IN THE FALL OF 1978,

when Fred Lazarus IV became its president, Maryland Institute College of Art was an art school with a rich, deeply rooted history, a strong fine arts tradition, three highly regarded graduate schools, a noted art education program, a growing roster of alumni finding success professionally, a growing number of talented young students coming mostly from this region, and a small but dedicated cadre of faculty artists, designers, educators, and scholars. The College had a solid platform and a lot of potential but lacked a plan, the partners, and the financial resources to move forward.

The Board of Trustees hired this non-traditional presidential candidate who is a Harvard MBA—not an artist or educator—because he was an innovative and strategic thinker who intuitively knew the important roles of art and design in society. His previous senior position at the National Endowment for the Arts gave him a broad perspective on the state of the arts across the country and an understanding of how they could economically and culturally impact a community. He also understood the challenges of building the partnerships and finding the financial resources needed to create a vision for MICA’s future and to develop a strategic plan to make it a reality.

He accepted these challenges and, knowing he could not do any of this alone, has spent nearly 35 years reaching out to and engaging a far-ranging network of collaborators that includes an informed board, elite faculty, experienced staff, acclaimed visiting artists, committed alumni and parents, cultural, community and civic leaders and officials, and dedicated, generous supporters. They serve individually and collectively as a task force to make the MICA educational experience like no other and Baltimore a flourishing center of creativity and innovation.

Nationally, MICA holds a leadership position through innovative and ground-breaking programming in community art and design, curatorial studies, and graduate research centers in design and art education, to name just a few. Additionally, Fred’s leadership service in numerous organizations, including Americans for the Arts, the Association of Independent Colleges of Art and Design, the National Coalition for Education in the Arts, and Partners for Livable Communities, has helped to strengthen support and advocacy for the arts nationally.

Once Baltimore’s best-kept secret, MICA is now internationally renowned and attracts students from 48 states and 61 countries. Today, it administers more international programs than any other college of art, offering opportunities for students, faculty, alumni, and mid-career professionals.

This annual report provides insight into Fred’s impact by putting all of MICA’s 2013 fiscal year achievements in their proper context—as part of the Lazarus legacy.

As we move forward from such a position of strength, we do so on a brilliantly charted course thanks to Fred’s leadership and to the generosity and involvement of our supporters. Just as thousands of our talented students have been able to realize their dreams at MICA, generations of students to come will be able to do so going forward.

Thank you for being our partners.

Thank you, President Lazarus.

Sincerely,

Fredye Gross P’17
Chair, Board of Trustees 2008–2013

IN THE FALL OF 1978,

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Featured student artwork is from the 2012-13 academic year, a small sampling of the work President Fred Lazarus IV has empowered students to create over 35 years.
EDUCATOR

“Fred Lazarus has been such a visionary leader for MICA; he is the one who has brought it from a good art design school to one that is really top-notch and top-tier.”

Larry Thompson
President of Ringling College of Art and Design
Baltimore Sun, April 29, 2013

THEN: President Lazarus prepares to preside over a Commencement ceremony early in his tenure.

NOW: Lazarus makes an annual ritual of talking to graduating seniors about their futures as he explores the annual Commencement Exhibition, two miles of senior thesis work across campus.
Allen has also observed that Lazarus exhibits this quality with the Board of Trustees. “He really expects the Board of Trustees to challenge him, and he seeks out their opinion on things.” Lazarus is not someone who craves power for the sake of wielding authority.

“Though he can be very decisive, he is also willing to change his mind and see another point of view.”

Another strength Lazarus has exhibited over the years is his sense of detail and his willingness to not only think about the big picture but to also pay attention to the little things. “I remember when I had just become the foundation chair and he asked me if I had enough easels in my classroom. I was quite embarrassed because I hadn’t thought about that. We were kidding this morning that people around here are very used to the fact that the president will stop and pick up trash off the sidewalk.”

Lazarus can also seem tireless during conferences and events in which MICA plays host to others, whether it be donors, visiting artists, or parents. “He is just indefatigable when it comes to taking care of people and making sure they have what they need, whether it’s bringing them a cup of coffee or greeting them.”

One reason that Allen and Lazarus have gotten along so well is because they share the same vision for enhancing the academic reputation of MICA. “We both understand that in order to be a relevant institution today, you have to position yourself globally,” he said. “We both will accept nothing less than MICA being seen as the most progressive art and design educational institution in the country, and I think that we’ve come darn close to achieving that goal.”

When President Lazarus took office in 1978, Ray Allen had just become chair of the Foundation Department. “I remember him being a new, fairly young president who was trying to understand the culture of the school and figure out how he could be most helpful to us,” Allen recalled. Lazarus invited all of the department chairs to a retreat and asked them to tell him their greatest wishes. “We first said we wanted chalk for our blackboard,” he laughed. When Lazarus told them to get serious, “we said, ‘okay, we want a carousel projector.’ That’s how lean this place was in those days.”

But under Lazarus’ leadership, those days didn’t last. Allen left MICA briefly to become dean of an art school in Maine, but he returned to help elevate MICA’s academic standing in 1994 “because I wanted to work with Fred again.”

One of the things Allen admires most about Lazarus is the fact that he welcomes diverse opinions. “You can disagree with him and even have major differences, and it will all be in the spirit of everybody trying to do the best they can for the institution and make the best decision possible,” Allen said.
"He had this high level of energy and he has not stopped one bit. I bet Fred hasn’t come to work a single day in 35 years without a fresh idea or take on a project that could move MICA forward."

Over the years, Bedoya and Lazarus have worked together to tackle a number of challenges. "We’ve gone through demographic shifts," she explained. "Right now, families are extremely concerned about the cost of higher education."

They complement one another when dealing with these challenges because "we’re both very idea-oriented and we both work really hard. Neither of us needs a lot of pats on the back; we just do what needs to be done."

Having worked with Lazarus for so many years, Bedoya has seen many sides of him. "Fred has an incredibly strong moral compass and sense of personal values;" she said. "This is somebody who believes in fairness, equality, and diversity. No matter what your position is on campus, he believes that everybody plays an important role."

THERESA BEDOYA
Vice President for Admission and Financial Aid

THERESA BEDOYA, VICE PRESIDENT FOR ADMISSION AND FINANCIAL AID, FIRST MET PRESIDENT LAZARUS WHEN HE ARRIVED AT MICA 35 YEARS AGO. An administrative assistant at the time, Bedoya expected Lazarus to seek advice from his senior leadership team about how to take MICA to the next level. So she was surprised when he sought to pick her brain, asking her how she thought MICA could serve students better.

That showed Bedoya that Lazarus had a strong commitment to the institution, and he respected the insight and opinions of everyone who played a role at MICA, no matter how large or small.

In her own work during the years, Bedoya said Lazarus empowered her to take risks, which suits her personality well. "I’m an artist, so for me to be able to be creative and think outside of the box, and have that kind of activity encouraged, has been really wonderful."

One particular instance when Lazarus encouraged Bedoya to take a risk was in the 1980s, and it had a major impact on MICA’s academic standing across the globe. "I really felt that it was time for MICA to pay closer attention to the academic profile of our applicants," she recalled. Bedoya wanted the Admissions Department to put more weight on academic achievements and other personal characteristics such as leadership skills, in addition to the applicants’ artistic skills and portfolio of work.

"The risk here was if you begin looking at students who are interested in art and evaluating these other characteristics, you take a chance that you will be denying many more students admission and that your enrollment could drop," she said. Still, Bedoya felt that it was important for MICA to raise its admission standards and Lazarus ultimately supported her. "It put MICA in a stronger position. That was a risk that he let me take and it really paid off."

He had this high level of energy and he has not stopped one bit. I bet Fred hasn’t come to work a single day in 35 years without a fresh idea or take on a project that could move MICA forward.”
DURING THE 2013 FISCAL YEAR, MICA’S ACADEMIC REPUTATION CONTINUED TO GROW. Animation Career Review ranked the College’s animation program #4 in the Northeast. “Industry veterans from LAIKA, Pixar and more fill the guest halls,” the magazine reported, while citing instructional influence from a “tight-knit faculty roster,” a small faculty-student ratio, and MICA’s location in the middle of the Northeastern arts corridor. The Chronicle of Higher Education once again named MICA a top producer of Fulbright scholars among specialty schools, and GDUSA named MICA one of the top US Design Schools. MICA’s innovative graduate programs continued to gain visibility, as both Advertising Age and Reuters News Service profiled the MBA/MA in Design Leadership joint program with the Johns Hopkins University Carey Business School. Reporters and photographers from Advertising Age spent a day shadowing students in the program, highlighting the “positive friction between the designers and the MBA-only students.”

