AICAD CONFERENCE AT MICA
UNDER ARMOUR CONNECTIONS
STUDENT VOICES

Upcoming Events
GRADUATE SPRING EXHIBITIONS
WEEK OF FASHION
Little Shop of Horrors
Workin’ the Tease

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FORWARD MOMENTUM
Samuel Hoi Is MICA’s Next President
**EVENTS & EXHIBITIONS**

**MID-MARCH**

Through 3/16
Look Now: Photographs by MICA Photography Faculty

Through 3/16
PICTURE WINDOWS...
The Painted Screens of Baltimore and Beyond

Through 3/16
The Amazing Johnny Eck

Language+: Let’s art a conversation!

Through 4/25
Student Exhibitions

Through 7/12
Graduate Spring Exhibitions

3/11
Lecture: Kimsooja

3/11
Lecture: Rick Lowe

3/15
PICTURE WINDOWS
Gallery Talk

3/22-4/20
Basil Alkazzi: An Odyssey of Dreams: A Decade of Paintings

3/25
Lecture: Janine Antoni

4/1
Lecture: Mark Harris

4/1
Lecture: Michelle Handelman

4/1
Edible Book Festival

4/3
Lecture: James Klein and David Reid

4/3-21
Kin & Cargo: Exploring Baltimore’s Sister Cities

4/3-13
Little Shop of Horrors

4/5
Experimental Fashion Event

4/8
Lecture: Alison J. Clarke

4/9
A GIRL LIKE HER

4/10-5/22
Humanoid Boogy: The Work of William S. Dutterer

4/11-12
Annual Benefit Fashion Show

4/16
Lecture: Joseph Basile

4/21
Lecture: Dana Schutz

4/21-27
Legacy Week

4/22-5/7
Workin’ the T ease: The Art of Baltimore Burlesque

4/23
Fred Talks

4/23-5/29
Interweaving Traditions: Bookbinding across Cultures

4/25
Back to Earth

4/25
It’s Time to Celebrate


**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.

Graduate Studio Center
131 W. North Ave.

MICA PLACE
814 N. Collington Ave.

**MICA Gallery Hours**

Monday through Saturday,
10 am–5 pm

Sunday, noon–5 pm

Closed major holidays

Contact the Department of Exhibitions at 410.225.2280 or exhibitionsdept@mica.edu

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

Although every effort is made to ensure the completeness and accuracy of Juxtapositions, information does sometimes change. We suggest you confirm event details by checking MICA’s website at mica.edu, where you will also find driving directions and a campus map. Events and exhibitions are free and open to the public, unless otherwise noted. To request disability accommodations, call 410-225-2416 or email events@mica.edu. For more information, to adjust your subscription options, or to submit story ideas or comments, email news@mica.edu or call 410-225-2300.

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MICA’s next President Samuel Hoi. Photo by Carlos Florez ’07.
MICA Names Samuel Hoi Its Next President

ON FEBRUARY 10, MICA’S BOARD OF TRUSTEES ANNOUNCED SAMUEL HOI AS THE NEXT PRESIDENT in the College’s 188-year history, effective July 1, 2014. Hoi is currently president of Otis College of Art and Design in Los Angeles. He will succeed President Fred Lazarus IV, who will step down after a 36-year presidential tenure that is the longest in Maryland today. Hoi’s appointment follows a unanimous vote by the board.

“Samuel Hoi is the perfect choice to build on MICA’s legacy as the leader in art and design education and take us forward to greater heights,” said Neil Meyerhoff, chair of the Board of Trustees.

“His 30 years of experience in launching visionary initiatives, developing community-based collaborations, and empowering a world-class faculty and staff are completely aligned with the opportunities that await MICA at this moment in its history,” Meyerhoff said.

Hoi will assume leadership at MICA following a period of unprecedented growth in the College’s reputation, programs, enrollment, financial strength, and the endowment. MICA’s MFA graduate programs are ranked in the top 10 nationally by US News & World Report. Parade magazine recently listed MICA’s undergraduate studio arts programs collectively as one of the top two nationwide, and GDUSA named the institution one of the top 20 design schools. In each of the past seven years, MICA has been recognized as a top producer of Fulbright Scholars among specialty schools by The Chronicle of Higher Education and a “Best Northeastern College” by The Princeton Review.

In selecting Hoi, the board particularly noted his bold steps to highlight art and design’s tangible impact, as evidenced by the annual Otis Report on the Creative Economy produced under his direction, and his efforts to position Otis students as community engagement leaders through the launch of the Creative Action: An Integrated Learning Program, a unique curriculum model. Under Hoi’s leadership, enrollment at Otis increased as much as 34 percent, operating resources have more than doubled, and the endowment has more than tripled, attributable in part to a 200 percent increase in individual donors.

“MICA is poised to continue raising its visibility and impact as a world leader in demonstrating how creativity and invention can help enhance almost every area of our lives, from commerce to culture and everywhere in between,” Hoi said.

“I’m looking forward to working with MICA’s extraordinary faculty and staff, Baltimore’s businesses and creative community, and other higher education leaders to continue MICA’s tradition of both evolutionary and revolutionary leadership in programmatic innovation to shine a light on the importance of art and design education internationally,” Hoi said.

Hoi is a highly regarded educator and thought leader on both coasts, sought after as a speaker and presenter. Prior to arriving at Otis, where he is also known for nurturing unique relationships with major creativity-based companies including Nike and Mattel, he was dean at Corcoran College of Art + Design in Washington, DC.

While there, he helped diversify offerings, growing continuing education registrations by 50 percent and related revenue by 100 percent. He also oversaw a 24 percent degree program enrollment growth and a physical expansion.

His international leadership includes a position as director of Parsons School of Design’s Paris campus. His multifaceted background includes membership (retired status) in the New York Bar, a Juris Doctorate degree from Columbia Law School, a bachelor’s degree from Columbia College, where he graduated summa cum laude, and an AAS degree in illustration from Parsons. He is a member of Phi Beta Kappa. He has served on numerous boards of directors, including the Association of Independent Colleges of Art and Design, where he was chair from 2004–2009, the Creative Economy Convergence Task Force of Los Angeles, where he is a co-chair, the James Irvine Foundation, and United States Artists, where he is immediate past chair.

Hoi’s appointment followed a search. MICA’s board, working with faculty, staff, and students, formed a search committee that initiated an international search for the next president. Working with executive search firm Spencer Stuart, the committee, made up of seven trustees, six faculty and staff members, and a student (including alumni) evaluated a diverse group of highly-qualified candidates from art and design education over an eight-month process. The full board endorsed the search committee’s recommendation with an affirmative vote at its annual January board meeting on Friday, January 31, 2014.

“Sammy was able to articulate a compelling vision, which will build on MICA’s exceptional reputation,” said Fredye Gross, former board chair and chair of the search committee.

“His years of experience leading colleges of art and design have put him at the center of the international conversation on how to educate artists for the 21st century,” Gross said.
Welcome Home

AS MICA PREPARES TO WELCOME SOON-TO-BE PRESIDENT SAMUEL (SAMMY) HOI into a new home at the College, he welcomed Juxtapositions into his current home in Santa Monica, California, where he participated in a wide-ranging discussion on his life, career, views on the impact of art and design education, and early thoughts on the future of MICA.

Juxtapositions: What attracted you to MICA?
Samuel Hoi: It really took a college as special as MICA to make me want to leave Otis, to which I have dedicated my work for 14 years. We have built a one-of-a-kind curriculum here that bridges visionary art and design, professional practice, and real life to empower students to learn, grow, and make a difference in the world. So I have loved what I’m doing here, but to be part of MICA’s momentum is a once-in-a-lifetime opportunity I could not pass up.

I was attracted to MICA because it’s an exciting college with an exceptional trajectory, which I have watched with admiration since the 1990s. With Fred Lazarus’ legendary leadership, the trustees and campus team have advanced MICA on all fronts in a transformative manner. Yet, there remain very meaningful possibilities that will allow a new president to build on Fred’s legacy while helping the College to innovate in response to changing times. When I visited MICA during the search process, I was greatly impressed by the board and the campus community alike, intrigued by what I learned, and stimulated by all the conversations. The sum total of my wonderful experience with MICA over the past few months made me realize that this would be a great college and community to join and serve. Speaking of community, I embrace MICA’s family-like environment, which I cherish at places I serve.

Juxtapositions: What about MICA impressed you?
Hoi: Concerning my work, there are four basic things to know about me. I choose my work based on mission and values. I have to be passionate about what I do. I thrive with teamwork. And I am committed to and inspired by excellence. MICA hits the bull’s eye for me in all four areas. There is tremendous alignment between my beliefs and MICA’s educational mission and organizational and social values. I can easily imagine myself immersing energetically in serving the College’s internal and extended constituents. The caliber, camaraderie, and spirit of people I met through the search interview were uniformly inspiring, so I know this is a genuine quality team at work here. Plus, excellence is everywhere at MICA, being the world-class institution it is today.

In addition, it appeals to me that MICA is globally positioned and yet shares the same authentic community engagement values and practices
Otis has. Both colleges weave community engagement deeply into the curriculum. Therefore, there can be a continuation of my life’s work even though I am moving to a new institutional home. I should also mention that I admire institutions and people who achieve an outsized impact with their creativity and leveraging strategies. With its leadership presence and contributing work in Baltimore, MICA definitely punches above its weight in its city in a very positive way.

**Juxtapositions:** You have broad experience developing community partnerships, right?

**Hoi:** “Right” is the quick answer. The full answer is probably too much for us to cover here. I think broadly about community partnerships. There are community-based projects that focus on social issues and underserved communities. There are cultural partnerships with fellow artistic and educational peers, as well as corporate projects that connect with the business community. Of all types of community partnerships, I gravitate most towards multi-sector convergence projects that serve a common cause because that is how the world needs to operate nowadays. At Otis, I have helped develop the annual Otis Report on the Creative Economy that demonstrates the tangible impact of creative activities and professionals in the prosperity on Los Angeles. I also helped launch a unique curricular model of our own at Otis, called Creative Action: An Integrated Learning, in which community engagement is integrated right into the coursework for students to gain professional training and social service experience in real-world settings. Both initiatives feature multiple-sector collaborations.

**Juxtapositions:** And before Otis, you developed similar initiatives at Corcoran College of Art + Design?

**Hoi:** Yes, at the Corcoran, I led the development of visual arts programs that reached out to inner-city children and communities. The art mentorship component was recognized by the President’s Committee on Arts and the Humanities. That was quite exciting. I also created a biennial series, called ArtSites, that showcased regional contemporary artists. The series started with a partnership of six cultural institutions and grew to 12.

**Juxtapositions:** Tell us a little bit more about the Report on the Creative Economy.

**Hoi:** It is an annual report conceived and commissioned by Otis to quantify creativity by analyzing the financial impact of creative industries and creative professionals on the Los Angeles region. The Otis Report puts real numbers to creativity. First, I wanted to dispel the myth of the starving artist. The success of our alumni has proven the concept wrong, but we needed a bigger picture with evidence to prove our point to skeptics. Second, for the region, it was necessary to make visible an economic force that has been taken for granted. The research was deliberately set up to result in a multiple-sector narrative by including data for for-profit companies, nonprofit organizations, and individual professionals in art, design, and entertainment. Now, I need to emphasize that, while the Otis Report highlights dollars and cents, the story it really tells is the broad and powerful value of artists and creative professions in society. The goal is to increase understanding of and investment in artists and creative enterprises. The report, now in its 7th edition, has become quite influential, and has made Otis a leadership voice of the creative economy in a community like Los Angeles where creativity is central to virtually everything. The most recent Otis Report has expanded to provide a statewide study.

**Juxtapositions:** How do you feel your past experiences have prepared you to be MICA’s new president? What are you most proud of?

**Hoi:** A new president should bring a fresh and value-added perspective, but consider and plan change with the campus community in a strategic and inclusive way. Over my career, I am very lucky to have accumulated a wide range of experiences, from administering continuing education to overseeing degree programs; from refining existing curricula to creating a new college...
of art and design; from leading a foreign branch campus to handling the complexity of a museum-college relationship; from shaping internal systems and policies to fundraising, building a board, and building external partnerships. Each position I have held has represented new challenges and drastically different organizational, geographic, and cultural contexts. As a result, my capacity to learn, to adapt, and to stretch has been well tested. I look forward to responding to MICA’s specific contexts and needs in ways that are tailor-made for the College. To be honest, I look forward to being positively surprised by my own responses once I get to know more about MICA and its specificities.

Good question regarding what I am most proud of in my jobs to date. There are a lot of possible answers, but I must say that my top choice is the many classes of talented students who have been transformed by the education I have helped provide, who then go on to lead a passionate practice and life and make our world a better place. That’s what we are after working at art schools, right?

**Juxtapositions:** What is your vision for MICA?

**Hoi:** It is my responsibility and honor as the new president to help articulate the vision and story of the MICA of tomorrow. I’m really looking forward to meeting with and learning from the faculty, staff, and trustees at MICA. Once I understand what they view as MICA’s vision and what they particularly hold dear, I can begin to work collaboratively with them to evaluate where opportunities for growth lie and set the goals that will allow the College to evolve while building on its very important culture, traditions, and values. My vision for MICA will organically emerge out of this process of discovering its unique history, dynamics, distinctiveness, and potential.

