MARYLAND INSTITUTE COLLEGE OF ART

April–May–Summer '11

BALTIMORE: OPEN CITY
MFA THESIS EXHIBITIONS
COMMENCEMENT EXHIBITION & ARTWALK

SENIOR SEND-OFF
ALUMNI BUILD BUSINESSES IN MARYLAND
COURSES EMPHASIZE INNOVATION, COMMUNITY

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(this page) Carson Fox will discuss her mixed media sculptures, installations, and prints during her lecture at MICA on Monday, April 11. (Story, page 20)
(cover) Senior John Aquila teamed with fellow students, including street artist Gaia, to create this mural at a day care center in East Baltimore. (Story, page 11)
April

**Through 4/3**
MFA Thesis I

**Through 4/10**
A Streetcar Named Desire

**Through 4/11**
Skin Deep: Senator Verna Jones-Rodwell Annual BSU Exhibition

**Through 5/6**
Student and Departmental Exhibitions

**4/1-5/15**
Baltimore: Open City

**4/1**
Internship + Career Fair

**4/3**
Discussion: Watching You

**4/4**
Lecture: Lynn Palewicz

**4/8-4/17**
MFA Thesis II

**4/9**
RACK: An Experimental Fashion Event

**4/11**
Lecture: Carson Fox

**4/12-7/17**
Loss and Consequences: The Drunk Driving Project

**4/13**
Lecture: Tetsuya Yamada

**4/14**
Lecture: Alice Aycock

**4/14-4/17**
Dutchman

**4/15-4/16**
Genuine Articles: Designs That Give a Damn

**4/15**
CAPfest

**4/20**
Lecture: Life After Art History, Theory, & Criticism

**4/21**
Lecture: Emily Pilloton

**4/22-5/1**
MFA Thesis III

**4/22**
Caribbean Carnival

**4/24**
Showcase Live!

**4/27**
Smart Textiles at in\flux

**4/29**
Last Blast

**4/30**
Smart Textiles at Robot Fest

May

**5/4-5/16**
MFA in Community Arts Thesis Exhibition

**5/12**
ArtWalk 2011

**5/13-5/16**
2011 Commencement Exhibition

**5/14**
MICA Masters Benefit Art Sale

Summer

**6/6-6/17**
Community Art Collaborative Exhibition

**6/11**
Community Festival

**6/28-7/9**
MFA in Studio Art Thesis Exhibition

**6/30-7/10**
Second- and Third-Year MFA in Studio Art Exhibition

**7/14-7/31**
2011 Janet & Walter Sondheim Artscape Prize Semifinalists

**7/15-7/30**
MA in Community Arts Exhibition

**7/25-7/29**
MA in Art Education Exhibition

**8/4-8/11**
School for Professional and Continuing Studies Student Exhibition

**5/12**
ArtWalk 2011

**5/13-5/16**
2011 Commencement Exhibition

**5/14**
MICA Masters Benefit Art Sale

**6/6-6/17**
Community Art Collaborative Exhibition

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2011 Janet & Walter Sondheim Artscape Prize Semifinalists

**7/15-7/30**
MA in Community Arts Exhibition

**7/25-7/29**
MA in Art Education Exhibition

**8/4-8/11**
School for Professional and Continuing Studies Student Exhibition
Baltimore: Open City

Friday, April 1–Sunday, May 15
North Avenue Market, 16 W. North Ave.; a mobile unit throughout the city; and a pop up shop, 142 W. Fayette St.
North Avenue Market hours: Wednesday–Sunday, 2–8 pm
Pop up shop hours: Wednesday–Saturday, noon–6 pm

Unlike our medieval European ancestors who built massive stone walls around their cities to protect themselves from outside attacks, Americans sometimes build invisible walls inside cities to protect themselves from fellow citizens. MICA’s 2010-11 Exhibition Development Seminar (EDS) will curate and create artwork for Baltimore: Open City, an exhibition and series of interactive events intended to initiate a discussion around the idea of an “open city.”

The students have invited scholars, activists, community-based organizations, local artists, and visiting artist Damon Rich to develop a series of installations and other public programs, timed to coincide with National Fair Housing Month, that investigate the ways in which people feel welcome or unwelcome in Baltimore neighborhoods.

The class defines an open city as “a place where everyone feels welcome, regardless of such things as wealth, race or religion. In every neighborhood of an open city, one feels like he or she belongs.” The students question, “does Baltimore feel open, or does housing discrimination, bad public transportation, and the privatization of public space separate people and create an uneven distribution of opportunity?” Visitors are invited to join in this exploration of what a more open city might look and feel like.

Gaia, a celebrated street artist, contributes to the exhibition with The Legacy Project, which contextually looks at urban planners’ influences on a city (more on the artist and this project on page 10). By gathering marble stoops from soon-to-be demolished row homes and placing them in public squares, Social Stoops Project provides seating as well as a platform for conversations about the city’s past, present, and future. Baltimore Heavy Hitters, a Dungeons & Dragons-style playing card game, pits heroes of Baltimore’s open housing movement against the forces of segregation and exclusion. The Arsenal of Exclusion mural, inspired by Pieter Bruegel’s Netherlandish Proverbs, depicts 101 methods of exclusion, ranging from gated communities to restrictive covenants to “no loitering” signs, in operation in an imaginary, hyper-segregated landscape.

Historical highlights include a timeline of spatial segregation in Baltimore with illustrative plans, maps, letters, newspaper articles, and court records; interviews with citizens, scholars, and activists about spatial justice in Baltimore; an A-Z glossary of policies, practices, and institutions that have produced and combated the city’s spatial segregation; original maps of race, income, education, and other important spatial justice indicators; an oral history project about East Baltimore; and a historical analysis of Baltimore’s early African-American suburbs.

“Baltimore is one of MICA’s best resources, and the College benefits from not having a campus that isolates students from the city that surrounds them,” said Daniel D’Oca, faculty member for this year’s EDS. “Baltimore: Open
City is part of MICA’s ongoing effort to engage Baltimore by offering opportunities to students who wish to understand, learn from, and hopefully contribute to the city’s dynamism.

Baltimore: Open City will act as a “hub” where community-based organizations can present and discuss community plans and projects as well as spatial justice campaigns. The students are planning public programs, such as city tours with EDS historian-in-residence Antero Pietila and architect and preservationist Dale Glenwood Green; a STEW dinner, which offers an opportunity for fundraising and artful activism, with award-winning MICA alumni group Baltimore Development Cooperative; panel discussions with scholars, artists, and activists including the Citizens Planning and Housing Association, Jacob France Institute, Poverty & Race Research Action Council, and curators from Open City: Designing Coexistence (the theme of the 2009 International Architecture Biennale Rotterdam); a reception honoring past and present housing advocates in Baltimore; and high school activities and workshops.

In addition, EDS has co-organized a competition, with the Baltimore City Department of Transportation, D:Center Baltimore, Maryland Transit Administration, and Urbanite Project, seeking ideas to mitigate the impact on residents and businesses of the construction of the Red Line, Baltimore’s new mass transit line.

The annual EDS was created to examine the curatorial process through the research, planning, and production of a major exhibition. Students are responsible for all aspects of the exhibition, including content, graphic identity, public programming, community outreach, website, publications, and public relations.

Collaborators on Baltimore: Open City include: Daniel D’Oca (EDS faculty member and organizer); Damon Rich (visiting artist); George Ciscle (curator-in-residence); Antero Pietila (visiting historian-in-residence); Citizens Planning and Housing Association; Baltimore Neighborhood Indicators Alliance-Jacob France Institute; Thomas L. Hollowak, University of Baltimore, Langsdale Library, Special Collections; D:Center Baltimore; Dale Glenwood Green; Johns Hopkins University, Center for Africana Studies, East Baltimore Oral History Project; and Urbanite magazine.

For event updates, visit www.mica.edu/baltimoreopencity or the EDS website at www.baltimoreopencity.com.

Baltimore: Open City is made possible partially through generous support from the Friends of the Exhibition Development Seminar, Downtown Partnership of Baltimore, International Architecture Biennale Rotterdam, Poverty & Race Research Action Council, Urbanite magazine, Maryland Transit Administration and MICA’s Office of Community Engagement, Office of Academic Services, and Office of Communications.
Alumni Build Businesses in Maryland

Though Ethel Kessler ’71 and Bruce Willen ’02 went into business for themselves more than 25 years apart, they use the same word to describe the decision: “scary.”

And while they are at different points in their careers—Kessler has been in business for 30 years and Willen, along with partner Nolen Strals ’01, is in the fourth year of their joint venture—both have a portfolio of award-winning projects and represent high-profile clients nationwide. Both also represent a vital resource that MICA offers to the state of Maryland—a pool of talented, well-educated artists and designers whose skills, hard work, and entrepreneurship are adding to the state’s economy.

The importance of the arts in the state is well-documented. A Maryland State Arts Council survey found that Marylanders are actively engaged in the arts, with 84% creating art either professionally or in their spare time, 70% purchasing something handmade by an artist or craftsperson, and 90% stating that the state’s vibrant arts community makes the state a better place to live.

Being Your Own Boss

Jordan Faye Block ’05 has seen this interest in arts and arts-related businesses firsthand. “I opened my gallery, Jordan Faye Contemporary, in 2006. Seventeen months ago, I was able to move the gallery into a larger space. It’s been a great move,” she said.

Block describes herself as both curator and artist, and the gallery’s success has enabled her to focus on both interests.

“Opening the gallery was a long-held dream. I really enjoy connecting people to art they love and to new artists. I would have a hard time working alone in a studio because of that,” she said. “At the same time, I love artmaking. Running this business and having employees make it easier to create my own art.”

A wealth of opportunities inspired Maryland-based Willen and Strals to incorporate their design studio, Post Typography.

“It was the perfect time,” Willen explained. “We had other jobs that were paying our bills, but we were getting so many offers for freelance work that we decided to try working for ourselves full time.”

