“WORKING WITH OUR INCREDIBLE FACULTY, STAFF, ALUMNI, DONORS, AND PARTNERS, WE KNOW THAT PRESIDENT SAMUEL HOI WILL USE HIS PASSION AND ENERGY TO FURTHER MICA’S MISSION TO EMPOWER ART AND DESIGN STUDENTS FOR MEANINGFUL CAREERS.”

BOARD OF TRUSTEES CHAIR NEIL MEYERHOFF ANNOUNCING THE SELECTION OF SAMUEL HOI AS MICA’S NEW PRESIDENT, FEBRUARY 2014.
President’s Letter
Sammy Hoi is poised to move full speed ahead.

Fresh Programs
Introducing MICA’s new MFA in Filmmaking, BFA in Architectural Design, and Theater Concentration.

Energy and Experience
Generation X-era faculty members have a distinct influence on MICA students.
Beyond the Selfie
MICA's Millennials give back to others. PAGE 60

The World’s Best Get Better at MICA
MICA leads the way in attracting Fulbright scholars. PAGE 33
Donor Profiles

Joan M. E. Gaither, EdD      PAGE 28
Joseph and Harvey Meyerhoff Family Charitable Funds      PAGE 42
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Robert A. Zimmerman ’66     PAGE 64
Jamie Johnson               PAGE 68

SPECIAL DESIGNATIONS

Designations may follow a person’s name to highlight special affiliations with the College, including alumnus or student (name is followed by year of graduation, i.e., John Doe ’14), honorary degree recipient (name is followed by an “H” and the year the degree was awarded, i.e., Jane Doe H’14); and parent (name is followed by a “P” and year of child’s graduation, i.e., Jessica Doe P’14).

FEATURED ARTWORK

The artwork and installations featured in this publication were created or exhibited by MICA students in Fiscal Year 2014.
ANDY DAHL ’14 MFA in Community Arts  Bicycles as Language
JESSE YUHASZ ’14 Rinehart School of Sculpture  Untitled (America)  MDF, rubber, bondo, mylar, and paint
XIAOTIAN YANG ’14  MFA in Curatorial Practice
Back to Earth, exhibition documentation featuring Phoenix Rising by Jonathan Latiano ’12

BORAM LEE ’14  LeRoy E. Hoffberger School of Painting  Ellen and Baby’s Breath  oil on canvas
SEO KIM '14  MFA in Illustration Practice  More Than Meets the Eye  digital

ALANA BERGSTROM '14  LeRoy E. Hoffberger School of Painting  Marcus  (top)  oil on panel

YINGXI ZHOU '14  MFA in Graphic Design  Facet  (bottom)  card and paper
SARAH MEERANJE '14  Fiber  Apolutrosis
ALT SERADGE '14  Mount Royal School of Art  Untitled (New Tie)  acrylics, oil paint, one-shot, and spray paint
NICK PRIMO ’14  Rinehart School of Sculpture
When It Recognizes Two Opposing Objects, It Grows Stronger  plaster and ash

KATHERINE GAGNON ’14  LeRoy E. Hoffberger School of Painting  Stump  oil on panel
FULL SPEED AHEAD
The past year at MICA marked a succession of historic milestones that continue to propel the College forward. MICA’s spirit and pride were on full display in the spring, as the College passionately celebrated the legendary tenure of Fred Lazarus IV and the transformative impact of his educational, cultural, and civic genius. Meanwhile, I was welcomed as MICA’s new president with warmth and a collaborative spirit by students, faculty, staff, trustees, and the Baltimore community. Although I have just begun my tenure at MICA, I feel as if I have always been part of the MICA family. With your help, I have been able to hit the ground running with wonderful partners throughout the College, the City of Baltimore, and around the world.

As I have established my new home in MICA’s own Bolton Hill area and settled into my position, I cannot help but to be struck by the multifaceted contributions the College has made and the resultant goodwill MICA has enjoyed in the neighborhood, and across the city and state. Our international presence and stature are also evident. As I immerse myself into all things MICA, I am more convinced than ever that MICA has one of the firmest foundations for sustained success and impact of any art and design college in the world. I look forward to building on that foundation as we chart our progressive course for the future.
A fundraising milestone was also achieved last year, a record year for our Annual Fund, and supporters provided major gifts through the Lazarus Legacy Fund in a phenomenal show of confidence for the trajectory former President Lazarus set us on. The College is energized by the financial support, and I am grateful that our generous donors rally whenever an opportunity exists to strengthen MICA’s reputation and positioning for the future.

There is a clear return on philanthropic investment in the education of our talented students, as MICA’s mission brings forth a meaningful return on invention, ingenuity, innovation, and imagination. Our holistic approach to art and design education, focusing on artistic development, purpose and vision, lifelong careers, and the common good, enables MICA graduates to excel and lead in a wide range of fields and industries. During my first months at MICA, I have been gratified to hear about numerous alumni who have achieved groundbreaking work in a dizzying array of fields—as exhibiting artists, entrepreneurs and business owners, corporate executives, academicians, nonprofit leaders, authors, filmmakers, gallery founders, curators, and countless others. Their personal success has gone hand in hand with public contributions as they have become artists and designers who help drive cultural, economic, and social advancement.

MICA has the substance and opportunity to be a leading voice in making a bold and broad case for the value of artists and designers in society far beyond the traditional cultural arena. We are familiar with the concept of living in a knowledge-based economy, driven by information and advanced skills. An equally important concept is a creativity-based economy, which takes the knowledge-based economy a step forward by embracing skills associated with innovation and invention. Creativity

“MICA has one of the firmest foundations for sustained success and impact of any art and design college in the world.”

—President Sammy Hoi
“MICA has the substance and opportunity to be a leading voice in making a bold and broad case for the value of artists and designers in society.”

–President Sammy Hoi

and innovation—so intrinsic to MICA’s mission, work, and impact—will continue to define our future. I am excited to work with MICAs campus community and external partners, as together we fashion new ways to support creative entrepreneurs and social innovators in Baltimore so that the creative class can grow as a valued anchor constituency of the region.

MICA is also poised to expand its trademark collaborative network by embedding artists and designers in novel and unexpected partnerships. The non-linear way artists see and contemplate things and the holistic and comprehensive nature of design thinking are increasingly prized in multiple arenas. Great products and services integrate operational efficiency and technical ingenuity with smart design interface and alluring aesthetics. Breakthrough scientific research often benefits from surprising, non-traditional question formulation and data visualization. As much as in their native disciplines, artists and designers serve a unique role in envisioning and actualizing inventions and discoveries in corporate operation, science, human services, and technology.

In a nation stratified by an alarmingly widening income gap, the education of a creative workforce is a great social-economic equalizer. One of my priorities is ensuring that one’s background does not hinder his or her ability to attend and succeed at our school, especially young people who already call Baltimore home. Through the development of their innate creativity and talent, young people from disadvantaged backgrounds can more readily advance themselves and their families. Equitable and inclusive investment in arts education and creative jobs and enterprises can lead to opportunities that activate the natural strengths of a diverse work force. By expanding
the pool of talented students studying at MICA, we will create an even more dynamic learning experience for all.

Helping outstanding students and alumni maximize their potential is the foremost reason I am excited about being at MICA. Every day on campus, I witness the same passionate commitment among the faculty, staff, and trustees. I see why this college has so many accomplishments—an amazing team works tirelessly to make it all happen! I invite you to join us in celebrating and encouraging the leadership role of MICA, locally, nationally, and globally.

I am deeply appreciative to have inherited a well-run school with wonderful campus team members and external supporters. Instead of fixing things that are broken, I can focus on where we are going next! Working together, we will build on MICA’s extraordinary successes and will create an even more amazing future for our graduates, and for the entire world through their leadership.

You are an important member of a robust MICA family. I invite your comments, observations, suggestions, and continued involvement and support.

SINCERELY,

Samuel Hoi
President

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"Working together, we will build on MICA’s amazing successes and will create an even more amazing future."