**Juxtapositions:** How do you see the College positioned in the next 5-10 years?

**Hoi:** I see MICA being even more effective in serving its students, an even stronger citizen institution in Baltimore, and even more influential on the world stage. Higher education and art colleges, in particular, are experiencing rapid change. MICA has been able to be at the forefront of that change, and that has been critically important to its competitive positioning. MICA has to continue to prepare students to be inventive practitioners. After all, the US Department of Labor estimates that today’s learners will have 10-14 jobs by the age of 38. And we have to prepare students to be socially contributing professionals because we depend on the next generation to make our world more sustainable. MICA itself has endless opportunities to continue expanding its impact on Baltimore and beyond. We can be a role model on all these fronts in the higher education world, and as such, we will garner further international attention. This really is a challenging time for all of us in higher education, but also an exciting time for those, like MICA, that are poised for smart change and prepared to demonstrate leadership.

**Juxtapositions:** What are your first initiatives and goals? And how are you prioritizing those?

**Hoi:** As mentioned before, one of my first key initiatives is to listen and learn at MICA and about MICA in its extended communities. There are ongoing projects of importance that cannot be put on hold, and I plan to hit the ground running with them. My initial prioritization of tasks will be informed by Fred, the trustees, and the senior staff. I must take my time to learn and introduce myself to the diverse constituents of MICA, but I will dive immediately into the College work that must go on.

**Juxtapositions:** After living in Los Angeles, how do you feel about living in Baltimore?

**Hoi:** The city of Baltimore is one of the key factors that attracted me to MICA. I am excited to live in a city where an art school like MICA can have such a great impact. I hope to be able to help the city become even more of a destination for art and design students, arts professionals, and residents who appreciate a thriving creative scene. To be honest, a lot of people in Los Angeles don’t understand why I would give up Southern California sunshine to move east where the arctic vortex just swept through! They forget that I lived in New York for 11 years and Washington, DC, for another nine. My East Coast genes may have been latent for a while, but they are kicking back in action now.

**Juxtapositions:** How do you plan to get integrated into the MICA and Baltimore communities?

**Hoi:** Through my work life, I have loved every institution I have worked for, and every city I have lived in. One, I choose carefully. Two, I jump in head first wherever I settle. I imagine that I will do the same with MICA and Baltimore. Community engagement and advocacy are at the cornerstone of my work and at the heart of MICA’s mission, so becoming entrenched into the campus community, as well as the city, will be crucial to my work there. To acquaint myself with the city, I look forward to meeting as many business and educational leaders, partners, donors, and community groups as possible after my arrival at MICA.

**Juxtapositions:** How will you lead MICA to take on the challenges and opportunities facing higher education today, including a smaller...
contributions to virtually every field—from culture to medicine to gaming. The reality for artists and designers today and into the foreseeable future is that they have a vast platform to operate. If they can be flexible and agile regarding their practice and livelihood, they have great opportunities to invent new roles for creative makers and thinkers in society and to create their own worth. If we can continue to evolve our educational philosophies and delivery models to meet the needs of today’s learners, MICA’s alumni will continue to be leaders in their fields, impacting contemporary art and design while serving as positive change agents in communities around the world.

Juxtapositions: Would you like to add to anything?

Hoi: Just that I am incredibly excited to come to MICA, that I know we will be able to accomplish a lot together, and that I am so thankful for the openness and support shown to me throughout the search process. I am looking forward to working with the entire MICA community and taking my place in the MICA family.

To learn more about Samuel Hoi, visit mica.edu/forwardmomentum.
AICAD Explores Future of Art & Design Education at MICA-Hosted Conference

This past November, MICA hosted the 2013 Association of Independent Colleges of Art and Design (AICAD) Symposium, bringing together more than 170 attendees from around the world to discuss bold new approaches to education.

The annual conference featured seminars designed to foster conversations among AICAD members about the cultural, technological, and economic shifts affecting higher education, and how those circumstances will impact both the content and delivery of art and design education in the future. AICAD is a consortium of 43 leading art schools, including MICA, who work together for mutual advancement, including information sharing, policy, programming, and student mobility.

“The whole notion behind this conference was to try and shift the conversation from one that we’ve seemed to be having for years around content to starting to talk more actively about the forms of delivery that we are bringing into play, our approaches to pedagogy, and how, in fact, they inform the content that we are trying to deliver,” said Ray Allen, provost and vice president for Academic Affairs at MICA, during the symposium’s opening session.

The goal of Allen and other organizers of the symposium was for the gathered attendees to “interrogate” standard underlying assumptions to uncover the best practices in higher education by challenging the framework around which art and design higher education is organized, including reliance on the agrarian calendar, the meaning of a credit hour, how much time a student needs to spend seated in a class, faculty workloads, efficient space utilization, and the dynamic impact of the Internet. “Any serious conversation about change and innovation in art and design education has to look at time and cost as significant factors,” Allen said.

The participating faculty, deans, provosts, and presidents were asked to contemplate three core questions: “What do we know about how students learn?,” ”What do students today need to know?,” and “What new kinds of resources do we have with which we can support student learning, perhaps in a way that we haven’t been able to before?.” More specifically, the participants explored context, relative to the characteristics of current art and design students; process, which involved the latest cognitive neuroscience research and what it shows about pedagogy and student learning; content, which examined the case for traditional disciplines and the appropriate relationship between studio, academic, and professional development programming; form, which included how economic considerations and the increased variety in content drive new forms of delivery; and means, which touched on alternatives to credit hours as ways to measure work and the tools for assessing student learning.

Several members of MICA’s faculty and staff spoke during the conference:

- **Mike Weikert**, director of the Center for Design Practice, and Scholar-in-Residence Lee Davis led Activating a Community of Creative Change Makers-Social Design Education.
- **Megan Miller**, director of Career Development, and Dusty Porter, vice president for Student Affairs & dean of students, led Professional Development: A Shared Responsibility.
- **Ken Krafchek**, director of MFA in Community Arts, Melanie Corn, provost and vice president of Academic Affairs for California College of the Arts, Karen Stults, director of Community Engagement, and faculty member Rebecca Yenawine, led Moving Outside the Walls of the Studio/Community Engagement.
- **Catherine Behrent**, co-chair of Foundation Department, led The Place of Wellness and Life Skills Fitness in the Curriculum.
- **Ellen Lupton**, director of MFA in Graphic Design, and faculty member Jenna Frye ‘04 ’05 (Digital Art, Rinehart School of Sculpture) led Art School and MOOCs (Massive Open Online Course).
- **Shyla Rao ‘96 ’98** (ceramics, Art Education) and Matthew Sutherlin, co-directors of MA in Teaching, led Hybrid Teaching and Learning.
- **Hugh Pocock**, coordinator of the Sustainability & Social Practice Concentration, led Teaching Sustainability.
- **Ryan Hoover’06** (Mount Royal School of Art), director of Fabrication Studios, and Digital Fabrication Studio Technician Anderson Ta led Integrating the Powerfully Unstable-Digital Fabrication in Art and Design Education.

Watch archived sessions from the 2013 AICAD Conference at mica.edu/AICAD.
Paul Rucker’s Artist Residency Spotlights Social Injustice

MICA’S CENTER FOR RACE AND CULTURE’S hosting of Robert W. Deutsch Foundation Artist-in-Residence and Research Fellow Paul Rucker through the 2013-2014 academic year is an example of the creative environment the College provides for artists from diverse backgrounds to collaborate. “The artist-scholar is a national and cultural treasure that is crucial to the integrity of all nations,” said Leslie King-Hammond, PhD, founding director of the Center for Race and Culture and graduate dean emerita. “The opportunity to interact with Paul Rucker, as he creates sites of brilliance and collaboration. “The artist-scholar is a national and cultural treasure that is crucial to the integrity of all nations,” said Leslie King-Hammond, PhD, founding director of the Center for Race and Culture and graduate dean emerita. “The opportunity to interact with Paul Rucker, as he creates sites of brilliance and intellectual challenge, is exciting and humbling work,” she added.

His projects investigate community impacts, civil and human rights issues, and historical research.

While in residency, Rucker is working with students on integrating sound into their artwork and creating The Empathy Project, an interactive exhibition based on his continuing research work to increase awareness and compassion to change how humans address social justice and differences. The project includes performances, workshops, interactions with artists, luncheons, and a forum designed to engage the MICA community. He is also continuing to research and develop his Creative Capital funded project Recapitulation, which draws parallels between slavery and the prison industrial complex through animation, digital stills, original composition, sculpture, interactive sound, and video.

“Although slave and convict have different names, these labels share similar limitations and expectations,” Rucker said. “Both have faced exploitation for labor, a loss of rights, and disenfranchisement.”

The multidisciplinary artist merges performance, original composition, sound, and visual art.

“In order for me to work and develop my authentic voice, I have to explore all different mediums,” he said.

Rucker’s novel combination of statistics and imagery from past and present appears in works such as Proliferation, an animated map of the United States prison system set to music and showing the growth of the prison system over a few hundred years. His works intend to help people understand the progression from one system of servitude to another.

The artist came to Baltimore to study further the school-to-prison pipeline through research and collaborations with local institutions, communities, artists, galleries, and performance spaces.

“Baltimore is America amplified,” Rucker said, adding, “It’s where the north meets the south and has so much historical information. I couldn’t be in a better place to do this project.”

MICA Exhibits International Courage

IN DECEMBER 2013, PRESIDENT FRED LAZARUS IV visited China at the invitation of Pan Gongkai, then president of The Central Academy of Fine Arts in Beijing to attend a conference on the present and future of art and design education. MICA was one of two United States institutions invited to The Central Academy of Fine Arts conference. Included in the event were discussions on the evolving curriculum, the emergence of online education, traditional fine arts, and the growing role of technology in art and design.

While in China, Lazarus took the opportunity to present a MICA honorary degree to renowned and contemporary artist Ai Weiwei H’13 whose work in every medium, including sculpture to architecture, installation, film, and music, has been shown at the Venice Biennale, the Tate, the Hirshhorn Museum and Sculpture Garden, and many other museums. Throughout his life, he has used his work to express his views and values in powerful ways.

After helping to create the iconic Beijing National Stadium (The Bird’s Nest), where the 2008 Olympic opening ceremonies occurred and considered by papers such as London’s Daily Telegraph to be the “finest arena in the world,” he used the resulting spotlight to call attention to injustices of Chinese policies. He went on to use art and other media to highlight what he saw as Chinese corruption. For example, after being jailed in 2011 and put into solitary confinement by Chinese officials on charges of tax evasion, he created the S.A.C.R.E.D sculptural installation based on his experience. Exhibited at the Venice Biennale, the work provided the world bold insight into life inside a contemporary Chinese prison.

As leader of a college known for pushing the envelope in its own right and encouraging artists to use their talents for societal engagement, Lazarus considered it an honor to present Weiwei with the honorary degree. “Ai Weiwei is one of the leading artists of the world today and is a wonderful human being with strong convictions and values,” Lazarus said. “His work in almost every medium is recognized for its quality, innovation, and eloquence. In all ways he epitomizes what MICA stands for as an art college.”

Weiwei remains under house arrest. A visit by Lazarus to the house where Weiwei resides was organized in collaboration with Ethan Cohen Fine Arts, which now represents the artist. “I went to his studio, and we took an academic gown for him, I took my gown, we put on the regalia, and we presented him with the degree. It was a special moment,” Lazarus said.
Sports Tie MICA Talent with National Clothing Company, Under Armour

If you want to see the breadth and scope of MICA talent, look no further than Under Armour. The Baltimore-based clothing and accessories powerhouse not only employs MICA alumni in jobs and internships, but it is forging new relationships with current MICA students. Like MICA, Under Armour is involved with the community, whether they are supporting breast cancer research, celebrating military heroes, or creating positive social change throughout Baltimore neighborhoods.

Brianna Antonaccio ’11 (graphic design) started out as an assistant graphic designer for Under Armour’s accessories team nearly three years ago. After designing graphics for football, baseball, and outerwear gloves, Antonaccio realized the company could do a better job creating gloves that were more appealing to women. She brought her idea to life.

“I designed a full assortment of women-specific gloves that will be coming out winter 2014,” Antonaccio said.

Today, Antonaccio designs products for the women’s accessories team. “Under Armour is presenting me with great opportunities, and in two and a half years, I moved from an assistant graphic designer to a product designer,” she said.

Antonaccio’s educational experience at MICA helped to prepare her for this career path. Through internships, guidance from MICA faculty and staff, and connections within the College and local arts communities, she has been able to grow as a designer and shine in her profession.

“The Graphic Design Department at MICA was very focused, and when I got to my senior year, my classes were small enough that professors were able to give very individualized attention, which helped me get to where I am today,” Antonaccio said.

Antonaccio’s experience at Under Armour is just one of many similar MICA success stories.

“Under Armour has been one of the top employers of our alumni,” said Brockett Horne, chair of the Graphic Design Department.

Current students are also benefiting from the relationship. When teaching a workshop as part of the Flexible Design Studio class last spring at MICA, Patrick Horvat, senior manager of apparel graphics at Under Armour, asked graphic design students to create a T-shirt line inspired by the city of Baltimore. The designs of three students—Sarah Park ’14 (graphic design), Amelie Au ’14 (graphic design), and Laura Sucre ’14 (graphic design)—are currently available for sale at Under Armour’s Harbor East store.