Since then, the two have worked for clients that include The New York Times, WIRED Magazine, and Business Week, as well as the U.S. Green Building Council and Sony Music Entertainment. A recent project included designing the CD cover for Wake Up!, a collaboration between Grammy Award-winning recording artist John Legend and the hip-hop, neo-soul band The Roots, which was turned into a stage set by Spike Lee.

Seizing Opportunities

Cynthia Blake Sanders ’85, an intellectual property and entertainment attorney at Baltimore’s Ober|Kaler, reflected on the opportunities brought about by changes in the way information is shared in the 21st century.
“The demarcation between traditional advertising and news, for example, is gone,” Sanders explained. “Almost any kind of art practice can be a commercial product—like artists being hired to create video games. It’s a wonderful time to practice in this area because of the many opportunities these new media outlets have created for people with nontraditional backgrounds.”

MICA graduates have a history of seizing opportunities in the market, turning their talents into successful, entrepreneurial endeavors. Betty Cooke ‘46, considered one of America’s leading designers of modernist jewelry, showcases her creations at her popular Baltimore shop, The Store Ltd., which also features decorating items, watches, toys, and artisan-made women’s clothing. Kevin Sherry ’04 saw room in the market for cartoon-inspired graphic T-shirts. He took his passion for illustration and co-founded SquidFire, a Maryland-based clothing brand with global reach. When Kyle Van Horn ’03 saw a missing service in Baltimore, he started a printshop that offers affordable printing and machine rental and serves as an educational resource.

Finding Success

Kessler, who is president and creative director of one of the state’s leading woman-owned design communication firms, the Kessler Design Group, Ltd., in Bethesda, has thrived despite a dramatic change in her field. She noted, “When I started in 1981, all you needed to open shop was a drawing table, T-square, and a cup of coffee. It’s so radically different over these past 15 years that it doesn’t seem like the same profession.”

Her most notable work—for the U.S. Postal Service—was created during that time. As one of only four art directors for the organization, Kessler has led the design of more than 250 stamps since 1997.

“I’m fortunate because more people have seen this work more than any other kind of work I’ve done. I get to work with amazing illustrators, designers, and photographers,” she said. “In early February, my stamp celebrating the centennial of Ronald Reagan came out; and, in March, a sheet called Latin Music Legends came out.” She has also teamed with MFA in Illustration Practice Director Whitney Sherman ’71 on a breast cancer awareness stamp that has raised more than $70 million for research. The new MFA program trains artists to do similar, applicable illustration work.

She continued, “Starting my own company was frightening, but I knew people who had done the same thing. Someone told me, ‘If I can do it, you can do it.’ I’ve endured since then. I’ve had some fabulous clients and have done work that I’m incredibly proud of. I’m also thrilled about MICA’s new business of art and design program. It’s really great how far the College has come and how they will help a new generation of creative entrepreneurs.”

Sanders, who turned to the legal profession after a career that included work as a jewelry designer and an administrator at MICA, said, “The thing that has benefitted me throughout my career is that MICA gave me a problem-solving education that taught me to think outside the box. My practice is very busy; I have clients all over the country and quite a few in this area. I’m doing well enough to send my own child to art school. It’s a crazy time to be alive, but a great time for my profession.”

For more information on MICA’s master’s degree program in The Business of Art of Design, visit www.mica.edu/business.
Students Seek Academically Challenging Coursework, Humanities Mix

**WHEN IT CAME TIME TO THINK ABOUT COLLEGE, Matt Rockefell**er ’14 was torn. “I knew I wanted to pursue a creative field because of the opportunities to work on personal creative projects as well as more collaborative projects. But there was definitely an internal struggle between academics and art, since I’m passionate about both,” he said.

A gifted student with a 4.26 grade point average and ranked third in his class at Sabino High School in Tucson, Arizona, Rockefell immerse himself in his school’s music program and in academics, taking AP classes in calculus, English, and history. His experience in visual art was different. Because his school offered only two classes—which Rockefell fought to fit into his schedule—the majority of his creative experiences came through his personal pursuits as he experimented with art at home and in between classes.

“It was not until my senior year that I decided to specifically go to an art college,” Rockefell said. “MICAs commitment to academic studies was a huge part of my decision to come here. I am very interested in writing and history, and the other art schools I applied to did not seem to treat these subjects with the same attention as their studio classes.”

Rockefeller’s dedication to art and academics is shared by many of his classmates at MICA. In recent years, the College has increased the prominence of its liberal arts offerings, determining they should be as rigorous as its studio programming. This focus on both art and academics is evident in the caliber of students the College has attracted.

Many students come to MICA already well-rounded as artists, scholars, student leaders, athletes, musicians, and writers. Over the past three years, entering freshmen have included seven Presidential Scholars; eight finalists in the National Foundation for Advancement in the Arts’ YoungArts competition; a Gold Medalist for the NAACP’s Afro-Academic, Cultural, Technological and Scientific Olympics; the national winner of the Latino Art Beat Hispanic Heritage Scholarship; and a Gates Millennium Scholarship winner. The average GPA of the class that entered in fall 2010 was 3.57, and the average SAT score was 1758, 249 points above the national average.

MICAs BFA in Humanistic Studies/Studio Discipline was created just for students who want to be challenged as scholars. It is an integrated degree that allows students to gain the same depth of understanding in liberal arts as they establish in their artmaking.

“MICA has been seeking and welcoming students who want to be scholars and artists and who are interested in robust academic study,” said Firmin DeBrabander, head of the Department of Humanistic Studies and chair of the new program.

“I hope to engage these young artists in ways that prepare them to become public intellectuals as well as socially and politically engaged artists.”

The new BFA has been met with excitement from students. As DeBrabander noted, “last spring, when we attended one of MICAs official visit days for prospective students, we were mobbed by students and their parents.”

Daniel Calderwood ’14, a recipient of a MICA Academic Excellence Scholarship and current member of the Dean’s List, considered multiple art schools before choosing MICA.

“The liberal arts program was a big factor for me,” Calderwood said. “When I looked at MICA and saw that they have liberal arts minors, it was exciting. None of the other schools I visited had that option. I’m interested in studying literature as well as culture and politics.”

Julia Wolkoff ’14 chose MICA over an extensive list of liberal arts and fine arts schools. When describing her college choice, Wolkoff said, “I applied to ten liberal arts colleges and only two art schools, and my biggest question was about the work I wanted to do while in college. I really wanted to study art history, but I also realized that I wanted to pursue hands-on artwork. MICA was my first choice.”

“In high school, I excelled in academics and pursued art on my own time,” she continued. “Now I’m learning to approach a project the way an artist approaches a project. I have six hours of classes a day and when I leave class, I go home and make something; the work doesn’t end when class ends. Foundation year has been eye-opening, and I look forward to the future, when I can add study of poetry and literature to my work in art.”
2011 Commencement Exhibition

Friday, May 13–Monday, May 16
Campuswide
Special Gallery Hours: Friday, 11 am–8 pm; Saturday–Monday, 11 am–5 pm
Campuswide reception: Sunday, May 15, 1:30–5 pm

THE 2011 COMMENCEMENT EXHIBITION highlights works by nearly 400 emerging artists in the undergraduate class of 2011. By transforming the College’s permanent galleries, hallways, classrooms, and open spaces into one expansive gallery space, each student is able to show a substantial body of work.

Programs of study: animation; art history, theory, and criticism; ceramics; drawing; environmental design; fiber; general fine arts; graphic design; illustration; interaction design and art; interdisciplinary sculpture; painting; photography; printmaking; and video & film arts.

ArtWalk 2011

Thursday, May 12, 5 pm
Campuswide, starting at Cohen Plaza, 1303 W. Mount Royal Ave.
Tickets: $25 for exhibition and casual buffet

STROLL THROUGH THE MICA GALLERIES, mingle with young artists and fellow art enthusiasts, and discuss the students’ artwork at the preview party for the 2011 Commencement Exhibition. ArtWalk guests can purchase outstanding work by graduating seniors before the exhibition opens to the public. It is a visually energizing 3K walking tour.

In between strolls and after the exhibitions close at 8 pm, guests are invited to relax and enjoy casual dinner fare and have a glass of wine. For more information and to purchase tickets online, visit www.mica.edu/artwalk.

MICA Masters Benefit Art Sale

Saturday, May 14, noon–4 pm
Studio Center, 113-131 W. North Ave.

THIS ANNUAL BENEFIT ART SALE offers a chance to browse and buy affordable works of art from students in the Mount Royal School of Art, Hoffberger School of Painting, Rinehart School of Sculpture, MFA in Graphic Design, MFA in Photographic & Electronic Media, and Post-Baccalaureate Certificate in Fine Art programs. A percentage of the proceeds from the event will support a graduate-specific scholarship. The sale, which includes a reception, is a rare opportunity to visit the studios and facilities of the College’s graduate programs.
**Senior Send-Off**

*The graduating class of 2011* is an exceptional group of leaders, innovators, educators, and creators who have already made an impact on MICA, the city, and the art community. This cross-section illustrates their diversity of talents.

**Gaia (Interdisciplinary Sculpture)**

*Graduating Senior Shines in Street Art Spotlight*

Participating in Art Basel Miami Beach, being written up in *The New York Times* (multiple times), and exhibiting worldwide are career achievements any artist would be proud of. Called an “artist-of-the-moment” three years ago by *The New York Times*, graduating senior and street artist Gaia is proving his moment is not fleeting.

Gaia, who became an interdisciplinary sculpture major to pursue his passion for theory, wants his audience to find his works beautifully stunning, yet appreciate them on a deeper level. His alias is the name of the Earth goddess in Greek mythology, and his half-human-half-animal subjects come from his generation's frustration of feeling bound to globalization and the awareness that Earth is in a precarious state.

His recent projects address problems of poverty and segregation. In these works, Gaia places architectural figures that have shaped a city landscape back onto the surfaces they designed, along with quotes explaining the reasoning behind their urban plans. “Robert Moses, the preeminent power broker of New York and propagator of modernist design, is superimposed back onto Route 40, and Baltimore’s James Rouse, the innovator of American downtown reinvigoration, is installed onto the Waverly development, one of the first urban renewal sites in America,” Gaia said of two of his Baltimore projects. “Such street pieces are intended to reanimate the past while revealing the infrastructures and policies of urban planning, and identifying who is responsible for these invisible forces.”