“There’s a reason why MICA was recently placed in the top two of design art schools by Princeton Review. Rigorous foundational coursework sets students on their path, gradually building up to their desired areas of expertise.”

ANIMATION CAREER REVIEW

BUILDING AN ELITE ACADEMIC REPUTATION

MICA’s recognition in academic programming during FY2013 is simply the fruit of decades of labor, brainstorming, idea nurturing, and collaboration led by President Lazarus. Before coming to MICA, he had never been a teacher on any level before, let alone been a leader of an academic institution; but he instinctively knew that none of the other improvements he could make at the College would be worth the effort if MICA’s academic reputation did not continue to grow. Under his leadership, MICA has become a powerful academic institution, in part due to his foresight and courage to launch programs that go beyond artmaking to make artists and designers leaders in a variety of fields.

When Lazarus became president, the academic ambition of the faculty could have been in many ways symbolized by their top priorities—chalk and slide projectors. MICA’s official history book, Making History/Making Art/MICA acknowledges that the College was “not widely recognized as a leading art college at that point.” And Lazarus found it difficult to raise the academic reputation of the school, even when he personally reached out to high school counselors and art teachers.

In typical Lazarus style, he attacked many different areas at once. On the recruiting front, he made a habit of visiting schools himself, often under the premise of simply wanting to look at students’ art, and then promoting the positives of a MICA education. The College flew in art teachers for a more in-depth look at its offerings. Eventually, MICA took its boldest step up to that point. Realizing that the reputation of a school is often built on the credentials and talent of its student body, the College actually raised admissions standards to add criteria related to high SAT scores and grade point averages. It was a Lazarus-type risk: potentially lower enrollment numbers in the short term in exchange for a better reputation in the long term.

Lazarus also turned his attention to the quality of programming, especially in areas outside fine arts. In particular, he was immediately concerned about art education and the liberal arts. He was able to lure alumnus Al Hurwitz ‘41, already a world-renowned expert in art education, back to Baltimore to revitalize the art education curriculum. Also an author, Hurwitz had written two books on the subject, lectured internationally, and served as president of the International Society for Education through Art. With Lazarus’ backing, Hurwitz transformed MICA’s reputation in the field, convening conferences, publishing, and winning countless awards, including the National Art Education Association’s highest award.

As presaged by Hurwitz’s arrival, one of Lazarus’ strengths has been recruiting and empowering talented faculty to both deliver the highest quality instruction for students and elevate the academic reputation of the institution. At the front of the line is Ray Allen, a
former MICA faculty member and then chief academic officer at Maine College of Art, who shared the president’s view that MICA could become a top-tier college in both fine arts and design. Together, Allen and Lazarus infused the faculty with extraordinary visionaries who helped transform the way the academic community views art education. For example, the appointment of Ellen Lupton—an award-winning, iconic designer in her own right—hypercharged the design culture at the school. As a result of Lazarus’ commitment to provide students access to a wide array of talented instructors, the number of faculty has increased more than threefold during the Lazarus era, from 96 instructors to more than 400. Often, Lazarus and his academic team realized that they couldn’t rely on traditional academic programs to provide the instruction MICA students needed and prospective students demanded. They responded by creating programs, especially at the graduate level, that have been the first of their kind. As far back as 1987, they created the College’s version of the Master of Arts in Teaching program, which was the first in the country to combine humanities, studio courses, and graduate-level preparation for teaching art in kindergarten through 12th grade. Over his tenure, Lazarus and team repeated that process often—embracing gaps in arts education by inventing new ways to deliver instruction in a more effective manner. Other niche and first-in-the-nation programs followed. In 2005, Lazarus supported Ken Krafchek ’95 in creating the Master of Arts in Community Arts program, the first program to integrate artmaking, academic theory, and experiential learning by placing graduate students as artists-in-residence at Baltimore nonprofit organizations, often working with children to enhance communities. In 2011, the president worked with the School of Professional and Continuing Studies to create the first online degree in business specifically designed for creative professionals, the Master of Professional Studies degree in the Business of Art and Design. That same year, MICA Curator-in-Residence George Ciscke and Lazarus partnered to develop the MFA in Curatorial Practice program, the first such MFA in the US, to raise the bar in helping students obtain a 360-degree understanding of the exhibition development process. In 2012, the College reached out to Johns Hopkins University to launch the MBA/MA in Design Leadership program, in which students learn to apply design principles to solve complex business challenges by earning both an MBA and a master’s degree in design at the same time. The program represents the first degree collaboration between an arts college and a major research institution. The academic vision supported by Lazarus didn’t stop with new graduate programs. As the College became a truly respected academic institution, it needed to also demonstrate its research capacity. To lead the effort, MICA created the highest-level post for research at an art college, with the rank of vice-provost. However, as is true of everything else in the Lazarus era, the College did not see the need to box itself into the traditional view of research. Instead, it looked to integrate the concept of “making” as an outcome of the discovery process—often through exhibitions, design schemes, or books, and often in collaboration with major entities including governments and nonprofits. Three centers were created to carry out MICA’s research imperative. The Center for Design Thinking, launched in 2006 and led by Lupton, is focused on engaging faculty and students to identify design standards and methods and publish them as books, including 2011’s Graphic Design Thinking: Beyond Brainstorming and 2006’s DIY: Design It Yourself, which sold tens of thousands of copies and has been published in German, Korean, and Chinese international editions.

Fred has devoted time, resources, and a lot of trust in his faculty to turn MICA into a prominent design school. MICA now has half a dozen innovative graduate programs in design fields as well as powerhouse BFA programs in graphic design and illustration and a new undergraduate program in architectural design. Thanks to Fred’s leadership, MICA has become known nationally and internationally as a leading voice in design.”

Ellen Lupton, Director, MFA in Graphic Design program and The Center for Design Thinking

President Lazarus poses in a teaching studio.
“I have been struck by Fred’s aspirations for the future and his encouragement to consider how trends and technologies could lead to new programming, like our new online degrees and MBA/MA partnership with Johns Hopkins University. MICA has been transformed and, in turn, has helped change the way schools of art and design are defined. What impresses me most about Fred is, even after decades at the helm, he still looks for creative ways to steer MICA into new areas of growth.”

David Gracyalny, Dean, School for Professional and Continuing Studies

The Mike Weikert ‘06-led Center for Design Practice, established in 2007, partners with organizations like the City of Baltimore, Baltimore City Public Schools, Arts Every Day, Maryland Energy Administration, University of Maryland, and Johns Hopkins University’s

“The remarkable results of Lazarus’ efforts in elevating MICA’s academic reputation are evident. MICA’s MFA programs are consistently ranked in the top 10 of all MFA programs by US News & World Report, with MFA programs in graphic design and painting/drawing ranked #3 and #5, respectively. MICA has been ranked a top producer of Fulbright recipients in each of the past six years and was recognized as one of the top two studio arts programs in the country by Parade. It has been selected as a top design school by both ID and GDUSA magazines, and named a “Best Northeastern College” by Princeton Review each of the past seven years. MICA consistently tops the list in enrolling those Presidential Scholars in the visual arts who choose an art college. Notwithstanding its elite recognition, the most important part of the Lazarus legacy is that MICA continues to attract the most talented students from around the world, and is positioned to do so well into the future.”

Karen Carroll, EdD
Dean of the Center for Art Education

“Whether we are discussing program philosophy, constructing ideas for innovative programs, brainstorming solutions to challenging problems, or just musing on possibilities, his vision, caring leadership, attentive engagement, deep passion, and boundless energy have always been inspirational.”

President Lazarus speaks at a Commencement ceremony in the Brown Center.

MAYLAND INSTITUTE COLLEGE OF ART / 2013 ANNUAL REPORT
KIDEBE GIZAW has always had an appreciation for art. Contributing to the growth and evolution of MICA has provided him with a way to express that appreciation and ensure that MICA continues to produce stellar artists. “MICA has been especially successful at preparing young artists to excel,” Gizaw said.

Gizaw was born in Ethiopia and educated at the University of Massachusetts in Boston and Ohio University in Athens, Ohio. When he was a student in Massachusetts, he became a close confidant of MICA donor Genevieve McMillan, who established a scholarship for popular MICA instructor Reba Stewart, a good friend, after Stewart’s untimely death. He is a founding trustee and the current president of the Genevieve McMillan Reba Stewart Foundation. In that role, he manages the investments for the McMillan Trust, and is in charge of placing the extensive McMillan Collection of African and Oceanic Art in museum collections throughout the country. Gizaw also serves on MICA’s Board of Trustees.

