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President's Statement



RICHARD PRINCE ONCE SAID, MAKING ART IS HARD. I WOULD SAY, MAKING ART IS HARD, BUT NOT MAKING ART IS HARDER.

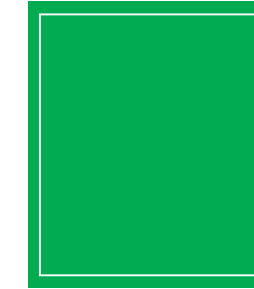
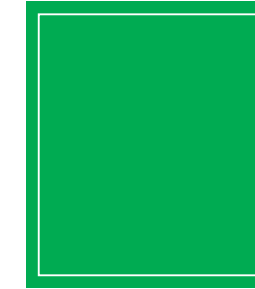
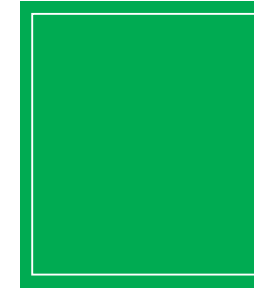
— Eric Ke —



Director's Statement

BMRE Jurors' Statement

BMRE Jurors



ART HAS ALWAYS BEEN THE
RAFT ON TO WHICH WE
CLIMB TO SAVE OUR SANITY.

— Dheara Taggart —



1ST PLACE

President's Best of Show Award

3RD PLACE

HONORABLE MENTION



Kim Abraham
Granddaddy's Attic
2019
oil on linen
30 x 32 inches

I have always been immersed in the complex and conflicted beauty of the natural environment. While my work has involved traditional landscape themes, my painting now explores a sometimes chaotic world where science, nature, memory, and paint collide. I do not wish to render deep space or landscape in my work but rather use these constructs to explore a kaleidoscope of visual clues that define a sense of place and self.

The painting Granddaddy's Attic involves a place and remembered images that resemble charm bracelet trinkets. Appearing like stars cast over a deep nighttime landscape, the glistening crowd of tiny shapes hovering over a glowing place revives glimpses and connections of my life with my grandfather's. This image reveals a world where enigmas of the past and present magically and mysteriously connect.

Cathy Abramson The city—its pulse, stories, and colors—captivates me. geometry of the built environment with squeegees, rollers,
Good Bones III My representational paintings examine how the city changes and brushes. The theme of transitions continues from my
2019 from moment to moment in its appearance and narrative. previous work on the effect of change on the urban environ-
oil on canvas, some lacquer rather use

John Aquilino
Midtown Morning
2019
oil on canvas
30 x 30 inches

The urban landscape has been the focus of my artwork since I moved from New York City to Maryland in 2003. While living in New York, I was an illustrator and graphic artist for more than 20 years. I now paint full-time and exhibit regularly in the Washington, D.C., region and nationally.

In exploring the cityscape theme, I'm fascinated by the endless patterns of colors and shadows produced by the changing light throughout the day and even at different times of the year. My goal is not to document a particular city or view but rather to manipulate shapes and shadows to create striking compositions. The colors are exaggerated, the surfaces are simplified, and architectural features are rearranged or eliminated. My work often combines realistic and abstract elements, and I find this contrast really interesting. My preferred medium is oil, but I also use photography, drawing, gouache, and collage to create urban landscapes.

Qrcky Art
King of Baltimore
2019
mixed media on canvas
12 x 12 x 5 inches

I find true tranquility during the process of creating yet feel trapped until it is finished. It's an addiction and an obsession, pain and pleasure indivisible.

Lila Asher
Pictures at an Exhibition
2018
linoleum print with hand coloring
16 x 60 inches

I am a people person. I started out as a painter and was looking forward to portrait painting when World War II began. After graduating from the Philadelphia College of Art (now the University of the Arts), I became a volunteer one-person USO show, working as one of the artists sent to various military hospitals to sketch bedridden servicemen who missed the usual USO performances. Over the years working in the hospitals and at the Stage Door Canteen when I was home in Philadelphia, I did more than 3,000 portrait sketches.

