JUXTAPOSITIONS

MARYLAND INSTITUTE COLLEGE OF ART

THE NARCISSISM OF MINOR DIFFERENCES
MICHAEL ECONOMOS SOLO SHOW
MICA ART MARKET

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(This page) Kate Cusack ’01 utilizes zippers as a vehicle for her sculptural wearables, including this Teardrop necklace. (Photo by Frank Cusack; Story, page 23)

(Cover) Students work on what are most likely textile designs in the Mount Royal Building, now the Main Building, in this 1923 photo. (Photo from MICA Archives; Story, page 14)
November

Through 11/14
David S. East: Crown

Through 11/18
SSI.5 Sight.Sound [interaction]

Through 11/21
Juried Undergraduate Exhibition

Through 12/10
Student and Department Exhibitions

Through 2/28
MICA Takes Flight

11/9
School for Professional and Continuing Studies
Open House

December

11/11–11/14
THINK TANK-- 2010 and Beyond

11/12–11/13
Laramee Project

11/14
Graduate Open House

11/19–12/19
Michael Economos: The New York Years
Versus the Maryland Years

12/3
MPS Open House

12/5
National Portfolio Day

12/8–12/11
MICA Art Market

12/9–3/13
The Narcissism of Minor Differences

12/9–1/9
Joseph Lewis III Solo Show

12/11–12/18
The Snow Queen

12/16–12/19
Commencement Exhibition

MICA Venues
Main Building
1300 W. Mount Royal Ave.

Brown Center
1301 W. Mount Royal Ave.

Fox Building
1303 W. Mount Royal Ave.

Bunting Center
1401 W. Mount Royal Ave.

The Gateway
1601 W. Mount Royal Ave.

Dolphin Building
100 Dolphin St.

Jewelry Center at Meadow Mill
3600 Clipper Mill Road

Mount Royal Station
1400 Cathedral St.

Studio Center
113-131 W. North Ave.

MICA Gallery Hours
Monday through Saturday,
10 am–5 pm
Sunday, noon–5 pm
Closed major holidays

Twitter: mica_news
Facebook: MICA (Maryland Institute College of Art)

For the most up-to-date information and additional news, events, and exhibitions as well as videos, photos, artwork, and interactive features, visit Juxtapositions online at fyi.mica.edu.

Although every effort is made to ensure the completeness and accuracy of event listings, event plans do sometimes change. We suggest you confirm event details by checking MICA’s website at 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 410-225-2516 or e-mail events@mica.edu. Events and exhibitions are free and open to the public, unless otherwise noted. To submit story ideas or comments, e-mail news@mica.edu.

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

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Exploring Intolerance

THE NARCISSISM OF MINOR DIFFERENCES Features Work by 17 Acclaimed Artists, Including Francisco de Goya, Philip Guston and Sam Durant

Thursday, December 9–Sunday, March 13
Fox Building: Decker and Meyerhoff galleries, 1303 W. Mount Royal Ave.
Reception: Thursday, December 9, 5–7 pm

IN THE PAST DECADE, particularly on university campuses, there has been a very clear and conscious effort to bring tolerance and diversity to the front of academic conversation and rightfully make it a more meaningful part of a curricular agenda. MICA will contribute to this dialogue through The Narcissism of Minor Differences, an exhibition showcasing 17 acclaimed artists, including Francisco de Goya, Philip Guston, and Sam Durant, that will explore the dark side of intolerance using art, historical artifact, and documentation.

Through more than 40 objects and four installations, the exhibition will examine different types of intolerance by various groups: from the most overt to the benign and sublimated, from the kind of intolerance that excludes to the type of intolerance that kills.

“The idea that intolerance holds only one form or one direction is false—large groups can be intolerant, leading to genocide and civil wars. Yet intolerance finds its way into the most comfortable living rooms, boardrooms and doctors’ offices,” said Gerald Ross, MICA’s director of exhibitions and co-curator of this show.

Through the art and historical objects in the exhibition, visitors will be able to examine intolerance, an act that can take place outwardly or inwardly during critical reflection, as one tries to self-preserve, identify, and, at times, marginalize, segregate, or eliminate that which disagrees with one’s identity, even in regards to a small discrepancy. This could be thought of as the narcissism of minor differences.

“The exhibition is not conceived to shock, although, the hope is that the powerful works and the ideas behind them will provoke response and initiate dialogue,” said Christopher Whitty, co-curator and vice president for academic affairs and dean of Maine College of Art. “Intolerance of others is as common now as it has ever been, perhaps even more so, with the advent of the Internet and its relatively anonymous accessibility.”
Artists in THE NARCISSISM OF MINOR DIFFERENCES include:


Highlights in THE NARCISSISM OF MINOR DIFFERENCES:

• South African artist Jane Alexander will exhibit photomontages, which are as powerful in their harrowing tone as her famous Butcher Boys sculpture that resides in the South African National Gallery. The hybrid creatures, unforgiving places and brutal violence in these works point directly to the evil structure of apartheid in the 1980s, when they were created.

• Sam Durant refers directly to historical events and facts that continue to have societal effect today. Dead Labor Day is a life-size scaffold (complete with a break room on top) modeled after the original that was built for the execution of Chicago’s infamous Haymarket Martyrs in 1887. It is inspired and given weight, in part, by Karl Marx’s statement that “capital is dead labor.” The work is being exhibited at the International Sculpture Biennale of Carrara before it travels to MICA for this exhibition.

• The exhibition includes a work from Francisco de Goya’s infamous series of aquatints made in the 1810s entitled Los Desastres de la Guerra, or “Disasters of War.” Graphically depicting the horrors of wars, particularly the Dos de Mayo Uprising and the subsequent Peninsular War of 1808–14 in Spain, the series was not published until 35 years after Goya’s death.

• Philip Guston’s enigmatic works, the so-called “KKK” portraits, can be thought of in many ways. While they certainly allude to figures of evil, viewers might also identify them as self-portraits, alluding to the Canadian-born, Abstract Expressionist painter’s own battles of identity—between his Jewishness, role of the “modern” American painter, and father, husband and human who acutely examines his own failings while acknowledging the horrors of the world.

• A prolific painter and sculptor, MICA alumnus Juan Logan ’98 (Mount Royal School of Art) also teaches art, most recently at University of North Carolina–Chapel Hill, where he worked as a post-doctorate fellow. The painting from 1970, Proletarian Mother Tossing Flowers on her Homosexual Son’s Grave, was created one year after the Stonewall Uprising and subsequent riots in New York. In this luminous abstraction, Logan confronts two distinct and powerful struggles for acceptance and freedom in America. On one hand, it is the hopelessness felt in his native North Carolina community regarding gay and lesbian rights. Logan also speaks to the prevailing feelings regarding homosexuality within the black community, which was in the midst of intense political struggle, at that time.

• Israeli-born Roe Rosen is an artist and teacher living in Tel Aviv. Rosen’s work explores identity and the notions of evil, specifically addressing the Jewish people’s collective memory and the power of creativity in extreme situations of life and death. Through video, painting, and narrative, Rosen’s humor can be thought of as at once self-deprecating and incendiary. This video, Hilarious, challenges the viewer through a stand-up comedy routine, beginning with “light” comedic jabs at Jews and others. The comedienne, astutely played by Hani Furstenberg, wraps up her routine with a lengthy joke that takes place during the collapse of the World Trade Center.

For more information, including extensive public programming updates, visit www.mica.edu.
Complementary Solo Shows

ACOMPANYING The Narcissism of Minor Differences, three solo shows of MICA alumni work will run approximately one month each in Fox Building’s Meyerhoff Gallery.

• JOSEPH LEWIS III ’89 (MOUNT ROYAL SCHOOL OF ART)
  Thursday, December 9, 2010–Sunday, January 9, 2011
  Reception: Thursday, December 9, 5–7 pm

  JOSEPH LEWIS III’S CREATIVE DECISION-MAKING PROCESS is led by the theory of practitioner as change agent—establishing voice and place for diversity. His images, intended to compel internal and personal meditations, are a collection of markings that reconstruct opportunities, interventions and narratives about how people build relationships among themselves, regardless of the implications. In this exhibition, Lewis, the dean of the Claire Trevor School of the Arts at the University of California, Irvine, will review intolerance through representational digital prints and from multiple perspectives with the main antagonism being between man and the elements, choice, race and representation, and other social phobia or memories that haunt people’s daily lives.

UPCOMING

• NEW YORK SCULPTOR MARC ANDRE ROBINSON ’02 (Rinehart School of Sculpture) will explore his South African background, Friday, January 14–Sunday, February 13.

• RWANDAN-BORN AMERICAN VALERIE PIRAINO ’04 (general fine arts), who works in media as varied as sculpture and photography, plans to share her current installation explorations with family slides and shorthand text, Friday, February 18–Sunday, March 13.

ADDITIONALLY

• From Friday, January 28–Sunday, March 13 in Bunting Center’s Pinkard Gallery, 1401 W. Mount Royal Ave., foundation faculty member Dennis Farber will present images and albums in an attempt to give life to the memory of those who have died barbarically during genocides so they can become part of the viewers’ collective legacy.

MICA would like to thank the United States Holocaust Memorial Museum and the Auschwitz-Birkenau Memorial and State Museum for their loans, which helped make The Narcissism of Minor Differences possible. The exhibition is supported by a grant from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive. An agency of the Department of Business & Economic Development, the MSAC provides financial support and technical assistance to non-profit organizations, units of government, and colleges and universities for arts activities. Funding for the Maryland State Arts Council is also provided by the National Endowment for the Arts, a federal agency.
"No longer are these artists viewed as part of the periphery of the main stream art world. This work redefines a new center of creativity and innovation for the 21st century."