These works are part of a series called *The Legacy Project*, which are included in *Baltimore: Open City*, an initiative by this year’s Exhibition Development Seminar that examines Baltimore’s status as an equitable city (see page 4). He recently won the prestigious SGCI 2011 Undergraduate Fellowship Award—which honors individuals who exhibit outstanding promise in the fine art practice of printmaking—for *The Legacy Project*, offering him a stipend to continue the project.

In an *Urbanite* cover story about Gaia’s work, Martine Irvine of Irvine Contemporary gallery in Washington, D.C.—which has hosted several exhibitions of Gaia’s work—said street art is “about how the work speaks in the living context of the city. As an art form, I think it’s one of the most important stories of our times... The best of these artists are doing something really important, innovative, and changing the whole visual landscape of cities.”

Exhibiting extensively, both in prestigious galleries as well as on the street, the artist has shown work across the country and the world—including in New York; San Francisco; Washington, DC; Los Angeles; London; and Seoul, Korea—and has been included in the anthology *Beyond the Street: The 100 Leading Figures in Urban Art*. Gaia, who works and lives in Brooklyn, New York and Baltimore, will continue to apply for exhibits and create work after Commencement.

Even though Gaia will be graduating this spring, he won’t forget about his soon-to-be alma mater anytime in the near future. “It’s not really possible for me to imagine my work without the influence of MICA, considering it has been the place that I have formatively grown as an artist,” he said.
**Becky Slogeris** (Graphic Design)

*Senior Degree Project Links Design With Social Empowerment*

As the daughter of a teacher, it’s not surprising that Becky Slogeris is using art to educate. In fact, the graphic design major is hoping her degree project can do more—she’s hoping it can inspire Baltimore students to actively create change in their city and in their lives.

One of the biggest realizations Slogeris took from an urbanism class at MICA was that everything in Baltimore is the result of a conscious choice. By creating *The Baltimore Textbook*—a pocket-sized book that will be accompanied by screenprinted posters of some of the main concepts—Slogeris wants to get that message across to the city’s youth, especially targeting students in grades three through five. "What I’m hoping is they are empowered by the knowledge," she said.

“You can look at what has happened in Baltimore’s past and get depressed about it, or you can come away knowing why things are the way they are, and that you have the tools at your disposal to begin to change things,” she said.

The Auburn Hills, Michigan native hopes her design expertise will make the textbook more engaging for her audience. "You wouldn’t think it would be important to pick the right typeface,” she said, “but people respond better when something is nicely designed and engaging.” She is also working with a third grader from Baltimore’s Mount Royal Elementary to create age-appropriate material.

Slogeris has achieved much during her time at MICA, serving as a member of MICA’s Student Leadership Task Force Committee and Student Voice Association, as well as working with MICA’s Center for Design Practice on projects helping non-profits in Maryland. She’s received a France-Merrick Fellowship, Foundation Department Recognition Award, the Graphic Design Departmental Recognition Award, a Community Service Grant, and a LeaderShape scholarship for community arts projects.

She’d like to continue applying art to community activism and is interested in pursuing MICA’s new MA in Social Design degree. “I’m interested in the system and what needs to happen so it can be fixed,” she said. “Social design is working with people instead of for them.”

**“Social design is working with people instead of for them.”** —Becky Slogeris

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**John Aquila** (Painting and Art History, Theory, & Criticism)

*Affecting Change in Baltimore Is Senior’s Mission*

John Aquila came to MICA because of Baltimore. Growing up in the suburbs of Cleveland, a city much like Baltimore, he saw it as a place he wanted to help grow and flourish.

Being an orientation leader his sophomore year led him to become involved with admissions and student activities. He has probably given a tour to most of the freshmen on campus. He sees this role as a way to spread his love of the school and Baltimore to those interested in coming to MICA. "Tours are a way to share my experiences with prospective students," he said. "MICA is a great asset to Baltimore culturally, and Baltimore is an asset to MICA because of the location and endless opportunities."

A student affairs grant the summer before his junior year allowed him to further his interest in inspiring Baltimoreans, and he teamed with fellow students to create a large-scale mural—which he described as "surreal animal meets geometric world"—at a day care center in East Baltimore. Murals, he feels, bring “colorful energy in a grey area.”

This experience led him to apply for the France-Merrick Fellowship through MICA’s Community Arts Partnership (CAP), which he was awarded for his senior year to create murals throughout Baltimore. He hopes these murals will connect people to their neighborhoods. Along with Kerry Cesen ’09, he is pulling inspirational quotes from conversations with community members about things they would like to see happen in their area, and then utilizing them in the murals. One example, near the University of Maryland’s BioPark, features the quote “help something grow” and came out of a conversation with a café shop owner, whose 9-year-old son then helped come up with the color palette and with the painting.

By putting these murals up, “I hope people see them every day, with this inspirational quote, and find it motivational,” he said, “motivating them to improve their neighborhood and their outlook.”

Involved with CAP since freshman year—helping organize CAPfest and starting its annual exhibition—Aquila teaches in an afterschool art program at Baltimore’s Carver Vocational Technical High School with Shana Hoehn ’13, leading a sketchbook development class he hopes will allow the students to express themselves.

He wants eventually to get his MFA so he can teach at a college level. Though he’s still exploring what he wants to do immediately after graduation, he is interested in the idea of PR and in “raising awareness of the possibilities of improving communities.”
**KATILYN BUCKLEY (ART HISTORY, THEORY, & CRITICISM)**

*Senior Finds Mode of Expression Through Curatorial Explorations*

Katilyn Buckley is fascinated by the role exhibits play in expressing creative ideas. With a major in art history, theory, & criticism and concentrations in curatorial studies and book arts, she has used her years at MICA to explore this concept.

“I think you can get an idea across with an exhibit,” she said, “and I like trying to come up with a concept and finding artists who are willing to put their art into that concept.” An internship at the Walters Art Museum last year solidified her interest, as she helped to plan events and book future performers. “I got to talk to curators and other museum staff,” she said. “It helped to weed out what I want and don’t want to do.”

Buckley has always been interested in the role women play in the arts. “I think the challenge of being a female artist today is just fighting to be included in a regular show without your work being highlighted as ‘a woman’s work,’” she said.

It is little surprise that her senior thesis project uses feminist themes and examines stereotypes. Through an examination of *Exhibition by 31 Women*, held in 1943 at Peggy Guggenheim’s The Art of This Century Gallery, Buckley hopes to explore whether the exhibition advanced female artists in the field or, in fact, set them back. “I want people to understand that then, and now, there are a lot of challenges facing women artists in general, as well as in trying to set up an exhibition about them,” Buckley explained.

One way the New Jersey native has shown her artistic prowess is through book arts. “I’m interested in the book because it’s such a traditional item that we still use today,” she said. “There’s a sense of community through a book.” In December, Buckley had a work selected for the Enoch Pratt Altered Book Show. “I cut up a bunch of Ogden D. Nash poems and had them line by line in an accordion-style book,” she said.

She’d like to one day work in a museum, and to get her there, she is considering a number of schools to further her education, including the Visual and Curatorial Studies Program at Nuova Accademia di Belle Arti in Milan, Italy, after graduation.

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**MIKA EUBANKS (FIBER)**

*Fiber Major Uses Performance Garments to Inspire, Motivate*

When Mika Eubanks enrolled at MICA, she wanted to pursue her interests in fashion, painting, and drawing. But the fiber major had one non-art-related goal, as well. “I wanted to push myself in leadership skills,” she said. After winning the Emerging Leader Award her freshman year, Eubanks was on her way, serving as a board member for the Black Student Union and coordinating the Office of Diversity’s Annual Benefit Fashion Show last year.

Now her leadership capabilities are spilling over into her art, as she hopes to use experimental fashion to make people think about topics such as race and culture in different ways. “Race is something that separates people,” Eubanks said. “Art can open the door for people to ask questions and promote understanding.”

Eubanks is using her senior thesis project to help get that message across. For this year’s Annual Benefit Fashion Show, *Genuine Articles*, she’s creating jackets that display common generalizations made about people of different racial and ethnic groups. The jackets will come apart, “so metaphorically and literally there will be a shedding of stereotypes,” Eubanks said.

A second part of her senior thesis project, to be shown at *RACK: An Experimental Fashion Event*, will celebrate the oral traditions passed down to her by her family. “My mom’s a storyteller and she’d tell me stories she heard from her parents and other family members. I made a garment that can be used to perform these stories.” For example, one jacket has a belt attached with pictures of a story her mother told her as a child.

Upon leaving MICA, the Cheverly, Maryland native is considering a future in costume design. She’s particularly interested in finding creative ways to express her love for experimental fashion. “I don’t consider myself a fashion designer,” she said. “I consider myself an artist who uses textiles as my medium.”

For more information on spring fashion shows at MICA, see page 19.
JENNIFER ROWLAND SMALL (PAINTING)

Graduate’s love of painting and MICA spans 40-plus years

In 1969, Jennifer Rowland Small enrolled at MICA with a dream of pursuing a career in art education. After a chance to make history delayed that achievement, she’s making good on that promise now, 42 years later.

“Things happen in one’s life that derail you somewhat,” Rowland Small said. In her case, the detour came in the opportunity to be one of the first female jockeys in the state of Maryland.

Raised in Owings Mills, Maryland, with a love of horses and an appreciation for art, it was a natural choice for Rowland Small to attend MICA, since her mother, Dorothy Hogarty Rowland, graduated from MICA in 1964. While at college, Rowland Small would exercise horses part time. “I’d get up at 3 am and go down to the racetrack and gallop horses,” she said. “And I’d be in my first class by 9:30.”

In 1971, the jockey offer was one she couldn’t refuse. “I felt that the opportunity was fleeting,” she said, explaining her choice to leave college and pursue racing—and winnings her family needed—full time. “It was a very difficult decision for me because my education was extremely important,” she said.

