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RAY ALLEN
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(cover) An Ebola treatment unit by a team from the Emergency Ebola Design Challenge, where Architectural and Environmental Design Department faculty member and architect Timmy Aziz was the lead in constructing the model. (Story, page 18).
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Moon Choi ’15, ’16 (Fiber BFA, Teaching MA), Pollination collection for Experimental Fashion Event (photo by Brooke Armstrong ’16). (Event details, page 35.)
Ray Allen: Pioneering Innovator in Art and Design Higher Education

Retirement of MICA Provost and Former National association of Schools of Art and Design President Culminates Decades of Groundbreaking Academic Leadership
When RayMOND Allen first stepped foot on MICA’s campus in 1970, no one could have predicted the profound changes that would occur—both at the College and in Allen’s professional life—over the course of the next 40-plus years, or how much the fates of the two would intertwine during that time as he redefined the academic brand of the school.

For one thing, MICA’s “campus” in 1970 was little more than a smattering of buildings between the Main Building and the recently acquired Mount Royal Station. For another, MICA was considered a regional fine arts college and was only just beginning to attract students on a national scale under the leadership of then-President Eugene W. “Bud” Leake. And though Allen had experience under his belt teaching as a graduate student at City University of New York’s Queens College, his role as a teacher in the Foundation Department at MICA was his first post-graduate experience in higher education. He became known as a teacher of color and painting, while the College saw the departure of President Leake in 1974, and then that of his successor, former President William Finn, only a few years later.

In 1978, Allen was asked to chair the Foundation Department, beginning his migration into higher education administration. That same year, President Emeritus Fred Lazarus IV H’14 was selected as MICA’s president, marking the seeds of a partnership that would later lead to a period of unprecedented growth in stature and academic reputation. Allen’s mentorship, collegiality, and friendship have proved to be just as valuable as his instructional expertise, and many of the relationships he built early in his tenure at MICA helped set the tone for the College’s still-present familial culture. “During my first 13 years at MICA, I was known as a teacher of color, but I was also known as a painting teacher,” Allen said. “Howie Weiss ’75 (General Fine Arts BFA) was my student. Rex Stevens ’82 (LeRoy E. Hoffberger School of Painting MFA) was my graduate assistant. Ellen Burchenal ’82 (Mount Royal School of Art MFA) was my graduate assistant. Barry Nemett was hired at MICA the year after I was,” Allen recalled. Today, Stevens and Nemett chair the undergraduate Drawing and General Fine Arts and Painting departments.

“Over several decades, Ray Allen has actually bridged the gap between making art and making art school. A warm and graceful man of great experience and many deep and rich enthusiasms, Ray has left his clear imprint not only on MICA, but on the partner colleges of AICAD and the hundreds of programs that passed through the NASAD Commission under his wise leadership. Ray Allen has asked the right questions and helped to shape the best answers. He is the consummate colleague.”

Jeff Nesin
Provost, School of Visual Arts

“Ray brings vision, intelligence, and a charming sensitivity to everything he does—whether a discussion about the state of art education, a complicated student issue, a challenging question raised by faculty, or speaking with parents of students.”

Guna Nadarajan
Dean, University of Michigan School of Art and Design, and Former MICA Vice Provost for Research and Graduate Studies
respectively, while Weiss and Burchenal are faculty members.

“I’ve known Ray for 45 years and was one of Ray’s earliest students,” Weiss said. “Before he was chairman, dean, or a provost, Ray was one cool instructor extraordinaire whom we all wanted to emulate. Ray’s classes in the early ’70s were hotbeds of creative energy. Ray challenged us to the max while also nurturing our development. We discussed all the timely art issues and artists of the day. Ray’s studio classes were fresh, pertinent, lively, and he created an atmosphere where we students believed we were the epicenter of the art world.”

In 1983, five years after becoming chair of the Foundation Department at MICA, Allen left the College to become the first dean at the Maine College of Art in Portland, Maine. He was attracted to the job because the school had recently committed to a two-year foundation program, mirroring Allen’s deep belief in the idea of a foundational experience for its students. He was also ready for another level of challenge.

Maine College was smaller than MICA—in fact, it had fewer faculty overall than Allen had led in MICA’s Foundation Department. Its size, however, allowed Allen to teach a course every semester. The ability to continue teaching enabled him to remain connected to the classroom—understanding the challenges faced by faculty and keeping in touch with the students being taught there. That would give him great empathy as his career progressed as an administrator in higher education.

By 1993, Allen was ready for another challenge. When he learned MICA was looking for a new vice president for academic affairs and academic dean, he knew immediately that he wanted the position.

“It was an intuitive leap,” Allen said. “There was really no other art school in the United States that I hankered after. I was just ready for a change. So when the job opened up here, I thought, ‘this is really perfect.’”

He spent 11 years at Maine College, working under five different presidents. That fact highlights the truly unique nature of Allen’s second stint at MICA, a 21-year stretch where he worked alongside one president, Lazarus, for the vast majority of that time.

Working alongside Lazarus, Allen helped shift paradigms, both at MICA and in art and design higher education. Since his second tenure at MICA began in 1994, his work has been fundamental to guiding the College from an institution primarily known for its fine arts programs to one with a national reputation that spans the full spectrum of arts and design media. He has ushered in a new digital culture and groundbreaking new academic programs during a time of unprecedented enrollment growth and diversification of the student body. Throughout it all, Allen has championed curricular philosophies that give students a unique combination of structure and freedom as they pursue their degrees.

As he reflects on his career, Allen likes to point out that a large measure of his success is due to good timing and luck.

“I happened to come into this job at a time when there was a sudden surge in growth that showed no signs of letting up. I was able to build on that growth, but I wasn’t responsible for that growth,” Allen said. “Also, having worked for five presidents at Maine College, the fact that I worked for 21 years with Fred Lazarus is a rarity. I think Fred and I had a really wonderful partnership. He did a great job in developing the physical resources that would support these new educational programs that would support these increases in enrollment. And he always supported me. I was very lucky to work with him.”

The feeling is mutual. “For many years, Ray has had a clear understanding of the evolving role of the artist and designer in society, and he used that knowledge to shape MICA’s programs and curriculum,” Lazarus said. “He recruited outstanding faculty to make this vision a reality. He also orchestrated the development of resources and facilities required to support the changing needs of the curriculum. For over 25 years, Ray and I worked as partners, first when he was a faculty member and then when he became vice president for academic affairs. Like his peers across the country, I continually gained respect for Ray and never stopped appreciating what he did for MICA and its students.”
"No one individual has played a greater role than Ray Allen in building MICA’s academic reputation as one of the leading art and design colleges in the world. He provided the vision and the programs that have made MICA what it is today. The growth of strong design and digital cultures, the strength of the liberal arts, and the growth of the graduate programs are all due to Ray’s leadership."

Fred Lazarus IV H’14
MICA President Emeritus

"Ray’s classes in the early ’70s were hotbeds of creative energy."

Howie Weiss ’75 (General Fine Arts BFA)
MICA Faculty Member

PIONEERING INTERDISCIPLINARY PROGRAMMING IN THE DIGITAL AGE

When he returned to the College in 1994, enrollment stood at approximately 900 students. MICA was primarily known for its sterling painting program and its other fine arts programs.

Allen saw several things that needed to happen if MICA was going to be nationally competitive. "There was no reason why MICA couldn’t have a design culture every bit as excellent as its fine arts culture—a design culture that could compete with every other art school in the country. We also needed to further strengthen our liberal arts program," Allen explained. "MICA had a very nascent digital culture. The only computers on campus were really only in the graphic design area. I wanted to change that as well."

The College’s reputation for design was almost nonexistent; and though Allen found that faculty were already taking steps to strengthen the College’s growing reputation for liberal arts programming, some faculty members were less certain about creating a digital culture on campus.

“There was a group of faculty that were clamoring for computers," Allen recalled. “But there were just as many other faculty members that were sure that computers were the devil’s handiwork and that MICA would go down the tubes if we had them here."

Allen was attuned, however, to growing evidence that the digital revolution of the 1990s was profoundly changing the marketplace MICA’s students would find themselves navigating after graduation. Not only did he work to enhance the technological infrastructure of the campus across majors and departments, but he also stressed the necessity of providing students with real-world opportunities while they were still in school.

Theresa Bedoya, vice president and dean of admission and financial aid, has worked closely with Allen since the 1990s. As she explained, “Back then, the perception was that the role of the artist and designer was changing so rapidly that we needed to find ways to expand the student educational experience beyond the classroom and studio and into the world where they could gain practical knowledge, whether it was through internships, study abroad, or community partnerships. Ray was very involved in those efforts, and he is one of the reasons that a MICA education today emphasizes reality-based experiences through collaborative programs. Today, our students have the ability to work on projects that connect them with peers locally, nationally, and around the world."

"Students were and are graduating into a world that looks different from the one they knew when they were freshmen," Allen explained. “Back in the ’90s, we were already finding that graduates were getting jobs that didn’t exist when they entered MICA, and we needed to address that. We needed to create a porous institution; the academic tower needed to be shot full of holes, so that students could find escape hatches into the real world while they were still here."

The rise of digital technology in the 1990s and MICA’s commitment to growing students’ real-world experiences coincided with another development—a large growth in enrollment spurred by demographic changes and the College’s growing reputation.

“Every year, we’d say ‘well, we’ll get this many students,’ and then we’d get 50 more than projected,” Allen reflected. “First, we were horrified because we had to scramble to find housing for them and space to teach them in. For example, we bought the Bunting Center in 1995 and had a three-year plan for occupying it. By the next year, it was almost fully occupied.”

At the same time, Allen implemented the pioneering new concept of studio concentrations, 12- to 18-credit secondary immersion opportunities for students. Before concentrations were instituted, spaces for classes in some major areas were difficult to find due to the interest of students from both the major and from programs such as general fine arts. By having students declare a concentration area, administrators were able to forecast areas where students were likely to want coursework, which gave them time to plan resources adequately.

The concentrations also became testing grounds for new undergraduate majors.

“This light bulb went on. Looking at the coursework students were taking, we had the making of new majors. We had the resources in place,
the equipment in place, the space in place, and the faculty in place. We piloted coursework that we could carry on to another level,” Allen said.

The growing student body and their clear interest in digital technology helped accelerate the growth of new programs, as well. “Digital technology is a medium that combines image, text, sound, and time very naturally. And we started seeing kids who grew up as digital natives. We began to see students who didn’t think in terms of rigid boundaries. They felt perfectly comfortable sliding from one boundary to another,” Allen noted.

Bedoya added, “MICA now has an amazing array of academic and co-curricular programs, and our students are combining them in ways to really personalize their education. We don’t have a ‘museum curator’ degree or a ‘web design’ degree, yet students coming into MICA today can tailor their study—through studio concentrations and minors, study abroad, and internships—in such a way that they can meet those career goals. That ability to tailor an individual path of study really sets MICA apart from other colleges of art and design. Ray’s vision and influence in creating new programming and recognizing the importance of emerging areas of study are reasons that MICA enjoys the reputation it has today.”

The juxtaposition of structure and freedom is central to how MICA continues to position itself in relation to other art schools. While some are very siloed, with students having very little opportunity to explore outside of their major; others offer complete freedom, so much, in fact, that there are no majors.

“MICA is always striving to find that place where there’s enough structure so that students get competencies in a major area and that there’s a disciplinary grounding. At the same time, we want to maximize their opportunities and access for individual freedom,” Allen said, pointing out that, “Concentrations, for example, allowed people to create a very personal program of study that still had structure in it.”

Alexander Heilner, MICA’s associate dean of design and media, recognizes Allen’s leadership in both growing academic programs and in supporting an ethos of interdisciplinary experimentation and collaboration.

“As the College’s academic leader for the last 21 years, Ray has been instrumental in growing and diversifying MICA’s offerings at both the graduate and undergraduate levels,” he said. “What’s more, his dedication to interdisciplinary thinking has been essential to building an undergraduate program that draws the nation’s most talented and versatile art and design students. Ray has also been a longtime champion of collaborations with neighboring institutions, such as Johns Hopkins University, which are now coming to fruition and offering our students an array of opportunities to bring art and design into other fields of study.”

ESTABLISHING A DESIGN CULTURE

At the same time Allen was promoting a new digital culture and new degree paths, he was also determined to establish a design culture at MICA.

When he came back to the College in 1994, the Visual Communications Department housed both graphic design and illustration. One of the first things Allen did when he stepped into his new role was to separate those two disciplines into freestanding departments.

What’s more, he was committed to building the same stellar reputation for design programs that MICA’s fine arts offerings held. He hired the best faculty he could find to run the new departments—including Ellen Lupton, the current director of MICA’s MFA in Graphic Design program, and Julian Allen, a renowned illustrator who previously taught at Parsons The New School for Design.

Within a few years, the size of both the Graphic Design and Illustration departments rivaled the size of the Painting Department, once MICA’s largest on campus.