—Leslie King-Hammond

New York Exhibition Examines Worldwide ‘African’ Aesthetic

MICA is immersing itself in the New York art scene this fall by co-organizing an unprecedented exhibition exploring the broad spectrum of contemporary African art, design, and craft worldwide. The Global Africa Project, premiering at the Museum of Arts and Design (MAD), features the work of more than 100 artists—including several MICA alumni and faculty members—in Africa, Europe, Asia, the United States, and the Caribbean. The exhibition, on view from Wednesday, November 17, 2010 through Sunday, May 15, 2011, is co-curated by Leslie King-Hammond, founding director of the Center for Race and Culture (CRC) and graduate dean emerita, and Lowery Stokes Sims, MAD’s Charles Bronfman International Curator.

Through ceramics, basketry, textiles, jewelry, furniture, architecture, fashion, photography, painting, sculpture, and installation work, the exhibition challenges conventional notions of a singular African aesthetic or identity, and reflects the integration of African art and design without making the usual distinctions between “professional” and “artisan.”

MICA artists participating in the project include painter, sculptor, and educator Willie Birch ’73 (MFA in Art Education); fine art photographer, educator, and photojournalist Linda Day Clark ’94 (photography); Trinidad-based conceptualist artist Christopher Cozier ’86 (painting); multimedia artist Joyce Scott ’70 (art education); Rinehart School of Sculpture Interim Director and sculptor Chakaia Booker; and Rinehart School of Sculpture Director and sculptor Maren Hassinger, who plans to exhibit a series of woven and folded newspaper “sit upon” in hopes that when museumgoers sit on them, new views of the art and the audience will be revealed.

Other featured artists and designers in The Global Africa Project range from well-known figures, such as Yinka Shonibare, Kehinde Wiley, and Fred Wilson; to fashion designers Duro Olowu and Paris-based Togolese/Brazilian designer Kossi; to the Gahaya Links Weaving Association, a collaborative of Hutu and Tutsi women working in traditional basketry techniques in Rwanda.

The Global Africa Project is organized around several thematic ideas: the intersecting of cultures and cultural fusion; the branding and co-opting of cultural references; promotions of art and design in the international market and the creative global scene; the use of local materials; and the impact of artmaking on the economic and social condition of communities.

King-Hammond has curated more than 30 exhibitions nationally since the 1970s, focusing on African-American aesthetics, women’s studies, Western surveys, and 20th-century art.

The 280-page exhibition catalog, published jointly by the CRC, MAD, and Prestel Publishers, features a curatorial essay by King-Hammond as well as writings by Cozier and MICA faculty member René Treviño ’05 (Mount Royal School of Art). Rassaan Hammond ’04 (MA in Digital Arts), with Greeneye Multimedia, created the Global Africa documentary and artist interviews.

For more information about the exhibition, visit MAD’s website at www.madmuseum.org.
MICA’s Educators
Creating Curatorial Connections

HIGHLY REGARDED BOTH AS EDUCATORS AND AWARD-WINNING ARTISTS AND DESIGNERS, MICA’s faculty and staff are shaping the next generation of creative thinkers, helping them hone their vision and work, and developing their professional focus. This dual role of educator and visual artist is more than enough to round out both their professional experience and their schedules. Yet MICA’s educators continue to impact both their students and the world of art and design in different ways—including acting as curators of highly regarded exhibitions with local, national, and international impact, or using their experience to forge new connections between artists and their audience.

The College’s curator-in-residence, George Ciscle, is using his wealth of experience to pursue a unique mission at MICA. Both founder of MICA’s Exhibition Development Seminar (EDS) and Baltimore’s Contemporary Museum, he has mounted and guided groundbreaking exhibitions throughout his career. In his current role, Ciscle has created a series of academic programs—including acting as curators of highly regarded exhibitions with local, national, and international impact, or using their experience to forge new connections between artists and their audience.

“Before coming to MICA, I curated shows at the Contemporary and at my own gallery. Now, I think of myself as curating academic programs,” he explained. “I look at how curatorial practice connects to everyday lives outside of the college, and each of these educational initiatives work to expand the audience for art, within and beyond the MICA community.”

Ciscle has created an atmosphere where students are self-directed as they develop exhibitions. In EDS, students research, plan, and produce a major exhibition each year; Bearing Witness: Work by Bradley McCallum & Jacqueline Tarry, a mid-career survey of work by those artists, ran through July of this year and was taught by faculty member Jennie Hirsh. Past exhibitions include At Freedom’s Door: Challenging Slavery in Maryland, which examined the state’s relationship to the nation’s history of slavery, and Situated Realities: Where Technology and Imagination Intersect, which traveled to Minneapolis College of Art and Design and Art Center College of Design in Pasadena, California, after its run at MICA. This year’s EDS, taught by Dan D’Oca, will explore how Baltimore is or is not an accessible, open city.

Ciscle said both the seminar and the concentration in curatorial studies offer students important experience as they prepare to become professionals.

“Many of the students in EDS and the concentration go on to curate professionally, but the majority become practicing artists, designers, and educators. They all benefit from their
experience, because beyond the insider’s look at the curatorial process, they get exposed to who is experiencing their work. If they become a painter, they think about who is looking at their painting and what are they thinking about it. They think beyond critics or fellow artists to the other 95% of the world, and will try to connect to them.”

Ellen Lupton, director of MICA’s MFA in Graphic Design program since 2003, is a renowned designer and writer with an equally regarded reputation as a curator. In addition to her role as an educator, Lupton spends time as the contemporary design curator at the Cooper-Hewitt National Design Museum in New York, one of the few existing design curatorships in the country.

For the past decade, she has joined with four other curators to mount Cooper Union’s National Design Triennial, which presents innovative design at the center of contemporary culture. The fourth exhibition in the series, Why Design Now?, explores the work of designers addressing human and environmental issues across many fields, from architecture to fashion, graphics to landscapes. The Triennial runs through Sunday, January 9, 2011.

“Producing these exhibitions keeps me connected with the professional community as well as the amazing community of scholars at Cooper-Hewitt,” Lupton said, and added, “exhibitions are an educational medium—a tool for disseminating ideas, as well as appreciation of art and design. Because techniques of clear exposition and communicating directly through visual examples are essential to good design, they are also a key part of my teaching at MICA.”

Gerald Ross further showcases MICA’s depth in the curatorial field. As director of exhibitions, Ross manages more than 100 exhibitions a year, playing a vital role in the student experience and in the College’s reputation as an important cultural resource. He has curated shows at School 33 and on MICA’s campus, including ClArK, an exhibition of works by Canadian artist David Clark in 2005, and the 2006 exhibition, Exodus, Revelation and Reality, which featured works by Willie Birch ’73 that were created during a nine-week teaching residency on campus.

In 2009, he was lead curator for the EDS exhibition Follies, Predicaments, and Other Conundrums: The Works of Laure Drogoùl, a highly regarded retrospective named Best Solo Show by City Paper’s Best of Baltimore issue and listed as the No. 1 show of the year in the same paper’s Top Ten edition. And starting on Thursday, December 9, The Narcissism of Minor Differences, an exhibition showcasing 17 acclaimed artists co-curated by Ross, opens on MICA’s campus (see page 04).

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**Student as Curator**

Kristie Winther ’11 spent her summer selecting, cataloguing, and writing about the artwork for an upcoming Baltimore Museum of Art showcase, a new rotation of North African jewelry and textiles, on view mid-November through mid-May 2011. Vying with many students for a much-lauded internship position, the painting student was selected to be the student curator in the Africa, Asia, the Americas, and Pacific Islands department of this nationally renowned museum.

When Winther began her internship, she knew the department wanted to choose some artifacts from the North African collection to promote an upcoming trip for the BMA and its members, Moroccan Discovery: From the Imperial Cities to the Sahara. After choosing the 12 jewelry pieces and textiles to appear in the showcase, she soon discovered that most of the objects lacked photographic records as well as geographical and historical information. This led her on an African adventure she had not anticipated. Her research provided the museum with specific origins of the pieces as well as information regarding the original social functions for which they were used.

Winther says her interest in North African culture came through her participation in MICA’s Summer Travel Intensive to Morocco. On the 2007 trip she learned about indigenous textiles and embroidery, and studied the mosaics and tessellations that adorn the ornamental mosque walls. These expressive designs have a direct influence on many of her recent works. After her return to the United States, she took courses in fiber, Arab and Muslim intellectual history, and independent painting, all of which provided opportunities to continue her research in non-Western textiles and ornamental decoration.

“As a painting major, I have constructed paintings that contain copious depictions of patterns contained within figural narratives. I am very inspired by...imagery from ornamental, embroidered, and embellished textiles from Africa, Pre-Columbian Peru, and Central Asia,” Winther said. “As an artist and a human, I have always been conscious of the immensely transformative power of museums. I plan to continue to use the BMA and other museums as resources in the development of my work.”
Pioneering Graduate Programming Offers Real-World Approach

One of MICA’s defining successes over the past decade has been its creation of robust educational programs that balance fine arts with design and electronic arts. This trend continues as MICA expands its academic offerings, this time pioneering new programs that will fill a need that no other college is addressing or extending the scope of successful graduate and undergraduate programs, as well as undergraduate concentrations.