After Rowland Small made a name for herself as one of the leading apprentice jockeys in Maryland and won numerous races including the Loch Raven Stakes, an injury in 1977 meant she could no longer race. However, she continued to own, breed, and train horses. She bred a number of award winners, including Touch of Class, a winner of two Olympic gold medals for jumping in 1984.

Throughout it all, she has maintained a relationship with MICA, taking classes in each decade since the 1960s. “With everything that’s gone on in my life, I have kept painting,” she said. “I’d like to transition to an art-related career. That’s my next goal.”

FOREST BOYCE ’09

Former MICA Student Funnels Creativity, Determination Into Stellar Jockey Career

DRAWING MAJOR FOREST BOYCE embraced her creativity while she was at MICA, but today, she’s expressing her creative side in another way: as one of the top apprentice jockeys in the country.

The past year was a breakout year for Boyce, as she ended her rookie season with 129 wins, 125 second-place finishes, and 109 third-place finishes out of 757 mounts. Her races brought in $2,065,984 in purse winnings.

“I’m not surprised by her success. She’s a natural. It’s almost like it’s an instinct for her,” said Dickie Small, a trainer who worked with her at Pimlico during the time she was at MICA.

Rex Stevens, chair of the Drawing and General Fine Arts departments at MICA, remembers how Boyce would wake up at the crack of dawn to exercise horses for Small before her early morning classes at MICA. “You could see that this was a person who was determined,” Stevens said.

That determination spilled over into her MICA schoolwork. Stevens remembers a time when Boyce sustained a riding injury, but was concerned about not being able to make it to class. “She was on the way to the hospital, having punctured a lung and broken her ribs and she called to tell me, ‘I’m not going to be in class next week,’” Stevens said.

Her love of horses was often reflected in her art. “Forest was making drawings about horses and the racetrack,” recalled Tony Shore, who taught her at MICA during her junior year. “A lot of her focus was on things that she knew about horses that the normal person didn’t know, like the experience of going that fast.”

Earlier this year, Boyce was up for an Eclipse Award, given to the Outstanding Apprentice Jockey of 2010. She finished in second place, though that didn’t take away from the tremendous year she had.

“Horses were always part of my life,” she told The Baltimore Sun. “I knew in some way they would always be part of my life.”
**MFA Thesis Exhibitions**

**Three Upcoming Exhibitions** will feature thesis work from master of fine arts candidates in MICA's MFA in Graphic Design, Hoffberger School of Painting, Mount Royal School of Art, MFA in Photographic & Electronic Media, and Rinehart School of Sculpture programs.

Fox Building: Decker, Meyerhoff, and Fox 3 galleries, 1303 W. Mount Royal Ave.

**MFA Thesis I**

**Friday, March 25-Sunday, April 3**  
**Reception:** Friday, March 25, 5–7 pm  
**Gallery Talks:** Tuesday, March 29, 3–5 pm and Wednesday, March 30, 1–3 pm

**Featuring:** Lauren Adams (Graphic Design), Evan Boggess (Hoffberger), Christopher Clark (Graphic Design), Seok Han (Photographic & Electronic Media), Wilson Hill (Photographic & Electronic Media), Hector Leiva (Photographic & Electronic Media), Ann Liu (Graphic Design), John McNeil (Photographic & Electronic Media), Sarah McNeil (Mount Royal), Wendy Tai (Rinehart), Eli Walker (Hoffberger), Supisa Wattanasansanee (Graphic Design), and Erin Zerbe (Photographic & Electronic Media)

**MFA Thesis II**

**Friday, April 8-Sunday, April 17**  
**Reception:** Friday, April 8, 5–7 pm  
**Gallery Talks:** Tuesday, April 12, 3–5 pm and Wednesday, April 13, 1–3 pm

**Featuring:** Darrell Appelzoller (Photographic & Electronic Media), Sunday Ballew (Photographic & Electronic Media), Libby Barbee (Mount Royal), Colin Benjamin (Mount Royal), Emily Campbell (Mount Royal), Woo Jin Chang (Mount Royal), Cindy Cheng (Mount Royal), Nancy Daly (Photographic & Electronic Media), Andrew Elberfeld (Photographic & Electronic Media), Elizabeth Herrmann (Graphic Design), Laura Hudson (Mount Royal), Adam Junior (Rinehart), Katie Kehoe (Mount Royal), Ryan Shelley (Graphic Design), and Beth Taylor (Graphic Design)

**MFA Thesis III**

**Friday, April 22-Sunday, May 1**  
**Reception:** Friday, April 22, 5–7 pm  
**Gallery Talks:** Tuesday, April 26, 3–5 pm and Wednesday, April 27, 1–3 pm

**Featuring:** Christina Beard (Graphic Design), Ariel Braverman (Mount Royal), Brendan Carroll (Hoffberger), Ginny Huo (Rinehart), Linling Lu (Hoffberger), Chris McCampbell (Graphic Design), Aaron Miller (Mount Royal), Katie Miller (Hoffberger), Camilo Sanin (Hoffberger), Wesley Stuckey (Graphic Design), Katie Taylor (Hoffberger), Timothy Thompson (Rinehart), Isabel Uria (Graphic Design), Virginia Wagner (Hoffberger), and Krissi Xenakis (Graphic Design)

(top to bottom) Laura Hudson, *Everybody is Friends Here 2*, oil on canvas; Erin Zerbe, *Bound #14*, digital photography; Brendan Carroll, *Ogden*, oil on canvas.
MFA in Community Arts Thesis Exhibition

Wednesday, May 4–Monday, May 16
MICA PLACE: Rouse Foundation Gallery and second floor exhibition space, 814 N. Collington Ave.

The new MFA in Community Arts program prepares artists to use their artmaking as a means of support for civic, youth, and community development. Throughout the two-year program, students are encouraged to develop their own creative voice as they simultaneously investigate the relationship of the citizen artist and art to community building. As artists who teach, these seven exhibiting graduates advocate positive change while developing new art forms.

Participating artists: Hannah Brancato, Barbara Combs, Michelle Faulkner, Quentin Gibeau, Nora Howell, Natalie Tranelli, and Ashley Minner
Students Develop Campaign to Curb Drunk Driving Statewide

Each year, approximately 150 people in Maryland die as a result of an alcohol-impaired driver. In an effort to raise awareness and dissuade drunk driving, the Maryland Highway Safety Office, a division of the Maryland State Highway Administration, and Urbanite magazine have recruited MICA to partner in Loss and Consequences: The Drunk Driving Project to develop unique anti-drunk driving messaging. The juried initiative aims to utilize the creativity of MICA students to design engaging visual communications that will be distributed statewide through exhibitions and advertising.

“Loss and Consequences: The Drunk Driving Project seeks to find innovative ways to reach out to those who are statistically over-represented in drunk-driving crashes—men age 21-34.

“We feel this project exemplifies MICA’s goal of increasing community-based partnerships while strengthening our service-learning initiatives,” said Karen Stults, director of the Office of Community Engagement.

The project, which commenced with an educational panel in February, asked for proposals in video, graphic design, and sculpture from both undergraduate and graduate students. Participants will gain real-world experience in marketing and public health promotion as they highlight the consequences of driving drunk, and select winners will have their work showcased at Case[werks] Showroom & Gallery (1501 St. Paul St., Suite 116), Tuesday, April 12–Friday, May 27; at MICA’s Main Building: Main Gallery (1300 W. Mount Royal Ave.), Tuesday, June 7–Thursday, July 14; and at Artscape, Friday, July 15–Sunday, July 17. Approximately 10 pieces will be displayed in statewide drunk driving prevention advertising campaigns that will take place through December.

MICA Ventures Emphasize Teamwork, Community

F orging collaborations with outside organizations and exploring resources and the communities beyond the MICA campus, many faculty and students have developed fascinating projects this year.

Foodie Illustrations Make Drool-Worthy Books

Students in Rebecca Bradley’s Illustrating the Edible class last fall created intricate designs to showcase their favorite recipes. They were featured on the cult foodie blog, They Draw & Cook, and subsequently on the Food Network’s website. These and other illustrations on the blog were noticed by Weldon Owen Publishing and are being turned into a cookbook, They Draw & Cook, Volume 1, due out in early fall 2011 with 108 full-color recipes. Students Julianna Brion, Kathleen Marcotte, Callin Nealon, Kristin Nohe, Sarah Straub, and Kevin Valente, as well as Bradley, will have their work featured in what Publisher’s Weekly has called one of the 10 most-anticipated cookbooks for 2011.

The Illustrating the Edible class took on a second project, and a second book, with the help of Graphic Design Chair Brockett Horne and students from the department: a guidebook of the Station North-area restaurants, reviewed and illustrated by the class, and then compiled into a reader-friendly format by the designers. For a free guidebook, visit the graphic design office in Brown 301.

MICA Enters Global Fair With Local Designs

Hoping to continue a winning trend at the International Contemporary Furniture Fair in New York—at which MICA was named best design school in 2010—the Environmental Design Department is presenting a different type of project this year. The team, led by faculty member Inna Alesina, is partnering with Dominic Muren, a lecturer in industrial design at the University of Washington, and 10 of his students. The collaboration is centered on a parallel experiment in design and manufacturing using local resources. Both teams of students will develop products from sustainable materials in their respective local environments, Seattle and Baltimore.

With thousands of miles of separation, vastly different plant species and patterns of growth, weathering, and resource availability, these two teams should invent distinct objects. This year’s fair takes place from Saturday, May 14–Tuesday, May 17.

Film Tells Holocaust Survivor’s Stories

Viennese Holocaust survivor Leo Bretholz has been telling his story in Baltimore since 1962. See You Soon Again, a documentary, recently completed by many MICA community members and others, shows how his story is received by Baltimore youth and the community at large. See You Soon Again was directed by Bernadette Wegenstein at Johns Hopkins University and Lukas Stepanik from the Vienna Film Academy, with editing by MICA Video & Film Arts Chair Patrick Wright, cinematography by faculty member Allen Moore and Garrett Guidera ’06, sound by Matt Davies ’09, title design by MFA in Graphic Design Director Ellen Lupton, and post production by Allison Turrell ’05, ’06. Finished in the winter, it is now being submitted to film festivals.