—President Sammy Hoi

Left to right: Board Chair Neil Meyerhoff presents President Hoi with MICA’s highest symbol, the Presidential Chain of Office, along with a special medallion symbolizing his presidency; Vice President for Operations Michael Molla, Vice President for Student Affairs Michael Patterson, and President Hoi serve students ice cream to welcome them back to campus.
Natalie Pautsch '15
Photography  Box Adventures  digital photograph
LOUIS FRANTINO ’15 Painting  Maryland Summer Storm  oil on canvas
SCOTT BRADLEY ’14  Photography  (Deconstructivist)  digital photography

ISOBEL MODICA ’14  Fiber  Nothing Beside Remains  upholstered digitally printed fabric
DIYOU WU '14 MFA in Illustration Practice  *Shadow* (top)  *Animal Circus* (bottom)  gouache, watercolor, colored pencil
ALAN SIGGERS '14

Mount Royal School of Art

The Pedestrian Promise (top left) oil on canvas panel

Rainbow Promise (bottom left) mixed media

Inside Outside Room (right) mixed media
FRESH PROGRAMS

Just as MICA pushes students to find solutions for complex new challenges, the College pushes faculty to develop programming in response to a world that is changing around us, preparing students for fields that will transform in unforeseen ways in the near future. This academic model, central to the College’s curricular development since its founding, was demonstrated once again during the spring 2014 announcement of the new MFA in Filmmaking program, set to enroll its first students in fall 2015, which takes advantage of a sweeping, technology-driven realignment of the film and media industry.

Technology is changing how films are made and how media are delivered, expanding the industry well beyond the studio-driven hubs of Los Angeles and New York City. Reductions in equipment cost, the ability to generate quality output using a wide range of cross-functional tools, revolutionary new funding models, and the ability to instantly access digital content via a multitude of media platforms mean that a filmmaker can sustain a career anywhere on the globe. Despite these changes, many film programs around the country continue to pursue a pedagogical approach rooted in the past. MICA is determined to change that paradigm by constructing a program that focuses on the business behind the industry in addition to the art of film-based storytelling. The program is designed to take advantage of the industry’s transformation, offering instruction not just in the traditional aspects of filmmaking but also in the development of practical skills, including emerging practices in the industry’s distribution, production, funding, and consumption models.

Led by Patrick Wright, co-producer of the Emmy-winning documentary Music by Prudence, students in the program will work through a curriculum that integrates cinematic history, idea generation, script writing, production, and the process of delivering films to their intended audience. First-year students will work on short films and crew for second-year students, who will produce films as their thesis project. Wright will be joined by Filmmaker-in-Residence Eliza Hittman, recently named one of Filmmaker magazine’s “25 New Faces of Independent Film.” The program will emphasize collaboration and sustainability, and will be housed in the restored and renovated Centre Theater, where students from both MICA and Johns Hopkins University will share state-of-the-art facilities and equipment. The joint center will connect students with faculty and resources from the two world-class educational institutions, and with a host of films and filmmakers through the Maryland Film Festival, which will be housed across the street. Their combined efforts could lead to the emergence of Baltimore as a new filmmaking powerhouse.
MICA prepares students for creative leadership from the screen to the stage. Like the MFA in Filmmaking program, MICA’s Theater Concentration prepares students for all aspects of the production process. Culminating in the production of an annual play, students engage in experiential learning by designing costumes, sets, props, sound, and lighting, in addition to acting. They also develop the posters, programs, websites, and media kits needed to promote the show. The diverse range of course topics includes Shakespeare, contemporary drama, poetry, garment design, puppets and prosthetics, special effects, storytelling, character design, scenic design, and social documentary.

The BFA in Architectural Design program, to which students were able to commit for the first time in FY 2013, features a curriculum designed to address evolving realities in the field. Community-based projects are integrated with coursework, studio projects, and collaboration with other fine arts programs at MICA to create a unique academic experience in which students gain the technical, creative, and critical thinking skills needed to be innovators in architecture firms or go on to graduate school. In addition, students are prepared to embrace emerging technologies as they work with 3D modeling tools, digital fabrication machines, and computer-aided design software. Through electives, students may explore a wide range of other areas of study, including graphic design, package design, gaming, prototyping, fiber, textiles, psychogeography, urban farming, woodworking, sustainability, and urban design as they learn to put together creative strategies that draw from many different disciplines. In addition to Chair Timothy Aziz, a registered architect, many of the courses offered in the program are led by faculty drawn from the regional architectural community so students gain professional contacts along with hands-on experience.

Like the MFA in Filmmaking and Theater Concentration, the BFA in Architectural Design program builds on MICA’s strong tradition of creating trendsetting academic programs that challenge students to push their artistry to the next level through the creation of solutions to real-world problems that can be critiqued and implemented now. The new and refreshed programming has continued to draw new students from all over the world, at the undergraduate and graduate levels, and is a source of strategic advantage for our graduates. As new programs prepare to launch in FY 2015, these and similar recent models continue to pave the way for the College’s academic innovation.
Shortly after Dr. Joan M. E. Gaither, former chair of undergraduate art education, began her professional career, her grandmother gave her a key piece of advice: “When you go to bed at night, know that you have made someone else’s life better by giving something back.” Gaither took those words to heart and has lived a life of service, freely giving the three Ts—her time, talent, and treasure—to MICA and other institutions she believes in.

Though she has no biological children of her own, “I have been blessed with many children through my teaching career,” Gaither said. Through those relationships, she has seen how art gives children “the opportunity to express who they are and find their voice,” she said.

For that reason, Gaither is particularly proud of the work that MICA’s Young People’s Studio (YPS) programs have done over the years. The YPS programs provide workshops for elementary, middle, and high school students, helping them to find their creative spark and nurture their natural artistic ability. “It serves the kids, and it serves the community,” Gaither said.

Gaither has donated to the YPS programs throughout the years and recently established an endowed scholarship. To raise money for the fund, she hosted a birthday party, where she challenged guests to donate $1 for each of her 70 years of life. Some donated more, as she received checks for $100 and $150. With hopes of doubling the amount raised next year, Gaither believes other faculty members can follow her example. “This is a model that can be repeated,” she said.

As MICA looks to the future with a new president, Gaither is optimistic about what’s next for the College, and she remains focused on how she can continue to share her financial gifts. “I think each leader comes in his or her season, so I expect that MICA will continue to move forward,” she said.
JANET OLNEY '14  LeRoy E. Hoffberger School of Painting  Event II (left)  Mish-Mash (right)  oil on canvas
LIZZIE REID ‘14  Post-Baccalaureate Certificate in Fine Arts  Conduit A (top left), Conduit C (top center), Conduit B (top right)  screen prints  Drawing II (detail, bottom)  Fabric, wire, chalk
CAMERON STALHEIM ‘14  Rinehart School of Sculpture

And then I saw Colby on the street and my fantasy died (left)  donors, plastic, foam, steel, acrylic  Currents (right)  aqua resin, urethane resin, steel, wood acrylic
MICA’s International Reach

In 2013-14, MICA included students from 61 countries of origin and provided international study opportunities in 29 countries.

ARGENTINA
AUSTRALIA
BELARUS
BELGIUM
BERMUDA
BOLIVIA
BRAZIL
CAMEROON
CANADA
(CANADA (BRITISH COLUMBIA & QUEBEC))
CHINA
(HEBEI, SHANGHAI, & XIANGGANG)
COLOMBIA
COSTA RICA

CZECH REPUBLIC
DENMARK
DOMINICAN REPUBLIC
ECUADOR
EGYPT
ETHIOPIA
FINLAND
FRANCE (+ GUADELOUPE)
GEORGIA
GERMANY
GHANA
GREECE
HAITI
ICELAND

INDIA
INDONESIA
IRAN (ISLAMIC REPUBLIC OF)
IRAQ
IRELAND
ISRAEL
ITALY
JAPAN
(KOREA (REPUBLIC OF))
KENYA
KOREA
(NEW SOUTH WALES)
LEBANON
LUXEMBOURG
MEXICO

NEPAL
NETHERLANDS ANTILLES
NEW SOUTH WALES
NEW ZEALAND
NICARAGUA
PANAMA
PERU
PHILIPPINES
POLAND
PORTUGAL
RUSSIAN FEDERATION
SAUDI ARABIA
SINGAPORE
SOUTH AFRICA

SPAIN
SWEDEN
SWITZERLAND
TAIWAN
THAILAND
TRINIDAD AND TOBAGO
TURKEY
UKRAINE
UNITED KINGDOM
UNITED STATES
URUGUAY
VENEZUELA
VIET NAM
ZIMBABWE

• Home countries of MICA students where MICA also has international study opportunities.
• Home countries of MICA students but where MICA does not have international study opportunities.
• Countries where MICA has international study opportunities but are not home countries of MICA students.
• MICA students going to study in other countries.
• Students coming to MICA from other countries.
THE WORLD’S BEST
GET BETTER AT MICA

MICA leads the way in attracting Fulbright scholars

Like Emily Zuch ’08, many MICA graduates have had the high honor of being named a Fulbright scholar, and they have used the accompanying grant to study and make art all over the world—Germany, in Zuch’s case, after she won the award in 2014. If winning a Fulbright fellowship is one of the greatest honors an art or design student can be awarded, it follows that an equally superlative salute is to be chosen as a Fulbright scholar’s place of study. That honor was bestowed on MICA four times in spring 2014, when fellows from Central America, the Middle East, and Europe all chose to use their fellowship to study in Baltimore in MICA’s graduate programs.

