NEW YORK STATE OF MIND
ALUMNI TAKE A BITE OUT OF THE BIG APPLE
INTERNSHIPS LEAD TO JOBS IN NEW YORK CITY
FOUNDING DIRECTOR OF MICA’S CENTER FOR RACE AND CULTURE BLAZES TRAIL ON BIBLICAL ART

GRADUATE STUDIO CENTER GETS A MAKEOVER

FOOD FOR THOUGHT
MICA PROVIDES PALETTE FOR APPETIZING ART

LOVE CONNECTIONS

On Campus
TONY SHORE ’93: Harry
JEFFREY KENT ’10: Preach! New Works by Jeffrey Kent

Find up-to-date event details and expanded information at fyi.mica.edu.
Through 2/10
Sandra Brumwell: Keeping On
Through 3/17
Louise Summary: Wholly Unlocked For
Through 3/17
Museum Guild Celebrating a Legacy of Excellence

January
1/21
Lecture: Beatrice Conran
1/15–3/27
Tony Shore ‘93: Harry
First-Year MFA Juried exhibition
1/31–2/4
Lecture: Ken Johnson

February
2/5–2/12
The Gallery Reno’s Big Show
2/15–3/13
Student Exhibitions
2/7
Lecture: Glenn Shrum ’08
2/14–3/19
MFA in Community Arts First-Year Exhibition
2/20–2/23
MICA Affilé Port
2/21–2/26
Lecture: Natalie Ancess

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.
Dobie Building
100 Dobie St.
Younger Center at Mutual Mill
3600 Copper Mill Rd
MICA Residency Center
1400 Coldsett St.
Graduate Studio Center
131 W. North Ave.
MICA PLACE
814 N. Collington Ave.
MICA Gallery Hours
814 N. Collington Ave.
Sunday, noon–5 pm
Closed major holidays

MICA News
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410-225-2416 or call
News@mica.edu
mica.edu

President’s Note
By Fred Lazarus IV
SUPERSTORM SANDY WAS AN UNPRECEDENTED multi-level storm that slammed into the Northeast coast with a force and fury that few have witnessed in our lifetimes. The storm took lives, caused destruction that will cost tens of billions of dollars to repair, and left many MICA-connected families facing uncertainty and challenges related to basic living. Nearly 400 current MICA students are from New Jersey, New York, and Connecticut, and many of their families have had to face weeks without power while dealing with property damage and disruption of careers and lifestyles.

More than 1,700 alumni living in the area face similar challenges. Our students, alumni, and their families—not to mention our faculty that commute from the Northeast to Baltimore—have soldiered on with a true MICA spirit, working to make life better for themselves and their communities and using their talents to engage the best parts of society to find a way forward.

This special issue of Juxtapositions, celebrating MICA’s engagement in New York, is dedicated to the spirit of perseverance embodied in MICA’s students, faculty, alumni, and their families from the Northeast. Their determination inspires us all.

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MICA’s exhibitions and public programs receive generous support from the Robert and Jane Meyerhoff Special Programs Fund; the Amalie Rothschild ’34 Residency Program Endowment; The Rouse Company Endowment; the Richard Kalter Endowment; the Wm. O. Steinmetz ’50 Designer-in-Residence Endowment; the Rosetta, Samson, and Sadie B. Feldman Endowment; the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive; MICA’s engagement in New York, is dedicated to the spirit of perseverance embodied in MICA’s students, faculty, alumni, and their families from the Northeast. Their determination inspires us all.

Although every effort is made to ensure the completeness and accuracy of Juxtapositions, information does 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.

2013 Maryland Institute College of Art
In October 2012, MICA formally opened the renovated Graduate Studio Center along North Avenue in Baltimore. The $18 million, 120,000-square-foot project included the addition of publicly accessible galleries, Nancy (café), an auditorium, multiple classrooms and conference areas, graduate admissions offices, and studios uniquely designed for students in the MFA in Curatorial Practice, LeRoy E. Hoffberger School of Painting, Mount Royal School of Art, and MFA in Photographic and Electronic Media programs.

In addition to providing the facilities MICA needs to remain at the forefront of graduate art and design education, the building also promises to be a boon to the Station North Arts and Entertainment District. Once a challenged area of Baltimore, MICAs investment has helped to revitalize the area and turn it into a vibrant community for both creative professionals and cultural enthusiasts.

MICA celebrated the opening of the building with a VIP reception and a leadership dinner attended by Maryland Governor Martin O’Malley, United States Senator Ben Cardin, and a host of other MICA supporters.

**Graduate Studio Center Gets a Makeover**

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Students have plenty of room to work and relax inside the revamped Graduate Studio Center’s academic spaces, studios, and common areas.

Fredye Gross P’16, chair of the Board of Trustees and MICA Trustee, M. Gwen Davidson (right) stood in front of Nancy, a café named for Davidson’s late partner Nancy Haragan.

Lois Feinblatt Blum and her daughter Patty Blum stand in front of a plaque recognizing Feinblatt’s late husband, Irving Blum, who served on MICA’s Board of Trustees from 1963-1973.

Paula Tilbus-Hoffberger and LeRoy E. Hoffberger HT2 were recognized for the renamed LeRoy E. Hoffberger School of Painting at MICA’s 2012 Leadership Celebration.

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Graduate Studio Center Donors
Geographic Spotlight: New York City

It’s no surprise that many MICA alumni find themselves in New York. The “city that never sleeps” has a rich array of cultural institutions, museums, and galleries, plus unbeatable networking opportunities for artists and designers. Just as at MICA, those alumni continue to find their passions and forge meaningful careers.

**Stephen Edmond ’11**

**Designing on an Olympic Level**

While a student at MICA, Stephen Edmond ’11 (graphic design) was a trendsetting designer and extraordinary student leader. He not only took the reins at the student coordinator for the Annual Benefit Fashion Show but was active in the Black Student Union, but was also selected to be the featured undergraduate speaker at graduation.

His talents did not go unnoticed. As Graphic Design USA named him a “Student to Watch” in 2011, the magazine’s prediction was correct, as Edmond quickly found himself garnering international recognition for one of the world’s most recognizable brands.

Upon graduation, Edmond was recruited by well-known boxing brand Everlast Worldwide, Inc. Within months, he found himself with a high-profile job: designing uniforms for the USA Olympic Boxing Team, which were worn by the men’s and women’s teams during the London 2012 Olympics, including by Caresse Chiléti as she captained the first ever women’s boxing gold medal.

“I was honored to be able to create the uniforms,” said Edmond, adding that the uniforms represent pride in the country and Olympic glory.

The New Orleans native is also happy to find himself designing in New York. “What excites me most about being a designer is simple: I don’t want to be limited,” he explained. “I like constantly being motivated; I like being pressured. I like to push barriers, and I like to be around people who make me better.”

“That’s what I’m constantly looking for in New York—people who are just as hungry as me.”

**Rachel Katz ’96 ’97**

**Creating Programs Kids Will Love and Learn from**

Rachel Katz ’96 ’97 (general fine arts, MA in Art Education) became interested in museum education while working weekends in family programs at the Walters Art Museum while she was studying at MICA. Upon earning her MA in Art Education, she went on to teach art classes to middle school students for two years in public school and also worked as a gallery educator at the National Gallery of Art in Washington, DC.

Later, her path brought her back to MICA, where she worked as an admissions counselor and scholarship coordinator. But 10 years ago she chose to make the leap to New York to pursue museum education work full time.

“Fortunately I was able to find a great position in the realm of family programs at The Jewish Museum,” said Katz, explaining that the museum’s prediction was correct, as Edmond quickly found himself garnering international recognition for one of the world’s most recognizable brands.

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**Jeffrey Rugh ’99**

**Finding Connections between Painting and Prada**

For Jeffrey Rugh ’99 (painting), the path to a high-profile job at Prada had humble beginnings: he started working at the company as a salesperson in the women’s department at a Beverly Hills, California, store. But persistence pays off, and he soon became known as someone who was willing to take on new challenges and positions.

Before long, Rugh found himself climbing the ladder to senior manager for business development, a role in which the primary responsibility is to move Prada into new markets. He works with senior executives to develop strategic plans for North and South America, including real estate development and relationship management with department stores so the customer gets the full Prada experience.

Rugh studied painting and spent a great deal of time focused on art history. He attributes his rise within the company to the fact that he came to the position without any barriers; he had no preconceived notions of how
businesses should operate and brands should be promoted, which allowed him to blend and act freely.

"To have an aesthetic antenna up is actually a big part of being in the luxury business," Rugh said. "You have to be able to understand the subtle cues given to a customer."

According to Rugh, aggressive curiosity—an attitude nurtured at MICA—is why many of the College’s alumni have been able to achieve higher levels in their respective fields. In fact, when he reviews resumes for jobs at Prada, Rugh looks for people who bring unique experiences to the table, believing this is what gives people a leg up on the competition.

**KARISA SENAVIDIA ’02**

**Producing Impactful Art & Design**

Things “clicked” with Karisa Senavitis ’02 (general fine arts) when she was in the Exhibition Development Seminar (EDS) class led by Curator-in-Residence George Cislo. During the class, in which students design and curate a major show, it became apparent to Senavitis that the artist, the work, and the audience held equal weight (see page 30 for more on EDS).

Primarily interested in the socio-economic impact that design and art can have, Senavitis and partner Kevin O’Neill co-founded Will Work for Good, an art and graphic design studio based in Brooklyn. Established based on the idea “small is beautiful,” the company primarily works on small-scale projects in the realm of print for independent record labels, musicians, artists, galleries, comedians, nonprofit organizations, and friends. The studio recently self-published its first book, Design, Design, Design, Design, Design, The Poor, in which design’s contribution to the state of poverty is explored.

Beyond the studio, Senavitis also works as a consultant with individuals looking to explore new ways of operating within their corporate worlds, such as a current project with Johnson & Johnson employees that can have, Senavitis and partner Kevin O’Neill co-founded Will Work for Good, Primarily interested in the socio-economic impact that design and art can have, Senavitis and partner Kevin O’Neill co-founded Will Work for Good, an art and graphic design studio based in Brooklyn. Established based on the idea “small is beautiful,” the company primarily works on small-scale projects in the realm of print for independent record labels, musicians, artists, galleries, comedians, nonprofit organizations, and friends. The studio recently self-published its first book, Design, Design, Design, Design, Design, The Poor, in which design’s contribution to the state of poverty is explored. 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Exhibition Looks at the Intersection between Art and Religion

ART AND RELIGION WILL BE COMING TOGETHER IN A PROFOUND WAY when New York’s Museum of Biblical Art (MOBIA) hosts Ashé to Amen: African-Americans and Biblical Imagery, an exhibition organized by Leslie King-Hammond, PhD, graduate dean emerita and founding director of MICA’s Center for Race and Culture.