“We built a very solid design culture here at MICA,” the provost said. “One of the subtexts that ran throughout my tenure was the sense there was a shift in the balance of disciplinary primacy. We went from being this fine arts dominated institution to one that’s much more balanced in the distribution of its majors. That was very intentional. We needed to turn MICA into a place that represented the full range of disciplinary opportunities students were finding out there in the real world.”
Today, MICA’s reputation for design is stellar. It is ranked among the 25 top design schools by *i-D* magazine and its MFA in Graphic Design program is ranked number three in the nation by *US World & News Report*.

**Mike Weikert ’05 (Graphic Design MFA), director of the MA in Social Design, the Center for Design Practice, and the Center for Social Design, arrived at MICA more than a decade ago as the College was cementing its reputation as a leading school in both fine arts and design. During his time at MICA, Weikert has chaired the BFA in Graphic Design program, launched two design-focused research centers, and founded the groundbreaking MA in Social Design Program—and he worked closely with Allen throughout it all.**

“If you want to get things done, talk to Ray Allen,” Weikert said. “I remember not only hearing this upon arriving at MICA, but then experiencing it firsthand. Ray’s vision, leadership, and wisdom motivate those around him, and his dedication to and passion for both MICA and art and design education is exemplary. Ray is authentic and approachable with a genuine respect for new ideas.”

**PEdAGOGICAL Foresight**

One of the main reasons Allen pursued an administrative role was because he felt it was a level at which he could affect curriculum most profoundly. He wanted to create and influence educational programs as well as students’ educational experience.

Budgets and policies don’t excite Allen as much as creating new programs does, but he understands that sustainable programs have to have a strong foundation and infrastructure. Long-term collective planning and implementation that have allowed new programs to flourish will remain hallmarks of his legacy at MICA.

“When I came back to MICA, it was apparent that the College was very good at creating imaginative, ambitious long-range plans. But we weren’t good at aligning those plans with budgets so that you could see how these things would come into being,” Allen noted. “For a long-range plan to be viable, you have to check it every year against the assumptions it was made with, and people need to buy into it and need to be annually engaged with it in some active way,” Allen said.

Along the way, Allen learned that the process is almost as important as the outcome, and the more engagement faculty and staff had with the plan, the more likely the outcomes were to be effective.

Since Allen's arrival at MICA, some 19 distinct academic degree programs have been created, including BFAs in Animation; Architectural Design; Art History, Theory, and Criticism; Film and Video; Humanistic Studies; Interaction Arts; and separate programs in graphic design and illustration. On the graduate degree side, Allen and his team have overseen the launching of MFA programs in Community Arts, Curatorial Practice, Filmmaking, Graphic Design, and Illustration Practice, along with MA degrees in Art Education, Critical Studies, and Social Design. Through the School for Professional and Continuing Studies, online master of professional studies degrees in the Business of Art and Design and Information Visualization were created, and perhaps most novel of all, a joint MBA/MA in Design Leadership dual degree program with Johns Hopkins University Carey Business School was forged. Allen would, however, be the first to say that he didn’t do it all alone, and in many cases shepherded ideas from faculty, staff, vice provosts, and deans.

"After 17 years of working in partnership with Ray in the Office of Academic Affairs, I have had a bird’s-eye view of his dedication and support of faculty," said Vice Provost of Undergraduate Studies and Faculty Jan Stinchcomb ’82 (General Fine Arts BFA). “His prior roles

"In all sincerity, Ray was (read: is) one of the most deeply influential mentors I ever had, and I’ve had my share. I watched and learned as he listened in meetings, never piping up right away, but first—and importantly—thoroughly listening. I watched and enjoyed his robust laughter and wicked sense of humor. We shared many things, Ray and I, personal, sometimes painful matters. The man’s soul is utterly bottomless and he is good, simply and deeply good, all the way through. Of this I have no doubt.

The thing is that, as often as not, mentors may not even realize the dramatic effect they have on others. And Ray may not know all that he has done for me. And that’s OK. Because I do. I know very, very well indeed.”

Chris Whittie
Vice President of Faculty Affairs and Chief Academic Officer, Cleveland Institute of Art and Former MICA Dean of Academic Services
as a faculty member and chair of Foundation gave him an innate respect for the important hard work our faculty do to make MICA who we are. He was a wonderful mentor to me and others. Without his support and trust of faculty leadership, we would not have the breadth of creative programs and curricular initiatives that draw students to our campus. ‘Follow the energy’ has always been his motto, which in principle demonstrated an understanding that half the time the best work a leader can do is get out of the way and trust the progressive work coming out of the faculty body. Finally, throughout his tenure he understood the importance of process in developing consensus.’

To keep faculty engaged on an ongoing basis, Allen created the Educational Planning Implementation Committee (EPIC), and one of the major changes made through EPIC was the administrative restructuring of the undergraduate programs into four divisions led by associate deans.

“That change took two years, and it would not have happened as effectively if I’d gone to the faculty and said, ‘Here’s my idea,’” Allen said. “What happened was there were people who said to their colleagues, ‘We think this is a good idea.’ When I came here in ’94, there was just me and the whole undergraduate program. I eventually hired Jan Stinchcomb as an undergraduate dean, but there were still 20 chairs reporting to her. So, through the committee, we helped people understand there’s a scaling that has to happen to retain a personal relationship and access as a college such as MICA grows.”

As his transformational impact on MICA has grown over the past few decades, so has his stature and reputation among colleagues nationally and internationally. In 1997, he was elected to the Commission on Accreditation for National Association of Schools of Art and Design (NASAD). After serving six years on the Commission, he was elected its chair from 2002 to 2005. Subsequently, he was elected president of NASAD from 2005 to 2008. In 2009, NASAD elected him a fellow and life member, its highest award for distinguished service.

He has also actively consulted on arts education around the globe, and he has served as an adviser and board member to a number of nonprofit organizations. He played a leading role when MICA hosted the 2013 Association of Independent Colleges of Art and Design (AICAD) Symposium, which brought more than 170 attendees from around the globe to the College to discuss new approaches to education. Speaking during the event’s opening session, Allen urged attendees to use the symposium as a vehicle in which to discuss the cultural, technological, and economic shifts affecting higher education.

Deborah Obalil, AICAD’s executive director, has felt the impact of his wisdom. “Ray has not allowed time, and what I’m sure is vast experience, to temper his enthusiasm for learning, teaching, or art,” she said. “In my experience, his leadership and generosity within AICAD have ensured that his wisdom and ideas reach far beyond the walls of MICA, impacting the larger field of art and design education,” Obalil continued.

While his work with national organizations, such as AICAD and NASAD, was good for other schools, it was also important to MICA. “I started out doing a lot of accreditation visits for NASAD. The thing that’s wonderful about those is that it’s a very simple way to learn what’s going on in art education nationally,” he stated. “You can never do a visit without thinking about your own institution. And, obviously, when you’ve been chair of a commission and president of the organization, people get to know who you are and the school that you represent.”

**ENDURING LEGACY**

Through the arc of Allen’s career, from student to teacher to dean to provost, he has been committed to bringing forth the genius that only creativity can inspire. And though he has empowered countless faculty members and students to become creative leaders and social change agents, he still has his eye on the quality of the art itself.

“Ray Allen was a bright, imaginative, enthusiastic art student when I met him in the 1960s at the Philadelphia College of Art (now the University of the Arts, Philadelphia),” said Ruth Fine, chair of the Roy Lichtenstein Foundation and retired curator, National Gallery of Art. “We became friends those many years ago, and with my late husband, the painter Larry Day, we maintained that friendship over several decades. Indeed, Ray came to focus on academic administration, and I took on
curatorial responsibilities. But for both of us, the art remained at the center of our conversations, which is surely one of the reasons we have remained connected."

Allen may be leaving MICA, but his impact on the College will endure for years to come. The academic structure, degree programs, teams, and plans he has put in place will help guide the training and development of the creative superstars that are educated at the College into the foreseeable future, which he has continued to influence through his work over the past few months with MICA President Samuel Hoi.

"Ray Allen is admiringly known as the dean of deans among colleagues for great reasons," Hoi said. "His contributions to the field of art and design education are numerous and have earned him well-deserved honors and accolades. Ray’s most profound impact is felt at his professional home. His legendary work at MICA, richly anchoring his partnership with Fred Lazarus and the faculty, has propelled the College forward in pedagogy, programmatic scope, and renown. It would be impossible to imagine the current achievements of MICA without Ray. We are all grateful to him for being such a force in positioning MICA for a brilliant future."

Allen’s career has seen enough experiences, awards, and civic service to fill two lifetimes, and his educational influence extends far beyond MICA, even past the shores of the United States. He has been sought out to consult with educational institutions around the world, from the College of Visual Arts in Pennsylvania, the Art Institute of Boston, the College of the Atlantic in Maine, and the Art Department of Worcester State College in Massachusetts to the Zayed University in the United Arab Emirates and the Paris College of Art in Paris, France. More locally, he has served on the Baltimore Mayor’s Advisory Committee on Art and Culture and as vice president on the board of The Contemporary museum, among many other roles.

Allen’s titles, awards, accolades, and tributes as an administrative leader and innovator haven’t changed one basic fact: he is a teacher at heart.

"I know what it’s like to teach in a classroom," he reflected. "I know what it means to be a student. I understand the kind of values that we try to teach at MICA. I hope faculty feel that this is a place where they can take risks, where they can experiment with teaching, and try things they might not otherwise be able to try. I want them to put into the delivery of coursework the same values of risk and experimentation that they’re trying to get their students to take."

"Ray Allen is admiringly known as the dean of deans among colleagues for great reasons...We are all grateful to him for being such a force in positioning MICA for a brilliant future."

Samuel Hoi
MICA President

For more on Vice President for Academic Affairs and Provost Ray Allen, visit mica.edu/news.
In February, Baltimore magazine gave a nod to the College and its overall workplace culture, with a “Best Place to Work” designation. Cited among the reasons, in addition to employee benefits, was recognition of MICA as “a community-minded university interested in supporting excellence and artistic endeavors for staff as well as students.”

MICA’s Core Values have been informally developed over its almost two centuries of existence, passed from one generation to the next through tradition, practices, and core sentiments. In 2012, the Civility Task Force, composed of faculty and staff, led a campus initiative of identifying its core values. The task force was led by former Vice President for Student Affairs J. Davidson “Dusty” Porter, PhD, Associate Vice President of Technology Systems & Services Susan Miltenberger ’91 (Drawing BFA), and faculty member Jenna Frye ’04, ’05 (Digital Arts BFA, Rinehart School of Sculpture MFA). “Especially as the search to succeed former President Fred Lazarus IV H’14 got underway, it was important for the College to clearly communicate its collective belief. In terms of why the committee was formed, it was somewhere between a human resources initiative and also preparation for the long process of securing new presidential leadership…which I really believe did aid the process of hiring [President] Sammy [Hoi],” Frye said.

The task force members worked inclusively to identify values they perceived as central to the MICA community. “As part of our study of the civility in our culture, we did a lot of collective listening and talking with the entire school,” Frye said. “The discussions were nuanced and powerful, and led all of us (I think) to a greater understanding of how many ‘MICAs’ there are and the ways in which we all do and don’t experience MICA.”

The common themes from these conversations led to the nine values: professionalism; engagement; diversity; excellence; community; communication; fairness/equality; creativity; and respect (dignity). “All the values are interconnected,” faculty and task force member Jennifer Wallace P’08 said. “That’s the beauty of the set—each value is in relationship with the others, just as each of us is in relationship with the others.”

Fiber Department Chair and task force member Valeska Populoh ’06, ’07 (Fiber BFA, Teaching MA) also explained, “It is worth mentioning that the Civility Task Force framed these values as aspirational. We recognized that we may at times fail to fully embody these values—as individuals or as a campus community—but we aim toward manifesting them in our work at MICA.”

The Civility Task Force was succeeded by a more permanent Core Values Committee, comprising faculty, staff, and students, which carries forth its mission to increase awareness of the values and determine how to best promote them.

Leading the committee is Estevanny Turns, associate vice president of Human Resources. “The Core Values inform and guide our institutional policies and employment programs,” she said. “As we look at our HR initiatives, we always do a Core Values check. The Core Values both reflect and inform our behaviors on campus because they unite us as a community.”
**MICA’s Core Values**

**PROFESSIONALISM**
We strive across our positions on campus for a high level of professionalism in our work.

**ENGAGEMENT**
We engage and interact with one other in a participatory manner as we seek to serve and support the educational experience of MICA students.

**DIVERSITY**
We seek a diverse faculty and staff population that is inclusive and respectful of everyone.

**EXCELLENCE**
We aspire to a level of organizational and community excellence that is reflective of MICA’s world-class academic reputation.

**COMMUNITY**
We value a friendly and welcoming sense of community at MICA where personally meaningful, caring, and respectful relationships can grow and thrive.

