JUXTAPOSITIONS

MARYLAND INSTITUTE COLLEGE OF ART

JUXTAPOSITIONS

MARYLAND INSTITUTE COLLEGE OF ART

JUXTAPOSITIONS

MARYLAND INSTITUTE COLLEGE OF ART

JUXTAPOSITIONS

MARYLAND INSTITUTE COLLEGE OF ART

A CONVERSATION WITH MICA’S NEW PROVOST

REVISIT SPRING MICA GRAD SHOW

On Campus INTERSECTION CONSTITUTION DAY 2015
Your legacy. Their future.

Your influence can live on for more than one lifetime through your planned giving gift to support MICA students. It is an investment in not only the academic, creative, and economic success for the world’s most talented artists and designers, but also in the transformational impact they will have on the world through the fulfillment of their potential.

"It is so gratifying to know that my planned gift will have a lasting impact on generations of artists and designers yet to come."

~Gwen Davidson

To learn how you can add MICA to your estate plan or to make a planned gift, contact Rita Walters, vice president for advancement, at 410.225.4201 or plannedgiving@mica.edu
CREATIVE LEADERSHIP
06 A Conversation with MICA's New Provost
David Bogen

GLOBAL
09 International Recruitment Efforts
Enhance MICA's Global Reputation

CONNECTIONS
10 Graduate and Undergraduate Faculty
Expert Ponders, Do Guns Make Us Free?

EVENTS & EXHIBITIONS
12 Spring Recap: MICA Grad Show 2015

Samuel Hoi, President
Debra Rubino ’92, Vice President for Strategic Communications
Managing Editor:
Dionne McConkey, Assistant Director of Public Relations
Editor/Writer-at-Large:
Lorri Angelloz, Manager, Institutional Communications
Contributing Editors/Writers:
Tamara Holmes, Amelia Stinnette ’12, Miriam McKinney, Kimberly Hallums
Designers: Andrew Copeland ’13, Justin Codd, Becky Slogeris ’11, ’12
Additional MICA Communications Support:
Allyson Morehead, Michael Walley-Rund, Brenda McElveen, Bryan Sinagra

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.

© 2015 Maryland Institute College of Art

(cover) Joan Kamberaj ’18 (Animation BFA), from Full Color Survival Guide for Freshman, a collaborative project from Susie Brandt’s Foundation Elements of Visual Thinking course.
**September**

9/1, 10/6, 11/10, 12/1
Lecture: Raphael Rubinstein
9/1-13
Sabbatical Exhibition
9/1-20
**Intersection**
9/8
Lecture: Katrín Sigurdardóttir
9/10
Lecture: Warren Berger
9/15
Lecture: Cora Cohen
9/16
Lecture: Robert Mintz

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture: Raphael Rubinstein</td>
<td>9/1, 10/6, 11/10, 12/1</td>
</tr>
<tr>
<td>Lecture: Gerhardt Knodel</td>
<td>9/16, 9/17</td>
</tr>
<tr>
<td>Constitution Day</td>
<td>9/22</td>
</tr>
<tr>
<td>Student Exhibitions</td>
<td>9/28, 9/29</td>
</tr>
</tbody>
</table>

**October**

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture: Robert Storr</td>
<td>10/13</td>
</tr>
<tr>
<td>First the Pain I</td>
<td>10/11, 10/25</td>
</tr>
<tr>
<td>Lecture: Lilian Nabulime</td>
<td>10/30</td>
</tr>
<tr>
<td>Lecture: Anders Ruhwald</td>
<td>10/28</td>
</tr>
<tr>
<td>The Garden of Kongolote, Graphic Novel Project</td>
<td>10/23-11/15</td>
</tr>
<tr>
<td>Lecture: Matt Shane</td>
<td>10/27</td>
</tr>
</tbody>
</table>

---

**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 fyi.mica.edu events and exhibitions mobile app for iOS in the Apple App Store.

**Twitter:** @mica_news

**Facebook:** facebook.com/mica.edu

**YouTube:** YouTube: MICAmultimedia

**LinkedIn:** LinkedIn: mica.edu/linkedin
A Conversation with MICA’s New Provost David Bogen

This past spring, MICA appointed David Bogen, PhD, as the College’s next provost and vice president for academic affairs. Bogen brings to MICA 20 years of diverse experiences in higher education program development, research strategies, partnership building, and internationalization.

Most recently, Bogen has served as vice president academic and provost at Emily Carr University of Art and Design in Vancouver, Canada. Prior to Emily Carr University, he served as associate provost for academic affairs at the Rhode Island School of Design and as the executive director of the Institute for Liberal Arts and Interdisciplinary Studies at Emerson College in Boston.

At Emily Carr University, Bogen worked with colleagues to develop and implement a multiyear enrollment strategy, institutional strategies for expanding international student recruitment and support, and a university-wide faculty recruitment plan with the goal of diversifying the full-time faculty and growing their numbers by 15 percent. He also led the successful recruitment process for three new Canada Research Chairs, part of a program to attract the world’s most accomplished artists and scholars to achieve research excellence at universities in Canada.

