THE UNTOLD STORIES OF IRAQI REFUGEES
ALUMNA/FACULTY MEMBER CHRONICLES PLAGUE THROUGH PHOTOGRAPHY

SPECIAL FOCUS: FILM
LOVE CONNECTIONS
HARD AT WORK:
CENTER FOR CAREER DEVELOPMENT
ON CAMPUS
BEZALEL ON TOUR / UNDER COVER / SIGNALTO.NOISE
MFA THESIS I, II, & III / & MORE

Find up-to-date event details and expanded information at fyi.mica.edu.
COMMUNITY AND SOCIAL ENGAGEMENT
First U.S. Initiative to Map a City’s Social Justice Advocacy Efforts in the Arts 14
Student Runs for Baltimore City Council 15
MICA’s Economic Footprint Reaches Across Maryland 24
Local Artists Collaborate Across Campuses 24

INNOVATION
Independent Films Showcase MICA Talent 10
A Reel of MICA’s Bright Lights in Film 12
Faculty Member Receives Smithsonian Fellowship 27
Undergraduate Program Reorganization Brings New Associate Deans 29
MICA Enters Into the World of Art Vending 33

GLOBAL
Alumna, Faculty Member Tells the Stories of Iraqi Refugees Through Photographs 6
Rinehart Student Keeps Fulbright Tradition Alive 20

CONNECTIONS
MICA Named a “Premier Campus” for LGBT Students 8
Center for Career Development is Hard at Work 22
Career Development Snapshot: Student Internships 23
Two New Trustees Join MICA Board 28
Art School Not-So-Confidential 46

ALUMNI
Alumna Dedicates Life to Community Renewal 14
Love Connections 16
Alumna Becomes Curator for the Portland Art Museum 19
Alumni-Led Galleries Spread Throughout Baltimore 25

(More information, page 38)

(cover) Fatin’s father, shot at by militia members while living in Baghdad, Iraq, has been left paralyzed and in urgent need of a lifesaving surgery. As a result of his inability to earn money and provide for his wife and their two young children, he attempted a gesture of utter desperation—he tried to offer his child for sale to “any family that can take better care of him than his own father can now.” Gabriela Bulisova ’05, Iraqi Refugees (detail), Damascus, Syria, 2007-2008.
(Story, page 6)
Although every effort is made to ensure the completeness and accuracy of Juxtapositions, information does sometimes change. We suggest you confirm event details by checking MICA's website at [www.mica.edu](http://www.mica.edu), where you will also find driving directions and a campus map. For more information, please call 410-225-2300. To request disability accommodations, call 410-225-2416 or email events@mica.edu.

Events and exhibitions are free and open to the public, unless otherwise noted. To submit story ideas or comments, email news@mica.edu.

Editors: Jessica Weglein, Libby Zay, Lorri Angelloz

Contributing Editors: Tamara Holmes, Murjani Sowell, Simona Meynehkdrun

Designer: Mike Weikert '05

Thank you for your support of MICA and its programs! MICA’s exhibitions and public programs receive generous support from the Robert and Jane Meyerhoff Special Programs Endowment; 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; and the generous contributors to MICA’s Annual Fund.

BBOX—Betty • Bill • Black Box—is named for Betty Cooke ’46 and Bill Steinmetz ’50.

© 2011 Maryland Institute College of Art

President: Fred Lazarus IV

Vice President of Advancement: Michael Franco, EdD

Associate Vice President of Institutional Communications: Cedric Mobley
FEATURED EXHIBITION

UNDER COVER

Friday, January 27-Sunday, March 11
Fox Building: Decker Gallery, 1303 W. Mount Royal Ave.
Reception: Thursday, February 2, 7-9 pm

This year, MICA’s Exhibition Development Seminar class examines the continuously shifting definition of shelter through the interdisciplinary group exhibition, Under Cover. The show, including works of sculpture, photography, and video, explores how private dwellings and public spaces have begun to merge—and how, as a result, concepts of and expectations for shelter, protection, and privacy have been irrevocably altered. Densely populated cities, surveillance of the public, and digital overexposure of personal information have contributed to dissolving the boundary between public and private space. As public domain continues to advance, perhaps the only shelter left is in the privacy of the mind.

Students from the Exhibition Development Seminar planning Under Cover.

Featured artists include:

New York-based artist Mary Mattingly comments on economic globalization and the modern nomad. The work, Wearable Portable Architecture, is engineered out of multiple costumes that combine to transform into a shelter. The costumes are insulated to maintain comfortable body temperatures and come equipped with a Global Positioning System, Internet, and other technologies—all powered by solar panels. They encompass, cradle, and protect the body in an attempt to shield against the physical environment. By collectively creating an inhabitable shelter, they also afford private space in a world where existence is increasingly rootless and contingent.

Washington, DC-based artist Patrick McDonough addresses American consumerism and playfully critiques the tension between art and the utilitarian object. The installation, Awning Studies, focuses on the awning as a key architectural adornment in the northeastern United States. His project explores the functionality and relevance of awnings, imagining them migrating free into the world, unattached to buildings. By installing them in trees, over the water, and on a combination of steel and clear acrylic supports, he questions to what extent these decorative structures provide protection or a sense of shelter.

The annual Exhibition Development Seminar enables students to examine the curatorial process through the research, planning, and production of a major exhibition. Under Cover is made possible partially through generous support from the Friends of the Exhibition Development Seminar.

More artists are slated to participate in the exhibition. For updates about Under Cover and its programs, visit mica.edu/undercover.

Alumna, Faculty Member Tells the Stories of Iraqi Refugees Through Photographs

“A single refugee is a tragedy. Over four million refugees is a statistic,” said photography alumna and faculty member Gabriela Bulisova ’05. Bulisova has been documenting the struggle of Iraqis forced to flee their homes because of the violence resulting from the War in Iraq that began in 2003. “These photographs are intended to puncture the statistics and reveal human beings,” she said.

For her photo documentary project, Guests: Iraqi Refugees in Syria, Bulisova traveled to Syria to photograph refugees who fled Iraq because of their political, religious, or ethnic affiliation. “I found them in dire economic and emotional straits—often traumatized, desperate, and disillusioned,” Bulisova said. “Uprooted from their homes and families with no future and no hope for return, they bear witness to the lesser-known consequences of the war.”

While working in Syria, Bulisova learned of the plight of Iraqis who were forced from their homes specifically because they had helped the United States. As such, these Iraqis were labeled as traitors and targeted for assassination. “Some of them had made it to America where they were having experiences and feelings both similar to and different from those of Iraqi refugees who had remained in the Middle East,” Bulisova said of the people she photographed for her latest project, The Option of Last Resort: Iraqi Refugees in the United States. “Many feel abandoned by the country they helped and risked their lives for; many are unemployed and facing financial crises; many yearn for the embrace of family and friends left behind; and many wish they could return home.”

Bulisova, who is from the former Czechoslovakia and now lives in Washington, DC, has also photographed the effects of the Chernobyl disaster, victims of the 2006 Lebanon War, and the lives of formerly incarcerated women. “I want to tell their stories,” she said.

To view more of Bulisova’s work, visit gabriabulisova.photoshelter.com or see an expanded gallery of her photo documentary work at fyi.mica.edu.

(top to bottom) All photographs by Gabriela Bulisova ’05. Photograph from Guests: Iraqi Refugees in Syria, Damascus, Syria, 2007-2008; Photograph from The Option of Last Resort: Iraqi Refugees in the United States, 2009-2011.
These children live with their impoverished mothers in one of the most destitute neighborhoods of Damascus. Their mothers offer sexual services to survive and to provide food for their children. Rather than prostitution, their work should be referred to as a “survival sex.”


Three generations of Iraqi women—a grandmother, a mother, and a daughter—were violently separated and forced to flee to three different countries. Now, after three years of experiences none of them want to recall, they are finally living together as new American residents. However, even in the United States, they live in hidden exile, unable to reveal their identities for fear of being discovered by their male relatives and targeted with assassination attempts from anti-American Iraqis. They rely on their strong Christian faith to remain hopeful about their future.

MICA Named a “Premier Campus” for LGBT Students

MICA WAS RECENTLY DESIGNATED a “Premier Campus” by Campus Pride, the only national nonprofit organization with a goal of creating a safer campus environment for lesbian, gay, bisexual, and transgender (LGBT) students. Through the use of a national assessment tool that evaluates the inclusiveness of campuses, Campus Pride analyzed the LGBT-friendly policies, programs, and practices on MICA’s campus.

The Office of Diversity & Intercultural Development and Student Activities Office at MICA have been coordinating programs that foster a friendly environment for all students. One such program is the Maryland Institute Queer Alliance (MIQA), which provides a variety of programming, support, education, and social activities for LGBT students—as well as for those who are straight or questioning their sexual orientation.

“MIQA celebrates queer culture and strives to build community on campus,” said Clyde Johnson, Jr., assistant dean of diversity & intercultural development. “The broader the coalition and support network you build, the more effective it will be in making your school friendlier for all students.”

LGBT and questioning faculty and staff also have support at MICA through the Faculty and Staff Queer Alliance (FASQA), which organizes events throughout campus and also awards two LGBT students with a $500 scholarship each year.

Together, MIQA and FASQA are fostering a supportive environment for LGBT members of the MICA community. On campus, the two organizations have raised awareness through an event on National Coming Out Day and by turning the month of April into “Gaypril.” Throughout the month, the two organizations host a Drag Ball, Queer Film Night, safe sex seminars, and a Day of Silence that recognizes those in the queer community who have been silenced, culminating in an event that breaks the silence.

Director of Student Activities Karol Martinez is aware that Campus Pride’s assessment strongly influences incoming LGBT or questioning students’ decision to come to MICA. She and other members of FASQA are working hard to advocate for LGBT needs, such as successfully lobbying for gender-neutral, private locker rooms in the new MICA Wellness Center. Martinez affirmed that even more efforts to support the LGBT community at MICA are on the horizon, such as establishing Safe Zones, areas where LGBT students can be open about their identity without fear, throughout campus.
Independent Films Showcase MICA Talent

This past year, Independent Filmmaker Project (IFP) has been working with two MICA-affiliated films through its Independent Filmmaker Labs program—the only program in the world currently supporting first-time feature directors in post-production to complete, market, and distribute their films.

IFP is no stranger to MICA-related films. The nonprofit organization supported the production of and facilitated industry connections for Music By Prudence, a film produced with support from MICA’s faculty, alumni, students, and Office of Research that went on to win an Oscar in 2010 in the documentary short subject category.