**COMMUNICATION**
We believe effective communication is the foundation for connecting our community.

**FAIRNESS/EQUALITY**
We strive to cultivate a culture of equality and fairness where all individuals benefit from human resource processes conducive to strengthening job performance and cultivating professional development.

**CREATIVITY**
We are a campus filled with likely and unlikely artists proud to be committed to this creative institution.

**RESPECT (DIGNITY)**
We believe that all people at MICA deserve to be treated with respect, civility, and dignity.

*To learn more about MICA’s Core Values, visit mica.edu/corevalues.*

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**Values in Action**

Civility Task Force and Core Values Committee members share personal experiences and reflections on MICA’s Core Values:

“Each core value shifts in rank and importance for me almost daily depending on what unfolds in my work. I rely on the core values to guide my work and my professional relationships both on and off campus. As the MICA community evolves and our institutional wellness improves, I believe these core values, given regular thought and attention, can give us the team strength to create the leading art school in the nation.”

**Lisa Sheppley, Staff and Core Values Committee Member**

“…In obvious ways, as an art college, we don’t need a reminder that creativity is our core value since that is everything we are about and what we do; but at the same time, the world requires more creativity to be able to break away from the constraints of cultural and social rigidity. To be able to progress, creativity is the key to change. So, when we think of creativity as a core value, we are reminded of how thankful we are that our entire institution is about this.”

**Mina Cheon ’99 (LeRoy E. Hoffberger School of Painting MFA), Faculty and Core Values Committee Member**

“Diversity is, to me, the most critical value we can uphold at MICA to secure the best future for all members of our community. I think of diversity as the social equivalent of contrast, which any designer will tell you is crucial for a great composition…diversity is about balance and unity among a number of equal parts. If we want our community to be a safe, inclusive environment for all kinds of creative beings, which our work on the committee revealed over and over again, we have to dedicate ourselves to balancing the diverse elements in our community.”

**Jenna Frye ’04, ’05 (Digital Arts, Rinehart School of Sculpture MFA), Faculty Member and Civility Task Force Co-Chair**

“I am most attracted to excellence and to respect (dignity). Most recently, I watched these two interacting in the way the Black Student Union and the president interacted in response to the elevator graffiti at Leake Hall. While the graffiti was horrible and horrifying, the organizing of the students, the support of faculty and staff, and the response of the president showed mutual respect. The letter, itself, was clear, well written, and accessible. The whole ‘interaction’ involved a level of excellence that enabled and encouraged respectful listening and response.”

**Jennifer Wallace ’08, Faculty and Civility Task Force Member**

Fiber Department Chair and task force member **Valeska Populoh ’06, ’07 (Fiber BFA, Teaching MA)** also discussed last semester’s incident of hate speech on campus, during a time of increased national conversation and consciousness surrounding race, which was followed by letters written to the administration by the Black Student Union and students in the MFA in Community Arts program. “It is clear that we have a way to go toward diversity, equity, and fairness on our campus, especially in regards to the experiences of people of color. That said, it struck me that Sammy Hoi referenced our core values in his response to the students’ letters. Our shared values of respect, community, and communication are and will be instrumental in helping us move in a direction toward all of our other stated values, specifically in this instance toward a culture of true diversity, equity, and fairness.”

**Valeska Populoh, ’06, ’07 (Fiber BFA, Teaching MA)**
**Fiber Department Chair and Civility Task Force Member**

*For more on diversity at MICA, read Strength Through Diversity on page 46.*
There are several student-led organizations at the College that celebrate diversity, such as the Maryland Institute Queer Alliance, the Asian Student Alliance, and the Black Student Union. But for several years, the Office of Diversity and Intercultural Development’s need for an organization that supported students who identified as Hispanic and Latino went unfulfilled, until this past fall when the HLSU was created, largely through Ramirez’s vision and groundwork.

"MICA is a great institution that’s very supportive of its student body and diversity on campus," Ramirez said.

Ramirez grew up in San Antonio, Texas, a city immersed in Hispanic and Latino culture. Traveling more than 1,600 miles to Baltimore changed her environment and revealed to her the strong cultural identification she’d taken for granted. "It was sad to mourn something I didn’t know I had to lose," Ramirez said. The revelation was the foundation of a new group that would “bring to the table” Hispanic and Latino heritage.

A work-study position in the Office of Diversity and Intercultural Development during her foundation year gave her the opportunity to be a voice for diversity on MICA’s campus. Ramirez began developing Hispanic Heritage Month and women-centered activities.

As a sophomore, she approached Assistant Dean of Diversity and Intercultural Development Clyde Johnson, Jr. about starting the HLSU. Ramirez called on others for assistance, like Patricia Fuentes ’17 (Architectural Design BFA), now a member of HLSU leadership; Briana Arrington ’17 (Illustration BFA), president of the Black Student Union; Michelle Gomez ’12, ’14 (General Fine Arts BFA, Curatorial Practice MFA), who’d done programming for Hispanic and Latino students on and off campus; and Karol Martinez-Doane, director of Student Activities, who is now the staff advisor.

It was important that both Hispanic and Latino be included in the organization’s name. “People did not understand that there are [numerous] Hispanic and Latino countries in the world, and each has its own individualized ethnicity, culture, origin, and can cover the racial spectrum,” she said.

Social special interest groups, like the HLSU, “are not made to separate their members from other MICA students,” Johnson said. “They are made to accent who folks are and to lift up values, cultures, and identities, and help other people embrace this group that normally has not been embraced,” he added.

With the HLSU, Ramirez wanted to create a platform where people could talk about issues happening in Mexico and across Latin America that affect those of Latin American descent and to provide balance, so that the plights of those countries are given the same attention as issues affecting nations in Europe or the Middle East.

“I would be more satisfied as a student and as a citizen of the world if people recognized that these issues were going on because just to stay central to what the headlines are and only talk about those isn’t enough in this global world that we live in,” she said. “It isn’t enough only to know your own culture or to only recognize maybe one or two other cultures. I think that all citizens, of every country, of every place, need to understand and to continue working on that.”

As for the state of diversity at MICA, “we have a president that is really driven toward support of all students, so we’re in a good place, with good people, who are willing to come to the table and address this today,” Johnson said. “Because it’s not just the role of the Office of Diversity and Intercultural Development. It has a role, but it’s every person’s role to work with people based upon who they are.”

The HLSU is currently working on programming for the Caribbean Carnival, a collaborative event with music, dancers, and cultural foods, scheduled for Friday, April 17 from 3–7 pm in MICA’s Cohen Plaza, 1303 W. Mount Royal Avenue.
MICA Appoints Rita Walters as Vice President for Advancement

Rita Walters joined MICA this spring as vice president for Advancement. Walters brings to MICA diverse fundraising achievements in an array of areas, including higher education. In her new role, she will oversee MICA's development and communications arms, with goals of enhancing established relationships with key constituencies, expanding the College's donor base, increasing visibility, reinforcing understanding of the increasing value and impact of art and design education, and further building the MICA brand.

"Rita's mission-based fundraising experience, high energy, commitment to higher education, passion for the arts, collaborative spirit, and innovative mindset are a great match with MICA and where we are going in the future," President Samuel Hoi said. "She will help us maximize MICA's extraordinary potential by expanding our family of supporters."

Over her career, Walters has helped to secure millions of dollars for education and nonprofit organizations, most recently as chief development officer for the Washington National Cathedral, where she has worked to increase the endowment, more consistently and closely engaged donors, and developed new fundraising initiatives. Prior to joining the Washington National Cathedral, she was a senior associate director of development for Johns Hopkins University's Zanvyl Krieger School of Arts and Sciences, director of development for the Baltimore Presbytery, and annual fund officer for Big Brothers Big Sisters of Central Maryland, in addition to multiple roles in special events coordination.

"I'm thrilled to join MICA as its next vice president for Advancement," Walters said. "MICA is an amazing college and a Baltimore anchor institution of exemplary artistic excellence and social impact. Its collaborative spirit and commitment to transformative education are as apparent in the community as on campus. I welcome the chance to lend my voice to the further articulation of an already strong case for philanthropic investment and multi-sectorial support."

Walters has also been deeply engaged in the community, including service as a board member for the Convergence Center for Policy Resolution, the Fund for Educational Excellence, the Roland Park Civic League, and Baltimore Clayworks. She earned a master's degree in liberal arts and a graduate certificate in nonprofit studies from Johns Hopkins University, and a bachelor's degree in accounting from Fairleigh Dickinson University in Teaneck, New Jersey.

Michael Patterson Named Vice President for Student Affairs

MICA announced Michael Patterson as the new vice president for Student Affairs in late fall. In this role, Patterson is responsible for ensuring that graduate and undergraduate students receive the support they need for academic and co-curricular success. The Office of Student Affairs oversees the departments of Residence Life, Student Activities, Diversity and Intercultural Development, Student Counseling, Student Health Services, the Joseph Meyerhoff Center for Career Development, and MICA Fitness.

"Mike has served as interim vice president for Student Affairs with tremendous skill and care, dedication to support the welfare and success of all students, and a commitment to continue to bring best practices to MICA," President Samuel Hoi said. "Mike's assumption of the permanent role provides wonderful continuity and represents a genuine recognition of a major internal talent who has done great work," Hoi said.

"My top priorities as vice president for Student Affairs include improving diversity and inclusivity on campus and addressing issues surrounding campus safety such as sexual violence," Patterson said. "These are real and critical issues, and only a few examples of the work to be done to keep MICA's place as the strongest community for emerging artists, designers, and art educators," he added.

Patterson has held several positions at MICA, including director of Student Activities, director of Residence Life, and associate dean for Student Life & Judicial Affairs, and has served on many committees. Most recently, he served as interim vice president for Student Affairs. He has also been the chief disciplinary officer for the past decade, creating MICA's first student disciplinary hearing board. His contributions to MICA include creating a Legal and Government Relations Task Force, in partnership with the Human Resources Office, which has led to a rewrite of the sexual violence and assault policy for students; leading the design and expansion of MICA Fitness; and, in collaboration with Operations, overseeing the design, expansion, or opening of The Gateway and Meyerhoff House residential halls and residential complex Founders Green, including the newly erected Leake Hall.

Patterson has an undergraduate degree in elementary education from Skidmore College in Saratoga Springs, New York, and a Master of Education degree from the University of Delaware. He is also a certified judicial officer through the Donald D. Gehring Academy for Student Conduct Administration.
CREATIVE LEADERSHIP

As the crisis escalated in 2014, fear in the United States reached near panic based largely on the premise that health care workers could contract and spread the disease if not properly protected. Cases of sickened doctors and workers dominated the news.

To address the global pandemic, a group including Aziz and Kohlberger has crafted a proposal to create an Ebola Isolation Tent. “The idea behind the tent is to isolate the individual patient rather than the individual healthcare worker,” Aziz said. Since healthcare workers would interact with the patient from outside of the tent, workers would be able to provide more continuous care because they wouldn’t have to deal with the constraints related to putting on and taking off protective gear.

Aziz is perfectly suited to work on this potentially transformative project. He is a registered architect who has practiced in the United States, Europe, and Asia, creating designs for buildings, products, and furniture. He studied physics at Oxford University’s Trinity College and has taught at numerous colleges in the United States and China. His work has been published in magazines including Domus and ArchTech.

The group came together in response to the Emergency Ebola Design Challenge, held in October 2014 by Johns Hopkins University’s Center for Bioengineering Innovation & Design, along with Jhpiego, a nonprofit health group. The goal was to bring students, faculty, and clinicians together to collaborate and develop new protective gear for health workers fighting the deadly virus. After sharing their proposal, Aziz and his team received $5,000 to continue to develop the idea. Since then, they have been meeting and working on the prototype, with Aziz creating many of the drawings and Kohlberger responsible for much of the sewing. They hope to begin testing the tent around the end of the spring semester.

Kohlberger is working with Aziz to troubleshoot any unresolved issues as the project moves from the design phase to fabrication. She believes strongly that collaboration between artists and scientists can shed new light on stubborn challenges. "The combining of creative and artistic intellect with that of science and research can only help to create a more universal and thorough approach to solving a problem," she said.

The MICA senior is not taking lightly her role in potentially saving thousands of lives and views the opportunity to volunteer her time and design skills as not only a privilege, but a necessity. "Applying aesthetic knowledge for practical development that can provide service and solutions to ethical issues is of the utmost value," she said. "As rising artists and designers, we are responsible for maintaining a level of social and political consciousness."

Using Creativity as a Weapon Against Ebola

Creativity will literally save lives, quickly, if Architectural and Environmental Design Department faculty member and architect Timmy Aziz and student Heather Kohlberger ’15 (Environmental Design BFA) have their way. They are part of a team working to create better protections for healthcare workers on the front lines of the Ebola crisis.