The exhibition, which will take place from Friday, February 15 through Sunday, May 26, explores the ways in which African Americans expressed their religious beliefs throughout history.

The African intersection with Western religions in the Americas has been always been a complex issue to address,” King-Hammond said. “When new religions emerged in the Americas people were rather uncomfortable discussing matters of deep spiritual and religious beliefs, especially when there was an African impact.”

Yet people of African descent turned to religion and spirituality to help them through challenging times. “The Bible became a vehicle and a tool to survive and resist slavery and racism.”

Ashé to Amen features the works of a number of artists from the 19th century through today, who all provide their responses and interpretations of biblical imagery.

For many African Americans in the 1800s, the Bible served as their introduction to literature, King-Hammond said. Many, at the time, were forbidden to read, so they would not read the Bible in public. As a result, they weren’t exposed to outside interpretations of the Bible, and many “began to see correlations and parallels within the stories and parables of the Bible, and they reinterpreted those stories in terms of their own life experiences,” King-Hammond said.

The exhibition also reflects a key objective of MICA’s Center for Race and Culture, which is to give the College’s community the opportunity to explore the intersection of race and culture through the arts.

Among the artists in the exhibition are MICA alumna Oletha DeVane ’73 (general fine arts) and student Adejoke Tugbyele ’13. Featured works include William H. Johnson’s Swing Low, Sweet Chariot, Raymond Steth’s Heaven on a Mule, and Bob Thompson’s Descent from the Cross, all part of the collection of the Smithsonian American Art Museum in Washington, DC; Sargent Claude Johnson’s Singing Saints from The Metropolitan Museum of Art in New York; Bessie Harvey’s Black Horse of Revelations, Clementine Hunter’s Baby Jesus and the Three Wise Men, and Sister Gertrude Morgan’s New Jerusalem, all from the American Folk Art Museum in New York; Horace Pippin’s Holy Mountain III from the Hirshhorn Museum and Sculpture Garden, Washington, DC; Romare Bearden’s Madonna and Child in the collection of Bryn Mawr College, Pennsylvania; and Elizabeth Catlett’s Singing Their Songs in the National Museum of Women in the Arts, Washington, DC.

After its stint in New York, the exhibition is scheduled to be featured at the Reginald F. Lewis Museum in Baltimore from July 2013 through October 2013 before heading to the Dixon Gallery and Gardens in Memphis, Tennessee, from November 2013 through February 2014. A fully illustrated scholarly catalog will accompany the exhibition.

Ashé to Amen has already received acclaim. It has been awarded a $90,000 grant from the Andy Warhol Foundation for the Visual Arts, as well as a $21,000 grant from the National Endowment for the Arts, but King-Hammond is most proud that the exhibition reveals “new visual and personal interpretations that bring new meaning to the power of the Bible as a sacred text and its impact on artistic traditions in the Americas.”


(top to bottom) All images courtesy the Museum of Biblical Art. Oletha DeVane ’73 (general fine arts), Janus, glass, mixed media, beads, bullets, wax, 2011; Adejoke Tugbyele ’13 (Rinehart School of Sculpture), Flight to Revelation, palm stems, wire mesh, steel wire, trivets, mannequin head, 2011.
Student Internships in the Big Apple Pay Off

As students will tell you, MICA’s curriculum is an especially rigorous one, with long hours spent in the studio, library, or computer lab well after classes have ended. Yet when summer rolls around, many of those students choose to forgo the usual pleasures of time off, instead pursuing internships that will give them a leg up on their career.

And for a group of students that spent their summers working in New York City instead of heading to the beach, that choice has proved beyond fruitful for their long-term career ambitions.

One of those students is Tyler Naugle ’11 (animation), who works as a production assistant for MTV Networks after interning for the company’s on-air design team. “My internship at MTV was instrumental in helping me get a job after school because the team here already knew me and my work,” Naugle said. “And, it put me in contact with a lot of great animators and graphic designers.”

In addition to professional contacts, Naugle credits the internship for giving him insight into MTV’s workplace culture, an additional advantage over others competing for the job.

Naugle joined a long list of MICA students who have interned at MTV, including Selina Loper ’09 (video and film arts), who worked on animation footage for MTV All-Night, and Carlos Flores ’07 (graphic design), who interned at MTV Networks Latin America and went on to work on an Emmy Award-winning project.

Allison Samuels’12 (fiber) also turned an internship into a job when she was recently hired by Carolyn Ray, Inc. in Yonkers, a suburb of New York City, as their warehouse and samples department manager. “Carolyn Ray, Inc. is a growing textile design studio that specializes in handpainted fabrics and wall coverings, which sell around the world,” Samuels said. “I would never have been hired for this job had I not interned here three years ago as a studio assistant.”

Samuels credits MICA’s Joseph Meyerhoff Center for Career Development and the MICAnetwork for helping her land the internship that helped start her career, and she’s offered to connect current MICA students interested in interning at Carolyn Ray, Inc. over their winter or summer breaks.

“I’m directly benefiting from the skills I developed during my time at MICA—both from my student organization involvement and education through the Fiber Department,” she said.
Love Connections

WHILE STUDYING AT MICA, students not only learn to embrace a love of the arts, but they often find romantic love for one another. Brought together because of MICA, these couples have gone on to live happy lives together as they pursue careers in art and design.

Dee McGuire ’65 and Patrick McGuire ’65

“I would drive three friends to MICA in my little Corvair, and every day I would see this neat young man walking down Mount Royal Avenue,” Dee McGuire ’65 said. “He looked so nice—nice khakis, nice plaid shirt, and he was always walking this adorable dog.”

That neat looking young man, Rinehart School of Sculpture student Patrick McGuire ’65, ended up in an Italian Renaissance class with Dee and her friends in 1963. The two met, but it took a missed class to become more than acquaintances.

“I had to take my mother to the doctor, so I wasn’t in class. Pat went up to one of the gals who drove with me every day and asked where I was. She told him, and then she told me that she’d given him my phone number and asked if it was okay.”

It was fine with Dee, who soon received a phone call from Patrick.

“My mother had to have a tonsil taken out, and Pat offered to sit with me while waiting for her to come out of the operation. Afterwards, he was driving me back home and we passed the Cathedral of Mary Our Queen, which had recently been built. We decided to stop and see it, and as we walked into the church, the bells started to ring. I just knew. I just knew this was something special,” Dee said.

The two began dating, and the dog, a basset hound mix named Charlie, was a constant companion. Shortly after graduating in 1965, the couple got married.

Patrick is a sculptor who taught at Morgan State University as a professor of art for 42 years. Dee, who studied painting and art education at MICA, found herself looking at the objects she’d created and decided she wanted to become a horticultural therapist. She and Patrick combined their interests creating indoor and outdoor topiaries, and Patrick continues to make and exhibit his sculptural work (the couple recently created a website together at patrickmcguiresculptor.com). The two live on five acres in Jarrettsville, Maryland, where they transformed a 100-year-old barn into a two-story sculpture studio for Patrick.

Dee said, “We shared so many similar interests, and we always combined our love of nature. Pat saves trees that have fallen and carves them for many years before working them into his sculptures. Nature is now my palette. Not in paper or canvas, but in presenting this experience to people who are cut off from nature while in institutional settings.”

She added, “That was the best time of my life, being at MICA. Now, Pat and I have two children, and two grandkids, and have had a load of animals along the way. It’s been extremely rewarding.”

Nathalie Cone ’07 and Cory Cone ’07

“I am so glad I chose MICA. I am so lucky because I met Nat here, and I love Baltimore,” Cory Cone ’07 said, when speaking of his wife’s three years at MICA.

The pair met in October of their freshman year, in the Meyerhoff House dining room. Cory, who came to the College from Rhode Island, was busy making new friends, and one day he found himself sitting at a table of people that included Nathalie.

“This girl was laughing—just nonstop laughing. She was trying to not laugh, and she was terrible at not laughing. And I thought that she was incredibly beautiful. I knew right at that moment that I needed her in my life.”

Cory was so intent on getting to know her that he did something he’d never done before.

“Nat was into [the interactive video game] Dance Dance Revolution, so I helped her found the Dance Dance Revolution club at MICA. We went in together and bought equipment, and our first project together was running this club, which grew to be pretty big. I asked her to be my girlfriend in one of those meetings,” Cory recounted, laughing before he continued, “She said yes. I’m pretty sure that was my last meeting at the club.”

Love Connections

Elena Rosemond-Hoerr ’08 and Dan Hoerr ’07

When Elena Rosemond-Hoerr ’08 and Dan Hoerr ’07 became close while working together in the Exhibition Development Seminar (EDS) class, they swore they were just friends.

“That was the only thing I could say,” Dan Hoerr ’07 said. “But it’s so involved you don’t have time to do much else than work.”

Still, the bond between Elena and Dan was unique. They met at the Meyerhoff House for breakfast every Sunday, and their friendship grew outside of class and lasted after Dan graduated and moved back home to begin working.

“Dan was a year ahead of me, so I was still at MICA. And he texted me one day, just saying that he was coming down, what was I doing? I came to my place that night, and I was complaining about the person I was seeing at the time. I wasn’t happy in the relationship. At some point, we started talking about why we’d never dated,” Elena Hoerr ’07 said. “I explain that he saw how much I love Maine,” Dan Hoerr ’07 added.

“We had this conversation and a lot of people were around, but we continued,” Elena Hoerr ’07 said. “And we continued to travel and work together, and we had a lot of fun. We were always talking about how great it would be to work together.”

The couple recently moved to Wilmington, North Carolina, where Dan is employed with App Direct, a San Francisco-based company that employs a number of other MICA alumni. Elena, who studied photography, is a museum educator and author of a southern food blog called Biscuits and Such.

Kimberly King ’77 and Bill Tata ’78

Kimberly King ’77 was chatting with a friend in Mount Royal Station when the man who would become her husband, Bill Tata ’78, walked in.

As Kimberly recalled, “My roommate, Christy Rupp ’77, was in Rinehart School of Sculpture, and one day I went by the Rinehart studios. We were just talking, and Bill walked in. They greeted each other, and then she introduced us. I just happened to be there.”

The pair began dating and were married a decade later. In between that first meeting and marriage, the pair graduated, took a cross-country trip in a Volkswagen Beetle, and began their professional careers.