Later, when I was teaching at Howard University and no longer felt the need to do portraits, I became interested in printmaking, and somewhere along the way I fell in love with line. My work now is mostly prints based on figures of people expressed with line.

Ricki Baker
Welcome to the Rock
2018
ink on Arches paper
40 x 30 inches

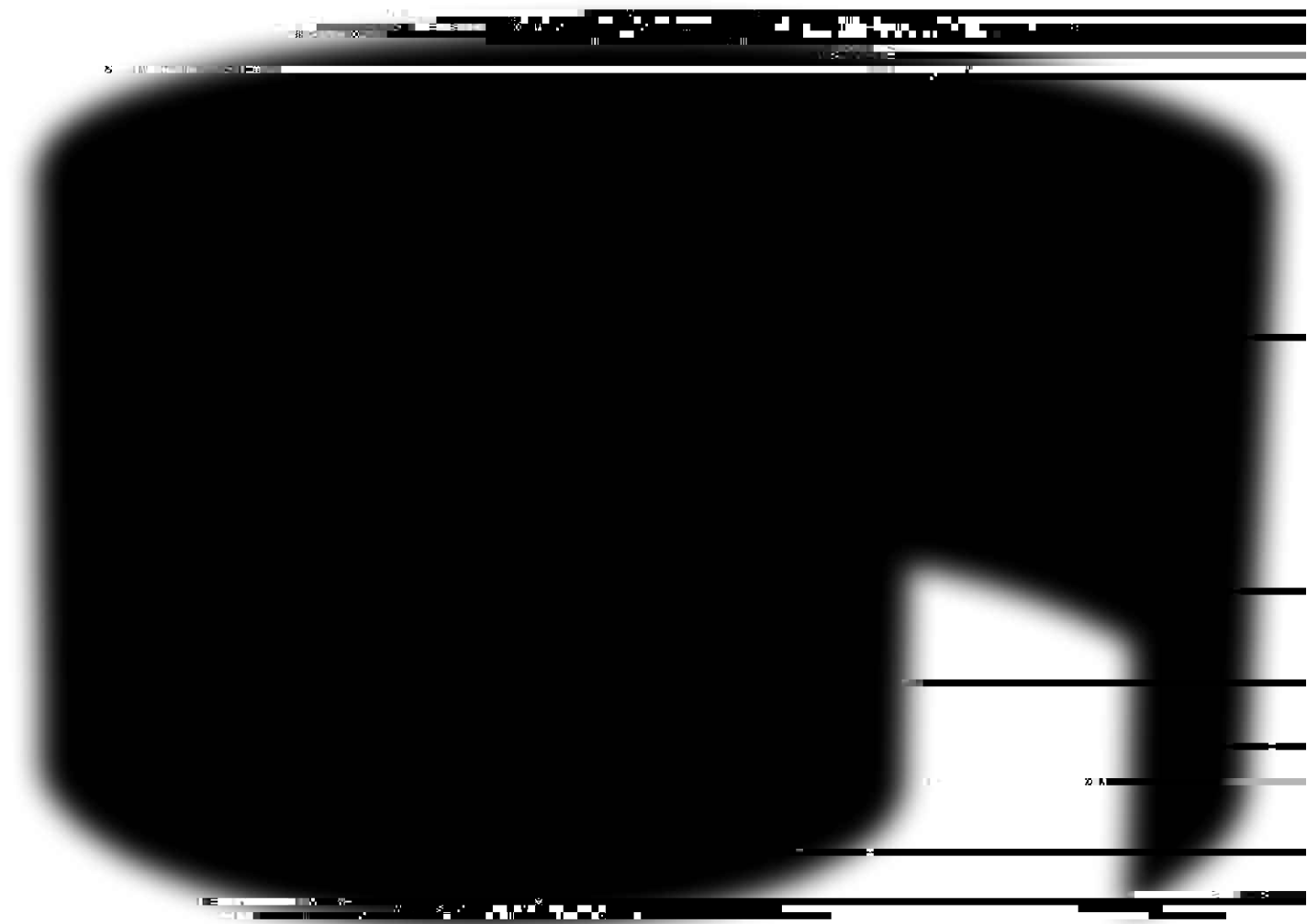
I began creating art several years ago, impelled to give visual expression to my passion for theater, particularly Broadway musicals. Without a pre-conceived image or color palette, my work takes shape while I'm listening to music in my studio. I choose the music randomly, and as I look at a blank canvas, something starts to happen.

