JUXTAPOSITIONS

MARYLAND INSTITUTE COLLEGE OF ART

THIS IS 50
PRESTIGIOUS LEROY E. HOFFBERGER SCHOOL OF PAINTING CELEBRATES FIFTY YEARS
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PRESTIGIOUS LEROY E. HOFFBERGER SCHOOL OF PAINTING CELEBRATES FIFTY YEARS
December 9 - 12  
Wednesday - Friday:  
11am - 7pm  
Saturday:  
10am - 6pm

Brown Center  
Maryland Institute  
College of Art  
1301 W. Mount Royal Ave.  
Baltimore, MD 21217

Just in time for the holiday gift-giving season, this festive sale features original work by more than 300 MICA students, staff, faculty, and alumni, including one-of-a-kind jewelry, illustrations, paintings, posters, sculptures, mosaics, stationary, clothing, ceramics, textiles, book arts, toys, wrapping paper, and gift cards.

artmarket@mica.edu  
www.mica.edu/artmarket
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Designations may follow a person’s name to highlight special affiliations with the College, including:
• Alumnus or student name is followed by year of graduation, program of study, and type of degree, i.e., John Doe ’15 (Painting BFA).
• Honorary degree recipient name is followed by an “H” and the year the degree was awarded, i.e., Jane Doe H’15.
• Parent name is followed by a “P” and year of child’s graduation, i.e., John Doe P’15.

Although every effort is made to ensure the completeness and accuracy of Juxtapositions, information does sometimes change. We suggest you confirm event details by checking MICA’s website at mica.edu, where you will also find driving directions and a campus map. Events and exhibitions are free and open to the public, unless otherwise noted. To request disability accommodations, call 410-225-2416 or email events@mica.edu. For more information, to adjust your subscription options, or to submit story ideas or comments, email news@mica.edu or call 410-225-2300.

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(covers) Grace Hartigan, Valentino, oil on canvas, 1997; Amy Sherald ‘04, Madame Noire, oil on canvas; Dan Dudrow ’67, Arlechino, oil on canvas, 2015; Susan Abbott ’74, Main Street, oil on linen panel, 2012, and Bill Schmidt ’71, Object Lesson, gouache, ink/canvas on panel, 2014.

In the Fall ’15 issue of Juxtapositions, an Untitled piece in the Spring Recap: MICA Grad Show 2015 should have been credited to artist Claire Fredrick ’15 (Community Arts MFA).
**December**

- 12/9-12
  - MICA Art Market

- 12/11-3/13
  - Queer Threads: Crafting Identity & Community
  - Just Press Print

**MICA Venues**

**Main Building**
1300 W. Mount Royal Ave.

**Brown Center**
1301 W. Mount Royal Ave.

**Fox Building**
1303 W. Mount Royal Ave.

**Bunting Center**
1401 W. Mount Royal Ave.

**The Gateway**
1601 W. Mount Royal Ave.

**Dolphin Building**
100 Dolphin St.

**Mount Royal Station**
1400 Cathedral St.

**Fred Lazarus IV Center**
131 W. North Ave.

**MICA Gallery Hours**

Monday through Saturday,
10 am–5 pm; Sunday, noon–5 pm
Closed major holidays

By appointment; contact the Department of Exhibitions at 410.225.2280 or exhibitionsdept@mica.edu

Download MICA’s fyimica.edu events and exhibitions mobile app for iOS in the Apple App Store.

Twitter: @mica_news

Facebook: facebook.com/mica.edu

YouTube: YouTube.com/MICAmultimedia

LinkedIn: mica.edu$linkedin
Amy Beth Geerling Payne ’99 (Digital Arts MA), Doug, giclée prints and original pet portraits.
AS THE FALL SEMESTER BEGAN AT MICA, the College welcomed an outstanding class brimming with artists and designers from 43 states and 14 countries including China, India, Italy, and Turkey. These talented incoming students’ diverse backgrounds as musicians, writers, thespians, athletes, chefs, entrepreneurs, and community activists have garnered them numerous accolades—no small feat for artists and designers just unfolding their careers.

These students’ impressive portfolios, scores, and well-roundedness have wowed members of the MICA community.

Dahae Choi ’19 from Seoul, South Korea creates skillfully executed artwork that is both sad and humorous. Her versatility and energy as an artist shines through her work—wonderfully whimsical illustrations and commercial designs.

