

20 24

CADVVC

CENTER FOR ART, DESIGN, AND
VISUAL CULTURE AT UMBC



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Letter from the Director

Rebecca
Uchill



I am thrilled to present this report on the activities and accomplishments that enlivened our Center for Art, Design, and Visual Culture (CADVC) over the course of the 2024–2025 academic year—a period of gratifying growth and robust programming.

The past year has been one of both transformation and resolve. At a time when the arts and higher education face mounting challenges—shrinking funding, political pressures on academic and creative freedom, and the rollback of commitments to diversity and inclusion—spaces like the Center for Art, Design, and Visual Culture at UMBC (CADVC) take on renewed urgency. In this climate, CADVC continues to serve as a site for experimentation, critical inquiry, community gathering, and public-facing artistic expression.

In 2024–2025, we launched several major initiatives that reflect our mission and our momentum. The exhibition **Levester Williams: all matters aside** was the first fully realized project of our pilot Exploratory Research Artist-in-Residence program, accompanied by public programs and a publication. The project was supported by the Maurice Berger CADVC Program Fund, which honors Berger’s CADVC legacy by supporting research and accessible programming on race, representation, and justice in visual culture—principles that are foundational to our work.

We also launched our public video art projection series in the UMBC Fine Arts amphitheater using newly installed equipment, expanding our ability to bring art into public space. We tripled our audience reach this year through these public art activities, as well as through visitation to our traveling Sewing Circles exhibition at Kennesaw State University and expanded slate of public programs in our gallery. We hosted a number of events in the gallery alongside our IMDA MFA and Senior Show exhibitions—including the CAHSS Dean’s Social, an Alumni Affairs gathering, and a student-driven night of spoken word and film—which brought new audiences into the gallery and amplified engagement with these shows and student work. A bold redesign of our website is now underway—guided by user interviews and a renewed commitment to user design—and will soon introduce an expansive digital platform for accessing our programs and distributing the research and scholarship



that emerge from our center. These advancements reflect our ongoing efforts to center artists and audiences in all we do, and to share artistic work through multiple formats with an expanded reach.

This year also marked the formal launch of a new endowment for CADVC with the establishment of the Maurice Berger CADVC Program Fund, in support of the exploration of, and research into, histories of race, representation and justice in visual culture, with the goal of creating accessible public programming. This fund will enable us continue to uplift critical voices and foster projects at the intersection of research, artistic practice, and public dialogue. We are deeply grateful to those who helped bring this fund into being and welcome others who believe in the power of the arts in public life to join us. Please scan the associating QR code on page 30 to contribute to this fund, or scan the QR code at the bottom of this page to support CADVC's discretionary funds for general operations.

This has been a year of creativity and care—made possible by a dedicated team, a supportive campus, and extraordinary collaborators. I remain inspired by the students, artists, faculty, and staff who make this work possible. Together, we are building a creative future rooted in inquiry, imagination, and imagination.

With appreciation,

Rebecca Uchill
Director, Center of Art, Design and Visual Culture at UMBC

LAND ACKNOWLEDGMENT

UMBC was established upon the land of the Piscataway and Susquehannock peoples. Over time, citizens of many more Indigenous nations have come to reside in this region. We humbly offer our respect to all past, present, and future Indigenous people connected to this place.

ABOVE

Audeince members at the opening Lecture for **Levester Williams: all matters aside**
Photo: Tedd Henn



DONATE

Please consider donating to our discretionary funds using the QR code to left.

Opening Access at CADVC

Mariia Usova & Rebecca Uchill

RIGHT

The Baltimore: City of Accessible Arts coalition gathers at CADVC to review accessibility measures taken at the Center.

Photo: Tedd Henn



Opening Access: How CADVC Is Redefining Inclusion and Engagement

Art does not live on isolated gallery pedestals—it lives in conversation, in common places, and across differences. At the Center for Art, Design, and Visual Culture (CADVC), we believe that public access isn't auxiliary to our program, but rather the foundation for a just and vibrant artistic culture that our public university art center holds as a core mission. Over the past year, we have continued to build more inclusive institutional offerings, reimagining how exhibitions are presented, how visitors interact with work, and how our scholarship and programming reach broader publics. CADVC tripled its audience reach this year through the combination of a traveling exhibition and a new public projection program. These efforts reflect our belief that accessibility is not an add-on, but a foundation for institutional relevance and public impact.

