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MICA COMMUNITY USING GRANTS AND FELLOWSHIPS TO COLOR THE WORLD BETTER

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On Campus

FATHERS, BROTHERS, SONS
MICA GRAD SHOW 2016 ARTWALK 2016
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COMING THIS SPRING www.micagradshow.com
CONNECTIONS
08 MICA Elects New Board Chair and Trustees
11 Artistic Answers to Life’s Big Questions

CREATIVE LEADERSHIP
06 Modern Sentinel: Marlon Byrd

COMMUNITY AND SOCIAL ENGAGEMENT
14 Brushstrokes

EVENTS & EXHIBITIONS
18 Undergraduates Across Disciplines Shine In Juried Exhibition

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• Alumnus or student name is followed by year of graduation, program of study, and type of degree, i.e., John Doe ’16 (Painting BFA).
• Honorary degree recipient name is followed by an “H” and the year the degree was awarded, i.e., Jane Doe H’16.
• Parent name is followed by a “P” and year of child’s graduation, i.e., John Doe P’16.

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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(cover) Arthur Futernik ’19 (Animation BFA), Vision of Spring, oil on canvas, 2015.
**Events & Exhibitions**

**March**

3/5  
*Queer Threads: Artists Talk*  
Lecture: Arlene Shechet  

3/2  
*Leading by Example: Access and Equality in Maryland*

3/24  
*Just Press Print*

**April**

4/6  
*Lecture: Naomi Beckwith*

4/20  
*Lecture: Carmen Papalia*

**May**

5/7–22  
*Fathers, Brothers, Sons*

5/12–17  
*MAT Student Teacher Showcase Exhibition 2016*

5/12  
*ArtWalk 2016*

5/13–16  
*2016 Commencement Exhibition*

-MICA Venues-

**Main Building**  
1300 W. Mount Royal Ave.

**Brown Center**  
1301 W. Mount Royal Ave.

**Fox Building**  
1303 W. Mount Royal Ave.

**Bunting Center**  
1401 W. Mount Royal Ave.

**The Gateway**  
1601 W. Mount Royal Ave.

**Dolphin Building**  
100 Dolphin St.

**Mount Royal Station**  
1400 Cathedral St.

**Fred Lazarus IV Center**  
131 W. North Ave.

-MICA Gallery Hours-

Monday through Saturday,  
10 am–5 pm; Sunday, noon–5 pm

Closed major holidays

By appointment; contact the Department of Exhibitions at 410.225.2280 or exhibitionsdept@mica.edu

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**Mount Royal Station**  
1400 Cathedral St.

**Fred Lazarus IV Center**  
131 W. North Ave.
Dylan Clark ’18 (General Fine Arts BFA), Change, steel, 2015. See more artwork from the 2015 Juried Undergraduate Exhibition on page 18.
“I want to be involved with the MICA community,” Byrd explained. “I have already met with members of the administration and plan to do the same with campus student organizations. It is all about creating partnerships.”

Staying true to the ultimate purpose of the College, Byrd is looking to extend opportunities for student engagement by creating a dedicated space for campus safety exhibitions, in addition to existing spaces across campus. The exhibitions would feature a different theme each month, which will allow students to be more active and engaged with what is going on in the community.

One has only to take a quick look at Byrd’s background to understand his comfort serving in a collegiate environment. He served as a detective and community police officer in his hometown in Ithaca, New York, prior to being named MICA’s new chief public safety official. During his 23 years with the Ithaca Police Department, he frequently interacted with members of the Cornell University community by serving as a guest lecturer and speaking on social justice issues.

Named the new campus safety director at MICA
this past fall, Byrd is now responsible not only for the security officers that patrol campus and the surrounding neighborhood, but also for identifying effective crime prevention strategies, sustaining partnerships with law enforcement agencies around the city, and building a better community within Bolton Hill, Station North, and other areas surrounding MICA.

One of his primary goals in face of this task, which is vital in light of recent events in Baltimore, is to “change the face of policing” by installing a sense of community to better serve MICA. “I want to break barriers between uniformed officers and the community,” Byrd said. “This is our community as well.” In addition to increased patrols, Byrd is teaching his officers the value of emotional intelligence and situational awareness to ensure that students will not be racially profiled on campus—important factors in light of negative policing stories around the country.