Both of the current MICA-related, IFP-supported films took root at the College itself. As director and producer Lotfy Nathan ’09 explained about his project, The Twelve O’Clock Boyz, “MICA is where the film was born. The College allowed me to cross disciplines quite easily. I had access to the equipment I needed, and of course, the talents of other MICA students to utilize. Now, working closely with [Video and Film Arts Chair] Patrick Wright on the film is a great privilege and perhaps the best example of MICA’s resources being available beyond the life of the institution. I’m very grateful for that.”

Though he was a painting major, Nathan embraced MICA’s interdisciplinary culture and decided to pursue filmmaking. He took his efforts further after faculty member Kirsten D’Andrea Hollander and Wright showed enthusiasm about The Twelve O’Clock Boyz in Hollander’s documentary class. This year the film received an additional accolade through the Garrett Scott Documentary Development Grant.

Hollander has her own film, Us Naked: Trixie and Monkey, in the IFP program. She shared that her position at MICA connected her with the community of video students, faculty, and alumni necessary for her support system, as well as a pool of talent to make up her crew. And now Hollander’s role in the classroom has reversed as she feels like a graduate student again while “learning the ropes of how to release a feature film into the world” through festival-based premieres, national and international television broadcasts, and digital platforms.

Through IFP connections, the films have gotten the attention of HBO, CBC News Network of Canada, and Tribeca Enterprises. Both Nathan and Hollander are in IFP-brokered meetings with high profile film festivals and television networks to discuss exciting negotiations for their documentaries. Learn more about the IFP-supported projects at ifp.org.
THE TWELVE O’CLOCK BOYZ

In Baltimore, an illegal dirt bike group converges from all corners of the city and takes to the streets. They are called The Twelve O’Clock Boyz. Pug, a young child growing up in a combative West Baltimore neighborhood, finds solace in the group.

MICA AFFILIATIONS:
• Director and Producer: Lotfy Nathan ’09
• Editor: Patrick Wright (video and film arts chair)
• Assistant Editor: Nisha Ramnath ’10
• Additional Videographers: Larry Jackson (student), Paul Slupski (student), and Ian Scott ’10

US NAKED: TRIXIE AND MONKEY

Lovers and business partners Trixie and Monkey aren’t satisfied being underground burlesque stars. Relentlessly refining their sexy and fearless acrobatic shenanigans, they endure life on the road, performing everywhere from Baltimore rocks clubs to Vegas casinos to Off-Broadway in New York. Visit usnakedthemovie.com for more information.

MICA AFFILIATIONS:
• Director, Cinematography, Lead Editor, and Co-Producer: Kirsten D’Andrea Hollander (foundation and video and film arts faculty)
• Co-Producer and Cinematographer: Scot Hollander ’87
• Assistant Editor and Cinematographer: Kata Frederick ’09
• Consulting Editor: Patrick Wright (video and film arts chair)
• Additional Cinematography: Lotfy Nathan ’09, Scott Lowe ’09, Cinnamon Triano (student), and Larry Jackson (student)
• Location Sound Recording: Matt Davies ’09
• Animated Text Design for Trailer: Tyler Hach (student)
• Sound Studio Recording: Jon Bevers (staff and faculty)
• Web Designer: Hector Leiva ’08 ’11
• Graphic Designer for Us Naked Logo: Jinhwan Kim (student)

For videos from both films, visit fyi.mica.edu.
A Reel of MICA’s Bright Lights in Film

FOR THOSE INTERESTED IN A CAREER IN FILM, MICA PRESENTS A WIDE RANGE OF OPPORTUNITIES. The Video and Film Arts Department is growing, offering artists a chance to explore installation, documentary, narrative, and experimental genres. But as alumni have shown, artists who have studied under a variety of the College’s programs can end up standing out in the world of film. MICA’s track record among film professionals is stellar, as faculty, alumni, and students continue to prove that the College has what it takes to make an impact in this competitive industry. Here is a roundup of some of MICA’s shining lights.

Martha Colburn ’93

Martha Colburn has had a lot of highlights in her film career since graduating with a major in general fine arts. Among the biggest was a trip to the 2005 Cannes International Film Festival, where her film about cosmetic surgery and war, Cosmetic Emergency, was screened and Colburn had the opportunity to meet two of her heroes—producer Ray Harryhausen and documentary filmmaker Albert Maysles. Colburn said she’s most proud of two of her films: Myth Labs, a story that explores the methamphetamine epidemic, and Triumph of the Wild, a history of war in the United States. Interviewed recently in Art in America magazine about her work, Dolls vs. Dictators, which pits museum figurines against autocrats, Colburn produces films that explore life-changing topics, such as metamorphosis, salvation, and mortality. “I have made films about drugs, religion, mining, our environment, war, television, and a million other things,” she said.

Larry Jackson ’13

While watching a television show as a teenager, Larry Jackson wondered about the people behind the scenes. Realizing that he wanted to create visual art one day, “I decided to move into video,” he said. Documentaries are his current passion, and the video major hopes to use his talent to improve his community. “I would like to show the good things that happen in Baltimore,” he said. Jackson is already off to a good start—he has interned at the Mayor’s Office of Cable and Communications and the Education Channel of Baltimore City Public Schools, as well as volunteered as a videographer for Governor Martin O’Malley’s re-election campaign. Recently, he created a video blog of a trip to China that can be viewed at baltimoretochina.com.

Allen Moore

“I was inspired by the incredible potential of making my own images,” said MICA faculty member Allen Moore of his experiences with still photography in high school. “What I love most is my ability to learn about other people and other cultures, interpret that experience, and share it with an audience.” Among the highlights of his 30-year film career is The Shepherds of Berneray, a documentary about a year spent with a Gaelic-speaking island community. The film helped him to win a fellowship from the John Simon Guggenheim Memorial Foundation, a CINE Golden Eagle, a “Red Ribbon” award at the American Film Festival, and more recognitions. He teamed up with producer Ken Burns for the mini-series Prohibition as well as an Emmy Award-winning mini-series documentary called The National Parks: America’s Best Idea. Despite all of his success, “the thing I’m most excited about now is sharing that experience with young filmmakers.” His daughter, Sophie, is currently studying graphic design at MICA.
**Michael Milano '09**

While at MICA, Michael Milano took a course in motion graphics. “That’s when I found out that was really what I wanted to do in design,” the 2009 graphic design major said. In 2010, he moved to Los Angeles and landed a job at Sassoon Film Design. While there, he worked his way up from rotoscoping to compositing, and had the opportunity to work on such films as *Harry Potter and the Deathly Hallows: Part 2*, *The Green Hornet*, and *The Smurfs*, where he converted film from 2-D to 3-D. Though the 16-hour days have at times been challenging, Milano has enjoyed every step and is excited about the opportunities that lie ahead. “I’m willing to do whatever it takes,” he said.

**Ernest Norcia ’69**

Ernest Norcia, a 1969 graduate of the Hoffberger School of Painting, was illustrating articles for physicists and astronomers when his work caught the attention of scientist Carl Sagan. So when Sagan began work on his Peabody- and Emmy Award-winning documentary, *Cosmos*, he hand-picked Norcia and a group of other illustrators to work on an animated sequence for the film. Since they did not have a traditional film background, “the people doing all the film magic pretty much taught us how to prepare our artwork so it could be filmed properly,” Norcia recalled. In 1981, the team won an Emmy Award for Outstanding Individual Achievement—Creative Technical Crafts. Norcia continues to paint and last November won an award in New York City at the Salmagundi Club for a small portrait he did of his niece. While the film work was a great experience, Norcia said he is proud to lead an active career as an illustrator. He currently teaches both at the Moore College of Art & Design and Hussian School of Art, both in Philadelphia.

**Jimmy Joe Roche ’08**

Jimmy Joe Roche has had no lack of film opportunities. The 2008 Mount Royal School of Art graduate worked on the film, *The Manchurian Candidate* in 2004, a job that included creating the journal of Corporal Allen Melvin that was carried by Denzel Washington throughout the film and featured prominently in the movie and trailer. “That was the first time I really had an imprint on a feature film I was working on,” Roche said. However, it was far from the last. Roche has since collaborated with filmmaker Jonathan Demme on *Neil Young: Heart of Gold* and *Rachel Getting Married*, as well as with electronic musician Dan Deacon for a live music and video performance called *Ultimate Reality*. In addition to his work in film, Roche is teaching film-related courses at both MICA and The Johns Hopkins University.
Alumna Dedicates Life to Community Renewal

For Liz Glenn ’76, art has always been a love in her life. But a yearning to improve her beloved city of Baltimore caused her to get involved in community engagement in a big way. “It’s quite a story actually. It certainly was not a direct route, I can tell you that,” she begins.

Glenn attended activist training sessions to learn more about direct social action, a move that eventually led her to head Baltimore Housing Roundtable, Inc. “The mission of the organization was to expand the capacity of housing developers and provide access to technical assistance and financial resources to increase the supply of decent affordable housing,” Glenn said.

In 1996, Glenn found herself as a non-governmental organization delegate to the United Nations Conference on Human Settlements. “I was indelibly influenced by the need to impact civic engagement, promote sustainability, and to promote equity for all, especially women,” she said. A few years later, Glenn traveled to China and Israel in various delegations to explore affordable housing finance and best practices in community development. Currently, she has taken on the role of deputy director of the Department of Planning for Baltimore County and serves on the Maryland Affordable Housing Trust, an organization that provides funding to support affordable housing projects throughout the state.

Art may have been a first love, but Glenn has decided to focus her creative energy on community renewal. “I still love art and spend my free time taking photographs of people, places, and things. But my heart is in the development and revitalization of communities with an emphasis on creating decent, affordable, and healthy housing for all.”

MICA Leads First U.S. Initiative to Map a City’s Social Justice Advocacy Efforts in the Arts

MICA has kicked off the Baltimore Art + Justice Project, the first enterprise of its kind in the United States to identify, amplify, and connect arts-based practitioners advancing the cause of social justice in a particular city. The project, in partnership with a citywide advisory committee, kicks off with a two-year, $150,000 grant from the Open Society Foundations in New York.