A social theorist and philosopher of language by training, Bogen has broad experience in pioneering interdisciplinary programs based on diverse pedagogical models, including project-, studio-, and community-based approaches and the integration of digital media in instruction. He was also instrumental in the development of major research initiatives and partnerships at his former institutions, involving health design, social practice, art and science collaborations, digital fabrication, and materials analysis.

Bogen holds a BA in philosophy from Macalester College in Minnesota and an MA and a PhD in sociology from Boston University. He is the author of Order Without Rules: Critical Theory and the Logic of Conversation and the co-author of The Spectacle of History: Speech, Text, and Memory at the Iran-Contra Hearings. His most recent work explores social, organizational, and perceptual issues in the design of emerging media environments.

Q&A

Juxtapositions recently had a conversation with Bogen about his background, initial impressions of MICA, community engagements, and value of a college education.

Juxtapositions: Welcome to MICA! You’ve come to us from Emily Carr University of Art and Design in Vancouver, a Canadian university that has an excellent reputation. While there, what was your impression of MICA and what attracted you to our campus?

David Bogen: I have known about MICA and its reputation as a leader and an innovator in art and design education for a very long time. MICA is one of a handful of North American art and design institutions that has a strong
international presence both in Europe and in Asia as well as in Mexico and Latin America. I first visited MICA in 2007 when I was at Rhode Island School of Design (RISD), and I remember touring the campus at that time, just a few years after the Brown Center had been completed and as plans were underway for the graduate center. As someone interested in urban life and urban form, I remember being completely blown away by the relationship between MICA and the surrounding urban environment.

Over the years, I have returned to MICA on several occasions and have invited members of the MICA community to visit RISD and Emily Carr as external reviewers, artists, and conference attendees. I have always felt that MICA is an exceptional institution with extraordinary students, faculty, and staff, and I have had many opportunities to work with this community as someone on the outside looking in. So it’s really exciting to be joining MICA and to have the chance to learn and think about what we can do together as someone on the inside looking out.

Juxtapositions: Your background is not in fine arts but in social theory, philosophy, and science and technology studies. How does that color your perspective as a provost at a college of art and design?

Bogen: I think that a person’s disciplinary background is very important, but it also only tells one part of the story…that it’s not just what you studied at one point in your life, but what you have made of that work, and how it has entered into your broader practice and understanding of who you are and what you do.

As a young faculty member in Boston, I began working with performing and visual artists and people who were inventing the then emergent social media environments that we take for granted today. I realized very quickly that studio-based teaching and learning was incredibly dynamic, open-ended, and creative, and it completely changed the way I thought about my work as a faculty member.

Ever since then, I’ve been engaged in rethinking the conventional categories of “teaching, research, and service” in line with studio-based practices that draw upon the traditions of art and design and recognize the role that human relationships and practices of making play in education. That being said, I am most interested and passionate about how people work collectively to realize larger goals and to grow and learn both as individuals and as communities; and this I think derives in part from my studies of social theory and philosophy.

Juxtapositions: You’ve acknowledged your passion for community outreach. In light of the recent uprising in Baltimore, how do you think MICA can become even more active as a community partner in the city, using art and design as a way to find new solutions and provide opportunities?

Bogen: I don’t yet really know the state-of-the-art at MICA in this area, but I do know that the last decade has been a period of huge growth and learning around approaches to community-based work in art and design institutions. One of the key lessons of this work is that authentic and effective partnerships require a high level of trust and commitment both from the institution and from community stakeholders. Fewer, stronger, more enduring and impactful partnerships are, in my view, preferable to having many projects that are more diffuse and come and go. This requires focus and leadership across the institution, clarity about our goals and the needs and goals of our partners, and a willingness to work collectively and over a longer term.
A lot of what we are talking about is figuring our ways to work with communities to help them build economic and social capacity that they cannot easily build on their own. Art and design have much to offer in this area, but you need to take the time to build the relationships first.

**Juxtapositions:** The value of a college education is a very topical question. What can an art- or design-centered education provide that traditional models can’t, and will that preparation position our students well for their futures?

**Bogen:** I am a passionate advocate for the principle that a college education is about preparation for life and not only for a job. I believe that we have a responsibility to address our students in the fullness of who they are and who they will become…cognitively, creatively, and emotionally. I also believe that the approaches to education developed within art and design institutions are among the most adept and effective at providing the conditions for individual agency and learning of this kind to occur. Importantly, in a world in which we are increasingly called upon to work across industries, cultures, and time-zones, and in which an ability to navigate these new and hybrid contexts is central to the emerging economy, it seems clear that the education provided by art and design institutions is ideal preparation for both life and for work.

“Importantly, in a world in which we are increasingly called upon to work across industries, cultures, and time-zones, and in which an ability to navigate these new and hybrid contexts is central to the emerging economy, it seems clear that the education provided by art and design institutions is ideal preparation for both life and for work. Our biggest issue is that it is difficult—some would say impossible—to do what we do at scale. And yet we need to find ways to make this experience more affordable and accessible if we are going to live up to our own ideals of building truly diverse educational communities.