“The creativity and energy at MICA are very inspiring and provide our brand with a unique opportunity to gain insight from the next generation of creative thinkers and influencers,” Horvat said. “The ability to interact with such talented and creative students and faculty allows Under Armour to push creativity to new places while also providing students with real-life work experience.”

The students also got a crash course in the business side of graphic design, having to get designs approved by Under Armour’s corporate executives and the legal department. They had the opportunity to present their designs before Under Armour staff as well.

Park described the experience of having her design chosen for the Harbor East store was overwhelming, yet awesome at the same time. It also left a lasting impression. “I’ve been applying to other apparel internships after collaborating with the designers at Under Armour,” Park said.

“MICA students are well positioned to succeed at Under Armour because MICA faculty members take a vested interest in their success and in guiding their careers,” Antonaccio said.

That’s a fact that is unlikely to change.

“We have only begun to see what we can accomplish together through this partnership, and we are excited to see what the future holds,” Horvat said.
Kris Messer, PhD, Directs MICA’s Alumni and Parent Relations Office

EDUCATOR AND PERFORMING ARTIST Kris Messer, PhD, began as the director of Alumni and Parent Relations in January 2014. Messer joins the Division of Advancement to support the growth and enhancement of alumni programs and services.

"I am excited to increase the ways in which alumni and parents can connect to MICA from diverse regions of the world. I also hope to grow our already strong relationships into thriving regional communities,” Messer said.

Her educational experience spans more than 10 years, including teaching and advising undergraduate and graduate students at MICA, Strayer University, and the University of Maryland, College Park. She also coordinated instructive programs at the Dorcas International Institute of Rhode Island, an organization serving underserved, immigrant, and refugee individuals and families in Rhode Island.

For nearly five years, Messer has been a faculty member in MICA’s Humanistic Studies Department, where she continues to engage students and build and maintain meaningful connections across campus.

"I wanted to remain in contact with the people I found most inspiring—the students,” Messer said. "I always found that I enjoyed hearing what my students were doing and enjoyed knowing that they went on to do all of these interesting things,” she added.

While teaching, she realized she also enjoyed engagement on a one-on-one level.

Now as head of the Office of Alumni and Parent Relations, Messer is the conduit for MICA alumni to reconnect to the College, in addition to helping to present them to the world at large. She listens to alumni and parents and provides a voice for their thoughts and concerns to the administration.

"We want alumni, as well as parents, to see the value of a MICA education beyond the parameters of their four-, two-, or one-year programs,” she explained.

Messer also works closely with the Alumni Council and Parents Council to provide support for their initiatives.

"I am working to create a feeling of community beyond the years that they are here and a place they can always call home,” Messer said.

Messer holds a PhD in Theatre History and Performance Studies from the University of Maryland, College Park, a Master of Fine Arts in creative writing from Brown University, and a Bachelor of Fine Arts in theatre and dance from Amherst College.
Sculpting Success:
Rinehart School of Sculpture Director Maren Hassinger

MICA’S RINEHART SCHOOL OF SCULPTURE is the oldest program of its kind in the country, with alumni living throughout the world who are exhibiting artists, faculty, and critics. Maren Hassinger has been the director of the Rinehart School of Sculpture since 1997 and instrumental in the 118-year program’s current leadership role in innovation in multidimensional art.

A practicing artist with teaching, exhibition, public sculpture, and performance experience spanning more than 40 years, the New York-based Hassinger is presenting her first lifetime retrospective at Spelman College in Atlanta in 2015.

Like students in the Rinehart School of Sculpture program, Hassinger’s work incorporates a range of media and materials.

“I would say it’s sculpture, but that includes a practice that has performance, installation, and objects,” she said. “I also do video and film.”

Movement, space, and nature influenced Hassinger in the beginning of her career—themes that continue to be present in her work.

In the 2013 exhibition Hassinger & Clark: Boxes, Combs and Constellations at the University of Delaware Museums, she used commercial boxes, suspended and fixed, to create her installation, Hanging Boxes and Changing Boxes.

“In my last show, my work had to do with the dependence on the box. It was inspired by my move to New York, and the view out my window was all boxes,” Hassinger said.

She explained, “So it’s still nature versus progress, and it’s still about motion. The motion comes in from the installation and what’s placed in the ceiling and floor, and what moves with the currents. Motion and nature, body and space.”

As she has evolved as an artist over the years, so has her work. Hassinger is less focused on a particular medium and has added into her work more content on life’s meaning and experiences.

Hassinger has come to understand the evolution of the artist, something she has learned over time. That is why she finds it important to encourage her students “not to stop, because if you’re feeling upset with where you are in your life and your career, and you keep working at it, things change. And things become resolved in time.”

The University of California and Bennington College graduate has been able to relate to students in the Rinehart School of Sculpture program, while also listening and providing support.

Once an emerging artist herself, she faced situations similar to those her student-artists are facing now. Hassinger urges artists starting their careers to not only find a location where they can afford a studio, but also guard the time they give themselves to create.

“Baltimore is very good for that,” she said. “You’re making this transition from an academic to a professional world. You have to take the time to take a deep breath and take assessment and keep working.”

Equally as important to Hassinger is that the emerging artists develop relationships and connections in the art world with those who will support them.
“Rinehart is a model for that. It’s your family,” Hassinger said.

As the director, she also encourages collaboration on campus and partners with undergraduate and graduate faculty members on lectures and inviting guests, so her students can have a sense of what other artists and designers are doing.

“I believe the essence of the art practice is that it’s a communal experience,” she said. “You’ve got your audience, artists, and gallery professionals who work together in culture to make the sharing of art possible, then the audience who comes to experience what you’ve put together. That entire group of people makes the art world. I’m trying to teach that to my students even in subliminal ways.”

Known for its top-ranked education, Rinehart School of Sculpture provides students with a unique graduate studies experience. The curriculum includes seminars with guest speakers, question-and-answer-style discussions, and critiques, as well as off-campus and guest visits with artists, writers, curators, and gallery dealers.

Students are required to take two seminars, one on practice, and one on reading and theory with John Peacock, a Rinehart Critic-in-Residence, Humanistic Studies Department faculty member, and poet. Artists-in-Residence Mina Fey and Chakaia Booker are also on hand to provide guidance to students during finals, as well as throughout the year.

“One year we look at the concept of artists through their writings and the writings about them, and the other year we look at the world. Because that’s what you’re entering into,” Hassinger said.

Also as part of the seminars, students and faculty dine together, continuing the camaraderie amongst artists.

Scheduled one-on-one critique sessions with Hassinger aid educational development. The sessions include discussing a range of topics, from students’ academic life to their personal one.

“I choose students for the program whose work is not the same,” Hassinger said. “So their responses are not the same, and students start to see the possibilities. And then they know that not everyone is making work like them. They have to learn to respect the diversity of work out there.”

Through these processes, students also have personal time to work, whether in their studios or at their jobs.

Ultimately, Hassinger hopes students in the program leave with the inspiration to continue as artists.

“They’re very serious when they come here and they want to get moving. They’re very skilled and smart and can see where there are gaps in the thinking of the art world, and they can fill those gaps,” she explained.
President Lindsay Aura Miller: Thank you for meeting with me to talk about leadership. I think this is a really important conversation especially because there is going to be a change in leadership at the College and because of your amazing legacy here.

You have had an extraordinary legacy at MICA. What leadership qualities do you believe have been important in your role here? What about being a leader and the president of this school made you stay for so long?

President Fred Lazarus IV: The most important thing is to be curious, to listen, and to ask a lot of questions. That is the key; it helps you find out how to move forward and engage people in a decision-making process. You also have to be willing to make decisions that are not always easy.

I’ve stayed for so long because I love what we do. I love working with students. I love the challenge of trying to figure out new ways to educate artists and cultivate the talent they are born with. The whole nature of what we do keeps changing—the digital world, the art and design world, the whole educational experience. We have to learn something new and seize new opportunities all the time. That’s exciting for me and has kept me motivated. I never have the same day.

Miller: College education has seen a rise in cost over the last several years. In your tenure here at MICA, how have you seen this rise impact the growth and reputation of MICA?

Lazarus: I think we have to make sure that students are financially able to come to study here and stay here. Paying for college in general is a challenge for many families, and our institutional competitiveness is based on our ability to attract the talented students that make the learning environment more robust. At the same time, we have to provide the types of resources, facilities, and faculty that students depend on to help them reach their creative and professional goals. It’s clearly a balance that all colleges are trying to optimize, and it is something that we spend a lot of time working on as well.

Miller: It is helpful that MICA has a lot of scholarship opportunities.
**Lazarus:** It is. But hopefully we can still do more to help the families of deserving and talented students.

**Miller:** You have made many decisions that have advanced MICA to the College we know today. Do you have any decisions you are especially proud of while president?

**Lazarus:** Well, certainly the decision to move forward with the Brown Center is something that I feel really good about. I think it has really become a symbol for the College—a metaphor for the bold, forward-thinking school we’ve become.

I’m also proud of our decision to place emphasis on academics, building a very strong faculty to complement our strength in the studio area.

And a third decision is something that the students really pushed for—a recognition of the importance of health, wellness, and fitness, which led to the development of a good quality health center. The students have really convinced me that they were right.

**Miller:** I definitely chose MICA partly because of the academics and its balance of fine arts and academics.

From one leader to another, what advice would you give to present and future college student leaders? What leadership qualities do you believe our students need to assist in broadening the acceptance of artists in our communities?

**Lazarus:** Well, I think that the most important quality is the drive to try and make a difference.

When I was near your age, I had a vision of where I wanted to go, and it has evolved and changed. But I always felt that wherever I am, I hope that I can make a positive difference in people’s lives. And it is just as important to be humble, to be impactful in a collaborative way, so it is clear that you are working with the people you are trying to help.

**Miller:** Try and bring the stereotypical artist ego down a little bit?

**Lazarus:** Well, I think every artist needs enough self-confidence to deal with the kind of challenges that they’ll run up against. I think there is a really soft line between ego and self-confidence. You need a lot of self-confidence, but you don’t need a lot of ego.

**Miller:** As president of SVA, I believe this role affords me the opportunity to be a liaison between administrators and students. Do you believe the administration has been able to incorporate student opinion into major decisions, and if so, can you give an example?

**Lazarus:** I think SVA, and students in general, have really important and meaningful concerns. It keeps the administration honest in our adherence to our goal of always being student centered. The student voice, in fact, has been the central driver of many decisions, from the development of certain courses and programs to the expansion of professional development to our commitment to provide world-class studio space and technology. It is certainly a voice that doesn’t go unheard. Actually, it is the most important.

**Miller:** You have been a strong leader in community outreach. Why do you believe it is important to have a community presence and leadership as an artist/art community?

**Lazarus:** Well, MICA’s future depends as much on Baltimore as it does on our own efforts. We have aligned community engagement with our institutional mission and values, and that has manifested itself in both academic and co-curricular ways, in addition to volunteer efforts by faculty and staff. I think it really helps define who we are as a college, and I think it has made a real difference in Baltimore.

**Miller:** Especially the build up of Station North.

**Lazarus:** It’s really important for Baltimore to be a strong art and design community. We should do everything that we can to foster that, helping to create an environment where many of you want to stay after you graduate, where there are opportunities and jobs, and where there’s a marketplace that will support you as you move forward so that you don’t have to run off to New York or California. You can stay in Baltimore because this is where the action is.

**Miller:** MICA has become nationally recognized as a strong college of art during your tenure. Looking forward, how do you see MICA influencing the college art community nationally?

**Lazarus:** I think that the kind of partnerships that we’re building with The Johns Hopkins University and the kind of connectivity that can potentially exist between their resources as a university and ours as an art college could be really exciting. I think those kinds of intersections between art and a variety of disciplines can help create new directions in arts education. That will produce the kind of alumni who will go forward to be transformative creative leaders.

**Miller:** MICA has many different programs for undergraduate, graduate, and post-baccalaureate students that are prominent in the arts community. How have you managed to balance meeting the needs for each of these programs?

**Lazarus:** Well, I think that it is always a challenging job to try to allocate resources when there are multiple demands. But I also really believe that MICA’s growing reputation as a quality institution isn’t based on the strength of one, two, or three programs. All of our programmatic ships have to rise together. We have been able to allocate resources based on student interest in a manner that keeps everybody moving forward.

**Miller:** You have made such an impact on the MICA community during your tenure. What do you want your legacy as a leader at MICA to be?

**Lazarus:** In all honesty, it’s a question I never ask myself. I never look back. And I feel those questions are really ones for others to determine. I don’t think about what my legacy is. If I have 10 things I want to get done between now and when I leave, there would be 20 if I was here for another two years. My interest has always been to look at where we can go and not dwell on where we have been. So, I’ll leave it to you and to everyone else to figure out what that legacy is.

**Miller:** You just hope the decisions you make put the next person in line on a good path to expand.

**Lazarus:** Hopefully, we have created something that the new president can build on to take MICA to a place that we haven’t even envisioned. That would be the best legacy I could leave.
Graduate Student Union (GSU): The Voice of the Graduate Student Community

“The GSU at MICA functions as a forum for issues in the graduate community that span programs or matters that require a more unified voice,” said Tommy Bobo ’14 (Mount Royal School of Art), a member of the Graduate Student Union (GSU).