The programs include the MFA in Illustration Practice, which builds upon the College’s undergraduate program in illustration. The MFA in Curatorial Practice, the MFA in Community Arts, the MPS in The Business of Art and Design, and the MA in Social Design (in development for 2011) are each the first of their kind in the nation. Also unique is the BFA in Humanistic Studies/Studio Discipline, an integrated major that builds upon MICA’s reputation for rigor in both academic and studio study.

“With these new degrees, the College is developing new curricular models in the areas of civic engagement, professional studies, design, and humanities,” said Theresa Bedoya, vice president and dean for admission and financial aid. “Many of these programs will ask students to rethink their discipline and require them to work outside of traditional models even while they pursue hands-on projects. The MFA in Illustration Practice is a prime example of this approach.”

As Whitney Sherman ’71, former chair of the undergraduate Illustration Department and founder of the new MFA program explained, “our students will create what is next in illustration and explore where the practice is able to go in the 21st century. The MFA in Illustration Practice allows them to investigate new materials and manufacturing models. DIY [Do It Yourself] is meeting the wonders of technological breakthroughs in how we live, interact, and tell the stories of our lives. The candidates in the program will look for new directions for their narratives—new messages and new markets.”

Likewise, the MFA in Curatorial Practice will expand the role that curators play in connecting art to audiences in the 21st century. Students in the program will work on both collaborative and individual curatorial projects that explore new methods of exhibition presentation in a concentrated effort to connect those exhibitions to the community around them.

Other programs were created to meet new and unmet needs among creative professionals or to explore growing social awareness.
The School of Professional and Continuing Studies, for example, created the Masters of Professional Studies in The Business of Art and Design in response to professional artists and designers who asked for business skills to go along with their creative skills.

As David Gracyalny, dean of the school, said, “The program provides our students with a comprehensive business management education. These creative thinkers have talent and ideas; what MICA is giving them with this new program are the business skills necessary to start or grow an arts-related business, or to excel in a company by combining creative expertise with business knowledge.”

The MA in Social Design, meanwhile, was created to meet a growing interest among designers about their role and responsibility in society. The program gives students an opportunity to understand how social change can happen through design using a variety of collaborative, hands-on projects that support community-defined objectives rather than preconceived outcomes.

And the MFA in Community Arts, which prepares studio artists to use their artmaking as means of youth and community development, was shaped by the College’s commitment to civic engagement as well as MICA’s highly successful MA in Community Arts (MACA) program.

“Our MACA program was the first masters, specifically centered in the visual arts that included development of the artist as well as the philosophy, theory, and skills for engaging with community,” said Karen Carroll PhD, dean of the Center for Art Education and Florence Gaskins Harper Chair, “The new MFA in Community Arts takes this to another level. Students can focus intensively on making art in a community while they earn a degree that will enable them to teach in college.”

Included in MICA’s new offerings is the BFA in Humanistic Studies/Studio Discipline, an ambitious integrated degree that fully combines in-depth coursework and studio, preparing students to become practicing artists who can contribute to society as both creators and thinkers.

“This new major at MICA aims to engage the growing portion of MICA students who are keen to pursue their interest in rigorous study in the liberal arts,” said Firmin DeBrabander, head of the Department of Humanities and chair of the new program. “By pursuing this study alongside their studio work, these students redefine their ideas about what it means to be an artist—they will form new ideas about their work, themselves and others, and the world around them.”

Bedoya is excited about each program’s future. “MICA is hosting its annual graduate open house on November 14, and we’ve already had numerous inquiries about our new offerings. I anticipate another great year for all of our programs.”

For more information on graduate programs and to apply, visit www.mica.edu/grad.
THINK TANK—2010 AND BEYOND

Thursday, November 11–Sunday, November 14
Brown Center: Falvey Hall, 1301 W. Mount Royal Ave.

Cost: $100 MICA community (staff, faculty, students); $175 for NAEA members; $200 general admission

MICA’s Center for Race and Culture (CRC) hosts THINK TANK—2010 and Beyond: New Directions in African American Art—Transformative Aesthetic Curriculum Design, a thought leadership conference for higher education and K-12 educators with a focus on interdisciplinary approaches. It is part of an initiative sponsored by MICA’s CRC in conjunction with the National Art Education Association (NAEA) Issues Group, Committee on Multiethnic Concerns.

The THINK TANK event—inspired by MICA’s recent landmark conference, Transformations: New Directions in Black Art, presented with the W.E.B. DuBois Institute for African and African-American Research at Harvard University in October 2009—will explore in-depth new directions in the field of African-American art and aesthetics, especially topics related to curriculum design that directly impact K-12 art education programs.

THINK TANK’s keynote speaker will be Vesta A.H. Daniel, EdD, professor in the Department of Art Education at The Ohio State University, who has worked in the fields of culturally and ethnically diverse curriculum development and infusion; issues of difference; community-based art education and service-learning for more than 20 years.

Presenters include painter, printmaker, installation artist, lecturer, and curator Berrisford Boothe ’86; MICA faculty member, new media artist, and scholar Mina Cheon ’99, PhD; art educator and political artist Brett Cook-Dizney; award-winning photographer, educator, and lecturer Stephen Marc, who will also participate in MICA’s special exhibition, The Narcissism of Minor Differences, opening in December; and MacArthur “genius grant” Fellow, artist, curator, and professor Dr. Deborah Willis H’06.

The Center for Race and Culture, launched in October 2008, researches and investigates the dynamics of race and culture in relation to visual art traditions and practices. MICA is the first school of its kind to create a research center dedicated to the study of race and culture in the arts.

Registration and more information is available at www.mica.edu/Events_and_Exhibitions/Think_Tank.html.

Refreshing Art Education

Throughout their history, the programs under the Center for Art Education’s umbrella have strived to anticipate student needs. That’s why several of them are first-of-their-kind or offer unique solutions to content and its delivery. They continue to move forward, now offering a revised format to the Master of Arts in Art Education (MAAE) program that allows K-12 educators to access the resources that only a leading art college can provide while they pursue their studio and classroom practice with equal vigor.

“The MAAE program emerged as the field was recognizing that most of its research was conducted at the master’s level with none of it making its way into the literature. We wanted to change that, and this program have done exceptionally well: in five years of translating their research into articles, nine articles by MAAE students have been selected by peer-review and published in the field’s journal, Art Education,” said Karen Carroll, dean of the Center for Art Education and Florence Gaskins Harper Chair. “Now, the program is taking a new turn, and in doing so will continue to distinguish itself from the plethora of online MA programs in art education.”

Sharon Johnson, graduate director of the MAAE, explained, “We’re increasing emphasis on studio practice, offering a clear alternative to teachers who want to study art and art education. We have an online component, but students also benefit from summer residencies at a highly regarded school of art.”

The Center is committed to maintaining this level of leadership in all programming. The MAT has a dynamic core of young professionals as faculty, including three new faculty members (see related story). “Their collective grasp of philosophy, theory, and practice has the potential to really make a contribution to the field of art education while carrying on the legacy of the art education programs here at MICA that date back to 1931,” Carroll said.
New Faculty Faces

As programming expands across campus, so do the number of full-time faculty members who have joined the College’s roster of educators during the 2010–11 school year. Coming from world-renowned, wide-ranging, successful careers as artists and educators, the new freshman class of faculty includes:

Animation—Andrea Dezsö, a visual artist and writer, creates personal narratives across a broad range of media, including drawing, cut paper, embroidery, sculpture, installation, animation, and large-scale murals. Dezsö’s work has shown nationally and internationally, including at the Museum of Arts & Design in New York, and she has been reviewed in ArtForum, New York Times, and Wall Street Journal.

Ceramics—Kate Doody has taught at the School of the Art Institute of Chicago, SUNY New Paltz, and Alfred University in Alfred, New York, as well as numerous community art centers. Her sculptures and installations are explorations of the senses that are realized through various material translations and abstractions.

Fiber—Derya Hanife Altan’s creative time spent in the American South among the Southern Gothic aesthetic during two recent residencies is what she credits for inspiring her current body of work: a series of traps intended to catch the metaphorical ghosts of relationships.

Olivia Robinson ’98 (fiber) is a multimedia fiber artist with a diverse body of work that ranges in scale from hand-built textile circuits to architectural-scale inflatable structures while she investigates issues of justice, identity, community, and transformation. She has lectured and led workshops at many top-ranked colleges.

Foundation—David Cloutier ’05 (Hoffberger School of Painting) previously studied at the University of the Arts in Philadelphia, where he received a BFA in painting and a certificate in art therapy.

Jenna Frye ’04 ’05 (MA in Digital Arts, Rinehart School of Sculpture) is an interdisciplinary artist and designer who has been hired full-time after serving two years on a special contract. Frye currently enjoys a balance working commercially as a graphic designer and digital art educator, as well as personally across several artistic mediums, all of which allow for alternate views of human relationships.

Graphic Design—Keetra Dean Dixon straddles a wide set of mediums in the design of 2-D, 3-D, and experiential projects. She previously served as art director of motion graphics studio Brand New School and new media lead for the LAB at Rockwell Group, both in New York. Her work continues to attract media giants, such as Nike, the New York Times Magazine, Sony, and MTV.

Humanities—Eglute Trinkauske, a native of Lithuania, has dedicated her studies and research to the interdisciplinary way in which various fields interact with religion, and on indigenous and ethnic traditions, the natural environment, and globalization. Trinkauske has taught at Syracuse University, Hamilton College in Clinton, and Nazareth College of Rochester, all in New York.