**Juxtapositions:** Shortly after President Hoi arrived at MICA, he mentioned that one of his favorite things about the neighborhood was the rice, beans, and plantains dish at On the Hill Cafe. What’s caught your attention so far?

**Bogen:** They have a rice, beans, and plantains dish at On the Hill? That sounds amazing! Honestly, although I’ve spent the last four years of my life in a city known for its progressive food culture, especially around locally sourced and vegan cuisine, I also have a biographical weakness for good grill and BBQ, which is not something they do much of or terribly well in Vancouver. So I was really pleased to see that I arrived on the week that the *City Paper* did its annual “BBQ Issue.”

More, one of the articles was about a vegetarian option they make at Blue Pit called “pulled jackfruit,” which struck me as the perfect cultural bridge between Vancouver and Baltimore.
International Recruitment Efforts Enhance MICA’s Global Reputation

ONE OF MICA’S STRENGTHS IS ITS GLOBAL REACH, and through recent recruitment efforts to such countries as China, Mexico, and Brazil, the College’s international impact continues to grow.

“The goal is to create a global microcosm on our campus,” said Sarah Titford ’04 (General Fine Arts BFA), coordinator of international recruitment and relations for MICA. That benefits both the American students on campus and those coming to MICA from overseas. “It helps artists and designers to develop a global language. There are symbols and meanings that we understand here from our domestic perspective, but to have students from other countries explain what those things mean to them—it really broadens the conversation,” she said. This spring, Titford visited Brazil and Mexico.

Alumna and faculty member Alessandra Torres ’02 (Interdisciplinary Sculpture BFA), who also works with the Admission Office on international recruiting, visited China and Singapore in the spring. She has been the primary international recruiter for MICA for the past four years, having done more than a dozen trips. Torres, who grew up in Puerto Rico, calls upon her experience of adjusting to United States culture to help her represent MICA across the globe. “The time I spent navigating between the culture of the [United States] and Puerto Rico throughout my childhood and adolescence has helped me tremendously when traveling and recruiting for MICA internationally,” Torres said.

The international recruitment efforts appear to be paying off. Twenty two percent of the incoming freshman class consists of international students, Titford said. Upcoming trips are planned for China, France, India, Indonesia, Singapore, South Korea, Thailand, Turkey, and Vietnam. This fall, President Samuel Hoi will be traveling to Mainland China and, as part of his trip, he will meet with alumni and parents of currently enrolled students.

The recruiting trips are important for helping MICA maintain its global reputation. Despite technological advances such as email and Skype, “there’s nothing like sitting down and having a conversation face to face with a student,” Titford said. “It makes a huge difference internationally.”
DeBrabander has seen global society firsthand. He has lived in Ireland and Belgium, in addition to New England and the Southern United States. “[Belgium] was great,” DeBrabander exclaimed. “There are no guns there and no tuition!” It was only when he returned from Belgium and began teaching in Baltimore City, that he was jolted into action. “I would read news releases about gunshot victims. The disparity of violence is troubling and offensive, and has always upset me about Baltimore.”

From 2009 until 2012, DeBrabander served as chair of the Humanistic Studies Department, where he still teaches. He also teaches for the MA in Critical Studies program. Additionally, DeBrabander has organized several memorable symposia in honor of Constitution Day, with notable speakers including Angela Davis, Ralph Nader, Jesse Jackson, and Cornel West.

“MICA students are especially politically tuned and interested. They are more willing to ruffle feathers and are courageous,” he explained. “My goal as an educator is to produce active and concerned citizens who will work to try to resolve lingering issues, and to develop in them critical thinking skills so that they are able to perceive the problems in society.”

DeBrabander uses his platform widely, publishing to journals such as History of Philosophy Quarterly and International Philosophy Quarterly. Among his opinion pieces are Two Years After Sandy Hook, Schools Aren’t Safer in the Baltimore Sun and The Freedom of an Armed Society in The New York Times. In 2013, DeBrabander gave a TED talk at Morgan State University in Baltimore on the intellectual and political impact of guns in the classroom.

He has also written social and political commentary for various publications, including The Atlantic and Inside Higher Ed. His recent book, Do Guns Make Us Free? Democracy and the Armed Society, published by the Yale University Press, looks at the controversial topic of gun ownership politics. In the book, DeBrabander examines claims offered in favor of unchecked gun ownership.

“The problem is that there is a gun culture. Guns are everywhere in open spaces, and there is this pervasiveness of guns and gun violence,” he said. But what do guns mean for free speech? “Guns undermine the First Amendment. Guns dampen speech. The gun culture undermines democracy and spells suspicion. How can you trust anyone?”

DeBrabander’s next project tackles the topic of surveillance in society paired with the lack of public spaces.

DeBrabander said, “How are we changing in a society that oppresses? There are oppressive elements to spying. People behave differently when they’re being watched. My argument is that everybody happily dives into this technology just for convenience. But who’s watching? Who knows? Who cares?”