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The tent could become a game changer in the treatment of Ebola and public health.
On August 14, 2014, students in the Ferguson-Florissant School District did not attend the first day of school. The violent clashes between protestors and police following the shooting of Michael Brown by police officer Darren Wilson in Ferguson, Missouri, caused the district to cancel the start of classes on that Thursday and Friday.

“When Sunday night came around, and we knew school would be canceled again on Monday, I went up to Ferguson just looking for a way to help,” said Carrie Pace ’06 (Sculpture BFA), an art teacher at Ferguson’s Walnut Grove Elementary School, who lives in St. Louis. What she found was a situation so bad roads were closed. “You couldn’t even help clean up at that point,” she said.

Instead, Pace headed to the Ferguson Municipal Public Library and asked the director if she could hold classes there while schools were closed. “In the community that I teach, childcare can be hard for our families to afford,” Pace said. “All of those parents were planning on their children being in school. The kids were so excited.”

Pace reached out to families and teachers through email, Facebook, and signs, which were handmade and held up outside of the library on the street. The same day, 12 students were dropped off. Word spread quickly, and by the end of the week, there were 60 volunteers and 200 students at the library, with overflow at a nearby church.

“People came from all over,” Pace said. “Every little facet that needed to be covered, miraculously someone stepped up and thought of everything.” Donated food provided breakfast, lunch, and snacks. Local nonprofits held workshops. “It was so important for people in the community to know how many people really cared and were willing to step up and help out,” Pace said.

Most importantly, the library provided a safe learning environment for the children during a traumatic time. “Especially at the beginning of the year, it was that loss of stability in the students’ lives when they were expecting to go to school,” Pace said. “For the kids that were there, it was a safe place to go.”

Once schools opened, Pace saw art education as an opportunity for students to express their experiences, something she was surrounded by as a student at MICA. “As artists, a lot of us have a keen awareness of current events because often that’s what we’re responding to in our own art,” Pace said.

Some students dedicated art to Michael Brown. When making self portraits, one of her students asked, “Ms. Pace, can I put myself in a ‘hands up don’t shoot’ T-shirt in my portrait?”

“Emotionally, it has been a hard thing for the community to go through,” Pace said. At a time when arts programs are often the first to have budget cuts, many children don’t have the outlet art classes provide. Pace hopes others “recognize the importance of the arts as a healthy way to express yourself and also escape certain things when you need to. Art teachers certainly play an important role at a time like this.”
Jeremy Jirsa ’14, ’15 (General Fine Arts BFA, Teaching MA), In search of transience (detail), oil on panel, for the MA in Teaching exhibition. (See page 38 for details on MICA GRAD SHOW 2015.)
MICA Alumni Tapped for Community Projects with Baltimore’s Public Art Program

Art can transform a community, and a series of murals about birds is an example of how MICA students and alumni have added to Baltimore’s cultural landscape.

Along York Road sit five bird murals created by community artist and Madagascar native Iandry Randriamandroso ’09 (Community Arts MA). The murals reflect themes that resonate in that community.

“Birds play an important role in maintaining balances in our ecosystem and add enjoyment to our lives with their beauty,” Randriamandroso said. “Community stakeholders chose local birds to be the subjects of the murals due to their universality, inclusiveness, and connection to the local environment.”

The murals are part of Baltimore City’s 1-Percent-for-Public-Art program, which connects visual artists and local residents for neighborhood beautification projects. Baltimore’s 1-Percent-for-Art Ordinance was originally passed in 1964 to ensure that up to one percent of the city’s capital construction budget is set aside for artwork. Since then, the city has commissioned more than 300 works of art.

“However positive the last four years of my studies at MICA have been, they occurred simultaneously with relentlessly violent conflict in the country of my family’s origin,” Khoury said.

She chose Nizar Qabbani as the sculpture’s subject because he was one of the most revered contemporary poets in the Middle East. “I aim to generate a local awareness about the current state of Syria through a late poet whose insight from several decades ago is strikingly applicable to today’s issues,” she said.

Khoury is inspired by Qabbani’s ability to maintain popularity while breaking through cultural taboos as his poems critiqued deeply rooted gender roles and oppressive government. “The concept of devoting one’s creative career to generating awareness and critique about these issues is something extremely important to me and informative of my personal work,” she said.

Interdisciplinary Sculpture faculty member Robert Copskey provided mentorship critical to the development of the project, and his figure sculpture course gave Khoury the technical skills she needed to complete the sculpture.

“I have come to feel strongly that art is one of the most essential means of generating global awareness toward war and conflict, as creative communities are some of the first people to become silenced, deracinated, and exiled in such circumstances,” she said.

To view more York Road mural images, visit mica.edu/news.
COMMUNITY ENGAGEMENT

Community Art Collaborative Celebrates a Decade Uplifting Baltimore

MICA’s Community Art Collaborative (CAC), an AmeriCorps program, started as the Community Arts Corps during the 2004-2005 academic year. A decade later, it continues to be the only program of its kind in Maryland and a testament to MICA’s continuous commitment to Baltimore, the arts, and education.

The program began with 13 AmeriCorps member artists, 13 organizations, and 30 locations throughout Baltimore City. More than 500 children, youth, and adults in local communities were engaged in arts projects during its inaugural year—projects that included murals, quilts, and mosaics.

After more than 10 years, the program’s foundation remains the same: expansion of arts-based learning, engagement with Baltimore residents, promotion of volunteerism in local neighborhoods, and preparation of members for careers with art, youth, and communities.

Kara McDonagh, currently a program manager for the United States Department of Justice’s Office of Juvenile Justice and Delinquency Prevention, directed CAC for five cycles, in addition to a planning year, starting in 2003. During program development, she researched national program design models, which included the Children of the Future program in Ohio and Statewide Arts Mission in Rhode Island. Further research and interviews were conducted on organizations likely to host AmeriCorps members, such as youth programs, schools, and arts and cultural institutions.

“There were only two other programs that used national service funds to hire artists to work in communities,” McDonagh said.

“The program’s early success led to a major expansion in 2007 as it doubled the number of members and created a ‘hybrid’ corps comprised partially of graduate students and partially of independent artists dedicating their practice to work in the community,” said Karen Stults, director of MICA’s Office of Community Engagement, whose office has housed CAC since 2010. Since its inception, CAC has placed and trained more than 160 AmeriCorps members to serve Baltimore’s youth.

Some CAC members are concurrently enrolled in the MFA in Community Arts (MFACA) program, with students’ service in CAC fulfilling the degree program’s residency requirement. “Our students are working with communities and nonprofits doing real work with real consequences,” said MFACA Director Kenneth Krafchek ’95 (Studio Art MFA).

As an example, current CAC member Alanna Purdy ’15 (Community Arts MFA) worked with organizations in Southeast Baltimore for the Neighborhood Voices Workshop and Performance Series: Stories About Race Where We Live. Community workshops provided a platform for residents to examine race and racism in shared neighborhoods and expand diversity in community-based organizations’ membership through discussion, art, and oral storytelling.

“Neighborhood Voices is not only a program series, but a community organizing tool that reflects the inherent artistic and intellectual talents of the neighborhoods of Southeast Baltimore, all the while confronting a traditionally ‘taboo’ and divisive social topic of race,” Purdy said.

“Students and designers are given ongoing professional development focusing on education, arts, and nonprofits and have a chance to share their experiences with a cohort of people from many different backgrounds and experiences,” said Valencia James, program manager for CAC.

“Long-term program impact is reflected by the historically large number of members who have returned to their sites or communities to serve in greater capacities as staff, directors, or AmeriCorps member supervisors,” James added.
MFA in Community Arts Program Promotes Social Justice Outside of the Studio

In East Baltimore, MICA students and community members come together to make art of all kinds, from slam poetry and musical performances to quilt making and screenprinting, in an ongoing academic, real-world quest to make life better for the city’s residents. The space is MICA PLACE, home to the College’s MFA in Community Arts (MFACA) degree, where students act as field generals bringing the community together through creative expression.

Guided by the principles of social justice, the degree prepares artists to use their artmaking as a means of civic, youth, and community development, providing students with grounding in theory, practice, and real-world experience in partnership with the community. The degree was born out of the College’s Community Arts Partnerships (CAP) program, founded in 1998 by MFACA Director Kenneth Krafchek ’95 (Studio Art MFA).

The current two-year MFA degree program graduated its first class in 2011 and combines a year of theory and community-based practice with a year of independent community-based artmaking. It progressed from the one-year MA in Community Arts degree, which was the first of its kind in the country in 2005.

“There’s specialized training that’s required to do community arts really well,” said Krafchek on the importance of the curriculum. “We’re different in that while the fine arts may be studio based, we’re very much extra-studio based.”

The curriculum includes community arts residencies with local organizations, such as Jubilee Arts, the Walters Art Museum, and Baltimore Clayworks, and seminars on the principles of how to organize social justice-grounded art programs, including curriculum development and fundraising.

Theory-based training allows students to maximize the meaningful implementation of programs. “It involves a lot of skill sets that aren’t normally addressed in a bachelor of arts degree,” Krafchek said. “It’s out in the community, it’s collaborative, and it deals with external ideas regarding cultural, social, and political issues,” he said.

Nora Howell ’10, ’11 (Community Arts MA, Community Arts MFA), program director of Baltimore’s Sandtown/Upton neighborhood arts program Jubilee Arts, found that although she had participated in many community arts projects, “what I lacked was the theory behind the projects.” The curriculum prompted her “to think through best practices, the purpose of the field, and its role within society and the arts community.”

Not only does MICA PLACE provide artists with studio space and apartments, it houses alumni-run programs like Baltimore United Viewfinders. Started by Natalie Tranelli ’10, ’11 (Community Arts MA, Community Arts MFA) and Anne Kotleba ’11, ’12 (Community Arts MA, Community Arts MFA), current director, Baltimore United Viewfinders fosters the leadership potential of youth to produce multimedia art, like photography and video, for community action and income.

Each month, MICA students and community members come to MICA PLACE for Ova East, an open mic night and artmaking workshop developed by Kai Miles ’15 (Community Arts MFA) and Emily Chow Bluck ’15 (Community Arts MFA). The event “was initially created to address the absence of accessible open mic and other creative, collaborative, experimental art spaces in the East Baltimore area,” Bluck said.

Many graduates become catalysts for positive change in Baltimore. “One of the best things for Baltimore is if we can keep our most valuable resource, and those are our graduates,” said MFACA and foundation faculty member Paula Phillips ’96 (LeRoy E. Hoffberger School of Painting MFA). Many graduates have gone on to teach, direct local community-based organizations, or become entrepreneurs.
Faculty Member Develops First Collaborative Art Curriculum in South Africa

This past summer, Undergraduate Photography Department faculty member Colette Veasey-Cullors ’96 (Photography MFA) traveled as a consultant to the Central University of Technology (CUT) in Bloemfontein, South Africa, where she spent two and a half weeks working with the university to develop new curriculum for its Department of Design and Studio Art.

Her work was part of a government-required curriculum overhaul at the public university. In South Africa, disadvantaged children have few chances for social mobility beyond education, said Veasey-Cullors. One obstacle “is the quality of public school education in South Africa,” she said. “It remains one of the lowest in Africa.”

Despite the desegregation of schools more than two decades ago, its effects linger. “With desegregation, all educators —white, colored, and black Africans—are confronted with issues of teaching and advising learners with cultures, languages, and backgrounds that are foreign to them,” Veasey-Cullors said.

Together with an advisor from consulting agency Art Source South Africa and a CUT faculty member, Veasey-Cullors developed seven new courses of study, including advanced diplomas in Design and Studio Art; Design and Technology; postgraduate diplomas in Design Technology, Community and Social Design, and Studio Arts Administration; as well as three new master’s programs in Design Technology, Community and Social Design, and Studio Arts Administration.

The result is the first collaborative art curriculum in South Africa. “We broke down the walls that divided all of the various departments and looked at ways of making them more collaborative,” she said. The collaboration “has created and continues to create a space for educational growth through a sharing of ideas, personal growth, global consciousness, and, to an extent, global citizenship.”

Back at MICA, Veasey-Cullors is partnering with a CUT faculty member to develop an online project involving Veasey-Cullors’s Social Documentary class and a CUT Digital Photography class, where MICA students will interpret memories written by CUT students through the medium of photography.

“Their student population is so drastically different than MICA’s student population,” Veasey-Cullors said. “We are really excited about what the students can learn from each other.”

This trip aligns with Veasey-Cullors’s passion for diversity. She has served as a mentor for the Women of Color through the College’s Office of Diversity and Intercultural Development for six years. Her experience has led her to grapple with the question of bringing diversity to MICA. “How do we tie in globally to discuss cultural diversity and curriculum diversity?” Veasey-Cullors asked. “I think this is something that is really in line with [President Samuel Hoi’s] passions...and is even stated in our mission statement, that MICA ‘has become the leader in the education of artists and designers,’ and hopefully a vital force within global citizenship in art education,” Veasey-Cullors said. “I think this is one way in which we can take a step forward in that mission.”
Alumna and Nail Artist Named Sally Hansen Color Ambassador

Artist and designer Madeline Poole ’08 (painting BFA) takes inspiration from an expansive range of sources, from runway couture to movies and national flags. She uses as her canvas one of the tiniest available, the fingernail, where she has a unique ability to nevertheless make big fashion statements. She is now working as beauty products company Sally Hansen’s global color ambassador, artistic advisor, and trend expert, in addition to her own independent projects and collaborations.

