

June 2007

# art @ UMUC

News and perspectives  
for friends of the arts

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UNIVERSITY OF MARYLAND UNIVERSITY COLLEGE

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Paintings on cover:  
(Top left) Herman Maril, *Sunday at the Docks*, 1938, oil on canvas, 28 x 36"; (top right) Gladys Goldstein, *Untitled*, n.d., mixographia, 30 x 32", 33/100; (bottom right) Nare Ratnapala, *Blue Apparition*, 2007, acrylic on canvas, 36 x 36"

## Meet the UMUC Art Advisory Board

As chair of the UMUC Art Advisory Board, I invite you to meet other board members. We have a variety of backgrounds and experience—as artists, art scholars and historians, active and retired executives, collectors, writers, and community volunteers. We are also enthusiastic members of the UMUC family—committed to bringing the finest art and art programming to the university through world-class exhibitions, access to the permanent collections, and support of exceptional art and artists from Maryland.

In this issue of *art@umuc*, we spotlight UMUC's fifth president, Dr. Susan Aldridge, in an interview by Juanita Boyd Hardy. We also gain insight into prints through UMUC Collegiate Professor Eva Allen's historical survey of print collecting in western Europe and Linda Derrick's companion piece on UMUC's vast collection of prints. Phil Koch provides a review of current and recent exhibitions at UMUC. See the Maril review below. You'll also find an update on the launch of the UMUC Friends of the Arts Program. If you haven't already done so, please become a friend. Your support will help make an outstanding program even better!



PHOTOGRAPH BY STEVE NEWSOME

Sincerely,



Sharon Smith Holston  
Chair, UMUC Art Advisory Board

Members of the UMUC Art Advisory Board with UMUC President Susan Aldridge (front row, third from left). Board members include (back row, left to right) Philip Koch, David Maril, Joseph Chang, Juanita Boyd Hardy (front row) I-Ling Chow, Sharon Smith Holston, Susan Aldridge, Barbara Stephanic, Eva J. Allen, Thomas Li, Michèle Jacobs. Not pictured: Linda Derrick.

## CSM Hosts Herman Maril Exhibit

The College of Southern Maryland was proud to exhibit "Paintings by Herman Maril" from the University of Maryland University College collection. The works were on display in the Tony Hungerford Memorial Gallery on the LaPlata campus of CSM from January 19 to February 25, 2007.

Visitors were most appreciative of the diversity of the show. It included Maril's landscapes, seascapes, and interiors that are consistently expressive and innovative. While based on nature, his compositions are abstract in organization and design, showing influence of the "modern geometric painters" such as Picasso and Juan Gris.

In addition to the traditional gallery visitor, the CSM Gallery hosted a field trip of four-year-olds from the new CSM Children's Learning Center. The children were fascinated with the rich colors, and their enthusiasm and appreciation for the simplicity and poetic charm of compositions was amazing.



PHOTOGRAPH BY VALERIE NICE

Barbara Stephanic, professor of art history and curator of the CSM Fine Arts Center Gallery, answers questions from young art enthusiasts at the Herman Maril exhibit.

# Revealing History Behind Print Collecting in Western Europe

By Dr. Eva J. Allen

Most fine prints enthusiasts are moved by looking at delicate drypoints or clean-cut engravings, neatly framed and hung on walls in galleries and museums. Some of us may have ventured into artists' studios where we can see prints as they are pulled from the cylinder press. Or we may have been to various museum print rooms where, unencumbered by glass and frame, old master prints can be carefully handled and studied with a magnifying glass. It is in that environment where we begin to really appreciate what we read in books about the quality of the line and come to understand how to differentiate, for example, between a drypoint and an engraving and an etching. With that understanding often comes a desire for collecting.

While interest in fine prints today centers on their aesthetic quality or technical mastery, the collecting of fine prints that started about 450 years ago in western Europe began simply as a pursuit to gain information about the world and its people.

Prints were first collected for their power of communication and what they conveyed visually about the world. In the first wave of documented print collecting, from about 1565 until about 1650, collectors placed the educational value of prints above that of the aesthetic one. They kept prints in albums that were part of the *Kunstkammer*, or chamber of curiosities, in which all sorts of natural and human-made objects (*naturalia* and *artificialia*) were assembled for the purpose of study and learning about the universe. The range of objects in the *Kunstkammer* extended from exotic shells and botanical and zoomorphic specimens to musical instruments, scientific implements, and art objects such as easel-sized paintings, small sculptures, and drawings and prints in albums, to mention a few.