As MICA’s global prestige has continued to grow, so has its appeal to some of the world’s most talented artists and designers who, after already demonstrating their phenomenal ability, choose to come to MICA to take their acclaimed talent to an even higher level.
As word about MICA spreads around the world, the reputation of groundbreaking programs at the College, like the MA in Social Design program (MASD), has grown as well. The program, novel in its laser-like focus on exploring methods to use design to make positive change, is attracting the most civic-minded designers on the planet, evidenced by the decision of Silvia Mata-Marin to apply and enroll. With two parents who are both Fulbright awardees who used their awards to pursue PhDs in computer science, a sister who is an economist, and two brothers who are engineers, excellence was expected in Mata-Marin’s family. She did, however, decide to focus her talent in a more artistic direction, using it to improve communities. While she was earning BFAs in both graphic design and sculptural design from the Universidad de Costa Rica, she took a particular interest in rural and marginalized areas of the country. She spent two years creating murals in those areas, and then she turned her attention to documenting indigenous migrant groups in Costa Rica and neighboring Panama.

After graduating, she began a career as a traditional graphic designer, but found that advertising, branding, and editorial design didn’t feed her social passion. She looked for more socially focused design programs in Costa Rica, but they were virtually unheard of there. Mata-Marin believes that expertise in the field is desperately needed there because it can be used to tackle some of the most pressing challenges in that developing country. She came to Baltimore with hopes of using her Fulbright award to learn to work with organizations to solve complex social challenges and, through MICA, grow her understanding of how design can uplift communities.

UP CLOSE WITH SILVIA MATA-MARIN

Q: Why do you think social design can be used to help foster a better Costa Rica?
A: Costa Rica, as a developing country, has been facing a plethora of social problems amongst every person that lives there. These social issues are so diverse in nature and in the groups of people that are directly affected by them that I thought the MASD program would be an excellent fit for learning how to address social problems generated by a very wide range of factors. Even if the program is not based in Costa Rica and does not study social problems that are specific to Costa Rica and the region, I believe that the tools I’m getting from MASD can be used to deal with any social problem in any part of the world.

Q: What do you look forward to most about studying in Baltimore?
A: What I most look forward to about studying in Baltimore is Baltimore itself. In just a month of being here, I have seen that this city has an incredible movement in terms of community engagement and civic participation. There are a lot of people doing positive things for their city and joining efforts to revitalize and reclaim their city. I think that’s just amazing, and I had never been exposed to something similar. It seems like this is one of the best places to be if you are interested in Social Design.

Q: So far, how has the MICA learning environment inspired your own creativity?
A: MICA’s environment, in terms of the freedom you have to develop your own personal interests, has been perhaps the thing I most appreciate. This freedom encourages you to pursue work that you’re actually passionate about.

Q: Why do you think you have such a passion for social change?
A: My interest in social design and social change came when I realized that I’m actually very privileged in the sense that I’ve had access to higher education and a family that supports me in every possible way. I’ve never been told that I could not be who I wanted. In Costa Rica, I was exposed to people that had not been given the same opportunities, or they had no access to them, and it made me realize that my skills gained from all these amazing opportunities would be best used in trying to help in any way possible for other people to gain access to the same opportunities.

“In just a month of being here, I have seen that this city has an incredible movement in terms of community engagement and civic participation.”

–Silvia Mata-Marin
When you grow up in a family of artisans, an appreciation for the beauty of colors and shades comes as second nature. Through painting, sculpture, and installations, multi-disciplinary artist Nada Alaradi captures the interaction between people. She believes that much of human communication, from body language to word choice, is based on a self-image rooted in how we would like others to perceive us. The impact of connections between individuals is a central element of much of her work.

The Bahrain-born artist believes that art can make communities better, and she has worked with groups of young artists to bring people together around art and foster changes in society. She is especially motivated by the discord that sprang up in the country during the wave of political unrest that swept the Middle East and Africa in 2011. She is interested in exploring the "us vs. them" mentality that undermines social cohesion not only in Bahrain but all over the world. Alaradi hopes to pursue collaborative projects that help break down artificial barriers between people and groups. Once people have a more objective view of what we consider to be differences, she believes, the quality of life will improve for everyone.

Q: When combined with the cultural influences from your home country, how do you think the MICA/Baltimore culture will transform your art?
A: In my short time here in Baltimore, I keep finding the similarities between Baltimore and Bahrain even though they’re on other ends of the world: such as its car culture and how they’re both made up of neighborhoods. Beyond that, the experience of shifting your entire life to a new country alone is enough to open up a gateway to personal transformations that most definitely has a direct influence on creating art. Being at MICA is also a huge boost for my creativity, constantly being around other creative minds that are focused on channeling their energies towards artistic expression and analysis allows me to look at my work in new perspectives and compare it to how it is approached here.

Q: After experiencing the “us vs. them” mentality that divides your home country, how do you think art has the ability to break down these social barriers?
A: I've witnessed art become a bridge between people. I've seen people who do not know each other join in collective art pieces for no other reason than it seemed like fun, and through that formed friendships or generated conversation. I've witnessed people connect to one another through oral history or at art exhibitions where the audience has sat down and exchanged stories with each other about what those art pieces meant to them. Art is without language. Regardless whether it is being witnessed or made, art creates a space for communication, connection, and understanding, which are the very tools needed to break down the social barriers we've created for ourselves.

Q: What artistic niche do you hope to find that will help you impact the Baltimore community in a positive manner?
A: I think my favorite form of art is interaction, and I hope that I would be able to interact with locals and bring my very distant perspective of the world to the people of Baltimore. I’d like to expose my cultural norms that I would generally take for granted in Bahrain, such as our strong sense of care and service to others in small communities. These are some of the things I would love to bring to Baltimore and serve as a reminder of how human we all are.
After focusing on graphic design during her undergraduate education at American University in Dubai, Sara Al Haddad turned her artistic attention to fiber. Her work centers on using art as a tool for self-empowerment by helping people face and overcome their insecurities through gaining insight into their emotions. She has exhibited around the world, including shows in Dubai, New York, Germany, and Switzerland. When she looked at graduate sculpture programs, she searched for a school with a close-knit community that would embrace her passion for using fiber to explore fear and doubt.

Haddad often uses herself as her subject, exploring her own feelings as a window into the human psyche. She is particularly fascinated with the temporal nature of feelings and how they can sometimes devolve in intensity until they become faint thoughts. In her artmaking, she plans to take a critical look at the value of feelings as they change over time.

**UP CLOSE WITH SARA AL HADDAD**

Q: How has using yourself as a subject allowed you to grow as an artist? How does your artmaking process help you to overcome your own vulnerabilities and navigate your own feelings?

A: Using myself as a subject has helped me explore and touch upon my own psyche, which has been a rewarding experience for both my work and myself. Employing emotion in my work, I examine my vulnerable side, prompting questions that lead to doubt and self-revelations. The art of making has been my way to channel raw emotions into physical objects—to confront and converse with them.

There is an undeniable healing process through creation, to indulge in a process that results in a physical object. I believe there’s a lot of oneself that is exhausted throughout the process. As vulnerable as it can get—destructive, if you want to stretch it—individuals experience it differently. I have found it to keep me sane.

Q: How do you incorporate your graphic design background into your fiber/sculpture work?

A: I learned how to use and appreciate white space in a sufficient way.

Q: How do you think the close-knit community at MICA has or will help you evolve as an artist? How will MICA’s sculpture program help you to advance your artistic vision?