Bobo, Christopher Cheng ’14 (Photographic & Electronic Media), and Katherine Gagnon ’14 (LeRoy E. Hoffberger School of Painting) are the core leadership group for GSU, which represents a graduate community of artists, designers, educators, curators, and critics from 18 graduate programs.

Over the years, the graduate student body and administrators have maintained an active and strong connection. GSU strengthens this invaluable connection by not only presenting challenges to administrators, but also providing solutions and all-important feedback on programs of study, facilities, services, and events.

The student-elected governing body is made up solely of graduate students who compose agendas, call meetings, and work jointly with the Office of Graduate Studies on activities. “For those students that are interested in taking on a leadership role, this is the perfect opportunity for them to bring that into their portfolio,” said Erin Jakowski, assistant dean for Graduate Studies.

Held once a semester, Town Hall meetings provide the graduate community important face time with MICA’s senior administration, including President Fred Lazarus IV and Provost and Vice President for Academic Affairs Ray Allen.

Program Coordinator for Graduate Studies Morgan Kempthorn advises GSU, as well as GradEx, a student exhibitions committee responsible for programming exhibitions in the Graduate Studio Center; and Salon, a student organization managed by Mount Royal School of Art students Bobo and Katie Duffy ’14 who arrange activities, such as artist talks, films, and poetry readings, featuring fellow graduate students and alumni.

These student-led organizations showcase the graduate student community, the importance of such groups to the college experience, and their impact on MICA.

Student Voice Association (SVA): Connecting MICA’s Undergraduate Students and Leadership

MICA’s Student Voice Association (SVA) represents the interest of the undergraduate student population. The advocacy group is a liaison between students and the administration on policies and procedures concerning students. The two councils are the Academic Affairs Council, which tackles curricula, facility equipment, and studios, and the Student Life Council, which handles building hours, meal plans, and transportation, among other issues.

Currently serving as the Academic Affairs Council President, Molly Gamble ’15 (art history, theory, and criticism) intends to keep the doors of communication open within the MICA community.

“We will continue to communicate with the administration, so they will know of and consider our needs when making decisions,” Gamble said.

The councils host separate meetings once a month, as well as a joint Town Hall meeting on current issues with key administrators, which is held once a semester and open to all students. Town Hall meetings also provide an opportunity for the administration to present ideas to and get feedback from students.

“Students have four years on campus, and they want to make an impact, be the change, and see the change,” said Kirsten Fricke ’03 (general fine arts), assistant director of Student Activities and Student Life Council staff advisor.

Recent initiatives of the councils include securing a meeting time with the then presidential candidates and working with administration on the Internet issues in Leake Hall.

“We value the academic experience, and we supplement that by helping students develop as people,” said Karol Martinez, director of Student Activities and Academic Affairs staff advisor.

“So when they leave the College, they are not only great artists and designers, but they can also work with people, and they can have a vision and follow through,” Martinez said.

“I’m getting so much more out of my education by making these connections,” Gamble said. Her participation in student organizations—Gamble is involved with several groups on and off campus—has proven to be a valuable experience. “Being upset about something can only take you so far; if you don’t see anything happening, be the one to take initiative and to take action if you want to see change.”
Impact Beyond MICA:
Fred Lazarus IV’s Local and National Leadership

Much has been written about President Fred Lazarus IV’s transformative tenure at MICA, but his influence on arts, culture, and education locally and nationally has been equally profound. Throughout his life, from a Central American tour in the Peace Corps to his work in the arts and economic development in Washington, DC, Lazarus has had a passion for helping and empowering others. During his time at MICA, that passion led him to reach out past Mount Royal Avenue to collaborate with educational, cultural, community, civic, and business leaders to help found organizations, listed below, that enhance artistic and economic vitality in society.

AMERICANS FOR THE ARTS

In 1996, the American Council for the Arts and the National Assembly of Local Arts Agencies merged to form Americans for the Arts. According to the organization, its goal was "to increase access to and participation in the arts and culture for all Americans by supporting arts education and developing leaders, resources, and strong agencies." Lazarus was selected to serve as the first chair of the newly named organization’s board. Since that time, the organization has enhanced its reputation as one of the nation’s leading arts advocacy organizations, presiding over numerous initiatives that have increased the visibility of and support for art and culture on multiple levels, from the halls of Congress to schools and individual households. Through advocacy, the organization has helped attract billions of dollars in federal, state, and local government, and private financial support for cultural initiatives. It also provides research, such as the National Arts Index, to highlight the importance and impact of culture in America; connects organizations that empower artists and expand access to culture; and provides tools for individuals and organizations leading related initiatives and alliances.

CENTRAL BALTIMORE PARTNERSHIP

Lazarus is the founding and current chair of the Central Baltimore Partnership, an organization that connects partners and brings development resources to neighborhood organizations, nonprofits, educational institutions, private businesses, and city government agencies in an area of Baltimore that includes Penn Station and stretches from MICA to The Johns Hopkins University Homewood campus. The organization, founded in 2006, works to improve the long-term quality of life in the area through support for residential and commercial development, education, and culture. It acts as a leader addressing a wide range of areas, such as safety, sanitation, appearance, traffic, schools, housing, and code enforcement.

MIDTOWN DEVELOPMENT CORPORATION

As a founding board member of the Midtown Development Corporation, Lazarus has helped guide the organization as it addresses property development needs in the Bolton Hill, Charles North, Madison Park, Mount Vernon, and Seton Hill neighborhoods of Baltimore. Founded in 2000, its core service is to help new homeowners and renovators find and work with contractors, design renovations, finance purchases, and rehab houses. Since its founding, the organization has helped foster the renovation of more than 100 buildings with a total value in excess of $25 million.

BALTIMORE DESIGN SCHOOL

With a focus on fashion, architecture, and graphic design, Baltimore Design School is among a few in the country that allow middle school students to explore design-related fields in-depth. State Senator Catherine Pugh worked with Lazarus to plan and finance the development of the school and engineer its unique curriculum. Students moved into its permanent home in Station North in 2011, after a $26.85 million renovation of a former clothing factory. Pugh serves as the founding chair of the board, while Lazarus serves as its founding vice-chair.

ASSOCIATION OF INDEPENDENT COLLEGES OF ART AND DESIGN

In 1991, Lazarus and 24 other college presidents created the Association of Independent Colleges of Art and Design (AICAD). The organization links independent art colleges together to share resources and knowledge, and promote the value of art education. Today, the association has 43 members.

More information about Lazarus’ legacy and leadership can be found at mica.edu/lazarus.
Celebrating the Lazarus Legacy

This spring, MICA celebrates the legacy of President Fred Lazarus IV, who has helped to transform the College, the city, and the higher education community over his 36-year tenure. In honor of President Lazarus and his wife, Jonna Lazarus, festivities will commemorate a historic tenure and MICA’s growth and contributions to art and culture. Celebrating the Lazarus Legacy events and activities are produced by the Lazarus Legacy Committee.

Tiny Tributes
Students, alumni, faculty, staff, and friends of MICA are invited to submit postcard-size artistic tributes centered on the theme of Lazarus’ legacy for the Tiny Tributes exhibition. The collection will be on display at upcoming Legacy events, as well as digitally archived and viewable online.

MICA Moments Video Series
As part of the celebration, MICA will create a series of short videos focusing on developments at the College over Lazarus’ tenure. Topics will include MICA Then & Now, the Halloween Party, Student Housing-Building Community, and Commencement Over the Years. These videos are available online.

Legacy Week
Monday, April 21-Sunday, April 27
Lazarus and MICA’s legacy of changing the world through culture and education over the last 36 years are celebrated during a week of engagement and entertainment.

Fred Talks
Wednesday, April 23, 2-4 pm
Live on stage, President Lazarus and Jonna Lazarus discuss art and design education, his historic tenure, and their life together, and take questions from the audience.

It’s Time to Celebrate
Friday, April 25, 7:30-10:30 pm
The MICA family will gather in good cheer to dance, laugh, and reminisce as they pay tribute to President Lazarus and Jonna Lazarus at what promises to be a not-to-be-missed event.

For more information on Celebrating the Lazarus Legacy, visit mica.edu/lazaruslegacy.
MICA Alumni Shine in Southern States

MICA has alumni living and working throughout the nation and world. The impact these diverse graduates have on the art world and countless other industries is wide-ranging and profound. Here is a highlight of just a few of the many talented artists and designers from the Southern United States.

Elena Rosemond-Hoerr ‘08

A sense of personal growth is what brought Elena Rosemond-Hoerr ’08 (photography) to the College. “MICA was, from the beginning, a school that felt right,” she shared.

“Baltimore had the advantage of being far enough away from my hometown of Durham to be an adventure, but not so far north that it would be a frozen tundra,” Rosemond-Hoerr said.

After graduation, she moved back to her native North Carolina, where she wears many hats. In addition to being a full-time teacher at a Montessori preschool and owning a small photography studio, she’s also the author of The American Cookbook: A Fresh Take on Classic Recipes, which was released in February 2014.

Rosemond-Hoerr’s experiences at MICA helped shape her career and passions.

“It was the curatorial studies program that introduced me to the field of museum education, which led me on the path to being a teacher,” she said. “It’s a natural fit for an artist with a love of teaching.”

Lessons from her photography classes have helped her as a food photographer, which she blogs about on her website, Biscuits & Such. She started the blog as a way to celebrate Southern cuisine, which she found herself homesick for while earning her BFA in Photography.

Biscuits & Such has been featured in Saveur, Garden & Gun, and Southern Living magazines and features a mixture of traditional, modern, and mostly original recipes, each beautifully photographed from preparation to final presentation.

She is currently working on another cookbook proposal based around biscuits, as well as a large set of recipes that will be contributed to a meat-focused cookbook.

While at MICA, Rosemond-Hoerr not only found her way to careers that drive her, but she also found love. She met her husband, Dan Hoerr ’07 (interactive media), while pursuing her degree.

“He’s been a partner in art and in life, and that helped me to forge a path to where I am now,” Rosemond-Hoerr said.

Turn the page to read more about alumni in the South.
Cynthia Nourse Thompson ‘92, Veiled (detail), 2013, handmade linen paper.

Cynthia Nourse Thompson ‘92

For 12 years, Cynthia Nourse Thompson ‘92 (printmaking) was a full-time professor at Memphis College of Art, running the book arts, papermaking, and letterpress studios. She also served as the curator for eight years and the chair of the division of fine arts for one year. But her beginnings started in Atlanta, Georgia, where she was born and raised.

“I fell in love with printmaking when I attended the Georgia Governor’s Honors Program during the summer of 1987. I knew that this was the medium for me,” she said.

This love brought her to MICA, where she enrolled in Intro to Printmaking.

“I’m drawn to process-oriented mediums, such as printmaking, papermaking, and book binding,” Thompson explained.

At the College, Thompson excelled and continued to take courses with former faculty members John Sparks ‘64 (painting), Sam Peterson, and Robert Blackburn.

“MICA has amazing facilities and connections within Baltimore,” she said.

Thompson has taught at University of Georgia’s Cortona Program and the Santa Reparata International School of Art in Italy. Currently, she’s an associate professor and curator at the University of Arkansas, teaching printmaking and book arts in its summer program in Rome, Italy. Starting in June 2014, she will be the associate professor and director of the graduate programs in Book Arts/Printmaking and low-residency studio arts at the University of the Arts in Philadelphia.

Marcus Bickler ‘04, Gan Eden (detail), 2013, mixed media on canvas, (diptych)

Marcus Bickler ‘04

Marcus Bickler ‘04 (general fine arts) always knew he was meant to be an artist, even from an early age. Born and raised in South Florida, he relocated to the mid-Atlantic to continue finding his inspiration and to further his education.

“I had only applied to MICA,” he said. “I didn’t have a back-up plan. I fell in love with the school’s sense of community,” he said.

“When I finally arrived on campus, I certainly wasn’t disappointed,” Bickler said. “It wasn’t a competitive environment, but rather a community of artists genuinely interested in personal growth and helping others achieve their goals as well.”

It was that sense of community that drove home a very valuable lesson for Bickler—something from his Foundation classes that still resonates with him today. “It was instilled upon us that we were training for our careers. We could no longer create only when motivated. Like any other career, we must work every day,” Bickler said.

With representation in Atlanta, Dallas, Denver, Fort Lauderdale, Los Angeles, Miami, and London, Bickler had his first solo show at Craighead Green Gallery in Dallas in winter 2013. He had been represented by the gallery for more than a year—he was approached by the gallery’s owner and director to embark on this endeavor after his work was featured in Studio Visit magazine. His solo show featured eight new works on 10 canvases.

More good fortune followed Bickler as he was preparing for the show in Dallas. Another gallery approached him—New River Fine Art in Fort Lauderdale. To say that he was happy about the news is a complete understatement.

“It’s been a lifelong dream to be represented by this particular gallery, literally,” Bickler said.

“Being raised in the Fort Lauderdale area, I’ve followed this gallery since I was a child,” he added.

Now that he’s being represented by the gallery, his work was prominently featured in their Season Premiere show.