Kristin Nohe’s illustration for her Perfect Peach Cake recipe.
Graphic Design Students Win Visualizing Marathon

A team of four MICA students received first-place honors for their entry in Visualizing.org’s recent Visualizing Marathon, a 24-hour design competition in New York that encourages students to use design to tackle complex, real-world problems. Twenty teams from eight design schools were challenged to visualize the impact of humanity’s footprint, and the winning visualization was created by MICA graphic design students Christina Beard, Christopher Clark, Chris McCampbell, and Supisa Wattanasansanee. The design, One Day Cause + Effect, which looks at energy emissions and water use over a 24-hour period, was lauded by the jury for its personal narrative, striking design, and clear ability to be understood by the viewer. Another MICA team, including students Isabel Uria, Ann Liu, Melissa Barat, and Bryan Connor, received an honorable mention. See all MICA entries at flickr.com/groups/gd_mfa_mica.

Students Blend BSO Music Into Artwork

The spring semester InterArts: MICA/BSO class culminates in an exhibition presented by MICA student artists, with works inspired by the Baltimore Symphony Orchestra, on view from the last week of April through May 17 (including Commencement) at the Meyerhoff Symphony Hall lobby, 1212 Cathedral St. This MICA/Baltimore Symphony Orchestra collaboration was launched by MICA faculty member Pat Alexander and BSO violinist Ellen Orner in 2005. The goal of the class is to present visual art in the context of the symphony space. Students working in a wide range of mediums attend rehearsals and concerts and research the symphonic program as they are guided through the process of transforming a concept into a site-specific work of art, preparing it for exhibit, and presenting it to a non-traditional visual art audience.

Course Contextualizes Modern Photography at BMA

In connection with The Baltimore Museum of Art’s (BMA) exhibition Seeing Now: Photography Since 1960, on view through Sunday, May 15, MICA’s Contemporary Directions in Photography course, taught by Nate Larson, wrote written responses to seven of the exhibition images that are available at artbma.org and also accessible to the viewers at the exhibition on smartphones via scannable QR codes. “It’s a nice way of contextualizing the historical work with responses from the next generation,” Larson said.

Additionally, the students are designing and performing site-specific pieces to be captured by Baltimore traffic cameras, which stream live to the web and will be saved digitally, to be viewed at the BMA on Sunday, April 3 in conjunction with a panel discussion, Watching You: Surveillance Exposed, coordinated by Larson with artists Hasan Elahi and Merry Alpern. Admission to the exhibition and program is free, though tickets are required for the panel and will be available at the BMA Box Office one hour prior to the event.

Illustrated Poetry Rides Around City for 12th Year

Next time you ride the public transit in Baltimore, whether it be bus or light rail, look for illustrations created by MICA students in the Words on Wheels project, on display beginning in April. A collaboration with the Maryland Transit Administration and Baltimore City Public Schools now in its 12th year, Words on Wheels brings together Baltimore City school children’s winning poetry and MICA students’ matching illustrations to create beautiful posters displayed on buses and trains throughout the city for the entire year. The Words on Wheels project, led by MFA in Illustration Practice Director Whitney Sherman, is funded by the Goldsmith Family Foundation and Eastern Savings Banks.
The idea of “smart textiles” is to combine age-old craftsmanship with 21st-century technology. MICA’s Collaborative Smart Textiles Research Lab, developed by Annet Couwenberg in 2008, investigates how to imbue static pieces of fabric with life-like qualities, allowing them to become responsive to their surrounding environment.

Wash & Wear Electronics—both another name for smart textiles and the name of Couwenberg’s inaugural class last fall in partnership with the Johns Hopkins University (JHU) Digital Media Center—have a wide range of practical applications, from high fashion to medicine and the military. “The military has a vest for soldiers in combat where it is directly connected with the Internet and computers,” Couwenberg said, “so if a soldier gets shot, information is given about where he was shot and what kind of injury it is. It is communicated with a physical computer in a hospital.”

After hearing about the military’s usage, Couwenberg said she could not let students go out in the world not knowing about this kind of wearable technology. “The field is changing quickly,” she said, “and technology and electronics are really becoming totally infiltrated into our lives, so I needed to expose students to that.”

Couwenberg, who served as Fiber Department chair from 1989 to 2008, enlisted Interaction Design and Art (IxDA) Chair James Rouvelle to co-teach in the research lab, which began two years ago, and to help demystify the technical side of circuitry.

“If you have only 15 weeks and you need to learn circuitry, programming, how sensors work, how incubators work, it’s quite challenging,” she said. “But because of the possibilities it opens up for them, they step up to plate because they want to have their dreams come true.”

Last fall, students from MICA and JHU learned how to use light-emitting diodes (LEDs) and Lilypads, tiny wearable (and washable) computers that act as a “brain” to process information signals, and how to integrate these elements into their designs.

A series of guest lecturers from the JHU School of Engineering and the community at large, including from Gary Mauler, an engineer at Northrop Grumman, helped expose the students to the wide array of uses and implications for their designs, as well as how to implement them.

“This course has the potential to inspire engineers and artists to become catalysts for innovation and change in the future technology-centered economy,” reads the course’s syllabus. Couwenberg added, “We cannot forget that we are both a fine arts institution and a research institution, so we have a critical and analytical nature.”

Emily Cudworth, a junior fiber major, signed up for the class because “I was interested in learning technologies that would impact the costume world when I go to seek employment. Things like the Chinese Olympics opening ceremony LED costumes were of great interest to me, and I wanted to learn an overview on how to create projects like this so that I would be an indispensable employee in the future.” With her interest in the Olympic LED costumes, she researched a way to make the LEDs more dynamic. This led to her final project, “gallop boots” for horses with applications for use in training and diagnosis of health concerns such as lameness.

“There were times in the course when everyone had to learn from one another’s skills, and to see the balance and trade was exciting,” Cudworth said. “I think it was a good way for both MICA students and JHU students to explore each other’s worlds, which, if combined, would be extraordinary.”

The students will be showcasing their final projects in a Wearable Technology Fashion Show in China on Thursday, April 7 in conjunction with the Fashion Department at Donghua University in Shanghai, China, and the Willem de Kooning Academy in Rotterdam, The Netherlands, with a full collaboration beginning in September.

The Spring Smart Textiles class, in collaboration with the IxDA Electronics for Art and Design class, will showcase work at Robot Fest at the National Electronics Museum (near Baltimore/Washington International Thurgood Marshall Airport) on Saturday, April 30 and at in\flux gallery (307 W. Baltimore St.) with a reception on Wednesday, April 27 at 7 pm.
Juxta-posing: Week of Fashion at MICA Challenges Conventional Wisdom

This April, MICA challenges conventional wisdom and proves that Baltimore is a center of fashion and design innovation. From Saturday, April 9 to Saturday, April 16, two distinct shows, both featuring original, purposeful designs, aim to usher in a new view of fashion in Baltimore: singularly inventive. Juxtaposed against standard fashion events in the city, these shows present a fresh perspective on design in Baltimore in a way that may revolutionize the way the city—and the world—engage in fashion invention here.

RACK:
AN EXPERIMENTAL FASHION EVENT

Saturday, April 9, 6 & 9 pm
2640 (St. John's Church), 2640 St. Paul St.
Tickets: $5, available at the MICA Bookstore, 1200 W. Mount Royal Ave. and store.mica.edu; limited tickets will be sold at the door for $10

RACK presents bodies of work pushing the boundaries of fashion and costume with performance and sound. Participating artists explore the relationship between culture and the body through originally designed and constructed garments. The annual Experimental Fashion Event is a capstone for students in MICA's experimental fashion concentration within the Fiber Department. Members of the Multi Media Event class work together for two semesters designing and crafting their own body of work, while working collaboratively to produce a live show. Students present their innovative fashion and costume designs through visually stunning live performances and projected video. The evening will involve more than 150 people—from designers to performers, roving costumed characters, and musicians.

Students presenting their work include: Sharela Bonfield, Yeji Byun, Maria Chaverri, Rachel Christensen, Jacob Whayne Dillow, Ginny Duncan, Kyle England, Mika Eubanks, Sarah Ivancic, Soyoung Park, Matthew Reading, Molly Roberts, Katharine Weintraub, and Nolla Yuan; graphic design assistance provided by Brianna Antonaccio

GENUINE ARTICLES:
DESIGNS THAT GIVE A DAMN

Annual Benefit Fashion Show
Friday, April 15, 9 pm (MICA community show) and Saturday, April 16, 8 pm (main show)
Brown Center: Falvey Hall, 1301 W. Mount Royal Ave.
Tickets: $15, students; $20, general public
(MICA community show: $7, students; $12, faculty & staff)

The 18th annual benefit fashion show, Genuine Articles, explores a courtship between humanity and fashion. Each collection showcases a MICA designer’s unique interpretation of social design’s philosophy “design like you give a damn.” Clothing lines featured will be aesthetically intriguing and have practical utility in addressing an area of social engagement, whether by providing solutions for a challenging social problem or simply by providing a vehicle for communication between people. Sponsored by the Office of Diversity & Intercultural Development, the fashion show extends the designers’ concepts and vision beyond the MICA community.

Designers and design teams: Anna Obikane, Cary Gray, Etty Leon, Jenae Smith, Katharine Weintraub, Maria Chaverri and Jacob Whayne Dillow, Maria Chimishkyan and Leanna Pascual, Matthew Reading, Mika Eubanks, Semi Shin, Nolla Yuan, Sally Park, Stacie Baek, Taylor McMahon and Grace Kubilius, and Virginia Rohr

Visit fyi.mica.edu to watch an interview with Annual Benefit Fashion Show Coordinator Stephen Edmond ‘11.
**Monday Artist at Noon:**

**Lynn Palewicz**

**Monday, April 4, Noon**
Brown Center: Falvey Hall, 1301 W. Mount Royal Ave.

LYNN PALEWICZ ’99, ’00 (GENERAL FINE ARTS, MA IN TEACHING) combines photography, sculpture, and drawing to explore different approaches to self-portraiture: the self as subject, the self as material, and the self as creative impulse. Her lecture will address her most recent bodies of work as well as her creative process. After graduating from MICA, Palewicz went on to a Skowhegan School of Painting fellowship and received her MFA at Yale University School of Art before returning to MICA to teach drawing and photography for several years.