Housed in MICA’s Office of Community Engagement, the Baltimore Art + Justice Project is being developed as the inaugural city platform of Animating Democracy—a program of Americans for the Arts—which seeks to examine similar findings on a national scale through its Arts & Social Change Mapping Initiative. Through outreach, dialogue, and data collection, the initiative will quantify and map the city’s arts-based social justice assets. Findings will inform the creation of tools and resources that help practitioners and their allies connect with one another, develop a collective voice for advocacy, and garner support. By collaborating with Animating Democracy, the project seeks to contribute to a national dialogue on the role of art and design in fostering community transformation and change.

“There is a wealth of creative energy in Baltimore that is transforming the city,” said Karen Stults, director of community engagement at MICA. “As a top-tier college of art and design based in Baltimore, MICA is deeply interested in the ways arts-based programs and initiatives are being used to celebrate strengths, explore issues, and address inequities throughout the city.”

Baltimore arts activists can provide data for the Baltimore Art + Justice Project by visiting mica.edu/bajp.

The advisory committee guiding the project includes MICA faculty members, individual community artists, designers, and arts administrators, as well as advisers representing the following organizations: Animating Democracy; The Baltimore Community Foundation; Baltimore Office of Promotion & The Arts; Child First Authority, Inc.; Greater Baltimore Cultural Alliance; Native American Art After School Program of Fusion Partnerships; and Open Society Institute-Baltimore.

(right) Lauren P. Adams, map from the book, Supplying Demand: Designing Solutions for Baltimore’s Food Deserts, by the Center for Design Practice, 2011.
Student Runs for Baltimore City Council

MICA senior De’von Brown has always been closely tied to his hometown of Baltimore. Born and raised in one of the most crime-ridden neighborhoods in the city, he grew up with a deep understanding of the area and has long been attuned to the ways the city could be improved.

At the age of 12, Brown was given the opportunity to study in Kenya at the Baraka School. *The Boys of Baraka*, a critically praised documentary about the program, followed Brown and three other at-risk middle-school youth as they were taken out of Baltimore and immersed in education in the African country. The program was forced to close because of political unrest in Kenya, but Brown returned to Baltimore with a new outlook on the obstacles surrounding his home.

Brown went on to graduate from the Academy for College and Career Exploration in Hampden, where he served as class president. He has continued his studies as a video and film arts major at MICA where he has developed his own documentaries and has been encouraged to speak to impoverished youth in the Baltimore area about his experiences and the possibility of change.

Endorsed by Governor Martin O’Malley, Brown launched a 2011 campaign focused on bettering the community he knows so well. Though he did not win the Baltimore City Council seat, Brown sat down to talk with Juxtapositions about his campaign for the 12th district and his plans for the future.

Juxtapositions: Tell us about your political background.

De’Von Brown: I never had a background in politics. My background is serving people. Being a servant and working to help others has always been something I wanted to do.

JP: What made you interested in running for City Council?

Brown: I wanted to serve as councilman in the 12th district because my community needs someone who has the passion, vision, and energy to serve the people. I am that person. I understand this community and the problems that affect them. As the youngest candidate to ever run for the Baltimore City Council, I truly understand the young generation that has been placed on the back burner throughout this district. As an artist, I figured I could bring vision to Baltimore and use the arts to change this city and the people in it.

JP: What were the main platforms of your campaign?

Brown: My top priorities were to invest in youth opportunities throughout the city, work on decreasing the vacant housing problem and make our communities cleaner, and to provide incentives for businesses that hire locally.

JP: With all those goals in mind, what were your days like during the campaign?

Brown: Every day I would get up and go to my office to do call time. Call time is when I go through a list of potential donors and call them to ask them to donate to my campaign. I would raise money in the morning, and then I would go and campaign to voters. I would typically go knock on doors for eight hours a day. I also attended some community forums where I would debate other candidates. Every day was about reaching the voters. I enjoyed talking to people in the community about their challenges. The best thing for me was seeing people smile when they saw me, a 21-year-old African-American male running for office in a major city. I believe I touched a lot of people and gave people hope for my generation of African-American males, who are steadily being incarcerated throughout the country.

JP: With your first campaign now over, what do you hope to achieve in the future?

Brown: I hope to run again and hopefully change the way people view politics in Baltimore. I also want to continue using my talents as an artist to bring real change to Baltimore.

Governor Martin O’Malley (left) with De’Von Brown.
Love Connections

The MICA Community not only embraces a love of the arts, but sometimes a 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.

Michael Bracco ‘01 ’02 and Shawna Pincus-Bracco ’02

When Michael Bracco was in his senior year as an illustration major, he stopped by the ceramics studio to visit a friend who introduced him to Shawna Pincus, a junior in the General Sculptural Studies Department. Bracco immediately tried to take her out for a drink at the Mount Royal Tavern—but Pincus declined, saying she had way too much work to do. Besides, she had a boyfriend back in Pennsylvania.

A year went by and although the two ran into each other a few times, it wasn’t until Bracco enrolled in the Master of Arts in Teaching (MAT) program when Pincus came to an opening of Bracco’s at the Blue Moon Café where he was showing a series of screenprints. The timing was right, and they hit it off right away, setting up a date for the following night. The couple both got jobs as art teachers in the Baltimore area after graduating and were married in 2006 on the steps of the Main Building.

Currently, Bracco splits his time between teaching, writing and drawing graphic novels, running his apparel line called Spaghetti Kiss, and performing with Super Art Flight, a live art comedy troupe. Pincus-Bracco left her teaching job to become a full-time artist, selling her work under the name Pink Kiss. She now also teaches art education for Towson University, while her husband still maintains close ties with the MICA MAT program, hosting yearly visits and mentoring student teachers.

Carroll Kehne ’60 and Donna Price Kehne

"I first met my partner in life, Donna Price, a major in fashion design, at an evening party given by fellow students in an apartment near MICA," recalls Carroll Kehne. "We carried on a long conversation, and I asked her for a date later the following week, as classes were beginning and we would both be busy."

"We continued to see each other often and went on dates around the area. We went to the foreign movie house on 25th Street, many coffee shops, student parties, and Little Italy restaurants," said Carroll, who had signed up to attend United States Army Reserve training shortly after graduating in June 1960. "I asked Donna for her hand in marriage before basic training," he recalls, adding that the couple designed their own invitations for the wedding and had Betty Cooke ‘46—a former MICA faculty member, active volunteer and donor, and wife of MICA trustee and Alumni Council Chair Emeritus William Steinmetz ’50—design their wedding bands.

After six months in service, the newlyweds had their first child. Donna enjoyed keeping house and family, while Carroll was hired by a packaging company in South Baltimore as their first package design artist—before the computer was even conceived—and later went on to pursue a 35-year career in art education. "We celebrated our 50th wedding anniversary last year and thank MICA for being the central key to our life," Carroll said.
Susan Kroiz Krieger ’65 ’74 and Hirsch Krieger

Susan and Hirsch Krieger first met shortly after he was hired to be MICA’s school carpenter in the mid-1960s when Hirsch began building a 36-foot sailboat in a vacant apartment in the building where Susan and her first husband lived. Although both Susan and Hirsch were happily married at the time, the two became friends and Hirsch would visit her studio space at the Dolphin Building every day to check the progress she was making on a large bronze casting.

By 1970, Hirsch had moved his sailboat to Fells Point and bought partnership at a new bar called Bertha’s, while still maintaining his carpentry job at MICA. “I spent much time at Bertha’s and was helping to launch the Fells Point Gallery, a project of the MICA Alumni Association,” Susan recalled. “Hirsch and I became very close during that time. Our families were good friends, and we took family vacations together with our children,” she added.

“In 1977 the bubble burst and my first marriage ended,” said Susan, who admits she didn’t see many people from those early MICA and Fells Point days—including Hirsch—for quite some time. The two re-met in the early 1990s, both divorced from their first spouses. Hirsch had finished the sailboat and sold his share in Bertha’s, and was now doing freelance carpentry. Susan had a 20-year career as gallery director, first at Fells Point Gallery and then at the Baltimore Center for the Performing Arts. “Although our lives had changed drastically, we found out how much we liked each other and thus began a true romance,” Susan said. “We were married in 1996 and he is truly the love of my life.”

Allie Rex ’02 and Brian LaRossa ’01

“Brian was always coming over to borrow things, and we became friends,” Allie Rex said, thinking back to the days when she and her now husband were neighbors in The Commons. Brian LaRossa, however, tells the story a little differently: “I had already noticed her on campus prior to discovering that she lived next door,” he recalls. “In the beginning I popped over just about every day pretending that I needed to borrow things.”

“We had a lot of fun together at MICA and with our many great friends that we met there,” said Rex. After graduating, Rex earned her MFA in Painting from Cranbrook Academy of Art, and then the couple moved to Brooklyn where they have lived for seven years. LaRossa works in SoHo as a design and art director for Scholastic Corporation and does some freelance illustration work on the side. Rex spends most of her time working on her art in the couple’s Brooklyn studio. “We often work side by side on our respective projects, just as we did back at MICA,” said LaRossa.

Sarah Barnes and Michael Anthony ’98

“I first met Sarah [ceramics staff member Sarah Barnes] in the kiln room in the ceramics studio in the fall of 1995,” said Michael Anthony. Six years after the original meeting, they met up again through a mutual friend and everything fell into place.

The couple has been together for 10 years. Anthony works at Montgomery Community College as an instructional assistant, and Barnes is the ceramics studio manager at MICA. Both are ceramics artists who have exhibited work in local and regional galleries, sometimes in the same shows. The couple lives in Linthicum, Maryland in a 1917 farmhouse with six cats, two dogs, and lots of art.
Heavy Duty Landscapes

The ISE Cultural Foundation in New York will display 16 large-format photographs taken by Jan Staller '75 as part of the Heavy Duty Landscapes exhibition from Thursday, January 12 to Friday, February 24. Staller finds unintentional, serendipitous beauty at construction sites, recycling plants, and the sides of roads—the kinds of places that go unnoticed by most people. “These images portray an otherworldly place that somehow feels familiar ... and strangely beautiful,” observed The New York Times in a rave review of Staller’s work.

Dr. Julia Dolan, PhD, ‘93 has found her niche at the Portland Art Museum. (Photo by Amaren Colosi)
Rinehart Student Keeps Fulbright Tradition Alive

For Philippine sculptor Abdulmari “Toym” de Leon Imao ’12, art is in the blood. He counts as his inspiration his father, an award-winning sculptor, and his mother, a gallery curator and art connoisseur. “My parents were into the art scene back home, so as a child I grew into this environment,” he said.