The chamber of curiosities was a "theater of learning," and the oldest treatise that took up the issue of print collecting within the *Kunstkammer* suggested a classification of prints by subjects. The earliest collectors of prints were kings and princes, and the themes of their prints were characterized by their individual curiosity. One such collection

he emphasized aesthetic value in his own printmaking; he experimented with various techniques and papers for maximum effect to produce the finest impressions, differentiating among various states. He also acquired other artists' prints, not only for aesthetic delectation but also as teaching tools for his pupils. Other artists employed prints as aids to



Jan Bruegel the Younger, *Venus and Cupid in the Collector's Cabinet*, c. 1660, oil on copper, 22<sup>7</sup>/<sub>8</sub> x 35<sup>5</sup>/<sub>16</sub>". Courtesy of Philadelphia Museum of Art: John G. Johnson Collection, 1917.

included biblical subjects, ornamental design, architectural elements, portraits of learned men, and mythological figures. Few collectors concentrated on the prints of one master at this stage.

That changed in the 17<sup>th</sup> century, when arranging prints by artists became more fashionable and new rules were set down to organize collections that consisted of the work of many artists. During this period, the most famous and extensive print collections were amassed in France, Germany, and the Netherlands. The artist as printmaker and collector was especially characteristic of Holland, where Rembrandt was one of the most important. A true connoisseur of prints,

build a compositional and motific vocabulary for their paintings. Both practices were common in artists' workshops. In the 19<sup>th</sup> century, after photography was invented, artists often used photographs for similar purposes.

From 1650 to about 1720, an important development occurred in the history of print collecting. Prints were removed from the confines of the *Kunstkammer* and became part of a comprehensive cabinet devoted just to prints. One such example is the encyclopedic collection of the Abbé de Marolles that included 123,400 impressions in 400 large and 120 small albums. The Cabinet of Engravings of the Bibliothèque Nationale in

Paris, which owns the largest print cabinet in the world, was established from this collection. Just from the sheer size of holdings one collector amassed, we can infer the enormous importance of and passion for collecting prints that took place at an early stage in western Europe. Such private enterprises established the core collection of prints in Europe's major museum print rooms. These were acquired either by purchase or more often by donation throughout the late 18<sup>th</sup> and 19<sup>th</sup> centuries when public museums were built and opened to the public.

Today, the individual collector of fine prints has a range of opportunities to collect, including digital prints (often referred to as Giclée prints), which depend on an original image that is digitized and then printed on an inkjet printer. Giclée prints are now accepted by major museums and have been exhibited with other Web art in recent years.

They are praised for their fidelity to the original art object. To collect them is fine as long as we understand there is a difference between an original fine print and a giclée print.

Our personal taste governs the collecting habits we have. However, as in any pursuit, the key to successful collecting of fine prints is to learn as much as possible about them and to view as many prints as possible. You can start by viewing UMUC's holdings to see if you can find the prints mentioned in "Did You Know?" below.

The following sources were consulted in writing this article: Bob van den Boogert et al. (1999). *Rembrandt's Treasures*. Zwolle: Waanders Publishers; Arthur K. Wheelock Jr. (1998). *The Collectors Cabinet*. Washington, D.C.: National Gallery of Art; William W. Robinson. "A Passion for Prints: Collecting and Connoisseurship in Northern Europe During the Seventeenth Century," in Clifford Ackley (1981). *Printmaking in the Age of Rembrandt*. Boston: Museum of Fine Arts.

## CORRECTION

The first quarter newsletter article, "Three Reasons To See the 'Holding Your Own' Exhibit," which included a profile of each of the 10 collectors who compose The Collectors Club of Washington D.C., inadvertently did not mention one of the club members, Jerome Gray. A retired D.C. police official and one of the charter club members, Jerome holds an extensive collection of art work by African American masters dating back to the 1800s. He also had the distinction of having the oldest work in the exhibition, an 1895 pastel portrait of Frederick Douglass created by artist Daniel Freeman (shown on the cover of the inaugural newsletter). In addition, Jerome's voracious appetite for collecting and making available books that document African American art and artists has been a tremendous asset to club members and other art minded folks in the D.C. community and across the country.