Mikita Brottman is returning to MICA after a two-year period as chair of the program in engaged humanities at the Pacifica Graduate Institute in Carpinteria, California. Brottman is a British scholar, psychoanalyst, author, and cultural critic known for her psychological readings of the dark and pathological elements of contemporary culture.

Painting—Mimi Gross, the 2010–11 McMillan/Stewart Chair in Painting, is an active painter, set designer, costume designer, and teacher. She is currently at work on several projects, including artwork for a Brooklyn neighborhood playground with an anatomical theme.

Printmaking—Jonathan Thomas, a lecturer in print media at the University of Miami from 2004–10, explores the contradictions and ambiguity of visual culture and the power of printed matter to influence, shape-shift, recycle, and immortalize through his printmaking work.

Art Education/MA in Teaching (MAT)—Shyla Rao is joining MICA’s full-time faculty after teaching on contract for several years in the MAT program while she pursued her EdD in Art Education at Columbia University’s Teachers’ College in New York, focusing her research on factors impacting the sustainability of arts integration programs in public school settings.

Loring Resler is coming to MICA from The Ohio State University, where she is finishing her PhD in Art Education, focusing on the transformative potential of community action for structures of art education. She has worked on community projects involving documenting oral histories, developing community murals, and facilitating early childhood arts initiatives in afterschool programs.

Matthew Sutherlin recently completed his PhD in Art Education at the University of North Texas. His dissertation focuses on a/r/tography as a means of imagining new ways of becoming a general education elementary teacher practicing arts integration.

Hoffberger School of Painting—Joan Waltemath, an abstract painter, has taught for more than a decade at the I.S. Chanin School of Architecture of the Cooper Union in New York. She has also served as the editor-at-large of The Brooklyn Rail, a critical publication of arts, politics, and culture, for nearly 10 years.
Initiatives Mean Brighter Future, Locally and Abroad

• THROUGH A GRANT FROM THE CITY OF BALTIMORE, MICA will be the first art school to use LED light bulbs throughout exhibition spaces. The LED bulbs, which utilize 18 watts instead of the current halogen bulbs that use up to 300 watts, also last eight to 16 times longer. And, because LED bulbs produce almost no heat, they won’t create heat spots on artwork. The Community Energy Savers Grant to MICA, up to $50,000, will make great strides at helping the City reach its goal to cut 15% of carbon emissions by 2015.

Through other upgrades to low-energy products, such as low-flow shower heads and automatic-off utilities, the College saved more than $200,000 in fiscal 2010 utility bills compared with 2009.

• A DESIGN TEAM OF MICA FACULTY AND STUDENTS, along with a faculty member from Morgan State University, is brainstorming ideas for the H-Box Project, turning storage pods into temporary shelters for those who remain displaced by the devastating earthquake in Haiti. Led by MICA faculty member and local architect Kuo Pao Lian, the team is exploring ideas to retrofit portable storage containers into stable, structured short-term housing for Haitians, many of whom are still living in ad hoc tent cities.

• A GROUP OF MICA COMMUNITY MEMBERS heeded the call when ABC’s Extreme Makeover: Home Edition producers asked for artists to volunteer their skills for a new home and facility in Baltimore for Girls Hope, an organization designed to offer better opportunities to young women from at-risk families. The MICA artists were heavily involved in the execution of Ty Pennington’s special project, a chandelier made of glass doors to commemorate each girl. And Sebastian Martorana ’08 (Rinehart School of Sculpture) created a marble bust of Shaq used to conceal the girls’ secret hideaway.

MAKING HISTORY / MAKING ART / MICA

MICA’s NEARLY TWO-CENTURY HISTORY is one of resilience, reinvention, and leadership, and one that will be told through 336 pages of flowing narrative and more than 450 images. The layers of history, from 1826 through the present and looking into the future, are written by Vice President for Development Emeritus Douglas L. Frost, who undertook this uncharted venture upon his 2006 retirement after 40 years of service to the College. Opening essays for Making History / Making Art / MICA have been written by Baltimore Museum of Art Director Doreen Bolger, 1976 alumnus Jeff Koons, President Fred Lazarus, and Walters Art Museum Director Gary Vikan. Hundreds of alumni, faculty, trustees, staff, and friends provided invaluable information, recollections, memorabilia, and encouragement for the project. The oversized (12.5 inches x 9.5 inches), full-color, hard-cover, Smyth-bound book—an artwork in itself—was designed by Pentagram, namely faculty member Abbott Miller and Jeremy Hoffman ’00 (graphic design).

"...MICA has evolved over its nearly 200-year history into an academic and cultural force that today personifies the transformative power of art and design on contemporary society.” —Doreen Bolger
The visual arts and those who create them have an indelible influence on all of us as individuals and as members of the global society. So how do you prepare young creative students to become artist citizens who will contribute and make a difference today—and tomorrow? Told from the perspective of one of the nation’s oldest art colleges, this is the story of how the education of the artist evolved over nearly two centuries at MICA—today’s leading college of art in the nation.

From its roots as the Maryland Institute for the Promotion of the Mechanic Arts, the College’s history spans the great advances in technology of the Industrial Revolution to the fast-paced, ever changing technology from the Digital Age. It is a story of a resilient institution that endured the upheavals of Civil, World and Cold wars, the Great Fire of Baltimore and the Great Depression, the politically tumultuous Sixties and the sobering realities of the 21st century—and not only survived but thrived. The threads of MICA’s history are interwoven with those of America itself, with links to historical and cultural icons, including Noah Webster, Abraham Lincoln, Louise Kahn, Alistaire Cooke, Grace Hartigan, and Robert Rauschenberg.

Making History / Making Art chronicles how MICA’s educational program has evolved from the strictly prescribed European Classical definition of “what art is” to a contemporary model that also embraces blurring the boundaries of “what is art?” Maintaining a balance that practices and celebrates both tradition and innovation is fundamental to the College’s teaching philosophy and a central element to MICA’s success—and the success of the students who are adept with a paint brush and a computer and equally comfortable creating with both.

The book addresses how the art college of today must be a major player in the sustainability of our society, an incubator for creative problem solving on a global scale. MICA today reflects this and is a leader in shaping the educational process for tomorrow’s creative class.
The Main Building: From the Original Gallery to Decorative Details

The Main Building, dedicated in 1908 as the Mount Royal Building, has been home to a long history of notable exhibitions, including in 1911 a collection of 19th-century French art by such masters as Manet, Whistler, Corot, Daumier, Cassatt, and Pissarro; in 1917, to aid in wartime relief efforts, the Institute held a poster exhibition to benefit the Red Cross; and in 1923 it was home to one of the earliest-known public shows of Henri Matisse’s work in the United States.

(On book spread, top left) This 1910 photograph shows the gallery during an exhibition of work by American artists. The spacious room served as the school’s principal exhibition space until the mid-1960s, when (by then) Maryland Institute, College of Art acquired the Mount Royal Station. (Bottom left) The handsomely appointed library as it looked in the 1920s. (Top right) In this contemporary view of the Main Building court, the grand staircase and classical figures make a timeless subject for student artists. (Photos from Bruce Weller; MICA Archives; Dan Meyers).

(Opposite page, top) Posters promoting the Liberty Bond campaign were an important means of drumming up support for World War I at home. This surviving example, designed in a commercial art class at Maryland Institute, was likely reproduced with the help of Board President Frank Hoen and his company, A. Hoen & Co. lithographers. (Image from MICA Archives, Gift of George Theofiles ’69).

“The young artists I have met at MICA are very aware that what they are doing is important. They are interested in the moral responsibility that they, as artists, have.” —Jeff Koons ’76

History Book Special Offer

Making History / Making Art / MICA is available for a special pre-publication purchase offer until Monday, November 22 for $50 plus shipping and handling. After that date, it will be $65 plus shipping and handling. Pre-publication orders will ship at the beginning of December.

For more information and to order, visit www.mica.edu/historybook or call the Office of Advancement at 410.225.2339.
Multimedia

THE LIGHTNING THIEF

For those who love the stories of Percy Jackson and his fantastical imagination, author Rick Riordan is turning the first in his written series into an action-packed graphic novel. *The Lightning Thief*, which was made into a full-length feature film earlier this year, will be released with vibrantly colored imagery on Tuesday, October 12. Joining the creative team with Riordan is MICA Illustration Department Chair José Villarrubia ’83, who did the coloring alongside author Robert Venditti and Attila Futaki, who did pencils and inks. Villarrubia, an Eisner Award-nominated colorist, has worked on projects, including *Young X-Men*, *Crossing Midnight*, and *Halo Uprising*.

GLASS HOUSE OF DREAMS

*Glass House of Dreams* celebrates Baltimore’s landmark Victorian glass palace—one of the surviving architectural treasures in historic Druid Hill Park. Illustrating the history of this 1888 botanical conservatory, the second oldest glass house in America, is the stunning photography of 1970 MICA alumnus David Simpson. His “cutting-edge photographs not only capture the elegance of this architectural gem, but also present us with intimate images that portray the beauty of its individual plants,” said the book’s author, Margaret Haviland Stansbury. Highlighting the photography is the clean, thought-out design of *Glass House*, created by 1976 alumna Paula Adelsberger Simon of Highmeadow Design, who has taught in MICA’s professional and continuing studies program. This book, celebrating the past, present, and future of The Howard Peters Rawlings Conservatory and Botanic Gardens, will be released this fall.