“The McMillan Stewart Foundation has supported MICA over the years because of MICA’s commitment and dedication to producing great art, but also for its community involvement,” Gizaw said. “Art is transformative and MICA has brought good changes to the community. The Foundation is proud to be a part of that and hopes to continue to do so in the future.”

Another reason the Foundation’s relationship with MICA has flourished over the years is because of the leadership of President Fred Lazarus IV. Lazarus became friends with McMillan early in his presidency and met Gizaw on his many visits to Boston. Their relationship has flourished. “Fred is a visionary,” Gizaw said, adding that President Lazarus has been extremely easy to work with, with a knack for bringing people with diverse views together and making them feel comfortable.

“MICA will miss the leadership of President Lazarus, but the College will have a strong foundation for the next president, thanks to his commitment and dedication,” Gizaw said. He has every confidence in the College’s future and predicts the world will benefit from MICA’s contributions for years to come.

“Well-trained artists create a better world.”
President Lazarus hoods a new master’s degree graduate during the spring 2013 graduate Commencement.
LeROY E. HOFFBERGER

An active friend and financial supporter of MICA for more than 40 years, LeRoy E. Hoffberger knows that successful artists need a strong educational foundation. “I think to be an artist, one must not only have the talent to be able to draw, but one must have a well-grounded education to know the fundamentals of good art. MICA’s programs, over the years, have given students that kind of a background, and that needs support,” he said.

Hoffberger has provided that support in many ways over the years. He has held several positions on MICA’s Board of Trustees, including chairman. Through the Hoffberger Foundation’s endowment gift, MICA’s LeRoy E. Hoffberger School of Painting produces some of the finest painters in the world today.

“I spend time there with my wife actually getting to know the students, seeing their work, understanding what they’re trying to do,” he said. He also shares with students his love and appreciation for art, particularly German Expressionist and Austrian Secessionist art.

Having developed such a long-standing relationship with MICA, Hoffberger has seen up close and personal the important role that President Fred Lazarus IV has played in its growth.

“We live in the present, but Fred always had his head and mind in shaping MICA to deal with the future. That’s an extraordinary talent. He combines it with an extraordinary personality to be a great leader,” he said.

Hoffberger also is proud of the role that MICA has played in promoting the arts and, in turn, bettering the community.

“Because the LeRoy E. Hoffberger School of Painting produces such outstanding artists, I am proud that it has my name.”

“Artists are, in my mind, able to illuminate by their work societal problems that need to be spelled out to the public in a clear way.”
JORDAN MATTHEWS ’13  Fiber  The Uncertainty Principle  Annual Benefit Fashion Show

TOP: President and Mrs. Lazarus are presented with a "$100,000 bill" representing the launch of the Fred and Jonna Lazarus Scholarship Fund.

ZHENIA BULAIWA '13  Photography  *Modern Domestic Bliss*  digital photography

STEVEN DEMBO  '13  MFA in Photographic and Electronic Media  *[Un]Limited Access*  digital photography

KELCEY TOWELL  '13  MFA in Graphic Design  *Various & Sundry*  exhibition photo

VARIOUS & SUNDRY
SUPPLY CO

Various & Sundry is a collection of products and tools designed for the modern workspace. Each carefully crafted, functional object is crafted with mindful handmade techniques using natural materials such as paper, leather, and wood.

A focus on a thoughtful and honest approach to design—while our concepts, products, and utility are inspired. Various & Sundry is a physical manifestation of my personal design ethic and my commitment to the creative process.
ADVOCATE

“As a mainstay of this city, Fred Lazarus has encouraged, cajoled, and inspired colleagues within MICA and across Baltimore to work harder, dream bigger, and envision a brighter and more vibrant community.”

Ronald J. Daniels
President of The Johns Hopkins University

THEN: The first Artscapes were designed by Lazarus and other city leaders to bring people from all races, backgrounds, and classes together around art and entertainment.

NOW: Anchored on MICA’s campus and extending for multiple city blocks, Artscape is the nation’s largest free arts festival, drawing more than 350,000 visitors with an economic impact approaching $26 million.
laughed. “I remember saying to myself, ‘well this is different.’”

That was the beginning of a working relationship that Franco has found empowering and satisfying.

“Fred has an unusual knack for both guiding and empowering people at the same time,” Franco said.

While he gives his leadership team ownership over their projects and responsibilities, “he frames it in a context so that you never feel that you don’t have the background and the information to go out on your own.” For Franco, that meant a lot. “I moved to Baltimore to do this job, so I knew very few people, very few of the institutions, and very little of the culture of the Baltimore community. It was particularly important for me to get that guidance from him as part of the empowering process.”

One of the reasons Franco accepted the position was because he and Lazarus have a shared belief in the power of art and design to change people’s lives. Both also understand the importance of community engagement. Together, they have worked to develop creative ways to show the broader public how and why art and design can spark transformative change. “One of Fred’s emphases as president has been reaching out and finding ways that the College can interact with other parts of the broader Baltimore community and, increasingly in recent years, the national community,” Franco said.

As effective as Lazarus has been as an institutional leader, he has been equally effective at touching people on a personal level. “There is a wonderful gentle human side to him that shows he cares about not only you, but your world and your family. I’m a fairly recent grandfather, and Fred regularly asks me about my daughter, my granddaughter, and things of that nature.”

Lazarus is also humble in many ways, particularly when it comes to the things he does for people. For example, Lazarus regularly visits sick students, staff, and faculty members, yet he’s not the type to broadcast his good deeds. “It will come out in another way and often from the person who’s so appreciative of what Fred did,” Franco added.
“It really comes through—how much he cares about the College. Fred makes sure that every decision we make has the best impact on our students, both academically and from a student life standpoint.”

Mann, who has a background in government relations, has often accompanied Lazarus when Lazarus would meet with members of the local and state government on MICA’s behalf. “I’ve been in many meetings with Fred and legislators when we’ve been lobbying for funding,” Mann said, adding that President Lazarus has an ability to connect with people that makes them want to work with him and lend their support to MICA.

“That was another arena where he’s very effective and very well respected and liked by many state legislators, senators, and delegates.” To the outside world, “he brings instant credibility to any issue because people know how thoughtful he is and how hard he works at things.”

Lazarus’ attention to detail has also helped Mann and Lazarus solve problems together over the years. The ups and downs of the economy have certainly had an impact on MICA, as with other institutions of higher learning across the country. At times, tough decisions have to be made about spending priorities.

“Certainly the budget has been a real challenge in terms of balancing priorities and making sure there’s a collaborative buy-in,” Mann said. Luckily, Lazarus has a knack for helping people understand the rationale behind budgetary decisions. He knows how to have tough conversations and how to communicate with people so that they know he has their best interests at heart. “He’s a people person, he really enjoys working with people and people like working with him, but at the same time, he’s very cerebral about his job and really thinks through difficult issues,” Mann said.

There have been many contributing factors to Lazarus’ success, but his authenticity stands out to Mann above the rest. “It really comes through—how much he cares about the College,” Mann said. “Fred makes sure that every decision we make has the best impact on our students, both academically and from a student life standpoint.”

Mann doesn’t just work with Lazarus on MICA-centered issues, however. With Lazarus’ support and encouragement, he chairs the board of Maryland Citizens for the Arts. Part of his role there is to help the organization increase public recognition of arts’ crucial role in enhancing the quality of life and economic prosperity in the state. A major partner in that advocacy is Lazarus, who serves on numerous related boards. Together, they are helping to improve access to culture for all Marylanders, and elevate creativity as a key component of Maryland’s distinctiveness and competitive positioning.
IN THE NEIGHBORHOODS AND THE NEWS, MICA was visible in a significant way again in FY2013, expanding its ongoing commitment to the city and citizens beyond the campus, and furthering its stature as a national model for college-based community engagement. From neighborhood-centered teaching initiatives to grand neighborhood transformations, MICA as an institution and its students as individual activists continue to demonstrate their belief in art as a force for positive change on a local and global scale.

MICA’s influence was cited by Fast Company magazine last year when it named Baltimore one of the “15 Tech Scenes in Places You’d Never Think to Look.” The Huffington Post commended MICA as a “generator and magnet for human capital,” helping to make Baltimore “the perfect incubator for artists and others searching for low-cost living and ample space to innovate.” And three MICA community engagement initiatives made Baltimore magazine’s “Best of Baltimore” list for 2012.