DeBrabander studied philosophy at Boston College and the Catholic University of Louvain in Belgium, and received his PhD from Emory University in Atlanta.
Constitution Day
Thursday, September 17, 7–9 pm
Brown Center: Falvey Hall, 1301 W. Mount Royal Ave.

MElissa Harris-Perry, MSNBC Television Host, political commentator, award-winning writer, and professor, will headline this year’s Constitution Day. The panel, moderated by WYPR’s The Signal producer and MICA faculty member Aaron Henkin, will also include Reggie Shuford, executive director of the American Civil Liberties Union of Pennsylvania, and artist Titus Kaphar, whose artworks interact with the history of art by appropriating its styles and mediums. The event is titled Black Lives Matter: Structural Racism in 21st-Century America.

The 2015 symposium explores the various facets of “Black Lives Matter,” a phrase exposing the enduring legacy of racial disparities, particularly in the criminal justice system in America. Noting recent scandals of police brutality and misconduct, and subsequent protests and national dialogue, panelists will discuss different analyses, approaches, and strategies for understanding and challenging systemic racism in America.

“In light of the racial disparities exposed in the police violence and related turmoil in Ferguson and Staten Island last year, and in Baltimore this spring, I cannot think of a more urgent and timely topic for our panelists to discuss,” said Constitution Day organizer and MICA Humanistic Studies Department faculty member Firmin DeBrabander. He added, “What point will be the turning point that transforms policy, law, and culture into institutions that respect the dignity and lives of all Americans?”

“The topic of this year’s Constitution Day event is both timely and pressing: As a country we must work with urgency and determination to dismantle structural racial bias and its far-reaching, entrenched effects,” said Susan Goering, executive director of the American Civil Liberties Union of Maryland (ACLU-MD). “The tragedy of Freddie Gray’s death in Baltimore, and the death of so many others, flows from the failed, racially biased ‘War on Drugs’ and the militarization of police departments. Yet police abuse is only a piece of larger systemic violence—in the form of discrimination in housing, education, jobs, and voting rights—that has left Black Americans and other communities of color isolated and marginalized.”

The free annual symposium is co-sponsored by MICA and ACLU-MD.

In addition to free tickets distributed in advance to the MICA and ACLU communities, a limited number of free tickets will be available to the general public starting at 4 pm on the day of the event.
Spring Recap: MICA Grad Show 2015

This past spring, MICA Grad Show 2015 featured the culminating work of more than 150 MICA graduate students. They exhibited in innovative and inspiring exhibitions and critiques, gallery talks and presentations, public programs, a symposium, and student-curated installations throughout the City of Baltimore. The following pages include highlights from the shows.

David Peter Ramos ’15 (Teaching MA), Angles of Vulnerability.
(clockwise from top left) Artwork by Jessica Walther ‘14, ’15 (General Fine Arts BFA, Teaching MA); Taylor Boren ’14, ’15 (General Fine Arts BFA, Teaching MA), Yarns, or Catching Up With Old Friends, or Older Women Trying to Kiss Baby Deers, crocheted yarn; Phaan Howng ’15 (Mount Royal School of Art MFA), Apprehension In the Night, acrylic, Acryl Gouache, and spray paint on Fabriano Artistico Paper; and OluShola Cole ’15 (Mount Royal School of Art MFA), Pirate Jenny with Compass.
(clockwise) Sarah Schneider ’15 (Illustration Practice MFA), Salon (detail), acrylic on panel; Robert Young ’15 (Illustration Practice MFA), The World of Occult Wrestling; and Fengchun Mu ’15 (Illustration Practice MFA), from Isolated Island picture book.
Hangul Proverbs

These posters illustrate a series of traditional Korean proverbs. Hangul, the script of the Korean writing system, is typically manifested either in type or calligraphy. This project interprets hangul characters through a series of hand-lettered posters that fuse text and illustration.

Daniel Khang ’15 (Graphic Design MFA) Hangul Proverbs series.
EVENTS & EXHIBITIONS

1. Even a monk can't shave their own head.
2. There is no tree that can't be felled after ten strokes.
3. Even cold water has a top and a bottom.
4. A giant hole can collapse a dam.
5. Getting hacked on the foot by a trusted axe.
6. Entrusting a cat with fish.
(top to bottom) Steffan Kelly ’15 (Graphic Design Post-Baccalaureate Certificate), Untitled; and Yu Chen ’15 (Graphic Design MFA), Type Between The Spaces.
(clockwise) Magali Hébert-Huot ’15 (Rinehart School of Sculpture MFA), Untitled, OSB and wax; Sara Hill ’15 (Photographic & Electronic Media MFA) from Separation; and Claire Fredrick ’15 (Community Arts MFA), Untitled.
(top to bottom) Shannon Patrick ’15 (Photographic & Electronic Media MFA) from Between Us; and Danielle Dravenstadt ’15 (Art Education MA), North and Maryland (detail pigment print), monoprint, 2014.