Relationship building is not a foreign concept to Byrd. Prior to entering law enforcement, he worked at a local community center teaching a cooking class to preteen and teenage boys. It is this type of relationship building that carries over into his law enforcement career. “I am still the same person addressing outside issues on the inside. Change is more effective from within.”

In his short time here, Byrd notes that MICA has increased measures to ensure that community members are safe. He is working with other Baltimore-area colleges to create an information pipeline. The information will be useful in identifying crime trends and prevention strategies among member institutions. He also drives home the importance of “starting at home” with crime prevention measures.

*Juxtaposition* had the opportunity to follow Byrd around campus with a maintenance contractor. The purpose of the meeting was simple: identify places on campus to install police call boxes. These call boxes will be used to quickly, and silently, dispatch campus safety officers to a location in an emergency.

During the walk, Byrd and the contractor noted locations that would be ideal for the call boxes, specifically at the Mount Royal Station parking lot, the Howard Street Bridge, and at the top of the stairs adjacent to the Brown Center.

“This is a heavily traveled corridor for students and staff,” Byrd pointed out while standing at the intersection of Mount Royal Avenue and West Lafayette Street. After conducting the safety audit and analysis, Byrd will present his findings to the administration.

Byrd holds a BS in police science from the State University of New York (SUNY) Empire State College and a MS in criminal justice from the University of Cincinnati. He completed executive leadership training at the FBI National Academy in Quantico, Virginia, a training program that only accepts only one percent of applicants per year. His perspective on policing has led to panel appearances on national news outlets including CNN.

Byrd mentioned that his role found him. He and his wife, who serves as a general counsel at Towson University, have several connections to the Baltimore area. Chief among them, their oldest son is a graduate of Morgan State University. After his wife accepted the position at Towson, Byrd decided to look into the opportunity at MICA. “I was actually considering retirement from law enforcement, but this opportunity called me.”

Aside from being MICA’s chief safety officer, Byrd is an avid sports fan. When he is away from the office, you can find him cheering on the Denver Broncos, the New York Knicks, and the Georgetown Hoyas.
MICA ELECTS NEW BOARD CHAIR AND TRUSTEES

MICA BOARD OF TRUSTEES, THE GOVERNING BODY that directs the policies of the College, recently elected M. Gwen Davidson as board chair, David Hayden ’66 as vice-chair, Stuart Clarke, Thibault Manekin, and Yuriko Tada P’18 as trustees. Trustees Doug Tsui and Jeffrey Bunting currently serve as secretary and treasurer, respectively. Here is a spotlight on these members’ background and expertise, essential to their roles on MICA’s board.

M. GWEN DAVIDSON, BOARD CHAIR

M. Gwen Davidson has a long and distinguished relationship with MICA, having joined the Board of Trustees in 1998 and served in a series of leadership roles, the most recent as chair of the Finance Committee. She is a leading figure in Baltimore, admired equally for her professional accomplishments and volunteer contributions. Until her recent retirement, she was a partner at Brown Investment Advisory Trust Company. Prior to joining Brown Advisory in 1999, she was a principal in the Private Client Division at Deutsche Bank Alex. Brown. She has served on the boards of numerous Baltimore organizations, including Baltimore Clayworks, where she served as board chair, and the Baltimore Opera. Currently, in addition to MICA, she is a member of the boards of the Baltimore Museum of Art, the Maryland Film Festival, and the William G. Baker Memorial Fund. She received a BA from Tulane University and an MBA from Loyola College.

DAVID HAYDEN, VICE-CHAIR

David Hayden ’66 (photography) has been a trustee at the College since 1997. As an entrepreneur, he established himself in graphic design and advertising practice. Along with his wife, Hayden founded the award-winning Dark Hollow Farm, Inc., specializing in breeding and developing thoroughbred horses. At MICA, he has served on a number of board committees, with a current role on the Building and Grounds Committee. He was also an active member of the Alumni Council from 1995 to 2005. His other past and present board and committee involvement include: Baltimore County Agricultural Land Preservation Board; Thoroughbred Charities of America; Maryland Million, LTD; Maryland Horse Breeders’ Association; National Thoroughbred Racing Association; and Thoroughbred Owners and Breeders Association.