**Monday Artist at Noon:**

**Carson Fox**

**Monday, April 11, Noon**
Brown Center: Falvey Hall, 1301 W. Mount Royal Ave.

BROOKLYN-BASED ARTIST Carson Fox will discuss her mixed media sculptures, installations, and prints influenced by a heritage of Southern gothic tradition that relies heavily on the individual experiences of the artist. Fox will chronicle the past 10 years of her labor-intensive works that include intricately wrought hair filigrees; hand-manipulated giclee prints; and cast resin flower, snowflake, and icicle sculptural installations. Her work can be found in the Museum of Arts and Design (New York), The Royal Museum of Belgium, and other permanent collections.

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**Tetsuya Yamada**

**Wednesday, April 13, 7 pm**
Main Building: Room 110, 1300 W. Mount Royal Ave.

TETSUYA YAMADA, visiting sculptor and associate professor at the University of Minnesota, will lecture on his work and influences. Yamada creates sculptural and installation-based works that explore the conflicting legacies of modernism and the dynamics of architecture. A participant in the Kohler Arts/Industry program, his talk will focus on the effect this particular residency had on his work. Yamada’s work is widely exhibited, most recently at the Yoshii Gallery in New York, Minneapolis Institute of the Arts, and the Philadelphia Art Alliance.

This lecture is sponsored by the Ceramics Department.

The Monday Artist at Noon lecture series is organized by the Drawing, General Fine Arts, Painting, and Printmaking Senior Thesis program. The Art@Lunch lecture series is organized by the Department of Art History, Theory, and Criticism with support from the Office of Academic Services.
Alice Aycock

Thursday, April 14, Noon
Brown Center: Room 320, 1301 W. Mount Royal Ave.

Alice Aycock’s large-scale sculptures are in many permanent installations—including the new East River Park Pavilion in New York City—as well as the Museum of Modern Art, the Whitney Museum of American Art, and Brooklyn Museum, all in New York, and other notable collections. She has exhibited at the Venice Biennale, Documenta in Kassel, Germany, and the Whitney Biennial, and has taught at schools including Yale University (1988-92) and the School of Visual Arts (1991-present). She is on the mayor’s Public Design Commission of the City of New York, where she influences the cultural view of the city.

Art@Lunch:
LIFE AFTER ART HISTORY, THEORY, AND CRITICISM

Wednesday, April 20, 12:30 pm
Brown Center: Room 320, 1301 W. Mount Royal Ave.

Samantha Gainsburg ’10, Charlotte Albertson ’08, and Lara Antal ’10 discuss their professional work following graduation from MICA’s art history, theory, & criticism program, answering questions and sharing real-world lessons.

Gainsburg, who majored in art history and general fine arts with a concentration in curatorial studies, is an exhibition assistant in prints, drawings, and photographs at the Philadelphia Museum of Art. Her career built on her experiences while attending MICA, including internships and as part of the Exhibition Development Seminar for two years.

Albertson graduated with a dual degree in art history and sculpture, and began working for Artex Fine Art Services, an international company specializing in moving, installing, and conserving fine art. Albertson joined the staff at MICA in 2010 to pursue her passions: fundraising and awareness for the arts.

Antal, who also studied art history and general fine arts, lives in Brooklyn and is an intern for Cumulus Studios, Manhattan. She has exhibited her work in Baltimore, New York, and Santiago, Chile, and last year curated an exhibition in Baltimore.

Emily Pilloton, Project H

Thursday, April 21, 7 pm
The Gateway: 1601 W. Mount Royal Ave.

Emily Pilloton is the founder and executive director of Project H Design and instructor of Studio H, a yearlong design-based curriculum for a public high school in rural North Carolina. Trained in architecture at the University of California-Berkeley and product design at the School of the Art Institute of Chicago, Pilloton believes in the process of design beyond just the product. Project H empowers communities and works outside of the design bubble to apply design to global issues in ways that matter. Former managing editor of Inhabitat.com, writer, and unwavering optimist, Pilloton is also a PopTech social innovation fellow and has presented at TEDGlobal and many other conferences.

This lecture is sponsored by the Sadie B. Feldman Residency in Visual Communications in conjunction with MICA’s Center for Art Education.
SKIN DEEP:
SENATOR VERNA JONES-RODWELL
ANNUAL BSU EXHIBITION

Through Monday, April 11
Miller Senate Office Building:
Room 420, 11 Bladen St., Annapolis

Now in its ninth year, the Senator Verna Jones-Rodwell Annual BSU Exhibition showcases the work of members of MICA’s Black Student Union (BSU). Maryland legislators and residents view and purchase work made by emerging artists of color at an exhibition in Jones-Rodwell’s Senate office in Annapolis, which lasts the duration of the legislative session. The work of 11 artists is featured in the exhibition.

This year’s show, entitled Skin Deep, is meant to explore the notion that each person in society possesses qualities that allure and fascinate, but not because of charm and beauty, but because of the diversity beneath the layers of their identity. For example, artwork by Antoinette Hawkins ’11, reflects her experience being called an “oreo” while being one of few African Americans attending predominantly white elementary and high schools in Baltimore—where she felt as if she did not fit in naturally with white or African-American people her age. Other artwork by Hawkins calls attention to how the literal shade of skin color can impact how someone is treated, especially within the African-American community.

Sen. Jones-Rodwell is a member of the Senate Budget & Taxation Committee and is chair of the Baltimore City Senate Delegation.

A STREETCAR NAMED DESIRE

Thursday, March 31–Sunday, April 3, 8 pm;
Friday, April 8–Saturday, April 9, 8 pm; and
Sunday, April 10, 2 pm

DUTCHMAN

Thursday, April 14–Sunday, April 17, 8 pm

The Gateway: BOX 1601 W. Mount Royal Ave.
Tickets: $10, all students with ID; $15, general admission
(discount available for purchasing tickets to both shows)

For 11 Performances, MICA’s theater company, Rivals of the West, brings all the drama and intrigue of two 20th-century American classics. Sex, rape, and murder are central in these blockbusters: Tennessee Williams’ unforgettable A Streetcar Named Desire and Amiri Braka’s shocker Dutchman.

More information is available at www.rivalsofthewest.org.

**Departmental Exhibitions**

**ILLUSTRATION**
- **Tuesday, March 22–Sunday, April 10**
  Brown Center: Brown 3 and 4 galleries

**FIBER**
- **Tuesday, March 22–Sunday, April 10**
  Mount Royal Station: Middendorf Gallery

**PHOTOGRAPHY: MEYER FELLOWSHIP, KOTTIE GAYDOS ’10**
- **Wednesday, March 23–Sunday, April 10**
  Main Building: Main Gallery

**DRAWING AND PAINTING**
- **Tuesday, March 22–Sunday, April 10**
  Fox Building: Fox 2 Gallery

**PAINTING/GENERAL FINE ARTS**
- **Tuesday, April 5–Sunday, April 17**
  Fox Building: Fox 2 Gallery

**FIBER**
- **Wednesday, April 13–Wednesday, April 27**
  Main Building: Main Gallery

**CERAMICS**
- **Wednesday, April 13–Wednesday, April 27**
  Mount Royal Station: Middendorf Gallery

**ILLUSTRATION**
- **Wednesday, April 13–Sunday, May 1**
  Brown Center: Brown 3 and 4 galleries

**GENERAL FINE ARTS**
- **Tuesday, April 26–Sunday, May 1**
  Fox Building: Fox 2 Gallery

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**Student Exhibitions**

**CONSTANCE BLYTHE BELTON ’11 (DRAWING)**
- **Monday, March 7–Friday, April 8**
  The Gateway: Gallery One

**CAMILLE MERRITT ’12 (INTERDISCIPLINARY SCULPTURE)**
- **One and Zero**
  Monday, March 7–Friday, April 8
  The Gateway: Gallery Two

**SAMARA ROSEN ’11 (FIBER)**
- **Memory**
  Monday, March 7–Friday, April 8
  Bunting Building: Student Space Gallery–Pinkard

**ANNA SHOWERS-CRUSER ’11 (PAINTING)**
- **Hers & His & How It Is**
  Monday, March 7–Friday, April 8
  Meyerhoff House: Piano Gallery

**KRISTI STOYKO ’11 (GENERAL FINE ARTS)**
- **Living Surface**
  Monday, April 11–Friday, May 6
  The Gateway: Gallery One

**MARIO MUTIS ’12 (INTERDISCIPLINARY SCULPTURE)**
- **CONEXIONES.DE MI MEMORIA: LENGUAJE CHIBCHA**
  Monday, April 11–Friday, May 6
  The Gateway: Gallery Two

**RICARDO CONTRERAS ’11 (GENERAL FINE ARTS)**
- **Monday, April 11–Friday, May 6**
  Bunting Building: Student Space Gallery–Pinkard

**SEAN FITZPATRICK ’12 (PAINTING)**
- **Monday, April 11–Friday, May 6**
  Meyerhoff House: Piano Gallery

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**Student Events**

**CAPfest**
- **Friday, April 15, 4–6 pm**
  Cohen Plaza, 1303 W. Mount Royal Ave.

Exhibition: **Friday, April 15–Saturday, April 23**
  Brown Center: Rosenberg Gallery, 1301 W. Mount Royal Ave.

**CAPfest** now in its fourth year, is a community parade, festival, and exhibition that connects MICA with Baltimore using art as a common ground.

**Caribbean Carnival**
- **Friday, April 22, 3–6 pm**
  Cohen Plaza, 1303 W. Mount Royal Ave.

**CARIBBEAN CARNIVAL** celebrates the unique culture of the Caribbean islands with literature, music, food, entertainment, and arts and crafts. This event is sponsored by the Black Student Union and the Office of Diversity & Intercultural Development.