For more images of MICA Grad Show 2015, visit mica.edu/news.
Second Annual Used Book Sale

Friday, September 25, 8:30 am
Bunting Center: Pinkard Gallery, 1401 W. Mount Royal Ave

The used book sale returns with even more books for its second year. The Decker Library will be selling well-loved and gently-used written and printed work including books, magazines, zines, and catalogs. Tables will be located outside the library, where cash and MICARD Flex will be accepted for purchases.

First the Pain I

Wednesday, October 7–Sunday, October 25
Brown Center: Rosenberg Gallery, 1301 W. Mount Royal Ave.
Reception: Wednesday, October 7, 5–7 pm

First the Pain I explores the pain one may experience when suffering with a mental illness or addiction, or when affected by a loved one’s condition. By looking at the anguish of those impacted by mental illness and addiction, people may better understand the nature of these illnesses and the stigma that compounds them. Through art, this exhibition delves into the pain surrounding these conditions, public perceptions, and empathy.

First the Pain I combines works by current MICA students with pieces created by regional artists. The exhibition is co-curated by Peter Bruun ’89 (Mount Royal School of Art MFA) and Alyse Ruriani ’17 (Graphic Design BFA) of MICA’s NAMI (National Alliance on Mental Illness) Baltimore student chapter. It is part of the New Day Campaign, an arts-based initiative to challenge the stigma and discrimination associated with mental illness and addiction.
Sabbatical Exhibition

Tuesday, September 1– Sunday, September 13
Fox Building: Decker Gallery, 1301 W. Mount Royal Ave.
Reception: Thursday, September 3, 5–7 pm

This annual exhibition features works produced by a small group of faculty members on sabbaticals during the previous year. Artists and designers include Jane Cottis, Jenna Frye ’04, ’05 (Digital Arts MA, Rinehart School of Sculpture MFA), Soheila Ghaussy, Katherine Kavanaugh, Warren Linn P’14, John Peacock, Bob Salazar ’83 (General Fine Arts BFA), Bill Schmidt ’71 (LeRoy E. Hoffberger School of Painting MFA), Post-Baccalaureate Certificate program director, Piper Shepard, Mike Sizer, and Colette Veasey-Cullors ’96 (Photography BFA).
(clockwise from top left) Jenna Frye ’04, ’05 (Digital Arts MA, Rinehart School of Sculpture MFA), GIRIH, an infinitely puzzling pattern challenge; Colette Veasey-Cullors ’96 (Photography BFA), from the series Tillie & George, photography; Jane Cottis, Viewfinders Videos, a collection of videos produced by teens in the Viewfinders after-school program housed at MICA PLACE in East Baltimore; and Piper Shepard, Only Their Silhouettes, hand-cut muslin, gesso, and graphite, 2015.
**Juried Faculty Exhibition**

**Friday, September 25–Sunday, October 11**

Fox Building: Decker and Meyerhoff galleries, 1301 W. Mount Royal Ave. and Bunting Center: Pinkard Gallery, 1401 W. Mount Royal Ave.

**Reception: Thursday, October 1, 5–7 pm**

**Juried Faculty Exhibition** features the work of MICA’s world-renowned faculty, highlighting their diversity in content, medium, and style. This year’s show features **Timothy App, Carolyn Case ’97** (Mount Royal School of Art MFA), **Cindy Cheng ’11** (Mount Royal School of Art MFA), **Jim Condon ’04** (LeRoy E. Hoffberger School of Painting MFA), **Lillian Hoover ’05** (Mount Royal School of Art MFA), **Sangram Majumdar, Bob Salazar ’83** (General Fine Arts BFA), **Lynn Silverman**, and **Jo Smail**.

The show is juried by poet and art critic **Barry Schwabsky**, who is also a past critic-in-residence at the LeRoy E. Hoffberger School of Painting. Schwabsky’s books include *The Widening Circle: Consequences of Modernism in Contemporary Art*, *Vitamin P: New Perspectives in Painting*, and several volumes of poetry include *Book Left Open in the Rain*. 

(clockwise) Lillian Hoover ’05 (Mount Royal School of Art MFA), Storage Pod (detail) oil on panel, 2014; Lynn Silverman, *Everywhere at Home - Breaking Camp*, digital print from medium format black and white negative, 2015; and Jim Condon ’04 (LeRoy E. Hoffberger School of Painting), *Scott Had Never Seen Work That Was So Indifferent to the Effect It Had on Those Who Come to See It*, oil, plastic, fur, wood, and rubber, 2015.
The Garden of Kongolote, Graphic Novel Project

Friday, October 23–Sunday, November 15
Reception: Friday, November 6, 5–7 pm

Faculty member Alain Corbel’s upbringing on a small farm on the north coast of Brittany in France has had a major influence on his personal work. Now, as he travels personally and professionally, he carries with him the sense of place that he developed growing up on the farm. His solo exhibition, The Garden of Kongolote, will show part of the raw material produced in Maputo, Mozambique, Cape Verde, and São Tomé and Príncipe.