A: Being in the Rinehart open studio space and being surrounded by artists working with different materials under the same discipline has already been very generous in its inspiring nature. There have already been some exchanges in the studio space and associations of pieces of work with other classmates. It has only been a few months, and I am thrilled to find out how time will unfold itself. I am very happy to be here and be part of MICA’s community.

Doing a graduate teaching internship, or GTI, in the Intro to Fiber course and being a part of Rinehart, I feel like I am having the best of both worlds. There’s a lot of inspiration bouncing off from my GTI class, being surrounded by undergrads exploring textile and fiber in contrast to the different materials and techniques used by my classmates. There’s definitely a lot of productivity happening over there.

“There is an undeniable healing process through creation.”

-Sara Al Haddad
Meltem Sahin graduated from Bilkent University in Turkey with the highest grade point average. Since then, she has continued her career as a well-regarded illustrator, providing art for children’s books, magazines, and newspapers. She is also skilled in animation and has created digital characters and sculpting models. In addition, she has created mobile apps for tablets and smartphones and worked as an illustrator for the Turkish Ministry of Culture and Tourism.

Though Sahin is an award-winning illustrator, she is also skilled in printmaking, painting, and sculpting. Her recent children’s book was selected to be exhibited across Japan, and she was one of 70 illustrators out of 3,000 chosen to be published in the 50th anniversary issue of Bologna Annual: Illustrators of Children’s Books.

UP CLOSE WITH MELTEM SAHIN

Q: What influenced you to pursue illustration, and how do you believe your upbringing in Turkey has influenced your artistic perspective?
A: Growing up with a mother who is a Turkish illumination artist, I am very familiar with Turkish traditional arts, and from early childhood, I have attended many courses, such as marbling and miniature painting. My affection for learning traditional techniques didn’t end with those classes. For the last two years, I’ve been working with Iranian illustrators Saeed Ensafi and Sahar Bardaie in their printmaking studio, Studio Dou.

Q: How do your multiple interests in printmaking, painting, and sculpting make your artmaking process unique?
A: Becoming acquainted with printmaking has broadened my horizons in illustration. What I admire most about printmaking is that there is a space both for extemporization as well as experimentation. Since everything in the creation process of illustration is becoming digitalized and intended in result, I believe the unpredictability of techniques like marbling and printmaking is what 21st-century illustrations demand.

Q: How do you hope MICA will expand your career in illustration?
A: In Turkish universities, a separate specialized department of illustration does not exist. I hope to be a pioneer to fill the gap in this area and move beyond the frame determined for me in Turkey. I hope to expand that frame through MICA’s MFA in Illustration Practice program and educate future generations of great illustrators in Turkey.

“I hope to be a pioneer to fill the gap in this area and move beyond the frame determined for me in Turkey.”

–Meltem Sahin
The stellar art education that MICA students receive would be for naught if they could not find work in their fields. Recognizing that fact, the Joseph and Harvey Meyerhoff Family Charitable Funds (the Funds), a group of Baltimore-based family foundations honoring the philanthropic vision of Baltimore’s iconic Meyerhoff family, has been helping MICA graduates turn their artistic dreams into reality.

The Funds have made a number of contributions to MICA over the years, including a large investment in the Joseph Meyerhoff Center for Career Development, which provides students with career resources and professional support. Most recently, the Funds established the Meyerhoff Internship Fellowship, which provides students with funding so they can take advantage of internships in their field over the summer without having to worry about financial obligations. “Once they finish their schooling at MICA, we’re very focused on making sure young artists have opportunities to work in their craft,” said the Funds’ Vice President of Baltimore and Domestic Initiatives Buffy Minkin.

One reason for the Funds’ longtime support of MICA is the College’s “stalwart position in the community,” Minkin said. “The Funds have always focused on investing in community partners of excellence,” she added. Supporting the arts has also been a priority because without them, “the family has always felt that Baltimore City is not as vibrant,” she said.

Because of the Funds’ long-term support of MICA, the Meyerhoff family has been in a unique position to see all of the College’s achievements over the decades. “Sammy has an incredibly rich landscape from which to draw,” Minkin said. “This is an amazing opportunity for Baltimore City because there is new, energizing leadership.”

As a member of the fourth generation of the Meyerhoff family, Minkin takes the Funds’ role in making a difference seriously. “We are building on the legacy that has been laid out before us, and we are the stewards of these funds moving forward to help enrich the fabric of the community and make lives better,” she said.

“What better investment to make than in future artists for our communities at large?”
SARA SHAHABI ’14  MFA in Graphic Design  Looking Outward exhibition documentation (top), poster (bottom left), And soon it will erase our name (bottom right)
DUNCAN HILL ’14  MFA in Photographic and Electronic Media  Saint Paul Street Gas Station, Baltimore, MD
EDGAR COREYES '14 MFA in Community Arts Open Hearts
Like many people who came of age during the Great Depression, Evelyn Dyke Schroedl ’40 thought attending college would be financially out of the question. But when a friend of the family paid her initial tuition, she was thrilled to find herself a student at MICA.

Now she is returning the favor with the establishment of the Evelyn D. Schroedl Scholarship for Arts & Design. The million-dollar fund will be used to defray costs for MICA students who, like her so many years ago, have financial difficulty attending college. “If this friend hadn’t paid the tuition, I wouldn’t have been able to attend,” she recalled. “I would like to see somebody else be able to go to MICA because of my help.”

Schroedl’s relationship with MICA began at an early age. While in high school, she attended classes at MICA in the afternoons and on Saturdays. One of her favorite MICA memories is of learning watercolor painting techniques. Evelyn’s husband, Irwin C. Schroedl, Jr., was a MICA graduate. Her nephew, Dennis Maitland, and a cousin, Henrietta Rippersberger, attended MICA as well.

“Artists allow us to see the world in a different way.”

An avid world traveler and tennis player, Schroedl, at 97, continues to practice her art. She still paints and sometimes sells a painting to benefit a scholar’s fund at the retirement community where she lives.

Schroedl is a Leadership Donor to MICA because she believes well-trained artists make a tremendous contribution to society. “Artists help us see things differently,” she said. She set up the scholarship in her name as a way to support the Lazarus Legacy Fund Campaign, which seeks to strengthen areas that former MICA President Fred Lazarus IV recognized as being important for the College’s future.

As MICA begins a new phase under President Samuel Hoi, Schroedl continues to expect great things from the College as it influences Baltimore and the world beyond. Under its new leadership, MICA will be different, “but I know it will continue to send its graduates out to change the world,” she said.
ABBIE WISE ’14  Interdisciplinary Sculpture  Standing Among Tall Grasses  paper, thread, box fans
NINA ALLEN '14  Graphic Design  21 Guns  digital prints
ENERGY AND EXPERIENCE

Generation X-era faculty members have a distinct influence on MICA students

MICA’s faculty is legendary. From Margaret Glace, the first woman to hold the position of dean at an American art college, to the legendary Grace Hartigan and art education pioneer Dr. Al Hurwitz, the extraordinary artists, designers, and scholars who direct their creative passions to mentor the world’s most talented students are the core of the energy that powers the MICA experience. Many of MICA’s faculty members have distinguished themselves not only as talented professionals, but as long-term instructors who have proven their impact over many years.

Just as important to the MICA experience, however, is the phenomenal infusion of new perspectives and ideas brought forth by younger faculty members who can provide remarkable insight to students seeking to link their MICA education to the contemporary careers they seek.