CADVC's efforts begin with reshaping how visitors experience art in our physical spaces. This past year, in consultation with UMBC accessibility advisor Stephanie Lazarus, we expanded tactile access and detectable pathways throughout our galleries, installing floor indicators designed for blind and low-vision visitors. We incorporate large-scale wall text and large-print binders, and include transcripts for sound-based works. These provisions reflect our prioritization of universal design—one that is integrated, dynamic, and public-oriented.

This year, CADVC additionally piloted a suite of digital accessibility initiatives across multiple programs. The MFA thesis exhibition **The Only Way Out is Through** and the **2025 Visual Arts Senior Exhibition** invited presenting artists to develop optional audio descriptions of exhibited works, available to visitors using an iPad borrowed from the gallery desk. The **2025 Visual Arts Senior Exhibition** featured increased encouragement and training for undergraduate artists to include transcripts and captioning for time-based media. Of the 31 time-based works in the **Senior Exhibition**, eleven provided captions on screen, and thirteen provided written transcripts. For our



Close up on Ghazal Mojtahedi, “Hanging Garden and the Echo of Home,” 2025. A mixed media installation using suitcases, video mapping, motion graphics, audio and personal artifacts.



A CADVC gallery visitor holds various papers and books, with a spotlight on “Cockeysville to Baltimore” at the opening reception for **Levester Williams: all matters aside**. Photo: Tedd Henn

“Cockeysville to Baltimore” Sound Art webinar, we offered artist-authored audio descriptions of sound works to support access for D/deaf and hard-of-hearing participants.

We are fortunate to work with a number of collaborators who help us strategize on program production with accessibility in mind. This year, CADVC developed a relationship with the new Baltimore City of Accessible Arts (BCAA) group of regional disability rights advocates and researchers. In December, we hosted BCAA for a gallery tour, informal lunch, and public program that included real-time captioning. Their feedback affirmed CADVC’s integrated accessibility approach across digital and physical platforms. This dialogue directly shaped our interpretive approaches for spring exhibition and educational programming—particularly the incorporation of artist-authored audio description.

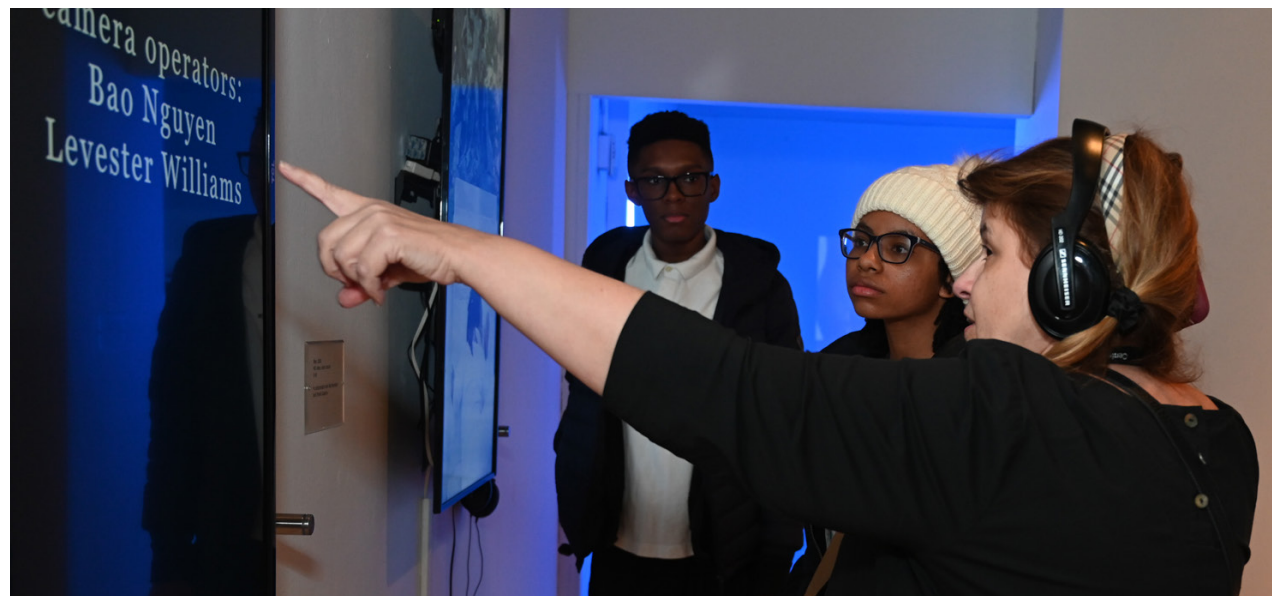
We are also advancing our digital presence to reflect the same values of inclusion and innovation. CADVC has partnered with the design group Prototypical Agency to develop a bold and visionary new website. The new platform—shaped by years of research and extensive user interviews—will include searchable exhibition archives, captioned webinars, scholarly media with embedded alt text, and an expanded slate of digital programs. This reimagining is part of a broader shift to meet audiences where they are: on campus, across Baltimore, and further afield, including online.