“I sometimes felt as if I was taking handfuls of life from around me to putting it in my drawings,” Corbel said. “In fact, it was there that I realized that I should mix drawings, photos, and text for this graphic novel project.”
Intersection

Tuesday, September 1–Sunday, September 20
Fred Lazarus IV Center: Sheila & Richard Riggs and Leidy galleries, 131 W. North Ave.
Reception: Friday, September 4, 5–7 pm

The MFA in Curatorial Practice program at MICA presents Intersection, an exhibition showcasing the layered stories of people, places, and moments in history that have shaped the identity of one of Baltimore City’s popular intersections, North Avenue and Charles Street in the Station North neighborhood. The exhibition highlights four corners and four eras in history within the past 100 years.

Intersection is a curated selection of newly-commissioned work and pieces from personal collections, including painting, photography, projection artistry, site-specific installation, and performance art. The exhibition is a visual experience creating an opportunity for artists to discover the city’s history, offering viewers the chance to look at the many layers of the historic crossroad of North Avenue and Charles Street. Viewers will be able to explore the geography, social relationships, and cultural landscape of Baltimore’s rapidly changing urban center.

“At the four corners of North Avenue and Charles Street, we see the past, present, and future of Baltimore,” said Margaret MacDonald, MFA in Curatorial Practice candidate and co-curator. “There, we find Pearson’s Florist, a family-owned business for more than 30 years; an abandoned 1928 limestone bank building; the rehabilitated Ynot Lot, a site for community events and programming; and the recently renovated Station North Chicken Box, a performance and gallery space to Station North.”

Charles Street and North Avenue, a major crossroad that carries the flow of people and things east and west, as well as north and south through Baltimore, acts as a focal point for artistic expression—a lens to view and
The exhibition will point to pivotal, historical moments and movements in the United States, such as the Great Depression, the Great Migration, and the Civil Rights Movement as well as present day, while capturing a keen sense of the importance of urban life and its many cultural shifts.

“The intersection of North and Charles has been an important hub for culture and activity throughout the past 100 years,” said Kibibi Ajanku, MFA in Curatorial Practice candidate and co-curator. “We are thrilled to have artists respond to the rich history to show where we, as a city, have been, where we are now, and through them, where we might go.”

Curators for the exhibition include M.F.A. in Curatorial Practice candidates Yvonne Hardy-Phillips, Nada Alaradi, Rhea Beckett, and Jie Yu as well.

The exhibition features video installation artist and MICA's Film and Video Chair Nadia Hironaka, photographer Reuben “Dubscience” Greene, graphic designer Tiffany Small ’14 (Graphic Design Post-Baccalaureate Certificate), multimedia artist and educator Ada Pinkston ’13 (Community Arts MFA), filmmaker Ras Tre Subira, and performance artist Olu Butterfly Woods.

Intersection is presented under the guidance of faculty members Jeffry Cudlin and Gerald Ross, who also serves as the College’s director of exhibitions. The graduate program is the first MFA in Curatorial Practice in the United States and benefits from being shaped by the work of George Ciscle, MICA’s curator-in-residence and creator of the College’s groundbreaking Exhibition Development Seminar.

This exhibition is made possible in part by support from the Friends of Curatorial Practice.

MICA’s exhibitions are supported by a grant from the Maryland State Arts Council, an agency of the Department of Business & Economic Development.

Raphael Rubinstein

Tuesday, September 1, 10 am
Fred Lazarus IV Center: Auditorium, 131 W. North Ave.

Tuesday, October 6, 10 am
Fred Lazarus IV Center: Auditorium, 131 W. North Ave.

Tuesday, November 10, 10 am
Fred Lazarus IV Center: Auditorium, 131 W. North Ave.

Tuesday, December 1, 10 am
Fred Lazarus IV Center: Auditorium, 131 W. North Ave.

Raphael Rubinstein is the Leroy E. Hoffberger School of Painting Critic in Residence for fall 2015. The New York-based poet and art critic has published numerous books. He is a 1979 graduate of Bennington College in Vermont. From 1997 to 2007, he was a senior editor at Art in America, where he continues to be a contributing editor. He is a professor of critical studies at the University of Houston. Rubinstein has lectured internationally, curated exhibitions, and received several awards including the Chevalier dans l’Ordre des Arts et des Lettres (Knight of the Order of Arts and Letters) by the France in 2002.

Sponsored by: LeRoy E. Hoffberger School of Painting.
**Katrín Sigurdardóttir**

**Tuesday, September 8, 1:30 pm**
Fred Lazarus IV Center: Auditorium, 131 W. North Ave.

KATRÍN SIGURDARDÓTTIR represented her birthplace, Iceland, in the 2013 Venice Biennale. The New York resident’s sculptures and installations have been shown in solo exhibitions in museums such as the Metropolitan Museum of Art in New York, The Renaissance Society in Chicago, Reykjavik Art Museum in Iceland, and Sala de Arte Público Siqueiros in Mexico City.

*Sponsored by:* Mount Royal School of Art, with additional support by Rinehart School of Sculpture and the Mixed Media Speaker Series.