It seems not so long ago that Generation Xers were students themselves, initially defying stereotypes to such an extent that historians and social commentators gave them the “X” moniker to represent the unknown nature of their collective persona. Eventually, however, the generation took on a distinct profile in the realm of public perception—assertive if not aggressive, resourceful, and somewhat self-focused. However, a look at a small sample of MICA faculty members under age 40, in or on the cusp of Gen X, belies the self-focused stereotype. These instructors have acquired a stellar breadth of experience at a relatively young age, and they are bringing their energy, experience, and unique perspectives to the classroom and studio to help students launch their professional endeavors.
Dr. Erik Spangler is certainly not your average music instructor. He holds an undergraduate degree in music composition from Oberlin College Conservatory of Music and a doctorate in music composition from Harvard University. A MICA instructor focused on courses in the Sound Art concentration, he is also a composer whose work has been performed from the U.S. to China. He has been interested in the field since age eight, studying modern classical music all the way through graduate school and then branching out to electronic music production, collaboration, and improvisation. His diverse musical influences span the gamut, including baroque, heavy metal, classical guitar, works by French composer Olivier Messiaen, Appalachian banjo, hip hop, and arrangements by The Roots, a platinum-selling recording group. He composes music for others to perform, experiments with live sampling, DJs with hip hop music, and creates abstract sound art by remixing the sounds of a particular environment. He is on a mission to “dissolve cultural boundaries while drawing all corners of inspiration into cohesive sound images,” and he uses his own experience in his teaching. With fellow sound teacher Jason Sloan, Spangler takes students to international electronic music institutes during the spring, currently working with the Studio for Electro-Instrumental Music in Amsterdam and the Mexican Center for Music and Sonic Arts in Morelia, Mexico. One of his goals is also to connect MICA students with the greater Baltimore community, which has led to the creation of The Vigil, an annual all-night event entering its sixth year, where musicians and experimental sound producers from all over Baltimore are invited to come to campus and perform sets into the early morning hours.

**DR. ERIC SPANGLER IN HIS OWN WORDS**

Q: Why did you decide to come and work at MICA?
A: Well, I was interested in working with students who weren’t necessarily from the traditional music background. What I found attractive about teaching at an art school was that I could talk about sound as a material similar to other materials used in sculpture and the visual arts without the baggage of traditional music training. I think there are ways that artists can work with sound that they weave into multimedia artwork such as sound installations, or they can simply work with sound as its own medium in making abstract soundscapes or sound pieces that don’t depend on traditional musical structures. We do the full range of learning, from how to record sound, like location sound for film, to sound effects, to abstract sound collages, as well as synthesis—generating sounds from analog synthesizers and software.

Q: Why do you think your students have such an interest in working with sound?
A: There is a really wide variety of interest in sound among the students. There are a good many students who are actually interested in making their own music and doing live performance, and some who are interested in doing interactive installations that have a sound element, or just having sound as part of an interactive design in an exhibit. It is somewhat of an obstacle to get past the association of sound with music, but I think we are doing something unique here in the sound program that isn’t being done anywhere else, in terms of teaching sound for artists. We’re not like an audio engineering program that is coming from a completely technical standpoint, and we’re not a music program in the sense that students need to learn basic theory and master this whole historical perspective. We can get right into the details of how you sculpt sound into something interesting as an artwork. We do teach sound design, but really in drawing connections back to where that came from, in the field of experimental music and the many visual artists who were also working with sound in experimental ways.

Q: What do you find unique about working with students at MICA?
A: Everyone has a lot of ideas. I don’t have to pull teeth to get them in a creative zone, and I find it really inspiring to teach students at MICA. There is always work that surprises me in really wonderful ways every semester, and we have great discussions about philosophical points related to sound and just critique of each other’s work. It is just a dynamic and creative group of students to work with.

“There is always work that surprises me in really wonderful ways every semester.”

–Dr. Erik Spangler
LATOYA HOBBS

LaToya Hobbs is on the front lines of the MICA educational process, teaching the newest of students the core elements of art and design through Foundation courses. She is a native of North Little Rock, Arkansas, and knows the power of identity, having grown up not far from Little Rock’s Central High School, the then-segregated public school integrated through presidential orders enforced by the National Guard. She believes that visual arts influence not only how people see themselves, but how they feel about the communities they live in. Her artistic focus has been in exploring representations of African-American women, deconstructing past stereotypes related to their bodies, and reconstructing images that foster positivity. While examining the intersection between race, gender, and identity, she gives voice to the women featured in her work, allowing them to have a conversation with the viewer in which the subject ultimately must turn to concepts of beauty. Among others, she enjoys using printmaking as a medium. “The act of cutting away from my matrix to shape an image is synonymous with the way one has to cut away the negative ideologies imposed on them by others to expose or embrace their true selves,” she says.

Q: What do you enjoy most about teaching?
A: The aspect of teaching I enjoy most is helping my students get over the fear of doing something they thought they couldn’t do. Each class I teach has students with varying skill levels. I find that those with little technical skill are sometimes nervous or intimidated when it comes to taking drawing and painting. Sometimes those students end up being among the strongest in the class. One of my strengths as a teacher is simplifying complex ideas and presenting course materials in such a way that they are comprehensible to the whole class. I also work well with students individually. This allows me to give practical and strategic advice on how to build their skills according to their present level.

Q: Does teaching Foundation courses have a special meaning for you? Why?
A: If I could describe the Foundation year in one word, it would be transition. Transition can be experienced in many facets of life: location, lifestyle, identity, community, and the process of learning; all of which apply to MICA freshmen. In many cases, the Foundation Department is one of the first impressions of MICA for first-year students, and as we all know, a first impression can make or break a relationship. In this pivotal stage of flux, I feel honored that I have the opportunity to aid my students in making a successful transition that will have a lasting effect on their artistic and academic careers here at MICA.

Q: As a relatively new member of the MICA family, what is your perception of the MICA creative environment?
A: For me, the MICA creative environment represents an eloquent and exciting blend of tradition and innovation. As a community, we hold fast to the principles and core values that helped shape MICA into the esteemed institution it is today while constantly seeking out new methods to advance the way we teach, learn, and create. I experienced this balance of tradition and innovation firsthand in my department, and secondly with last year’s Art Walk event. Since it was my first time attending the event, I wasn’t quite sure what to expect, but I was completely blown away by the variety and caliber of work produced by the graduating seniors. This event alone can be viewed as a testament to the dedication and cutting edge practices of MICA’s creative community.

“For me, the MICA creative environment represents an eloquent and exciting blend of tradition and innovation.”

–LaToya Hobbs
CHRISTINE MANGANARO, PHD

MICAs graduates are well prepared to serve as catalysts for societal change, not simply because they have a firm foundation in artmaking, but also because they understand the social, cultural, and historical prisms through which their work will be viewed. Central to that understanding is work in humanistic studies, which takes students on an intellectual journey that will inform their artistic voice.

Instructors in MICAs Humanistic Studies Department represent an incredibly diverse array of scholars, including Dr. Christine Manganaro, a historian of science and of the modern United States with interests in U.S. imperialism, racial formation, scientific expertise, and the history of the social sciences, life sciences, and medicine. Her doctoral dissertation, for which she received a grant from the National Science Foundation, explores the racial dynamics in Hawaii and how those crosscurrents contributed to colonialism and later statehood. She received her PhD in the history of medicine and the biological sciences at the University of Minnesota in 2012 and a BA in history from the University of Puget Sound in 2003.

Manganaro notes that one of the most special aspects of teaching at MICA is a lack of any specialness at all. “I try to treat them like college students rather than art college students, which I gather they prefer,” she says.

DR. CHRISTINE MANGANARO IN HER OWN WORDS

Q: What has been your favorite experience teaching at an art college?
A: It has been very satisfying to guide MICA students as they work through complicated ideas about racism, imperial activity, difference, and inequality in the United States, and so forth, and then go assess sites where these ideas have a public life, such as the museum and the movies. Last year, I took my History, Memory, and Imagination class to see 12 Years a Slave at the Charles Theater. We later compared that film with Django Unchained—a fascinating discussion about tensions in creative work over historical accuracy and ethical questions about representation and artistic license.

Q: Why is a good grounding in humanistic studies important for an art student?
A: Learning about how ideas and social practices have shaped the world we live in is essential for art students who want to contribute meaningfully toward reframing persistent ideas or advancing new ones. Humanistic studies, with its myriad disciplines, offers methods for answering questions. I’m a historian, so my focus is very much on the past. I’d argue that the best history is in some way a genealogy of the present and that the fullest perspective on the current moment is only accessible through an understanding of the past.

“The fullest perspective on the current moment is only accessible through an understanding of the past.”

–Dr. Christine Manganaro
There have never been more international students who call MICA their academic home than now. In 2013, MICA hosted undergraduate and graduate students from 61 countries. Each student has brought a diverse perspective and cultural context that enhances the learning environment on campus and contributes to the informed creativity that has become the hallmark of a MICA graduate. International students are a key part of the MICA family, becoming teachers in their own right as they expose other students and even their own instructors to new ways of thinking and approaches to artmaking. These incredibly important members of the MICA family continue to enable the College to expand its strategic global view.