With such a background, it isn’t surprising that Imao finds himself a Fulbright Scholar working on an MFA at MICA’s Rinehart School of Sculpture. Imao’s father, Abdulmari A. Imao, Sr., also won a Fulbright Scholarship in the field of sculpture in 1960. The accomplished sculptor has also received several other awards and recognitions, including the country’s highest cultural award, the Order of National Artist of the Republic of the Philippines, as well as The Outstanding Young Men (TOYM) Award for Sculpture, an award that served as inspiration for Imao’s nickname.

Imao completed his undergraduate degree in architecture at the University of the Philippines and set up a successful architectural firm upon graduation. However, the allure of life as an artist proved too strong. “Slowly I found myself getting involved in more art than my architectural and construction projects until one day I just decided to give up my partnership in the firm and commit myself to full-time artmaking,” he said.

He concentrated on doing large-scale public art projects, such as monuments and shrines, and has had several government commissions for historical representations. Among his most recent works are a 22- by-100-foot brass and marble historical tableau relief mural on the Philippine Revolution of 1896-1898, a 60-foot mural centered on the Spanish and American historical legacy for a museum in Baler, Philippines, and a 7-foot cast bronze statue of Philippine national hero Jose P. Rizal that was unveiled in Carson, California in December.

Imao also took part in a Managing the Arts Program at the Asian Institute of Management and received a Ford and Rockefeller Foundation grant to create art in Hue, Vietnam. He had just finished two years of an MFA at the University of Philippines’ College of Fine Arts and was working on his dissertation and teaching graduate sculpture classes part time when he was awarded the Fulbright Scholarship.

In addition to completing his work at MICA, Imao is heavily involved in the research of urban transportation systems in the Philippines. As part of the board of the Institute for Climate and Sustainable Cities, Imao is focused on the use of electrical cars to replace the shared taxi vehicles called “jeepneys” that are currently used. “I have specifically concentrated in the design of these vehicles to fit in the visual comfort zone of the commuters by making the outer designs as colorful as their predecessors,” he said. Imao is also writing a book about jeepney culture.

Though he plans to return to the Philippines after graduating from MICA, Imao hopes to keep one foot grounded in the American art scene. “I hope to establish a little studio in the Baltimore area and spend a few months each year in the United States,” he said. While he’s excited about the future, Imao also is appreciative of how MICA is helping him grow in his craft. “When I leave MICA, I’ll have diversified and matured as an artist,” he said.
When hired as Director of the Joseph Meyerhoff Center for Career Development a little over a year ago, Megan Miller brought a unique understanding of MICA’s students to the position. She had previously directed the College’s Student Activities Office, working closely with students to enhance their experience at MICA. That background gave her insight into the needs and behaviors of students, as well as how they communicate with peers, faculty, and staff. Miller took that knowledge and used it to enhance the way the office communicates with its audience.

One of the first changes Miller made was to hire two assistant directors in positions that mirror the College’s academic offerings and associate dean structure—Assistant Director for Design & Media Marsha Lynn Hammond ’98 ’99 and Assistant Director for Fine Arts Rachel Sitkin ’02. Now, students and alumni can work directly with staff specifically focused on their field as they seek career assistance through internships, grants, residencies, and graduate study.

Other changes include the addition of eight peer career advisors (PCAs), current students who represent a diverse set of majors and run weekly career advice sessions. As Miller explains, “I knew from experience that the more students you have involved in a project, the more word will get out, and involvement by other students will grow. Now, a current student’s first interaction with our staff will be with a peer. That makes the career preparation process less scary, and it is great professional experience for our PCAs.”

Another focus of the office is to help students land internships for course credit. A recent senior survey revealed that more than 70 percent of graduates held at least one internship before they graduated, with many landing more than one. Miller’s team is working to increase the number of opportunities even more. As a part of the process for internships arranged through career development, students meet with a counselor both at the beginning of the internship and at the conclusion, enabling a dialogue about career preparation.

The office has also undergone what Miller calls a “digital revolution,” as resources that were once printed have moved online to the career development website. These resources include a growing library of career preparation videos that cover everything from documenting art work to workshops on how to use social media and other technology as part of a job search. Megan Zink Denham ’05 was instrumental in implementing the new MICAnetwork, a one stop shop for finding and posting opportunities which also allows students and alumni to research employers and read profiles online. Students can also have internships approved for credit through an online process.

“We have a jobs database that has a collection of opportunities that includes internships, but many are very competitive, with applicants from across the country. By thinking about opportunities a semester ahead of time, our office can better support students as they prepare the strongest application possible,” Miller said.

“We try to communicate with students in their language so they understand how important it is to boost certain skills before they graduate. We’re on Facebook actively as well, because it’s important to use the same media our students use for communication.”

The changes won’t end there. Fulbright Program Advisor Erin Treacy was recently hired to increase MICA’s number of Fulbright applicants. Additionally, Miller is working closely with departments across campus to better understand and respond to the career needs of graduate students, international students, and alumni.
Career Development Snapshot: Student Internships

Over summer 2011, Allison Kerst ’12 (graphic design) interned at Mutt Industries, an advertising agency in Portland, Oregon. While there, she worked on projects for clients including Adidas, The Gap, Paciugo, and Gerber. Her first assignment, however, was a small one—literally.

“I was asked to design the tags that would be printed on the inside of Mutt T-shirts. I was excited to be there and ready to do anything so I didn’t think about it as a tiny task. It ended up being a long design process—collecting assets, hand drawing the typography—and included lots of check ins with the creative directors. I really got into it, forgetting that I wasn’t designing giant posters or a mural, but these were in fact two-by-four-inch tags.”

By the end of the week, she was tasked with storyboarding the initial concepts for an Adidas Adizero 5-Star Cleats commercial. Creative directors encouraged her to visualize ideas however she wished, and after “a few long nights” making collages of buildings exploding with footballs, players in water tanks, and info graphics blending with football fields, the team from Mutt Industries, including Kerst, met with Adidas and won the contract.

“The whole experience was a total whirlwind. Everything went really fast and it was a lot of work. I never thought I would be in an intern position where I would get to fly to Los Angeles and be on the commercial shoot or have an opinion that affects the process as a whole,” Kerst said. She added, “I met tons of creative people from the West Coast, and in terms of skills, I have really unique portfolio pieces that would be impossible to make alone or while in the school setting.”

This summer, Paige Vickers ’12 (illustration) found herself at the Pencil Factory in the Greenpoint neighborhood in Brooklyn, New York, where she interned with illustrator Josh Cochran. In describing her experience, Vickers said, “I didn’t just do tasks you’d associate with working in an office. I met tons of illustrators and learned how a multi-artist studio is run successfully.”

During her time at the Pencil Factory, Vickers assisted illustrator, printmaker, and author Mike Perry with an art sale and helped Jessica Hische from The Arm Letterpress Studio with a letterpress series. Vickers said that a large part of the experience was developing the ability to interact with the studio’s illustrators and designers, and taking opportunities to ask real-life questions about surviving in the art world.

“I gained a feel for how to think in terms of a long-term career of creating work,” said Vickers. “It was eye-opening to learn what it’s like to live in New York City and be so close to amazing and often free museums and galleries,” she added.
MICA’s Economic Footprint Reaches Across Maryland

MICA has long played a leading role in making the state of Maryland a better place to live by shaping the state’s vibrant cultural offerings. A recent study by New York City-based Appleseed, an economic research and analysis firm, shows the College has also had a positive impact on Maryland’s economy.

According to Appleseed, MICA’s positive impact on the state’s economy in the fiscal year 2010 alone equaled approximately $90 million, including a direct and indirect impact on 400 full-time equivalent (FTE) jobs. Appleseed also reported that students generated an additional $26.9 million in economic output during fiscal year 2010 along with 215 FTE jobs, and that MICA employees generated $46.9 million in economic activity and 337 additional FTE jobs with Maryland companies.

What’s more, MICA alumni who chose to live and work in Maryland after graduation add significant human capital resources to the state through their talent, hard work, and entrepreneurial efforts. In 2010, 4,698 MICA graduates lived in Maryland, close to 41 percent of College alumni. These alumni work as artists, designers, and educators in schools across the state, but also in other fields, with some going on to become attorneys, writers, and business owners. Alumni-owned businesses include Big Huge Games in Hunt Valley, The Store Ltd. and SquidFire in Baltimore, and Kessler Design Group in Bethesda. Last year alone, 140 of MICA’s MAT graduates—approximately 41 percent of all graduates of the program—were teaching in K-12 schools in Maryland.

Appleseed also looked at MICA’s impact as a community partner and reported that 421 MICA students participated in volunteer community service programs and provided close to 1,900 hours of service in the Baltimore area in 2010 alone.

Local Artists Collaborate Across Campuses

EARLIER THIS YEAR, David D. Mitchell, the associate artistic director for Arena Players, Inc., was struck by the thought that the art communities at local colleges and universities had a lot to offer one another. “I wanted to create an opportunity for art students to step outside of their bubbles and engage each other outside of the academic setting in a more collaborative way,” Mitchell said. So he contacted faculty members at MICA, Coppin State University, and Morgan State University to ask if they had students who would be interested in participating in a collaborative art program. What resulted was the Collegiate Artist Network (CAN), an organization that allows participating students to connect with each other and work on community art projects together.

At the time of this writing, CAN is still in the development phase with 17 student participants, including Nick Simko ’12, Tiffany Tsui ’12, Amy Beverungen ’13, and Michelle Gomez ’12 coming from MICA’s curatorial studies concentration. After a mixer over the summer, students are deciding what their first project will be. Mitchell is also reaching out to other schools and hopes to increase the number of student participants in the future. Among those who are already taking part, “there’s a lot of enthusiasm, and they’re very excited to connect with other art students in the area,” Mitchell said.

For updates, visit collegiateartistnetwork.blogspot.com.

David D. Mitchell
Galleries Led by Alumni Spread Throughout Baltimore

An increased number of MICA graduates are choosing to remain in Maryland, some beginning ambitious careers at local galleries. The following is a look at some of the spaces where MICA alumni are working to shape Baltimore’s cultural scene.

Current Gallery

currentspace.com

Since November 2004, Current Gallery has served as a studio and headquarters for cultural production, nourishing an ongoing dialogue between artists, activists, performers, designers, curators, and thinkers. Co-founders Michael Benevento ’05, Andrew Liang ’02, and Monique Crabb ’09 are committed to showcasing, developing, and broadening the reach of artists locally and internationally.