1968 was a significant year for the couple. In addition to marrying, Kimberley launched a graphic design business, and the couple welcomed the birth of their first child, a daughter, Kristin. Four years later, their son—Kyle Tata 12—was born. Kyle recently earned his BFA in photography from SMU.

Today, the couple lives in Baltimore’s Overlea neighborhood. Kimberley, who studied painting, drawing, and graphic design at MICA, is still running her design business, Bill, who works at Montana College in Montgomery County, Maryland, has taught for MICA’s School of Professional and Continuing Studies, and he helped launch the first graphics lab on campus when computers were introduced to the College.

“Just the other day, Bill found a picture of us from our time at the College. It was at his graduation from Rinehart, and we’re standing in front of the Main Building. He asked, ‘Do you remember this?’” Kimberley said, and added, “I enjoyed my time there. I have great memories of MICA.”

The pair dated all four years at MICA, becoming engaged soon after their 2007 graduation. Today, Cory works for the College’s Department of Financial Aid. Nathalie, who earned her BFA in graphic design, currently works for the design firm Studios 151, near Patterson Park.

“I studied painting at MICA, and I continued to paint for a few years after graduation. Today, I’ve moved to creative writing, and I depend on Nat a lot there. She’s my hardest critic, and she makes my work better,” Cory said. “We’ve been in Baltimore going on nine years now, and Nat has been the highlight of everything. We love each other more every day, and we’re still very happy. We’re a really good team.”

Elena Rosemond-Hoerr ’08 and Dan Hoerr ’07

Kimberly King ’77 and Bill Tata ’78

Dee McGuire ’65 and Patrick McGuire ’65

Nathalie Cone ’07 and Cory Cone ’07
Art without Borders
Residencies Put MICA Students on the Map

A MICA education truly knows no bounds, a fact that becomes abundantly clear as students work with others across the country and globe during these annual residencies.

Graphic Design Students Explore Rural America
GREENSBORO, ALABAMA
For four years, faculty member Ryan Clifford ’09 (Graphic Design) has been leading graphic design students on trips to rural America so they can put their social design skills to the test over spring break. During the residency, which is aptly named Spring Blitz, students explore the town and community, visit local artists and designers, and collaborate on an ambitious design project entirely proposed and designed while students are on the ground. This past year, students traveled to Greensboro, Alabama, where they created a traditional-style mural celebrating the community and projects happening on Main Street. “One of the greatest things to come out of these residencies is the sense of community and connection that develops between the students,” Clifford said. “Additionally, students form meaningful relationships with community members, who inspire, guide, and encourage them as they conceptualize and pitch their project ideas.”

Pam Dorr, director of the Hole Empowerment & Revitalization Organization, Inc. (HERO) in Greensboro, agrees. “The community is so inspired by what the students had done,” she said, explaining how the mural energized local residents to form a group that built flower planters and a visitor kiosk downtown. “Your new shops have opened downtown, and there is so much buzz and pride in town!”

Students will once again return this March to Greensboro over spring break to work on a new community building project. Clifford said the community provides the perfect location because of the many great design initiatives in the area and because the town provides a welcoming, supportive environment.

Sound Art Students Create and Perform Electro-Instrumental Music in Amsterdam
AMSTERDAM, NETHERLANDS
As part of the Sound Art Concentration at MICA, interaction design & art faculty members Jason Sloan and Erik Spangler have been collaborating with the Studio for Electro-Instrumental Music (STEIM) in Amsterdam, Netherlands. Operating for nearly 40 years, STEIM is the only live music center in the world dedicated exclusively to electronic music in performance.

Prior to taking part in an annual residency over spring break, students proposed projects for unique electronic instruments they would create at STEIM, which were then used in a public performance at the end of the residency. The residency also included daily workshops, lectures, and consultations with the STEIM staff.

“The STEIM folks were highly impressed by the caliber of our students and their work ethic,” Sloan said. “The STEIM residents were equally impressed by the caliber of our students and their work ethic.”

This spring break, a new batch of sound art students will travel to Amsterdam to collaborate with STEIM. To hear last year’s performance and watch a video about the process, visit sound.mica.edu.

MICA students at work during the 2012 Spring Blitz in Greensboro, Alabama.

Fiber Class Collaborates with Students in Rotterdam
ROTTERDAM, NETHERLANDS
Last year, fiber faculty member Annem Crouwel initiated the International Collaboration: Wearable Technology class, in which students from MICA and Willem de Kooning Academie (WdKA) in Rotterdam, Netherlands, began working together to explore material properties and technological applications in a research lab-like environment. Students from both schools had the chance to analytically explore the design of smart textiles, or interactive, wearable electronic fabrics.

To further their research across cultural bounds, students from MICA and WdKA have been sharing references, presentations, videos, and images online. In January, they will have the chance to meet face-to-face during a week-long residency in the Netherlands. While there, students will conduct workshops and give presentations of their work, which will be showcased as part of a project titled STUDIO CODES at the Couture Graphiche exhibition at the Museum of The Image (MOTI) in Breda, Netherlands, through August 2013.

When asked about the importance of sharing knowledge and resources, Crouwel explained, “Textile design and production is a critical human endeavor, with social, environmental, and economic implications. New textiles continually change the face of fashion, sports, habitats, medicine, and industry.”

Students and Recent Alumni Earn Prestigious Skowhegan Residencies
SKOWHEGAN, MAINE
Established in 1946, the Skowhegan School of Painting and Sculpture in Maine offers a nine-week summer residency program for emerging visual artists. Each year, a gifted and diverse group of individuals come together to live in converted cottages set on a large lake and take part in one of the most transformative, validating, and rigorous artmaking experiences available. MICA participates in a matching program that offers funding to members of the MICA community who are accepted to the residency.

“We’re thrilled to have talented students representing MICA each summer,” Associate Dean for Graduate Studies Erin Jakowski said. “We look forward to seeing what they accomplish, and we have brought Skowhegan alumni back to speak about their experiences.”

Recent residents include Misha Capanzicchi ’12 (Mount Royal), and Jonathan Duff ’12 (Mount Royal) and Evan Boggs ’11 (LaFayette E. Hoffberger School of Painting), who shipped out to the school almost immediately after graduation. “It was the best thing that could have happened to me,” recalled Boggs.

Architectural and Environmental Design Students Gain Global Perspective in Bangladesh
DHAKA, BANGLADESH
This winter, Architectural and Environmental Design Department Chair Timmy Aziz will lead a two-week trip to Dhaka, Bangladesh in conjunction with the Architecture & Design Program at the University of Massachusetts Amherst. Students from both schools will explore the environmental problems that challenge sustainability in the urban and rural areas of the country.

“Students who are interested in creating sustainable environments will gain an invaluable global perspective from this trip and will have a unique learning experience at the very front lines of the contemporary plight of sustainability,” Aziz explained.

During the residency, students will meet with local experts of environmental and urban issues, as well as architectural and cultural history. They will conduct field visits to historically and architecturally significant areas of Dhaka, the capital city, as well as the southern city of Khulna and the coastal region of Bangladesh. Follow along online at bangladeshtravelbubble.wordpress.com.

MICA students work on smart textiles projects in preparation for their work to be featured in an exhibition in Breda, Netherlands.
Creative Careers in Store

National retailers who need that extra sparkle to attract customers are hiring artists to create well-crafted signage, uniquely-designed displays, and eye-catching advertisements. Juxtapositions follows three recent alumni who are employed to use their artistic talents to make shopping experiences more pleasant and streamlined.

Alex Arnopol ’11 (fiber)

Company: Anthropologie
Location: Baltimore Harbor East, Maryland
Position Title: Display Coordinator

Brief Position Description: Making awesome installations, building fabulous fixtures and furniture, and overall working as the store’s beautician. My position is about inspiring the customers and giving them an unimagined experience. There are days when I think to myself, “I cannot believe I am getting paid to do this!”

Favorite Aspect of Your Position: Getting inspired for each upcoming season! I love that before each new season Anthropologie really encourages the display artists to interpret the season in our own individual way and utilize our strongest skills. It is a company that truly empowers artists.

Lessons Learned During Your Career: Having a strong network of peers is essential. Whether you work for a big company or a small mom and pop shop, it is so helpful to have people you can trust. That is what being an artist is all about, collaborating with and inspiring each other?Oh yeah, I guess I also learned coffee is an artist’s best friend...who doesn’t love an overly caffeinated workaholic?

How Did You Get Where You Are Today: I started at Anthropologie as a part-time sales associate, so some of the managers already knew who I was. When the opportunity arose for a position in display, I leapt right at it! I also feel my various internships while at MICA really prepared me for this position. I worked as a teaching assistant, which provided me with the skills necessary to manage my interns; I worked for a nonprofit arts organization, which helps me with the financial and administrative portion of my job; and I worked for a theater company, which built upon my building skills. Every skill I learned, I use on a daily basis. Even if a job or internship seems unrelated, those skills may be necessary in ways you never expected.

How Did MICA Prepare You For Your Career: MICA taught me to be motivated no matter what—even if a display falls off the wall, a fixture breaks, or a customer steals your installation (...it happens...), you just have to smile, laugh, and say, “Oh well! That’s okay! Let’s move on, and figure out a solution.” MICA didn’t just teach me to be an artist, it taught me to be a creative problem solver.

Julie Geare ’06 (general fine arts)

Company: Trader Joe’s
Location: Columbia, Maryland
Position Title: Lead Artist (Crew Member)

Brief Position Description: At every Trader Joe’s location, a team of artists conceptualize, design, and create bold, unique, fun, informative signage. Each sign, mural, and chalkboard is crafted in house, by hand. My job is to maintain an organized, constant stream of communication with our management team, construct and develop ideas, and oversee the production of any and all advertisements.

Favorite Aspect of Your Position: Creativity! Trader Joe’s is a fun-loving business that deeply cares about its employees and customers. Consequently, I am given the day-to-day luxury of creating a lighthearted environment for customers to shop, learn, and simply enjoy. Everyday people gain knowledge about what they’re eating from my research and thoughts, illustrations and drawings. It can truly be a gratifying experience.

*“Display isn’t just about making art; it’s about creating an environment,” said Alex Arnopol ’11 (fiber), who created this holiday display for Anthropologie in 2011.*
Lessons Learned During Your Career: Absolutely the biggest lesson I have learned is how to work as a team while collaborating with loads of different artists. When I was younger, I was never one for group collaboration; tossing my headphones on and drifting out to music was more my style. As I’ve become more seasoned in the work world, embracing the ideas of others has developed into a second nature. You can’t do everything yourself, and you certainly don’t always have the best idea or solution. Learning to appreciate and communicate with the person next to you expands your own thought process. It also makes talking to “non-artist” clients a breeze!