“It’s truly an amazing feeling to see your childhood dreams become a reality. I’m so fortunate. I’ll never forget that,” Bickler said.
COMMUNITY ENGAGEMENT

Dolphin Press Collaborative Creates Real-World Experience

The ability to collaborate with artists on real-world projects is an important part of an education at MICA. This past fall, students in the printmaking course, Dolphin Press Collaborative, experienced firsthand the importance such experiences can have on their growing skill set.

As Printmaking Department Chair Jonathan Thomas explained, “We developed the Dolphin Press Collaborative to tie Dolphin Press & Print to the classroom. Dolphin Press is a professional printmaking and letterpress shop with close ties to our department. Previously, students were able to gain experience at the press through internships, but we wanted to extend that to the classroom to give more students the opportunity to work with an artist in action.”

The department tapped faculty member Eva Wylie to lead the course, who in turn reached out to noted Philadelphia-based artist Sarah McEneaney to come to MICA’s campus to work with students on a collaborative print project.

“Sarah was in residence for five days while she created a print in cooperation with the students in the course,” Wylie said.

The result of the collaboration was Viaduct Park Print, a collection of 35 prints published at Dolphin Press & Print in fall 2013, and the students gained a variety of skills that will serve them well beyond their next classroom assignment.

Wylie explained, “The students learned how to collaborate to produce this really complex printed edition. They learned to understand the relationships between the printer and artists. They really improved their technical knowledge, because they had to problem-solve the execution of the print. And in the end, they gained real insight into professional practice—how to curate and sign an edition, how to uphold the standards of a professional print shop.”

Another dimension of the collaboration was the fact that McEneaney decided to donate her portion of the proceeds from the sale of the print to the Reading Viaduct Project in Philadelphia, which is dedicated to the preservation and adaptive reuse of the abandoned Reading Viaduct.

“Students had a real stake in the completion and the quality of the work, which was empowering for them,” Thomas said. “But they also got to see how what they do can come together not just to create a print, but to serve a greater purpose.”
**LITTLE FISH in the MICA Pond**

*Memoir Highlights Alumna’s Freshman Year*

**When Ramsey Beyer ’07** (experimental animation) first arrived at MICA after living in a small town in Michigan all her life, she experienced a dizzying array of emotions.

“I went from being excited, to sad, to homesick, to feeling completely energized,” Beyer recalled.

So did what she always does in challenging situations—she documented her experience. “I have a photo blog, and I always kept an online journal,” she said.

Years later, Zest Books, a leading publishing company in teen nonfiction, wanted to tell a story about what it’s like to go away to college for the first time, but they wanted to tell it in a non-traditional way. A friend of Beyer’s suggested that the publisher check out the MICA alumna’s work. Beyer’s style of using journal entries, collages, drawings, and lists to chronicle her story appealed to them and the publisher asked her to take on the project.

Beyer had so much material from her freshman year that she was able to pull it together in approximately four months.

“I found my way as an artist my freshman year,” she said. “Baltimore was a totally different experience from what I knew. So a lot of the things I highlighted in the book are those differences and how an 18 year old learned to navigate them.”

Those freshman year experiences culminated in the book *Little Fish: A Memoir From a Different Kind of Year*, published by Zest Books and distributed by Houghton Mifflin Harcourt in September 2013. Not only does Baltimore play a prominent role in the book, but Beyer’s MICA experience can be seen throughout.

One of the things she conveyed through the book was the strong sense of community she experienced in college. “MICA has more of a campus atmosphere compared to a lot of other art schools,” she said. “I made friends easily, and I was really pushed by my instructors.”

Beyer hopes that young people who read the book will feel less isolated, as they realize that these emotions are universal.

“Hopefully they will get a sense of relief if they’re going through similar things,” Beyer said.

One of the things Beyer loves most about art is it allows her to share her innermost feelings in an unintimidating way.

“I’m sharing my feelings, but I’m sitting alone in my room pouring it onto a page and then when someone else experiences it, usually it’s because they’re reading my book miles away in a room by themselves.”

Beyer learned at MICA that there are many ways to tell stories using art, a lesson that served her well through her latest publication.

“Personal narratives are fascinating because of the way that they can reach other people,” she said. “There’s something you get from a story that is based on shared feelings, and that’s the type of work I’m interested in.”

For highlights from Ramsey Beyer’s memoir, visit [fyi.mica.edu](http://fyi.mica.edu).
Now on Shelves:
New Books and Publications by MICA Community Members

KERN AND BURN:
CONVERSATIONS WITH DESIGN ENTREPRENEURS
Available online at kernandburnbook.com

Kern and Burn: Conversations With Design Entrepreneurs, written by Jessica Karle Heltzel ’12 (Graphic Design) and Tim Hoover ’12 (Graphic Design), provides insight into the success of leading designers. "[Kern and Burn] is a beautiful two-color book that features candid conversations with 30 leading designers who have founded startups, channeled personal passions into self-made careers, and taken risks to do what they love. In this book, they share their failures, successes, and perspectives," said Heltzel and Hoover. "Our hope is that you can learn from them—not to follow in their footsteps, but to chart your own course in parallel, one that allows you to thrive, add value to the world, and love what you do."

ILLUSTRATION NEXT
Available online at thamesandhudsonusa.com and amazon.com

Illustration Next, written by Ana Benaroya ’08 (illustration), was created to show illustrators as fine artists. "I’ve always thought it ridiculous that there was such a divide between both art worlds," she said. Benaroya interviewed 50 international illustrators in the traditional way fine artists are interviewed. "The questions were aimed more at getting the reader to understand the way they think, rather than simply about their craft and clients," she explained. "I also art directed original collaborations for the book by creating 25 pairs out of the 50, and having each pair work together on a piece for the book. Each pair of artists was only given one iconic word, such as death, mind, or age, and they could do whatever they wanted with it."

FRIENDS OF RABBITS 2014 CALENDAR
Available online at friendsofrabbits.org

Student Katherine Marmion ’14 (graphic design) designed the new 2014 calendar for the organization Friends of Rabbits, a volunteer-based nonprofit rescue group that provides shelter and finds homes for rabbits in need. The calendar features images of the rabbits that have gone through the organization and introduces fun facts along the way. "I learned a lot about taking care of rabbits, and it was a lot of fun to work on," Marmion said.

PLAYING WITH SKETCHES
Available online at amazon.com

In Playing with Sketches, MICA’s Director of the MFA in Illustration Practice program Whitney Sherman ’71 (photography) looks at drawing through the lens of learning through play. The book contains 50 different exercises, beginning with a look at the anatomy of certain artists’ tools and continuing on to exercises, including word games, dimensional shapes, inventive sketchbooks, and letterforms. Encouraging freethinking, collaboration, and image building, Playing with Sketches includes work from more than 100 contributors, high-profile designers, illustrators, artists, and talented students.

VISIONS OF GHOSTS
Available online at undergroundeditions.bigcartel.com

Written by Adam Void ’12 (Mount Royal School of Art), Visions of Ghosts is a handmade book featuring a compilation of photos taken in winter 2011 during a journey through the back roads of the American South. Void captures what he calls “dead zones” of an America that is not yet taken over by condos and corporations.

BEYOND CRITIQUE: DIFFERENT WAYS OF TALKING ABOUT ART
Available at maisonnewexpress.com and store.mica.edu

Associate Dean of Liberal Arts Studies Joseph Basile and faculty member Susan Waters-Eller ’72 ’78 ’98 (painting, Art Education, Digital Arts) edited a collection of essays by MICA faculty that focuses on the practice of critique in art and design colleges. Working together, they explored diversity in teaching, techniques, learning styles, and student approaches as important concepts to the critique—illustrating and representing the collected wisdom of artists and scholars at MICA. The publication is dedicated to Richard Kalter, a previous MICA theologian and philosopher-in-residence, whose work inspired Beyond Critique. “Richard was all about bridging the worlds of the artist-creator and the artist-intellectual; one of the ways we do this is by talking about art, and one of the ways we talk about art is through the process of critique,” Basile said.
Senior Send-Off
MICA’s latest graduates excel, inspire, and give back

MICA GRADUATES HAVE ALWAYS HAD GREAT EXPECTATIONS. This year is no different, as MICA seniors want to improve the environment, express unique ideas, and even save the world. Here is a sampling of seniors who are off to a good start. For more on these graduating seniors, visit fyi.mica.edu.

Vivien Wise
(FIBER)

For Vivien Wise ’14, her love of art is matched only by her interest in improving the environment. She found purpose while being involved with Students of Sustainability, an organization that promotes environmental awareness at MICA. She also founded the Swap Shop, which lets students recycle items they no longer want by giving them to others who do. The effort was so successful that it has now become part of MICA’s culture. Wise was instrumental in bringing the Chesapeake Climate Action Network to MICA to speak to students about sustainability as well.

After graduation, she hopes to teach in an arts organization, while “continuing with activism and working for the earth,” Wise said. She also hopes to build upon the spirit of community engagement that she soaked in on MICA’s campus.

“MICA has a supportive faculty and staff, and everyone in the Students of Sustainability is very committed, which is really inspiring for me,” she said.

Turner Gillespie
(ANIMATION)

Thanks to a semester abroad at the United Kingdom’s Arts University Bournemouth, Turner Gillespie ’14 has a worldly view of art. “It was great to see things from a different perspective outside of the United States,” Gillespie said. By attending art shows and visiting cities, including Berlin, Paris, and Venice, he explained, “I got to meet with directors from all over the world and learn new storytelling techniques.”

Those lessons and experiences served him well. The student films he contributed to while overseas are now touring animation festivals across the globe.

After returning to the United States, Gillespie interned at Studio Kudos, a graphic design studio in New York, and worked with fashion designer Azin Valy on her clothing line Cityzen by Azin. Gillespie’s ambitions are to work for an animation studio and attend graduate school, but he won’t rule out other applications of his art.
Sung Mun
(Graphic Design)

Sung Mun ’14 knows firsthand how powerful art can be. “Graphic design is social,” Mun said. “You’re working with people, and you’re doing something to influence people.”

That lesson was brought home in 2013 when MICA teamed with PNC Bank to launch PNC Design Fellows, a pilot program that gave MICA students an opportunity to work with local nonprofits. Mun worked with the Woman’s Industrial Exchange, an organization that has supported local artists by helping them market and sell handcrafted goods since 1880.

She helped to create a new logo, stationery, and graphics for the website, which helped the organization stand out more. “It really opened my eyes to how doing a simple thing like a re-brand can really help someone,” she said.

Mun’s future goals include more work in branding, specifically for a multidisciplinary studio. She expects that the connections she has made at MICA will help her get there.

“MICA has helped me meet interesting people, and that’s going to lead to many opportunities in the future,” Mun said.

Rachael Hulme
(Photography, Teaching)

For Rachael Hulme ’14 ’15, photography is a gift too good to keep to herself. “I like to use my talent for a purpose that has nothing to do with me,” she said.

One such purpose is bringing joy to the community. With the funds she received through a MICA France-Merrick Special Projects Grant, Hulme organized a Help-Portrait project in Baltimore, creating pictures of individuals in public housing and recovery centers. The effort was awarded Community Service Program of the Year in spring 2013 by MICA.

Hulme merges two of her passions, which are photography and teaching. Through the Community Arts Partnerships (CAP) program at MICA, she taught photography classes at the John Eager Howard Recreation Center and the Hampden Family Center. She also tutored Baltimore-area adults in photography.

She’ll be returning to MICA in the fall for the MA in Teaching program, with plans to teach and pursue commercial photography work. When it comes to art, “MICA has really broadened my perspective on the world,” she said.
Matthew Oliva

(Photography, Art History)

Matthew Oliva ’14 arrived at MICA planning to study photography, but when he took the required History of Photography class, something else clicked. “I’d always had an interest in art history, and I realized I could indulge both of my interests in history and photography simultaneously,” he said.

One of the most meaningful projects he participated in was an internship with the Jewish Museum of Maryland in 2012. Oliva worked with the photo archivist on a variety of projects, including inventory of the museum’s photographic collection, archival work with collections related to local Baltimore businesses, and image research and digitization for the traveling exhibition Jews On the Move: Baltimore and the Suburban Exodus, 1945-1968.

“Getting to work in a formal museum setting was a great experience because I realized that was absolutely what I wanted to do for the rest of my life,” he said.

Oliva also spent the spring 2013 semester abroad as part of MICA and the Studio Art Centers International’s Honors Program in Florence, Italy, where he was able to “break outside of the American bubble of photography.”

After graduating, Oliva hopes to gain more experience in archival work before attending graduate school. “The ability I had at MICA to double major was beneficial because it didn’t restrict me,” Oliva said. “That made my work stronger.”

Nicole Rodrigues

(Printmaking)

If you’re looking for Nicole Rodrigues ’14, you’ll likely find her in the printmaking studio. “I like to do prints in all types of media,” she said, which she believes is one of the reasons she received a Printmaking Departmental Recognition Award in 2013. She participated in a number of juried exhibitions including MICA’s Annual Printmaking Department Exhibition.

Rodrigues also spends much of her time at WICV Radio, MICA’s student-run radio station, where she is a radio show host and general manager. “The point of printmaking is to get information out to the people and to share your ideas and thoughts,” she said. “That’s what radio does, too.”