Diliberto Gallery

dilibertogallery.com

Established in 2004 by Michael Diliberto ’75, this gallery in Fells Point specializes in contemporary landscape painting by Baltimore and mid-Atlantic artists. Featured artists are typically established or in mid-career, with an emphasis on both representational and Impressionist styles.

Jordan Faye Contemporary

jordanfayecontemporary.com

Jordan Faye Block ’05 founded this gallery with the idea that exhibitions should meet the specific needs of artists and art enthusiasts in Baltimore. Now in its fifth year, the gallery showcases the work of early- to mid-career artists and provides educational opportunities for emerging artists within the region. Located in the heart of the Federal Hill neighborhood, the gallery is housed in a historic former branch of the Enoch Pratt Library.

New Door Creative Gallery

newdoorcreative.com

Founded in 2004 and owned by MICA staff member Michelle Weatherly ’98, New Door Creative Gallery in Station North Arts District is a fine arts gallery that represents artists of local and international renown. In addition to presenting exhibitions and fine art events, New Door also offers fine art services that include corporate sales and conservation framing.

Open Space Gallery

openspacebaltimore.com

A group of 13 MICA students and friends came together in 2009 to start Open Space Gallery, a converted auto garage in the Remington neighborhood that aims to supply an outlet for local, national, and international artists. Founders are: Eric Bos ’11, Chris Day ’08, Neal Reinalda ’09, Conor Stechschulte ’08, Brendan Sullivan ’09, Andrew Kennedy ’10, Geoff Kixmiller ’10, Pete Razon ’09, Matt Bettine ’09, Molly O’Connell ’08, Scotty Ache ’09, Erin McAleavey ’10, Eric Stiner ’08, Adam Vorozilchak, and Eddie ‘Harvey’ Melchor. This past March, the space opened a reading room with a rotating selection of artist books and printed matter.

School 33

school33.org

René Trevino ’05, exhibitions coordinator at School 33, is helping to uphold the gallery’s mission to bridge the gap between contemporary artists and the general public. Established in 1979 as a neighborhood center for contemporary art, School 33 not only showcases emerging and established artists, but also organizes educational programs for city schools and budding artists from Baltimore and beyond.

The Whole Gallery

wholegallery.blogspot.com

Located on the third floor of the H&H building downtown, The Whole Gallery is a nonprofit exhibition space lived in and run by a group of resident artists, including MICA alumni Emily Condon-Douglas ’05, Jessie Unterhalter ’05 ’10, Laura Hudson ’11, and Colin Benjamin ’09.
Feats of Monumentality

Through Friday, January 20

A collection of large, abstract paintings by Baltimore-based artists will be on display at Baltimore/Washington International Thurgood Marshall Airport. The show was curated by Jennifer Tam '12 of Subbasement Artist Studios and features the innovative artwork of MICA alumni Evan Boggess '11, Jeffrey Kent '10, Linling Lu '08 '11, and Steven Pearson '97.

(left to right) Evan Boggess '11, Dermoterra, mixed media, 2010; Steven Pearson '97, The Whole is Greater Than, oil and screenprint on panel, 2011; Linling Lu '08 '11, Six Gates, canvas, linen, thread, acrylic shaped stretcher, 2011; Evan Boggess '11, Sprawler, oil and acrylic on panel, 2011. (Photo by Susan Perrin)
Those fortunate enough to be nominated for an award are bound to be happy, and often a little nervous while waiting for a call announcing the winner. However, Dr. Jenny Carson, PhD, an art history, theory, & criticism faculty member at MICA, nearly ignored the call. “I almost didn’t answer it because I thought it was yet another call from one of my daughters telling me to bring her another pair of soccer shoes to practice. I’m glad I answered the phone!”

The phone call informed Carson that she was the recipient of the Senior Post-Doctoral Fellowship from the Smithsonian American Art Museum, giving her an opportunity to further her research on William Henry Rinehart, a name that has a strong connection to MICA. After all, the College’s graduate school of sculpture and a scholarship program were named after him when his estate was left to the school in trust for sculpture instruction.

Rinehart’s life and work had all been based in Maryland, his native state. Born in Carroll County in 1825, Rinehart began an apprenticeship in the stone yard of what is now the Peabody Institute and furthered his craft and studies at MICA. He created several sculptures that can be seen in places such as the United States Capitol and the United States Post Office in Washington, DC. Fittingly, the District is also the birthplace of Carson’s interest in Rinehart’s work. Through the support of a research fellowship, she had conducted research on him at the Corcoran Gallery of Art.

“Although he was considered to be Maryland’s most prominent neoclassical sculptor, almost no major publication has been devoted to him since the 1940s,” said Carson. But if she has anything to say about it, that’s going to change. “My goal is to complete a monograph-length manuscript on Rinehart during my time at the Smithsonian, and I hope to track down some of his sculptures listed as ‘missing’ in current inventories.”
Two New Trustees Join MICA Board

AT THE ANNUAL MEMBERS MEETING of the Board of Trustees, the governing body that directs the policies of the College, Reggie Wells ’71 was elected to the board for a three-year term while Rick Gonzalez, Jr. was named Parent Trustee for a term of one year. Continue reading to learn about the new Trustees’ backgrounds.

Reggie Wells ’71

Makeup mastermind Reggie Wells ’71 is the international creative director for the Hissyfit cosmetics line. He has served a clientele of A-list celebrities, such as Oprah, Beyoncé, Whitney Houston, Aretha Franklin, Brooke Shields, Mary J. Blige, and Lil’ Kim. Wells has created the look associated with some of the world’s most recognizable faces, from Halle Berry to First Lady Michelle Obama. He was nominated for an Emmy Award for his work on The Oprah Winfrey Show five times, taking home the award for Outstanding Achievement In Makeup in 1995.

Wells’ rich career has included perfecting the faces of stars and prominent figures on more than 110 covers of Essence, including cover model Vanessa Williams the week after she became the first African-American Miss America. Wells has also done makeup for more than 120 covers of O: The Oprah Magazine, plus dozens of other publications including Glamour, Harper’s Bazaar, Time, Mademoiselle, Brides, and Life. Although he is based in Chicago, Wells’ travels have included a world tour with Grammy Award-winning R&B singer Lauryn Hill.

Wells thanks MICA for providing a creative foundation for his work. “MICA gave us an opportunity to express,” Wells recalled. “What I learned from MICA was, no matter who you are, art is art.” Besides joining the College’s board, his appreciation has been expressed through several visits last year, including speaking at Commencement in December and supporting the Annual Benefit Fashion Show with his makeup expertise.

Rick Gonzalez, Jr.

Rick Gonzalez, Jr., president of REG Architects, Inc. and father of MICA sophomore Isabella Gonzalez ’14 (interdisciplinary sculpture), opened his practice in downtown West Palm Beach, Florida, with his father Ricardo in 1988. The firm specializes in architecture, interior design, and urban planning throughout South Florida, the Bahamas, and Costa Rica. The company’s numerous architectural accolades include an award from the Florida Trust for Historic Preservation for Donald Trump’s Mar-a-Lago Club in Palm Beach.

In 2008, Gonzalez was appointed by then-Governor Charles Joseph “Charlie” Crist to the Florida Historical Commission for a 3-year term, acting as vice chair of the national register review board in 2011. After being appointed by former Governor John Ellis “Jeb” Bush, Gonzalez also served as chairman of the State of Florida’s Board of Architecture and Interior Design for two years.

In addition to MICA’s board, Gonzalez serves on many committees and boards for historic and architectural organizations, including: University of Florida Historic Saint Augustine, Inc.; Catholic University of America, School of Architecture and Planning, Washington, DC; University of Florida, School of Architecture, Historical Preservation Department; and City of West Palm Beach culture committee. He is also the secretary of the Florida Trust for Historic Preservation in Tallahassee.
In an effort that grew out of MICA’s long-range plan, the College recently reorganized its undergraduate academic programming into four new divisions: foundation, liberal arts, fine arts, and design and media. As part of the new structure, several new associate dean positions were created as well as a new position of vice provost for undergraduate studies. Filling associate dean positions are Dennis Farber, Michael Weiss, and Alexander Heilner, who report to Vice Provost for Undergraduate Studies and Faculty Jan Stinchcomb. Together, the group is working to ensure the integrity, excellence, and ongoing development of MICA’s undergraduate programs. A new associate dean for liberal arts is expected to be hired by January 2012.

“This was a critically needed move, one that intended to streamline decision making and help everyone at MICA,” Stinchcomb said. “The College has grown so much, and given our increasing size and complexity, we need a management structure that allows us to more effectively support programs in the undergraduate area.”

The reorganization effort has been in the works for more than a year, Stinchcomb explained. “There was a process. Everyone worked together—our provost Ray Allen, the Educational Plan Implementation Committee (EPIC), and the faculty assembly—and we had open forums for faculty to talk about their vision for restructuring. We worked together to come to a consensus and clarify what the roles were, then drafted job descriptions and got them vetted by the faculty assembly.”

Stinchcomb added, “I anticipated that a cultural shift would be needed to move from individual departments to divisions so our primary goal was to simply get division culture established. Everyone has adjusted in a positive way. I’ve heard people say, ‘Now I get it.’ The new structure’s scale allows the associate deans to be more engaged in the day-to-day activities of the departments they serve. With our size, one hand needs to know what the other is doing, and now, we’re better able to do that. I’m very excited about the team we’ve put together.”
History Book Ad
PRINT BY PRINT: SERIES FROM DÜRER TO LICHTENSTEIN

Spanning the late 15th through the 21st centuries, this exhibition at The Baltimore Museum of Art (BMA) includes more than 350 prints by American and European artists—including Canaletto, Marcel Duchamp, Pablo Picasso, Roy Lichtenstein, and Ed Ruscha. Seniors Nick Simko ’12 and Jennifer Tam ’12 contributed extensively to the show while interning in the BMA’s Department of Prints, Drawings, & Photographs. Together, the students developed four interactive online presentations that aim to help people understand how prints are made and how printmaking has evolved over time. See their work online at artbma.org or visit the museum through Sunday, March 25.

Halloween Party and Costume Contest Recap

Last October, students suited up for one of the most anticipated events of the year: MICA’s Halloween Party and Costume Contest—an event that drew more than 1,000 students and guests this year. Since this year’s theme was Star Wars, the Main Building was revamped to include replicas of the Death Star and Luke Skywalker’s X-Wing Fighter, plus lines from the opening crawl of the original film descending each step of the main staircase.

