

FY2017
Visual Arts 2D
Panel Biographies

Sam Lacombe studied painting with David Aronson and Robert D'Arista at Boston University, where he received a BFA degree in painting in 1988, and an MFA in painting in 1990. He is a painter involved in the issues of form, light, space, design, and process, and for the past ten years his paintings have centered on urban Americana, particularly mid to late twentieth century signage.

He began teaching in 1994 at Boston University and the Art Institute of Boston. In 2006 he relocated to Baltimore with his wife, illustrator Rebecca Bradley. His work is in several private collections and has been exhibited in group and solo shows nationally and abroad. He was a semi finalist in the 2007 Bethesda Painting Award competition. Sam currently teaches drawing and painting at Maryland Institute College of Art and Towson University.

Megan Olis graduated from Case Western Reserve University with an M.A. in Art History and Museum Studies in 2005. Originally from Alabama, she received her BA in Anthropology from the University of Alabama at Birmingham. Her career in the arts began in 2005 when she worked for Cleveland artist and industrial designer, Viktor Schreckengost, organizing exhibitions and events in celebration of his 100th birthday. In the years since, she managed both the move and re-installation of the Akron Art Museum's collection into their newly renovated museum space (2006-2007) and taught Art History at Kent State University (2009-2011). Meghan is currently an exhibition specialist at the Cleveland Museum of Art in Cleveland, Ohio, where she has worked since 2007.

Jennifer Packer Critiquing the art historical "gaze," Packer's portraits address the privilege of viewership and the ways the body has been represented and looked at throughout history. In her paintings, the existence of either person or object relies wholly on its surroundings—a figure reclining in a chair, or a vase sitting on a table, becomes inextricable from its support. Grounded in personal grapplings with sorrow, bitterness, and affection, Packer's paintings employ contradictions as a means of raising questions and revealing otherwise overlooked complexities. Favoring friends and family as subjects, Packer imbues her paintings with intimacy and affection, creating a distinct sense of atmosphere through scenes in which foreground and background both defy and merge with each other.