Poole’s success in the fashion industry all started with a cross-country move. After graduating from MICA, Poole found herself in Los Angeles. The permanence of the move and the new surroundings gave Poole the adrenaline she needed to make things happen. “I would go anywhere, do anything, work any type of job. You have to face your fears… I surprised myself,” she said.

While assisting prop stylist Jen Gotch on a Nordstrom catalog photo shoot, Poole noticed an on-set manicurist, a job she had never seen before. She went home and painted her first design on a nail, using the same acrylic paint she used as a painting student at MICA. “I realized I could paint anything on a fingernail, I just had to get used to the medium,” Poole said.

After plenty of practice on friends’ nails and a license from Moro Beauty College in Glendale, California, Poole landed a deal with Chronicle Books to publish Nails, Nails, Nails!: 25 Creative DIY Nail Art Projects in 2013. “It was a huge opportunity to be given at such [an early] stage, and it was extremely difficult to pull off,” Poole said. “I did learn a good deal about time and money management, about how I can write to explain the very complicated details of painting a nail, about photo editing, [and] hand models.”

Together with her blog and social media accounts, the book catapulted her career and helped Poole secure the job with Sally Hansen in early 2014, where she sets the artistic direction and creates looks for the brand’s partnership with fashion designer Stella McCartney.

Skills learned at MICA have proven invaluable to Poole as an entrepreneur in the fashion industry. Her skills in Adobe Photoshop, photography, and video editing have put her a step ahead of colleagues. “I’m able to give the full package; not only do I do the nails, I can also shoot them, edit them, and make them look good,” Poole said. “And not many other manicurists can deliver all that.” Her entrepreneurial vision extends beyond design to business finance, technology, and promotion. “I’ve tried to learn how to do everything on my own,” she said.

While Poole enjoys creating and photographing new nail designs in her own studio, she’s beginning to branch out, too. Recently, Poole collaborated with Madison Harding on a shoe line. “The chance to work on designing something new, something beyond the beauty world, really reinvigorated my creative energy,” Poole said. “It was so much fun to design in a different realm.”
With the swipe of a finger, iPhone and iPad gamers are underwater, battling swarms of fish and dangerous sharks. This sets the scene for *Shark Eaters: Rise of the Dolphins*, a simulation video game where players control “Bandit,” a young bottlenose dolphin. But as entertaining as the game is, even more important is the objective behind it—repairing brain injuries.

The foundation for the game is motor connection, which is not only employed for game play, but also as a treatment for patients after brain injuries and motor impairments, specifically strokes.

Kat McNally ’12 (Animation BFA), chief creative officer at Max and Haley, LLC, is lead artist for the Kata Project, a Johns Hopkins School of Medicine Department of Neurology-based venture that enables biomedical and basic research outside of the conventional funding structure, mainly through academic/commercial collaboration and interdependency. She joined neurologist and Johns Hopkins University professor John Krakauer, MD, software architect Promit Roy, and computer scientist Omar Ahmad, PhD, to create *Shark Eaters*.

The team worked to produce a game that repurposes animation to provide more insight into how the brain functions by challenging the user to channel the engaging and exquisite movements and behaviors of a dolphin, known for being sociable and intelligent. The team also reasoned that movement is a form of cognition, and since people develop empathy for others through anticipating their movement, focusing on the movement of dolphins would bring awareness to the need for dolphin conservation.

To achieve the perfect modeling for the dolphin’s in-game movement, “we spent hundreds of hours studying their form and movement at the National Aquarium [in Baltimore],” McNally said. In the game, the featured mammals and fish are “imbued with a thinking, behavioral AI [artificial intelligence], and our creature animation is entirely physics-driven and procedurally generated in real time,” she said.

The MICA alumna, who specializes in comics and animation, did the artwork for the game, which entailed creating storyboards, character designs, 3-D models for characters, backgrounds, logos, menu layouts, and a lot of the narrative. On a small team, working closely and productively with her collaborators, she wore many hats, something she believes MICA prepared her to do.

The Kata Project is an initiative of Hopkins Neurology Department’s Brain, Learning, Animation, and Movement Lab, where an incredibly diverse mixture of professionals have come together to solve complex scientific and medical problems. In addition to McNally, collaborators in the lab include brain specialists, biomedical engineers, physicians, computer engineers, and psychologists. Though she works well with this extraordinarily multifaceted and highly skilled team, her unique abilities as an artist give her a special vantage point from which to add a creative contribution. “I bring a very different skill set and knowledge base to the table compared to, say, a roboticist or a computer graphics engineer, and that allows us to challenge each other and approach solutions in unexpected ways,” she said.

McNally is used to working with smart people. “MICA pushed me even harder to get on the level with many of my classmates,” she said. “I was also lucky enough to have a very smart, talented friend group at school, many of whom I still communicate with and exchange critiques [and] feedback.”

*For more information on Shark Eaters: Rise of the Dolphins, visit [Twitter.com/sharkeatersgame](http://twitter.com/sharkeatersgame).*
Establishment of an Endowed Chair Position Boosts the Photography Department

**THIS PAST FALL**, MICA announced the establishment of an endowed chair exclusively for still photography, the Stuart B. Cooper Chair in Photography, enhancing the College’s ability to welcome distinguished contemporary photographers to campus.

The endowed chair in MICA’s Photography Department is supported by artist, photographer, filmmaker, and MICA alumnus **Stuart B. Cooper ’72** (Photography BFA) through the Cooper/Besson Fund, Inc.

“We’re creating this endowed chair position to promote the teaching of the art of still photography in a way that provides substantial benefits to the College and opportunities to its students, otherwise perhaps difficult or impossible to achieve, by supporting MICA’s recruitment and retention of notable photographers,” Cooper said. “I believe it will be a much sought-after position considering its exclusivity to the fine art of still photography.”

One of the first programs of its kind worldwide, the photography program at MICA was established more than 100 years ago. Building on this legacy and acknowledging the impact photography has had on contemporary art and culture, the curriculum encourages a diversity of approaches. Today, the department is committed to providing an educational experience that seeks to cultivate an informed and engaged practitioner.

The endowed chair will be a visiting faculty member, not currently engaged with the College, demonstrating the following qualities: charismatic, inspirational, and open and devoted to students; disciplined in his/her studio work; and committed to mentoring the next generation of artists.

The selection process for the Stuart B. Cooper Chair in Photography will be the combined efforts of MICA’s president, vice president for academic affairs and provost, and the Photography Department.
Alumni Working to Build a Better MICA by Giving Back

One’s relationship to MICA does not end with graduation. In fact, alumni are finding new ways every day to stay involved.

The connection Ria Jacob ’69 (Interior Design BFA) feels to MICA runs deep. “MICA is in my DNA,” she said. So giving back was a natural act, and has led the independent design professional to contribute to the Annual Fund since her graduation. Her philosophy is once you have made it, “don’t close the door behind you,” she said. “Rather than thinking in terms of what the school can do for you, it’s got to be what can I do for the school.”

In 2005, Jacob decided to give back in a different way when she joined the Alumni Council. She eventually became vice chair of the organization. “The ideas that come from the Alumni Council have always been about how we cannot only promote ourselves as graduates and artists, but how we can help the kids,” she said.

Fellow alumnus and MICA trustee Ronald Fidler ’64 (Graphic Design BFA) also inspired her when, as chair of the Alumni Council, he challenged his fellow alumni to give as much as he gave financially to the school. “When your peers let you know they’re giving back, it inspires you to ‘step it up,’” Jacob said.

When Carolyn Campbell ’72 (Interior Design BFA) was a sophomore at MICA, she met Billy M. Hadaway ’51 (General Design BFA), a local artist and jewelry maker. He quickly became not only a good friend, but also a mentor. Entrenched in Baltimore’s art and music scene, where he used to hang around with the likes of jazz great Billie Holiday, "he embodied those things that really amazed me as a young artist," Campbell said.

When Hadaway died in 2000, Campbell established a scholarship in his honor. While some people believe that you must be wealthy to make a difference, Campbell disagrees. “You don’t have to be a multimillionaire to give back,” she said.

Today, the founder of Campbell Communications, a Los Angeles-based communications and marketing firm, considers the scholarship her way of keeping the circle of giving going. "I could never repay the debt to all the people that were supportive of me," Campbell said.

The late Sonia Gordon P’71, ’73, a friend of Hadaway’s, and her daughter Hilry Gordon ’71, ’73 (General Fine Arts BFA, Printmaking MFA) were early contributors to the fund. The Gordon family and Campbell later established the Billy M. Hadaway ’51 and Sonia Gordon Memorial Scholarship to honor the connection between Gordon and Hadaway and provide more resources for students.

The idea of giving back to MICA was important to Peter Dubeau ’83 (General Fine Arts BFA) as early as his undergraduate years, and now as an alumnus, he gives financially to the College’s Annual Fund and served for a time on the Alumni Council.

Dubeau credits MICA with giving him the encouragement and confidence to pursue a career in arts administration, first as director of School 33 Art Center, and now as associate dean in MICA’s School for Professional and Continuing Studies.

Dubeau sees the importance of giving back to MICA through many lenses. “During the whole arc of my involvement with MICA—from alumnus to staff member—I have also seen how much MICA has grown over the past 30 years, not only in terms of size and resources, but in reputation as well,” Dubeau said. “If we are to keep this momentum going into the future, it is imperative that alumni support continues,” he added.

To make a gift to MICA, visit mica.edu/give.
Natovian McLeod '15, '16 (General Fine Arts BFA, Teaching MA) applied to eight colleges but came to MICA. Even though she had planned to run track in college as she had in high school, she learned about MICA’s community engagement initiatives for students while visiting and was hooked. She’s always thought it important to appreciate each other’s differences and found that being an art student at MICA underscored those values. As a student, through MICA’s Community Arts and Service program, she has taught art lessons at Mt. Royal Elementary and Bolton Hill Nursery, spearheaded an after school arts class for Dunbar High School students, and volunteered at Baltimore United Viewfinders. She has also served as a mentor at the Johns Hopkins Incentive Mentoring Program, now called Thread, and is currently interning at the Green Mount School.

“I really love the environment, how if you take the initiative to step out of your comfort zone, you can learn so much from the school and from Baltimore. I always tell students not to focus solely on your classes because I think that’s when you get lost as an artist,” she said.

McLeod is the assistant director for MICA’s Annual Benefit Fashion Show and is on the Senior Advisory Council. After college, she plans to open her own school and create an artistic brand with her mother, a fashion designer. (See page 34 for more on the Annual Benefit Fashion Show.)
Senior Send-Off

Even before graduating MICA, students have often impacted fields from film to journalism to advertising, and this year is no exception. Here’s a sampling of seniors who have high expectations and even greater promise. For more on these graduating seniors, visit mica.edu/news.

Matthew Adelberg ’15, ’16 (painting BFA, Teaching MA)

Matthew Adelberg came to MICA to explore his two loves: painting and teaching. He’s managed to do that by working as an art and social action teacher at Beth Am Synagogue in Baltimore, as well as a teaching assistant at the Creative Alliance. He also served as a teaching intern in MICA’s Young People’s Studio Program. In exploring his passion for painting, Adelberg spent a summer in Norway working as a studio assistant and apprentice to the famed Norwegian painter Odd Nerdrum.

Adelberg credits MICA with giving him the connections that have led to his greatest opportunities when it comes to showing his work and exploring his craft. With one more year to go to finish the Master of Arts in Teaching program, he is looking for ways to get the best of both worlds. "I’ll be happy to paint and then teach, or I’ll be happy to paint and teach at the same time," he said. "I really love doing both."

Kimi Hanauer ’15 (interdisciplinary sculpture BFA)

Kimi Hanauer knows collaboration. She is a founding member of Process Collective, a curatorial collaborative that puts on shows throughout Baltimore.

For the past three years, Hanauer has coordinated programming at Penthouse Gallery, an art space in Baltimore’s Station North Arts & Entertainment District. Out of this coordination, Alloverstreet: East Oliver Street Art Walk was born. Alloverstreet is a monthly night of simultaneous art openings and events spanning the many arts spaces in the Station North area.

In her sophomore year, Hanauer worked at For Art Repurposing, a Brooklyn-based recycling company. While there, she initiated a project to bring several truckloads of recycled art and construction materials from Fashion Week directly to MICA students and the Baltimore art community. "I figured the materials would be really useful to students," she said.