CADVC’s accessibility efforts extend beyond gallery walls. Through evening video projections in the Fine Arts Amphitheater, CADVC has turned public space into an exhibition space, creating new invitations to access art in public campus spaces and reaching an estimated 3700 viewers.. These nightly outdoor screenings—including the five-month exhibition of “Conflux: Variation” (2025) by the artist team Collis Donadio—reflect a growing strategy to bring our research and creative output into increasingly public circulation. We also continued to test our pilot art-and-nature curriculum through two visits from Logan Elementary School to the CADVC-administered green space on campus that is part of the Joseph Beuys Tree Partnership. These sessions were led by Sandra Abbott and supported by CADVC student attendants Precious Somowale and Jamie Choi, furthering our investment in environmental and social engagement.

As part of our ongoing commitment to expanding the voices represented in our space, CADVC hosted a series of student-led programs. One standout project—**Humanize**—was led by an undergraduate visual arts student team of their own initiative and included poetry readings, screenings, and a concert across the



The Fine Arts Building amphitheater transformed into a public art viewing space for the **Conflux: Variation** by Collis Donadio. Photo: Tedd Henn



CADVC Curator of Collections and Outreach Sandra Abbott leads a visiting school tour of **Levester Williams: all matters aside**. Photo: Tedd Henn

CADVC gallery and adjacent amphitheater. Another highlight included an in-gallery, graduate student-initiated performance led by McCoy Chance, inviting experimental musical performance within and beyond the exhibition space. To further community connection, we invited Joby Taylor of the Shriver Center to join the group of “Firesouls” who steward the Joseph Beuys Tree Partnership greenspace with the support of the NatureSacred Foundation. Taylor assisted in the review of a community survey with over 60 respondents that will help us to assess priorities for future programming in the garden. Expanding community input was also visible in the development of programs hosted at CADVC in association with other UMBC partners, including the Career Center and Alumni Association, who were welcomed to create and host interdisciplinary events at CADVC, broadening participation and transforming the gallery into a site of cross-campus collaboration.

As our vision evolves, one principle remains constant: when we design for public access, we don’t only reduce barriers—we expand the field. We amplify stories, welcome new participants, and create spaces where art, design, and visual culture is a container for broad collaboration and empowerment to participate.



[gentle rubbing, oil dissolves continuously]

ABOVE

Still from “Cockeysville to Baltimore” webinar on sound art design, featuring audio captions designed by the artist.