Wilfred Brunner
Wait for It
2019
oil on canvas
12 x 18 inches

Working with the historically most basic and available aspects of (primarily) the medium of painting is a personal means of exploration to at best resolve, and at least come to terms with, experience. It is not an entirely self-indulgent process in that there is an attempt to make images that might be useful to the mind and, in some way, to the spirit. The curator Walter Hopps referred to me as an imagist—a designation I not only accept but embrace.

Susan Callahan
Line Cooks
2019
cotton textile, acrylic paint,
and cotton and metallic thread
13 x 105 inches

The life of a chef is hot
Is a dance with flame and steam
A team sport by spinning plates
A nightly battle with tongs and spatulas
Followed by a speedy retreat and a late-night breakfast
Done daily, done daily, done daily
The life of a chef is hot



Linda Colsh
Once Belonged
2018
acrylic, cotton, and thread
on Peltex batting
12 x 120 x 20 inches
(spiraled 12 x 20 x 20 inches)

A cabinet of curiosity, or wunderkammer, is a piece of furniture with drawers, doors, and shelves to display collected objects for examination and study. I collect images of people and imagine their stories. I also collect numbers for the expressiveness of their lines and shapes. Installed as a single or double spiral, the book-like scroll conceals some numbers and people to create curiosity about what is hidden, encouraging wonder about what else is there.

Sally Davies
Parenting
2019

I paint the human figure from dramatic vantage points, playing ballet dancers rehearsing. I use minimal architectural details with light and shadows to create a strong emotional impact to leave a mystery for the individual viewer to infer a sense and to draw the viewer into the unfolding narrative. Like the

Tim Davis
In Search for Peace
2018
paper, circuit board,
and acrylic on Plexiglas
24 x 32 inches

My narrative style has been to paint faceless individuals to allow the viewer to fill in the expressions for a visual conversation and to create dialogue for growth about history and identity. My concern has always been the human experience and the black experience, based on people that I have met, seen, taught, mentored, and experienced in my life. My continued hope is that they will discover their freedom, culture, and identity. In Search for Peace was inspired by the Festa da Boa Morte (Festival of the Good Death), which is sponsored by the Sisterhood of the Good Death in Cachoeira, Bahia, Brazil. Their focus is to honor the ancestral spirits and the lives of black people all over the world.

Timothy DeVenney
Near at Hand #8
2019
mixed media
12 x 10 x 15 inches

Less creation of new material and more manipulation of existing materials, my art focuses on where, when, and how art begins. My art is centered on the instinctual need to hunt, gather, and leave a mark. My exclusive utilization of castoff glass is a further play on randomness, limitation, and control. My creations highlight and explore the relationship between artist and audience through the embodiment of imagination, ingenuity, and narrative. The resulting sculptures are thoughtfully assembled using provocative glass elements to express simple vitality and intrigue, challenging initial visual assumptions and material expectations.



Cheryl Edwards
Water Angel #4 (Egyptian Paddle Doll)
2018
mixed media
48 x 36 x 2 inches

Water Angel #4 is reflective of the Egyptian paddle dolls used in Egypt between the years 2040 and 1991 BC. The paddle doll was considered a symbol of fertility, protection, and feminine sexuality. The inverted triangle is a symbol of water as used in science (chemistry), and the spiral is a universal symbol of both infinity and fertility. In making this work, I thought about how humans, made up of 70 percent water—and in this instance females—are connected to the universal whole of all existence by a core identity of DNA sustained by our commonality of water and fertility. It is part of my current series entitled The Relevance of Water: Memory and Core Identity.