Other highlights of Hanauer’s MICA experience include an internship at Baltimore-based museum The Contemporary and receiving the France-Merrick Foundation Community Arts Partnership Fellowship. After graduation, she plans to stay in Baltimore to continue developing her ongoing projects, open a new art space, and maintain her MICA connections.

Braden League ’15 (interaction arts BFA)

Braden League’s work tends to incorporate the cities in which he resides. For example, his senior thesis, the Baltimore Beer Synth Project, “stems from my love of local beers,” he said.

In 2014, he spent a semester abroad at Prague’s Film and TV School of the Academy of Performing Arts. There, “I was able to prove myself as an artist outside of MICA,” he said. League also spent a summer working at the Digital Harbor Foundation teaching children everything from circuit bending to 3-D printing. One project he’s proud of is The Correspondence Cap, a baseball cap with an LCD screen on it that prints text like “One Coffee Please.” “It allowed you to order coffee without actually talking to the barista. [It] uses an Arduino microcontroller, a small programmable computer, which had messages programmed onto it that would change based on the input of a dial held in the user’s hand,” League said.

After graduation, League wants to continue working in interactive art and media and attend graduate school, something he believes MICA has prepared him for. “MICA taught me how to be more confident in everything I do, whether in art or life,” he said.
Renan Machado '15 (Graphic Design BFA)

Renan Machado considers himself a natural born leader. His colleagues would likely agree. Born in Rio de Janeiro, Brazil, and raised in Miami, Machado took on a range of leadership roles at MICA, including foundation workshop leader and orientation leader. One of the most rewarding roles was serving as a teaching assistant/residential coordinator for MICA’s Summer Pre-College Program. Some of the teens in the program have since embarked on a formal art education. “It’s really nice to see some of those students at MICA now,” Machado said.

Machado also made an impact outside of MICA. After interning with Abercrombie & Fitch in Ohio, where he worked on T-shirts by Hollister, he was offered a two-year contract by the company after he graduates. While he’s excited about his budding career, there is much he will miss about his MICA years. “The people I have met, the person I’ve become—my MICA experience was all worth it,” Machado said.

Bhakti Patel ’15 (Animation BFA)

Bhakti Patel knows how to get things done. As a Student Voice Association representative for the Animation Department, Patel looked for ways to improve life for fellow students and co-founded the Animation Mentoring Program (AMP). While interning at Chicago-based production studio Sarofsky, she worked on ads for Capital One, American Family Insurance, and Mike’s Hard Lemonade. She also pitched a title sequence for the NBC television show *Marry Me*. Not only did the experience inspire her senior thesis—a title sequence based off of the Hindu epic, *Mahabharata*—but “the opportunity really reaffirmed my desire to go into advertising,” she said.

Currently weighing multiple job offers, Patel credits MICA with preparing her for whatever comes next. “MICA really strives when it comes to creating an open and collaborative community,” Patel said.

Kurina Sohn ’15 (Fiber BFA)

Kurina Sohn has no shortage of MICA highlights. A recipient of the Meyerhoff Internship Scholarship, Sohn won the coveted Fabric Workshop and Museum Apprenticeship in Philadelphia last summer where her responsibility was to design and produce one-color and three-color prints. “The apprenticeship helped me clarify my goals as an artist and designer,” she said.

She also collaborated with Peabody instructor/choreographer Constance Dinapoli and dancers on a performance for MICA’s Experimental Fashion Event. “I am developing a line of five garments and props for the performance,” she said. *(See page 35 for more information on the Experimental Fashion Event.)*

After graduating, Sohn hopes to work in dance/performance production. “It is an honor to learn from such creative minds at MICA and get exposure to an industry where I know I’ll belong,” Sohn said.

Timothy Mahoney ’15 (Photography BFA)

Timothy Mahoney has his eye and his lens on the future. Last summer, the photography major worked in New York City as an intern at Bonni Benrubi Gallery, as well as a freelance photo assistant and digital technician. At the end of his internship, he was offered a job as a part-time art handler for the gallery.

Mahoney also became a full-time photo assistant and digital technician for Bon Duke, a Brooklyn-based photographer and director. While working with Duke, “I met numerous photo editors, stylists, models, and creative directors that built a foundation for a career as a freelance photographer in New York,” he said.

Mahoney is clear on how MICA has paved the way to his success. “MICA is the Ivy League of art schools,” he said.
Graduate Student Send-Off

MICA graduate students come from all walks and backgrounds, and are likewise headed for greatness in a cross-spectrum of fields. Here is a sampling of graduate program standouts and how they are planning to use their education to change their worlds.

Jasu Hu ’15 (Illustration Practice MFA)

After studying graphic design in China, Jasu Hu decided MICA would help her realize her dream of becoming a professional illustrator. Her decision has paid off in spades. She was the new talent winner of the AOI Illustration Awards in the United Kingdom in 2014, and she was the student winner of awards issued by Creative Quarterly and Applied Arts magazine. Her work has also appeared in American Illustration, Society of Illustrators, 3X3, and Spectrum.

Her accomplishments have not gone unnoticed. She has been interviewed by Varoom, an illustration report magazine. Also, the AOI Illustration Awards competition featured Hu’s award-winning work, World’s End Clothes, and an interview on the website.

Hu plans to move to New York after graduation to continue her illustration career. “MICA helped me develop my personal voice and more solid understanding of illustration,” she said.

Evan Daniel Smith ’15 (Fine Arts Post-Baccalaureate Certificate)

A recipient of a merit scholarship to MICA’s post-baccalaureate certificate program, Evan Daniel Smith came to MICA to better understand his artistic practice. “I had graduated from art school a number of years prior with a major in painting. In the interim, I had never had the opportunity to engage with a community of artists in a conceptually rigorous way regarding my more mature work,” he said. At MICA he was able to do that while receiving instruction in robotics and programming, so he could incorporate technology into his practice.

Prior to the program, Smith exhibited Pi-Formance at the Cathouse FUNeral Gallery in Brooklyn, New York. “The title refers to the performance aspect as well as the physical act of forming Pi (3.14159...),” he said. “It was very exciting to see people interested in the connection of art and mathematics.”

“MICA has helped me develop a more rigorous approach to the problems I want to address in my practice,” Smith said. After graduation, he will participate in a conference called Dialogues on Meditation and Healing in Iksan, South Korea, where he will discuss connections between mindfulness, memorizing pi, and art. He also plans to enroll in an interdisciplinary master of fine arts program.

Lauren Jefferson ’15 (LeRoy E. Hoffberger School of Painting MFA)

When considering graduate studies, Lauren Jefferson knew two things: she wanted to be an artist, and she wanted to work with people. “I knew that with MICA’s wide range of disciplines, people, and resources I would gain exposure and knowledge to do just that,” she said.

While at MICA, Jefferson headed up GradEx, an organization that works closely with the SVA Graduate Student Council to further the presence of graduate student work on campus and within the Baltimore community. She is a recipient of the Hoffberger Foundation Fellowship, and she counts MICA’s community spirit as one of its greatest assets.

After graduation, Jefferson plans to apply to the Fulbright Program for study in Nicaragua. “My goal is to have my own business as a freelance wedding planner, open and run a community arts center, and continue with my studio practice,” she said. “The MICA experience, like that of being refined by fire, has helped me gain a better understanding of who I am as an artist and what I treasure.”
Patti Kalil ‘15 (Studio Art MFA)

Patti Kalil is no slouch in the art world. The Brazilian native is the co-artistic director of the experimental puppet theatre company Pointless Theatre Co., located in Washington, DC. The company received the 2014 Helen Hayes Award for Outstanding Emerging Theatre Company and was named Washington Post’s “Washington’s Best Theater of 2014” for its production of Sleeping Beauty: A Puppet Ballet.

Kalil’s academic credits and training include a bachelor of arts in Theatre Design and Stage Management with a minor in Classic Mythology from the University of Maryland, College Park, and a professional internship in Theatrical Properties at Juilliard School in New York.

After completing her degree at MICA, Kalil hopes to continue the work she has been doing at Pointless Theatre, but she also hopes to expand on her ambitions as a fine artist.

“MICA’s [MFA in Studio Art] program has given me the absolute freedom of personal artistic expression I’ve craved all these years,” she said.

Q-mars Haeri ‘15 (Critical Studies MA)

Q-mars Haeri, who goes by Q, came to MICA from Iran to explore the relationship between art and society. With a background in theater and a bachelor’s degree in dramatic literature, Haeri found his way to MICA after working in a theater group as a writer and director.

At MICA, Haeri is working as the assistant producer for The Man of Mode, a restoration comedy for MICA’s April theater production. “Apart from the 17th-century language of the play, The Man of Mode deals with a lot of issues that are relevant to us as 21st-century humans,” he said. (See page 42 for details on The Man of Mode.)

Phil Meredith ‘15 (Design Leadership MBA/MA)

As a creative designer and a small business owner, Phil Meredith was the perfect candidate for MICA’s MBA/MA in Design Leadership program. “I value how the program takes a creative approach to tackling difficult business problems,” he said.

Meredith founded his company Maturus Design to provide a wide spectrum of design media and marketing communication services. As a member of the Deaf community, one of his goals is to one day create original content showcasing American Sign Language as an art form.

One highlight of Meredith’s time at MICA was being part of a three-person team that developed a prototype of a collapsible lightweight jacket for transporting and filtering water for underdeveloped countries. The prototype was entered into a Johns Hopkins University business plan competition as part of the school’s Social Entrepreneurship course.

After completing his degree, he will continue to apply the new knowledge to his business ventures. “The environment of creative leadership and excellence that has been established at MICA by both the professors and my cohort has changed the way I approach strategy, management, and decision making,” he said.
Week of Fashion 2015

This April, students will showcase inventive and thought-provoking fashion designs and wearable art during *Time Lapse*, the 22nd Annual Benefit Fashion Show, and *MEDIUMRARE*, An Experimental Fashion Event. These events push the boundaries of fashion with a distinct use of fiber, textiles, and additional media. For more information and images, visit mica.edu/fashion.

**Time Lapse: Annual Benefit Fashion Show**

*Friday, April 10, 9 pm (MICA Community Show) and Saturday, April 11, 8 pm (General Public Show)*

Brown Center: Falvey Hall, 1301 W. Mount Royal Ave.

**Tickets:** $15, students; $20, general public (MICA Community Show: $7, students; $12, faculty and staff; $20, guests), available at the MICA Store (1200 W. Mount Royal Ave. and store.mica.edu); limited tickets will be sold at the door.

This year’s Annual Benefit Fashion Show presents an opportunity for viewers and participants to discuss the elements of evolution, an endless process in the developmental growth and adaptation over time, continuing through natural order. *Time Lapse* also allows student artists and designers to expand on ideas and events of the past, discover how they reoccur in the present, and predict patterns of the future. It is a chance to re-interpret historical themes and evolving fashion.

Proceeds from the 22nd Annual Benefit Fashion Show help support students involved in diversity programming and scholarly pursuits through the Office of Diversity and Intercultural Development, which sponsors the show. The event is one of many ways MICA continues to provide comprehensive diversity programming that supports the students’ academic and social needs.

(clockwise from top) Ashley Lian ’17 (Fiber, Humanistic Studies BFA), *Facades* collection; Kevin Lowenthal ’16 (Fiber BFA) and Camille Hallin ’16 (Fiber BFA), *Rug Burn* collection; and WuQing Hipsh ’16 (Interdisciplinary Sculpture BFA), *Climate* collection, all for the Annual Benefit Fashion Show (all photos by Derek Blanks ’00). Photography promoting the Annual Benefit Fashion Show was meant to draw upon the unique skills of alumnus Derek Blanks ’00 (Illustration BFA) to depict futuristic energy. “We wanted the photography to be fun, show a lot of movement, and have a futuristic feel,” said the show’s assistant director Natovian McLeod ’15, ’16 (General Fine Arts BFA, Teaching MA). “The show is about growth, adaptation, and evolution, and we thought that the long exposures and gels would help show that energy.”
MEDIUMRARE: An Experimental Fashion Event

Saturday, April 18, 5 pm and 8 pm; doors open at 3:30 pm
Lithuanian Hall, 851 Hollins St.

Tickets: $7, students; $12, general public, available at the MICA Store (1200 W. Mount Royal Ave. and store.mica.edu); no tickets will be sold at the door.

MEDIUMRARE: An Experimental Fashion Event involves more than 250 designers, models, and performers, representing a variety of concepts and skill sets, with work speaking to the performative nature of fashion and the merging of runway, stage, and gallery. The Experimental Fashion Event is directed, designed, and produced by the artists from the MICA Fiber Department’s Multi Media Event class. Together, they will collaboratively transform Baltimore’s Lithuanian Hall into a venue for innovative fashion, costume design, puppetry, performance art, and soft sculpture. This annual event features individually crafted garment-based works, pushing the boundaries of fashion and art.