THIBAULT MANEKIN

Thibault Manekin grew up in Baltimore and graduated from Lehigh University in Pennsylvania with a bachelor’s degree in business and marketing. In 2006, Manekin moved back to Baltimore and co-founded the real estate development firm Seawall Development Company. Seawall’s mission is to help improve communities by breathing new life into forgotten, historic buildings, while at the same time filling them with people who in their everyday lives, are making cities better places. Manekin’s company led the critically acclaimed development projects of Union Mill and Miller’s Court in the Hampden and Remington/Charles Village neighborhoods of Baltimore. For this work, the White House recognized him as a “Champion of Change.”
STUART CLARKE
Since 2004, Stuart Clarke has been executive director of the Town Creek Foundation, an environmental grantmaking institution in Easton, Maryland, created by philanthropists Ted and Jennifer Stanley in 1981. Clarke's previous philanthropic experience includes assignments as a program officer with the Turner Foundation and as a development director of the Southern Partners Fund, both in Atlanta. He has served on the faculty of Williams College in Williamstown, Massachusetts; as the director of the Atlanta Outward Bound Center; and as the chief operating officer of Hands On Network, a national network of community-based centers for volunteerism and civic action. Clarke has also served on the boards of the Center for a New American Dream, the Environmental Grantmakers Association, and Outward Bound, and is currently a trustee of the Chesapeake Bay Trust. He received his bachelor's degree from Lafayette College in Pennsylvania and did his graduate study at Yale University.

YURIKO TADA P'18
Born in Japan, Yuriko Tada P'18 has lived most of her life abroad and has been committed to cross-cultural exchange and the promotion of global awareness. As part of her involvement with the Japan Society of Northern California, she works closely on projects of entrepreneurship. In partnership with Stanford University, Tada helped to coordinate the Japan-US Innovation Awards, highlighting the innovative achievements of companies with ties to both Japan and the United States. These projects have allowed Tada to be active in the vibrant Bay Area’s venture capital and start-up world. Her background is also why she supports MICA’s involvement in promoting innovation and entrepreneurship as a foundation for students to be better prepared after college. In addition, she works as operations manager for PPGV, a private equity firm based in Oakland, California, focused on clean energy and healthcare. Her daughter, Saya Leist '18 (General Fine Arts BFA) is a sophomore at MICA.

"I can devote all of my attention to my art thanks to the financial burden that has been alleviated by my scholarship awards. My dream is possible because of scholarship donors like you."
— William M. Grimm ’19, Fred and Jonna Lazarus 30th Year Scholarship

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

Join the growing family of MICA donors by supporting students such as William with a tax deductible donation. Please return the enclosed envelope or donate online at: mica.edu/give
Hitesh Singhal '16 (Graphic Design MFA), 
Alterego, acrylic and charcoal, 2015.
ARTISTIC ANSWERS TO LIFE’S BIG QUESTIONS

EVERY YEAR, MICA STUDENTS BECOME proud recipients of national awards. We chose just two of these talented young artists to feature in these pages: Hitesh Singhal ’16 (Graphic Design MFA) and Monica Amneus ’16 (Illustration BFA). In life, there is the mask we wear in public and the face we keep hidden closer to our hearts. Which one is real? Singhal explored this theme and in the process came away with the 2015 Adobe Design Achievement Award in Exhibition Design for his work, Hedonist Monk. The installation is a shrine to the monk, exploring the dichotomy between ego and alterego.

According to Singhal, there is no one who is more willing to sacrifice himself than a monk, yet the monk represented through Singhal’s art grapples with a wish to “admire, desire, and acquire.”

“He wants to be a monk but he’s steeped in hedonism,” Singhal said.

It is a struggle that Singhal grapples with in his own life—whether to follow the idealistic whims of his heart or sacrifice some of his desires to conform to others’ needs.
Another MICA student honored by Adobe is Amneus. Adobe transformed a Brooklyn neighborhood into what it bills as “The World’s Biggest Student Art Show,” by featuring the artwork of 10 female students on giant murals. The working theme was the experience of being a woman in the art world.

Amneus created a piece from a series she worked on last summer that turned women from classic literature into “badass motorcycle babes.”

“I like turning the damsels in distress into independent, modern, powerful women,” she said. She hopes the theme will inspire other creative women “to bring some power to women in art.”
Adobe transformed a Brooklyn neighborhood into what it bills as “The World’s Biggest Student Art Show.”
“The meditative state of being that comes from the physical action of painting, drawing, and printmaking is what I am interested in exploring and I hope to translate these meditative qualities to my viewer.” -Elissa Buchalter ’15

GRANTS AND FELLOWSHIPS PLAY A CRUCIAL role in the art world because they allow artists to focus on their creative endeavors without being saddled with financial pressures. As a result, they are often competitive and awarded only to the most talented.