Luc Fiedler
Where Winds Come From
2018
forged steel, cast bronze, wood, and stone
12 x 13½ x 4 inches

Sculpture is essentially a metaphysical landscape. The raw/natural materials combine with manmade materials and processes to evoke a sense of unity and energy. Waves and lines of energy flow up and out of the linear forms and forged steel ring.

Richard W. Franklin
Toads and Butter ies Playing
Hide-and-Seek in a Forest Thicket
2019
acrylic on canvas
48 x 66 inches

The concept of language is intriguing, because without giving it a thought, we immerse ourselves in its abstractness—and then embrace what we encounter as real. By contrast, the more visible abstractness of art employs its undisguised power to pivot our focus, irresistibly drawing us into inquiry and introspection.

Gayle Friedman
Suppertime
2018
mixed media
55 x 41 x 15 inches

A different kind of returning happens after both parents have died. In my case, my childhood home shattered into a wake of family objects. This body of work is inspired by my mom’s obsessive collecting of Delftware and my dad’s beloved tools. These heirlooms call on me to explore time, family relationships, traditional gender roles, the power of objects, and death. This investigation is archaeological. I tear or break pieces, because nearly everything ends up fractured in the end. Sometimes I glue them back together in an attempt to repair the damage. Like ancient artifacts, these items resonate with cultural and historical meaning.

In this piece, I reconstruct these fragments into a reimagined childhood home. These new “home spaces” provide access to emotional sites where deep meaning resides.

Victoria Garofolo
La Señorita
2019
photographic print
25 x 21 inches

Originally from southern Spain, I moved to the United States in the spring of 1999, and I have lived in Maryland since 2013. I have taken several non-credit photography courses over the years, but the vast part of my photographic education consists of many years of loving this media and many hours of trial and error. I am the busy mother of three teenagers, who have been and still are my inspiration, and the proud spouse of a retired Navy of cer.

Jayne Gaskins
On the Streets Where I Live
2019
fabric and thread
21½ x 15½ inches

Homeless in America. We walk by these people every day. If we're feeling especially generous, we may buy one a sandwich but never give money for fear it will only go for drugs or alcohol. An estimated 18 percent have mental and physical disabilities preventing them from working and, with the decline in mental healthcare, have no recourse. But about 33 percent are families with children, 11 percent are veterans, and 25 percent of these people are employed but unable to afford housing on minimum wage. Come on, America, we can do better than this.

Susan Goldman
Squaring the Flower III
2019
screenprint
32 x 32 inches

Squaring the Flower is an installation of 24 screenprints, each 32 by 32 inches. With rows of prints arranged into one grand composition, I am referencing both the friezes of antiquity and the ever-changing rhythms of improvisational jazz music. The installation bridges the worlds of ancient and modern art and music.

My artistic challenge is to transform a still life form of a flower in a vase into dynamic, modern imagery. I am seeking to create a balance between decorative Victorian art, as characterized by ornate shapes and patterns, and modernism, with its bold forms and bright colors. The flower gets stripped away, covered up and overprinted, yet it always finds a way back in, like a melodious refrain or a cherry blossom in springtime. Shifting 19th-century two-point perspective into a single-point, aerial perspective by flattening the image and seeing it from above is the genesis for Squaring the Flower, which has become an in-depth exploration of color on a large scale.

Cyd Goodwin
Losers
2019
oil on linen
40 x 26 inches

I am an oil painter specializing in fanciful portraiture of visually interesting people who have wonderful costumes, expressions, and attitudes. Those visual characteristics inspire me to incorporate imaginative touches in my paintings. I always paint an image that I'm excited about and happy to paint. In addition, I try to add a challenge (something I have not tried before) to each painting.