As talented as MICA’s international students are, they often need assistance in adjusting to the nuances of American English and other aspects of life in Baltimore. Thankfully, undergraduate students have access to Allison Yasukawa. With an MFA in Studio Arts and a MA in Teaching English to Speakers of Other Languages and Applied Linguistics from the University of Illinois at Chicago, she is uniquely qualified to serve as a guide for talented art and design students new to America. She is a full-time faculty member in the Foundation Department, where she teaches classes that integrate artmaking with language learning.

Yasukawa’s research in applied linguistics focuses on the relationship between visual arts practice and language learning. Her own multidisciplinary work explores themes of social encounters, the physical body, and the politics and performance of identity, and has been featured in exhibits in Washington, DC; Philadelphia; and Chicago. With partner Adam Farcus, she also runs Lease Agreement, an artist-run exhibition space in Baltimore’s Waverly neighborhood.

Allison Yasukawa in Her Own Words

Q: Why was it important for you to pursue training in both art and linguistics?
A: Art, design, and language share a productive and complementary overlap because they are vehicles of communication. Quite simply, language enables us to engage in dialogue to exchange information. This same ability is also necessary in art and design—while the medium may be different, the purpose is similar. This overlap means that instruction in arts-based language teaching has the rare opportunity for each discipline to reinforce the communicative practices inherent to the other.

Q: What is your favorite part of working with international students?
A: Students’ enthusiasm is magnetic. I love sharing in and bearing witness to students’ curiosity and excitement when they learn something new, try something out for the first time, or make unexpected connections.

Q: Why do you think MICA is a good place for international students to study?
A: At the undergraduate level, MICA offers a unique learning opportunity that combines art and design learning and language learning in four Foundation-year classes for students who enter the college with at least intermediate English level [proficiency]. In these classes, language instruction is not a separate course of study but rather integrated into core class content, so that it is directly and immediately relevant to students’ artistic and academic lives.

Q: What is the most critical aspect of helping international students have a productive learning experience at MICA?
A: Comprehensive internationalization, which the NAFSA: Association of International Educators has defined as “a commitment, confirmed through action, to infuse international and comparative perspectives throughout the teaching, research, and service missions of higher education,” is essential for the creation of a productive learning environment in today’s globally focused world. We have begun to make inroads into comprehensive internationalization across the campus. In order to maintain a commitment to the needs of not only our international students, but all of our students, this work needs to continue to be a top priority and to receive the attention and support necessary for relevant and sustained engagement.
SANGRAM MAJUMDAR

Talk about global perspectives, and you’re talking about Sangram Majumdar. Before coming to MICA, Majumdar had already been around the world. Born in Calcutta, India, he moved to the United States at a young age, eventually attending Rhode Island School of Design and Indiana University. He studied abroad in Rome, Italy, and then returned on a graduate fellowship to study in Florence. He has taught and lectured at schools in Wisconsin, Ohio, New York, New Jersey, and New Hampshire, and abroad in France and Italy. His own work has been featured in exhibitions across the United States and in Israel and Japan.

He brings his broad artistic perspective to MICA, where he works with a wide range of students in painting and drawing—from freshmen to post-baccalaureates. The impact of his work is evidenced by his selection to receive the MICA Trustees Award for Excellence in Teaching.

SANGRAM MAJUMDAR IN HIS OWN WORDS

Q: Given your accomplishments as an exhibiting artist, why do you devote so much of your time to teaching?
A: Teaching serves two functions for me. For one, it forces me to clarify my core concerns in my individual courses, which in turn reinforces my own beliefs about what truly matters to me as an instructor. Also, I find that I am always learning something new while I am in ‘teaching’ mode. Whether it is in a Foundation painting course or working with seniors, I am constantly surprised when a student discovers an answer that is new and meaningful to him or her. It is this shared place of discovery and play that keeps me coming back.

Q: What is the secret of your success as such an effective instructor?
A: I’m not sure if there’s really a secret. I do try to be present fully when I am teaching, whether it is working one on one in a studio situation, presenting a lecture, or critiquing student work. I also think it’s important to create a space where discovery through experimentation is encouraged, especially where one can move past his/her tendencies to new territories. I don’t believe in good or bad paintings as an aesthetic goal. What really matters is the range and specificity of each student’s concerns, and the questions and dialogue the work generates.

Q: How is MICA different from the many other places in which you have taught or lectured?
A: Most schools I have visited have their share of star students. What stands out about the students here at MICA is not only their sheer talent, but also in the overall supportive and caring atmosphere that they all seem to share. I see this develop early and continue from freshman year to their last semesters at MICA—in the classroom, in hallway conversations, and in studio critiques. There is a strange and surprisingly natural familial nature to this place, which extends beyond the students to the faculty, staff, and administration as well.

Q: What is the most unique element of the learning environment at MICA?
A: Well, perhaps the most unique element for me has been the freedom to develop courses based on ideas that link my studio practice to my pedagogical interests. It allows for a more fluid, intuitive, and ultimately more honest and directed approach that is as generous as it is specific.
Eric Jordahl P’17’s son, Caleb, currently a second-year painting major, knew early on that MICA was the school for him. “MICA was really the only place he wanted to go,” Eric said. He and his wife, Laura, were also so impressed by the incredible depth and breadth of the resources available at the College that they not only supported their son’s decision to attend, but they donated money for scholarships so other artistic students could pursue an art education at MICA.

Two desires prompted the Jordahls to contribute so generously during the 2014 Annual Fund campaign. One was to allow promising art students the ability to experience all that MICA has to offer, and the second was for those students to be able to graduate from MICA without the heavy burden of paying back student loans. “I think it’s a pretty great use of money to give somebody with talent the opportunity to pursue that talent without the burden of student loans,” Eric said. “Laura and I want to give kids an opportunity to participate in what we feel is a pretty great place.”

“Places like MICA should remain vibrant parts of the American educational landscape.”

Eric, who is a managing director of Skokie, Illinois-based strategic management consulting firm Kaufman Hall, is also lending his support to MICA in other ways. He was recently appointed to the Board of Trustees as a Parent Trustee for which he will serve a one-year term. “Caleb chose this community because it has elements that he values,” Eric said. “So I view being involved with MICA as continuing to support him and young people like him.”

As a Board member, Jordahl is also looking forward to working closely with new President Samuel Hoi to find ways to further raise MICA’s visibility so that others are aware of the benefits a world-class art education can offer. “The value proposition at MICA is strong, and I think spreading that news as broadly as possible is really important,” he said.
LEONARD PENG ‘14 Illustration  Lost 4 (left), Lost 2 (top right), Lost 3 (bottom right) digital and graphite
SOPHIE MONOSMITH '14  Photography  Irreversibly Lost: Room with a View  digital print
MICHAEL CHIARELLA '14, CAROLINE KABLE '14, CINDY JIAN '13, and AUSTIN PEPPEL '15

Environmental Design

Tent

wood and fabric
BEYOND THE SELFIE
MICA’s Millennials give back to others

Millennials—the generation that came into adulthood near the start of the current century—are inventors and explorers. There are more than 80 million of them, larger than any generation before, and though they are young, their impact on our culture is already profound. Their ability to quickly embrace and make essential new media and digital technologies has transformed how people of all ages work, communicate, and play in their day-to-day lives. Millennials are diverse and connected and advocate strongly for individual rights, and while some are considered self-obsessed, the reality is far different.

Though they popularized the ‘selfie’, Millennials are far from selfish—and their approach to philanthropy proves it. According to the 2012 Millennial Impact Report, three-quarters of the Millennials it surveyed made a financial gift to nonprofit organizations. What’s more, almost as many got involved in personal ways beyond writing out a check, raising funds on behalf of nonprofits and volunteering their time toward causes they believed in.

This trend can be seen at MICA, where young alumni are not only donating to the College in record numbers, they are also finding new ways to give back.
ERROL WEBBER, JR. ’08 (filmmaking), a member of MICA’s Alumni Council and cinematographer of the Academy Award-winning film Music by Prudence, is a prime example of this kind of active, young donor who gives both his money and time. Last March, Webber organized and hosted his second Annual Oscars Baltimore Celebration, a red-carpet event that celebrated not only film, but also young filmmakers from MICA.

During the event, Webber announced the recipients of his new scholarship, the first of its kind geared exclusively toward supporting students in the College’s filmmaking program. In addition, a portion of the proceeds from the event went toward support of the Film and Video Department.