LEFT

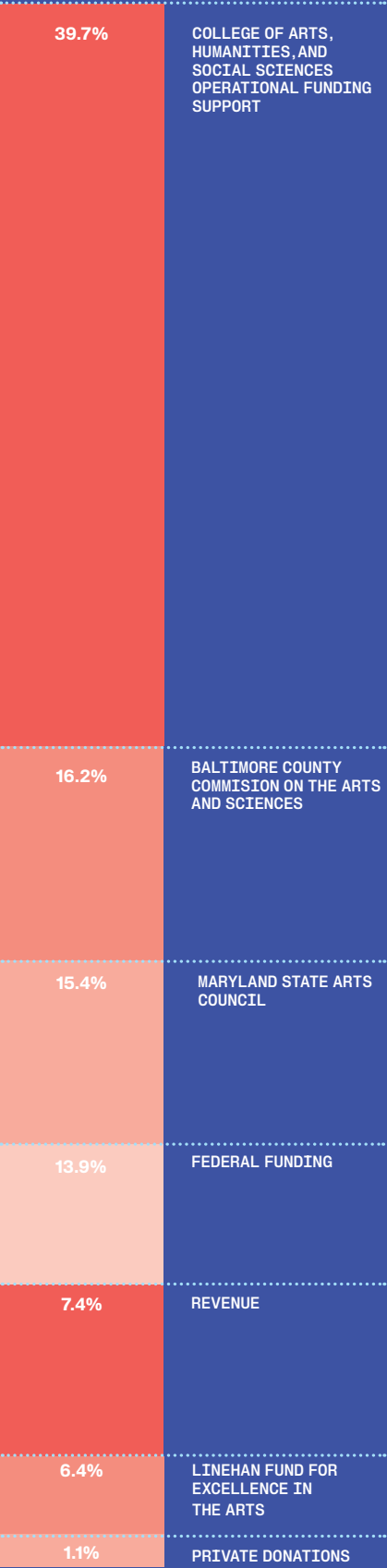
Visitors to the **2025 Visual Arts Senior Exhibition** viewing student works. Photo: Tedd Henn

By the Numbers

RIGHT
Visual Arts senior prize recipients at the 2025 Senior Exhibition.
Photo: Tedd Henn

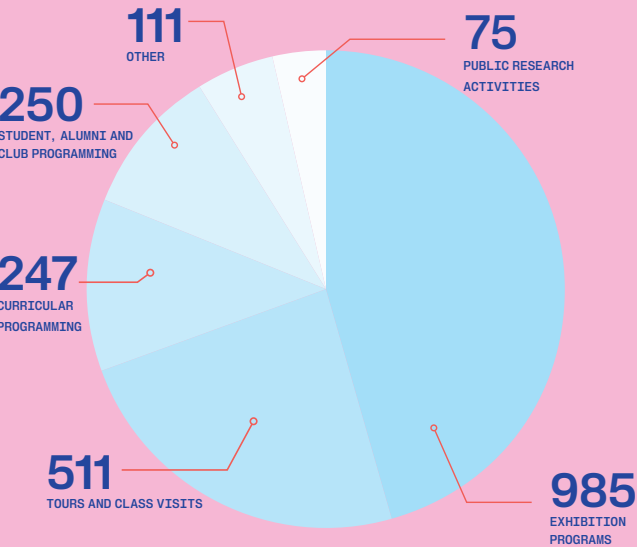


Funding



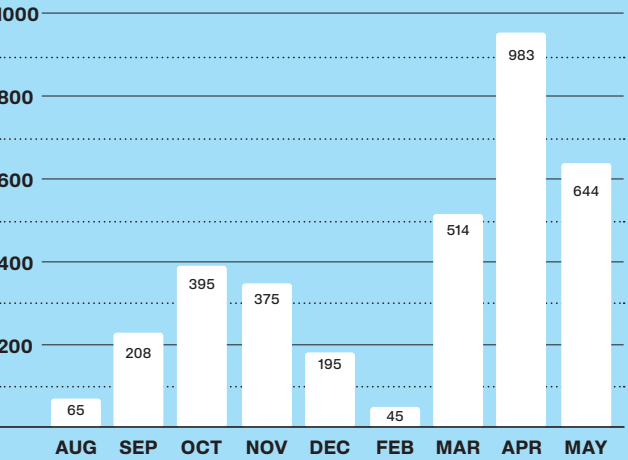
Programming Attendance

35 Public Programs



In Gallery Attendance

3,424 People



Additional Audience Reach





Artist Tomashi Jackson captures a selfie with Linehan Scholars following a research presentation at the Dresher Center for the Humanities.
Photo: Tedd Henn



Students from Perry Hall High School visit CADVC, creating vibrant collage artworks with Sandra Abbott.
Photo: Tedd Henn



CADVC visitors gather in the Fine Arts Building amphitheater, captivated by the projected work of Collis Donadio.
Photo: Tedd Henn



CADVC General Assistant Besan Khamis prepares the exhibition **Annet Couwenberg: Sewing Circles** to travel to the the Zuckerman Museum at Kennesaw State University. Curated by Lori Rubeling and organized through the CADVC. Photo: Rebecca Uchill