In January of 2013, The Baltimore Sun cataloged MICA’s pioneering community engagement efforts, citing MICA as one of the first Baltimore institutions to incorporate community engagement into its strategic plan more than a decade ago. While certainly formulated with a guiding altruistic spirit, that strategy was practical as well.

“What happens in our city, especially in our neighborhoods, is really crucial to our ability to attract and retain students,” President Fred Lazarus IV told The Sun at that time. “We can’t be passive observers.”

The students have definitely been attracted to MICA—enrollment has more than doubled during Lazarus’ tenure—and MICA’s impact on its neighborhood and the city has been significant. There are murals, community farms, and art classes and outreach programs at schools and in neighborhoods. Perhaps most visible in scale (in addition to the school’s own ambitious physical expansion) is the Station North district MICA adopted as an anchor institution, called the the most successful of Baltimore’s arts districts by The New York Times last year, and earning a top spot on the Times’ list of things to visit during “36 Hours in Baltimore”—a considerable achievement for a neighborhood that not long ago was considered blighted and unsafe.

During the 2013 fiscal year, students and faculty also completed a pilot for a new community-based learning program that will develop courses to address specific needs in the community. One such project partnered students with the Mayor’s Office of Economic and Neighborhood Development, the Downtown Partnership of Baltimore, and Lexington Market, the city’s oldest public market, to design stands for licensed street vendors. The students’ solution won the praise of Mayor Stephanie Rawlings-Blake.

On a citywide level, MICA launched the Baltimore Art + Justice Project, an ambitious, first-of-its-kind project designed to connect arts-based practitioners focused on social justice and amplify their collective impact. The program is the inaugural city platform of the national Animating Democracy program, which has goals of understanding and fostering the role of art and design to address community inequities. The Baltimore Art + Justice Project has initial funding through a two-year, $150,000 grant from the Open Society Foundations in New York.

On a more global scale, three students from the MA in Social Design program were invited to attend the Clinton Global Initiative University in April. Co-hosted by former President Bill Clinton and political comic and activist Stephen Colbert, the conference brought together students from more than 80 countries to explore new ideas for tackling global challenges. Mira Azarm ’13, Jonathan Erwin ’13, and Hhejin Suh ’13 attended the invitation-only event.

“MICA has played a critical role in revitalizing its neighboring communities and in stimulating the development of Baltimore’s arts and cultural life.”

The Honorable Stephanie Rawlings-Blake
Mayor, City of Baltimore

CHANGING THE WORLD THROUGH ART

1. Mike Weilbacher ‘06, director of the MFA in Social Design program and The Center for Design Practice, talks with President Lazarus at a 2010 event marking MICA’s partnership with the Maryland Energy Administration to reduce energy consumption in the state.

2. President Lazarus and Maryland State Senator Nathaniel McFadden during a visit to the Maryland State Capitol.

3. Eddie and Sylvia Brown receive recognition from President Lazarus at the 2009 Unity Day.

4. President Lazarus (center), Trustee Alonzo Decker (right), and student representative Michael Brown (left) at Lazarus’ inauguration in 1978.

5. President Lazarus speaks at the opening of Stories of Home, an exhibition of Fulbright winners who are also MICA alumni at BWI Thurgood Marshall Airport in 2009.

6. President Lazarus offers a toast at a 2010 event for Americans for the Arts in the Brown Center.

7. President Lazarus attends an open house for the community at MICA PLACE in East Baltimore.
COLLEGE WITHOUT BORDERS

MICA’s commitment to community engagement has grown and solidified over decades, the product of a long-term vision of MICA as a leader not only in the neighborhood and city, but also in the nation. A host of initiatives over the years has steadily and deliberately fostered a now firm institutional mindset that art has a vital activist role to play, and that it is MICA’s responsibility to be its catalyst. As with so much of the College’s progress, community engagement has been inspired and enabled by the efforts of President Lazarus.

His thought process was clear even in his interview for the job of president in 1978, when Lazarus told Board Chair Eleanor Hutzler, “For Maryland Institute to be a great art college, Baltimore needs to be a great city for artists.” At the time, Baltimore was struggling with re-birthing pains—Harborplace and the Convention Center were yet to be built, and Baltimore’s image was of a decaying, post-industrial port city. But plans were in place and finally taking shape, and Hutzler was confident. “Baltimore is on its way to becoming a great city,” Hutzler told Lazarus, “for everyone.”

Art played a prominent role in that renaissance. For the next three and a half decades, Lazarus and MICA pursued all manner of opportunities not just to make Baltimore a fertile and friendly city for artists, but for MICA and its artist community to effect positive change across the city for all its residents.

One of Lazarus’ first efforts was to enlist a coalition to help create Maryland Art Place, which opened in 1981 near Baltimore’s reborn Inner Harbor and gave contemporary and emerging artists a prominent new exhibit place. Later that same year, Lazarus convinced Mayor William Donald Schaefer’s administration to locate the new citywide arts festival in MICA’s Mt. Royal Station neighborhood. Artscape soon became the biggest free arts festival in the nation, and continues to draw big-name acts and hundreds of thousands of visitors every year.

As MICA’s catalytic impact in the city continued to grow, Lazarus sought to empower students to make a positive difference in its neighborhoods. To celebrate Lazarus’ 20 years of service, the Board of Trustees created the President’s Fund for Community Initiatives. MICA used grants from the Wallace Foundation to advance efforts for youth and community development through the arts, emphasizing partnerships with community-based organizations. In addition, the College partnered with The France-Merrick Foundation to expand MICA’s Community Arts Partnerships program, which provides funding for students to design and implement arts-based projects to elevate challenged neighborhoods and empower people throughout the city.

President Lazarus did not just impact the city through academic and student programming; however. He made it both an expectation and a priority that MICA senior staff become directly involved in arts, culture, and education in the city, and made it not only an acceptable, but expected part of their work responsibilities. Theresa Bedoya, vice president for Admission & Financial Aid, has served as chair of the Baltimore Collegetown Network of colleges; Chief Financial Officer Douglas Mann has served as chair of Maryland Citizens for the Arts; Michael Molla, vice president for operations, has chaired the Station North Arts and Entertainment District; Leslie King-Hammond, PhD, director of MICA’s Center for Race and Culture, chairs the Reginald F. Lewis Museum; Michael Franco, EdD, vice president for advancement, has been vice president of the Greater Baltimore Cultural Alliance; and Provost Ray Allen has served on the board of The Contemporary Museum.

Of course, Lazarus has led by example, serving as founding chair of Americans for the Arts and the Central Baltimore Partnership and as a founding board member of the Midtown-Development Corporation. He has also chaired the Greater Baltimore Cultural Alliance and has served on the boards of an extraordinarily diverse range of organizations, including Partners for Livable Communities, Arts Every Day, Friends of Artists Equity, the Maryland Commission on Artistic Property, the Afro-American Newspaper, American Visionary Art Museum, Carver Center for the Arts and President’s Fund for Community Initiatives. MICA used grants from the Wallace Foundation to advance efforts for youth and community development through the arts, emphasizing partnerships with community-based organizations. In addition, the College partnered with The France-Merrick Foundation to expand MICA’s Community Arts Partnerships program, which provides funding for students to design and implement arts-based projects to elevate challenged neighborhoods and empower people throughout the city.

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Technology, Howard Street Development Corporation, Maryland Art Place, Maryland Artists Equity Foundation, The Baltimore Council for Equal Business Opportunity, the WYPR Community Artist Board, Addition Art Advisory Board, the SNAAP Advisory Board, and the D Center Baltimore.

From the individual efforts of students, faculty, and alumni to degree programs and national initiatives, community engagement is not an afterthought or tangent at MICA, but is now woven into its institutional fabric—in large part due to the efforts of President Fred Lazarus over the past 35 years.

"MICA’s approach to community engagement is at once comprehensive and strategic,” he has said, “and also dependent on the freedom to pursue unconventional approaches to complex challenges."

In the last year as in many years past, in studios and galleries, in local school classrooms and community centers, and on the streets of Baltimore, MICA has used the power of art to create positive change in communities. The infrastructure, programs, and mindset are in place to ensure that what is true today remains true for decades to come. MICA makes a difference.

In recognition of Lazarus’ commitment to community empowerment, cultural access, and education, the City of Baltimore announced the creation of The Fred Lazarus IV Artscape Prize in May 2013, which will be awarded every year to a high school senior.

“He’s the most fiercely community-minded person I know. His value goes well beyond his contributions to Artscape, which he helped start. His focus was always on the well-being of the entire community.”