How Did You Get Where You Are Today: Hard work, dedication to constant evolution, and a commitment to making money creatively. Upon graduating, I stuck to my goal of finding a realistic, semi-consistent way of maintaining my identity as a creative while making a living doing so. In working for a corporation, I had to learn how to develop my style around the company’s identity without affecting my innovation.

How Did MICA Prepare You For Your Career: MICA gave me a foundation in creative confidence. Throughout my time at the College, I was educated by top-notch professors who encouraged and developed my skills and ability to confidently promote myself as an artist.

David Ubias ’09 (Mount Royal School of Art)
Company: Urban Outfitters, Inc.
Location: Baltimore Inner Harbor, Maryland
Position: Display Artist
Brief Description About Your Position: I have a monthly budget used to shop for materials to interpret creative direction and transform the store’s environment of 10,500 square feet. I have also had several opportunities to travel to seasonal concepts (or prototypes), store openings, and renovations in locations, such as Portland, New York, Philadelphia, and DC.

Favorite Aspects of Your Position: Having my own woodshop/studio at work, traveling, mentoring a display assistant, and working with other display artists.

Lessons Learned Throughout Your Career: Measure twice... cut once. Always have a plan B. Six in the morning is not really that early. Spray mount is the most effective way to catch flies.

How Did You Get Where You Are Today: I have always enjoyed drawing. Early on, my Mom would buy me those giant sketch pads from Walgreens to keep me occupied so I wouldn’t fight with my brother. Prior to graduate school, I was a studio assistant for artists Michael Jones McKean and Aaron Parazette. I have also worked with museum programs and gallery exhibitions at Blaffer Museum, Walters Art Museum, and Reginald F. Lewis Museum. My personal studio is currently located in the artist warehouse, Area 405, in Station North.

How Did MICA Prepare You For Your Career: In graduate school I had the resources and encouragement to realize ambitious projects. The sculpture portfolio I built then proved insurmountable during the interview process with Urban Outfitters.

New Benefits of Being MICA Alumni

The MICA Alumni Association has come up with many ways to stay connected with and reward graduates of the College. The latest treat for alumni will be the new Alumni Benefit ID Card. This card will offer several new and exciting services to alumni, including two-for-one admission to the American Visionary Art Museum; a discount on Zip Car memberships and at the MICA Bookstore; discounted auto, home, and life insurance with Liberty Mutual; and access to the MICA Fitness Center and Decker Library. The benefit card is free of charge and is available to all MICA graduates. For a full list of alumni benefits and to learn how to get your card, visit mica.edu/alumni.

Your support empowers artists and designers who will change the world.

“Someone’s belief in my talent has become a trust in my dreams.”
— Kyle Hackett ’13
(LeRoy E. Hoffberger School of Painting)
An Appetite for Art
Members of the MICA Community Have Just the Right Palate—and Just the Right Palette—for Food-Related Creations

There are many similarities between art and food. Both are the products of creativity, both can bring people great joy, and both give members of the MICA community outlets for their skills and talent.

Piece of Cake
For Zoe Lukas ’99 (painting), cooking comes as naturally as a form of art. Always comfortable in a kitchen, Lukas apprenticed at a bakery in downtown Philadelphia after leaving MICA. When her husband Bremmen got laid off from his job in 2008, the couple started creating and selling cakes from their home, and in 2009 Whipped Bakeshop, their bakery, opened its doors.

Throughout the journey, Lukas didn’t forget her artistic background, nor the training she received at MICA. “We focus on the artistry of what we do,” she said. With wedding and custom cakes in particular, “a lot of thought goes into the design,” she said. “The artistry and the craftsmanship really dovetail to make something beautiful and special for the couple.”

Lukas isn’t the only MICA graduate to turn cake-making into a career. Graham Coreil-Allen ’10 (Mount Royal School of Art) arrived at MICA after working as the operations manager for Charm City Cakes.

His project management experience came in handy for running the day-to-day operations of the Baltimore bakery, which served as the setting for the Food Network reality show, Ace of Cakes, from 2006 through 2011. But his art background was just as important.

“I consider our cakes to be art,” he explained. “We come up with a cake idea, and then I work out the logistics to see that the cake is made to perfection.”

Coreil-Allen isn’t the only MICA alumnus to work for Charm City Cakes. The artistic director, Katie Rose ’05 (general fine arts), is also a MICA alumna, while Anna Ellison ’05 (graphic design) and former student Katherine St. Paul also work for the bakery.

Coreil-Allen credits MICA for helping him perfect his skills. “Being able to collaborate with people and realize creative visions is one of the skills I was able to hone at Mount Royal,” he said.

Story continues on next page.

After graduating, he found a job that utilized all his experiences: serving as the operations manager for Charm City Cakes.

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Story continues on next page.

A cake created by Zoe Lukas ’99 (painting).

This Lollapalooza 20th-year anniversary cake, designed by Graham Coreil-Allen ’10 (Mount Royal School of Art) and others at Charm City Cakes featured a six-sided carnival stage with gumpaste figures of different memorable acts who had performed at the festival over the years, including the Red Hot Chili Peppers, Lioy Gaga, Hole, Snoop Dog, The Ramones, and Jane’s Addiction. Viewers could see all sides of the cake as the cake-stage-tent actually rotated using an electrical motor.
Drool-Worthy Food Entrepreneurs

While Nick Brooks ’10 (graphic design) was at MICA, he realized he wanted to add to the Bolton Hill dining options. So in February 2011, he opened Bolton Deli with fellow graduate Cris Cimatu ’11 (Illustration) and current student Matt Table in minority partners in the venture. This wasn’t Brooks’ first foray into the food business. For a short time, he was also a co-owner of the Bohemian Coffeehouse on Charles Street. “Owning a restaurant is a never-ending source of creative problem solving,” Brooks explained. “At the core of what we learned in graphic design and at MICA was problem solving.”

His MICA experience also came in handy as he sought to create a visually appealing and friendly space. “I wanted to create a space that didn’t exclude anybody from feeling comfortable,” he said. “I think, ultimately, we’ve done a pretty good job of that.”

For some, the road from art to food was a life-changing journey. Anna Sobaski ’92 (photography) was head of the art department at Beaver Country Day School in Brookline, Massachusetts, when she was diagnosed witheliac disease—a condition in which the body can’t tolerate gluten, which is found in wheat, barley, and rye, among other grains. Most of the gluten-free breads she tried were not appetizing, so Sobaski set out to create a tasty recipe and came up with her first bread mix in March 2004. Today, she runs Brooks From Anna in Iowa City, Iowa, selling 12 gluten-free bread mixes in a number of stores including Whole Foods Market. The skills Sobaski learned at MICA still come in handy, as “I’ve done all of the photography for my labels and on the website,” she said.

Sobaski pointed out there are other similarities between art and bread. “When I made art I created something that didn’t exist before,” she said. The same is true with her bread. “It didn’t exist before, and now it’s sold all over the world.”

Alisha Mustafa ’12 (Business of Art & Design) was developing a fictitious eco-couture apparel business in MICA’s online-based MPS in the Business of Art & Design program when she found she had a real talent for baking pies. She had been working at a café in Bloomington, Indiana, when customers began eating up her creations. After talking with her instructors, she switched her business idea and began developing Mustafa Pie Company. “I’m very thankful that I landed in the program, and now I feel like I have a competitive edge in the new market,” said Mustafa, who held eight part-time jobs during the year before she entered the program. Today, she operates her company out of the café she previously worked for, and is in the process of building a mobile pie cart using a $1,000 prize she landed during her thesis presentation so she can sell her pies in the downtown area of Bloomington.

“I know MICA is going to be with me for a very long time, I met incredibly passionate faculty and staff that want to see their students grow and be successful,” she said.

Brewing Up Great Videos & Designs

Tim Martin ’01 (general fine arts) has always dabbled in multiple forms of art, ranging from painting to sculpture to video. So when he was offered a job as the in-house filmmaker for Maryland-based Flying Dog Brewery, he knew it was right up his alley.

“It’s all storytelling. It’s just a different medium and different a palate,” Martin said. Not only does he film video for the brewery’s website, but he has created commercials for the company, one of which won two ADDY Awards, given for excellence in advertising.

One challenge Martin has faced is keeping in mind customers’ perceptions of beer in order to appeal to new audiences. “As an artist you want to be as creative as possible,” he said. “But at the same time, you have to make beer appealing to the audience,” he added.

Martin also said his MICA experience helped him become comfortable opening his work up to constructive criticism. “When someone doesn’t get your work, you don’t take it so hard criticism isn’t always a bad thing,” he said. “That’s one of the most important things I learned at MICA.”

Another MICA alumna has made a career out of his love for beer. After Colin McStein ’11 (graphic design) left MICA, he went back to his hometown of Minneapolis where he was hanging out with a friend who brews beer. The two discussed starting a brewery but decided it would be more cost-effective to sell beer gifts—such as T-shirts, soap, bottle cap earrings, and other knick-knacks—designed to help people express their love for the beverage.

“I’m really passionate about brewing the beer, so we’re brewing the sauce,” McStein explained. He designs all of the T-shirts and is responsible for the company’s branding—tasks that his design experience and four years of MICA classes have helped him excel in.

“People respond a lot better to an artistic design than something generic that you would normally associate with beer-related products,” he said.
**Student Advocates Rally behind MICA**

**LAST FEBRUARY, MICA TOOK A GROUP** of nine students and eight staff members—including President Fred Lazarus IV, Vice President for Advancement Michael Franco, and Vice President for Fiscal Affairs & Chief Financial Officer Doug Mann—to represent MICA at the 2012 Maryland Independent Higher Education Day in Annapolis. This event, where over 150 Maryland college students, executives, and presidents congregate for a day of briefings and other activities, began in 2009 after Governor Martin O’Malley officially declared February 9 Maryland Independent Higher Education Day.

MICA’s main purpose in attending this event was to serve as an advocate and urge the Maryland legislature to continue providing students with financial support. While in Annapolis, MICA students made a lasting impression at approximately 40 visits to legislators, thanking them and appealing to them for their support of The Joseph A. Sellinger State Aid Program, which has permitted her to continue her education at MICA.

As a recipient of aid from the Sellinger program, Queen’s advocacy efforts allowed her to reflect on her own scholarship, the continuance of scholarship funding at our school caused “Knowing we were able to make even a small contribution to students and their political representatives,” Queen said. “As a recipient of aid from the Sellinger program, my experience at Maryland Independent Higher Education Day instilled in me an appreciation for collaboration between students and their political representatives.”