THE NATIONAL PARKS

Allen Moore, faculty in the Video & Film Arts Department, has served as principal cinematographer on several PBS documentaries, and this summer, his camerawork for the 2009 series *The National Parks: America’s Best Idea* was recognized by the Academy of Television Arts and Sciences in Hollywood with a nomination of Outstanding Cinematography for Nonfiction Programming. The National Parks went on to win the Emmy for Outstanding Nonfiction Series at the 62nd Creative Arts Emmy Awards ceremony on August 21.
MICA alumna Betty Wells ’48 used her quick sketching skills to launch a career as a court and Congressional hearing room artist, capturing some of the most noted events in American history.

(Below) A 1978 drawing of Senator Paul Sarbanes during the Panama Canal Treaty Vote, an image that was used on the cover of The Baltimore Sun Sunday magazine.


“I KNEW I WAS INTERESTED IN ILLUSTRATION as a young girl, but I knew I loved fine arts, so that’s why I went through the fine arts program at MICA,” 83-year-old Betty Wells recalled about her time at the College, more than 60 years ago. Having received a scholarship to MICA, Wells quickly put her talent to work. “In order to pay for my art supplies, I would do fashion illustrations after school,” she said. New York fashion buyers and companies, such as The May Company, hired Wells to sketch dresses, shoes, pocketbooks, and even fur coats. Wells continued freelance fashion illustration after graduating from MICA in 1948, using the money to help support her family as her husband, George, set up his medical practice.
But fashion illustration was only one leg of Wells’ artistic journey. “My fine arts background gave me the knowledge and the ability to do all these different things,” she said. She next set her sights on creating murals and other small projects, such as designing Christmas cards. It was, in fact, a Christmas card that led to the next stage of Wells’ career. When a reporter asked former Baltimore Mayor William Donald Schaefer if he knew any artists who could sketch the courtroom proceedings of the H. Rap Brown trial, he replied, “Why don’t you call Betty Wells? She designs my Christmas cards every year.”

Her work as a fashion illustrator trained Wells to sketch fast, and “MICA gave me a wonderful background in figure sketching and anatomy,” she said. Those skills served her well as she spent the next few decades working for such news organizations as Baltimore’s WBAL, Washington’s WTOP, Washington Post, Baltimore Sun, and NBC News. “Before C-SPAN [existed], I spent five years sketching Congress,” she said.

Her attention to detail won her two Emmy Awards—one for her illustrations during a Church of Scientology investigation and the other for a Washington Odyssey one-hour special, both in 1978. Her drawings made her a legend in news and political circles, and they even caught the attention of former Supreme Court Justice Warren E. Burger. “While sketching a case in the Supreme Court, the chief justice sent his clerk over to me, saying, ‘Mrs. Wells, would you meet me in my chambers after court? I’d like to see what you’re doing,’” Wells recalled. The two built up a rapport, both sharing a love of art and history. Burger later invited her to spend a year creating about 200 sketches of life behind the scenes of the Supreme Court. Wells calls that year the most important work she has done and it remains at the forefront of her life today. She has created about 60 paintings from the sketches, which she is showing to private collectors and the Library of Congress for possible acquisition. Her work is also featured in the exhibition Thirty Years of DC Courtroom Art, through Wednesday, December 1 at the Promega Fall Art Showcase, hosted by Madison, Wisconsin-based life sciences company Promega Corp.

Having sketched such larger-than-life figures as Senator Ted Kennedy and Justice Thurgood Marshall, as well as events, such as the D.C. sniper trials and the Panama Canal Treaty Vote in the Senate, Wells, who now lives in Virginia Beach, Virginia, has determined that it is time to start a new adventure. Once again, she is enjoying phenomenal success. “Now I’m back into oil paintings,” she said. “I did a series on orchids and rain forest gardens and a series on ballroom dancers. And I’ve sold every one of them.”

**Alumni Office Abuzz**

- **MICA Takes Flight**
  
  **Friday, October 29–Monday, February 28**
  Ronald Reagan Washington National Airport,
  Gallery Walk in Terminal A

  Timed to open with the eagerly awaited launch of JetBlue from National Airport, **MICA Takes Flight** will showcase the work of D.C. metro-area alumni. Building upon the successes of two well-received shows at BWI Airport, the exhibition will feature small sculpture, fiber, ceramic, and illustration “packages” in six elevated glass cases, and the corridor walls will house 2-D works. The exhibition is coordinated by the Office of Alumni Relations and curated by Michelle Weatherly ’98.

- **SIXTY-THREE MICA LICENSE PLATES HAVE SOLD SO FAR** for a total of $3,800 to go to scholarships. Get yours at [www.mica.edu/licenseplate](http://www.mica.edu/licenseplate).

- **THE 15x15/365 Online Alumni Gallery and Sale** continues in its new form as a permanent online exhibition featuring more than 250 works by nearly 70 MICA alumni. Proceeds from sales will benefit both exhibiting artists and current students through the Alumni Scholarship Fund. Browse available artwork for sale or submit your piece to the collection at [www.mica.edu/15x15](http://www.mica.edu/15x15).

- **INTRODUCE YOURSELF** to new Alumni and Parent Relations Director Dan Gilbert ’81 (sculpture), who moved into this new role in August after many years working for MICA’s campus operations department. He has also been a member of the MICA Alumni Council since 2005. Send greetings or comments to [alumnirelations@mica.edu](mailto:alumnirelations@mica.edu).
Geographic Spotlight: Miami

As artists and collectors worldwide head to Florida for Art Basel Miami Beach and the related festivals taking place across the city Thursday, December 2–Sunday, December 5, the MICA community gears up to join the celebration of contemporary art—and the celebration of South Florida as an international art center.

Pablo Cano ’82

Alumnus Turns Childlike Wonder Into Artistic Success

When Pablo Cano was seven, his 10-year-old sister told him he had a talent for art. He took that to heart and the 1982 general fine arts graduate has since made a career out of turning that early passion into creating marionettes.

“Artists are like scientists—you have to rely on childlike curiosity,” he said. Marionettes best express that childlike wonder, said 49-year-old Cano, who has been creating them since he was 10. Inspired by the Dada movement and Pablo Picasso, Cano also credits MICA for reinforcing the importance of observation when producing good art, another skill that can be learned from children.

With so much respect for the wonderment of youth, it seems fitting that Cano’s work would be a major highlight of the Young At Art Children’s Museum in Davie, Florida. The artist, who was born in Cuba and raised in Miami’s Little Havana, is currently finishing up a project for the museum three years in the making, in which his marionettes will be showcased in Pablo Cano’s Magical Marionette and Puppet Theater/Gallery/Workshop, scheduled to be a permanent fixture in the museum starting in February 2012.

Not only can marionettes be used to entertain, but Cano’s creations impart a message. As election season rolls around and politics take front and center, Cano is putting the finishing touches on The 7 Wonders of the Modern World, a production in which the main character is President Barack Obama, who will be talking about the world’s virtues. The performance, which is a collaboration between Cano and writer Carmen Pelaez, will be shown in May 2011 in North Miami’s Museum of Contemporary Art.

The Kelley Roy Gallery in Miami will be showcasing 12 years of his marionette/puppet productions in February 2011.

More Alumni Showing in Miami, December 2–5:

• **MICA Alumni Currently Living in Miami** are going to be buzzing around the city in a flurry of shows. This includes: **Luis Diaz ’99** (illustration), who will show his witty Garbage Pail Kids art at Spinello Gallery in Miami Design District for Art Basel. The Bakehouse Art Complex, which represents Diaz and Olivier Casse ’94 (general fine arts), will have an exhibition on display featuring the artists. Bear & Bird Gallery, which will show Monster Under My Bed, will also feature MICA alumni including Lu Gold ’00 (painting).

• **C. Grimaldis Gallery** will be showcasing the work of six of their artists at Art Miami 2010, stationed in the Miami Midtown Arts District. Included in the exhibit are Chul-Hyun Ahn ’02 (Mount Royal School of Art) and Grace Hartigan, who directed the Hoffberger School of Painting for more than 40 years until her passing in 2008.

• **Nudashank Gallery** is featuring the work of John Bohl ’05 (painting), Jordan Bernier ’05 ’06 (general fine arts, MA in Teaching), and Caitlin Cunningham ’05 (sculpture) at Aqua Art Fair in Miami concurrent with Art Basel Miami Beach.

Chul-Hyun Ahn ’02, Tunnel, installation, 2008.
NAOMI FISHER ’98

Alumna Shows the Different Faces of Art

For Naomi Fisher, one artistic technique is not enough to tell an entire story. “In school I was a photo major but painting has always been a big part of my life,” said the 1998 MICA graduate and Miami native.

Each has its merits, she explained. For her, “photography is about capturing something that is more rooted in reality, and painting tends to be about things that are more idea-based—taking you to a place that’s less about a reality you can see or walk into.” These days, Fisher is also experimenting with video. “A lot of the work has involved collaborations with dancers and performers so video was the logical next step,” she said.

When she’s not working on her own art, the 33-year-old is managing a gallery—the Bas Fisher Invitational (BFI), which she opened in 2004 in Miami’s Design District. “I was lucky to start showing pretty early in my career,” Fisher recalled. “We ended up getting this incredible studio through a generous collector, Craig Robbins, here in Miami. It was way bigger than we needed as a space, and we had so many friends whose work we admired, so we decided to take all the extra room we had in our studio and set up an exhibition space.”