A joyful moment from the opening reception of CADVC's **The Only Way Out Is Through: The 2025 IMDA MFA Thesis Exhibition**, celebrating the graduating artists.
Photo: Tedd Henn



Student staff gather for orientation over a welcome back lunch in the UMBC amphitheater. Everyone prepping for the opening of **Levester Williams: all matters aside**
Photo: Rebecca Uchill

CADVC Director Rebecca Uchill in conversation with Baltimore City of Accessible Arts co-leaders George Ciscle and Pat Halle ahead of CADVC's "Race Stories: Celebrating Maurice Berger," held on December 5, 2024, at the UMBC Fine Arts Recital Hall.
Photo: Tedd Henn



Graduating UMBC seniors and gallery visitors engage with work on view in the **2025 Visual Arts Senior Exhibition**.
Photo: Tedd Henn

Park Firesoul Sandra Abbott meets with Alma Solarte-Tobon, doctoral researcher at the Storytelling Academy at Loughborough University, to explore campus storytelling strategies for the Joseph Beuys Tree Partnership.
Photo: Tedd Henn





On February 25, 2025, Tomashi Jackson and Nia K. Evans, participants in CADVC's Exploratory Research Artist Residency program, visited with students and members of the general public at UMBC's Lion Brothers Company Building in Baltimore, discussing creative publications as part of their "Pedagogy Study Hall" research project. Photos: Tedd Henn

Levester Williams: Unearthing History Through Art

Mariia Usova & Rebecca Uchill

RIGHT
“Cockeysville to
Baltimore” and exhibition
title in bold.
Photo: Tedd Henn



Curator Lisa D. Freiman
leads a tour at the
opening reception for
**Levester Williams: all
matters aside**.
Photo: Tedd Henn

Levester Williams: all matters aside (September 20–December 14 at CADVC) offered a layered meditation on material, memory, and racial history in America. The exhibition marked the culmination of Williams’s multi-year residency at the Center and included an exhibition, public video art screenings, and the publication of a booklet supported by the Maurice Berger CADVC Program Fund. Designed to support ambitious, research-driven artistic production, CADVC’s residency program thrives on experimentation and collaboration. Williams’s project, in its diversity of form and deep historical engagement, powerfully exemplifies the program’s potential.

Williams’s residency culminated in a multidisciplinary suite of works that engaged the university and surrounding communities in meaningful, critical, and transformative ways.

Curated by Lisa D. Freiman, the resulting exhibition was grounded in Williams’s investigation of Baltimore’s Cockeysville marble—a stone quarried locally and found in building materials throughout the city and the Northeast region. From its opening gestures, the exhibition made clear that it was as much about the politics of material as about

the poetics of form, with the introductory artwork “Double Up (Doubling)”, a pair of splayed mop handles protruding from former penitentiary bedsheets embedded in tar. The exhibition and its accompanying programs received positive coverage in UMBC News, BMoreArt, and Hyperallergic.

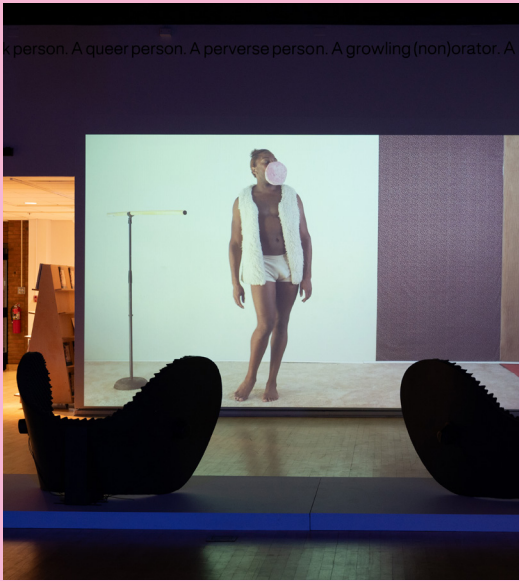
The immersive atmosphere of the exhibition extended into public space through evening video projections in UMBC’s Fine Arts Building amphitheater. These works were developed collaboratively with the involvement of Baltimore-based UMBC IMDA graduate student Nia Hampton (performer), artist and performer Sheila Gaskins (Hampton’s mother), and IMDA graduate student Bao Nguyen (videographer), and intimacy coordinator Savannah Knoop. In these works, Hampton and Gaskins perform slow, deliberate gestures across Mount Vernon Place, engaging the Cockeysville marble embedded in Baltimore’s urban landscape. This performance reframed the marble as a living archive of labor, memory, and intimacy. The collaboration exemplifies Williams’s expansive vision and his deep investment in collective authorship and local histories.