“It was my way of giving back to an institution that prepared me for my career,” Webber said. “I got my first scholarship from MICA during my junior year, and that money was what I put toward buying my first camera to further my film endeavors as an undergraduate. The scholarship was important, but equally as important is the ability to always do the best work you can. Getting that scholarship helped me do better work, and that is how I got noticed by [Department of Film and Video Chair] Patrick Wright, and that is why he recommended that I become involved in the film Music by Prudence shortly after I graduated. I can say that as a beneficiary of two scholarships at MICA, I understand the importance of getting as much financial assistance as possible.”

“I got my first scholarship from MICA during my junior year, and that money was what I put toward buying my first camera to further my film endeavors as an undergraduate. The scholarship was important, but equally as important is the ability to always do the best work you can.”

—Errol Webber, Jr. ’08
Webber’s mix of giving and hands-on involvement is reflected in the experience of CHARLOTTE ALBERTSON ’08 (art history, theory, & criticism). Currently director of annual giving at Lausanne Collegiate School in Memphis, Tennessee, Albertson formerly worked as assistant director in the College’s Office of Alumni and Parent Relations, where she used her personal knowledge about life as a MICA student and alumna to enhance the experience that parents and fellow alumni had with the College. But before she became involved on a practical level as a staff member, she was a donor whose experience as a MICA undergraduate inspired her to give back.

As Albertson explained, “I was very involved as a student in extracurricular activities, but it wasn’t until I was out of school and working in Boston for an art company that I understood why it was important for me to get involved in giving to MICA financially. I remember, vividly, getting a letter from the chair of art history explaining that just a small gift would allow them to bring in a visiting artist, something that would make a current student’s experience so much richer. It hit home for me. The whole reason I was able to attend MICA was because I got a scholarship. Attending MICA made me a thinker, a problem solver, a good public speaker, an amazing visual artist, and someone involved in my community. MICA made me what I am today. Why wouldn’t I give that back to someone else?”

―Charlotte Albertson ’08
That experience was echoed by Jennifer Carinci ’05 (general fine arts), who is a pre-doctoral fellow in teacher development and leadership at the Johns Hopkins University’s School of Education, and was the Maryland Art Education Association’s 2007 Middle School Teacher of the Year. She is also a member of the College’s Alumni Council.

A scholarship recipient while at MICA, Carinci did not fully appreciate the importance of giving back until after her graduation from the College. As she explained, “It wasn’t until I started working full-time and had to support myself that I fully understood what it was like to make a conscious choice to invest in someone I never met. I had experienced the impact of such gifts as a student, but it wasn’t until after graduation that I realized that I could repay my benefactors by paying it forward.”

She added, “MICA gave so much to me, not only in terms of scholarships but in pushing me out of my comfort zone and developing my creativity. The students and faculty exposed me to new ways of thinking and made for four of the most interesting years of my life, an experience I would not trade and couldn’t replicate anywhere else. The generosity of others allowed me to attend MICA. It is important to me to give back, even in small ways of both time and money. The money I received was not owed to me, nor was it an anonymous gift that fell from the sky—it was from people like me now giving to people like me then.”

“It is important to me to give back, even in small ways of both time and money. The money I received was not owed to me, nor was it an anonymous gift that fell from the sky—it was from people like me now giving to people like me then.”

—Jennifer Carinci ’05
As a former scholarship recipient at MICA, Robert A. Zimmerman ’66 (Interior Design) understands how life transforming financial support can be. The owner and president of a floral design and event management firm in Baltimore is committed to transforming the lives of those who come after him.

Zimmerman has established the Zimmerman Family Scholarship to support students in MICA’s Architectural Design program. Having no children or younger siblings, he has committed to leaving his entire estate to MICA. “I want to make it possible for someone else to have the same opportunity that I had,” he said.

His time at MICA was one of the best times of Zimmerman’s life. At MICA, “I found my niche in the world to be a professional artist,” he said. His experiences at MICA were also a big influence on his career. He has worked at the Baltimore Museum of Art and the Walters Art Museum. In 1989, he was hired to design the inaugural ball for President George H.W. Bush at the National Building Museum.

Even before he was in the position to give financially, Zimmerman contributed his time, staying active with MICA through his long-term involvement in events such as Art-a-fare and ArtWalk. Zimmerman has also dedicated his time by serving on the Alumni Council, which “was very encouraging because you’re there with a group of people who are all interested in the same kind of things that I was interested in—the betterment of the school,” he said.

Zimmerman is just as committed to working with MICA’s new president, Sammy Hoi, as he was with former President Fred Lazarus IV. “I think the College’s recognition in the local, state, national, and international communities gives Sammy Hoi and the rest of us a good foundation for moving forward,” he said.
SAMANTHA BLOOM ’14  Fiber  Intimacy: A Collaboration (top)

KANGHEE KIM ’14  Painting  OOps (bottom)  mixed media
Park Middle School

Seventh graders created installations by making art installations with paper, cardboard, and other materials in their Language Arts class. Seventh graders also discussed the concept of art installations with their teacher and worked on making their own installations. In the Language Arts class, they studied installations through several art installations by Frank Stella and studied the concept of art installations with their teacher. Students created their own installations in a collaborative effort.

QIANFEI WANG '14 MFA in Curatorial Practice  Language +: Let's Art a Conversation!
ANNA BITSKAYA ’14  Post-Baccalaureate Certificate in Graphic Design  
*Baltimore Sun Newspaper* (top)  newsprint

TIFFANY SMALL ’14  Post-Baccalaureate Certificate in Graphic Design  
*Untitled* (bottom)

DAVID DALE ’14  Post-Baccalaureate Certificate in Graphic Design  
*Untitled* (top)

NICK EMRICH ’14  Post-Baccalaureate Certificate in Graphic Design  
Pine-Sol *Brandshift* (bottom)  plastic bottle, aluminum caps, printed matte labels
Jamie Johnson married into the MICA family. Her late husband, William “Bill” Dutterer ’65, ’67 (painting, LeRoy E. Hoffberger School of Painting), was a grateful alumnus who recognized and deeply appreciated the education he received from MICA. “MICA opened the world for him,” Johnson said.

Johnson’s first interactions with MICA took place in the mid-1970s. Her role with the College expanded in the 1990s when she, along with Dutterer, took part in MICA’s efforts to expand its presence in the New York area.

“Bill’s dedication to MICA ran deep,” Johnson recalled, “to the point that he wanted a sizable part of our estate to go to MICA.” At his death in 2007, Johnson declared her plan to honor his wishes in her own will.

Johnson’s initial gift to MICA was in support of the MFA in Curatorial Practice program, and she will be involved in the upcoming 50th anniversary celebration of the LeRoy E. Hoffberger School of Painting. She has experienced firsthand the value of curators in today’s art world. “There are so many artists like Bill Dutterer who do not have the exposure they deserve,” she said. When he died, Dutterer left behind thousands of pieces of artwork, and Johnson is determined to make that work available to the public.

MICA’s Curatorial Practice program has helped accomplish her goal. George Ciscle, director of the program, suggested that Johnson “pitch” the idea as a graduate student thesis project. Caitlin Tucker-Melvin ’14 accepted the challenge and, with Johnson’s support, created a major public retrospective of Dutterer’s work that opened in May 2014 in Baltimore.

“My investment in the curatorial program is one of the best investments I’ve ever made.”

Working with the Curatorial Practice students on the exhibition, Johnson was particularly impressed with how the program encourages them to engage the public—making artwork accessible to non-artists as well as art professionals. “Curators are increasingly critical in helping the public understand the value of art in today’s world,” she said.
ANTHONY CHENG '14  Graphic Design  Katachi—Your Digital Outfit

BART BROWN '14  Illustration  Cutting Through The Park (top), Assessing The Party (bottom)  digital prints
VINCENT PURCELL ’14  MFA in Social Design  BOOM!: Unleashing The Creative And Entrepreneurial Potential of Youth in Disinvested Communities
MICA has had a long and strong tradition of attracting philanthropic support from so many members of its extensive “family”—alumni, parents, friends of the College, faculty, staff, foundations, corporations, local, state and the federal government. Yet your collective generosity in the past giving year (June 1, 2013 to May 31, 2014) surpassed all previous one-year totals.