Maria Fragroso ’19, who is trilingual and from Mexico City, melds themes of identity, biology, and theoretical psychology into her work. Fragroso served in the Model UN in high school and has a keen ability to visualize experience through the simplicity of the line.

Photographer Zhonglin Zhang ’19 is also a swimmer, hospice volunteer, and math and physics master. From Beijing, China, Zhang’s skills date back to childhood. In his portfolio, he featured a 360-degree micro garden apartment building design and a public space design based on leaf structures.

Jill Adler ’19 is a graduate of Ramaz School, a modern-Orthodox Jewish school in New York City. Adler embraced her creativity with the encouragement of her family and produced a solid portfolio of studio artwork.

New Orleans native Patrick Montegna ’19 creates vivid, narrative drawings. He is a natural storyteller, majoring in Film and Video and minoring in Creative Writing. All-around creative, he has played the guitar since he was 10 years old and has recorded music on and off since he was 15.

These students’ impressive portfolios, scores, and well-roundedness have wowed members of the MICA community.

/ DEVIN HALLADAY ’19

I’m a multidisciplinary graphic designer from Ohio. I’ve been a designer for almost six years, working with startups and large corporations, and I worked as a designer at Leapwise, a creative agency in Cleveland, during the summer of my junior year in high school.

Outside of my professional life as a designer, I’m a passionate and dedicated writer and programmer, and I consider myself a humanist. I value quality thought and empathy, and both of these things greatly influence my design practice.

So far, my time here at MICA has been very rewarding, opening my mind to new ways to apply fine arts thinking to design and giving me fantastic new leadership opportunities within the Graphic Design Department and MICA Design League.
I am Mark Fleuridor and I’m from Miami, Florida. The thing that has impacted my work is my Haitian culture. I am a 2015 YoungArts Presidential Scholar. Besides art, I love to listen to music.

My highlight of being at MICA is meeting different people from all around learning about other cultures.

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I am an Illustration/Humanistic Studies major from La Porte, Texas. I enjoy literature, tech theatre, and travel—either across town or across country. My art has been impacted most through significant developments in my thinking, which have taken place in settings ranging from high school English classes to art institutions on both coasts.

The highlight of my MICA experience is definitely the accessibility of neighboring cities such as New York City and Washington, DC. It is a perfect environment to begin to seriously explore the artistic community and, in turn, begin to inhabit it in earnest.

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I grew up in the east side of Los Angeles and never realized how much I owe artistically to the empty web of streets you find in the early hours of the morning. Melancholy is alive and well in LA, and there are few scenes more poignant than an unlit empty stretch of Sunset Boulevard.

If there is any consistent theme to my work, it is this sense of poignancy through satire, hyperbole, and occasionally extreme sincerity through multimedia, with nearly all of my work also dealing with inner or societal conflict.

MICA has given me a great environment in which to experiment and contextualize my work, and I’m excited to see how far I can push this wide base of support.

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I was born and raised in Japan. I studied abroad in New Zealand for high school, and then I came to the United States for my college education. The most profound thing I’ve learned at MICA is how to work within a heavy conceptual framework and to take matters of personal and familial history into the realm of global sensitivity. This shows the most in my ongoing work, Sungazing, a photo-based art installation that expresses the strong connection between the sun and my family history. My grandfather witnessed a great tragedy that destroyed nearly everything in Hiroshima. He survived the bombing, yet he passed away from cancer when I was 10 years old. I remember him saying that day in Hiroshima was like hundreds of suns lighting up the sky.

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The incoming class includes a Latino Art Beat National winner, two Gates Millennium scholars, and a United States Presidential Scholars in the Arts recipient.

For more on MICA’s incoming class, visit mica.edu/news.
This is

Prestigious LeRoy E. Hoffberger School of Painting Celebrates 50 Years

The LeRoy E. Hoffberger School of Painting reached a milestone with its 50th anniversary. The celebration of one of the only graduate programs in the country to focus solely on painting began this past October with student and alumni exhibitions and an expert panel discussion. The MFA program has flourished under the direction of legendary American Abstract Expressionist painter Grace Hartigan and esteemed artist and critic Joan Waltemath.
Beginning Friday, October 16, the College showcased the artistic works of current students in the Hoffberger School during the Neither/Or exhibition. The first floor galleries of the Fred Lazarus IV Center for Graduate Studies highlighted a collection of artwork from 19 graduate students.