Video still of Nia Hampton in the vignette “Nia’s Embrace” from “dreaming of a beyond: Baltimore,” filmed at Mount Vernon Park Place in November 2023. Photo: Tedd Henn



Levester Williams:all matters aside exhibition at Center of Design and Visual Culture (CADVC) Photo:Tedd Henn



“Shift, Sift, Swoosh Bods,” 2018 HD video, color, sound. Seen in the CADVC gallery. Photo: Tedd Henn

Public engagement was a central pillar of the exhibition. On September 19, CADVC hosted a conversation between Williams and Michelle Diane Wright, whose essay “Scrubbed Clean” appears in the exhibition booklet, “Cockeysville to Baltimore”. The booklet was sponsored by the Maurice Berger CADVC Program Fund, and booklet launched on December 5, during a public event honoring Berger and celebrating Race Stories, a volume of his essays. In the spring semester, Williams returned to CADVC for a webinar on sound design, presented in conversation with sound designer Dan Shields and moderated by Lisa D. Freiman. The program is now freely available to the public via the CADVC YouTube channel. These components—the exhibition, performances, public programs, and publication—exemplify the vitality of the CADVC Artist-in-Residence Program. They offer a model of what publicly

engaged, research-oriented artistic practice can look like at a public university art center.

As CADVC looks ahead to Tomashi Jackson’s 2025-2026 residency exhibition and programs, **all matters aside** provides a powerful model for what art in an academic setting can do: support experimental inquiry and new forms of knowledge production. Through the transformation of local materials, Williams offers not just an artwork, but a reframing—of place, of memory, and of who has the power to tell the story. The residency is a testament to what art in the public university setting can be: nimble, inclusive, collaborative, and historically attuned.



LEFT
CADVC visitors viewing
Levester Williams: **all matters aside**.

ABOVE
Levester Williams: **all matters aside** exhibition space.

RIGHT
Opening reception conversation between artist Levester Williams and essayist Michelle Diane Wright.

All photos: Tedd Henn



The CADVC Team

RIGHT
The CADVC team at the
2025 Visual Arts Senior
Exhibition
Photo: Tedd Henn



The CADVC team had an exciting year! We are proud to share our accomplishments:

Sandra Abbott, Curator of Collections and Outreach, planned and facilitated K–12 visits from local schools, and focused on advancing accessibility across exhibitions and online platforms, contributing to CADVC’s mission of inclusion and public engagement.

Sumedha Bhat, a sophomore double major in Visual Arts (Cinematic Arts) and Theatre (Design & Production), served as a Gallery Attendant. This year, she was instrumental in founding a new chapter of Alpha Psi Omega, the national theatre honor society, which was officially recognized by UMBC’s SGA in April.

Jamie Choi, a senior Art History and Museum Studies major and Gallery Attendant, is preparing to pursue a master’s in nursing. She supported a range of CADVC programs and helped organize the URCAD Humanize exhibition in UMBC’s Fine Arts Building. She is currently exploring new creative directions in art, music, and textile work.

Jeiden Ennals, a sophomore Engineering major and Gallery Attendant, worked closely with Andrew Liang on multiple installations. His contributions included painting, leveling, lighting, and preparing gallery spaces—offering invaluable support while excelling in his academic studies.

Paula Gerald supported CADVC between January and July, 2025, as General Associate. Assisting with financial operations, Paula brought a grounded and supportive presence to the Center while also raising three teenagers (and one dog).



Gallery attendants Chris Hutton (center) and Sumedha Bhat (right) congratulating student curator Thalia Belinda Anora (left) on the student-initiated **Humanize** exhibition. Photo: Rebecca Uchill



Ahlma Khamis and Ghazal Mojtahedi at the opening reception celebrating **Levester Williams: all matters aside**. Photo: Tedd Henn

Ben Haring, a senior Visual Arts major concentrating in Photography, served as an intern assisting Andrew Liang with the installation of **The Only Way Out Is Through** and the **2025 Visual Arts Senior Exhibition**. His photographic work was featured in the 2025 edition of UMBC's student arts publication, Bartleby.