**Warren Berger,**

**A MORE BEAUTIFUL QUESTION: THE POWER OF INQUIRY TO SPARK BREAKTHROUGH IDEAS**

**Tuesday, September 10, 7:00 pm**
Brown Center: Falvey Hall, 1301 W. Mount Royal Ave.


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

**Cora Cohen**

**Tuesday, September 15, 10:30 am**
Fred Lazarus IV Center: Auditorium, 131 W. North Ave.

VISUAL ARTIST CORA COHEN is known for works that draw on contemporary urban and philosophical sources. Her paintings are currently based on seemingly contradictory ways of seeing and painting. A 2013 Guggenheim Fellow, Cohen has works in permanent collections internationally.

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

**Art@Lunch: Robert Mintz,**

**INSTALLING OLD ART IN NEW WAYS: ASIAN ART AT THE WALTERS ART MUSEUM**

**Wednesday, September 16, noon**
Main Building: Room 110, 1300 W. Mount Royal Ave.

ROBERT MINTZ, PHD, CHIEF CURATOR at the Walters Art Museum, will give an overview of his plans for the reinstallaion of the museum’s Asian galleries, which are currently undergoing a major renovation. He will also discuss the process of installation development and the ways the museum hopes to engage the public in these new spaces.

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

**Gerhardt Knodel,**

**LET THE GAMES BEGIN! THE ART OF GERHARDT KNODEL**

**Wednesday, September 16, 6pm**
Main Building: Room 110, 1300 W. Mount Royal Ave.

THIS LECTURE OFFERS some insights into Gerhardt Knodel’s inventions for architectural space, gallery installations, and intimate artwork, with reflections on his relationship with textiles of the past that bridge to his place in time, and a special focus on new work in exhibition at American University in Washington, DC, entitled Let The Games Begin!

*Sponsored by:* Fiber Department.

**Nicola López**

**Tuesday, September 22, 10:30 am**
Fred Lazarus IV Center: Auditorium, 131 W. North Ave.

NICOLA LÓPEZ DESCRIBES and reconfigures contemporary, primarily urban landscapes through her work in installation drawing and printmaking. The Columbia University faculty member and international exhibiting artist’s works have been featured at Museum of Modern Art in New York and Museo Rufino Tamayo in Mexico City, among others.

*Sponsored by:* LeRoy E. Hoffberger School of Painting.
Dennis Congdon

**Tuesday, September 29, 10:30 am**
Fred Lazarus IV Center: Auditorium, 131 W. North Ave.

**Dennis Congdon** is a graduate of the Rhode Island School of Design and Yale School of Art in Connecticut, a fellow of the American Academy, and past recipient of a Guggenheim Fellowship. He has exhibited at numerous art venues including Horton Gallery and CUE Art Foundation, both in New York. Congdon was recently included in the James and Audrey Foster Prize biennial.

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

Anne Mulgrave

**Wednesday, September 30, 7 pm**
Fred Lazarus IV Center: Auditorium, 131 W. North Ave.

**Anne Mulgrave** partnered with more than 60 regional arts and culture organizations through an initiative, which has become a national model to increase access to the arts for patrons, volunteers, employees, and artists with disabilities. Her lecture launches a yearlong series at MICA celebrating the 25th anniversary of the American Disabilities Act.

**Sponsored by:** Graduate Studies, Office of Student Affairs, Student Activities Office, and the Mixed Media Series. The Office of Community Engagement is providing American Sign Language interpreters. The series is organized by MFA in Curatorial Practice.

Lilian Nabulime

**Tuesday, October 27, 7 pm**
Fred Lazarus IV Center: Auditorium, 131 W. North Ave.

**Lilian Nabulime, PhD,** will discuss *Art as Social Practice: Transforming Lives Using Sculpture in HIV/AIDS Awareness and Prevention in Uganda.* She is senior lecturer at Uganda’s Makerere University, an artist in residence at Living Classroom and Mind-Art-Power Projects in Baltimore, and teaches woodworking for MICA’s Interdisciplinary Sculpture Department during the fall.

**Sponsored by:** MFA in Curatorial Practice.

Anders Ruhwald

**Wednesday, October 28, 7 pm**
Main Building: Room 110, 1300 W. Mount Royal Ave.

**Anders Ruhwald Currently** serves as the artist in residence and head of ceramics at the Cranbrook Academy of Art in Michigan. He graduated from the Royal College of Art in London in 2005. He has exhibited and is represented in more than 20 art galleries and museums and public collections internationally, including Denmark, China, United States, and France, among others.

**Sponsored by:** Ceramics Department, Office of Academic Services, and Mixed Media Speaker Series.

Robert Storr

**Tuesday, October 13, 5 pm**
Fred Lazarus IV Center: Auditorium, 131 W. North Ave.

**Robert Storr is an artist,** critic, curator, and professor of painting and dean of the Yale School of Art. From 1990 to 2001, he was curator and senior curator at the Museum of Modern Art, New York, and director of the 2007 Venice Biennale. He writes frequently for *Art in America,* *Artforum,* *Art Press,* and *Frieze,* among others. He has also written numerous books on artists including Philip Guston, Gerhard Richter, and Chuck Close.