This year’s Experimental Fashion Event will also feature MICA’s Retooling the Cottage class in the Lithuanian Hall lobby prior to the event. These student vendors and young entrepreneurs will be showcasing and selling a wide array of artistic and utilitarian items, focusing on smart design, fair labor, and sustainability.

(clockwise from top) Kurina Sohn ’15 (Fiber BFA), Urban Adaptation collection (photo by Helgi R. Olgeirsson ’15); Aqeel Malcolm ’15 (Fiber BFA), Fringe collection (photo by Maya Kuntze ’16); and Izzy Garcia ’15 (Fiber BFA), Purple Hazel collection (photo by Vivian Loh ’14); all for Experimental Fashion Event.
MFA in Curatorial Practice Thesis Exhibitions

Students in MICA’s MFA in Curatorial Practice complete curatorial projects and collaborate with artists, diverse communities, organizations, and venues, developing meaningful relationships with a wide range of audiences. For additional information about exhibition visitor hours, participating artists, exhibition programming, and Curatorial Practice partners, visit micacuratorial.org.

Project 837

Curated by: Yeim Bae ’15
Through Wednesday, April 29
Project PLASE: 3549-3601 Old Frederick Ave.

Co-curated with artist and curator Yun Jeong Yong, Project 837 is designed to provoke a conversation about definitions of home and homelessness, challenging definitions of homelessness while raising awareness about some of the realities of Baltimore’s homeless population through art and workshops. The number 837 refers to the square footage that would be available to individuals in Baltimore if all of the vacant housing were transformed into housing for the homeless.

Healing Journeys: How Art Serves Our Military

Curated by: Emily Russell ’15
Through Saturday, May 9
Baltimore Clayworks: Community Arts Gallery, 5707 Smith Ave.

Healing Journeys: How Art Serves Our Military aims to promote the arts, improve mental well-being, and encourage creative expression as an outlet for service members, veterans, military families, and military staff in the Greater Baltimore region. The exhibition showcases ceramic works by service members and their families, and papermaking using military uniforms by staff from the Warrior Clinic at the Walter Reed National Military Medical Center in Bethesda.

Not Yet Lost! The Art of Maryland Sign Painters

Curated by: Samantha Redles ’15
Friday, April 3–Sunday, January 3
Baltimore Museum of Industry: 1415 Key Hwy.
Reception: Wednesday, April 8, 6–8 pm

The Baltimore Museum of Industry and Samantha Redles ’15 (Curatorial Practice MFA) will highlight local sign painters who have transformed Maryland’s visual landscape. The exhibition and series of programs examine the processes behind different types of hand lettering and humanize this commercial form through the work of individual artists and related ephemera, artifacts, and photographs.

Synergy

Curated by: Christopher Beer ’15
Monday, April 6–Friday, May 22
Johns Hopkins University Homewood Campus: Milton S. Eisenhower Library, Gallery Q, 3400 N. Charles St.
Reception: Wednesday, April 22, 5–7 pm
Synergy fuses art with a science-based discourse on environmental conservation. The work of artists Brent Crothers ’89, ’03 (Sculpture BFA, Rinehart School of Sculpture MFA), Leonard Streckfus ’80 (LeRoy E. Hoffberger School of Painting MFA), Max Shuster ’14 (Photography and Electronic Media MFA), and Bridget Parlato will contribute to the discussion of local issues regarding ecosystems found within Baltimore and the current challenges people face related to consumer waste.

Urban Canopy

Curated by: Gloria Azucena ’15
Friday, April 10–Sunday, May 31
World Trade Center Baltimore: Top of the World Observation Level, 27th Floor, 401 E. Pratt St.
Reception: Friday, April 10, 5:30–7:30 pm

Urban Canopy is a site-specific exhibition of sculptural forms among the skyscrapers of the city. The sculptural works point to humans’ influence upon nature, using organically occurring materials such as compressed wood, metal, found branches, and oil. This immersive view of the city frames the urban cityscape of the human-altered landscape. Up on the canopy of the skyscraper, the conversation is about the mimicry of nature in sculpture and city life.

Love On the Line: Stories of a Baltimore Worth Living For

Curated by: Melani N. Douglass ’15
Sunday, April 12, 3–7 pm
Spin Cycle Coin Laundry: 2020 Maryland Ave.

The Family Arts Museum presents an interactive exploration of home as curated space and a series of community pop-ups celebrating homegrown stories, domestic arts, family as fine art, and community as gallery.

Breathe in Gold Light

Curated by: Kelly Johnson ’15
Sunday, April 19–Tuesday, May 19
New Door Creative: 1601 Saint Paul St.
Reception: Sunday, April 19, 2–5 pm

Breathe in Gold Light presents works by women artists depicting spiritual dimensions of female bodies. In partnership with The Feminist Art Project’s local coordinators and New Door Creative in the Station North Arts & Entertainment District, the exhibition engages audiences in dialogues about the sacred nature of women’s embodied experiences in light of ongoing local, national, and global conversations about violence against women.

Nature in the Dark–Baltimore

Curated by: Marnie Benney ’15
Thursday, April 23–Saturday, April 25, 8–10 pm
Ynot Lot: 4 W. North Ave.

Nature in the Dark–Chesterstown

Curated by: Marnie Benney ’15
Friday, May 1–Friday, May 29
119 S. Cross St., Chestertown
Reception: Friday, May 1, 5–7 pm

Nature in the Dark (NITD) takes a person into a world where art and science converge—a place of exploration and wonder. Featuring work by artists interpreting ecological data from their respective regions (Victoria, Australia, and Baltimore, Maryland), NITD illuminates global environmental issues and underscores the value of art and science collaborations.


Curated by: Kirsten Marie Walsh ’15
Launching Friday, May 1
Contemporary.org

IN COLLABORATION with The Contemporary and choreographer Liz Lerman, Podcasts on Process investigates tools from Lerman’s practice and addresses questions around contemporary social practice, audience, collaboration, museums, and performance. The podcast series will be available on The Contemporary’s website.

“The Life” Wasn’t Far From Mine

Curated by: Jennifer Gray ’15
Saturday, May 2–Monday, June 8
Reception: Saturday, May 2, 4–6 pm

“The Life” Wasn’t Far From Mine is a collaboration with The Samaritan Women, Jubilee Arts, Martha’s Place, and Global Peace, all in Baltimore. The exhibition intends to raise awareness and encourage discussion about stereotypes, entrapment, emotional abuse, and human trafficking, a modern form of slavery. Four artists—Ashton Page, Deletta Gillespie, Krithika Sathyamurthy, and Mandy Chesney—will be inspired by time they have spent with survivors actively listening to their stories, struggles, and triumphs.
MICA GRAD SHOW 2015

MICA GRAD SHOW 2015 features the culminating work of more than 150 of MICA’s graduate students in innovative and inspiring exhibitions and critiques, gallery talks and presentations, public programs, a symposium, and student-curated installations throughout Baltimore City. For additional information on MICA GRAD SHOW 2015 events and exhibitions, visit micagradshow.com.

MFA in Graphic Design
Friday, March 27–Sunday, April 12
Fox Building: Meyerhoff and Decker galleries, 1303 W. Mount Royal Ave.
Reception: Friday, March 27, 5–7 pm

Post-Baccalaureate Certificate in Graphic Design
Friday, March 27–Sunday, April 12
Fox Building: Fox 3 Gallery, 1303 W. Mount Royal Ave.
Reception: Friday, March 27, 5–7 pm

MFA in Illustration Practice
Friday, March 27–Sunday, April 12
Fred Lazarus IV Center: Sheila & Richard Riggs and Leidy galleries, 131 W. North Ave.
Reception: Friday, March 27, 5–7 pm

LeRoy E. Hoffberger School of Painting
Friday, April 17–Sunday, May 3
North Avenue Market: 16 W. North Ave.
Reception: Friday, April 17, 5–7 pm

MFA in Community Arts
Friday, April 17–Sunday, May 3
Fox Building: Decker Gallery, 1303 W. Mount Royal Ave.
Reception: Friday, April 17, 5–7 pm

Post-Baccalaureate Certificate in Fine Arts
Friday, March 27–Sunday, April 12
North Avenue Market: 16 W. North Ave.
Reception: Friday, March 27, 5–7 pm
Mount Royal School of Art,
Photographic & Electronic Media,
Rinehart School of Sculpture

Friday, April 17–Sunday, May 3
Bunting Center: Pinkard Gallery, 1401 W. Mount Royal Ave.;
Fox Building: Meyerhoff, Decker, and Fox 3 galleries, 1303 W. Mount Royal Ave.;
Fred Lazarus IV Center: Sheila & Richard Riggs and Leidy galleries, 131 W. North Ave.;
North Avenue Market: 16 W. North Ave.;
and 101 W. North Ave.
Reception: Friday, April 17, 5–7 pm

MA in Social Design,
Social Design Exchange: Perspectives

Friday, May 1, 6–8:30 pm
The Gateway: BBOX, 1601 W. Mount Royal Ave.

MA in Critical Studies,
Narratives of Modernity,
Contemporaneity, and Desire Symposium

Saturday, May 2, 10 am–5 pm
The Walters Art Museum: 600 N. Charles St.

MFA in Studio Art

Saturday, June 27–Saturday, July 11
Fred Lazarus IV Center: Sheila & Richard Riggs and Leidy galleries,
131 W. North Ave.; and Fox Building: Meyerhoff and Decker galleries,
1303 W. Mount Royal Ave.
Reception: Friday, July 10, 5–7 pm

MA in Art Education

Sunday, July 26–Friday, July 31
Fred Lazarus IV Center: Sheila & Richard Riggs and Leidy galleries,
131 W. North Ave.

MFA in Illustration Practice

Gallery Critiques

Monday, April 6, 9 am–3 pm and
Thursday, April 9, 9 am–3 pm
Fred Lazarus IV Center: Sheila & Richard Riggs and Leidy galleries,
131 W. North Ave.

MFA IN Illustration Practice students will present their work to guest critics during two gallery critiques open to the public. Shelley Spector and Calista Brill will be at the April 6 critiques, and Kimberly Ellen Hall and Rachael Cole will be at the April 9 critiques.

Spector has been actively engaged in Philadelphia’s arts community for years as a respected artist, innovative gallery owner, and champion of emerging talent. The Philadelphia Museum of Art presented Spector’s first solo museum exhibition, *Keep the Home Fires Burning*, in March 2015. Her multidisciplinary works are part of many private and public collections.

Brill is senior editor at First Second, a publisher of graphic novels based in New York, where she acquires, edits, and publishes graphic novels for readers of all ages and temperaments. Her particular interests include comics about science and teen angst. Before working at First Second, Brill was an editor at Disney.

Hall's studio is called Nottene. She started a daily drawing practice to simply appreciate the things around her, and now her illustration work comes from a practice of storytelling through drawing. She studied textiles at Central Saint Martins in London, and she has worked in print, pattern publishing, fashion, and art internationally.

Cole is the art director at Schwartz & Wade Books. She works on picture, middle-grade, and young adult books. She has illustrated and produced a line of screen-printed cushions called Village Pillows, and recently collaborated with illustrators Leah Goren and Julia Rothman to produce a line.
Commencement

ArtWalk 2015

*Thursday, May 14, 5–9 pm*
Campuswide; registration at Cohen Plaza, 1303 W. Mount Royal Ave.
*Tickets: $20, general public; free, children 10 and under*
ArtWalk is the official preview party for the Commencement Exhibition. Not only will guests have an opportunity to visit and view work by emerging artists and designers, but they can enter to win prizes. The event boasts more than two miles of exhibition. For more information and to register, visit mica.edu/artwalk.

2015 Commencement Exhibition

*Friday, May 15–Monday, May 18*
Campuswide
*Special Gallery Hours: Friday, 11 am–8 pm; Saturday-Monday, 11 am–5 pm*
*Reception: Sunday, May 17, 1:30–5 pm*

The 2015 Commencement Exhibition highlights works by nearly 400 emerging artists in the undergraduate class of 2015. By transforming the College’s permanent galleries, hallways, classrooms, and open spaces into one expansive gallery space, each student is able to show a substantial body of work.

MICA Masters Benefit Art Sale

*Saturday, May 16, noon–4 pm*
Fred Lazarus IV Center, 131 W. North Ave.

This annual benefit art sale offers a chance to browse and buy affordable works of art from students in MICA’s MFA, MA, and post-baccalaureate certificate programs. A percentage of the proceeds from the event will support a graduate scholarship. The sale is a rare opportunity to visit the studios and facilities of the College’s graduate programs and speak with the artists directly.

(top to bottom) Nina Allen ’14 (Graphic Design BFA), 21 Guns, in last year’s ArtWalk; and images from ArtWalk 2014 (all photos by Phylicia Ghee ’10).
**2nd Annual Edible Book Festival**

**Wednesday, April 1, 11:30 am**  
Bunting Center: Pinkard Gallery, 1401 W. Mount Royal Ave.

**Sponsored by the Decker Library**, the Edible Book Festival is an annual international event that unites bibliophiles, book artists, and food lovers to celebrate the ingestion of culture and its fulfilling nourishment. Members of the MICA community incorporate elements of written or printed work, such as the integration of text, literary inspiration, or, quite simply, the form. Winners will be selected from a variety of categories.