**Showcase Live!**
- **Sunday, April 24, 8–10 pm**
  The Gateway: 1601 W. Mount Royal Ave.

**THIS STUDENT-RUN EVENT** is a culmination of the year’s Coffeehouse events where students showcase their talents outside of the realm of visual arts. This eight-year-old event features music, acting, comedy, poetry, and dancing.

**Last Blast**
- **Friday, April 29, 3–6 pm**
  Cohen Plaza, 1303 W. Mount Royal Ave.
  (Rain location: Meyerhoff House: Dining Hall, 140 W. Lafayette Ave.)

**AFTER A HARD YEAR OF STUDIES**, students can finish off the semester with an afternoon of fun, games, music, and barbecue. This annual MICA tradition is sponsored by the Student Activities Office.

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*Maria Mutis ’12, Desplazamiento Humano, cast plaster, red iron.*

*Kristi Stoyko ’11, Displacement 3, sod.*
Students Utilize Lessons From Internships in Careers, Classroom

LAST YEAR MORE THAN 250 STUDENTS COMPLETED AN INTERNSHIP FOR CREDIT. The College’s new director of career development, Megan Miller, would like to see all students experience at least one internship by the time they graduate.

“Students need to utilize these internship opportunities while they are in school, not only to make sure their résumés are ready at graduation, but to test out skills and find out what works for them, what interests them,” Miller said. “The life lessons you learn during real-world experience—that’s priceless.” Her goal is for both students and alumni to utilize the Joseph Meyerhoff Center for Career Development to build their skills so that they can succeed in their chosen career paths. Internships are the bridges to those paths. Recent internships include Fortune 500 companies, media conglomerates, nonprofits, New York galleries, and famed artists.

MICA’s third annual Internship + Career Fair will be held on Friday, April 1 from 1–4 pm in the Brown Center’s Leidy Atrium. For more information, visit micacareerfair.wordpress.com.

If you are interested in hosting a MICA student for an internship, e-mail careerdevelopment@mica.edu or post opportunities on www.MICAnetwork.com.

Students describe recent internship experiences and the lessons they learned:

JOHN SPERANDEO ’11 (GRAPHIC DESIGN)
Art/design intern for Out magazine in New York City

Found internship by e-mailing art directors and designers at any magazine I was interested in, whether or not I knew they were looking for interns.

Draw: I would like to be an art director at a magazine one day, so being in the art department each day was the perfect place to learn how all of that works.

Projects: Most of my tasks revolved around designing elements for the magazine. The art director always asked for input on layouts for the main editorials and allowed me to mock-up my own layouts from scratch.

Revelations: I was surprised to learn the pace of the magazine world. Right down to the print deadline, things still have to be figured out. As hectic and stressful as it is, it is always worth it to see the final, polished magazine come back from the printer.

Lessons learned: I learned to be aggressive and don’t sell yourself short—don’t e-mail five or six magazines or design firms. E-mail 50 or 60. Also, it was great to get the experience of working as a team, including collaborating with people not rooted in the graphic design world: writers, photographers, fashion stylists, etc.

Elle Perez ’11 (Photography)
Office and on-set intern with Cass Bird, a Brooklyn-based photographer

Found internship by sending a brief cover letter and résumé. I didn’t hear back for four months! By that time, school had started and I couldn’t intern for her. I was disappointed but elated one of my idols even responded. In spring I decided to try my luck again—this time she responded in less than 24 hours.

Draw: Cass is one of my favorite photographers, and I decided I wanted to intern for her because of the way she is able to simultaneously work on advertising and editorial photography while working on her own fine art photography projects. I wanted to see how a successful photographer managed her studio in terms of working with film, invoicing, getting advertising and editorial jobs, producing personal work, and working with galleries.

Projects: Every day was different, which I really appreciated. I acted as a second assistant on photo shoots for magazines such as Time, Jalouse, New York Magazine, Dazed & Confused, and Paper, and traveled to New England for Urban Outfitters’ fall catalog and the mountains of Tennessee for her personal work. Cass is a very adventurous photographer and loves to shoot outdoors, so as one of her assistants I did a lot of running through the woods, wading through rapids while carrying film and two Leica cameras, running around New York with various celebrities, and climbing onto rooftops.

Experience: I was also able to meet hair stylists, make-up artists, and art directors from multiple magazines and agencies. I also now have personal relationships with people at top photographic labs and multiple equipment houses, photo studios, and production houses—all of whom are incredible resources.

Lessons learned: I’d say one of the most important things I learned was how to solve a problem quickly, as well as how to think ahead and anticipate snags in a plan. I’ve been able to utilize the skills I picked up to produce my own work more effectively. I’ve also been able to take some of the tactics and strategies I saw Cass use to get earnest reactions from people when I photograph them.

James Anderson ’12 (Graphic Design)
Under Armour design intern

Found internship announced on a flyer posted in the Graphic Design Department.

Draw: I grew up playing competitive sports and the internship seemed like a perfect way to integrate my passion for sports and my passion for design.

Projects: Rebranding the company’s Heatgear and Coldgear logos and designing identities, T-shirts, and graphics for the NBA, NFL, Canadian hockey, and other campaigns and clients.

Lessons learned: Working at Under Armour is extremely fast paced—I had to immediately adjust to that, and I am surprised by how quickly I adapted. I learned to be confident about my work and to always have a reason for every design decision I make. If you don’t have confidence in your work, then who will?

Tyler Naugle ’11 (Animation)
MTV on-air design intern in New York City

Found internship through a MICA alumna working at MTV, who put me in contact with one of the producers.

Draw: I was drawn to this position primarily because I am interested in working with animation for TV. I was also interested in learning about the workload and deadlines for projects.

Projects: I was given various projects and ended up finishing a few spots that went on-air. Doing this helped me to learn all that goes into animation for TV, whether it’s a small graphic or something that takes up the whole screen.

Lessons learned: I think the whole experience gave me confidence that I can operate just as well in a professional environment as in a classroom environment, and I now have skills that I can take to any job. The experience emphasized how extremely important it is to help out your teammates/peers. The image of the team as a whole often depends on your cooperation and willingness to help others on the team.

Andy Mangold ’11 (Graphic Design)
Jim Croft papermaking work/study in Idaho (sleeping in a tree without running water or electricity)

Found internship through another MICA student, Ainsley Buckner, who met him at a book arts fair while she was interning with a paper maker in Oregon.

Draw: I was drawn to this position by Jim Croft’s incredible attention to craft and use of materials. He binds books in the gothic style, which is a complicated, beautiful, rugged, and functional style of binding that pre-dates Gutenberg and movable type. Jim is one of a very small number of people on earth still binding books in this style. He does every step of the process by hand.

Projects: My responsibilities, quite honestly, were more like chores. Still, I had a lot of fun doing this. Many of these chores are the beginning stages of bookmaking. I spent most days fulfilling my end of the work/study bargain, including splitting a lot of firewood. But from this, Jim taught me how to read the grain in wood. I was able to find the best logs, then search them for the best parts to turn into book covers, all while splitting the rest into firewood.

Revelations: The way Jim is able to use just his hands to transform these thrown out or neglected materials into objects of such intrinsic beauty and value is almost magical to me. If everyone were as resourceful and talented, we would live in a much different world.

Lessons learned: Even though I am a “graphic” designer, I am keenly interested in objects and material culture, so the quality of his work represents a paradigm to work toward. Jim’s ability to make such objects from someone else’s garbage is astounding, and learning about that has helped me hone my voice as a designer. The more passionate I am, the better I am at what I do.
Drawn entirely from the Museum of Modern Art’s (MoMA) vast holdings, *Abstract Expressionist New York* underscores the achievements of a generation that catapulted New York City to the center of the international art world during the 1950s and left as its legacy some of the 20th century’s greatest masterpieces. Longtime Hoffberger School of Painting Director Grace Hartigan’s *Shinnecock Canal* hangs next to masterpieces by artists such as Jackson Pollock, Mark Rothko, and Joan Mitchell. On view through Monday, April 25.

Grace Hartigan, *Shinnecock Canal*, oil on canvas, 1957
**MICA’s Campus Plays Host to Artscape, Showcases Baltimore’s Cultural Renaissance**

Billed as “America’s Largest Free Arts Festival,” Artscape will celebrate its 30th anniversary this year, which continues to be located along MICA’s Mount Royal Avenue campus, **Friday, July 15–Sunday, July 17**.

First established in 1982, Artscape was envisioned by then-Mayor William Donald Schaefer as “a manifestation of Baltimore’s present commitment to the arts as well as the first flowering of what I hope will become an artistic renaissance and cultural legacy to her future citizens.” MICA President Fred Lazarus IV was central in bringing the festival to its location at Mount Royal Avenue. Lazarus, like Schaefer, believed that Baltimore contained an untapped reservoir of cultural and artistic talent.

Artscape has become an invaluable part of Baltimore’s cultural landscape as well as a financial boost to the city’s economy. In 2009, the festival attracted an estimated 350,000 visitors with a total economic impact of $26 million. Artscape is considered an essential part of MICA’s contribution to the city of Baltimore. By utilizing indoor and outdoor space for events and exhibitions, the College provides space to display work by artists of all types—from the professionally trained to the self-taught.

**2011 Janet & Walter Sondheim Artscape Prize Semifinalists**

**Thursday, July 14–Sunday, July 31**, Fox Building: Decker and Meyerhoff galleries, 1303 W. Mount Royal Ave.

**Reception:** **Thursday, July 14, 6 pm**

**MICA Leads in Gilman Scholarships, Sending Seven Abroad This Year**

One of the first questions MICA’s director of International Affairs, **Petra Visscher**, asks students upon meeting them is, “Do you have a Pell Grant?” When the answer to that question is positive, her next words are, “You must apply for a Gilman Scholarship.”

The Benjamin A. Gilman International Scholarship Program provides federal grants to U.S. undergraduate students who wish to pursue academic study abroad. Visscher’s efforts to promote the scholarship have been extraordinarily successful: in the past year, seven students from MICA—more than any other art school—were chosen as recipients of the highly competitive scholarship.