Caitlin Tucker-Melvin ’14 (Curatorial Practice MFA) curated The Possibility of Transformation, an exhibition featuring 12 of Hartigan’s paintings along with works of art of notable Hoffberger alumni artists, on Friday, October 23. The artists were chosen from 360 alumni of the program.

Later, the MICA community commemorated the Hoffberger School, Hoffberger Family Philanthropies, and current and former students of the program with a closed dinner.

On Wednesday, October 28, the College hosted Rethinking Painting with prominent voices in painting: Nancy Princenthal, critic and former senior editor of Art in America; Raphael Rubinstein, current Hoffberger critic-in-residence; Jutta Koether, German

(clockwise from top left) LeRoy E. Hoffberger; from the panel discussion Rethinking Painting; (left to right) Barry Schwabsky, Jutta Koether, Joan Waltemath, and Raphael Rubinstein; the Hoffberger family; (left to right) Stanley Hoffberger, Russell Hoffberger, Douglas Hoffberger, Paula Gately Tillman Hoffberger, and LeRoy E. Hoffberger; LeRoy E. Hoffberger with President Samuel Hoi; and LeRoy E. Hoffberger with Joan Waltemath.
artist, musician, and critic; and Barry Schwabsky, art critic for *The Nation* and co-editor of international reviews for *Artforum* as panelists and Waltemath as moderator.

During the past 50 years, MICA’s Hoffberger School has educated generations of exceptional painters, and is committed to training future talents in the contemporary arts world.

*For more information on the LeRoy E. Hoffberger School of Painting 50th anniversary celebration, visit mica.edu/news.*
(clockwise from top left) Grace Hartigan, Cleopatra's Wardrobe, oil on canvas, 2003-2004; Vivian Wolofitz '78, Triptych, oil on canvas, 2014; Susan Abbott '74, November Boardwalk, oil on linen panel, 2013; and Grace Hartigan, July 4th Folies, oil on canvas, 1989.
NEW FACULTY GIVE SOUND ADVICE TO INCOMING STUDENTS

EACH YEAR, MICA WELCOMES A NEW CLASS of smart, creative and excited students to our campus. At the same time, we also enthusiastically welcome accomplished and talented new faculty members who bring new perspectives and fresh ideas to our campus.

In this issue, Juxtapositions asked the new core of faculty to share words of wisdom and encouragement for MICA students. They gave us a great range of advice, ranging from where to go in the city for artistic inspiration, to practical advice for making it in the art world. What follows is a great collection of thoughts to lead us through the year.

MALCOLM RIO,
INAUGURAL AICAD TEACHING FELLOW
Architectural Design Department

The lack of an imperious art scene allows an exceptional freedom and creative impetus for young artists in Baltimore not opportune to those in New York, Los Angeles, or Philadelphia. Young artists can better author their creative interests without the pressures of a particular voice. As a young artist/architect, I find this freedom to experiment without the weight of commercial (or univocally defined notion of) success as the most generative resource Baltimore has to offer.

SARAH MCNEIL ’11
(MOUNT ROYAL SCHOOL OF ART MFA)
Animation Department

A former professor once told me that it only takes one person to believe in you and that one person might change everything in your art career, so to keep searching (and not to give up) until you find them. Over the years I have been lucky to have a number of people support my artwork but will never forget the one who first took a chance on me.

JEANETTE GERRITY-GÓMEZ
Humanistic Studies Department

The best piece of advice that I received in my career was from a language professor at my undergraduate college. He told me, “Stop being afraid.” He was referring to my reticence in speaking in Spanish, but this has resonated for me throughout my career. Fear of failure, of rejection, of the unknown, those things that hold us back from experiencing the world and all of its opportunities; I have tried to embrace them. You never know what might be waiting for you if you take the chances life presents to you.

HEIDI YOUNGER
Illustration Department

One of my hero illustrators, Mick Wiggins, who we both shared an agent at that time, said, “You must make decisions...” This translates into picture making, especially if you work digitally, and the possibilities are nearly endless; you must make a deadline and therefore make a decision. It can also mean in terms of your clients, who you want to work for, or who you don’t, decide how to manage and guide your career.