## Did YOU KNOW?

### LITTLE KNOWN FACTS ABOUT THE UMUC ARTS PROGRAM AND GALLERY

By Linda Derrick

UMUC currently has more than 240 prints, representing nearly one-quarter of the total cultural holdings in the permanent collections. Here are some highlights to seek out on your next visit:

- One of the first artworks acquired by UMUC is a color lithograph, *Untitled (Lovers)*, by renowned Swiss artist Hans Erni. This may be viewed in UMUC's Inn and Conference Center (ICC) lobby. *Wittnauer*, our most recent acquisition, is a serigraph by Mt. Rainier, Maryland, artist Winston Harris. This is currently on view at the Mike Miller Senate Office Building in Annapolis, Maryland.
- Baltimore artist Gladys Goldstein has a very unique untitled print in our collection, which uses the "mixographia" technique she learned in Mexico (on cover).

- UMUC is a participant in the David Driskell Limited Edition Print Series, featuring yearly creations of prints by prominent African American printmakers. This series includes works, now on view in the ICC lobby, by David Driskell, Joseph Holston, and Faith Ringgold.
- Woodcut artist Clifton Karfu, born in Worthington, Minnesota, moved to Japan and became an established master and the head of the Kyoto Japan Print Association. Six of his woodcut prints are on display on the second floor of the ICC.
- Five color lithographs by Tadeusz Lipinski are in the Doris Patz Maryland Artist Collection. Lipinski was named the first American recipient of Italy's most prestigious arts award, the "Statue of Victory." Visit the Student and Faculty Services Building for a viewing.
- Yoshitoshi Mori is an artist who received an honorary Doctorate of Art degree from UMUC in 1984. Nineteen of his colorful stencil prints are located on the second floor of the ICC.

# Spotlight on UMUC's Fifth President—Dr. Susan Aldridge

Interview by Juanita Boyd Hardy

On February 9, 2007, UMUC inaugurated its fifth president, Dr. Susan Aldridge. In an April 11 interview, Dr. Aldridge shared thoughts about her life, career, and vision for UMUC, including its art program.



(Above) UMUC President Susan C. Aldridge and artist Joseph Sheppard at the *Beast of Burden* exhibit reception (Right) With her family at her inauguration.

**Q:** Please speak about your growing up years and your career before joining UMUC.

**A:** I had a normal, middle-class upbringing in the Midwest. I think the most important value that I learned, aside from the importance of education, is my hard-work ethic. Growing up, members of my family placed enormous value on people who worked incredibly hard.

As opportunities arose in my life, I gravitated toward things where I thought I could make a difference, opportunities that were interesting and challenging. In every management position, I was the first woman in the position. Working hard, performing at my best, and making a positive difference—those things were always more important than anything else.

My international work has been a tremendous influence in my perspective. I have traveled to more than 110 countries, and I have worked in most of those coun-

tries. I set up four teaching locations in Vietnam so Vietnamese students could get a degree from an American university. Degree programs were established in the United Arab Emirates, in Asia, and altogether in 14 countries. My previous work with a consulting firm created educational opportunities for key policy-makers in the U.S. who wanted to take

our students for this global work environment without diverse teams of faculty, students, and staff. We are doing students a disservice if we don't put them in classrooms with a culturally diverse, gender-diverse, age-diverse student body—and an internationally diverse faculty.

**“I bring an excitement and an enthusiasm about what we have the capacity to do with this art program in Maryland and for the university.”** —Dr. Susan Aldridge



PHOTOGRAPH BY STEVEN HALPERSON

I thoroughly enjoy work teams that are internationally as diverse as possible. Ideas percolate from a cross section of people around the university. I lead from the frontline up. I will never be very far away from our students, and from people who are at the front lines of this university, serving our students.

To lead this complex, large university, I will be visible to our teams around the world, asking questions, thinking through complex issues, and trying my very best to champion this team to become a better university tomorrow than we are today or were yesterday.

**Q:** What were some of your early impressions about UMUC's arts program and its collection when you joined the university?

**A:** I was familiar with the university, having worked with UMUC abroad, but I was less familiar with the arts program. The first time that I came into the UMUC building [the Inn and Conference Center], I was mesmerized by the art on the walls. It's unusual to walk into buildings and observe such magnificent art.

CONTINUED ON PAGE 5

Everywhere I looked were sculptures and paintings. I immediately gravitated toward the university's fine collection of Chinese antiques. I spent a lot of time in Indonesia, so the Balinese art was also of interest. You don't normally walk into buildings and see such magnificent art everywhere.