The year at MICA was marked by change, celebration, and anticipation, with the College community recognizing the remarkable tenure of its longtime, retiring president, Fred Lazarus IV, while also preparing for the arrival of his successor, Samuel Hoi. You and so many other wonderfully loyal and dedicated supporters stepped forward in unprecedented ways, endorsing through your generosity the MICA of today—a prestigious art and design educational center of international repute—while also investing in exciting new programs and priorities that are destined to define the College of the future.

Gifts of all types and for all purposes totaled nearly $18 million in Fiscal Year 2014, a record. Also setting a new standard was MICA’s Annual Fund, an important component of overall giving to the College, which topped more than $3.2 million. These gift totals are truly impressive, but more important was the impact of those dollars on the people, programs, facilities, and partners of the College. Your support helped deserving students come to MICA and others to be able to stay. Exciting new academic offerings, both undergraduate and graduate, expanded MICA’s academic reach and clout. Many MICA faculty were able to have new state-of-the-art “tools” for their teaching, as well as more professional development opportunities, enabling them to stay current in the increasingly technological world that defines contemporary art and design education. New and renovated campus facilities—both academic and student-life focused—enriched the College’s overall learning environment. MICA also expanded its important commitment to partnerships with the broader community, both around the corner and across the world, providing wonderful new learning opportunities for MICA students while showcasing the potential and power of the visual arts as agents for social good. The examples of impact go on and on, but they share a common theme—none of them could have occurred without your support.

Many of you said you donated to MICA to recognize and celebrate its amazing journey to date, as reflected in today’s MICA. Others, caught up with the exciting potential of tomorrow, viewed your contributions as investments in that future. Whatever your motivation, you and your fellow MICA donors have had a huge impact on the College.

THANK YOU.
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August 2013

MICA alumnus Jonathan Latiano ’12 (Mount Royal School of Art) is among the winners of the 2013 Mary Sawyers Baker Prize. Latiano’s work as an installation artist secured him the award in which he was granted a $25,000 prize.
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AUGUST 2013

MICA celebrates the opening of Leake Hall, a new residence hall in the College’s newly renovated residential complex, Founders Green Residential Complex (formerly The Commons). Built due to recent historic growth levels, Leake Hall is located in Bolton Hill, with one side occupying a large portion of North Avenue. The new building increases the Founders Green complex from 99 to 161 units and expands accommodations from 350 to 590 students.
<table>
<thead>
<tr>
<th>Year</th>
<th>Names</th>
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<tr>
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<td>Annette Z. Singer</td>
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<tr>
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<td>1943</td>
<td>D. June Clawson, Milton Dubrov</td>
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<td>J. Huey Brown</td>
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<td>Betty Cooke, Ruth M. Lock, Merle W. Sturm</td>
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<td>Mary F. Baker, Mary W. Barton, Jane S. Hennevear, Mary M. Jacobs, Edie B. Knight</td>
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<td>1952</td>
<td>Mitchell Pollack, William O. Steinmetz, Emily M. Ulrich P'78</td>
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<td>Nelson H. Adlin, Mary L. Thompson</td>
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<td>2011</td>
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<tr>
<td>2014</td>
<td>Edward F. Hainke, Jr., Patsy A. Lowe, Jan Z. Robins</td>
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</table>

* P - PARENT/S  W - WIDOW/ER  H - HONORARY DEGREE RECIPIENT  * - DECEASED
Aperture Foundation and MICA announced the formation of a new educational collaboration that will bring Aperture artist workshops and lectures to the MICA campus and a new MICA Summer Internship program to Aperture Foundation in New York. The new partnership is designed to enrich the BFA in Photography Department curriculum at MICA. Funding for this program has generously been provided by S. B. Cooper ’72 (photography) and R. L. Besson through the Cooper/Besson Fund, Inc.
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Mihaela A. Savu

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Man Yi Au
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Justine A. Cady
Aaminah Cole
Hayley C. Evans
MacDonald W. Falby
Kellen S. Johnston
Gilea Nho
Amanda E. Simonds

APRIL 2014
Work by MICA students Nicholas Grinere ‘14 (illustration) and Kirsty Hambrick ‘15 (illustration) are chosen by the American Illustration 33 Call For Entries competition to appear permanently online as part of The American Illustration-American Photography (AI-AP) Archive.
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Raven & Steven W. Studer
Coralea J. & William M. Tarlton
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Sandra I. & Leslie J. Croland
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APRIL 2014

Five members of the MICA community are among winners of the inaugural Rubys Artist Project Grants, awarded by The Greater Baltimore Cultural Alliance. Among the recipients of the grants, which range from $2,000 to $20,000, are faculty member Graham Coreil-Allen ’10 (Mount Royal School of Art), exhibitions office manager Carla Brown, faculty member Eric Dyer ’05 (Mount Royal School of Art), faculty member Matthew Porterfield, and faculty member Olivia Robinson ’98 (fiber).
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MAY 2014
Brent Crothers ’89 ’03 (sculpture, Rinehart School of Sculpture) is one of three winners of the 2014 Mary Sawyers Baker prize of $25,000.
Endowed funds at MICA were valued at just over $80 million as of May 31, 2014. The list below contains all funds that comprise the endowment.

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- Fay’s Fund
- George A. Lucas Fund
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- Florence Gaskins Harper ’34 Chair in Art Education
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- Kramer House
- Main Building
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- Hoffberger School of Painting
- Rinehart School of Sculpture

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- Marcella Louis Brenner W’32, H’01 Faculty Development Fund
- Faculty Development Fund
- Alfred & Trafford Klots Artist Residency in Rochefort-en-Terre
- Joseph Meyerhoff Center for Career Development
- Neil & Sayra Meyerhoff Fund for Staff and Student Development
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- Decker Art History Acquisitions Endowment
- Greif MFA in Graphic Design Endowment
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- The Rouse Company Foundation Public Programs Fund
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**MAY 2014**

Foundation Department faculty member Carolyn Case ’97 (Mount Royal School of Art) is selected for the prestigious Virginia Center for the Creative Arts (VCCA) residency in Amherst, Va., through a program funded by the L.E.A.W. Family Foundation.
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MAY 2014
Fred Lazarus IV becomes an alumnus upon receiving an honorary degree from MICA. The honor was the culmination of a year of programming and events celebrating the legacy of Lazarus, who retired after 36 years serving as MICA’s president. Earlier events included Legacy Week, among an array of tributes and honors Lazarus received throughout the year. As part of Legacy Week, MICA rededicated the Graduate Studio Center and adjacent 1801 Falls Road as the Fred Lazarus IV Center for Graduate Studies. The House of Delegates of Maryland and the Senate of Maryland both issued resolutions stating their support for Lazarus upon his retirement. Lazarus was also selected as recipient of Maryland Citizens for the Arts’ Sue Hess Maryland Arts Advocate of the Year award, and the Baltimore Office of Promotion & the Arts announced the inaugural Fred Lazarus IV Artscape Prize (“The Fred”). Finally, the Baltimore Sun named Lazarus a finalist for the 2013 Marylander of the Year, and when the paper opened an online poll to allow readers to influence its decision, the former MICA president received a public outpouring of support, topping the vote among all finalists.

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photo: Jonna and Fred Lazarus IV with Baltimore Mayor Stephanie Rawlings-Blake
MICA and Station North Arts & Entertainment, Inc. are awarded a $100,000 Our Town grant by the National Endowment for the Arts for Artists Within, an interdisciplinary project involving seven organizations based in and around the Station North Arts & Entertainment District. Partners in the project include MICA’s Baltimore Art + Justice Project; Station North Arts & Entertainment, Inc.; the Central Baltimore Partnership; FORCE: Upsetting Rape Culture, co-founded by Hanna Brancato ’11 (Community Arts) and Rebecca Nagle ’08 (fiber); Dance & Bmore; Single Carrot Theatre; and Youth Learning Lab of Education and Applied Design.

photo: Left to right: Hannah Brancato ’07, ’11, Shameeka Dream, David Sloan ’07, ’08, and Rebecca Nagle ’08. Standing in front of the Monument Quilt, a project that will continue to grow until 2017 themonumentquilt.org
A 14.4% Corporations and National Foundations
B 2.5% Government
C 29.5% Individuals and Family Foundations
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B 4.3% Facilities
C 78% Special Programs
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E 11% Undesignated

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