PRO TIPS

NEW FACULTY GIVE SOUND ADVICE TO INCOMING STUDENTS
Ask for what you want. The worst that can happen is someone will say no.

SARAH-NEEL SMITH
Art History, Theory, and Criticism Department

The best advice I ever received was not actually intended as career advice, but I have found myself using it in all kinds of situations. When my husband and I got married, the priest who did the ceremony advised us that marriage required “compromise and sacrifice.” We would often tease each other with those words when we had a disagreement or difficult situation, but I have also found myself repeating those words when struggling with a difficult piece of work, client, or job. It reminds me to find balance and that the goal is not usually just what I want, but rather the success of the process.

MAUREEN WEISS
Graphic Design Department

Simply moving to a different environment can be enough to alter perspectives and gain the small shift that can provide insight and inspiration. Step away from the usual places and take the time to notice details within the spaces you already inhabit. I enjoy walking through the city—it’s various neighborhoods contain proportions, colors, and textures that contrast and complement at various turns. As for particular places, the Peabody Library has an extensive collection of books contained in a beautiful space.

RAËL SALLEY
Art History, Theory, and Criticism Department

I know something about you, even not knowing you—there is greatness within you. Care for that tiny seed of goodness that is inside of you and nurture it until it blossoms into greatness. It’s not easy, but working through sorrow is the path to joy.

KIMBERLY ELLEN HALL
Illustration Practice Department

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PAUL JEANES ’06 (LEROY E. HOFFBERGER SCHOOL OF PAINTING MFA)
Studio Art, Foundation, and Painting departments

Agnes Martin wrote, “To progress in life you must give up the things that you do not like. Give up doing the things that you do not like to do. You must find the things that you do like. The things that are acceptable to your mind.” When I first read this, as a young college student, it was so arousing that the very next day, I changed my major from business administration to painting. This shift inevitably led to my becoming an artist and a teacher and to this day, Agnes’s quote is the little piece of advice that I always think about when facing big decisions in my work and in my life.

ANDREA SHERRILL EVANS
Drawing Department

The most useful piece of advice I have been given is that there are as many different ways that one can be an artist and choose to make art, as there are individual artists out there. The artists that have been my mentors, my teachers, my colleagues, and my friends have all shown me this. Through each of his or her own interests, conceptual concerns, artistic styles, and personal experiences, each one presents a unique example of how to be an artist. This is both liberating and challenging; while we can learn much from our teachers and mentors, we each ultimately have to find our own way.

For more tips from MICA’s new faculty members, visit mica.edu/news.
Juxtapositions: Can you tell me about your most recent position? Why was Open Society Institute-Baltimore work important to you?

Debra Rubino: I knew I was concerned about and interested in social justice, but I did not really understand my commitment to it until I went to Open Society Institute-Baltimore, which as you know is a field office of the Open Society Foundations, a huge network of international foundations. Because of my experience there, I became much more aware of how many people lack opportunity and I became more invested in working to assure that more people can live much better lives. There is so much work that needs to be done to make that a reality—but there are also so many people who are working to make it possible—who are committed to the future.

For over six years, I curated a series of conversations about race and through that process, I learned so much. And perhaps the piece of information that struck me most was how naive I was and how little I understood as a white person. Because of that very personal revelation, I feel that so many of us need to have a much deeper understanding before real change can occur. To a certain extent, I feel like it’s only until recently that we as a city—and as a country—have acknowledged how critical it is to figure out how to work across all sorts of boundaries and recognize how we’re all in some way active participants in a problem.

I guess it’s pretty obvious that communication plays a big role if you want to create change. One of the first steps is a clear awareness of the problems and our individual parts in it. That can jump start a whole series of action.

Juxtapositions: How does that work translate to what you are now doing as the new vice president for strategic communications here at MICA?

Rubino: One of the things that I’ve always loved about MICA is how it’s unapologetically a part of this city and that we have embraced Baltimore as a place of possibility.
institution here. A lot of new academic programs have been created since I left that deal with community art, social design issues, and art education. I think we’ve already been responsible for making a lot of very positive change and have been integral to creating an arts-focused identity for the city. And our goals moving forward include active engagement in a myriad of ways with and in the city.