**Sponsored by:** Mount Royal School of Art, with additional support by MA in Critical Studies and the Mixed Media Speaker Series.

Matt Shane

**Tuesday, October 27, 10:30 am**
Fred Lazarus IV Center: Auditorium, 131 W. North Ave.

**Matt Shane makes paintings,** drawings, and collaborative installations that are anchored in the realm of landscape. The award-winning artist has done solo and collaborative exhibitions in Canada, United States, and Dubai, in addition to Europe. His large-scale drawing environments are produced with collaborative partner Jim Holyoak and often involve hundreds of participants.

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

Liora Ostroff ’16
(Painting BFA)
Hot Stuff
Friday, September 18–Friday, October 9
The Gateway: Gallery 1
Reception: Friday, September 18, 5–7 pm

Antonius Bui ’16, ’17
(Gen eral Fine Arts BFA, Teaching MA)
The Fate
Friday, September 18–Friday, October 9
The Gateway: Gallery 2
Reception: Friday, September 18, 5–7 pm

Robert Penn ’16, ’17
(Interdisciplinary Sculpture BFA, Teaching MA)
Just Here For Now
Friday, September 18–Friday, October 9
Bunting Center: Student Space Gallery-Pinkard
Reception: Friday, September 18, 5–7 pm

Allyson Pinon ’16
(Photography BFA)
Souvenirs
Friday, September 18–Friday, October 9
Meyerhoff House: Piano Gallery
Reception: Friday, September 18, 5–7 pm

Alessandra Acierno ’16
(Painting BFA)
Interior
Monday, October 12–Friday, November 6
The Gateway: Gallery 1
Reception: Friday, October 23, 5–7 pm

Kevin Cobb ’16
(Painting BFA)
/
ViwV/
Monday, October 12–Friday, November 6
The Gateway: Gallery 2
Reception: Friday, October 23, 5–7 pm

Gabriella Grill ’16
(Printmaking BFA)
Sunset Blush
Monday, October 12–Friday, November 6
Bunting Center: Student Space Gallery-Pinkard
Reception: Friday, October 23, 5–7 pm

(clockwise) Kevin Cobb ’16 (Painting BFA), Bow, oil on canvas, 2014; Robert Penn ’16, ’17 (Interdisciplinary Sculpture BFA, Teaching MA), Untitled (Window); Alessandra Acierno ’16 (Painting BFA), Jungle, oil on canvas, 2015; Antonius Bui ’16, ’17 (Painting BFA, Teaching MA), Sacrifice 3, hand-cut paper; and Liora Ostroff ’16 (Painting BFA), Detroit on Fire, oil on canvas, 2014.
**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](https://www.mica.edu/news) online at mica.edu/news.

---

**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.

**AT THIS FESTIVE SALE,** holiday shoppers and collectors can discover work by emerging and established artists and designers just in time for the gift-giving season. Fine art and handmade objects by approximately 300 MICA students, alumni, faculty, and staff will be on sale. The event is sponsored by the MICA Alumni Association. A portion of the proceeds goes to scholarships for MICA students.

**Queer Threads: Crafting Identity & Community**

**Friday, December 11–Sunday, March 13**

Fox Building: Decker Gallery, 1301 W. Mount Royal Ave.

**CURATED BY LESLIE LOHMAN** of the Museum of Gay and Lesbian Art, *Queer Threads: Crafting Identity and Community* includes 24 artists based around the world, including New York, Atlanta, Toronto, Cape Town, and Buenos Aires, who use thread-based craft materials and techniques to examine the diversity of gay, lesbian, bisexual, transgender, and queer experiences. Works of art in the traveling exhibition are from 2008-2014.

**Just Press Print**

**Friday, December 11–Sunday, March 13**

Fox Building: Meyerhoff Gallery, 1301 W. Mount Royal Ave.

**CURATED BY PAUL LAIDLER, PHD,** *Just Press Print* derives from Laidler’s research fellowship at the Centre for Fine Print Research in Bristol, South West England. The title was chosen to highlight the often overlooked, significant elements for the creation of digital print. The exhibition will also touch upon the evolving nature of digital technology and its potential influence on established definitions and practices within the field of printmaking.

*Sign up to receive weekly event or monthly news updates at [www.mica.edu/signup](http://www.mica.edu/signup).*
Thursday, September 17, 7–9 pm
Brown Center: Falvey Hall
1301 W. Mount Royal Ave.

MICA and the American Civil Liberties Union of Maryland (ACLU-MD) present a discussion on the timely and widely debated phrase “Black Lives Matter.” The free symposium is headlined by MSNBC host Melissa Harris-Perry, and includes noted artist Titus Kaphar and Reggie Shuford, executive director of American Civil Liberties Union of Pennsylvania (ACLU-PA). Moderated by WYPR’s Aaron Henkin, the panel will explore different approaches for understanding and challenging systemic racism in America.

For more information, visit mica.edu/ConstitutionDay