During Art Basel, the gallery will be hosting a show featuring multimedia artist Jessie Gold. Fisher is also awaiting confirmation on a couple of personal projects she hopes will be on display for Art Basel.

In the meantime, Fisher said she looks forward to her work being featured at Miami’s Fredric Snitzer Gallery in October. The show, titled Myakka, will be part of a larger collection of photos and videos Fisher shot at Myakka State Park in Florida thanks to a grant she received from the Knight Foundation to film work in nature. For this project, she went out to the state park for about 13 days with a crew of 10 plus five performers, she said.

Fisher credits MICA for exposing her to different modes of art, but also for showing her that she could make a living as a working artist. “Growing up, there are so many myths about the impossibility of actually being an artist,” she said. “The fact that I’ve been able to do that and support myself is pretty incredible.”

C ALDER BRANNOCK ’10

Rinehart Graduate Takes Thesis Project on the Road

Recent Rinehart School of Sculpture graduate Calder Brannock ’10 has received international attention for his MFA thesis project, a renovated 1967 Yellowstone camper retrofitted as a pristinely art gallery complete with white walls and hardwood floors. Blake Gopnik, Washington Post chief art critic, said he was “especially keen” on Calder's project because he “gave up the standard job of making the art in favor of providing an occasion for others to make work and show it.”

Because of this selfless innovation, Brannock was presented the PULSE Presents Award, a top honor allowing him to have an exhibition space at PULSE Contemporary Art Fair Miami 2010, for his Camper Contemporary. As Gopnik ironically put it: “He gets a free exhibition space… to show his exhibition space.”

The shows he mounts within the small space are a product of Brannock’s offer of an artist residency of sorts, what he calls Adventure: The Camper Contemporary Residency Program, offering the opportunity for fellow creatives to go on a one-day excursion to a site he chooses that should serve as artistic inspiration. Once the place-inspired art is made, he exhibits it in the roving gallery.

Adventure “is an experiment in creating new forms of curation,” the 25-year-old said. “One of the most interesting aspects of Camper Contemporary’s excursion to Miami Basel [2009] was sharing the experience with a group of nine artists I brought on the trip. I became interested in creating short travel experiences for groups of artists to participate in.”

With support from MICA’s Office of Research, Brannock retrofitted the camper last fall and traveled with several fellow students down to Miami, showing the work of 15 artists in an exhibition appropriately titled Here or There in the camper-turned-studio to people on the streets throughout the city, visiting different venues throughout the four-day, citywide festival.

For his MFA thesis exhibition, Brannock parked the camper in MICA’s Cohen Plaza and mounted work from two trips with artists to Curtis Bay on the Chesapeake coastline. He then drove it to Washington, D.C., to take part in Conner Contemporary’s Academy 2010 exhibition, where he won the PULSE honor for an exhibition housed within the camper of five artists’ excursions to sites linked to John Wilkes Booth. The trailer “poses a solution for many problems a gallery faces in the modern art market,” Brannock said. “The mobile gallery model allows the gallerist to maintain a physical space where work can be displayed with all the benefits and gravitas of a traditional gallery while easily reaching collectors at art fairs and other large art markets.”

At PULSE, which takes place concurrently with Art Basel, Brannock will showcase the work of artists who go on Adventure with him in late October.
Shop MICA

Recent trends to “shop local” mean that you can support your community and its artisans while making your purchases. By “shopping MICA,” you can support the College community.

Retail Thinking

Many consumers do not realize the impact a product’s packaging design has on their desire to make a purchase. But study after study proves that what catches your eye greatly affects buying patterns. That is why companies like Kiehl’s hire big-ticket artists like Jeff Koons ’76 to design their packaging. Taking that cue, there are number of MICA courses that utilize real-world retail companies for their in-class assignments.

Take for example Competitive Advantage Business & Design, an environmental and graphic design course taught this fall by Inna Alesina and Zvezdana Stojevic. The students are working with Maryland-based Black & Decker and Dewalt, major national power tool brands, on design challenges to help shape strategy for a new product launch and to conceptualize a web component of a product redesign. The students learn how to implement scenario-based design, strategic thinking, demographic research, and strategies for making an effective proposal while actually doing it.

“In most graphic design courses, our students take on one real-world project in every class,” said department chair Brockett Horne. These projects include everything from identity and brand design to interactive website creation, actual product functionality, and aesthetic design. Experiences like these help students not only build their portfolios but also learn how to interact with professional clients.

In spring 2010, the Flex Studio class teamed with Rubbermaid Commercial Products (RCP) and marketing and design firm Hardly Square to implement a marketing communications initiative with a global reach for a new Rubbermaid product, The Element. The students got to work hand-in-hand with a top marketing firm as well as implement a Flash website.

“It was very exciting to … enlist the brightest young minds in design to rethink what our Rubbermaid Element microsite could be, and we have reaped the benefits with the creation of a world-class microsite,” said Max Rudy, digital marketing manager of RCP.

“The students brought great insight to the table and the class structure led us to think in directions we might not have taken normally,” said Hardly Square Chief Executive Officer PJ Sullivan, who taught the class along with Chief Creative Officer Devin Byrnes ’04 (graphic design).

Other examples of innovative hands-on learning opportunities abound across campus. The spring 2010 Advanced Web Design class, led by interaction design & art faculty member Jason Corace, took on a different type of web-based challenge: to rethink some of the interactive features on popular online retailer Etsy’s site. The collaboration allowed students to utilize Etsy’s site API and marketing research to develop prototypes for site tools. And in Whitney Sherman’s ’71 illustration class, HandLetters, the students were tasked with rebranding the retail packaging of Baltimore-based High Grounds Coffee’s 12-ounce bags, sold at Whole Foods and Wegmans.
**Sculptural Pieces**

**Several MICA Alumnae and Faculty** are working to show the world that wearable art exists for reasons beyond simple adornment, that it can be thought of as a form of sculpture. Zippers, Barbies, wax, macramé: these self-made mavens have experimented with and have successfully used these untraditional mediums to create pieces of wearable sculpture.

Their work—which turns their interests and passions into careers—is much more than just colorfully arranging beads on a piece of string; it is calculated, crafted, and extremely creative.

"Jewelry is a way of getting art off of the gallery wall and onto the body," Margaux Lange ’01 said. "Not only does it become more intimately experienced by the wearer, but it also becomes more engaging to those who see the work worn in the context of daily life."

- **Kate Cusack** ‘01 (general fine arts) sees ordinary items as potential materials that can be transformed into something new and exciting, creating what she calls sculptural wearables. "The body is my canvas: I am fascinated by adornment and excess," Cusack said. "As a jewelry designer, I don't set out to make a necklace with beads or sterling silver; but instead, I manipulate the zipper into shapes that are like beads. I can see the material for what it is, what it 'should' be used for, and then I can decide how I want to re-imagine it." ([www.katecusack.com](http://www.katecusack.com))

- **Kim Kaufman** ’94 (Rinehart School of Sculpture) approaches jewelry with the desire to integrate ancient symbols, sacred geometry, and universal forms, while carving into each work a rich meaning. Each of Kaufman’s keepsake pieces, retailed exclusively at Bergdorf Goodman, is imbued with a part of the individual who wears its story—and her customers have amazing stories to tell, such as singer/songwriter Sarah McLachlan, who wore a Kaufman locket while on tour all summer. ([kimkaufmandesigns.com](http://kimkaufmandesigns.com))

- **Rebecca Irish** ’94 (general fine arts) turns knotting into an art form through her elaborate necklaces. "I love macramé because the patterns you can make are so beautiful. If there are not a lot of intricacies and labor, I’m not interested," Irish said about her one-of-a-kind pieces, which she describes as "eveningwear for the neck." ([www.flickr.com/photos/rebeccairish](http://www.flickr.com/photos/rebeccairish) or [shinecollective.com](http://shinecollective.com))

- **Margaux Lange** ’01 (general fine arts), continuing the Plastic Body Series project she started at MICA a decade ago, uses recycled Barbie doll parts for her jewelry. The series, a result of Lange’s desire to repurpose mass-produced materials into wearable art, is meant to examine pop culture’s relationship with the icon. Lange said her fine arts education gave her the foundation for conceptual exploration in her jewelry work, learning that "jewelry could have meaning, a purpose, a message. … Classes at the Jewelry Center opened a whole world of possibility for my artistic expression." ([www.margauxlange.com](http://www.margauxlange.com))

- **Shana Kroiz** began teaching jewelry courses at MICA in 1991 and helped found the College’s Jewelry Center a year later. Now she is the program’s special events and workshop coordinator in addition to creating her own beautiful pieces. "It is my goal that my students are thoughtful about what they do. It’s important that what they create functions and looks good," Kroiz said. "The piece inevitably invites conversation and discourse, enabling the wearer to interact with the world." In her own work, Kroiz enjoys working with elaborate forms that are vibrant in color that can best be brought out using light. ([www.shanakroiz.com](http://www.shanakroiz.com))

Visit [fyi.mica.edu](http://fyi.mica.edu) to learn more about the artists and their inspirations as well as browse a gallery of jewelry pieces.
Go Shopping

With a strong graphic foundation, many alumni go on to work at major retailers or start their own lines. Here’s a sampling of alumni- and faculty-made goods available this holiday season.