**Juxtapositions:** With your return to MICA, the communications efforts will be intensified. Can you briefly explain strategic communications?

**Rubino:** We know that we are one of the pre-eminent art and design colleges nationally and globally. But what we also know is that there isn’t a robust awareness of MICA nationally and globally. I think that in order for us to be better known, we have to be strategic and more aggressive in our communications efforts. That means that we need to be fiercely attuned to what is happening here and then tell that story as broadly as possible. But to connect with a broad audience, we have to be smart—there are so many ways to reach people now, so many different channels, and so many different ways people get information and we can’t do it all. It’s a big challenge.

What I think is important, though, is to recognize that our division alone can’t make this happen. Telling MICA’s story—sharing our unique form of education, the imaginative solutions that emerge, the experiences of our students, the talent of our faculty, and the success of our alumni—is a campus-wide, shared responsibility. Strategic Communications can take the lead on these efforts but to tell our story effectively, with authenticity, we need to lock arms with everyone on campus.

**Juxtapositions:** In the 1980s and ’90s, you spent a decade at MICA as the Director of Communications/Associate VP for Communications. Since returning in summer 2015, how has the College changed?

**Rubino:** I’ve been connected with MICA ever since I left. I always returned to participate in events and exhibitions. Since I’ve been back and I’ve been able to look behind the front doors of all the buildings, I am struck by the incredible facilities we now have—they are just astounding and of such high quality. And the breath of the campus! Although I’ve driven through it, it just feels different when you’re here, walking from building to building—to see how expansive it is. I’ll also say that when I addressed the faculty at the beginning of the academic year, it was surprising to me to see so many familiar faces. I know it’s unbelievably cliché but it did feel like I was coming back to a family that I adored. So, it’s really nice to be here. MICA has the same heart and soul but it is a lot bigger.
A PRIME LEGACY
FAY CHANDLER

One of the most notable things about artist and philanthropist Fay Chandler ’67 (LeRoy E. Hoffberger School of Painting MFA), who died in March 2015 at age 92, was that she did not become an artist until she was in her 30s. Despite her later start, the Chandler’s career was one of creative abundance. She was a prolific artist, and for more than 50 years produced works in a variety of media that were featured in over 30 solo exhibitions. Her works can be found at numerous nonprofit organizations including United Way, Oxfam, and The Committee to End Elder Homelessness, and are in the collections of the Museum of Fine Arts in Boston and the Chrysler Museum of Art in Virginia, among others.

Chandler’s work as a philanthropist was just as productive. She gave generously to more than 200 organizations over the years, including MICA, and she supported both arts and non-arts related causes. Chandler was also generous with her time. She founded the Art Connection in 1995, a nonprofit that connects social services agencies with donated, original works of art that are meaningful to them—to date, the Art Connection has matched more than 7,000 pieces of art with over 370 agencies. She also volunteered her time to the College, serving on the Alumni Council for many years.
She gave generously to more than 200 organizations over the years, including MICA, and she supported both arts and non-arts related causes.
IT’S NO SECRET MICA ALUMNI ARE CREATIVE. Many members of the MICA community have built a business around their artistic talents. Here is a sampling of creative gifts available for purchase online by some of MICA’s most inspired artists.
1. Annapolis Map
   by Laura Shema ’07 (Painting BFA)
   ($19.99; Jolly Edition; jollyedition.com)

2. Eagle Belt Buckle, Bronze Start Cuff links, Gun Money Clip, and Star Money Clip by Brett Lojzim ’97 (Painting BFA)
   ($85, $65, $80, and $80, respectively; Tigerlillyshop; tigerlillyshop.com)

3. Giclée Prints and Original Pet Portraits
   by Amy Beth Geerling Payne ’99 (General Fine Arts BFA)
   (prints start at $18, originals from $120, Supah Market; supah.etsy.com or supahmarket.com)

4. Aristotle’s Lanterns Voodoo Doll
   by Sherri Faaborg ’92 (Visual Communications BFA)
   ($75; Madame Faaborg’s Voodoo Shop; madamefaaborgsvoodoo.etsy.com)
5.
5. AK-47 Lamp
   by Ryan Weigner  ’03 (Ceramics BFA)
   ($525; Loaded Objects Ceramics; loadedobjects.com)