As the Main Building filled with dancing, costumed Halloween-goers, it was clear that MICA knows how to get creative like nowhere else. Cash prizes were given out for some of the best costumes, with student Lydia Bickal and guest Alex Cain (pictured above) taking home the most coveted award, “Best Overall,” for their rendition of Mexican artist Frida Kahlo de Rivera’s unibrow.

Pictured right are some more award winners, along with other attendees that made this year’s Halloween Party and Costume Contest an unforgettable night.
MICA Enters Into the World of Art Vending

MICA’S MASTER OF PROFESSIONAL STUDIES (MPS) IN THE BUSINESS OF ART AND DESIGN continues to take on inventive initiatives, this time by bringing the first art vending machine to a Maryland college. The trademarked Art-o-mat is a vintage cigarette vending machine that has been given a second life, offering affordable artwork instead of cigarettes. According to the company website, the vending machines “encourage art consumption by combining the worlds of art and commerce in an innovative form.”

The vending machine is a perfect fit for MPS students, who have been tasked to create prototypes that will be critiqued by Artists in Cellophane, the group who runs the Art-o-mat project. The goal is to include student artwork in MICA’s machine that can be vended for $5 for an unveiling during the program’s January residency. After this introduction into the art vending world, students are invited to work directly with the company as Art-o-mat artists, supplying more than 90 active machines across the country in museums, galleries, libraries, and even grocery stores.

MICA’s vending machine will be permanently located in the Fox Building lobby near Café Doris, and a portion of the vendor sales will support MPS in The Business of Art and Design scholarships.

Critical Studies Ad
Bezalel on Tour

Friday, February 10–Sunday, March 18
Brown Center:
Leidy Atrium, Rosenberg Gallery, Falvey Hall, 1301 W. Mount Royal Ave.
Reception: Thursday, March 1, 5–7 pm

THE BEZALEL ACADEMY OF ARTS AND DESIGN
JERUSALEM—Israel’s oldest institute of higher education and a leading academy of art, design, and architecture—has put together an exhibition to celebrate its 105th anniversary, as well as to introduce some of Israel’s emerging artists, providing a fresh and creative outlook on Israeli society. MICA is the first U.S. venue of this touring exhibition, showcasing the best contemporary creations from Bezalel graduates of the last five years.

This exhibition builds upon many years of MICA’s cultural partnership with Bezalel, stemming from semester abroad exchanges. Both institutions act as key players in the global artistic discourse and can celebrate their many graduates forging important crossroads throughout the international art world.

The exhibition, curated by the head of the Ceramics and Glass Design Department, Muli Ben Sasson, includes diverse works from the Academy departments: fine arts, architecture, photography, ceramics and glass design, industrial design, jewelry and fashion design, visual communications, and screen based arts, as well as works from the graduate programs: Master of Urban Design; Master in Policy and Theory of the Arts; Master of Design, and Master in Fine Arts.

More than one hundred years after it was founded by Lithuanian Jewish artist and sculptor Boris Schatz, the Academy continues to deliver its message of contemporary Israeli art as innovative and groundbreaking, fueled by local materials, and creating a powerful presence.

This exhibition is intended to be displayed in academies and galleries around the world. Previously, the Academy has exhibited in Orangerie du Sénat, Luxembourg Gardens in Paris, Universität der Künste Berlin, and Sotheby’s in London. A future showing is planned for The Maltz Museum of Jewish Heritage in Cleveland, Ohio in fall 2012.

For updates and accompanying program information, visit mica.edu/bezalel.
**The Common Object Exhibition**

Through Sunday, March 11
Fox Building: Meyerhoff Gallery, 1303 W. Mount Royal Ave.

**MICA AND ZEUXIS STILL LIFE PAINTERS ASSOCIATION** have come together to present *The Common Object*, an exhibition of more than 60 diverse paintings that incorporate the same everyday object: an ordinary dishtowel. The traveling exhibition features paintings by 37 Zeuxis artists and guests, including former MICA students Richard Baker ’80 and Anthony Martino ’76 (general fine arts), as well as faculty member Mark Karnes and prior faculty members Stanley Friedman and Sharon Yates.

**Making Your Own Luck**

Panel Discussion

Friday, February 10, 7 pm
Fox Building: Meyerhoff Gallery, 1303 W. Mount Royal Ave.

**REPRESENTATIVES FROM SEVERAL ARTIST-LED GALLERIES** and collaborative groups will discuss the important roles these associations can play in a larger community.
MA/MFA in Community Arts

Spring Exhibition

Friday, February 24–Thursday, March 8
Fox Building: Fox 3 Gallery, 1303 W. Mount Royal Ave.
Reception: Friday, February 24, 5–7pm

This exhibition combines the work of students in the one-year MA and first-year MFA in Community Arts programs. Grounded in the principles of social justice, the works highlight the relationship between community, art, and the artist. These 14 students bring a wide range of ideas, materials, disciplines, and approaches to creating art.

(clockwise from top left) Alyson Moore, Untitled, mixed media, 2011; Maggie McAllister, Mexico Inside, digital photograph, 2009; Desmond Vincent Moore, We Are People, graphic design, 2011; Michelle Nugent, Bahay (Home), ink & gouache on paper, 2011; Dixon Stetler, Death Be Not Plastic, reclaimed hoses, plastic flowers collected from the roadside ditches surrounding Greenlawn Cemetery in Wilmington, North Carolina, 2009.
MFA Thesis I, II, & III

Friday, March 23–Sunday, April 29
Fox Building: Decker, Meyerhoff, and Fox 3 galleries, 1303 W. Mount Royal Ave.;
Bunting Center: Pinkard Gallery, 1401 W. Mount Royal Ave.; North Avenue Mar-
et, 15 W. North Ave.

Receptions all 5–7 pm: MFA I, Friday, March 23;
MFA II, Friday, April 6; MFA III, Friday, April 20

Graduate students from the MFA in Graphic Design, Hoffberger School of Painting, Mount Royal School of Art, MFA in Photographic & Electronic Media, and Rinehart School of Sculpture exhibit work.
Monday Artist at Noon: The Global Africa Project

Monday, January 30, Noon
Brown Center:
Falvey Hall, 1301 W. Mount Royal Ave.

Leslie King-Hammond, founding director of MICA’s Center for Race and Culture and graduate dean emerita, and Lowery Sims, curator at New York’s Museum of Arts and Design (MAD), will speak about their co-curated exhibition, The Global Africa Project. The project features more than 100 emerging artists from around the world whose work is influenced by the African continent. It premiered to rave reviews at MAD last November and will be on view at The Reginald F. Lewis Museum in Baltimore from Saturday, February 4 to Sunday, May 13. MICA artists participating in the project include Willie Birch ’73, Linda Day Clark ’94, Christopher Cozier ’86, Joyce J. Scott ’70, and Rinehart School of Sculpture faculty member Chakaia Booker, director Maren Hassinger, and student Wahala Temi.

Monday Artist at Noon: Dannielle Tegeder

Monday, February 6, Noon
Brown Center:
Falvey Hall, 1301 W. Mount Royal Ave.

Inspired primarily by architectural blueprints and technological sketches, Dannielle Tegeder creates seemingly abstract environments composed of interconnected recurrent forms. Her work has been featured in more than 100 solo and group exhibitions both nationally and internationally, and has appeared in The New York Times, Artforum, tema celeste, Art in America, and the Chicago Tribune, among others. She has received numerous awards, including a grant from the Pollack-Krasner Foundation (2003) and a fellowship at The Lower East Side Print Shop (2004). Her large-scale drawings have recently been acquired by The Museum of Modern Art in New York, the Weatherspoon Art Museum in Greensboro, North Carolina, and The Museum of Contemporary Art in Chicago.
**Cat Mazza**

**Monday, February 13, 6 pm**
Brown Center:
Falvey Hall, 1301 W. Mount Royal Ave.

**CAT MAZZA** is an artist whose work combines craft with digital media to explore the overlaps between textiles, technology, and labor. She is the founder of microRevolt, a web-based project that hosts the freeware knitPro and was a founding staff member of Eyebeam, an art and technology center in New York City. Her work has been exhibited extensively both nationally and internationally, including at the Triennale di Milano in Italy, the Museum of Arts and Design in New York City, the Garanti Gallery in Istanbul, Turkey, the San Jose Institute of Contemporary Art in California, the Jönköpings läns Museum in Sweden, and the Museum of Contemporary Craft in Portland, Oregon. Her work will exhibit in the forthcoming exhibition, *40 Under 40: Craft Futures*, at the Renwick Gallery in Washington, DC, a Smithsonian American Art Museum. Mazza’s work has been written about in *The New York Times*, *Artforum*, and several books, including *KnitKnit: Profiles and Projects from Knitting’s New Wave* and *Dark Matter: Art and Politics in the Age of Enterprise Culture*. She is currently an assistant professor of art at University of Massachusetts Boston. Her talk is part of the Fiber Department’s Mixed Media Series.

**Art@Lunch: Alexander Alberro, Sense and Sensibility in Late Twentieth-Century Brazilian Art**

**Wednesday, February 15, 12:30 pm**
Brown Center:
Room 320, 1301 W. Mount Royal Ave.

**This Lecture** by Alexander Alberro, the Virginia Bloedel Wright Professor of Art History at Barnard College and Columbia University, will take as a starting point artist Cildo Meireles’ *Disappearing Element/Disappeared Element*, in which mobile vendors sold water ice popsicles amongst the 2002 *documenta* exhibition in Germany. Alberro addresses the multiple ways in which key elements of this participatory and ultimately ephemeral artwork recall the reflections on the institutional framework of art that in North America and Europe have come to define institutional critique. Alberro will also relate the critical dimension of *Disappearing Element/Disappeared Element* to an entirely different legacy of art practice that sought to go beyond the traditional limitations of the aesthetic object and the institutional framework, namely that of the generation of Brazilian artists that includes Lygia Clark, Hélio Oiticica, and Lygia Pape.

**Monday Artist at Noon: Jane South**

**Monday, February 20, Noon**
Brown Center:
Falvey Hall, 1301 W. Mount Royal Ave.

**Born in Manchester, England,** Jane South worked as a set designer in experimental theater before moving to the United States in 1989. Inspired by her bike rides around New York City and the shifting perspective that results from moving toward and away from structural objects, South uses fundamental materials—paper, balsa wood, acrylic, and ink—to create intricate, large-scale, wall-mounted constructions that explore the “phenomenological experience of architecture.” Besides receiving numerous fellowships, grants, and residencies, South was the recent recipient of a 2009 Joan Mitchell Foundation Painters and Sculptors Grant and a 2010 Camargo Foundation residency in Cassis, France. Her work has been exhibited at the Museum of Arts and Design in New York, the Knoxville Museum of Art in Tennessee, the Weatherspoon Art Museum in North Carolina, and the Telfair Museum of Art in Georgia, among others. In addition to her talk, South will be visiting with the Rinehart School of Sculpture.