Katie Evans ’09 (graphic design) created the very fun *funfetti* thermos for Kate Spade, where she now works as a graphic designer after interning at the fashion house while a student. The Kate Spade winter collection includes several pieces designed by Evans, including mittens, pencil set, coaster set, and two stationery designs. “It makes me so happy to hold the real thing,” she said of seeing her designs go from sketches to store shelves. “Buying the product and being able to give it to people, that feeling makes me want to do it over and over again.” ($30; katespade.com)

Kat Feuerstein ’99 thought the business would be strictly graphic design, her major at MICA, but then she fell in love with the hands-on aspect of letterpressing. In her Baltimore studio she designs and prints paper-based products, from custom wedding invitations to feisty greeting cards. Her Jubilee card series offers inspiration for all the major holidays with geometric patterns within patterns. ($5 each or $24 for six, gilahpress.com for store locations)

Before opening Gilah Press + Design in 2004, Kat Feuerstein ’99 thought the business would be strictly graphic design, her major at MICA, but then she fell in love with the hands-on aspect of letterpressing. In her Baltimore studio she designs and prints paper-based products, from custom wedding invitations to feisty greeting cards. Her Jubilee card series offers inspiration for all the major holidays with geometric patterns within patterns. ($5 each or $24 for six, gilahpress.com for store locations)
MICA Art Market Offers Buyers Art-Filled Holiday Shopping

Wednesday, December 8–Saturday, December 11, 10 am–6 pm
Brown Center: Leidy Atrium and Falvey Hall lobby, 1301 W. Mount Royal Ave.

This fourth annual festive sale, featuring original work by 250 MICA students, alumni, faculty and staff, includes jewelry, illustrations, paintings, prints, posters, sculptures, mosaics, stationery, T-shirts, ceramics, textiles, book arts, toys, and wrapping paper.

Holiday shoppers and collectors can discover work by emerging artists as well as find collectibles from leading artists in their respective fields. Visitors can talk one-on-one with the artists about their work while enjoying the market’s lively atmosphere and supporting the local economy.

The market, sponsored by the MICA Alumni Association, fosters student professional development and peer-to-peer networking, and provides funding for need-based student scholarships.

Vendors will accept the following forms of payment:
Visa, MasterCard, MICArad, cash and check.

In a process she’s dubbed Digital Tool Breaking, new graphic design faculty member Keetra Dean Dixon has designed two Swatch watches for the fall/winter 2010 collection. Dixon, who’s “work is fresh, innovative and colorful,” according to a Swatch rep, designed the Nibits and Spare Corners watches by mixing Java script with Adobe Illustrator to push existing effects and filters beyond what would typically occur, with final products that turn a white band into shots chaotic, colorful pattern. ($55; shop.swatch.com)

In 2005, after the birth of his daughter Maya, Mike Weikert ’05 saw an opportunity to create fresh, innovative baby products and developed Small Roar, a fusion of graphic design, free speech, and baby clothes, as his MFA in Graphic Design thesis project. Small Roar uses the graphic T-shirt as an inexpensive way to make a visual statement. His family grew again in 2007 with the birth of his son Eli. ($15; smallroar.com; target.com)

Alumnus Turns Talent Into Worldwide T-shirt Sales

“There are a lot of squidfire shirts out there,” said Kevin Sherry, a MICA graduate who turned his love for illustration into a successful clothing line.

When Sherry graduated from MICA in 2004, his interest in sequential art led him to screen print comic strips onto Hanes undershirts and take them to an alternative comics convention. “It’s a hard thing to sell comics to people, but I would sell out of T-shirts every time,” Sherry recalled. Recognizing a good thing when he saw it, Sherry and his best friend, Jean-Baptiste Regnard, teamed up in 2005 to launch Squidfire, a retail channel that would give Sherry’s art a global audience for his original cartoon creations that he described as “uncomplicated and fun.”

With more than 150 designs, Squidfire T-shirts have been sold in more than 100 stores across the world, including such faraway places as Germany and South Korea. In 2008, Sherry and Regnard opened their own store in Baltimore.

When asked what it is like to see his designs turned into wearable art, Sherry said: “It’s pretty cool. I always yell at people, ‘hey nice shirt’ and they don’t know that it’s me who designed it.”

Inspired by children’s books and the lessons learned while getting his illustration degree, Sherry keeps a sketchbook nearby to come up with new designs. With the holiday shopping season approaching, Sherry is particularly interested in getting new designs out that can be offered as gifts.

At 28, Sherry is involved in other ventures, such as illustrating children’s books, but the Squidfire designs give him a unique sense of creative satisfaction because he gets to know his customers and how they like to express themselves.

“In a weird way I think I have to collaborate with customers to create a certain look and a certain feel to create shirts that would be a good product,” he said.
Michael Economos:  
THE NEW YORK YEARS VERSUS THE MARYLAND YEARS

Friday, November 19–Sunday, December 19  
Bunting Center: Pinkard Gallery, 1401 W. Mount Royal Ave.  
Reception: Friday, December 3, 5–7 pm

Michael Economos believes an idea develops from life experiences, either positive or negative, and it is possible to translate these ideas into paintings. Economos’ solo show The New York Years Versus the Maryland Years will delve into the personal stories that separate these two locations as distinct periods in his life. For Economos, a painting and drawing professor at MICA for 46 years, the 10 years he spent in New York were challenging. His reaction was to explore the sad reality of debris living in the smallest pockets of New York grass. The result was a series of paintings of grass paired with familiar objects, such as cans of Coke and Colt 45. After his first show in New York, Art Forum referred to his work as containing “vanitas elements such as melancholy, nostalgia, and the passing of time.” After a decade of commuting from New York to MICA, he had enough and settled in Maryland, where he discovered the Chesapeake Bay and bought himself a sailboat. The new challenges in his life were no longer the urban realities of the city but in capturing the color and light refraction of the water. In Maryland he moved the figure from reality to abstraction, often placing it in a dream-state reality. His quest to allow his paintings to voice ecological concerns remains the connection from past to present.

BEFORE IT CLOSES

David S. East: CROWN

Through Sunday, November 14  
Bunting Center: Pinkard Gallery, 1401 W. Mount Royal Ave.  
Reception: Friday, November 5, 5–7 pm

Crown features new installation-based works by Ceramics Department Chair David S. East. Driven by generic real estate images, plebeian architectural ornamentation, and utilizing search engine responses in image generation, this exhibition combines new fabrication technologies, ceramics, and mixed media formats.
December Commencement Exhibition

Thursday, December 16–Sunday, December 19
Campuswide
Reception: Friday, December 17, 2 pm

As a culmination of years of hard work, more than three dozen MICA students will hang their thesis projects in the December Commencement Exhibition. This year’s show highlights the work of BFA students graduating in December from programs including: animation; art history, theory and criticism; drawing; fiber; general fine arts; graphic design; illustration; interaction design and art; interdisciplinary sculpture; painting; photography; and printmaking.

(Clockwise from top) Jessica Schimpf, Maraud, steel chair, ivy, dirt, rain water, 2010; Mallory Steele, deteriorated wine label, dyed yarn, 2009; Alyson Steele, Sea Geode, shell, felt, embroidery threads, sequins, ceramic, glass, metal and plastic beads, 2010.

What are you doing this week?

VISIT THE NEW INFORMATION SOURCE FOR EVENTS, EXHIBITIONS, AND LECTURES AT MICA.
**Juried Undergraduate Exhibition**

**Through Sunday, November 21**
Fox Building: Decker and Meyerhoff galleries, 1303 W. Mount Royal Ave.
**Reception:** Thursday, November 4, 5–7 pm

The work in this annual exhibition is a selection of the best submissions from all four years of undergraduate students. From hundreds of entries, approximately 100 will be chosen in a variety of disciplines based on artistic merit, creativity and vision. The work is juried this year by faculty member and exhibitions coordinator for Baltimore's School 33 Art Center René Treviño ’05 and Philippa P.B. Hughes, who showcases the work of local artists through her organization and website, Pink Line Project.

**SSI.5 SIGHT.SOUND [INTERACTION]**

**Through Thursday, November 18**
Brown Center: Leidy Atrium and Rosenberg Gallery, 1301 W. Mount Royal Ave.

Showing a broad selection of work from local and internationally recognized artists, Sight.Sound [interaction] brings together art celebrating the language of interaction, new media technologies, and the aesthetics of experimentation.

For more information, visit [www.sightsoundmica.org](http://www.sightsoundmica.org).

**BBOX**

**THE LARAMIE PROJECT**

**Friday, November 12–Saturday, November 13, 8 pm**
The Gateway: Box 1601 W. Mount Royal Ave.
**Tickets:** $5; $3 for MICA community

The thespian club brings a production of *The Laramie Project*, which explores the events leading up to and the aftermath of the murder of 21-year-old gay student Matthew Shepard in Laramie, Wyoming, in 1998. Considered by many to be a hate-crime fueled by homophobia, this event creates controversy even today.

**THE SNOW QUEEN**

**Saturday, December 11, 7 pm; Sunday, December 12, 7 pm; Friday, December 17, 7 pm; Saturday, December 18, 3 pm**
The Gateway: Box 1601 W. Mount Royal Ave.

Illustration Workshop Class Studio Remix offers this cross-disciplinary, multi-media adaptation of Hans Christian Andersen’s haunting fairy tale *The Snow Queen*. All aspects of this distinctive interpretation of the story, from environments to characters, are created and performed by MICA students. Conceived and directed by award-winning New York artists Marcos Chin and David Drake.