6. Curiosity Necklace
   by Ami Nyitray  ’92
   (General Fine Arts BFA)
   ($125; Ami Nyitray Designs; aminyitraydesigns.com)

7. Black triangles necklace w/sage & cherry loops (reversible)
   by Darcie Book  ’04 (Painting BFA)
   ($98; A Little of What You Fancy; whatyoufancy.bigcartel.com)
8. The Skullopus Men’s and Women’s tee
   by Michael Bracco ’01, ’02 (Illustration BFA, Teaching MA)
   ($22/$27, men’s/women’s; Spaghetti Kiss; Spaghettikiss.etsy.com)

9. Flag Crab Stemless Wine Glass
   by Melanie Dyson ’13 (Illustration BFA)
   ($9.99; Apple Mill; www.applemill.org)

10. “He Left It All on the Field” Limited Edition Print of original oil
    painting by Brian Propst, Jr. ’10 (Painting BFA)
    ($25-$500 depending upon the size; Mad Propst! Productions; brianpropst.com)
**MICA ART MARKET**

**Wednesday, December 9–Friday, December 11, 11 am–7 pm and Saturday, December 12, 10 am–6 pm**  
Brown Center: Leidy Atrium and Falvey Hall lobby, 1301 W. Mount Royal Ave.

**Just in Time for the Holiday Season**, MICA Art Market features illustrations, paintings, prints, posters, sculptures, mosaics, stationery, T-shirts, ceramics, jewelry, textiles, book arts, toys, and wrapping paper created by approximately 300 MICA students, alumni, faculty, and staff.

This festive sale offers original pieces from established and emerging artists, and allows visitors to discover collectibles from artists in their respective fields. Visitors have the opportunity to talk face-to-face with artists about their work while enjoying the market’s upbeat atmosphere and supporting the local economy.

Sponsored by the MICA Alumni Association and WYPR Radio, the market fosters student professional development and peer-to-peer networking, and provides funding for need-based student scholarships. Last year, scholarships of $2,500 each were awarded to four MICA students: **Andrew Laskowski ’17** (Illustration BFA), **Eric Rivera ’17** (General Fine Arts BFA), **Kim Sandara ’16** (General Fine Arts BFA), and **Haylie Zapantis ’17** (Fiber BFA).

At Art Market, vendors will accept Visa, MasterCard, American Express, Discover, MICARD, cash, and check as forms of payment. Admission to the market is free.
Queer Threads: Crafting Identity & Community

Friday, December 11–Sunday, March 13
Fox Building: Decker Gallery, 1303 W. Mount Royal Ave.
Reception: Friday, December 11 from 5–8 pm

MICA hosts Queer Threads: Crafting Identity and Community, a traveling exhibition examining lesbian, gay, bisexual, transgender, and queer (LGBTQ) identities and ideas through fiber crafts.

Curated by John Chaich, Queer Threads showcases works of art from 26 artists from the United States, Canada, Argentina, South Africa, and Denmark who combine fine art traditions with thread-based craft materials and processes, including crochet, embroidery, knitting, lace, macramé, needlepoint, quilting, and sewing, to show the diversity of LGBTQ experiences. The exhibition, making its Maryland debut at MICA, marks the first time the pieces have been...
displayed together for the purpose of connecting and highlighting their queerness.

The exhibition responds to the gender connotations, feminist herstories, and power hierarchies situated within the history of fiber art and domestic handicrafts, while examining the icons, tastes, roles, relationships, and spaces socialized within and around gay and lesbian culture. “The artists in Queer Threads: Crafting Identity and Community are breaking through binaries of art and craft, gay or straight, and masculine or feminine to redefine personal identities and art practices through thread-based craft materials, techniques, and processes,” Chaich said.

Queer Threads is both international and intergenerational in scope. The exhibition includes works from artists Chris Bogia (New York), Melanie Braverman (Massachusetts), Jai Andrew Carrillo (California), Chiachio and Giannone (Argentina), Liz Collins (New York), Ben Cuevas (California), Pierre Fouché (South Africa), James Gobel (California), Sabrina Gschwandtner (California), Harmony Hammond (New Mexico), Jesse Harrod (Pennsylvania), Larry Krone (New York), Rebecca Levi (New York), Aubrey Longley-Cook (Georgia), Aaron McIntosh (Maryland), Allyson Mitchell (Canada), John Thomas Paradiso (Maryland), Sheila Pepe (New York), Maria E. Piñeres (California), Allen Porter (America), L. J. Roberts (New York), Athi-Patra Ruga (South Africa), Sonny Schneider (Denmark), Buzz Slutzky (New York), Nathan Vincent (New York), and Jessica Whitbread (Canada). While the majority of the featured works were created in the past decade, the oldest works on view date to 1955 and 1971.