Rebecca Hoffberger, Founder and Director, American Visionary Art Museum

Baltimore Sun, April 29, 2013

Andrew Kunz ’13 Printmaking Enlightenment relief

Jianna Lieberman & Aviva Paley ’13 Graphic Design/Painting Don’t you want to? non-partisan voting campaign
"MICA has been good at putting young artists into the community, and I think their graduate program in Community Arts has been a profound example of how well that can work."

**ANTHONY W. DEERING** When it comes to community involvement, MICA is second to none.

So says Anthony W. Deering, who has had a long-standing relationship with MICA both personally and through his work as the former chief executive officer and chairman of The Rouse Company. "MICA has had a positive impact on the surrounding community, and that fit very much with what The Rouse Company was all about," Deering said.

MICA's commitment to the community is one of the biggest reasons Deering has been such a steadfast supporter over the years. He is particularly proud of how his contributions have been used to provide mentors, artists, and inspiration to the communities of East Baltimore through MICA's community initiatives.

MICA's community focus reflects the priorities President Lazarus laid out, Deering said. "I think Fred has done a brilliant job in working with the community to figure out a way to accomplish what was good for MICA and also what was good for the community."

Another great quality Lazarus possesses is the ability to bring people together, Deering said. "I think Fred's principle value is collaboration rather than confrontation."

While Lazarus will be missed when he retires, MICA and the Baltimore community as a whole will continue to benefit from the dedication he has shown throughout his tenure.

"Fred's aspirations were always for MICA and not for himself. His commitment to keep at it and keep it growing and keep the quality and reputation of the institution constantly improving were always very impressive to me."
TOP: President Lazarus attends the groundbreaking for the new Symphony Center across the street from MICA’s Mt. Royal Station.

BOTTOM: President and Mrs. Lazarus take part in MICA Day of Service, 2009.

BIANCA GIGLI ’13 Interdisciplinary Sculpture Preservation
AUDREY GAI ’15 Painting
EMILY SCHUBERT ’13 Fiber Kisah Baru Lama: An Old New Story Experimental Fashion Show
WALLY PINKARD For Wally Pinkard, an affinity for MICA is a family affair. “It started with my father, who just had a great love for the institution,” he said.

Pinkard’s father, Walter D. Pinkard, served on MICA’s Board of Trustees from 1957 to 1973. Following in his father’s footsteps, Pinkard also served on the board from 1982 to 1990. The Pinkard Gallery, located in MICA’s Bunting Center, is named in honor of the family’s long-standing support. The family believes in the leadership that MICA has played in the Baltimore community, Pinkard said.

“When I think about MICA’s development and rise over the years, I think of one word—risk-takers. The College is probably one of the primary institutions in this town for economic development and civic leadership, in addition to being a premiere world-class art school.”

One reason Pinkard has been such a steady supporter is because of his respect for President Lazarus. “Fred is a phenomenal leader, and once captivated by Fred, you don’t leave. People who come on this board or become associated with this institution remain loyal followers and friends for a lifetime.”

Pinkard also appreciates Lazarus’ vision for the College, and his commitment to the community. “Fred’s legacy is that he has taken a very fine art school and made it a community institution, a community treasure, and he has created an environment where the students, the faculty, the supporters, the friends and family of the Maryland Institute College of Art are part of the fabric of the Baltimore community.”

Pinkard expects that his contributions to MICA will continue to be leveraged into transforming the local community.

“I hope and expect that what we will continue to do is to enable Baltimore to experience the richness of the MICA students. It is amazing watching these students interact in the community.”
DYLAN NEGRI ’13  Interdisciplinary Sculpture  It just seemed obvious  cherry wood, plastic “homie”  

KARINE SARKISSAIAN ’13  Environmental Design  Past Present Preserved Rest  

TOP: State Senator Verna Jones and President Lazarus at a reception in her office featuring an exhibition of MICA Black Student Union members’ artwork.  

BOTTOM: Lazarus participates in a 2009 MICA event designed to call attention to hunger.
JUNE CULP '13 Painting & ALICE DAN-DING '13 Printmaking. Pleasure is Pleasure. acrylic, charcoal, ink, and graphite on canvas.

LISA PERRIN '13 MFA in Illustration Practice. Like an Onion. 8" x 10" gouache and digital painting.

SARAH YEAGER '13 Graphic Design. Storykit.

JESSI LAURENCE '13 Painting. Untitled. oil on canvas.

NARA PARK '13 MFA, Rinehart School of Sculpture. Believe. wallpaper, aquarium sand, coins.
“He’s always welcoming new students and student leaders, and, of course, his bow tie is very hard to miss.”

Chris Hurley ’13
WBAL-TV 11
APRIL 29, 2013
Lazarus also knows how to empower his leadership team “like good teachers do with students,” Molla said. “He introduces you to challenges and then gives you the support you need to meet them.” Rather than listening to why something can’t be done, Lazarus always insists on hearing how to make it work, Molla said. Lazarus also doesn’t dwell on mistakes, preferring to discuss how to learn from the missteps and make things better moving forward. That would often lead to creative solutions. After all, “there are different ways to skin a cat,” Molla added.

As the vice president for operations, Molla has worked closely with Lazarus to improve facilities across the campus. “We’ve constructed amazing spaces that raised the bar compared to other art schools,” Molla said. Through it all, Molla and Lazarus have shared a common goal: “How do we operate a college in a way that is very student and community centered?” Molla said. The answers that they came up with together have led to one of MICA’s greatest strengths. “One of our competitive advantages is that we really are a student-centered institution, and a community-centered institution, where other colleges are still trying to figure out how to do that,” Molla said. The students and the community both benefit tremendously from MICA’s programs and initiatives.

While Lazarus is a remarkable businessman who has a brilliant mind, Molla is more impressed that he has often led with his heart. “We’ve had staff members that have been hurt or injured or fallen ill, and he’s at the hospital before I can get him on the phone to tell him,” Molla said. “We just had a staff member who worked for us many years that died this past week. I called Fred, and he already had sent a note to his family and was trying to visit. I thought, ‘how does someone who has such a demanding schedule make the time?’ It’s because he leads with his heart.”
“I think Fred also believes that technology is a powerful tool for artmaking, and we’ve shown that in the years that we worked together to bring technology to MICA.”

TOM HYATT HAD ALREADY WORKED CLOSELY WITH TWO MICA PRESIDENTS WHEN PRESIDENT LAZARUS CAME TO THE COLLEGE, SO HE WAS ACCUSTOMED TO HELPING COLLEGE PRESIDENTS UNDERSTAND THE COMPLEX WORLD OF CAMPUS TECHNOLOGY. HOWEVER, LAZARUS PROVED TO BE DIFFERENT FROM HIS PREDECESSORS.

“It seemed like he was only here a short period of time and he already knew more about what I did than the other two presidents did in those three or four years that I worked with them,” the vice president for technology recalled.

Lazarus and Hyatt both have a strong sense that technology can make the running of the College more efficient. “I think Fred also believes that technology is a powerful tool for artmaking, and we’ve shown that in the years that we worked together to bring technology to MICA,” Hyatt said.

Not only has Lazarus shown an interest in all aspects of the business of running the College, but he is interested in the personal lives of his leadership team as well. “We have lots of discussions about family and vacations and things that exist outside of MICA,” Hyatt said. In fact, Lazarus attended the funeral of Hyatt’s mother. “He didn’t even know my mother, but he felt it was important,” Hyatt recalled.

That personal touch made it easier to overcome challenges, which did occur throughout Lazarus’ tenure. “You know that if something’s not working right, you can go to him and you can talk to him on a number of different levels,” Hyatt said. “You’re not always talking to him just as a businessperson.”

There have been many technology successes under the leadership of Hyatt and Lazarus. MICA held a pioneering technology conference in the 1990s, bringing together technology leaders from colleges in the Association of Independent Colleges of Art and Design. “That was the very first conference ever around what technology means for art institutions,” Hyatt said.

Just this past summer, MICA also hosted a conference bringing together chief information officers and other technology leaders from 20 colleges.

MICA has also purchased and implemented technologies around new ways of fabrication, like 3D technology, laser cutting, and wide format printing. In addition, the College has used technology to expand its reach globally. “We had a class called Painter Online, which was a very forward-thinking class offering painting classes to students all over the world.”

Lazarus has been a constant source of support for innovation. As Hyatt said, “MICA has been a leader from the very beginning in using technology, both from an administrative standpoint and on the academic side.”
With Lazarus’ support, “we’ve been in this incredible period of growth around facilities and programs to achieve the vision of offering the strongest student experience within an arts and design college in the United States,” Porter said.