**Student Space Galleries**

**MICHAEL KOLINER ’12**
*Implications*  
(INTERDISCIPLINARY SCULPTURE)  
**Monday, October 18–Friday, November 12**  
**Reception:** Friday, October 22, 5–7 pm  
Bunting Center: Student Space Gallery—Pinkard

**ELLE PEREZ ’11**
*Ghettopunk*  
(PHOTOGRAPHY)  
**Monday, October 18–Friday, November 12**  
**Reception:** Friday, October 22, 6–8 pm  
Gateway: Gallery One

**JULIE FILDerman ’11**
*Julie’s Boobs Do Not Touch*  
(GENERAL FINE ARTS)  
**Monday, October 18–Friday, November 12**  
**Reception:** Friday, October 22, 6–8 pm  
Gateway: Gallery Two

**NICHOLAS SIMKO ’12**
*Silent Catharsis*  
(ART HISTORY)  
**Monday, October 18–Friday, November 12**  
**Reception:** Friday, October 22, 5–7 pm  
Meyerhoff House: Piano Gallery

**JUSTIN PRICE ’11**
*THIS SIDE UP*  
(CERAMICS)  
**Monday, November 15–Friday, December 10**  
**Reception:** Friday, November 19, 6–8 pm  
Gateways: Gallery One

**WILLIAM NIU ’12**
*Imagine*  
(ILLUSTRATION)  
**Monday, November 15–Friday, December 10**  
**Reception:** Friday, November 19, 6–8 pm  
Gateway: Gallery One

**JENNA BOYLES ’12**
*Skin Ritual*  
(PAINTING)  
**Monday, November 15–Friday, December 10**  
**Reception:** Friday, November 19, 6–8 pm  
Gateway: Gallery Two

**HOLLY JOELLE CLOER ’11**
*Personal Reliquaries*  
(GENERAL FINE ARTS, MA IN TEACHING)  
**Monday, November 15–Friday, December 10**  
**Reception:** Friday, November 19, 5–7 pm  
Meyerhoff House: Piano Gallery
Departmental Exhibitions

Black Student Union Exhibition
Thursday, October 21–Sunday, November 7
Main Building: Main Gallery

Illustration
Thursday, October 21–Thursday, November 7
Brown Center: Brown 3

Printmaking
Thursday, October 21–Sunday, November 7
Brown Center: Brown 3

Drawing
Tuesday, November 2–Sunday, November 7
Fox Building: Fox 2

Ceramics
Wednesday, November 3–Sunday, November 14
Mount Royal Station: Middendorf Gallery

Rinehart School of Sculpture
Thursday, November 4–Sunday, November 14
Fox Building: Fox 3
Reception: Friday, November 5, 5–7 pm

Advanced Placement Painting/Drawing
Tuesday, November 9–Sunday, November 14
Fox Building: Fox 2

Interdisciplinary Sculpture
Wednesday, November 10–Monday, December 6
Main Building: Main Gallery

Graphic Design
Wednesday, November 10–Tuesday, November 23
Brown Center: Brown 3

Video and Film Arts
Wednesday, November 10–Tuesday, November 23
Brown Center: Brown 4

General Fine Arts
Tuesday, November 16–Monday, December 6
Fox Building: Fox 2

Interdisciplinary Sculpture
Wednesday, November 17–Sunday, November 28
Mount Royal Station: Middendorf Gallery

Mount Royal School of Art
Thursday, November 18–Tuesday, November 30
Fox Building: Fox 3
Reception: Friday, November 19, 5–7 pm

Professional and Continuing Studies Open House

Tuesday, November 9, 6–8:30 pm
Brown Center: Leidy Atrium, 1301 W. Mount Royal Ave.

Meet faculty, visit classes, tour facilities, and learn more about MICA’s School for Professional and Continuing Studies courses and program offerings. Please RSVP by calling 410.225.2219.

Graduate Open House

Sunday, November 14, 10 am–3:30 pm
Campuswide; Sign in at Brown Center: Leidy Atrium, 1301 W. Mount Royal Ave.

The campus will be open to prospective graduate students to meet program directors and enrolled students, tour graduate facilities, and learn how or post-baccalaureate study can help achieve career goals.

All attendees must pre-register at www.mica.edu/gradopenhouse.

MPS in The Business of Art & Design Open House

Friday, December 3, 3–6 pm
Main Building: Room 110, 1300 W. Mount Royal Ave.

Meet faculty and learn more about the country’s most unique business master’s program designed specifically for artists, designers, performers, and writers, launching in May 2011.

National Portfolio Day

Sunday, December 5, 9:30 am–5 pm
Campuswide

Meet the representatives from more than 50 leading art colleges and universities, who will be at MICA to review high school students’ artwork, discuss educational and professional goals, and share information about programs, careers, admissions, and financial aid.

For more information, visit www.mica.edu/portfolioday.
A STREETCAR NAMED DESIRE and DUTCHMAN

Thursday, March 31-Sunday, April 17
The Gateway: BOX, 1601 W. Mount Royal Ave.

For 11 performances this spring, MICA’s theater company, Rivals of the West, brings you 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 will be available at www.rivalsofthewest.org.

(Above) MICA students, capturing emotion and intrigue, rehearse in BOX.

12: A PERFORMANCE PIECE FOR TWELVE ACTORS

Thursday, January 13–Sunday, January 23, 2011
The Gateway: BOX, 1601 W. Mount Royal Ave.

12 is a desolate performance surrounded in atmosphere, beauty, struggle, and hope. Developed at MICA by DNA Theatre, an ensemble of students, alumni, staff, faculty, and local performers, 12 is an aerial theater work in which actors fly on rope, harness, trapeze, aerial cloth, and hand straps, reaching, pulling, and struggling through humanity’s basic theme of emotional and physical survival. More information is available at www.daydreamsandnightmares.com.

(Above) DNA Theatre founder and MICA staff member Kel Millionie is artistic director of 12.

MFA Thesis I, II, and III

Friday, March 25–Sunday, May 1
Fox Building: Decker, Meyerhoff, and Fox 3 galleries, Bunting Center: Pinkard Gallery, 1303–1401 W. Mount Royal Ave.

Receptions all 5–7 pm:
MFA I, Friday, March 25; MFA II, Friday, April 8; MFA III, Friday, April 22

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.

“This scholarship means so much more to me than just financial relief for my parents. It means that my hard work at MICA has been recognized and rewarded.” — Eleni Giorgos ’11 (photography), scholarship recipient

YOUR SUPPORT EMPOWERS ARTISTS AND DESIGNERS WHO WILL CHANGE THE WORLD.

Join the growing family of MICA donors and support students like these at www.mica.edu/give or return the enclosed envelope.
ESSAY 31

Time is an abused commodity in our culture. It’s the thing we are always trying to cheat, work around, or cram more into. As the number of tools and opportunities available to artists and designers has expanded, there seems to have been a compensatory assumption that art and design students will simply do more—learn more—in the same amount of time. As culture has become more complex, so have the expectations placed on art education.

Ironically, time is the one thing you can’t cheat in the education of the artist. While the tools of artistic production may now move at the speed of light, the development of the artist still progresses at a sometimes painfully slow but very human rate—it requires generous amounts of time. Today, graduate education is seen by more and more emerging artists and designers as a necessary source for exactly that time needed to consolidate the varied experiences of their undergraduate education and complete their professional development.

Time alone, however, is no guarantee of a successful graduate experience. In order to be truly effective, graduate programs in art and design must provide a learning environment that is both supportive and challenging. The directors of MICA’s graduate programs have carefully designed their programs to balance the freedom necessary for individual investigation with sufficient structure to ensure that students acquire the knowledge and experiences necessary to sustain a personally fulfilling independent practice in the contemporary marketplace.

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Chief among that needed is the development of enough self-knowledge and autonomy to successfully filter the dizzying array of positions and possibilities confronting today’s emerging artists and designers. This includes the formulation of personal values that will ground their judgments and actions and a basic understanding of the theories and historical precedents that will inform the continued development of their respective aesthetic orientation and discipline.

While emphasizing these important intellectual goals, MICA’s directors never lose sight of the fact that this knowledge is aimed at students who are first and foremost makers. This requires an extensive physical environment that combines individually dedicated studios with access to a full range of traditional media and contemporary technologies. Students are encouraged to freely explore a variety of media as a means of discovery or as the evolution of their content suggests. Throughout their graduate experience, there is an insistence on a high level of technical mastery but never as an end itself or as a means of mitigating risk. In the end, students must present a unified visual thesis in which concept and form are inextricably integrated and professionally realized.

Lastly, the best graduate programs in art and design today maintain a permeable relationship with the larger culture. While MICA’s graduate students are deliberately insulated from the roiling of the marketplace, they are also provided with programs, activities, and visitors that demand that they reflect on the evolution of their work in the largest arena of discourse in their selected discipline.

Located somewhere between the cloister and the symposium, graduate study in the visual arts occupies a unique space in higher art education. MICA is proud that its graduate programs have facilitated the transformation of so many promising artists and designers into professionals fully prepared to assume leadership roles in their respective fields. It remains committed to the core values and high standards of excellence that have characterized its advanced education for so many years. At the same time, it is working to expand its offerings in ways that recognize the increased diversity of career paths open to artists and designers.

"We want to create time and space for artists to take risks, to push themselves, try things, collaborate with others, and, if desired, seamlessly cross disciplines and artistic media."