Specifically, MICA’s Fiber Department faculty member Aaron McIntosh’s Road to Tennessee uses a photographic image of a man in a woodland scene, reminiscence of the artist’s childhood, and patchwork quilt, a symbol of his traditional craft experience and his self-described pieced-together identity. “This specific quilt pattern has a cage, or net-like appearance, which I cannot help but connect to my own feelings of being trapped in my personal journey to/from home,” McIntosh said.

Complementing the variety of fiber and textile works on view, Queer Threads features two film/video installations: Aubrey Longley-Cook’s animation featuring embroidery made by 25 community members from the Atlanta area, and an excerpt from Sabrina Gschwandtner’s 2008 film No Idle Hands, which documents the public action led by Liz Collins to create the massive rainbow pride flag seen in Collins’ site-specific installation, PRIDE.

In addition to solo works, the exhibition has several collaborations including partners Chiachio and Giannone’s La Familia en la Fontana di Trevi, featuring hand embroidery with cotton threads, jewelry threads, and rayon on fabric, Allyson Mitchell and Jessica Whitehead’s plastic cross stitch piece on sex and HIV-positive women commissioned by Toronto’s AIDS Action Now, and L.J. Roberts’ The Queer Houses of Brooklyn in the Three Towns of Breukelen, Boswyck and Midwout during the 41st Year of the Stonewall Era, which includes button installations by Buzz Slutzky and is based on a piece created by Daniel Rosza Lang/Levitsky. Roberts piece was recently acquired by and is on loan from the Smithsonian Museum of American Art.

This exhibition is co-sponsored by MICA and the Leslie-Lohman Museum of Gay and Lesbian Art, the first museum dedicated to the exhibition and preservation of LGBTQ art.
MICA presents *Just Press Print, an exhibition* showcasing the collaboration of artists and educators from the Centre for Fine Print Research (CFPR) at the University of the West of England (UWE). Curated by Paul Laidler, PhD, the exhibition features artists from CFPR Editions, a publishing studio of CFPR, led by its research fellow Laidler. With digital prints, these contemporary makers explore the artistic, historical, and industrial significance of creative print practices, processes, and technologies.

The title of the exhibition was chosen to highlight the significant elements for the creation of the digital print that are often overlooked: “the relationship and conversation between artist and publisher/master printer, the iterations that
are necessary to achieve the final print, and the need for archiving and recording the process,” Laidler said. It also depicts the new trends in digital technology and possible impact they may have on present standards and practices in printmaking.

Through disciplines such as photography, printmaking, illustration, and sculpture, participating artists use technologies such as inkjet, UV, 3D, printing, and laser cutting, to examine their influence on traditional and contemporary printmaking.

*Just Press Print* is closing the circle that started with Laidler’s visit 17 years ago to New York’s Metropolitan Museum to view a print exhibition by an American artist, which was the inspiration for the development of the exhibition. “The significance of revealing the contributing factors involved in creating a printed artwork provides an educational component for the exhibition, but the narrative can also be enlightening and surprising in offering insights into the true nature of creative endeavors,” he said.

Participating artists include Carolyn Bunt, Arthur Buxton, Gordon Cheung, Paul Coldwell, Stanley Donwood, Richard Falle, Paul Laidler, Sebastian Schramm, Andrew Super, and Roy Voss.

*(top to bottom)*
Paul Laidler, *Ray Kinsella*, pigmented inkjet print; and Carolyn Bunt, *And when I had looked up it had gone I*, pigmented inkjet print.
In conjunction with the exhibition, MICA students in the new course Print and Technology, taught by faculty member Jonathan Thomas, will explore how technology has altered printmaking and will have the opportunity to participate in Laidler’s Inkjet and the Digital Surface workshop in February 2016.