Among the achievements have been the opening of the residential complexes Leake Hall and the Gateway, the inclusion of a student service center in the Bunting Center, and the opening of the MICA Wellness Center. “There hasn’t been a year that’s gone by where we haven’t been in some type of major transformation, either through a building or a program or an initiative, and I think we’ve been able to do that because Fred has been right there with me,” Porter said.

Lazarus understands how important it is for art students to develop leadership skills, Porter said. “Being engaged in student life within a student organization, being part of a residence life team, serving as a peer career advisor—those are the kinds of experiences that help you build the skills that are going to be necessary for success.”

There have been challenges along the way. One was implementing health and wellness facilities on campus. “We knew that we needed to be thinking more concretely about health and wellness, and not just physical fitness but also mental health, nutrition, and health promotion,” said Porter. “One challenge was getting the Board of Trustees to understand why that was important, and having them commit financially to the construction of the new student fitness center.”

Lazarus backed Porter’s efforts, leading to the opening of the Wellness Center as well as MICA Fitness, where students work out.

“When you talk with students, they often reflect on how important the fitness center is to their lives at MICA,” Porter said.

Throughout the successes and challenges, one quality of Lazarus’ leadership style has particularly stood out for Porter: the president’s sense of humor. “You’ll be in this intense conversation about something and Fred will let out his bellowing laugh,” Porter said. “He understands that you can’t be serious all the time, and he knows when to introduce laughter into a situation. I appreciate that about him.”
HE 2013 FISCAL YEAR BROUGHT RECOGNITION IN MANY FORMS that represent the culmination of decades of collaborative work to improve MICA’s campus and student life. In November 2012, The Root highlighted MICA’s Brown Center, now 10 years old, in a profile of patrons Eddie C. and C. Sylvia Brown and the example they have set as prominent black philanthropists in the arts. Flavorwire.com named MICA #2 on its list of “10 Breathtakingly Beautiful Art Campuses” around the world. Also in FY 2013, MICA announced its plans to construct a new residence hall behind the then-Commons complex and renovate the existing residence halls there. Because of the College’s track record in using its physical growth to enhance the community, The Baltimore Sun highlighted the expansion and its promised role as “a connector between Bolton Hill and the Station North Arts District.”

The recognition MICA received for its use of facilities and programming to elevate student life is just the latest education Lazarus knew that he had to elevate the experience of living and studying at MICA. That would require an almost innumerable ability to plan, strategize, and collaborate.

Lazarus’ bottom line was that the most sought-after students wanted a version of the “collegiate experience,” albeit one tailored to their creative needs. They wanted a robust campus life, where they would not only grow as artists, but also as people, through interaction with other students undertaking the same journey. All of that growth, however, had to occur somewhere, and MICA’s Main Building, Dolphin Building, and Mount Royal Station alone were simply inadequate. Students could not have a campus life without a campus. Lazarus’ vision required dramatic facility upgrades, and over his 35-year presidency, the campus has not only transformed the concept of the MICA experience, it has also had a direct impact on the city of Baltimore as well.

Lazarus started with low-hanging fruit. An abandoned warehouse for Cannon Shoes sat across the street from the Main Building. With overgrown weeds and broken windows, it was an eyesore, actually making MICA a less desirable place to frequent. As MICA was hurting for space, it made perfect sense to take over the building. Understanding the logic was easy part, however. It would take $2.5 million to see the project through.

Audacious projects need audacious leadership, and the then-chairman of Black and Decker, Al Decker, was about as bold as they come. One of Lazarus’ first major collaborations was with Decker, who agreed to chair the fundraising campaign. Less than two years after arriving at MICA, Lazarus participated in his first ribbon cutting. In 1980, the Cannon Shoe warehouse became the Fox Building in honor of Decker’s grandfather, alumnus Charles James Fox (1884), and immediately doubled the College’s academic space. The Fox Building Project heralded a slew of facility development that Lazarus oversaw in years to come.

Lazarus took intermediate steps in developing a campus life by temporarily converting office space on North Avenue into cafeteria, gathering, and exhibition space. But the College Center, as it was called when opened in 1985,
President Lazarus and Vice President for Operations Mike Molla review architecture plans at the construction site for the Graduate Studio Center.

MARYLAND INSTITUTE COLLEGE OF ART / 2013 ANNUAL REPORT

President Lazarus and Vice President for Operations Mike Molla review architecture plans at the construction site for the Graduate Studio Center.

MARYLAND INSTITUTE COLLEGE OF ART / 2013 ANNUAL REPORT

I know that MICA will continue to attract the most creative students to Maryland to learn and eventually become members of the innovative workforce that makes Maryland unique.

The Honorable Martin O’Malley, Governor of Maryland

Visionary

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Maryland Institute College of Art / 2013 Annual Report
The next few years saw a focus on landscaping, including the dedication of Cohen Plaza between the Fox Building, Bunting Center, and Brown Center (described as MICA’s front lawn), Sally’s Garden on North Avenue, and Frost Plaza in front of Mount Royal Station. Mount Royal Station underwent a major renovation. But the completion of The Gateway, as with the Brown Center, pushed MICA farther into elite architectural company.

Lazarus leveraged the demand for living space to again address the needs of both the campus and the city: creating a new landmark, helping to revitalize the community, and advancing the interests of MICA at the same time. The intersection of Mt. Royal Avenue, where most of the campus was located, and North Avenue, the pathway to the then all-but-deserted Station North area, was home to a dilapidated automotive station. In its place rose The Gateway, a new residence hall linking the campus with North Avenue, and marking the entry point to another dream Lazarus was feverously working to make real—a revitalized and re-energized Station North Arts and Entertainment District.

The Gateway, with its cylindrical shape, open-air courtyard, studio tower, galleries, and black box theater, is no ordinary residence hall. The Maryland Chapter of the American Institute of Architects gave the building its Honor Award; it was reviewed in Architect magazine, Architecture Week, and The Chronicle of Higher Education; and it is now one of only seven unique living spaces to be featured in a multi-year exhibition at the National Building Museum in Washington, DC, making it officially one of the most distinctive structures in the United States.

The Gateway also helped the College address another critical aspect of campus life—a career development center: achieve other professional goals, including applying for grants and fellowships.

Though the Gateway project was successful, the College continued to renovate and adapt historic buildings for MICA’s needs. The challenges faced by the residents of East Baltimore are commensurate with the programming in MICA’s community engagement-based graduate programs. But in order to maximize their impact, the students needed to be closer to the communities they worked with. MICA opened MICA PLACE (Programs Linking Art, Culture, and Education) in the old St. Wenceslaus school in a transforming area of East Baltimore, and headquartered the MFA in Community Arts program there, which has already begun making a difference in the lives of area residents through cultural engagement.

Lazarus returned his attention to the Graduate Studio Center project, which, from its position of prominence in the Station North Arts and Entertainment District, had the potential to become a defining element in the revitalization of the area. After the marshaling of $20 million and a massive renovation, the center reopened with dozens of graduate and undergraduate studios, a street level gallery, dining space, a 200-seat auditorium, space for the LeRoy E. Hoffberger School of Painting, the Mt. Royal School of Art, the Curatorial Practice program, the LeRoy E. Hoffberger School of Painting, the Mt. Royal School of Art, the Curatorial Practice program, and the MFA in Photographic and Electronic Media program, as well as graduate studies offices. A hub for graduate study, the students, faculty, visiting artists, and cultural enthusiasts who flow in and out of the building have added a new energy to the district.

Even as he announced his retirement in 2013, Lazarus was still busy at work adding the next piece to the campus puzzle. The now aging Commons needed an upgrade, and the surging ranks of transfer and international students demanded on-campus housing. Lazarus and his team responded by renovating The Commons, adding a new welcome center, lounge and meeting space, laundry and mail facilities, and a grill-style dining facility. Most dramatically, the College constructed Leake Hall, named for former president Eugene “Bad” Leake, a state-of-the-art residence hall that features student apartments, a 200-seat auditorium, multi-use theater, and gallery space. The complex was named to reflect legendary figures in MICA’s history, like Leake.

The welcome center was named after MICA’s founder, John H. B. Latrobe, and the remaining residence halls were named after Margaret Glace, who became the first woman dean at an art college when named MICA’s academic dean in 1948, John Carter, who helped enable the construction of the Main Building, and Julia Spear, who expanded programming for women and brought the fine arts to MICA. The entire complex was named Founders Green.

“Under Fred Lazarus, MICA has set and maintained an extraordinarily high standard for post-secondary art and design education nationally and internationally. Its forward-edge programs and exceptional faculty and students have made it a clear thought leader and that, in turn, has raised the quality of education at many other institutions.”