---

Nike Blanket Petition, 2003-present. Organized by microRevolt, this 14-foot-wide blanket of the Nike swoosh was made by networked craft hobbyists from more than 40 countries to protest sweatshop abuses.

Jane South, **Box**, hand-cut paper, ink and acrylic with wood scaffold, 2010, Knoxville Museum of Art, Tennessee. (Courtesy of the artist and Spencer Brownstone Gallery, New York)
Mark Cordell Holmes: Story by Design

Thursday, March 8, 7 pm
Brown Center:
Falvey Hall, 1301 W. Mount Royal Ave.

Cinematic Storytelling, an examination of storytelling in film, is a look at the theory and application of visual design to narrative storytelling. Cinematic storytelling conveys meaning, emotion, and mood in the service of story. Looking across a range of feature films and animations, design choices can be examined for their clarity of intent—how the visuals reinforce, complicate, or contradict the intents of the story.

A veteran of the Pixar Animation Studios art department for more than 15 years, Holmes has had the privilege to work with and learn from some of the industry’s most successful storytellers, artists, and craftspeople. With a background in environment design, graphic design, and art direction—as well as writing fiction and screenplays—Holmes continues to explore how each craft can inform the other. Holmes’ talk is sponsored by the Animation Department.

Monday Artist at Noon: Kellie Jones

Monday, March 19, Noon
Brown Center:
Falvey Hall, 1301 W. Mount Royal Ave.

Dr. Kellie Jones, PhD, is an associate professor in the Department of Art History and Archaeology at Columbia University, where her research interests include African-American and African diaspora artists; Latin American and Latino/a artists; and issues in contemporary art and museum theory. She has worked as a curator for more than two decades, with more than 25 major national and international exhibitions to her credit. She was named an Alphonse Fletcher, Sr. Fellow in 2008 for her lifetime of writing on the visual arts, which has appeared in numerous publications including NKA Journal of Contemporary African Art, Artforum, Flash Art, Atlantica, and Third Text, among others. Her book, EyeMinded: Living and Writing Contemporary Art, has been named one of the top art books of 2011 by Publishers Weekly, and her book on African-American artists in Los Angeles in the 1960s and 1970s is forthcoming from MIT Press. Jones’ residency is sponsored by MFA in Curatorial Practice and Rinehart School of Sculpture.

Art@Lunch: Tamara Walker

Wednesday, March 21, 12:30 pm
Brown Center:
Room 320, 1301 W. Mount Royal Ave.

Tamara Walker, Assistant Professor in the Department of History at University of Pennsylvania, will talk about her book manuscript and doctoral dissertation titled Ladies and Gentlemen, Slaves and Citizens: Dressing the Part in Lima, 1723-1845. Her focus is the relationship between clothing and status in an ethnically diverse slaveholding society, with particular attention to the meanings given to dress and deportment both by subordinate members of the society and by those who presumed to control it. The project offers an interdisciplinary approach to the study of history, drawing upon archival research, travel accounts, and iconographic evidence, as well as a rich body of comparative slavery scholarship and material culture studies. Using clothing as a tracer, it demonstrates the ways in which the legal, economic, and social restrictions imposed upon slaves and free castas (as the offspring of Europeans, Africans, and Indians were known) affected their access to material goods but could not prevent them from using such goods to display their own sense of identity and status.
**Ann Agee**

*Wednesday, March 21, 7 pm*

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

As part of the Mixed Media Lecture Series, the MICA Ceramics Department will host visiting artist Ann Agee, who will lecture on her work and influences. In a recent review in *Art and America*, Lilly Wei framed Agee’s work by saying, “Toying with once-ingrained notions of ceramics as a minor art, Agee’s porcelain creations are mischievous, wonderfully misbegotten offspring of sculpture, painting, objet d’art, and kitschy souvenir, throwing in some economic, sociopolitical, and gender commentary for good measure.” Agee’s work addresses and inhabits multiple media, riffs on Delftware, domestic interiors, and feminism with an elegance, style, and humor. Agee’s work is widely exhibited, most recently at the Brooklyn Museum in New York, Locks Gallery in Philadelphia, and Lux Art Institute in California. She has won numerous awards for her works including a John Simon Guggenheim Memorial Foundation fellowship, the Louis Comfort Tiffany Foundation award, and a National Endowment for the Arts fellowship.

---

**Monday Artist at Noon: Edgar Heap of Birds**

*Monday, March 26, Noon*

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

The artwork of Edgar Heap of Birds includes multidisciplinary forms of public art messages, large-scale drawings, Neuf Series acrylic paintings, prints, works in glass, and monumental porcelain enamel on steel outdoor sculpture. Recently, Heap of Birds created a 50-foot outdoor sculpture for the entrance of The Denver Art Museum titled *Wheel* that is inspired by the traditional medicine wheel of the Big Horn Mountains of Wyoming. His work has exhibited at The Museum of Modern Art, Whitney Museum of American Art, and the National Museum of the American Indian, among others. Heap of Birds has taught at Yale University, Rhode Island School of Design, and Michaelis School of Fine Art at University of Cape Town in South Africa. He has received grants and awards from The National Endowment for the Arts, Rockefeller Foundation, Louis Comfort Tiffany Foundation, Lila Wallace Foundation, Bonfil Santon Foundation, and The Pew Charitable Trust.

---

**Ingrid Bachmann**

*Wednesday, March 28, 7 pm*

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

Ingrid Bachmann’s work exists at the crossroads of the technological, the generative, the performative, and the corporeal. Using both redundant and state of the art digital technologies, Bachmann’s projects create visually rich, immersive, and interactive environments—spaces of encounter activated by the viewer—where various interactions and interventions can take shape. By combining responsive textiles, found objects, performance garments, and sculpture, Bachmann creates situations, circumstances, and systems that generate their own dynamics, contingent on the viewer’s presence and participation. In doing so, her works invite the viewer to negotiate materiality, performance, presence, and the haptic.

Bachmann is a founding member of Hexagram: Institute for Research-Creation in Media Arts in Montreal, Canada and the director of The Institute of Everyday Life. Her talk is part of the Fiber Department’s Mixed Media Series.

---

**Edgar Heap of Birds**

*Ingrid Bachmann, Symphony for 54 Shoes. (Photo by Wojtek Gwiazda)*

---

**The Monday Artist at Noon Lecture Series** is organized by the Drawing, General Fine Arts, Painting, and Printmaking Senior Thesis programs. The Art@Lunch lecture series is organized by the Department of Art History, Theory, and Criticism with support from the Office of Academic Services.
Practicing as a Professional

Monday, March 5, 4 pm
Main Building: Room 110, 1300 W. Mount Royal Ave.

The Photography Department and the MICA Alumni Association will bring BFA graduates Melis Bürsin ’06, Lindsay MacDonald Hite ’08, and Christopher Simpson ’09 back to campus to share their experiences of “life after college.” The discussion will demystify the process of writing grant applications, dealing with galleries, getting access to resources, and other issues. A reception will follow the panel discussion.

After receiving the 2006 Meyer Photography Traveling Fellowship, Bürsin collaborated with Adam Pape ’06 on a project titled ‘Turkish’ Photographs. Bürsin, who is from Istanbul, has been photographing throughout Turkey for the past five years and has participated in various group shows. Currently, she is pursuing a MFA at Columbia University.

After graduation, Hite channeled her interests into an entrepreneurial wedding photography career that combines her experiences in documentary, fashion, and editorial work. She has documented celebrations in places that range from New York and Palm Beach to Mexico and Saint Lucia. This year, she and three business partners launched a boutique photography collective, Readyluck. Their work has been recognized by Martha Stewart, Vera Wang, and Brides magazine, among others.

Since graduating from MICA two years ago, Simpson has been busy creating his own work, developing documentaries, and shooting for various clients—including Dannon, Nutrisystem, Snack Factory Pretzel Crisps, and Calvin Klein, among others. Working as a photographer has taken the New York-based artist to the Mojave Desert, vineyards in Portugal, and the Caribbean, where he spent three months producing work on the people and culture of Saint Vincent and the Grenadines. Currently, Simpson is working with his father, Jerry Simpson, on a documentary about world-renowned studio drummer Steve Gadd.

The Outliers: Occupying the Spaces Between Genders

Wednesday, March 21–Wednesday, April 4
Main Building: Main Gallery, 1300 W. Mount Royal Ave.
Reception: Monday, March 26, 5–7 pm

Baltimore-based photographer Elle Perez ’11 focuses primarily on youth culture, gender, and intersection. Perez was the recipient of the 2011 Meyer Photography Traveling Fellowship, awarded annually to a senior photography student to help finance a personal photographic project in the United States or abroad after graduation. In The Outliers, Perez seeks to photographically explore the margins of gender expression and record personal histories by traveling throughout the United States to photograph individuals who are most comfortable occupying the spaces between genders. Ultimately, through photographs and interviews, the project seeks to question the notion of gender itself. This exhibition is organized by the Photography Department.
Coffeehouse

Sunday, January 22 & Saturday, February 11, 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.

The GalHause Revue’s Big Show

Friday, January 27 & Saturday, January 28, 8 pm
The Gateway: BBOX, 1601 W. Mount Royal Ave. Tickets: $5

The GalHause 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 9 & Friday, February 10, 8 pm; Saturday, February 11, midnight
The Gateway: BBOX, 1601 W. Mount Royal Ave. Tickets: $5, MICA students, faculty, and staff; $10, general public

The Vagina Monologues is a witty yet wise performance that gives voice to women’s fantasies and fears, encouraging audience members to see a woman’s body in a different way. The MICA performance will be a benefit for V-Day, organized to stop violence against women, and will raise funds for the Family & Children’s Services of Central Maryland. The performances are sponsored by the Office of Diversity & Intercultural Development.

Raw Art Sale

Sunday, February 12, noon–4 pm & Monday, February 13, 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.

Graduate Research: Rubber Meets Road

Wednesday, February 29, 12:30–4 pm
Brown Center: Falvey Hall, 1301 W. Mount Royal Ave.