“I chose an academic-based program, and I had to work to incorporate independent study in art into my academic schedule,” McKee said. “I actually ended up finishing my senior thesis—which is about the artwork of Zululand prisoners—while I was there. One of the great things going abroad taught me was that if I wasn’t being asked to make art, I still had an unstoppable urge to create. The scholarship and travel were so important to understanding my identity as an artist.”

Four MICA students were awarded scholarships for spring 2011 study: **Olivia Ady ’12** and **Nabilia Daredia ’12**, who is studying in Indonesia, **Louise Lee ’13**, studying in South Korea, and **Patricia Pogodzinski ’13**, studying in Poland.
**Community Art Collaborative Exhibition**

**Monday, June 6–Friday, June 17**  
Fox Building: Fox 3 Gallery, 1303 W. Mount Royal Ave.

**Community Festival:**  
Saturday, June 11, noon–3 pm,  
Cohen Plaza, 1303 W. Mount Royal Ave.

The Community Art Collaborative (CAC) celebrates the conclusion of its 2010-11 year with an exhibition of work made by Community Art Collaborative members in partnership with community members and youth.

**School for Professional and Continuing Studies Student Exhibition**

**Thursday, August 4–Thursday, August 11**  
Fox Building: Fox 3 Gallery, 1303 W. Mount Royal Ave.  
**Closing Reception:** Thursday, August 11, 6–8 pm

This exhibition is a glimpse into the work of students who expand their art-making with classes in MICA’s continuing studies program. The exhibition includes drawing, painting, sculpture, graphic design, jewelry, and ceramics.

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**MFA in Studio Art Thesis Exhibition**

**Tuesday, June 28–Saturday, July 9**  
Fox Building: Decker and Meyerhoff galleries and Bunting Center: Pinkard Gallery, 1303-1401 W. Mount Royal Ave.  
**Reception:** Friday, July 8, 6–8 pm

The summer thesis exhibition for the MFA in Studio Art (MFAST) program will feature the work of 10 graduating artists from this unique low-residency program. Designed to expand understanding of contemporary art through research-based studio practice, this interdisciplinary program consists of four intensive six-week summer residencies combined with independent work during the academic year. Areas of concentration include the full range of contemporary art practices. Although the program promotes interdisciplinary approaches to art production, students are encouraged to work in ways most appropriate to their individual research.

**Participating artists:** Katya Chilingiri, Natalia González, Fritz Horstman, Cassandra Kapsos, Todd Keyser, Angela Lane, Juliana Parroni, Jassie Rios, Brooke Sturtevant-Sealover, and Rebecca Zilinski

**Second- and Third-Year MFA in Studio Art Exhibition**

**Thursday, June 30–Sunday, July 10**  
Fox Building: Fox 3 Gallery, 1303 W. Mount Royal Ave.  
**Reception:** Friday, July 1, 6–8 pm

(clockwise from top left) Katya Chilingiri, Rêveries, passions, Largo, Poco piu mossoso, Allegro Agitato, ink jet print, 2010 (collaboration with composer Octavio Vazquez); Brooke Sturtevant-Sealover, Untitled, graphite and colored pencil on vellum, 2010; Juliana Parroni, Untitled, still from film, 2011 (courtesy Wisconsin State Historical Society).
MA in Community Arts (MACA) Exhibition

Friday, July 15–Saturday, July 30
Fox Building: Fox 3 Gallery, 1303 W. Mount Royal Ave.
Reception: Friday, July 29

Grounded in the principles of social justice, MACA immerses artists in intensive work with children, youth, and adults in community settings, with most of the fieldwork conducted in surrounding Baltimore neighborhoods. This exhibition will feature community-informed art works by students in the MACA graduating class of 2011. Their work represents their growth and development at MICA and at their community organizations.

Participating artists: Sarah Blosser, Shana Goetsch, Alexis Iammarino, Anne Kotleba, Tamara Payne, and Jessica Wyatt

MA in Art Education (MAAE) Exhibition

Monday, July 25–Friday, July 29
Bunting Center: Pinkard Gallery, 1401 W. Mount Royal Ave.
Reception: Friday, July 29

The art educators enrolled in the MA in Art Education program are challenged to investigate a conceptual issue of deep personal interest during their two summer residencies on MICA’s campus. The MA in Art Education Exhibition presents the results of these visual investigations. The art in this exhibition is complemented by the research investigations MAAE candidates—who are also full-time art educators—have conducted about their students’ art making processes. These completed research studies are also on exhibition.

Participating artists: Molly Campbell, Mark Halcott, Richard Kim, Emily Kruszynski, Leah Prischak, and Lizanne Stafford

(top to bottom) Tamara Payne, Generations, glass and various recycled materials, 2011; Jessica Wyatt, OOPS...I ate my underthings, still image from digital video, 2011.

(top to bottom) Richard Kim, Untitled, oil on paper; Molly Campbell, Of Tides, mixed media on paper, 2010.
**Discovering Diversity**

By Johannah Hall ’11

RECENTLY, THE NEW ASSISTANT DIRECTOR FOR DIVERSITY, MAHNOOR AHMED, SPOKE AT THE STUDENT VOICE ASSOCIATION MEETING. She introduced herself to the roomful of students, described her position, and relayed her aspirations for the Office of Diversity & Intercultural Development. After extending a special welcome to organizations dealing with diversity, she invited anyone interested to visit her office anytime.

After the meeting, I started thinking about her invitation. Not only was it nudging me to consider how I might fit into the diversity on campus, it inspired me to look more broadly at MICA as a college campus. Of course, MICA has its own ecosystem of diversity among students, staff, and faculty, but its location in the heart of Baltimore cannot be overlooked. There is a term among students: “the MICA bubble”—the invisible line that keeps us situated in our own creative, relatively safe environment between the Mount Royal light rail tracks and North Avenue. But the bubble is not as strong as the myth and it is easily perforated. As a freshman, I took a class called Finding Baltimore, where, throughout the semester, we visited each quadrant of the city trying to get a feel for the city overall. I quickly learned that in a 3-mile radius, inside Baltimore, the demographics can change dramatically from homeless to millionaire, panhandler to businessman—with almost nothing to signify the change. Coming from a small city in the middle of Georgia, I knew that large cities contained various walks of life, but in my town there were places you could go and places you shouldn’t. It is different in Baltimore; it is a patchwork of drastically different neighborhoods all nestled right next to one another.

From there, my interest in Baltimore’s diversity grew. During my sophomore year, I took a mural class where we met with residents in northeast Baltimore to discuss designs for a public mural in the neighborhood. I also painted a mural in a hallway of a senior residence building on Eutaw Street, just outside of MICA’s boundaries. It was through this experience, meeting people who have called the city home for decades, that I started to understand Baltimore.

The next fall, I joined Back on My Feet, a non-profit organization that uses running to promote self-sufficiency in the homeless via self-esteem, confidence, and strength. A few times a week, we meet in near darkness outside of the shelter at 5:30 am to share hugs, achievements, and a few miles on the empty, early morning streets of Baltimore. When we run, and when we circle up before races, no one can look at the group and point out who is homeless and who is not. In running we are all on an equal playing field and that is when our stories come out and our relationships deepen.

Running with Back on My Feet changed my view of diversity as I previously defined it. I used to think diversity represented the minority, or a different part of something. Now, I know diversity is the differences in each of us, and if we share them, we can pass these differences around and become better students, mentors, teachers, and artists. Understanding and embracing the differences of our surroundings makes way for creative portals that we could not imagine.

The diversity within MICA provides us a broad access to ideas and points of view we otherwise would not consider. I realize now that it is the diversity on our campus, and the wide support of its growth, that helps us at MICA to be innovative in both our lives and our work.

Johannah is the president of the Student Voice Association’s Student Life Branch. She is a painting major with creative writing and book arts concentrations. Originally from Macon, Georgia she plans to move to Steamboat, Colorado in the fall to ski, paint, and teach classes on bookbinding.
Constitution Day

Saturday, September 17, 3–5 pm
Brown Center: Falvey Hall, 1301 W. Mount Royal Ave.

MICA and the American Civil Liberties Union of Maryland commemorate Constitution Day with a free symposium held annually to recognize the ratification of the United States Constitution and to continue MICA’s tradition of leadership in raising and exploring important political issues. Previous Constitution Day symposiums have featured civil rights activist Angela Davis (pictured above left) speaking on women’s rights in 2009 and syndicated columnist Dan Savage (above right) talking about marriage as a civil right in 2010.

Regina DeLuise Solo Exhibition

October 2011
Bunting Center: Pinkard Gallery, 1401 W. Mount Royal Ave.

Regina DeLuise, photography faculty member since 1998, will include work made in Thimpu, Bhutan, during her 2010 sabbatical. The images center on the ordinary surroundings of a remarkable culture. Bhutan’s history is woven intricately with Tibetan Buddhism, where the concept of devotion in everyday life is neither exotic nor abstract. With light as her central theme, the generosity of the culture is at the heart of this work.

(left to right) Regina DeLuise, Classroom and The King, Thimpu, Bhutan, 2010; New Sun Self-Learning Book of the Art of Tibetan Painting, Thimpu, Bhutan, 2010.

Sign up to receive weekly event or monthly news updates at www.mica.edu/signup.

“Thanks to my scholarship donor, I am where I always wanted to be, doing what I’ve always wanted to do. My future looks brighter every day.”

— Erik Clark ’12 (general fine arts), Eddie C. & C. Sylvia Brown Scholar
MICA MASTERS BENEFIT ART SALE

This annual sale offers a chance to browse and buy affordable works of art from graduate students and see their studio spaces.

Saturday, May 14th, Noon-4:00 PM, Studio Center, 113-131 W. North Ave.

ART WALK

Thursday, MAY 12th, 2011
5:00 PM - 9:00 PM
www.mica.edu/artwalk

Stroll through the MICA galleries, mingle with young artists and fellow art enthusiasts, and discuss the students’ artwork at the preview party for the 2011 Commencement Exhibition.