One of the participants was Johnetta Queen ’13 (illustration), a standout student who said she was honored to support MICA and advocate for her peers. Most importantly, she was delighted she and her fellow students had the opportunity to interact with legislators and discuss their needs.

“As we went from office to office thanking the delegates and senators and explaining to them that private institutions like MICA depend on monetary aid just as much as universities do, a sense of satisfaction began to well up within me,” Queen said. “Seeing neighborhoods, artists and designers can work from an informed, collaborative, assets-based approach. This can only improve the kind of art and justice work being done in Baltimore.”

Leading up to this milestone, BA+JP has built a database of Baltimore artists, designers, and social justice projects. The project has also held a series of community dialogues exploring these topics, which will continue through November 2013. BA+JP has been hard at work creating interactive online maps, the first of which is set to be unveiled in February. MICA hopes this map, layered with demographic data, will help stakeholders develop community-informed arts and design decisions with Baltimore residents’ needs in mind. The map will also enable philanthropists to identify and support strong projects and initiatives.

“Many times artists and advocates move into social justice work seeing neighborhoods as poverty-stricken blank canvasses, ripe for intervention,” BA+JP Project Coordinator Kalima Young said. “By highlighting the structural issues as well as the talent and resources in these neighborhoods, artists and designers can work from an informed, collaborative, asset-based approach. This can only improve the kind of art and design-based social justice work being done in Baltimore.”

Participants work together in a BA+JP community forum.
In this Solo Show curated by MICA’s Exhibition Development Seminar (EDS), Baltimore-based artist Jeffrey Kent ’10 (LeRoy E. Hoffberger School of Painting) criticizes what he sees as some of the opinions within the Black Christian community on marriage equality for same-sex couples. Using painting, collage, sculpture, and multi-media installation, Kent creates a metaphorical expression of current political events through racially charged imagery. In Preach!, Kent draws parallels between the civil rights movement and the fight for marriage equality in the United States by exploring imagery of racial prejudice. Kent fills his canvases with layered fields of garish color juxtaposed with elements of mixed-media collage, including authentic slave-picked cotton. Kent’s sculptures employ chairs, some precariously balanced atop stacks of books. The harmony of form is in direct contrast with the provocative materials, including pornographic magazines, slave-picked cotton, a Bible, and prayer rugs. In Have Forget..., Kent depicts stylized figures of iconic Black archetypal characters protesting against marriage equality. References to slave-picked cotton, jumping the broom, the slave trade, and other aspects of Black history create a compelling dialogue.

Kent’s portrayal of a legacy of inequality in American history is complemented by the exhibition location: the Frederick Douglass-Isaac Myers Maritime Park. The venue is a national heritage site that celebrates the lives of Frederick Douglass, a slave who became an abolitionist, and Isaac Myers, a national Black leader in the labor movement.

Kent is the founder of Sub-Basement Artist Studios, a alternative art space in Baltimore. His works are in the collections of Hilton Hotels & Resorts, Southern Management Corporation, and more. In 2008, he was named Best Visual Artist by Baltimore City Paper.

EDS is a yearlong MICA course in which students examine the curatorial process by working collaboratively with the assistance of professional mentors to research, plan, and produce a major exhibition. Preach! New Works by Jeffrey Kent is made possible partially through generous support from the Friends of the Exhibition Development Seminar.

Updates will become available at mica.edu.
MFA in Curatorial Practice
Individual Thesis Exhibitions

March through June
Visitor hours and admission prices for individual sites vary; please visit the site website for more details.

AS PART OF THE TWO-YEAR MFA IN CURATORIAL PRACTICE PROGRAM, students conceive and complete individual curatorial projects with a partnering venue, organization, or community. These partnerships allow students to form enduring relationships with artists and the regional arts community, while at the same time giving them significant insight into issues relevant to curatorial practice. This spring, students from the inaugural class will present their individual thesis projects, including:

GLOBAL PERSPECTIVES
Saturday, March 2–Saturday, April 13
Baltimore Clayworks, 5707 Smith Ave.
Reception: Saturday, March 2, 6–8 pm
Curated by: Sajira Inamori
Global Perspective is an exhibition linking Baltimore and the international community through functional clay vessels. The exhibit features work created by participants of Baltimore City Community College’s Refugee Youth Project along with international artisans from Africa, Asia, and the Middle East.

RELOADING THE CANON: AFRICAN TRADITIONS IN CONTEMPORARY ART
Tuesday, March 5–Tuesday, April 2
James E. Lewis Museum of Art at Morgan State University
1700 E. Cold Spring Lane
Reception: Thursday, March 7, 6–8 pm
Curated by: Allison Gulick
This exhibition aims to address the influence of African art on the Western canon of art history, as well as situate its influence within the context of historical and contemporary artworks. This idea will be illuminated through the juxtaposition of objects traditionally categorized as historical objects against contemporary pieces. Artwork will be drawn from within the museum’s collection, as well as from local and regional artists working within the themes of perception and cultural identity.

PERCEPTION & ABILITY
Sunday, March 10–Sunday, May 26
School 33 Art Center: 1427 Light St.
Reception: Friday, March 22, 6–9 pm
Curated by: Hyejung Jang
This exhibition is the culmination of a two-month-long artist residency designed to pioneer new ways of fostering a sense of interconnectedness through the arts. During the residency period, two emerging international artists—experimental artist Kityi Wong from China and curator Kristi Wong from Chile—will be placed with two local families in the Bolton Hill neighborhood of Baltimore to share their everyday lives and art. The artists will produce work inspired by the experience with the host families and the city of Baltimore.

EXCHANGE: A HOME-BASED ARTIST RESIDENCY
Friday, March 22–Sunday, May 26
School 33 Art Center: 1427 Light St.
Reception: Friday, March 22, 6–9 pm
Curated by: Hyejung Jang
This exhibition is the culmination of a two-month-long artist residency designed to pioneer new ways of fostering a sense of interconnectedness through the arts. During the residency period, two emerging international artists—experimental artist Elisa Garcia de La Huerta from Chile and experimental artist Kristi Wong from China—will be placed with two local families in the Bolton Hill neighborhood of Baltimore to share their everyday lives and art. The artists will produce work inspired by the experience with the host families and the city of Baltimore.

Coming in April through June:

MFA in Curatorial Practice students Matt Spalding, Emily Clemens, Catherine Akins, Chloe Helton-Gallagher, and Deana Haggag will curate exhibitions at Cylburn Arboretum, Civic Works at Clifton Park, Baltimore American Indian Center, Creative Alliance at the Patterson, and City Arts Apartments, respectively. Updates will be available at mica.edu.

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Student Exhibitions

JESSICA CHILDRESS ’13 (PAINTING)
In The Wake
Monday, February 4–Friday, March 1
Reception: Friday, February 15, 5–7 pm
Gateway: Gallery One

AARON CHUNG ’13 (PAINTING)
Reconstructing Meaning
Monday, February 4–Friday, March 1
Reception: Friday, February 15, 5–7 pm
Gateway: Gallery Two

MORÉL DOUCET ’13 (CERAMICS)
Ouiest
Monday, February 4–Friday, March 1
Reception: Friday, February 15, 6–8 pm
Bunting Center: Student Space Gallery-Pinkard

DREW SHIELDS ’16 (ILLUSTRATION)
Dark Bases
Monday, February 4–Friday, March 1
Reception: Friday, February 15, 6–8 pm
Mayhoffer House: Piano Gallery

COLIN ALEXANDER ’14 (PAINTING)
and EVAN ROCHE ’14 (PAINTING & INTERDISCIPLINARY SCULPTURE)
Out of Bounds
Monday, March 4–Friday, March 22
Reception: Friday, March 8, 5–7 pm
Gateway Two

HOLDEN BROWN ’13 (VIDEO & FILM ARTS)
The Swamp
Monday, March 4–Friday, March 22
Reception: Friday, March 8, 6–8 pm
Bunting Center: Student Space Gallery-Pinkard

ALEXANDRA CAIVANO ’14 (GENERAL FINE ARTS)
Mirror
Monday, March 4–Friday, March 22
Reception: Friday, March 8, 6–8 pm
Mayhoffer House: Piano Gallery

HALEY MARTELL ’13 (FIBER)
Do You Believe.
Monday, March 4–Friday, March 22
Reception: Friday, March 8, 5–7 pm
Gateway: Gallery One

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**LENORE TAWNEY: WHOLLY UNLOOKED FOR**

Through Sunday, March 17
Fox Building Dockor Gallery, 1303 W. Mount Royal Ave.; Brown Center: Leidy Atrium, 1301 W. Mount Royal Ave.

**Coordinated in Conjunction with the Lenore G. Tawney Foundation,** this winter two art and design colleges display complementary aspects of the work of legendary fiber artist *Lenore Tawney* H’92 (1907–2007). The MICA exhibition, co-curated by fiber chair *Piper Shepard* and faculty member *Susie Brandt,* features approximately 50 drawings, weavings, sculptures, and installations produced throughout Tawney’s career. *Lenore Tawney: Wholly Unlooked For* also provides the first public showing of studio materials and personal belongings inspiring the artist. University of the Arts’ exhibition, taking place from Thursday, January 17 through Saturday, March 2, highlights Tawney’s collages, drawings, books, and postcards.

**Panel Discussion: Innovating Fiber**

Friday, February 15, noon
Graduate Studio Center: Auditorium, 131 W. North Ave.

Join a panel of contemporaries, including MICA fiber faculty members *Piper Shepard* and *Annet Couwenberg* as well as Philadelphia-based artist *Kelly Cobb* ’93 (fiber), internationally renowned artist *Francoise Grossen,* and co-founder of the Textile Arts Center in New York *Owyn Ruck,* as they discuss how their work has contributed to the expanding role fiber and textile play in current art practice. The discussion is sponsored by the Department of Exhibitions and the Fiber Department.

**Accompanying Exhibitions**

TwO consecutive solo shows, both entitled *Keeping On,* link two additional generations of fiber artists. Each artist has coaxed innovative form out of ancient process and has led an involved, multidisciplinary practice integrating life and art.

**Sandra Brownlee: Keeping On**

Through Sunday, February 10
Fox Building Meyerhoff Gallery, 1303 W. Mount Royal Ave.

**Nova Scotia-based artist Sandra Brownlee** experiments with the intersections between weaving, drawing, and journaling. On the loom, she builds fine white linen fields marked by abstract figures and woven notations. Brownlee uses notebooks as repositories for quotations, drawings, collages, and stitching, as well as collections of buttons, colored fabrics, paper ephemera, and even dirt. Brownlee’s *Keeping On* features recent weavings, a selection of her notebooks, a studio wall of her inspirational materials, and an interview video.