With a goal of providing a diverse outlook on current issues in art education, MICA’s National Art Education Student Chapter will host the Graduate Research: Rubber Meets Road conference. Graduate students and practicing teachers will present their research and experiences during a panel discussion, which will be followed by breakout group discussions. The event serves as a pre-conference for the National Art Education Conference in New York City on Thursday, March 1. This event is free and open to the public.

MICAppella Fest

Saturday, February 25, 8 pm
Brown Center: Falvey Hall, 1301 W. Mount Royal Ave.

MICA’s seventh annual a cappella concert features the College’s coed MICAppella ensemble as well as talented guest singers from neighboring colleges.
Student Exhibitions

AMY LEGGINS (PAINTING ’12)
Doors
Monday, January 16–Friday, February 3
Reception: Friday, January 20, 5–7 pm
Gateway: Gallery Two

ARIEL ELZA WILLIAMS
(ILLUSTRATION ’12)
Real Life
Monday, January 16–Friday, February 3
Reception: Friday, January 20, 5–7 pm
Gateway: Gallery One

PAIGE VICKERS (PRINTMAKING ’12)
Awkward, But Totally Cool
Monday, January 16–Friday, February 3
Reception: Friday, January 20, 6–8 pm
Meyerhoff House: Piano Gallery

JESSICA MARX (PHOTOGRAPHY ’12)
Deontology: Duty and Obligation
Monday, January 16–Friday, February 3
Reception: Friday, January 20, 6–8 pm
Meyerhoff House: Piano Gallery

KYLE DUNN
(INTERDISCIPLINARY SCULPTURE ’12)
Because It Is Bitter
Monday, February 6–Friday, March 2
Reception: Friday, February 10, 5–7 pm
Gateway: Gallery One

KYMBERLY DAY (PAINTING ’13)
Wanted: Dead or Alive
Monday, February 6–Friday, March 2
Reception: Friday, February 10, 5–7 pm
Gateway: Gallery Two

JEN LIU (FIBER ’12)
& ALISON NORMAN (FIBER ’12)
Hands On
Monday, February 6–Friday, March 2
Reception: Friday, February 10, 6–8 pm
Meyerhoff House: Piano Gallery

ANNA QUEEN (CERAMICS ’13)
Structure
Monday, February 6–Friday, March 2
Reception: Friday, February 10, 6–8 pm
Bunting Center: Student Space Gallery-Pinkard

DE’ANDRE BRITTON
(GENERAL FINE ARTS ’13)
Moe-esque
Monday, March 5–Friday, March 30
Reception: Friday, March 9, 5–7 pm
Gateway: Gallery Two

MICHÈLLE GOMEZ
(GENERAL FINE ARTS ’12)
Everyone In The Family Feels It
Monday, March 5–Friday, March 30
Reception: Friday, March 9, 5–7 pm
Gateway: Gallery One

KATE MCCAMMON (PAINTING ’12)
Fabrics and Faces
Monday, March 5–Friday, March 30
Reception: Friday, March 9, 6–8 pm
Meyerhoff House: Piano Gallery

WALKER SEYDELL (PAINTING ’12)
I Was Never Here...
Monday, March 5–Friday, March 30
Reception: Friday, March 9, 6–8 pm
Bunting Center: Student Space Gallery-Pinkard

Departmental Exhibitions

SENIOR THESIS
Tuesday, January 24–Sunday, January 29
Fox Building: Fox 2 Gallery

FOUNDATION
Tuesday, January 24–Sunday, February 5
Main Building: Main Gallery

PAINTING
Tuesday, January 24–Sunday, February 5
Brown Center: Brown 3 Gallery

VIDEO AND FILM ARTS
Tuesday, January 24–Tuesday, February 7
Brown Center: Brown 4 Gallery

POST-BACCALAUREATE
Friday, January 27–Sunday, February 5
Fox Building: Fox 3 Gallery

GENERAL FINE ARTS
Tuesday, January 31–Sunday, February 5
Fox Building: Fox 2 Gallery

INTERDISCIPLINARY SCULPTURE
Tuesday, January 31–Wednesday, February 15
Mount Royal Station: Middendorf Gallery

DRAWING
Tuesday, February 7–Sunday, February 12
Fox Building: Fox 2 Gallery

PHOTOGRAPHY
Wednesday, February 8–Sunday, February 19
Main Building: Main Gallery

STUDY ABROAD
Friday, February 10–Sunday, February 19
Brown Center: Brown 3 and 4 galleries

MASTER OF ARTS IN TEACHING
Friday, February 10–Sunday, February 19
Fox Building: Fox 3 Gallery

JURIED UNDERGRADUATE ART EDUCATION EXHIBITION
Tuesday, February 14–Sunday, February 19
Fox Building: Fox 2 Gallery

CERAMICS
Saturday, February 18–Tuesday, March 6
Mount Royal Station: Middendorf Gallery

DIVERSITY & INTERCULTURAL DEVELOPMENT
Wednesday, February 22–Sunday, March 4
Main Building: Main Gallery

GRAPHIC DESIGN
Wednesday, February 22–Wednesday, March 7
Brown Center: Brown 3 Gallery

DRAWING
Tuesday, February 21–Sunday, February 26
Fox Building: Fox 2 Gallery

PAINTING
Tuesday, February 28–Sunday, March 4
Fox Building: Fox 2 Gallery

PRINTMAKING
Tuesday, March 20–Sunday, March 25
Fox Building: Fox 2 Gallery

FIBER
Wednesday, March 21–Monday, April 9
Mount Royal Station: Middendorf Gallery

DRAWING AND PAINTING
Tuesday, March 27–Sunday, April 1
Fox Building: Fox 2 Gallery

(above) Artwork by Kate McCammon.

(Previous page) Artwork by De’Andre Britton.

(above) Artwork by Kate McCammon.
Art School Not-So-Confidential

During his 21 years as a reporter for The Washington Times, Larry Witham covered current events, history, religion, science, and philosophy. He has also authored 13 books, and for his latest venture decided to write a chronicle of life at an art school. To complete Art Schooled: A Year Among Prodigies, Rebels, and Visionaries at a World-Class Art College, Witham spent eight months at MICA shadowing students, faculty, administrators, and visiting artists.

“I’ve always wanted to write a book on the arts,” Witham told Baltimore’s Urbanite magazine. He added that he chose MICA because the school is “on the curve of prominence.” To research his book, MICA gave Witham a full-access pass to the school. “It was a gut call,” said Ray Allen, vice president for academic affairs & provost.

The result is a book that starts at Portfolio Day and ends at ArtWalk, MICA’s annual commencement exhibition preview party that features almost two miles of artwork in six buildings. Along the way, Witham schools readers on the history and culture of MICA through the stories of young artists developing their talents.

“Being an artist is one of the more challenging ways to make a living. Art schools are trying to gear themselves to providing broader skills so that graduates can do any number of things in the world, and that’s a little different from when I went to art school,” said Witham, who earned a BFA from San Jose State University in 1974.

Witham’s book is due out in January with University Press of New England. For more information, visit his weekly blog at artschooledbook.blogspot.com.

Week of Fashion: Annual Benefit Fashion Show

Friday, April 13–Saturday, April 14
Brown Center: Falvey Hall, 1301 W. Mount Royal Ave.

MICA’s annual fashion show, hosted by the Office of Diversity & Intercultural Development, features creations by students in a wide array of disciplines.

Week of Fashion: Experimental Fashion Event

Saturday, April 21

The Fiber Department’s Multi-Media Event: Experimental Fashion is a two-semester course in which students develop an individual or collaborative body of work inspired by garment, costume, fashion, and performance. Students work together to organize and produce a show in which to present the work.

2012 ArtWalk

Thursday, May 10, 5 pm
Campuswide; starts at Cohen Plaza

Tickets: $25 for exhibition and casual buffet

Stroll through MICA galleries, mingle with young artists, and discuss the students’ artwork at this special preview party of the 2012 Commencement Exhibition. ArtWalk guests can purchase outstanding work by more than 400 graduating seniors before the exhibition opens to the public.

Sign up to receive weekly event or monthly news updates at www.mica.edu/signup.
Intentional Illustration
By Shadra Strickland, illustration faculty

When illustrators make images, we are pulling from all of our knowledge and the experiences that we have accumulated in life. No matter the subject, our own voices shape the way images are composed and created. When artists, illustrators, designers, and other creative professionals make and distribute a piece of work to be consumed by the general public, we are sharing ourselves. The images are studied, contemplated, and stored in the viewer’s memory. They then become part of an exchange, conversation, or even collaboration between the message we send to the viewer and the information they bring to the viewing experience. Those stored images then become a part of them. What power!

Just as there were artists whose work I cut from magazines to hang on my wall as a child, people are surely collecting the images that speak to them and inspire them similarly. They live with the work; it becomes a part of their world and all of the messages contained within it are a part of their experience to be referenced and reflected upon for years on end. The work of an artist is truly consequential.

It is important for illustrators to be cognizant of their impact. Because my work is viewed mainly by young people, I am very careful and intentional about the information I share in my images. When I am working on books, I focus on telling a cohesive story in an interesting and truthful way. I spend days in the planning stages to make sure that my messages are clear, honest, and fair. For example, my first picture book, *Bird*, tells the story of a young boy who copes with the loss of his grandfather and his brother’s terminal battle with drug addiction. The message is incredibly important—that there is salvation in family and creativity. My goal was to show the truth of the addiction, but to make the work as beautiful and accessible as I could to help readers understand that though there is great pain in the world, there is also great joy and love as well.

Another aspect of my work as an illustrator is physically sharing the work with young people through readings and presentations. I am able to get direct feedback and extend the conversation even more. We mainly discuss the books as a whole, but every now and then after a presentation a teacher, parent, or student will come up to me and say something that knocks me off my feet, like, “my cousin has your book and they love the illustrations; it’s one of their favorite stories,” or “I want to be an artist, too.” It’s at times like that when you realize just how far-reaching and long-lasting the work of an illustrator is.

It’s not enough to be talented. In order to be effective, I believe you have to be brave enough to share yourself through your art. That’s when you connect with people most, when they see your humanity and not just your skill. As a new instructor at MICA, I always ask my students “why” they make artistic decisions. Why did you choose that angle? Why is your character posed that way? Why are you working in this medium? What are you telling your audience? It all counts. That is why it is our responsibility to be intentional about the images we make and send out into the world.
Plays Ad