"Just Press Print relates perfectly to this construct, and in particular, the changing nature of print collaboration as a result of technology," Thomas said.

“Collaboration is as much a part of printmaking’s soul as any other quality. The method by which prints have been made through collaborative efforts, through the relationship between master printers, artists, and publishers, has been rightfully examined and discussed throughout history. The exhibition builds on this history by investigating the process involved in the creation of work that specifically utilizes digital processes.”

Concluding the workshop will be a print exchange and exhibition between UWE and MICA students at Gallery CA (440 E. Oliver St.) from Friday, April 1–Tuesday, April 12. MICA student work will be sent to UWE for a reciprocal student exhibition in the United Kingdom.
CARBON DRAWINGS

**Through Wednesday, December 30**
Bunting Center: Pinkard Gallery, 1401 W. Mount Royal Ave.

**Part-time Foundation Faculty** member and alumna Jan Razauskas shows new drawings that conflate flat images and volumetric forms in imagined, abstract scenarios. The images pursue the collapse of distinction between likeness and presence through the use of cut shapes of carbon paper as both object and sign. Building a vocabulary of unique modules, repetitions, tracing, and mirroring, Razauskas considers ideas of association and disconnect, absence, and presence, and the replication and origin of the image.

Razauskas’ drawings, paintings, and interdisciplinary work have been exhibited widely, and recognized through awards and grants from the Maryland State Arts Council, The Contemporary, the Mayor’s Advisory Committee on Art & Culture (MACAC), the Vermont Studio Center, and the Santa Fe Art Institute. Her work has appeared in *New American Paintings, Art Papers*, and *BmoreArt*, among others, and is included in private collections nationwide.
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“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.”

— Alexandra F. Oehmke ’17 Fanny Blaustein Thalheimer scholarship

MARK YOUR CALENDAR

N-Outta-Da-Deep
Friday, January 22–Sunday, March 13
Bunting Center: Pinkard Gallery,
1401 W. Mount Royal Avenue.
Reception: Friday, January 29, 5-7 pm

Faculty member Fletcher Mackey’s goal is to build an installation specifically for the gallery space. The images and objects used will be a continuation of a series of mixed media presentations by the artist that have their roots in social phenomena and cultural formations. According to Mackey, myths and things imagined or unthought of can all occur in one’s perception of the natural world.

Imaginary Museum
Friday, March 25–Sunday, April 10
Bunting Center: Pinkard Gallery,
1401 W. Mount Royal Avenue.
Reception: Friday, April 1, 5-7 pm

Designers in MICA’s Graphic Design MFA program will present brand identities for institutions of the future. How are museums, libraries, and cultural centers evolving? On view in this museum of museums are proposals for organizations that are open source, hybridized, dematerialized, multi-sensory, and more. Designers will visualize these museums through logos, manifestos, floor plans, building signs, products, and more.

MICA Grad Show 2016
Spring–summer
Throughout Baltimore City

The next generation of creative thinkers demonstrate the power and possibilities of contemporary art and design during this series of events and exhibitions throughout Baltimore City by more than 150 of MICA’s graduate students from the College’s internationally renowned programs.
STUDENT EXHIBITIONS

KATYA VILLANO ’16
(PAINTING BFA)
An Homage To The Unreal
Through Friday, December 11
The Gateway: Gallery 1

WUQING HIPSH ’16
(INTERDISCIPLINARY SCULPTURE BFA)
FUN-damental
Through Friday, December 11
The Gateway: Gallery 2

GUY MOSHAYOV ’16
(GENERAL FINE ARTS BFA)
Animals
Through Friday, December 11
Bunting Center: Student Space Gallery-Pinkard

BRIAN STEELE ’17
(DRAWING BFA)
Deployed 2011
Through Friday, December 11
Meyerhoff House: Piano Gallery

(clockwise) WuQing Hipsh ’16 (Interdisciplinary Sculpture BFA), Tunnel Through, silk paintings and painted fabric, 2014 and Trampoline Bear, fabric, polyfill, and mini trampoline, 2014; Brian Steele ’17 (Drawing BFA), The Early Morning Meeting, Helmand Province, Afghanistan, 2011; and Guy Moshayov ’16 (General Fine Arts BFA), Dog #1, acrylic and molding paste on canvas, 2014.
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