Tom Manley
President of Pacific Northwest College of Art and Design and Vice Chair of the Association of Independent Colleges of Art and Design

“The Joseph Meyerhoff Career Development Center, located in The Gateway, for the first time centralized many professional and employment-related resources in an environment where a dedicated staff could work with students to help them get internships, land their first jobs, or launch businesses. The Center also helps students

“Under Lazarus’ leadership, the Maryland Institute College of Art (MICA) has become an internationally recognized creative design center.”

Jayne Matthews Hopson, The Baltimore Times

Trustee Wendy Jachman and President Lazarus cut the ribbon to officially open the new Leake Hall.
Shortly after Eddie Brown joined MICA’s Board of Trustees, plans were getting underway for the first newly constructed academic building in nearly 100 years. Architecturally, the plans for the building blew him away. “I thought, ‘wouldn’t it be wonderful if the lead donor on the first new MICA building in 100 years would be an African-American family?’” Eddie said.

Eddie and his wife Sylvia realized that vision by contributing $6 million to help fund construction and an operating endowment for the Brown Center. The building has received local and national accolades as an architectural gem, but it also plays an important role in helping MICA to attract high-caliber students who are interested in the digital arts.

The Browns have also underwritten several full scholarships to help African-American students get a MICA education. Many highly-qualified students need financial assistance, and it is important to the couple that they provide a means for such students to pursue their interest in getting an art education. “Art is essential for developing a well-rounded individual,” Sylvia said. The couple is also dedicated to ensuring that there is diversity among MICA’s student body, faculty, and board.

Working so closely with MICA over the years, the Browns have been in a position to see all of the contributions President Fred Lazarus IV has made to the institution.

“Not only is Fred a visionary, but he has great business sense,” said Sylvia, who added that it’s unusual to find people that have both of those qualities, and “he is also the kind of person who connects people to one another.”

Eddie agreed, saying President Lazarus’ legacy is one of passion for MICA and an ability to get others to work for the College’s collective good. “He makes you believe in the mission of the institution.”

“Helping African-American students to pursue their education at MICA is an important part of our legacy.”
President Lazarus goes over plans for the new library in the Bunting Center with George Bunting, Jr. and Fred E. Worthington.
When MATHIAS J. “MATT” DEVITO retired after serving as chief executive officer of The Rouse Company, the real estate enterprise offered to start a scholarship in his name. DeVito chose MICA as the recipient, partly as a tribute to his late brother.

“He was a painter and died very early at 49,” DeVito said. “He was very successful and very talented.”

While DeVito does not consider himself an artist, he’s always had an interest in others who pursued the vocation. “I think the ability to portray feelings and issues that normally don’t come to people’s attention is wonderful,” DeVito said. “Artists are a very necessary part of the human experience.”

For that reason, DeVito is committed to helping students pursue their education without accumulating unnecessary debt, and he is proud that he can play a part in bringing the brightest students to “the best art school in the country.” “I’ve gotten so much joy out of giving and meeting my scholars,” he said.

Over the years, DeVito has cultivated a friendship with President Fred Lazarus IV. They’ve sought counsel from one another in their professional and personal lives, and DeVito has watched Lazarus bring great changes to MICA. In fact, DeVito noted that the impact that Lazarus has had on the institution will make it very difficult for him to be replaced. On the other hand, Lazarus’ successor will be able to “build on the tremendous successes Fred has had.”

“The accomplishments President Lazarus has made are even more impressive when you consider the fact that he was not trained as an artist, yet he has created an environment that has launched the careers of so many,” DeVito pointed out.

“He turned a good, local art school into a national powerhouse and that’s his legacy. Nobody will forget Fred Lazarus.”

“Well-trained artists are able to portray parts of life that go unnoticed. It’s a wonderful contribution to society.”
TOP: President Lazarus attends the last major event in the Graduate Studio Center prior to its most recent renovation.

BOTTOM: Lazarus arrives at an Open House celebrating the renovation of the Graduate Studio Center, with the Station North Arts and Entertainment District appropriately reflected in the windows.
MICHELLE KIM ’13  Fiber  Backbone Series  fabric, dye, and batik on fabric

YOOJIN KIM ’13  Printmaking  (Flightless) Avian Osteology  paper cut pop-up book

JAVIER PABLO LOPEZ ’13  MFA in Graphic Design  Seventeen Day Studio

This is graphic design.
“Few leaders have impacted Baltimore as mightily, and meaningfully, as Lazarus. Lazarus changed the college and the city around it.”

Baltimore magazine naming Lazarus “Best Legacy” in their August 2013 “Best of Baltimore” edition
VEN BEFORE PRESIDENT LAZARUS ANNOUNCED HIS RETIREMENT, The Baltimore Sun had already given him an honorable mention as they considered him for 2012 Marylander of the Year, declaring that “Lazarus is transforming a section of Baltimore through his understanding of the connections among art, education, and community development.” After his spring 2013 retirement announcement, more accolades came from near and far—from community partners, students, faculty, parents, staff, alumni, government officials, the academic community, civic leaders, and other supporters. Perhaps the most remarkable aspect of the Lazarus legacy is his ability to touch such a diverse array of people in many different ways.

Often behind the scenes, Lazarus has helped guide, push, prod, motivate, negotiate, and educate partners to see the full picture—the MICA he believed would help make art and design education the impactful force he thought was critical—and how the College’s growth could help create the central Baltimore he believed could and should exist. A leader of rare gifts, any given day could find him deeply involved in evaluating academic pedagogy, figuring out how to save a Baltimore City landmark, or lobbying the state legislature for more support for higher education. He has been a full-time college president, but also a real estate developer, social activist, community organizer, motivational speaker, coach, and mentor. He has served on more than 30 boards of directors, including those of the incredibly diverse array of organizations he helped to found, such as the Midtown Development Corporation, Central Baltimore Partnership, Baltimore Design School, and Association of Independent Colleges of Art and Design, to name a few.

As former president Eugene “Bud” Leake said when Lazarus was selected to succeed him, Lazarus seemed to be the “right man at the right place at the right time.” In retrospect, his background matched up remarkably well with MICA’s needs. Training in retail management at an early age, followed by an MBA education at Harvard Business School, gave him a profound understanding of business, asset management, and organizational behavior. A tour in the Peace Corps, followed by work in economic development in the nation’s capital, forged in him a deep connection to the community and a commitment to empowering everyday people. And his work as a senior aide to the chair of the National Endowment for the Arts fueled a passion for supporting the arts that was already a Lazarus family tradition. But it was his seemingly endless energy, boundless optimism, and unstoppable flow of ideas that often won over those who would become his collaborators, partners, and fellow sojourners on his quest to make MICA great.

Lazarus has been able to mobilize the talent and resources needed to simultaneously pursue novel (and in some cases, revolutionary) initiatives on many fronts, and together they have positioned the College at the forefront of leadership in art and design education. Perhaps the most precious resource Lazarus has been able to marshal, however, is a repository of trust. Parents have trusted him to help guide their children’s careers. Trustees, staff, and faculty have shown their eagerness to follow the direction he has set. Top artists and designers have bought into his vision of MICA as a place they can come to refresh their thinking as they work with students and faculty. Lovers of culture regularly return to the campus to indulge in the energy emanated by emerging artistic leaders the College is educating. Most important, students have trusted their president with their very futures, believing that his college is a place where they can begin to achieve their dreams. Financial supporters, too, have partnered with Lazarus to help further common cultural and educational priorities, and state and local government officials have embraced his philosophies as serum to uplift communities, the City of Baltimore, and the State of Maryland. He himself has said that his vision could never have become reality...
without strong support from scores of partners who have become members of the MICA family.

From early partnerships with iconic Baltimore families like George L. Bunting, Jr. H’10 & Anne Bunting, Robert E. H’94 & Jane* H’94 Meyerhoff, and Alonzo G. Decker, Jr.* H’85 & Virginia Decker, to collaborations with supporters like Eddie C. & C. Sylvia Brown P’02, Charles E. Nearburg P’07, Betty Cooke ’46 & Wm. O. Steinmetz ’50, and Alice Falvey Greif & Roger L. Greif, Lazarus has developed and nurtured relationships that have moved the College ever forward.