I apply my illustration skills to produce realistic and yet creative visions of people for myself and others to enjoy. As a realistic painter, I utilize many traditional approaches to oil painting to produce a finished painting. I begin with the use of primed and toned linen. Next, a charcoal drawing of the model is followed by an underpainting. Then the main layer of paint is applied, followed by a final touch-up layer. It generally takes me one month to complete a painting.

Phillip Grove
Sail I
2019
acrylic on canvas
30 x 20 inches

My artistic goal is to create a reality that ts
a perception.

Kyle Hackett
After Judgement
2018
oil on panel
48 x 28 inches

Manipulating the authority of representational portraiture,
my work deconstructs historical ideas of secure identity
and xed-painting techniques through subtexts of the
staged, self-aware portrait. I highlight contingencies
between the self and the constructed image as I attempt
to clarify my contemporary concerns about race, class,
and social standing. My paintings, with subjects often

Kevin Holder
Wisdom Keeper

My desire to capture moods and facial expressions is what drives my creativity.
Although I work fluidly between painting, printmaking, and computer graphics,

ShanYe Huang
Connection #2
2018
acrylic ink on rice paper on canvas
48 x 36 inches

I create artwork to foster joy, hope, meaningful connections, and conversation. Inspired by Chinese yin-yang philosophy, calligraphy, and woodblock prints, as well as elements of my native folk art such as embroidery and textiles, I use lines and colors, symbols and metaphors, and shapes and patterns in my art, integrating techniques such as dipping, dripping, tapping, and using mixed media to explore the complex nature of human existence in our ever-changing physical world.

Connection #2 stems from my observation of and meditation on our current state of living in this ever-advancing information age, in which the internet, the smartphone, and various forms of social media have revolutionized the world. These changes touch every aspect of our daily lives as well as the space and universe within which we reside and beyond which we attempt to explore. Looking around us and beyond, I see excitement, agitation, confusion, or even chaos, but meanwhile I sense serenity, peace, order, and joy. I paint intuitively on hand-wrinkled Xuan paper from the images streaming into my mind. With passion I draw lines ying across the space and use ne brushes and various techniques to create layers of textures and effects. In the process, I can see the lines and colors

Karen Klinedinst
Winter Sonata, No. 1–3
2019
archival pigment prints on vellum
and silver leaf
15½ x 13½ inches each

Inspired by the 19th-century landscape paintings of the Hudson River School, I create richly layered landscapes that combine the real with the imagined.

Winter Sonata, No. 1–3 was photographed at the Black Marsh Natural Area just outside eastern Baltimore City on property once owned by the Bethlehem Steel Company. Despite being surrounded by an industrial, urban environment, Black Marsh is considered one of the finest examples of a tidal marsh on the upper Chesapeake Bay. It's a landscape that time forgot. Black Marsh is a reminder of what this endangered landscape—home to many species of birds, fish, and native plants—was like prior to industrialization, and what could be lost.

David Knopp
Phoenix
2019
laminated Baltic birch plywood
63 x 46 x 23 inches

My designs evolve as sculptural forms first, with functionality not dictating the result. My design approach is an intuitive balance between aesthetic form and functional qualities. Freedom from convention allows the work to transform from a vision. Producing the works comes as naturally and freely as they appear. I encounter the unexpected in the process.

Ulysses Marshall
Leaving Me in Tears
2019
mixed media
48 x 36 inches

Through pain, struggling, and suffering
We as a people have been
BENT BUT NOT BROKEN



Julie Maynard
Clothes and Lechosis
2018
paper collage on wooden cutouts
48 x 78 x 1 inches

The vultures are part of the *Train Wrecks* series that looks at the aftermath of disaster. Sometimes all it takes is one bad decision—someone in the wrong place at the wrong time—and things go terribly wrong. But oil tankers and coal cars often derail in ways that can be mathematically described. The end result is a landscape in which everything has come to a full stop, and there is time to consider how layers of detail build up to a final result. The vultures (paper collaged on wood) suggest a gods' eye view of a world in which humans are reshaping coastlines and ecosystems by burning fossil fuels.