Her love of comics and zines led her to participate in the Third Annual Publications and Multiples Fair at Open Space in Baltimore in 2012. “Comics can be created using a lot of different styles and that’s what I’m attracted to,” she said. She plans to continue to create comics throughout her career, and she wants to open up a print shop someday.

If her aspirations cover a lot of ground, it’s because she credits her experience at MICA as teaching her not to limit herself.
Boya Sun ’14 was born in China and lived for many years in Canada, but it was in Baltimore where she found her artistic voice. “At MICA, I realized that illustration, with its focus on composition and color, was what I was most interested in,” she said. Sun worked on her craft by entering numerous competitions. She won a competition to design the best poster for the winter holiday lighting of Baltimore’s Washington Monument in 2012.

She has also made it a point to show her work at galleries. Most recently she exhibited a piece in a show at Gallery Nucleus in Alhambra, California, that featured works inspired by the television show The Big Bang Theory.

Sun plans to pursue a career as a freelance illustrator for magazines, and she believes her time at MICA prepared her well for the task.

“Most of the teachers are working artists, so I felt like they had good insight into the current market and what’s trendy,” Sun said. The community of artists also pushed her to excel. “Being with peers that are passionate about what I’m passionate about helped me to grow.”

Harrison Tyler ’14 sees things that others can’t. As a result, his multidisciplinary practice explores structures of space and perception. Tyler has shown his work in a number of Baltimore galleries, including the sophiajacob gallery, In/Flux Gallery, Area 405, and Floristree performance space, as well as shows in New York, Chicago, Miami, and Philadelphia.

When he took the Digital Fabrication course last spring, he “fell in love with it.” After learning processes, such as 3-D printing, computer numerical control (CNC) milling, computer-aided design (CAD) modeling, and laser cutting, Tyler put his knowledge to work as a lab technician so he could help other students better understand them.

“There are so many problems that others encounter, so I learn more than I would ever learn in a class or even in my own practice,” he said.

His ultimate goal is to be a studio artist. “The Interdisciplinary Sculpture Department has been super critical in pushing me intellectually,” Tyler said. “That has been the biggest influence on my work.”
Graduate Student Send-Off

With top ranked advanced programs, MICA is not only recognized for its quality education, but also for its skilled students who are excelling in their fields. Highlighted are a few graduate students who are making their mark on the art world. For more on these graduating graduate students, visit fyi.mica.edu.

Ali Ahmed
(Design Leadership)

Ali Ahmed ’14 worked as a human resources executive and educator in Baltimore area educational institutions. Successful in his career, Ahmed wanted a graduate program that would enhance and expand his knowledge through new challenges and opportunities. He was intrigued by MICA’s involvement in the MBA/MA in Design Leadership program.

The program, a partnership between MICA and Johns Hopkins Carey Business School, provides a non-traditional MBA curriculum and teaches design inspired approaches to business challenges. “You can study innovation, creativity, or design; you can find yourself anywhere—that level of ambiguity is pretty nice,” he said. Ahmed will be among the first graduates of the program that was launched in 2012, and he plans to be a consultant.

Hong Wei
(Graphic Design)

Hong Wei ’12 ’14 fell in love with American typography as a student in Jiangsu, China. She came to the United States to earn a MICA Graphic Design Post-Baccalaureate Certificate, which gave her access to the many typestyles that she once dreamed of playing with, which were not easily available in her home country.

During her first month at MICA, she went to the Decker Library every day. “There were so many awesome books in the library,” Wei said.

She continued to learn the value and process of critiques and collaborations with faculty, visiting artists, and peers when she enrolled in the MFA in Graphic Design program.

Her thesis project, Vegetable Anatomy, captures the color and structure inside of plants through MRI technology, as well as laser cutters, printing press, and digital embroidery machines.
Allana Clarke '14 sought an MFA program where she could hone her skills and be equipped with the necessary tools to become a professional artist. “I wanted to further perfect my craft, develop a solid critical background for my work, and be in an environment where everyone is an artist,” Clarke said.

In fall 2012, she enrolled in the Mount Royal School of Art, a multidisciplinary program where she is thriving as an artist. “I felt this was the best program for me, and although I had a background in photography, I knew that was not the only medium I wanted to use to explore my ideas,” she explained.

Clarke is a recipient of the 2013 MICA Community Endowed Fellowship for the Mount Royal School of Art. While at MICA, she has also had her work published and been featured in a collaborative exhibition at Gallery CA, titled *Texture of the Drift*, which dealt with “personal allegory and the ambiguity of the image.”

“I am always interacting with artists that are working in a multitude of media,” she said. The graduate student looks forward to artist residences after Commencement, allowing her the opportunity to travel and experience different places.

Vivian Loh '14 story is one that crosses continents. After teaching for 17 years, the Singapore-based arts educator wanted to explore new ideas and different perspectives.

She decided to further her education at an art college in the United States. “I wanted an overseas education, a new experience, and the opportunity to interact with teachers from a different system,” Loh said.

MICA’s MA in Art Education, an online, low residency degree program for experienced K-12 artist-educators, allowed her to study while continuing her position as head of the arts department at St. Joseph’s Institution, the third oldest secondary school in Singapore.

She is elated to have had the opportunity to reconnect with studio work, saying, “I feel that making art again will help me in my profession,” and adding, “The master’s program has stretched me in so many ways.”

Loh has been able to share expertise, specifically her research on collaborative inquiry in the art classroom, with current colleagues and school administration, as well as conduct additional study with her students back home.
With graduation near, Tracey Parker '14 has been preparing herself for life after college. Though her journey to Baltimore is short-term, her experiences at MICA have been far reaching.

She chose the LeRoy E. Hoffberger School of Painting for graduate school because of its reputation in the contemporary arts world. “The faculty were the most important reason I decided to attend the College, along with the caliber of visiting artists and critics,” Parker said.

Through critique and discussion with her peers, faculty, and guest artists, Parker has sharpened her skills as an artist and improved her ability to talk about her work.

While in the program, Parker was able to pursue a passion of hers, teaching. “I’ve had valuable experiences teaching, in addition to learning from MICA’s undergraduate faculty members.”

The 2012 Hoffberger Scholarship recipient hopes to become a professor after graduation, move to New York, and continue as a practicing artist.

Edgar Reyes’ ‘14 art mirrors his upbringing as a male immigrant youth in an inner city. He experienced the jarring impact that violence and racial tension can have on a community.

Now living and working in Baltimore while in MICA’s MFA in Community Arts program, Reyes has been dedicated to projects in the African-American and Latino populated East Baltimore. His Open Hearts project is a collaboration with Baltimore United Viewfinders and CASA de Maryland that promotes cross-cultural sensitivity.

Specifically, this project serves middle- and high school-age youth and intends to broaden their perspectives on race and cultures through the use of digital art. Youth learn about their peers, as well as themselves, as they explore creativity, critical thinking, and leadership.

“This project is helping to unite this community, bringing residents together, and changing the perspective people have of one another,” Reyes said.

“The art we create, posters, T-shirts, and installation, are a reflection of our shared experiences,” he added.
Residents and stakeholders of McElderry Park met to discuss issues in their community and solutions they can develop in the first BOOM! Academy workshop. Photo by Vincent Purcell ’14.

Sarah Jacoby ’14, Autumnal Scene (detail), mixed media.

**Vincent Purcell**

*(Social Design)*

**Vincent Purcell** ’14 started studying computer engineering during his undergraduate studies. He decided to change his program and received a degree in media arts and studies. Purcell explained, “I got really interested in cognitive psychology and understanding how the way we use media influences the way we behave.”

He continued his design education, enrolling in MICA’s MA in Social Design, a one-year, interdisciplinary, practice-based graduate program.

“Social design is an exploding field that I saw potential in and decided to be part of,” Purcell said. He began work in the Southeast Baltimore City neighborhood, McElderry Park.

Purcell collaborated with residents, churches, and neighborhood associations to unite a divided community.

For his thesis, he started BOOM! Academy, which focused on providing opportunities to persons 18 to 35 years of age in McElderry Park through workshops on entrepreneurship. He received an Office of Community Engagement grant for the workshops.

“I have been able to hone my skills of human-centered design and also able to be satisfied with what I’m doing,” Purcell said.

MICA, Jacoby has collaborated with the Maryland Transit Administration on the Words on Wheels competition and Stereohype, a London-based apparel company, just to name a few. She has exhibited in China and London, as well as the United States, with work currently being shown at the Chapterhouse Cafe & Gallery in Philadelphia.

Jacoby sought a program that focused on entrepreneurship, with a distinctive vision, and leading in illustration education—MICA’s MFA in Illustration Practice addressed her needs.

“MICA is a wonderful school because of the close-knit community here,” Jacoby said.

Her love of picture books was cultivated while interning at New York-based publishing companies. But her knack for writing is evident, too. She has had her writing published in several blogs and currently writes for Book By Its Cover. Jacoby’s future seems to be equally as active. “I am hoping to launch a stationery company, sustain a freelance career, and publish books,” she explained.

**Sarah Jacoby**

*(Illustration Practice)*

**Sarah Jacoby** ’14 has accomplished a lot as an illustrator, and she’s showing no signs of slowing down. Her curriculum vitae boasts a gold medal from the Society of Illustrators. While at MICA, Jacoby has collaborated with the Maryland Transit Administration on the Words on Wheels competition and Stereohype, a London-based apparel company, just to name a few. She has exhibited in China and London, as well as the United States, with work currently being shown at the Chapterhouse Cafe & Gallery in Philadelphia.

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**Week of Fashion**

**This Spring, MICA Students Showcase** inventive and thought-provoking designs in fashion during the **XIX**, Experimental Fashion Event and **UNMARKED**, the 21st Annual Benefit Fashion Show. These events push the boundaries of fashion with a unique use of fiber and textiles supplemented by additional media, allowing designers to craft imaginative, original, and distinctive artistic creations. Visit mica.edu/fashion for additional information and images.

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**XIX:**

**Experimental Fashion Event**

*Saturday, April 5, 6 pm and 8:30 pm*

2640 (St. John’s Church), 2640 Saint Paul St.

*Tickets:* $7, available at the MICA Store (1200 W. Mount Royal Ave. and store.mica.edu); limited tickets will be sold at the door for $10.

At the annual Experimental Fashion Event, artists and designers from the Fiber Department Multi Media Event class present their individually crafted garment-based works, pushing the boundaries of fashion and art. The fashion event represents a variety of concepts and skill sets, with work speaking to the performative nature of fashion and the merging of the runway, the stage, and the theater of the streets. The evening will involve more than 200 people, including designers, and their hand-selected models and performers.

**Designers:** Samantha Bloom ’14 (fiber), Lola Borovyk ’14 (fiber), Samantha Brodowski ’14 (fiber), Alexandra Caivano ’14 (fiber), Heyhee Choi ’14 (fiber), Elise Collier ’14 (fiber), Karen Feliz ’14 (fiber), Evyn Fong ’14 (fiber, illustration), Hyla Frank ’14 (fiber), Amadeus Guchhait ’15 (general fine arts, humanistic studies), Izzy Lawlor ’14 (fiber), Lucy Maher-Tatar ’15 (interdisciplinary sculpture), Sarah Meeranje ’14 (fiber), Joanna Para ’14 (fiber), Catherine Reckelhoff ’14 (art history, theory, and criticism), Madie Shaver ’14 (fiber), Eliza Vlasova ’14 (fiber), Rachel Wheeler ’14 (fiber), and Vivien Wise ’14 (fiber).

**Graphic Designer:** Sophie Moore ’14 (graphic design).
UNMARKED:
Annual Benefit Fashion Show

Friday, April 11, 9 pm (MICA Community Show) and
Saturday, April 12, 8 pm (General Public Show)
Brown Center: Falvey Hall, 1301 W. Mount Royal Ave.

Tickets: $15, Students; $20, General Public (MICA Community Show:
$7, Students; $12, Faculty and Staff; $20, Guests), available at the MICA
Store, (1200 W. Mount Royal Ave. and store.mica.edu); limited tickets will be
sold at the door.

UNMARKED aims to capture the energy, excitement, and
ambition someone feels when opportunities seem limitless
and they are no longer bound by convention and rules. For
the event, participating designers fabricate new, one-of-a-
kind, and uncontained identities through art and design.
Students work with non-traditional garments, fabrics,
accessories, and colors to construct creations that allow the
audience to see who they truly are as designers.

Proceeds from the 21st Annual Benefit Fashion
Show help support students involved in diversity
programming and scholarly pursuits through the Office of
Diversity & Intercultural Development, which sponsors the
show. The event is one of many ways MICA continues to
provide comprehensive diversity programming that supports
the students’ academic and social needs.

Designers: Lo Ashford ’16 (fiber), Taylor Carlton ’13 (fiber), Christy
Chong ’14 (general fine arts), Joshua Fetzer ’16 (illustration), Evyn Fong
’14 (fiber, illustration), Amadeus Guchhait ’15 (general fine arts, humanistic
studies), Savannah Johnston ’14 (general fine arts), Albert Kim ’13
(illustration), Stella Harry Lee ’16 (fiber), Sarah Lo ’16 (fiber), Jenna Macy
’16 (interdisciplinary sculpture), Alejandro Robledo Mejia ’16 (graphic
design), Ursula Populoh ’15 (fiber), Luis Rivas ’15 (fiber), Erin Scott ’16
(interdisciplinary sculpture), Molly Sydnor ’15 (photography), Harry Trinh
’16 (interactive arts), and Eliza Vlasova ’14 (fiber).