In addition to those individuals, other individuals, foundations, and families have given a million dollars or more to support MICA and its initiatives over the three and a half decades Lazarus has been president, including Dana Edwards Nearburg P’07, The Starr Foundation, Florence Gaskins Harper* ’34, Marcella Louis Brenner* W’32, H’01, The France-Merrick Foundation, Neil & Sayra Meyerhoff, The Whiting-Turner Contracting Company, Rosalee ’60 & Richard Davison, the Ben and Zelda Cohen Foundation, The Kresge Foundation, Ruth Jenkins Bristor ’35, Joseph and Harvey Meyerhoff Family Charitable Funds, Harriet ’67 & Philip Klein, the McMillan Stewart Foundation, Robert Austrian, The Roax Company Foundation, The Jacques and Natasha Gelman Trust, Fay Martin Chandler ’67, Hoffberger Family Philanthropies, Gwen Davidson & Nancy Haragan, LeRoy E. Hoffberger H’72, The Surdna Foundation, Lois Blum Feinblatt, and David ’66 & JoAnn Hayden.** Just as important, thousands of others have provided volunteer efforts, financial gifts large and small, advocacy, information, and goodwill to help the College gain international acclaim. As MICA’s entire endowment was barely $1 million when he began his presidency, the investments these individuals and organizations have made in MICA are a testament to Fred Lazarus’ ability to engender buy-in from a collective that represents a cross section of humanity.

In honor of the Lazarus legacy, the MICA Board of Trustees announced in spring 2013 the creation of the Lazarus Legacy Fund, which will raise $15 million to support Lazarus’ priorities at MICA: Opportunity—ensuring that talented students of today and tomorrow can achieve their dream of a MICA education regardless of their own financial circumstances; Leadership—securing the resources to sustain the stature of MICA’s graduate programs and seize new academic opportunities; and Community—enhancing MICA’s many community engagement programs in Baltimore and beyond.

The extraordinary impact Lazarus has had on MICA, the City of Baltimore, education, and the arts in America can only be summed up in one word: legacy. And as the Baltimore Sun put it as they paid tribute to him in May 2013, “Baltimore owes you, sir.”

*Bedeceased
**In spring 2013, the MICA Board of Trustees authorized the creation of the MICA Legacy Society to pay tribute to persons or organizations who have donated a million dollars or more to MICA.
JULIA M. COX ’15  Foundation  Genesis  oil and acrylic on canvas
MARCELLO CUNHA ’13 & MORGAN BALTHANY ’13  Interdisciplinary Sculpture / Fiber  Chair Back  cherry, digitally printed cotton

TOP: President and Mrs. Lazarus at a New York reception honoring Julian Allen, former MICA Illustration Department Chair
BOTTOM: Fred and Jonna Lazarus get into the spirit during an annual Halloween Party in the Main Building.
If anyone has lived the quintessential MICA experience, it is William "Bill" Steinmetz and Betty Cooke.

Even before Bill came to MICA as an undergraduate, he won a Carnegie scholarship to study here on Saturdays during high school. After serving in the Army during World War II, he used the GI Bill to come back to the College, and graduated from the general design program in 1950. He then returned to teach, was a leader in the alumni association, and has served on the Board of Trustees for more than 23 years.

Betty’s MICA experience began even earlier. She came to the school in 1942 and graduated in 1946. Seventy-one years after she first arrived at MICA, Betty is still a supporter. “I was very proud of the ‘Institute’ as we called it. I thought it was great and the faculty was great,” said Betty. Bill and Betty have seen the College go through many changes over the decades. Betty explained, “When Fred came, it changed in a whole different way. And the were so exceptional, so exciting, that we began contributing.” They feel that he instilled a sense of confidence that the goals he pushed forward would be accomplished and worthwhile. “You felt that this man of ideas and vision just made you want to contribute,” Betty explained. “And of course, it’s all for the students.”

Their volunteer and leadership contributions have been considerable, and their financial contributions have been transformative. The black box-styled theater named for them, the Betty and Bill B-box, significantly enhanced the College’s ability to support performing arts, including dramatic and musical performances. The couple has also provided support for scholarships. Betty remembers how much she appreciated even a $50 scholarship she received as a student, and they both get emotional thinking about the students and parents who have sought the couple out to express how much the support Betty and Bill have provided is cherished.

“We feel that scholarships, mainly merit scholarships, are important,” Bill explained. “It does a lot of good for a person who is talented, capable, and energetic to get a scholarship for the good work they do.”

The couple believes that Lazarus’ legacy will be the “thousands and thousands of students all over the world, who are doing something that’s exciting, who are doing something that means a lot to them, and are doing something that, hopefully, means a lot to the world.” They are confident that the next chapter in MICA's history will be great because the College has a solid foundation. “The school, the campus, the environment—they have everything they need to go forward,” added Betty.

“It’s all for the students.”
TOP: President Lazarus meets acting legend John Travolta at a Maryland Film Festival event on MICA’s campus.
BOTTOM: President Lazarus pays a visit to the well-reviewed Warren Seeling exhibition in MICA’s Fox Building.

ANNE ROCHELLE ’13 Painting Genesis oil and acrylic on canvas
"You can't have a quality institution without philanthropy. The model just doesn't work without it and it's just that simple."

**George L. Bunting Jr.** remembers when MICA was a small regional arts college, and “Baltimore’s best kept secret.”

However, “that was soon to change when Fred Lazarus came,” Bunting said. "It evolved into an iconic institution led by an iconic leader."

The progress made by MICA under Lazarus’ tenure as president is one of the reasons that Bunting has been so proud to provide financial support to the school over the years.

“Scholarship aid is critical,” Bunting said. “You try to get the best of the best. Not everyone can write a check, but you also need the programs to attract the best of the best. So programmatic contributions, either in endowment form or over a given period of time that can be put to work immediately, are very important as well.”

In 2011, Bunting and his wife, Anne Bunting, gave the largest gift in MICA’s history, a $10 million endowment gift that would support the expansion of MICA’s graduate studies program. The Buntings have also provided other financial support over the years, including funds to renovate the Bunting Center, which houses student services, academic offices, and the library, as well as galleries and classrooms.

Bunting has other connections to MICA. He has an honorary doctorate in humane letters from MICA, and he’s served on the Board of Trustees, serving as vice-chairman.

Bunting was also the chair of the search committee that eventually decided upon Lazarus to run the institution. “Fred had at least one big handicap. He had a master’s degree from Harvard Business School, which just didn’t seem to fit into the culture of the College,” Bunting recalled. “But President Lazarus won everybody over because he loved the institution and appreciated creativity, quality, and individual talent,” Bunting said.

Bunting can relate to such an appreciation for all that MICA has to offer. "When you look at the creativity that comes out of there, you want to be a part of it."
KYLE HACKETT ’13  MFA, LeRoy E. Hoffberger School of Painting  Borrowed  oil on masonite

VINCENT HUI ’13  MFA, LeRoy E. Hoffberger School of Painting  Margot  oil on wood

ANGIE KWON ’13  Illustration  Thief  clay

TOP: President Lazarus speaks at the 2008 Leadership Dinner.
BOTTOM: President Lazarus reviews the new Leake Hall apartments.
LAURA PAYNE ’13 MFA Mount Royal School of Art. *Don’t Let Me Stand In Your Way* 144” x 112”. Acrylic on canvas, projection.

TOP LEFT: President Lazarus pokes fun at himself during a party celebrating his 30th anniversary as president.

TOP RIGHT: Lazarus shares a laugh with Betty Cook, Trustee William Steinmetz, and Trustee Neil Meyerhoff.

CHLOE FELMER ’15  Interdisciplinary Sculpture
STEPHANIE KIM ’13  Graphic Design  Bone Appetit

TOP: President Lazarus talks with Wally Pinkard at a 2011 event.
BOTTOM LEFT: Vice President for Development Michael Franco and Susan Franco talk with President Lazarus during the 2008 25 x 15 Alumni Exhibition in the Fox Building.
BOTTOM RIGHT: President Lazarus helps dedicate a painting by Mimi Gross (far right), Arlene Raven and her Artgroup Women, which hangs in the Brown Center. Gross is a former McMillan/Stewart Chair in Painting.
President Lazarus strolls the campus grounds during his first years at MICA.
“One of the great pleasures for me over the years has been the incredible amount of support that I’ve had from this community, and nationally, from people who shared our belief in the future of this college—who loved it like I did, who really wanted to see it come forward, who really saw the potential that we had for Baltimore and nationally in our field and helped us move to a place none of us would have thought possible when I got here thirty-some-odd years ago. As I look to the future, one of the things that is equally exciting for me is that we have, still, this wonderful core of individuals who believe in the College, who really love the school, and want to see it grow to a different level, play a greater role in Baltimore, and play a greater role nationally. I’m convinced that this is going to happen in the years ahead.”

— Fred Lazarus IV