Each member of the Art Advisory Board brings a unique perspective, from collectors to artists to people who manage art programs. Realizing the tremendous impact of art patrons like Doris Patz, who played critical roles in launching the arts program, meeting artists and art patrons—the arts program was like an unfolding flower.

The culmination of the magnificence of the arts program came when we had the symposium associated with the Collectors Club of Washington, D.C. exhibition, "Holding Our Own." It was a quality

education event combined with an exhibition and opportunity to meet many of the artists. We demonstrated the power of the educational opportunity we have at UMUC through our art program.

As a university president, this is very much a core part of what I consider our

**Q:** Would you comment on your vision for UMUC as a whole?

**A:** We have been working on our mission statement as a university. We will continue to specialize in educating adults in the workforce. I feel honored and proud to be a part of this university. This is an ex-

**"As we embark upon a new era of bold global leadership, UMUC's 21<sup>st</sup> century beckons us to conquer its challenges and assume its responsibilities—by leading ahead of its change."**  
—Excerpt from Dr. Susan Aldridge's inauguration speech, February 9, 2007

responsibility to the community. I am not an artist so I can't create this wonderful art. I do bring an excitement about the capacity of the UMUC arts program. My role is to open doors and assist the art board, staff, and the artists to create educational moments that become a legacy for Maryland and UMUC.

traordinary university with a great legacy and a bright future. UMUC is a bold global leader in education. I feel like this is just the beginning of a wonderful long-term relationship.



## *Celebrating the Inauguration of Susan C. Aldridge*



Inspired by the inauguration program (above), participants enjoy a good time of music, dance, and conversation at the inaugural gala (left).

PHOTOGRAPHY BY STEVEN HALPERSON, TISARA PHOTOGRAPHY

# On the Walls

## A REVIEW OF CURRENT AND RECENT EXHIBITIONS

By Philip Koch

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

### BEAST OF BURDEN

Through June 18. Contemporary art is a big tree with many branches. From common roots, different art movements have grown along separate and distinct paths. One of the most intriguing has been Maryland artists who eschewed abstraction in favor of the methods and vision of the Old Master painters. Such choices were not without controversy. In Baltimore, for example, some years ago a group of traditionally minded faculty quit in protest when the Maryland Institute College of Art hired its first abstract artist to teach in the school. Artist Joseph Sheppard, himself a former instructor at MICA, is a passionate spokesman for the Classical Realist direction in painting. His most recent series, "Beast of Burden," is no exception.



Joseph Sheppard, *Fighter*, bronze, height 31 1/2"

Sheppard focuses on the laboring human figure in this exhibition in which physical strength is pitted against stress and exhaustion in dramatic narratives. His work stands as a telling commentary on those who have been exploited by society.

Sheppard's oil paintings are hung alongside drawings the artist made as preparatory studies for his large paintings, such as *Washer Woman*, accompanied by a charcoal drawing of a solitary and dignified standing figure. Also included are a series of bronze figure sculptures, such as the powerful and robustly muscled boxer (above), titled *Fighter*.

### faculty artist invitational

May 3–July 1. The meaning of contemporary art is revealed in the making of art and the ways future artists learn their craft. This annual exhibit showcases the work of the artists who teach studio art at UMUC and provides a glimpse into the creative process.

This exhibition includes an exciting broad range of art media (such as Nare Ratnapala's *Blue Apparition*, pictured on the cover), with an intriguing twist to this year's show: the conversation that arises between the work of UMUC faculty and the work of

specially invited outside guest artists. Faculty members have selected an artist they particularly admire to hang their work alongside that of the UMUC artists.



(From left) UMUC art faculty member Jack Dillinger and student artists Michelle Norr and Willie Kendrick.

Among the faculty artists, Joan Bevelaqua has selected the work of Jim Adkins, Patrick Craig has invited Matt Kloss, and Jack Dillinger invited Cher Compton to join the exhibition. Teaching assistants from the studio classes as well as the student artists themselves also exhibit.

## UPCOMING EVENTS

### May 3–July 1

#### Faculty Artist Invitational Exhibit

UMUC art faculty, teaching assistants, and students showcase their work along with the work of artists they have identified as exceptional talents.