**Rowland Ricketts: Keeping On**

Friday, February 15–Sunday, March 17
Fox Building Meyerhoff Gallery, 1303 W. Mount Royal Ave.

**Gallery Talk:** Friday, February 15, 4–6 pm
**Reception:** Friday, February 15, 5–7 pm

**Indiana-based artist Rowland Ricketts,** like Tawney, seeks the essential in his work, using simple clear forms to reveal quiet distinctions about his process. Ricketts’ work comprises weaving, surface design, site installation, and sound, utilizing natural dyes and historical processes to create contemporary textiles. Ricketts’ creative practice as an artist traversing art, design, and social practice, while engaging new technologies, aligns him with the newest generation of fiber artists.

From 1996–1998, Ricketts trained in the ancient process of indigo farming and dyeing at Nii Indigo Farm in Tokushima, Japan. His most recent project includes a public art interface that serves to bring awareness to historical indigo dyeing centers in Japan. Ricketts explains, “In my functional textiles and artwork, my intention is the same: through simple forms and a straightforward presentation, I strive to present the viewer with a color so rich that they see beyond the dyed material to examine all that lies within a color’s substance.”

In *Keeping On,* Ricketts will show a series of large-scale weavings featuring natural dye processes, a sound installation, and a studio wall of samples, photographs, and artifacts. Ricketts’ work has been exhibited at The Textile Museum, Washington, DC, Cavin-Morris Gallery, New York, and Douglas Dawson Gallery, Chicago. He has been published in *Textiles Now,* *FiberARTS,* *Selvedge,* *Surface Design Journal,* and *Hand/Eye.* He is an assistant professor in textiles at Indiana University’s Henry Radford Hope School of Fine Arts.

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**Events & Exhibitions**

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Tony Shore ’93: HARRY

Friday, January 25–Sunday, March 17
Bunting Center: Pickard Gallery, 1401 W. Mount Royal Ave.
Reception: Friday, January 25, 5–7 pm

GENERAL FINE ARTS FACULTY MEMBER Tony Shore ’93 (painting) has created a wide range of paintings over his lifetime, but one subject has continually reappeared in his work: his father. In this exhibition, Shore will showcase paintings of his father created over a 25-year period, chronicling his growth as an artist while documenting the aging process. Intimate and unabashed, the paintings reveal an inside glimpse of his father’s dignity, humor, and humanity. This will be Shore’s first solo exhibition since his father’s death in 2010.

Known for his paintings on black velvet, Shore elevates a medium often written off as kitsch or lowbrow through a mastery of technique and the sincerity with which he approaches his subjects. His paintings of family life, gang violence, and street crime are literally and figuratively dark, the subjects and medium intertwined, each with its own value and history.

Shore has been a full-time faculty member at MICA since 2000. His many awards and honors include being a recent recipient of the Kresge Arts in Baltimore grant and the winner of both the Jane & Walter Sonondheim Artscape Prize (2007) and the Bethesda Painting Award (2005), as well as a number of Maryland State Arts Council Individual Artist Awards. Besides receiving his bachelor of fine arts at MICA, Shore studied at the Skowhegan School of Painting and Sculpture (see page 19 for more information) and received his masters from the Yale University School of Art.

MASTERC GUILD:
CELEBRATING A LEGACY OF EXCELLENCE

Through Friday, May 31
MICA Wellness Center, 1501 W. Mount Royal Ave.

THE MICA ALUMNI ASSOCIATION hosts an exhibition of work by the members of MICA’s Master Guild, a designated group of alumni who are celebrating—or have celebrated—the 50th anniversary of receiving their degrees. A group of alumni with graduation years ranging from 1941 through 1963 are participating. Individually and collectively, this distinguished group of alumni reflects the solid foundation on which MICA was built. Artwork can be seen by the public in the entryway and lobby of the MICA Wellness Center and will also be displayed in some patient and conference rooms.

MATERIALIZATIONS: UNCANNY IMAGES

Friday, March 1–Sunday, March 17
Brinton Center: Rosenberg Gallery, 1501 W. Mount Royal Ave.
Reception and Gallery Talk: Friday, March 8, 5–7 pm

MATERIALIZATIONS: UNCANNY IMAGES will display a series of haunting images of mysterious origin. The main feature is a gigantic opaque muslin cloth, which when lit from behind reveals what appears to be spiritual images. Artist and photographer Athalyne Rose considers this so-called “miracle cloth” unquestionable proof of the impending advent of the Apocalypse. Also on display will be a number of “thoughtographs,” Polaroid images by a Chicago bellhop named Theodore “Ted” Judd Serios that he claimed were made using psychic powers. Additional mysterious images from historical collections will also be on display. Mark Alice Durant, a photography professor at University of Maryland, Baltimore County, will lead a gallery talk during the reception.

7 TURKISH ARTISTS

Thursday, March 8–Sunday, April 14
Mount Royal Station: Middendorf Gallery, 1400 Cathedral St.
Reception: Thursday, March 28, 5–7 pm

BASED ON THE STATE OF ATA, A BOOK BY ARTISTS MIKE MANDEL AND CHANTEL ZAKARI, this exhibition examines the social themes that define contemporary Turkey and specifically examine the imagery of Mustafa Kemal Atatürk, the country’s revolutionary leader after World War I. According to the artists, his image has become a symbol in opposition to the rise of the Islamist political movement. The exhibition provides a critical visual exploration on the meaning and use of Atatürk’s imagery in Turkish society today.

During a 12-year period between 1997 and 2009, Mandel and Zakari, one American and one Turkish, have traveled to small towns along the Anatolian plateau looking for Atatürk sculptures and other imagery symbolizing Turkish independence. The artists’ recent book, The State of Ata, seeks to recognize the complex dynamics of a culture that is 99 percent Muslim but is committed to secularism. In the exhibition, the artists chronicle their experiences through photographs and found materials, while also producing works that demonstrate the power of Atatürk’s imagery.

Accompanying the exhibition will be a special photographic project by MICA students who traveled to Turkey during the summer of 2012. Students will present their responses to discovering the many visible forms Atatürk’s image takes in public spaces. The project will be on display in Brown Center’s Rosenberg Gallery (1301 W. Mount Royal Ave.) for the duration of the 7 Turkish Artist exhibition.

Mike Mandel and Chantel Zakari, Postcards on a Rack (detail).
First-Year MFA Juried Exhibitions
Friday, January 25–Sunday, February 3 and Friday, February 8–Sunday, February 17
The work in this annual exhibition is a selection of the best submissions from the College’s MFA students in their first year. Working in many mediums, all graduate students are eligible to submit work. The juror for both shows this year will be Adelina Vlas, the assistant curator for modern and contemporary art at the Philadelphia Museum of Art.

MFA in Community Arts First-Year Exhibition
Friday, February 22–Sunday, March 3
Graduate Studio Center: 131 W. North Ave.
This show embosses first-year MFA in Community Arts students’ artistic responses to their community experiences related to their AmeriCorps residencies. The work previews their culminating exhibition that will take place throughout the community at multiple partner sites starting early May.

Post-Baccalaureate Graphic Design Spring Show
Friday, March 29–Sunday, April 14
Bunting Center: Pinkard Gallery, 1303 W. Mount Royal Ave.
This exhibition features the work of students in the one-year Post-Baccalaureate Graphic Design program. Following a personal process of generative thinking and making, students exhibit artifacts, experiences, and ideas based on a theme. These 17 students bring a wide range of experience to creating and defining design.

MFA Thesis I & II
Friday, March 29–May 5

MFA Thesis I
Friday, March 29–Sunday, April 14
Reception: Friday, April 5, 5–7 pm
Graduating students from the MFA in Community Arts, the MFA in Graphic Design, and the MFA in Illustration Practice will exhibit work.

MFA Thesis II
Friday, April 11–Sunday, May 5
Reception: Friday, April 19, 5–7 pm
Graduating students from the MFA in Social Design will exhibit work, and the MFA in Curatorial Practice will exhibit work.

Comming in the Next Issue:
Graduating students from the MA in Critical Studies and MA in Social Design will exhibit work, and the MFA in Curatorial Practice will continue exhibiting (see page 32 for more information).

The GalHaus Revue’s Big Show
Friday, February 1–Saturday, February 2, 8 pm
The Gateway: BBOX, 1601 W. Mount Royal Ave.
Tickets: $5
The GalHaus revue, founded by Marla Parker ‘10, Elyza Brillantes ’10, and Sarah Ivancic ‘11, celebrates costume, performance, and glamour. The annual event showcases performances ranging from classic and subdued to outrageous and shocking.

The Vagina Monologues
Thursday, February 14 and Friday, February 15, 8 pm; Saturday, February 16, midnight
The Gateway: BBOX, 1601 W. Mount Royal Ave.
Tickets: $5 MICA students, faculty, and staff; $10 general public
The vagina monologues is a humorous fusion of real women’s stories of intimacy, vulnerability, and sexual self-discovery. The MICA performance will be a benefit for V-Day, organized to stop violence against women, and will raise funds for the Family and Children’s Services of Central Maryland. The Office of Diversity & Intercultural Development sponsors the performances.

Coffeehouse
Saturday, February 16, 8 pm
The Gateway: BBOX, 1601 W. Mount Royal Ave.
Coffeehouse is an ongoing series that provides a showcase for students to demonstrate their talents outside of the visual arts. Students can sign up for Coffeehouse at the Student Activities Office the week prior to the event.

Raw Art Sale
Sunday, February 17, noon–4 pm; Monday, February 18, 10 am–4 pm
The Gateway: BBOX, 1601 W. Mount Royal Ave.
“raw” (unframed and unmatted) artwork, including prints, photographs, drawings, paintings, small sculptures, and other artworks, is on sale to the public during this annual event sponsored by the Student Activities Office.

MICApella Fest
Saturday, February 23, 8 pm
Brown Center: Falvey Hall, 1301 W. Mount Royal Ave.
Tickets: free for MICA students; $3 for seniors; $5 general public
MICA’s seventh annual a cappella concert features the College’s coed MICApella ensemble as well as talented guest singers from neighboring colleges.
**LeRoy E. Hoffberger Critic in Residence: Ken Johnson**

**Thursday, January 31, 7:30 pm: Art Love Hate**

The Golden Urinal and the Blue Blob: Fun with Metaphors and Metamorphs

**Thursday, March 28, 7:30 pm: Transparency: Seeing through, Seeing into the Night**

**Thursday, April 25, 7:30 pm: Art and God: Varieties of Quasi-Religious Experience in Modern Art**

**Monday Artist at Noon: Béatrice Coron**

Monday, January 21, noon

Brown Center: Fayerley Yick, 1501 W. Mount Royal Ave.