**34th Annual Artscape Festival**

**Each July**, MICA welcomes hundreds of thousands of visitors to campus for Artscape, produced by the Baltimore Office of Promotion & The Arts (BOPA). Dubbed “America’s largest, free arts festival,” the College has been part of the annual celebration of visual and performing arts since its inception in 1982, with the event drawing both visitors and artists from throughout the region and world.

Once again, MICA will be the anchor venue for Artscape, providing campus space, facilities, and programming, and hosting performances and exhibitions, such as the Janet & Walter Sondheim Artscape Prize Semifinalists. The prestigious prize, now in its 10th year, awards a $25,000 fellowship to a visual artist or visual artist collaborators living and working in the Greater Baltimore region. Also, members of the MICA community exhibit and sell their work during the three-day festival.

Named after President Emeritus Fred Lazarus IV H’14, the second annual Fred Lazarus IV Artscape Prize (“The Fred”) awards $1,000 to a rising high school senior living in Baltimore City, as well as a stipend to produce a solo exhibition in conjunction with the annual festival, with mentorship from BOPA.

The festival takes place Friday, July 17–Sunday, July 19. More information on Artscape can be found at [artscape.org](http://artscape.org).

**2015 Janet & Walter Sondheim Artscape Prize Semifinalists**

**Thursdya, July 16–Sunday, August 2**  
Fox Building: Decker and Meyerhoff galleries, 1303 W. Mount Royal Ave.  
**Reception: Thursday, July 16, 6–9 pm**

Semifinalists’ work from the 10th annual Janet & Walter Sondheim Artscape Prize is exhibited at MICA during Artscape weekend, Friday, July 17–Sunday, July 19, and continues through early August.
Out of This Planet: Conversations in Art & Science

Tuesday, March 31, 6 pm
Brown Center: Falvey Hall, 1301 W. Mount Royal Ave.

As part of the Lazarus Artist in Residency, MICA will host a panel where the participants will share their discoveries and methods of exploring space and discuss their approaches to decoding its mysteries and speculating about its futures. The panel discussion includes artist Tomás Saraceno (Berlin); astronaut Marsha Ivins (Houston); and astro-physicist Mario Livio (Space Telescope Science Institute, Baltimore); and moderator Luca Buvoli, director of the Mount Royal School of Art and artist. The hope is that this cross-disciplinary dialogue will inspire new ways of thinking, making, and imagining what is possible in the studio, in the lab, out of the studio, out of the lab, and even perhaps out of this planet.

With the Art & Science series, MICA is taking an active role in a Baltimore-wide conversation about art and the frontiers of science, highlights of which include the exhibition Front Room: Dario Robleto at The Baltimore Museum of Art (BMA); a lecture with Dario Robleto in conversation with scientists from the Space Telescope Science Institute, organized by the BMA; studio critiques by artist-in-residence Robleto at Mount Royal School of Art; and the exhibition Imaginary Science Museum on view Friday, March 27–Sunday, April 12 in Bunting Center: Pinkard Gallery, 1401 W. Mount Royal Ave., with MICA’s MFA in Curatorial Practice and Graphic Design students. (Visit fyi.mica.edu for additional details on Imaginary Science Museum.)

Sponsored by the Municipal Art Society, the Lazarus Art & Science Artist-in-Residence Saraceno will be at MICA from Monday, March 30–Friday, April 3, 2015.
William J. O’Brien

**Thursday, April 2, 7 pm**
Main Building: Room 110, 1300 W. Mount Royal Ave.

William J. O’Brien’s multidisciplinary practice of painting, sculpture, drawing, and installation grows out of a personal, intuitive process, addressing the tension between order and chaos, weaving repetition and mantra into a fresh minimalistic practice. The Loyola University Chicago and School of the Art Institute of Chicago graduate has exhibited nationally, with work in several notable permanent collections.

*Sponsored by:* Ceramics Department and the Mixed Media Speaker Series.

Steven Z. Levine

**The Myth of Bathsheba**

**Tuesday, April 7, 7 pm**
Fred Lazarus IV Center: Auditorium, 131 W. North Ave.

Steven Z. Levine is Leslie Clark Professor of the Humanities at Bryn Mawr College, Pennsylvania, where he’s been teaching for nearly 40 years. A 2003 Guggenheim fellow, he’s lectured widely on art and psychoanalysis and is currently writing a book on portraits, mirrors, and cosmetic self-fashioning. His lecture will discuss the formation of the self as a split subject of transgression, repentance, and love.

*Sponsored by:* MA in Critical Studies.

Carla Diana

**Wednesday, April 8, noon**
Fred Lazarus IV Center: Auditorium, 131 W. North Ave.

Carla Diana is a product designer, author, and educator focused on future visions for new technologies. She has designed a range of products from robots to connected home appliances, is a fellow at the innovation firm Smart Design, and is a lecturer at the University of Pennsylvania.

*Sponsored by:* MFA in Graphic Design and MA in Art Education.

Liz Collins

**Beyond and Back: Time Travel and the Persistence of Ideas**

**Wednesday, April 8, 6 pm**
Main Building: Room 110, 1300 W. Mount Royal Ave.

Liz Collins is an artist and designer best known for her installation and performance project, *Knitting Nation*, and her groundbreaking knit clothing and textiles. During this artist talk, she will present a survey of her work to illustrate how ideas embedded therein have developed and evolved throughout the course of her career.

*Sponsored by:* Fiber Department.

Kate Markert

**Art@Lunch: Kate Markert, Some Thoughts on a Career in Art Museums**

**Wednesday, April 15, noon**
Brown Center: Room 320, 1301 W. Mount Royal Ave.

Kate Markert, executive director of Hillwood Estate, Museum & Gardens, will speak about her career in art museums and the opportunities and challenges positions in the field can present. She’s worked for The Baltimore Museum of Art; The Walters Art Museum, Baltimore; and the Cleveland Museum of Art.

*Sponsored by:* Art History, Theory, and Criticism Department.

Nancy Princenthal

**Character and Sensibility: The Biographical Impulse**

**Friday, April 24, 10 am**
Fred Lazarus IV Center: Auditorium, 131 W. North Ave.

Nancy Princenthal is a New York-based critic and former senior editor of *Art in America*, where she continues to write regularly. She also contributes to *Artforum* and *The New York Times*, among other publications. She is currently on the faculty of the School of Visual Arts, New York.

*Sponsored by:* LeRoy E. Hoffberger School of Painting.
Student Exhibitions

Kimi Hanauer ’15  
(interdisciplinary sculpture BFA)  
A negation of what is and what should be.  
Monday, March 23–Friday, April 24  
The Gateway: Gallery 1

Bree Berry ’15  
(general fine arts BFA)  
The Way It Is  
Monday, March 23–Friday, April 24  
The Gateway: Gallery 2  
Reception: Friday, March 27, 5–7 pm

McKinley Wallace III ’15  
(painting BFA)  
Hominins  
Monday, March 23–Friday, April 24  
Meyerhoff House: Piano Gallery

Lily Clark ’15 (graphic design BFA) and Tristan Scow ’15 (graphic design BFA)  
Flicker Tonic  
Monday, March 23–Friday, April 24  
Bunting Center: Student Space Gallery-Pinkard  
Reception: Friday, March 27, 5–7 pm
MARK YOUR CALENDAR

For the most up-to-date information and additional news, events, and exhibitions as well as videos, photos, artwork, and interactive features, visit Juxtapositions online at mica.edu/news.

MAKING A REAL DIFFERENCE: SUPPORTING SCHOLARSHIPS AT MICA

By attracting the best students, MICA maintains a rich and diverse community of artists and designers that enriches the quality of the educational experience.

- Scholarships funded by annual gifts enable MICA to attract the world’s most talented young artists and designers.
- Scholarships help eliminate student loan debt, closing the gap each year between tuition and the need for aid.
- Scholarships often mean the difference between attending MICA and giving up the dream of an education at one of the nation’s top art and design colleges.

Your gift, of any size, makes a real difference. Give today!

To make a gift, return the enclosed envelope or use the online give form at www.mica.edu/give.

SABBATICAL EXHIBITION

September 2015
Fox Building: Decker Gallery,
1303 W. Mount Royal Ave.

Timed to coincide with the arrival of this year’s freshmen, this highly regarded student exhibition features works produced by current sophomore students during their foundation year at MICA. This annual exhibition provides a first glimpse at the works of artists who are developing their skills and vision over the next few years in a variety of media.

SABBATICAL EXHIBITION

September 2015
Fox Building: Decker Gallery,
1303 W. Mount Royal Ave.

This annual exhibition features works produced by a small group of faculty members on sabbaticals during the previous year.

FACULTY EXHIBITION

October 2015

The faculty exhibition features the work of MICA’s world-renowned faculty members, highlighting their diversity in content, medium, and style.

Sign up to receive weekly event or monthly news updates at www.mica.edu/signup.
Strength Through Diversity
By Michael Patterson, Vice President for Student Affairs

I have been at MICA for 14 years, and during this time I have seen the dynamic evolution typical of a community as vibrant and complex as ours. Challenges related to the safety of person or voice and questions related to the values we hold are, to varying degrees, unavoidable. What makes MICA special is that every time such challenges appear our community rises. This is a community that has always rallied and found a way to emerge from the fire stronger than before.

It comes as no surprise that MICA is not immune from the difficulties presented in the current national climate. Baltimore is a city with deep scars around issues of diversity and inclusivity, and our nation is presently in the middle of a complex and long-standing dialogue regarding the experiences of those who fall outside of our country’s dominant culture. This was brought home as the result of a horrific incident where racially–driven, hate fueled graffiti was found on our campus this past November. Our community—my community—was forced to once again acknowledge that despite all our strengths we simply cannot allow ourselves to presume an absence of ignorance.

As has become custom, it is in our most difficult moments that the MICA community shows its true strength. There is incredible power in the collective voices of the 250 students, faculty, staff, and alumni that turned out the Monday after the above cited incident to support each other and shout down hate. The students who have offered their leadership to MICA by writing President Samuel Hoi, the trustees, and the vice presidents regarding how MICA can move forward demonstrates that every voice holds a critical piece of how we collectively resolve issues that have otherwise hampered this country for decades. That a community of artists would show genuine leadership for how to love, trust, and respect those around you should come as no surprise. Artists have long provided the most creative, forward-thinking voices in resolving the most complicated of societal problems.

I can think of two concrete recent examples of why I am optimistic that MICA is the place for transformative, forward-thinking leadership. Recently, I joined the third in a series of “Diversity/Equity Forums,” a conversation of students, faculty, staff, and others looking at how issues related to equity intersect on the MICA campus. This was a room full of individuals with different backgrounds, roles, and narratives who worked together to define the scope of what MICA needs to address. The very next day, MICA hosted an inaugural “Women’s Leadership Retreat,” exploring how women lead through art. What is perhaps most impressive is that the planning and preparation for both of these events began before any critical incident.

I fundamentally believe that at MICA we have the ability to chart a fresh path and start a new dialogue on diversity and inclusion. This will not be easy. Sustaining the often uncomfortable long-term conversation necessary will take real commitment from every member of this community. This dialogue is fundamental to us, part of our Core Values, and a critical component of improving our internal environment. It is also central to advancing art and society in today’s increasingly global world. MICA has the strength and will to tackle this challenge, and I am proud to be a part of this discussion. I invite you all to join us in this work and encourage all persons who want to contribute to a healthier community to have a voice in this conversation.
Meet the next generation of creative thinkers.

Throughout the Spring
- Curatorial Practice, MFA

March 27–April 12
- Graphic Design, MFA
- Illustration Practice, MFA
- Post-Baccalaureate Certificate in Fine Arts
- Post-Baccalaureate Certificate in Graphic Design

April 17–May 3
- Community Arts, MFA
- Leroy E. Hoffberger School of Painting, MFA
- Mount Royal School of Art, MFA
- Photographic and Electronic Media, MFA
- Rinehart School of Sculpture, MFA

May 1
- Social Design, MA

May 2
- Critical Studies, MA

June 27–July 11
- Studio Art, MFA

July 26–July 31
- Art Education, MA

View full schedule at micagradshow.com
Transform your sense of fashion as MICA students alter the boundaries of fiber and art to craft revolutionary, original, wearable creations.

Week of Fashion

Time Lapse: Annual Benefit Fashion Show
Friday, April 10, 9 pm (MICA Community Show)
Saturday, April 11, 8 pm (General Public Show)

MEDIUMRARE: An Experimental Fashion Event
Saturday, April 18, 5 pm and 8 pm

Visit mica.edu/fashion for more information.