Graphic Designers: Nina Allen ’14 (graphic design), Albert Kim ’13
(illustration), Genevieve Lemoine ’14 (graphic design), and Ebony Tyler ’14
(graphic design).

Savannah Johnston ’14, Virginia Tiger Moth, for the Annual Benefit Fashion Show. Photo by Vivian
Loh ’15.
WORKIN’ THE TEASE: THE ART OF BALTIMORE BURLESQUE

Tuesday, April 22–Wednesday, May 7
Thursday, April 24, Monday, April 28, and Friday, May 2, 12:30–4:30 pm; and Wednesday, April 30 and Monday, May 5, 5–7 pm
The Patricia and Arthur Modell Performing Arts Center at The Lyric: 140 W. Mount Royal Ave.
Receptions: Tuesday, April 22, 5–9 pm, performance at 7 pm; Wednesday, May 7, 5–7 pm

MICA’s EXHIBITION DEVELOPMENT SEMINAR (EDS) PRESENTS Workin’ the Tease: The Art of Baltimore Burlesque, an exhibition celebrating burlesque as an art form that combines slapstick humor, dance, and body spectacle strip tease. Workin’ the Tease will look at burlesque’s rich history in Baltimore through live performance and historical and contemporary artifacts.

“EDS is excited to work with the Modell Lyric to return burlesque to the opera house stage,” said Niamh Doherty, EDS co-curator and class spokesperson. “This show celebrates the evolution of Baltimore’s unique burlesque performance tradition by tracing its history from the Golden Age [in the early 20th century] to contemporary practice.”

Visitors can discover burlesque’s evolution over the decades—from the early 20th century, when the section of East Baltimore Street known as “The Block” was home to a thriving burlesque club scene, to recent decades in which a vibrant underground culture formed after the fading of burlesque’s mass appeal during midcentury. Performers such as Paco Fish, Short Staxx, and Tapitha Kix will provide some of the exhibited artifacts, including costumes, pasties, and props. Additional calling cards, posters, and accessories will be drawn from prominent local collections—including the Globe Poster Printing Corporation, now preserved and maintained by MICA.

An opening night event on Tuesday, April 22, called Best of Baltimore, will pay homage to past and current performers on the Modell Lyric opera stage and showcase some of the city’s local talent. This live performance, featuring new and never-before-seen acts, will follow a traditional burlesque performance model, featuring an emcee and individual acts that capture the distinctive spirit of the city’s burlesque scene. Performances will include forms such as queerlesque (burlesque performed by a member of the LGBTQ community), boylesque (burlesque performed by a male), classical, sideshow, and acrobatic burlesques.

EDS is a yearlong MICA course in which students examine the curatorial process by working collaboratively with the assistance of professional mentors to research, plan, and produce a major exhibition.

For the most up-to-date visitor information, visit workinthetease.com and “like” the Facebook event page at facebook.com/WorkinTheTease.

Support for Workin’ the Tease is provided by Friends of EDS.

Creative license is encouraged at MICA, though it is important to note that exhibitions developed by students and independent artists do not necessarily reflect the official views or policies of the College.
GRADUATE SPRING EXHIBITIONS

The graduate spring exhibition season 2014 showcases the creative achievements of MICA’s graduate programs—a diverse group of artists, designers, scholars, and curators. Work is on view for the MICA community and the public through May 4 and resumes June 26-July 12. The season includes MFA, MA, and post-baccalaureate exhibitions, critiques, student-curated installations, exhibitions, interactive gallery talks, presentations, public programs, workshops, and symposiums at MICA and throughout the city.

MFA IN GRAPHIC DESIGN

MFA IN ILLUSTRATION PRACTICE

POST-BACCALAUREATE IN GRAPHIC DESIGN

Friday, March 28-Sunday, April 6

Reception: Friday, March 28, 5-8 pm

GRADUATING STUDENTS from the MFA in Graphic Design, MFA in Illustration Practice, and Post-Baccalaureate in Graphic Design programs will exhibit work.

MFA IN COMMUNITY ARTS

RINEHART SCHOOL OF SCULPTURE

MFA IN PHOTOGRAPHIC & ELECTRONIC MEDIA

Friday, April 11-Sunday, April 20

Reception: Friday, April 11, 5-8 pm

GRADUATING STUDENTS from the MFA in Community Arts, Rinehart School of Sculpture, and MFA in Photographic & Electronic Media programs will exhibit work.

MA IN SOCIAL DESIGN

MOUNT ROYAL SCHOOL OF ART

LEROY E. HOFFBERGER SCHOOL OF PAINTING

Friday, April 25-Sunday, May 4

Reception: Sunday, May 4, 5-8 pm

GRADUATING STUDENTS from the MA in Social Design, Mount Royal School of Art, and LeRoy E. Hoffberger School of Painting programs will exhibit work.
MFA in Curatorial Practice Individual Thesis Exhibitions

Students in MICA’s MFA in Curatorial Practice Program complete independent curatorial projects in collaboration with artists, local communities, organizations, and venues. Each student engages with arts professionals and develops relationships within the regional arts community. MFA in Curatorial Practice thesis exhibitions take place through May 2014. Visitor hours and admission prices for individual sites vary; please visit each site’s website for more details.

Language+: Let’s Art a Conversation!

Curated by: Qianfei Wang ’14
Through Sunday, March 16
Park School: Richman Gallery, 2425 Old Court Rd.
Friday, March 28–Friday, May 23
Baltimore Lab School: 2220 St. Paul St.
Reception: Thursday, May 8, 4:30-6:30 pm

Language+: Let’s Art a Conversation! is a two-venue exhibition and a collaborative educational experience. The exhibitions include a series of programs that explores the potential for art to be a fruitful language of expression and communication. Partnering with two private schools—The Park School of Baltimore and Baltimore Lab School—the project celebrates the process of artmaking.

Kin & Cargo: Exploring Baltimore’s Sister Cities

Curated by: Ashley Molese ’14
Thursday, April 3–Monday, April 21
McKeldin Square at Inner Harbor: Pratt and Light Sts.
Reception: Friday, April 4, 6-8 pm

Kin & Cargo is a public art exhibition exploring the Sister City relationships that Baltimore shares with cities,
including Rotterdam, Kawasaki, Luxor, Piraeus, and Xiamen. An exhibition in Baltimore’s Inner Harbor showcases objects contributed by residents of these port cities.

**HUMANOID BOOGY: THE WORK OF WILLIAM S. DUTTERER**

*Curated by: Caitlin Tucker-Melvin ’14*

**Thursday, April 10-Thursday, May 22**
1407 Fleet St. (former Broom Corn Building)

**Reception: Thursday, April 10, 6:30-9 pm**

**HUMANOID BOOGY: THE WORK OF WILLIAM S. DUTTERER** is a retrospective that spans 40 years of the artist’s practice. The exhibition includes painting, drawing, relief sculpture, prints, and book art. Over his lifetime, **William S. Dutterer ’65 ’67** (painting, LeRoy E. Hoffberger School of Painting) created eccentric worlds populated by ghostly trains, wrapped heads, and fantastical underwater creatures. Dutterer taught for 20 years at the Corcoran College of Art + Design in Washington, DC. This is the first major retrospective of Dutterer’s oeuvre in Baltimore.

**INTERWEAVING TRADITIONS: BOOKBINDING ACROSS CULTURES**

*Curated by: Victoria Timpo ’14*

**Wednesday, April 23-Thursday, May 29**
Reginald F. Lewis Museum of Maryland African American History and Culture: 830 E. Pratt St.

**Reception: Thursday, April 24, 6-8 pm**

**INTERWEAVING TRADITIONS: BOOKBINDING ACROSS CULTURES** is a book arts exhibition that celebrates the unique cultures of refugee communities in Baltimore. Through a series of workshops, high school students from Baltimore City Community College’s Refugee Youth Project developed storytelling techniques and bookbinding skills.

**BACK TO EARTH**

*Curated by: Xiaotian Yang ’14*

**Friday, April 25-Friday, May 30**
Johns Hopkins University Homewood Campus: 3400 N. Charles St.

**Reception: Friday, April 25, 4-7 pm**

**XIAOTIAN YANG ’14** is working with a team at The Johns Hopkins University to develop a new exhibition space, Gallery Q, on the Homewood campus. Located in the Milton S. Eisenhower Library, Gallery Q will showcase collections, cultures, and academic achievements from various programs throughout The Johns Hopkins University and MICA communities.

**Coming in the Next Issue:**

MFA in Curatorial Practice individual thesis exhibitions continue through May 2014, including **Devociones y Fe** (Devotions and Faith), curated by **Michelle Gomez ’12 ’14** (general fine arts, Curatorial Practice).
**A GIRL LIKE HER**

**Wednesday, April 9, 4 pm**

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

**INSTALLATION ARTIST, DOCUMENTARY FILMMAKER, AND AUTHOR ANN FESSLER** presents the film, *A GIRL LIKE HER*, which tells the story of more than a million young women who became pregnant in the United States in the 1950s and 1960s. Due to the social pressure of the time, an unprecedented number of women were banished to maternity homes to give birth and surrendered their children for adoption. Fessler will discuss the film during a Q&A following the screening.

The film combines the voices of the women Fessler interviewed with footage from the time period, which has been translated into five languages and screened in countries throughout Asia, Europe, and North America since its premiere in April 2012.

Fessler’s *Everlasting: A Multimedia Sound + Video* exhibited at MICA in 2003 as part of the Exhibition Development Seminar.

The *A GIRL LIKE HER* screening and discussion at MICA are made possible by MFA in Curatorial Practice, MFA in Community Arts, the Photography Department, and the Film and Video Department.

**Edible Book Festival**

**Tuesday, April 1, noon**

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

**THE EDIBLE BOOK FESTIVAL** is an annual international event that unites bibliophiles, book artists, and food lovers to celebrate the ingestion of culture and its fulfilling nourishment. This year, the Decker Library will present its first ever Edible Book Festival. Attendees can view, vote on, and eventually taste different bookish treats. Works are from members of the MICA community, made with something edible, and integrate text, mirror a book’s form, or simply reference a book in some way.
The 15-month online MPS IN INFORMATION VISUALIZATION graduate program helps professionals learn to translate complex data visually to communicate information quickly and effectively to a large audience.

LITTLE SHOP OF HORRORS

**Thursdays through Sundays, April 3-13, 8 pm**
The Gateway: BBOX, 1601 W. Mount Royal Ave.

**Tickets:** $10, Students; $15, General Public
Tickets will be available at the MICA Store (1200 W. Mount Royal Ave.), and online at Rivals of the West (rivalsofthewest.org).

**This Spring,** MICA's student theater company Rivals of the West produces the smash Broadway and worldwide hit musical, *Little Shop of Horrors*. This funky and tuneful play will showcase 11 of MICA's best singers be-bopping their way through the acclaimed score and talented student-artists’ own innovative and spectacular design of the giant people-eating plant, Audrey Two.
Kimsooja, A Needle Woman (detail), video still (photo courtesy of Kimsooja Studio).

Kimsooja,
DIMENSION OF A NEEDLE
Tuesday, March 11, 1:30 pm
Brown Center: Falvey Hall,
1301 W. Mount Royal Ave.

Kimsooja is an internationally acclaimed Korean-born multimedia artist whose work combines performance, video, and installation, addressing issues of the displaced self. Her work has been exhibited at MoMA PS1 and the Venice Biennale.

Sponsored by: Mount Royal School of Art, with support from MA in Critical Studies, Rinehart School of Sculpture, and the Mixed Media Lecture Series.

Rick Lowe.

Rick Lowe, COMMUNITY REVITALIZATION AND CULTURAL PRESERVATION
Tuesday, March 11, 7 pm
Graduate Studio Center: Auditorium,
131 W. North Ave.

Rick Lowe is an acclaimed artist, community activist, and founder of Project Row Houses. Lowe has been an artist-in-residence at numerous universities throughout the United States, lectures internationally, and has exhibited at museums, such as the Museum of Contemporary Arts, Los Angeles.

Sponsored by: MFA in Community Arts, MFA in Curatorial Practice, and Mixed Media Lecture Series.

Kimsooja, A Needle Woman (detail), video still (photo courtesy of Kimsooja Studio).

Janine Antoni: AT HOME IN THE BODY
Tuesday, March 25, 1:30 pm
Brown Center: Falvey Hall,
1301 W. Mount Royal Ave.

Janine Antoni employs an amalgam of mediums, including performance, sculpture, photography, installation, and video. Her work has been in the Venice Biennale and Whitney Museum of American Art Biennial. She has received the MacArthur Fellowship, Guggenheim Fellowship, and a Creative Capital Grant.

Sponsored by: Mount Royal School of Art, with support from MA in Critical Studies, Mixed Media Lecture Series, Interdisciplinary Sculpture Department, and Rinehart School of Sculpture.

Michelle Handelman.

Michelle Handelman, GLIMMER & GLOOM
Tuesday, April 1, 7 pm
Graduate Studio Center: Auditorium,
131 W. North Ave.