### July 1–September 9

#### Landscape: A View from Maryland

Drawings, paintings, and photographs—inspired by the Maryland landscape—will be on display as part of a joint project between the state of Maryland, the Maryland Sister States Program, and the Japanese prefecture of Kanagawa.

Opening reception July 10,  
5–7:30 p.m.

### September 23–December 2

#### Master Impressionist Reini Maters

Atmospheric light and harmonious color best describe the work of this skilled and deliberate craftsman. Born in Holland, Maters was schooled in traditional Dutch classicism. Nearing mid-career however, the artist shifted his palette and technique to embrace Impressionism. In the 35 years since, Maters continues to find joy in depicting tender expressions of nature. Opening reception September 23, 3–5 p.m.

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

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

# Friends of the Arts Program Off to a Fast Start

University of Maryland University College has successfully launched the UMUC Friends of the Arts Program campaign and offers you the opportunity to help the Arts Program continue and expand its very important work. We are gratified that so many have contributed as charter members of the UMUC Friends of the Arts Program. For information on benefits, see "Benefiting the Arts" on this page or visit [www.umuc.edu/art](http://www.umuc.edu/art).

Charter members include members of the Art Advisory Board, alumni, corporate supporters, and Arts Program friends.

## Platinum

Mr. and Mrs. John and Linda Derrick  
Mr. and Mrs. Melvin and Juanita Hardy  
Mr. and Mrs. Joseph and Sharon Holston  
Dr. and Mrs. Robert E. Steele  
Dr. Barbara Stephanic and Mr. Jeff Stephanic

## Bronze

Ms. Tara Balfe-Clifford  
Mr. George A. Dalley  
Mr. Louis J. Monaco  
Mr. Larry Newton  
Dr. Thomas H. Robinson  
Mrs. Marian O. Williams

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Mr. Rory L. Aldridge  
Mr. Jack Coogan  
Ms. Elizabeth A. Crogan

Ms. Shirley S. Dearing  
Mr. and Mrs. Mark F. Derrick  
Ms. Henri E. Hill  
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Mr. Stephen A. Joy  
Mr. Philip F. Koch  
Mr. C. H. Kozlow  
Ms. Amy Macht  
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Ms. Carolyn A. Walsh  
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## Associate

Mr. Francis J. Breslin  
Dr. Henry J. Grubb  
Ms. Nancy J. Mitchell  
Sgt. Bradford L. Sanders  
Mr. Temistocles A. Whittaker

## BENEFITING THE ARTS

You are invited to become a charter member at one of the levels (shown to the right) and enjoy these great benefits, along with the satisfaction of supporting the arts in Maryland and around the world!

**Send your tax-deductible donation to the UMUC Foundation in the enclosed, self-addressed envelope or visit our Web site at [www.umuc.edu/art](http://www.umuc.edu/art).**

## ANNUAL CONTRIBUTORS ENJOY THE FOLLOWING BENEFITS:

**Associate**—gifts of less than \$35. Associates receive the Arts Program quarterly newsletter.

**Friend**—gifts of \$35 or more. Friends receive a UMUC Friends of the Arts Program lapel pin and the Arts Program newsletter.

**Bronze Level Friend**—gifts of \$100 or more. Bronze Level Friends receive the Arts Program lapel pin, newsletter, and four-color brochures from two major art exhibits held that year.

**Silver Level Friend**—gifts of \$250 or more. Silver Level Friends receive the Arts Program lapel pin, newsletter, four-color brochures, and posters (suitable for framing) from two major art exhibits held that year.

**Gold Level Friend**—gifts of \$500 or more. Gold Level Friends receive the Arts Program lapel pin, newsletter, four-color brochures, posters, and collectible catalogs from two major art exhibits held that year.

**Platinum Level Friend**—gifts of at least \$1,000. Platinum Level Friends receive all of the same benefits as Gold Level Friends, as well as exclusive invitations to receptions, seminars, and "Meet the Artist" talks that are part of the two major exhibits held that year.

In addition, the university is in the process of starting a catalog of items—such as calendars, note cards, hats, umbrellas, tote bags, etc.—that are associated with its art collections. Members of the Friends of the Arts Program will get a discount on these items; the discount will vary based on the level of support.



**Be a Charter Member** of the UMUC Friends of the Arts Program. Support the UMUC art collection.

**Yes**, I want to become a charter member of the UMUC Friends of the Arts Program.

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Please complete this form, detach it, and return it in the envelope provided. Thank you for your support of UMUC.

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