Nadine Hamilton, a sophomore Computer Science major and Gallery Attendant, brought a strong analytical approach to her work. With her strong foundation in algorithms and software development, Nadine has contributed in many aspects of CADVC, creating many useful documents and excel sheets.

Christopher Hutton, a third-year Graphic Design major with minors in Museum Studies and Arts Entrepreneurship supported CADVC's social media and design efforts, including this annual report! He co-designed the **2025 Visual Arts Senior Exhibition** poster and created a publication for the IMDA program. In June, he began a summer internship at the Walters Art Museum through the UMBC CoLab program.

Ahlam Khamis, Graduate Assistant and IMDA MFA graduate, presented her thesis as part of the IMDA exhibition **The Only Way Out Is Through**. Her work was also featured in We Will Be What We Want to Be at AREA 405, a powerful group show exploring themes of identity, resilience, and cultural heritage, featuring the work of Khamis's immediate family.

Besan Khamis, General Assistant, contributed to the installation of **Levester Williams: all matters aside** and **The Only Way Out Is Through**. His own work was also featured in We Will Be What We Want to Be, an exhibition of Palestinian-American artists at AREA 405, alongside that of his sister, Ahlam.

Andrew Liang Exhibitions Designer and Coordinator, led design and installation for all exhibitions including **Levester Williams: all matters aside**, the **2025 IMDA MFA Thesis Exhibition**, and the **2025 Visual Arts Senior Show**. He also exhibited his own work in the seventh annual Asia North festival, which celebrates Baltimore's Korean-American cultural legacy.



Gallery attendant Jamie Choi (left) and Director Rebecca Uchill (right) congratulating Ghazal Mojtahedi (center) on her thesis presentation as part of **The Only Way out is Through: The 2025 IMDA MFA Thesis Exhibition**. Photo: Tedd Henn



Graduate assistant Mariia Usova congratulates participants in the **2025 Visual Arts Senior Exhibition**, for which she served as curatorial assitant. Photo: Tedd Henn

Mercedes Lopez, Gallery Operations Specialist, launched CADVC’s audience survey this year and trained staff in public-facing communications.

Ghazal Mojtahedi, Graduate Assistant and recent IMDA MFA graduate in Intermedia and Digital Arts, received the Kathy O’Dell IMDA Award for Most Outstanding MFA Written Thesis and Exhibition (2025). Her multimedia installation, **Hanging Gardens and Echo of Home**, explored themes of migration and memory.

Precious Sobowale, a sophomore Nursing major and Gallery Attendant, presented performances for UMBCs Korean Dance Club—appearing at the University of Delaware in Psycho by Red Velvet— and for the UMBC Musical Theater Club’s Fall Showcase, performing Be Prepared from The Lion King.

Rebecca Uchill, CADVC Director, served on advisory committees for the for the Catonsville Wayfinding initiative and Baltimore Museum of Art **Touch and Tactility** exhibition. She moderated a panel at the Jewish Museum of Maryland for the exhibition **Next Generation**, for which she was also an advisory council member, and presented and published in forums such as Tufts University, SECAC, and “BMore Art.”

Mariia Usova, Graduate Assistant and recent IMDA MFA graduate, completed her thesis project “Fragile Witness: Sculptural Dialogues on Glass”. She taught in UMBC’s Foundations program and presented work at Jenkins Johnson Gallery (Brooklyn) and in the spring thesis exhibition. Usova will pursue doctoral study in Philosophy, Art & Critical Thought at the European Graduate School.