Kathryn O'Grady
County Trees—Corn Tassels
2018
oil and metallic pigment on board
30 x 30 inches
Courtesy of Steven Scott Gallery,
Baltimore, Maryland

Anne Arundel County has been planting all sorts of saplings along roads as part of a reforestation project. The results are beautiful and strange. There is an odd interleaving of time frames, scale, and purpose.

Mary Ott
Summer Reflections II
2019
etching with aquatint and
oil pastel on mulberry paper

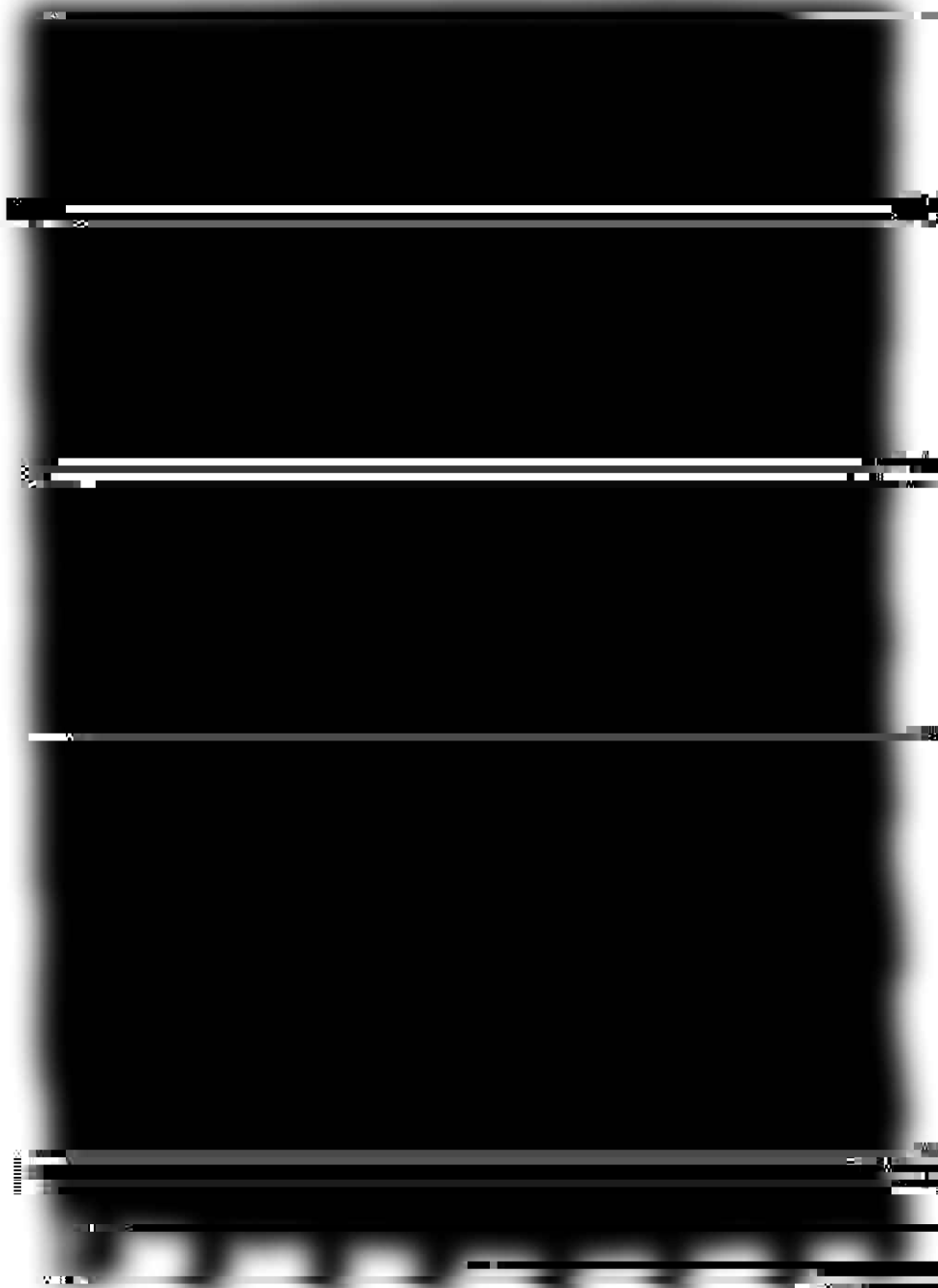
This etching gives the illusion of grass blades. The vertical strokes on the plate were formed by dipping threadprinted on Thai Unryu blue chiffon mulberry paper. The in liquid stop-out resist and pulling the thread down on paper had been folded in half, allowing the ink to print the surface of the plate. The thread marks protected the directly on one layer of the paper and to print through blade-like areas of the plate when it was etched in acid,

