 inches

Self-Portrait
2008
charcoal on BFK Rives paper
31½ x 25 inches

Spring Medley 4
2019
mixed media on hanji paper
11½ x 9½ inches

Spring Medley 5
2019
mixed media on hanji paper
11½ x 9½ inches

Spring Melody 5
2018
mixed media on hanji paper
14 x 11 inches

Untitled 31
2009
sumi ink on hanji paper
35 x 60 inches

Untitled 50
2010
sumi ink on hanji paper
50 x 168 inches

Untitled 58
2010
sumi ink on hanji paper
28 x 65½ inches

Winter in Backyard 1
2014–19
sumi ink on rice paper
20½ x 32 inches

Winter in Backyard 2
2014–19
sumi ink on rice paper
21 x 31½ inches

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About UMUC

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

About the Arts Program at UMUC

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. Exhibitions at the UMUC Academic Center at Largo are open to visitors from 9 a.m. to 5 p.m., Monday through Friday.

Arts Program Mission Statement

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.

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(except where cited internally proximate to images)

COVER ARTWORK:
A Quiet Memory 6, 2019,
mixed media on hanji paper,
11½ x 13½ inches

Catalog published in conjunction with the
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UMUC Arts Program Gallery
May 6–June 30, 2019

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