CADVC student gallery attendants Chris Hutton and Jamie Choi at the **Visual Arts 2025 Senior Exhibition**. Photo: Tedd Henn

Maurice Berger Fund

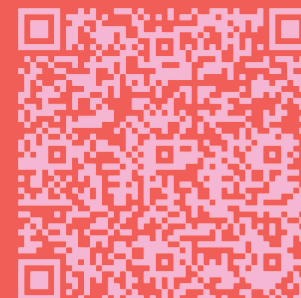


Maurice Berger at the opening reception of *Revolution of the Eye*, 2015. Photo: Steve Miller

Maurice Berger CADVC Program Fund

This year also marked the launch of a new endowment for CADVC with the establishment of the Maurice Berger CADVC Program Fund, in support of the exploration of, and research into, histories of race, representation and justice in visual culture, with the goal of creating accessible public programming. This fund will enable us continue to uplift critical voices and foster projects at the intersection of research, artistic practice, and public dialogue. We are deeply grateful to those who helped bring this fund into being and welcome others who believe in the power of the arts in public life to join us. Please scan the associating QR code below to contribute to this fund.

RIGHT
Marvin Heiferman speaking
at "Race Stories:
Celebrating Maurice
Berger"
Photo: Tedd Henn



DONATE
Please contribute to the Maurice
Berger CADVC Program Fund using
the QR code at left

Acknowledgments

CADVC thanks the many people whose work made our 2024–2025 programmatic year possible. From artists, curators, designers, researchers, writers, and students to faculty, visiting school groups, and our audiences, we are grateful for your dedication to our mission and activities.

CADVC CORE STAFF, 24-25

Sandra Abbott, Andrew Liang,
Mercedes Lopez, Rebecca Uchill

CADVC SPECIAL STAFF, 23-24

Paula Gerald, General Associate

CADVC GRADUATE ASSISTANTS, 24-25:

Rokhsareh Alvandi, Ahlam Khamis, Ghazal Mojtahedi, Mariia Usova

CADVC GRADUATE ASSISTANTS, 23-24

Bao Nguyen
Ghazal Mojtahedi
Mariia Usova

CADVC GALLERY ATTENDANTS, 23-24

Sumedha Bhat, Jamie Choi, Gabrielle Crosley, Jeiden Ennals, Nadine Hamilton, Chris Hutton, Precious Sobowale

EXHIBITIONS, INSTALLATION, DESIGN, AND ART HANDLING:

Adam Droneburg
Melina Cavathas
Besan Khamis

RESEARCH ASSISTANT:

M’Balou Camara

GUEST CURATORS:

Lisa Freiman: Levester Williams: All Matters Aside
Thalia Anora: Humanize student exhibition and program

GUEST ESSAYIST:

Michelle Diane Wright

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Jason Duncan

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Cael Mulcahy and Bonnie Lander, CAHSS Facilities
Christian Alexander, UMBC Facilities Project Manager
Public Art Projection Advisory Group: Kathy O’Dell and Kelley Bell
Shannon Collis and Liz Donadio, exhibiting artists
Levester Williams, exhibiting artist

MAURICE BERGER CADVC PROGRAM FUND WORKING GROUP:

Marvin Heiferman, Aruna D’Souza, Sarah Lewis, Timothy Nohe, Lowery Stokes Sims

COLLABORATING CENTERS AND PROGRAMS:

CADVC is grateful to the IMDA (Intermedia + Digital Arts) program for supporting student work with CADVC artist residencies and for sponsoring Graduate Assistantships. We also thank the Departments of Visual Arts and American Studies for substantively embedding CADVC within their curricula. Through partnered courses as well as class trips, collaborative projects, and exhibitions, students engage the Center as a vital part of their

learning. CADVC is proud to serve as both a curricular platform and a site of public scholarship in practice.

CADVC SUPPORTERS AND SPONSORS, 2024-2025:

Art Seminar Group, Baltimore
Baltimore County Commission on the Arts and Sciences, and the Citizens of Baltimore County
Office of the Dean, College of Arts, Humanities, and Social Sciences
Division of Research and Creative Achievement, UMBC
Maryland State Arts Council
Maurice Berger CADVC Program Fund
Nature Sacred Foundation
Private donors and supporters



TOP

Andrew Liang and Mercedes Lopez posing together at The Only Way Out Is Through: The 2025 IMDA MFA Thesis Exhibition



MIDDLE

Research Assistant M’Balou Camara giving remarks at the McNair Scholars meeting with Tomashi Jackson and Nia K. Evans at CADVC

BOTTOM

Shannon Collis and Liz Donadio in front of “Conflux: Variation” (2025) projected in the Fine Arts Building amphitheater.

All photos: Tedd Henn



Center for
Art
Design
and
Visual Culture