“My work tells stories. I invent situations, cities, and worlds to be explored to make sense of our own,” writes artist Béatrice Coron. Her oeuvre includes illustration, book arts, fine arts, and public art. She cuts characteristic silhouettes in designs in paper and Tyvek but also creates works in stone, glass, metal, rubber, stained glass, and digital media. Her work can be seen in subways, airports, and sports facilities, as well as in the permanent collections of The Metropolitan Museum of Art in New York, The J. Paul Getty Museum in Los Angeles, and Walker Art Center in Minneapolis, Minnesota. Her work is currently on display at the American Visionary Art Museum in Baltimore through September 1.

Born and raised in Lyon, France, Coron has also lived in Taiwan, Mexico, and Egypt. Since 1984, she has been living and working in New York. She has experienced life with a series of odd jobs, including being a shepherdess, truck driver, factory worker, cleaning lady, and New York tour guide.

**Glenn Shrum ’08, Revealing Art: Light and the Idea**

Thursday, February 7, 10:30 am

Graduate Studio Center: Auditorium, 131 W. North Ave.

The influence illumination has on visual perception of art is undeniable, yet the conceptual and technical fundamentals of light elude many curators, artists, and designers. In addition to discussing lighting techniques that support a range of exhibition concepts, light artist and lighting designer Glenn Shrum ’08 (Studio Art) will review recent developments in lighting technology. Spanning the fields of design and art, Shrum’s work with light places him at the center of converging disciplines. Recent projects include The Baltimore Museum of Art, National Aquarium, Baltimore; and Villa I Tatti, The Harvard University Center for Italian Renaissance Studies in Italy. In addition to his professional activity as president of Flux Studio, he is faculty in Parsons’ The New School for Design’s MFA Lighting Design program. Shrum’s talk is sponsored by the MFA in Curatorial Practice.

**Dan Walsh**

Thursday, February 7, 1:30 pm

Graduate Studio Center: Auditorium, 131 W. North Ave.

Dan Walsh is a painter, printermaker, and bookmaker based in New York City. He is known for creating abstract paintings that employ linear geometry while at the same time subverting it with irregularly drawn shapes, inconsistent lines, and a pervasive wit. Over time, his visual vocabulary has tended to concentrate around the repetition of simple strokes forming intricate, visually striking patterns, such as punctuated lines, cross-hatched grids, concentric squares, and collapsed diamonds. Through repetition, Walsh’s work suggests endless expansion, fluctuating between the intimate and infinite.

Walsh’s work has been exhibited in venues throughout the United States and Europe, including The Museum of Modern Art and the New Museum, New York; The Museum of Art Rhode Island School of Design; and Centre National d’Art Contemporain and La Synagogue de Delme, France. He was also included in the Biennial of Graphic Arts in Ljubljana, Slovenia, and the Lyon Biennial of Contemporary Art, France. This talk is sponsored by the LeRoy E. Hoffberger School of Painting.

**Lunchtime Lecture: Natalie Ascencios**

Thursday, February 7, 12:15 pm

Graduate Studio Center: Auditorium, 131 W. North Ave.

**Brooklyn-based artist Natalie Ascencios is a painter, sculptor, and marionette maker. Her work has appeared in The New Yorker and The New York Times, and she has featured in exhibitions throughout the country and abroad. Ascencios has been recognized by Communication Arts and American Illustration, and has earned two gold medals and a silver medal from the Society of Illustrators. She teaches drawing at the School of Visual Arts in New York and gives lectures on painting, illustration, and puppetry. Ascencios’ A Visible Circle is on permanent display at the Algonquin Hotel in New York City, and her first painting commissioned by the Algonquin, 1920 Round Table, is now at The Brown Hotel in Louisville, Kentucky. Her work is in numerous private collections, including those of Sean Penn, Oprah Winfrey, CBS Studios International, Jim Sheridan, and Kevin Smith. Lunchtime Lectures, sponsored by the MFA in Illustration Practice, brings notable illustrators, designers, and artists who expand the idea of visual narratives to MICA.**
The J. Paul Getty Museum in California, Bibliothèque Nationale de France, and Museum of Modern Art in New York, Connecticut, the Victoria and Albert in Massachusetts, and Yale University in both private and public, including the Foundation for the Arts Fellowships. His Individual Fellowship and two New York a National Endowment for the Arts a founding member. He has received Book Art Association, of which he was on the Executive Board of the College Arizona. He started his press, Spaceheater and is professor at the University of emeritus there. He now lives in Tucson New York, for 24 years and is a professor at Purchase College, State University of Zimmermann has made photo-based career as artist, educator, and designer. and designer Philip Zimmermann to and the book art S concentratIon the photography department and the book art concentration welcome photographer, bookmaker, and designer Philip Zimmermann to speak about his more than 30-year career as artist, educator, and designer. Zimmermann has made photo-based artist's books, or works of art realized in the form of a book, since 1974. He taught at Purchase College, State University of New York, for 24 years and is a professor emeritus there. He now lives in Tucson and is professor at the University of Arizona. He started his press, Spaceheater Editions, in 1979. He currently serves on the Executive Board of the College Book Art Association, of which he was a founding member. He has received a National Endowment for the Arts Individual Fellowship and two New York Foundation for the Arts Fellowships. His work is in many museums and collections, both private and public, including the Fogg Museum at Harvard University in Massachusetts, Yale University in Connecticut, the Victoria and Albert Museum in the United Kingdom, The Museum of Modern Art in New York, Bibliothèque Nationale de France, and The J. Paul Getty Museum in California.

**Art@Lunch: Kostis Kourelis**

**Thursday, February 21, 10:30 am**

**Brown Center: Room 320, 1301 W. Mount Royal Ave.**

**IN HER RECENT BOOK, An Artist's Odyssey, Denise Green recounts 40 years of maintaining a practice in Europe, the United States, and Australia in an increasingly globalized art world. Her lecture will expand on her writings and chart the shifting landscape of the New York art scene from 1970 to 2010, providing instruction for artists imagining an international career in the art world. Green's lecture is made possible through funding provided by the Emily Hall Tremaine Foundation, and is jointly sponsored by the Drawing, General Fine Arts, Painting, and Printmaking Senior Thesis programs.

**Monday Artist at Noon: Denise Green**

**Monday, February 25, noon**

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

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**Anthony Vidler, SPACE VERSUS PLACE: LEFEBVRE VERSUS HEIDEGGER-TODAY!**

**Tuesday, February 26, 7 pm**

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

**Anthony Vidler is dean of the Irwin S. Chanin School of Architecture at The Cooper Union in New York. He has previously taught at Princeton University School of Architecture; Cornell School of Architecture, Art, and Planning; and University of California, Los Angeles in the Department of Art History. A fellow of the American Academy of Arts and Sciences, his most recent publications include Histories of the Immediate Present and Scenes of the Street and Other Essays. Vidler's talk will address the debates surrounding French philosopher Henri Lefebvre's and German philosopher Martin Heidegger's explorations of "space" and "place." The lecture will summarize the original positions of Lefebvre and Heidegger in their historical context and open questions as to their relevance today in the light of urban and architectural expansion. Vidler's talk is part of the MA in Critical Studies' Spring 2013 Graduate Colloquium on Space & Place, which considers the ways in which physical spaces and geographical locations have inspired and shaped the work of artists, architects, and curators, as well as the experiences of the general public.**

**Lunchtime Lecture: Brian Biggs**

**Thursday, February 28, 12:15 pm**

**Graduate Studio Center: Auditorium, 130 W. North Ave.**

**PHILADELPHIA-BASED ARTIST BRIAN BIGGS IS THE AUTHOR AND ILLUSTRATOR OF THE EVERYTHING GOES BOOK SERIES. BRIAN BIGGS IS THE AUTHOR AND ILLUSTRATOR OF THE EVERYTHING GOES BOOK SERIES. BIGGS'Illustrations have inspired and shaped the work of notable illustrators, designers, and artists who expand the idea of visual narratives to MICA. biggs has illustrated two dozen books written by esteemed authors such as Cynthia Rylant, Garth Nix, Katherine Applegate, Marilyn Singer and Wendelin Van Draanen. He has also created illustrations and animations for The Museum of Modern Art in New York, and draws pictures for toys, games, puzzles, and editorial and advertising clients. Lunchtime Lectures, sponsored by the MFA in Illustration Practice, brings notable illustrators, designers, and artists to MICA.**

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**Philip Zimmermann**

**Tuesday, February 19, 9:30 am**

**Main Building: Room 110, 1300 W. Mount Royal Ave.**

**THE PHOTOGRAPHY DEPARTMENT AND THE BOOK ARTS CONCENTRATION welcome photographer, bookmaker, and designer Philip Zimmermann to speak about his more than 30-year career as artist, educator, and designer. Zimmermann has made photo-based artist's books, or works of art realized in the form of a book, since 1974. He taught at Purchase College, State University of New York, for 24 years and is a professor emeritus there. He now lives in Tucson and is professor at the University of Arizona. He started his press, Spaceheater and is professor at the University of emeritus there. He now lives in Tucson New York, for 24 years and is a professor at Purchase College, State University of Zimmermann has made photo-based career as artist, educator, and designer. and designer Philip Zimmermann to and the book art S concentratIon the photography department and the book art concentration welcome photographer, bookmaker, and designer Philip Zimmermann to speak about his more than 30-year career as artist, educator, and designer. Zimmermann has made photo-based artist's books, or works of art realized in the form of a book, since 1974. He taught at Purchase College, State University of New York, for 24 years and is a professor emeritus there. He now lives in Tucson and is professor at the University of Arizona. He started his press, Spaceheater Editions, in 1979. He currently serves on the Executive Board of the College Book Art Association, of which he was a founding member. He has received a National Endowment for the Arts Individual Fellowship and two New York Foundation for the Arts Fellowships. His work is in many museums and collections, both private and public, including the Fogg Museum at Harvard University in Massachusetts, Yale University in Connecticut, the Victoria and Albert Museum in the United Kingdom, The Museum of Modern Art in New York, Bibliothèque Nationale de France, and The J. Paul Getty Museum in California.