Michelle Handelman is a video installation artist, filmmaker, photographer, performer, writer, and professor. She uses video, live performance, and photography to make confrontational works that explore the sublime in its various forms of excess and nothingness. She is an associate professor at the Massachusetts College of Art and Design and a 2011 Guggenheim Fellow.

Sponsored by: MA in Critical Studies as part of the graduate colloquium on “Totem and Taboo.”

Mark Harris, Miao-Songs still (detail) with subtitles, Jin Beibei and Hao Yihan.

Mark Harris, INTOXICATION AS TRANSFORMATION
Tuesday, April 1, 1:30 pm
Graduate Studio Center: Auditorium,
131 W. North Ave.

Mark Harris is an artist, writer, and curator. His approaches to making artwork are linked by an interest in the imagery of intoxication as a form of utopian representation considered as alternative agency to militant strategies of the historical avant-gardes. He is the coordinator of critical studies for the MFA at Goldsmiths University of London.

Sponsored by: Mount Royal School of Art.

James Klein and David Reid
Thursday, April 3, 7 pm
Graduate Studio Center: Room 115,
131 W. North Ave.

New York City design studio KleinReid stands at the forefront of porcelain design. The firm's founders James Klein and David Reid began collaborating in 1993. Their influential atelier helped pioneer the designer/maker movement in the United States and is renown for its elegant forms, dense, translucent porcelain, artisanal glazes, and fine, from scratch craftsmanship.

Sponsored by: Ceramics Department.
Alison J. Clarke, Victor Papanek and 1960s Design Activism

Tuesday, April 8, 7 pm
Graduate Center: Auditorium, 131 W. North Ave.
Victor J. Papanek’s Design for the Real World is widely understood as the seminal text of 20th-century design activism. This lecture traces the origins of Papanek’s design activism and highlights the urgent need for a broader historical and theoretical analysis of the historiography of social design.

Sponsored by: MA in Social Design.

Allyson Mitchell, Queer Theory/Feminist Craft

Wednesday, April 9, 6 pm
Main Building: Room 110, 1300 W. Mount Royal Ave.
Allyson Mitchell is a maximalist artist working in sculpture, performance, installation, and film. Her work has exhibited in numerous venues, including the Textile Museum of Canada and the Winnipeg Art Gallery. She is based in Toronto, where she is an assistant professor in the School of Gender, Sexuality, and Women’s Studies at York University.

Sponsored by: Fiber Department.

Dana Schutz

Monday, April 21, noon
Brown Center: Falvey Hall, 1301 W. Mount Royal Ave.

With support from the Herman Maril Foundation, MICA presents artist Dana Schutz for the 2013-2014 Herman Maril ‘28 Legacy Lecture Series.

Schutz was born in the Great Lakes region and studied at the Cleveland Institute of Art and Columbia University. Her debut exhibition, Frank From Observation, garnered significant recognition. Since then, the New York-based artist has exhibited her paintings nationally and internationally.

The esteemed artist’s traveling retrospective, If the Face Had Wheels, was featured at the Neuberger Museum of Art in Purchase, New York, Denver Art Museum, and Miami Art Museum. Schutz’s recent, highly praised exhibition, Piano in The Rain, opened at Petzel Gallery in New York in 2012. Her paintings can be seen in collections and museums worldwide, including the Museum of Modern Art and the Guggenheim Museum.

The Herman Maril ‘28 Legacy Lecture Series is in honor of the late Herman Maril ‘28 (general fine arts), a nationally recognized artist and emeritus professor of painting at the University of Maryland. Maril (1908-1986), a native of Baltimore, received his early training as an artist at MICA and taught at the University of Maryland for more than 30 years. His work continues to receive critical praise and accolades, and has been featured in more than 60 solo exhibitions in galleries and museums around the country.

The series began in the 2013-2014 academic year and provides an important educational experience for students, both graduate and undergraduate, and emphasizes the multidisciplinary nature of art and design education and its impact on contemporary society.

Sponsored by: Senior Thesis–Drawing, Painting, and General Fine Arts departments.
Before it closes…
Stop by these exhibitions before it’s too late.

**Look Now: Photographs by MICA Photography Faculty**

*Through Sunday, March 16*
Bunting Center: Pinkard Gallery, 1401 W. Mount Royal Ave.

**MICA’s Photography Department** faculty exhibit a selection of their work together for the first time during *Look Now: Photographs by MICA Photography Faculty*, showcasing the broad spectrum of their vision as artists.

**Picture Windows… The Painted Screens of Baltimore and Beyond**

*Through Sunday, March 16*
Fox Building: Meyerhoff Gallery, 1303 W. Mount Royal Ave.

**Gallery Talk:** Saturday, March 15, 3 pm

**Maryland Folklorist Elaine Eff,** co-founder of the Painted Screen Society of Baltimore, and MICA present a comprehensive look at the history of screen painting.

*Picture Windows is made possible partially through generous support from the Brenda Brown Reiver and Lipitz Siblings Foundation.*

**The Amazing Johnny Eck**

*Through Sunday, March 16*
Fox Building: Decker Gallery, 1303 W. Mount Royal Ave.

**MICA presents a never-before-seen exhibition** of personal objects, artifacts, and artworks by one of Baltimore’s most famous citizens, Johnny Eck. Though healthy, Eck was born with no lower half. Perhaps best known for his role as “the half-man” in Tod Browning’s film *Freaks* (1932), Eck traveled throughout the United States and Canada, performing with his brother, Robert, until the late 50s.

**Basil Alkazzi:**

**An Odyssey of Dreams:**

**A Decade of Paintings 2003-2012**

*Saturday, March 22-Sunday, April 20*
Brown Center: Rosenberg Gallery, 1301 W. Mount Royal Ave.

**Reception:** Friday, March 28, 5-7 pm

**Renowned British Artist Basil Alkazzi**’s large-scale gouaches on handmade paper are mystical abstract renderings of nature, reflecting the artist’s deep engagement in the spiritual and metaphysical aspects of paintings. In *An Odyssey of Dreams*, the viewer is transported on a magical mystery tour of a sensual world of soaring skyscapes, enchanting landscapes, and verdant flora and vegetation that is revelatory and uplifting.

Accompanying this traveling exhibition is a book published by Scala released in February 2014, as well as DVD slide-show films: *A Retrospective Journey 1960-2012*, featuring nearly 200 of his drawings and paintings, and *Collages & Photo-montages 1985-1998*. Both videos will be shown in the exhibition.
Student Exhibitions

JACKIE RICCIO '14 (PRINTMAKING)
Inbred Crossbed
Through Friday, March 28
Gateway: Gallery One

DANA HOLGERSON '14 (PAINTING AND
HUMANISTIC STUDIES)
Encoding
Through Friday, March 28
Gateway: Gallery Two

RACHEL WHEELER '14 (FIBER)
Tell Me More
Through Friday, March 28
Meyerhoff House: Piano Gallery

TOMMY BRUCE '14 (PHOTOGRAPHY)
Here and Not
Through Friday, March 28
Bunting Center: Student Space Gallery-Pinkard

MARK WEHBERG '14 (PAINTING)
Awkward Encounters
Monday, March 31-Friday, April 25
Reception: Friday, April 4, 5-7 pm
Gateway: Gallery One

ANGELA ARRIGO '14 (PAINTING)
Post/Nup
Monday, March 31-Friday, April 25
Reception: Friday, April 4, 5-7 pm
Gateway: Gallery Two

MICA DESIGN LEAGUE
(GRAPHIC DESIGN)
the People Upstairs
Monday, March 31-Friday, April 25
Reception: Friday, April 4, 6-8 pm
Meyerhoff House: Piano Gallery

KANGHEE KIM '14 (PAINTING)
O0ps
Monday, March 31-Friday, April 25
Reception: Friday, April 4, 6-8 pm
Bunting Center: Student Space Gallery-Pinkard

(clockwise from top left) MICA Design League, Untitled; Mark Wehberg '14 (painting), Thinking about Blah, two-plate lithograph; MICA Design League, Untitled; Rachel Wheeler '14 (fiber), Mixed Messages, hand-dyed, hand-woven cotton; KangHee Kim '14 (painting), Cake Crumbs, tiles, cardboard, carpet, mesh, acrylic paint, peanut foams, weed wacker, and plastic bag installation; and Angela Arrigo '14 (painting), Prohibited, oil and acrylic paint on canvas.
“Sammy’s eloquence and reputation, and the commitment we share to make students the focus of all we do, will ensure that the College has a brilliant and exciting future.”

There is no question that Samuel Hoi is the perfect person to take MICA forward and further enhance its great reputation, building on the foundation President Fred Lazarus IV has created over 36 years. We are fortunate to have a leader with Sammy’s experience, values, and commitment as our next president.

As you continue to hear about Sammy’s excellent qualifications, I wanted to take a moment to give you some insight into the search process that brought him to us. Over an eight-month process, the Search Committee, made up of trustees, faculty, staff, and one student (including alumni), evaluated dozens of applicants and interviewed 10 in person.

These 10 applicants were very diverse—women and men from a variety of cultural and ethnic backgrounds, born both in the United States and abroad. A number had been deans, provosts, or presidents of art/design colleges. The committee invited two final candidates to visit campus and then solicited and reviewed feedback from all parts of the MICA community before recommending to the Board of Trustees that Sammy Hoi be the next president of MICA.

At the January Trustee Meeting, the committee briefed the board on the reasons for its choice, highlighted by heartfelt comments from many committee members.

A trustee/alumni member said, “Sammy’s warmth and passion for the mission of art and design schools reassured me that in his hands, MICA would continue to flourish under reliable, engaged, and intellectual stewardship.” A faculty member on the committee added, “Sammy is a charismatic catalyst that will inspire our community to reach farther and be better, and he will do so with empathy, style, and brilliance.” After a series of these glowing reviews, the board unanimously and enthusiastically elected Sammy.

During the interview process, Sammy said that while at Otis, he has watched MICA rise as an exciting college with an excellent trajectory, and that our thoughtful and comprehensive strategic planning shows that MICA is clearly committed to continuing its forward progress. He further explained that MICA’s goal of becoming the world’s top art and design college is “not only its natural next step, but its strategic solution toward a sustainable future.”

What does Sammy bring to MICA, besides his 30 years’ experience as a dean, a director, and a college president at schools of art and design? Again, he said it best:

“A commitment to understand MICA’s unique history, dynamics, and potential…a team spirit that is based on a common vision, care, respect, and maximization of people’s potential…a clarifying and passionate voice to tell its story to garner understanding and support…and a relentless focus on a holistic definition of success that must be led by the educational mission and excellence...anchored by fiscal discipline and an equitable and sustainable operation.”

Sammy’s eloquence and reputation, and the commitment we share to make students the focus of all we do, will ensure that the College has a brilliant and exciting future. I am honored to welcome Sammy into the MICA family.
THE MBA FOR BOTH SIDES OF YOUR BRAIN

MBA/MA IN DESIGN LEADERSHIP

The MBA/MA in Design Leadership program, which offers a 20-month dual-degree earned from two globally recognized institutions, Johns Hopkins University and MICA, is designed to help business leaders seek creative solutions to business challenges. This program will teach you how to apply design principles to creatively approach strategic decision-making opportunities.

LEARN MORE AT MICA.EDU/MBA

MICA Masters Benefit Art Sale
Saturday, May 17, 11 am-4 pm
Graduate Studio Center, 131 W. North Ave.
This annual benefit art sale offers a chance to browse and buy affordable works of art from students in MICA’s MFA, MA, and post-baccalaureate certificate programs. A percentage of the proceeds from the event will support a graduate scholarship. The sale is a rare opportunity to visit the studios and facilities of the College’s graduate programs and speak with the artists directly.

ArtWalk 2014
Thursday, May 15, 5-9 pm
Campuswide, starting at Cohen Plaza, 1303 W. Mount Royal Ave.
Tickets: $30 (includes lite dinner and a drink)
Explore MICA’s campus with fellow art enthusiasts and collectors, meet graduating artists and designers, and discuss their artwork at the annual preview party for the 2014 Commencement. At ArtWalk, a visually energizing 3K walking tour, guests can purchase outstanding work by graduating seniors before the exhibition opens to the public.

Commencement Exhibition 2014
Friday, May 16, 11 am-8 pm
Saturday, May 17-Monday, May 19, 11 am-5 pm
Campuswide
Reception: Sunday, May 18, 1:30-5 pm
The 2014 Commencement Exhibition highlights works by nearly 400 emerging artists in the undergraduate class of 2014. 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.

Sign up to receive weekly event or monthly news updates at www.mica.edu/signup.
Week of “Fashion”  
April 5–12

Transform your sense of fashion as MICA students alter the boundaries of fiber and art to craft revolutionary original wearable creations.

XIX: Experimental Fashion Event 
Saturday, April 5; 6 pm and 8:30 pm

Unmarked: Annual Benefit Fashion Show 
Friday, April 11; 9 pm (MICA Community Show)  
Saturday, April 12, 8 pm (General Public Show)

For more information, visit mica.edu/fashion

Join MICA’s Board of Trustees at a celebration to say THANK YOU TO FRED AND JONNA LAZARUS for 36 amazing years of leadership service to the College and the community!

IT’S TIME TO CELEBRATE!  
FRIDAY, APRIL 25, 2014  
7:30-10:30 pm

For more information on the Lazarus Legacy, please visit mica.edu/lazaruslegacy