Jereme Scott
Good Boy with Toy Gun
2019
oil on canvas
36 x 24 inches

My work focuses on the depiction of everyday objects and symbols arranged in ways that suggest the portrayal of a rich and dynamic narrative. Within these narrative artworks, I address social and cultural issues that vary from understated to sensational yet always aim to trigger the viewer's awareness. Popular culture is often a leading factor in my choice of subject matter; however, it is the narrative and storytelling that truly guide the direction and intent within my work.

Mike Shaffer
Shaffer-Human Brain AI Interface System 20-3
2019
electronic equipment, steel, and paint
54 x 18 x 15 inches

Drawn originally to abstract conceptualism, I design and produce works for interior settings as well as large-scale outdoor installations. My most recent work in the form of towers evokes the ideology associated with memorials and monuments.



Linda Syverson-Guild

Daniel Venne
Kerala Girl
2019
oil on canvas
46 x 36 inches

The painting Kerala Girl is an image of a young girl from India wearing what may be her favorite dress. She is real, and with her portrait I hope to share something of what I sensed of her presence and essence.

John Weber
The Collar
2018
oil on canvas
16 x 20 inches

Through my paintings, I craft stories based on experiences I've had with my family and friends. I'm attracted to the joy and excitement we share, both in celebratory moments and quiet ones. I enjoy painting from life, but most of my paintings start from photos and sketches. The lter of remembrance guides my colors and brushwork.

Richard Weiblinger
Sunset 3448 Metal Glow
2019
archival digital print
22 x 28 inches

Through my photographs, I strive to reveal a passion for exploring our world. The process of photography allows me to transform everyday objects into art. I prefer subjects that lead to images with chromatic strength and use creative lighting not only to illuminate my subjects but also to give them a dream-like, surreal quality. My work consists of both broad themes and stand-alone individual pieces. I find myself drawn to subjects that allow me to produce works that include macro images focusing on the intimate elements of our world. Each person will view my images a little differently, and that is as it should be.

Sy Wengrovitz
All Those Buttons
2018
basswood and metal hanger
20 x 17 x 2½ inches

Carving articles of clothing using wood gives me an opportunity to be creative and to fool the viewer into believing that what is seen is an actual article of clothing rather than a carving. I enjoy watching viewers looking at my sculpture and seeing their reaction after they realize their error. Then I feel that the carving is a success.

Stanley Wenocur
My President Sang Amazing Grace
2019
mixed media on canvas
50 x 40 inches

Exhibition List, continued

K **O'G**

County Trees—Corn Tassels

2018

oil and metallic pigment on board

30 x 30 inches

Courtesy of Steven Scott Gallery,
Baltimore, Maryland

J

Decay

2019

mixed media with found objects and beeswax

31 x 31 x 4 inches

J

Good Boy with Toy Gun

2019

oil on canvas

36 x 24 inches

J

La De Cuello Largo

2019

mixed media on canvas

64 x 30½ inches

D

Kerala Girl

2019

oil on canvas

46 x 36 inches

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