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**Josephine Halvorson**

**Wednesday, February 20, 12:30 pm**

**Brown Center: Room 320, 1301 W. Mount Royal Ave.**

**BETWEEN 1925 AND 1939, the American excavations at Corinth in modern-day Greece turned into a laboratory of art and archaeology. Previously condemned by western scholarship as degenerate, the material culture of medieval Greece was appropriated by dancers, musicians, painters, and writers who convened in archaeological trenches where they invented a new relationship between the past and present. This lecture investigates the subjective epistemologies that surround a forgotten moment in the history of American archaeology and trace the bohemian roots of Byzantine studies. Kostis Kourelis' research in Corinth has revealed a forgotten intimacy between modernist art and the archaeological discipline. He co-authored Houses of the Morean Venetian Archipelago (1205-1555) and curated the exhibition Colors of Greece: The Art and Archaeology of Georg von Poulich. The Art@Lunch lecture series is organized by the Department of Art History, Theory, and Criticism with support from the Office of Academic Services.**

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**An excerpt from Shelter by Philip Zimmermann.**

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**The cover of An Artist’s Odyssey by Denise Green.**

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**A historical photograph of German philosopher Martin Heidegger.**
Monday Artist at Noon: Caitlin Keegan

Thursday, March 7, 12:15 pm
Graduate Studio Center: Auditorium, 131 W. North Ave.

CAITLIN-BASED ARTIST Caitlin Keegan has created artwork for clients including Chronicle Books, BUST, The New York Times, and Nylon. Keegan is also a graphic designer for Sesame Workshop and was previously a staff designer at Nickelodeon magazine. Her work has been recognized by American Illustration and featured on blogs such as Design*Sponge, Grain Edit, and Pattern Pulp. She has illustrated two books: Shakespeare’s Love Sonnets and Chicken and Egg: A Memoir of Suburban Homeeating with 125 Recipes, and has contributed to: The Where, the Why, and the How: 75 Artists illustrate Wondrous Mysteries of Science, The Exquisite Book: 100 Artists Play a Collaborative Game; Save the Date; The Sourcebook of Contemporary Illustration; 1,000 Handmade Greetings; Creative Cards and Clever Correspondence; and Pattern Design: Applications and Variations.

Lunchtime Lectures, sponsored by the MFA in Illustration Practice, brings notable illustrators, designers, and artists who expand the idea of visual narratives to MICA.

Art@Lunch: Jacqueline Jung

Wednesday, March 13, noon
Bunting Center: Room 320, 1401 W. Mount Royal Ave.

AS FOCALIZERS OF VISION FOR CHURCH SERVICES and partitions that delineated sacred space, choir screens were preeminent “sites of engagement” within medieval church interiors. Jacqueline Jung, professor of medieval art and architecture at Yale University, will present a series of screens from 13th- and 14th-century churches, showing the complex interactions they generated within these highly charged spaces. Since the majority of these screens have fallen victim to the changing liturgical needs and aesthetic tastes of the early modern period, Jung will also discuss the remnants of screens that have been salvaged since the early 20th century and the ways in which they have been mediated to—or withheld from—the public. Jung recently published her first book, The Gothic Screen: Space, Sculpture, and the Community in the Cathedrals of France and Germany, ca. 1200-1400. The Art@Lunch lecture series is organized by the Department of Art History, Theory, and Criticism with support from the Office of Academic Services.

Tomi Vollauschek

Wednesday, March 13, 7 pm
Brown Center: Falvey Hall, 1301 W. Mount Royal Ave.

BASED IN LONDON, TOMI VOLLAUSCHEK IS CO-FOUNDER OF FL@33, a multi-lingual and multi-disciplinary visual communication studio. Vollauschek and his partner, Agneta Jacobsson, set up FL@33 and launched Stereotype.com, a graphic art and fashion boutique for both emerging and established talents. The duo has also released widely-acclaimed, self-initiated projects such as the award-winning, Transform magazine and the popular online sound collection project buzzpeek.com. FL@33 projects have been extensively featured in numerous magazines, newspapers, and books. The studio’s past and current international clients include MTV Networks, BBC, the Royal Festival Hall, Laurence King Publishing, Creative Review, Computer Arts, Groupe Galeries Lafayette, and Matelson. Part of Vollauschek’s three-day residency with the MFA in Illustration Practice program, this lecture will center on FL@33’s third project, The 3D Type Book, and is made possible through the support of the Mixed Media Lecture Series.

Lunchtime Lecture: Neil Swaab

Thursday, March 21, 12:15 pm
Graduate Studio Center: Auditorium, 131 W. North Ave.

BROOKLYN-BASED ARTIST Neil Swaab is a freelance illustrator, art director, cartoonist, animator, writer, and educator. His illustration work has graced the covers and interiors of magazines, CDs, newspapers, and books for clients throughout the world. As an art director, Swaab worked for years at HarperCollins Publishers where he oversaw the design of many bestselling children’s books and young adult novels. As a cartoonist, his weekly alternative comic strip, Rebuilding Mr. Wiggles, has been published in newspapers in over six countries and has been featured in books in America, Russia, and Italy. As an animator, Swaab served as a character layout artist on the shows Superjail! for Adult Swim and Ugly Americans for Comedy Central, and has written for Saturdays Alice! magazine and the TV show Taxi. As a cartoonist, he drives, rides, and sails his Urban Yacht, which he built. Swaab is a finalist for the prestigious Nicholl Fellowship in Screenwriting, and has built 25 different websites. His 2006 book, Superjail!, was published in 12 languages and is available in paperback. His most recent book, Ugly Americans, was published in the U.S. and the UK in 2011, and was the winning entry for the first annual Mantle Festival of Cartooning. Swaab is an adjunct professor at Parsons The New School for Design, where he teaches in the illustration program. Lunchtime Lectures, sponsored by the MFA in Illustration Practice, brings notable illustrators, designers, and artists who expand the idea of visual narratives to MICA.

Mary Jane Jacob

Monday, March 27, 7 pm
Graduate Studio Center: Auditorium, 131 W. North Ave.

MARY JANE JACOB is a curator, professor, and executive director of exhibitions and exhibition studies at School of the Art Institute of Chicago. She has critically engaged the discourse around public space with such landmark site-specific and community-based programs as Culture in Action in Chicago, Conversations At The Castle during the Atlanta Olympics, and Places with a Past for the Spoleto Festival USA, which launched two decades of public engagement in Charleston, South Carolina. Jacob was awarded the Women’s Caucus for Art Lifetime Achievement Award and Public Art Dialogue’s Lifetime Achievement Award in 2010, and in 2011 she was honored by the women’s leadership organization, ArtTable, Inc., as one of the key influential women in the field of visual arts in the United States. In 2012 Jacob was awarded a Warhol Foundation Curatorial Fellowship. Her talk on social practice is sponsored by the Mixed Media Lecture Series and her residency by the MFA in Curatorial Practice, MA in Critical Studies, and MFA in Community Arts programs, as well as the Rinehart School of Sculpture.
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MARK YOUR CALENDAR

Get Out of Town

By Ellen Lupton, co-director of the MFA in Graphic Design program and director of MICA’s Center for Design Thinking.

As a teenager growing up in Baltimore, I knew I wanted to live in a bigger city. When I was a high school student, MICA (then known by us locals as “the Institute”) was the center of my art world. As a city kid, I knew how to get around town by bus, taking summer courses and Saturday classes at MICA and going to museums (and discos) with my friends. I loved the freedom to roam and discover, but the range of destinations in my hometown then was narrow. I headed off to New York City the first chance I got, to study art and design at The Cooper Union for the Advancement of Science and Art. The year was 1981.

Looking south from my new life in the East Village, Baltimore seemed far, far away, separated from Manhattan by the hundreds of miles of train tracks that cut across the scenic Susquehanna and through the industrial thickets of Delaware and New Jersey.

Years later, however, New York and Baltimore seem more connected than separated. Having built my career as a curator at Cooper-Hewitt, National Design Museum on the Upper East Side, I returned to Baltimore with my young family in 1997 to teach at MICA. My husband—designer, writer, and MICA faculty member Abbott Miller—and I had been looking for a different pace of life (and access to affordable real estate) while keeping our New York connections.

Abbott had a successful design studio, and he wanted to keep that running. I loved my position at Cooper-Hewitt, and I wanted to maintain a part-time position there. The two-and-half-hour Amtrak ride no longer seemed like an epic divide but a reasonably quick connection. I like to comment that I can walk to New York from my office at MICA—a part-time position there. The two-and-half-hour Amtrak ride no longer seemed like an epic divide but a reasonably quick connection. I like to comment that I can walk to New York from my office at MICA—my husband goes nearly every week to work with staff in the New York office of his firm, Pentagram, staying over one night. People living in fancy bedroom communities like Westchester spend a lot more time commuting than we do.

“The Baltimore I live in now is not the same city I grew up in. The area around MICA has transformed itself into a vital arts community, with more galleries, theaters, and restaurants than I could have imagined as a teenager. If Baltimore had looked this good then, I might have never left. Now, I love the way these two cities define the poles of my creative, professional, and personal life. New York makes Baltimore a bigger place.”

In addition to her role at MICA, Ellen Lupton is the senior curator of contemporary design at Cooper-Hewitt, National Design Museum. As a writer, curator, and graphic designer, she has produced numerous exhibitions and books, including many authored and designed with MICA undergraduate and graduate students.

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 fy.i.mica.edu

Saturday, April 20

vision of how design can impact the world. Two

Each spring, MICA students showcase an elevated

Experimental Fashion Event

Friday, April 12–Saturday, April 13

Annual Benefit Fashion Show

MARK YOUR CALENDAR

Week of Fashion

Annual Benefit Fashion Show

Friday, April 12–Saturday, April 13

Experimental Fashion Event

Thursday, April 12–Saturday, April 14

Daily events: The Galleries, 1501 N. Mount Royal Avenue, Baltimore. MICA’s student creative company will present a fashion show and sale on April 12 (Saturday). Show starts at 11 a.m. with art auctions and exhibitions. Visit mica.edu/aweekoffashionView all events online at mica.edu/presents.

EXHIBITION

JuxtapoSItIonS

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 fy.mica.edu

Reasons to be Pretty

April 4–June 29

Two of last year’s performances. 2012 ArtWalk.

Visiting faculty and critics from New York two or three times a month to meet with colleagues at Cooper-Hewitt. I usually go just for the day, taking an early train out and a late one back. My husband goes nearly every week to work with staff in the New Office of his firm, Pentagram, staying over one night. People living in fancy bedroom communities like Westchester spend a lot more time commuting than we do.

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“ I love the way [Baltimore and New York City] define the poles of my creative, professional, and personal life.”
Summer Art Camp

Keep a young person you know intellectually and creatively stimulated this summer.

The Young People’s Studios (YPS) Summer Art Camp gives children entering in grades 1 through 8 the chance to immerse themselves in an array of intensive art studio experiences and recreational activities. Camp starts June 17.

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