But the MICA community has never shied away from competition and several students, alumni, and faculty members have proven once again that their projects can help them grow artistically while leaving an impression on the world.

Three members of the MICA community were awarded grants through the Fulbright US Student Program. **Louis Fratino ’15** (Painting BFA) received a Fulbright grant to go to Germany, **Elissa Buchalter ’15** (Painting BFA) received a grant to paint in India, and **Kenyatta Hinkle ’09** (Painting BFA) received a Fulbright grant to go to Nigeria.

For Fratino, the opportunity to paint in a different setting is key to taking his craft to the next level. “Working within a new environment and culture will strengthen me as a painter and broaden the scope of my work,” he said. His goal for the coming year is to evolve as an artist. “I am excited to be able to look back on this year and see how my work has changed,” he said. He hopes the freedom to paint in Berlin “will push me to make stronger and different work.”

For her Fulbright project, Buchalter will be spending nine
months in India creating a body of artwork investigating India’s Buddhist roots and the notion of art as a meditative tool. “The meditative state of being that comes from the physical action of painting, drawing, and printmaking is what I am interested in exploring and I hope to translate these meditative qualities to my viewer,” she said. In the process, she wants to show “the ability art has to mediate between the worlds of myth and ritual, the everyday and the divine.

Three members of the MICA community were awarded $60,000 fellowships by Open Society Institute-Baltimore to use their art to address problems in Baltimore’s underserved communities.

**Dave Eassa ’13** (Painting BFA) will use his fellowship to bring art to the incarcerated population. “I lost my best friend growing up to the drug game, and therefore incarceration,” he said. “Individuals who have come into contact with the criminal justice system need to know that we have not forgotten about them and that we do believe that they can change and achieve great things if only given the opportunity.”

Eassa believes that one way to inspire those who are incarcerated is through art. In January 2015, he created Free Space, an art program at the Maryland Correctional

Tony Shore ’93 (Painting BFA), *Hands Up, Don’t Shoot.*
Institute-Jessup (MCIJ), which allows prisoners to tell their stories through such forms of expression as painting, drawing, and screen printing. The fellowship will allow him to expand upon the program. “The OSI Fellowship creates more classes for incarcerated individuals in the Maryland prison system, expanding programming not only at MCIJ, but beginning classes at the Maryland Correctional Institution for Women and Dorsey Run Correctional Facility,” he said.

Part-time faculty member Hannah Brancato ’11 (Community Arts MFA) will use her fellowship to create public healing spaces for domestic abuse and rape survivors. Brian Gerardo ’14 (Design Leadership MA/MBA) will use his fellowship to launch a Young Teaching Artist Institute for high school dancers who want to lead hip-hop dance clubs throughout the city. The idea is a natural extension of the Baltimore Dance Crews Project (BDCP), an effort co-founded by Gerardo to use afterschool dance clubs as a way to motivate and connect with young people.

Another four members of the MICA community were recipients of 2015 Rubys Artist Project Grants in literary and visual arts. The grant winners will receive from $3,000
to $10,000 to pursue artistic projects they believe in.

Painting Department Chair, **Tony Shore ’93** (Painting BFA) will use his grant to continue a painting project that illustrates the 2015 Baltimore Uprising. Shore is taking some of the photos captured during the uprising by *City Paper* photo editor J.M. Giordano and turning them into paintings. “It was a key moment in history and civil rights and Baltimore played a role in it,” he said. “That should not be forgotten.”

**Marian Glebes ’04** (General Fine Arts BFA) will expand upon a yearlong, collaborative, interdisciplinary project that looks at one’s relationship with the materials of home and how it relates to the larger notion of place.

Faculty member **Nate Larson** will use the grant to support a project in which he aims to produce a more complete picture of Baltimore by creating photographic portraits of members of the Sandtown-Winchester community.

**Stephen Towns**, program coordinator for the Office of Community Engagement at MICA, will use the funds to support a quilting project called *Take Me Away to the Stars*, which looks at ways that people process violence through escapism, religion, and myth using mythological tales of Nat Turner’s rebellion. Winning the award “fueled my inspiration and motivation to create this body of work because I am tackling difficult subject matter,” Towns said. “But when it is completed, it will mean something to people who need to see it. I want people to question violence.”
This past November, the annual Juried Undergraduate Exhibition, a selection of the best entries from all four years of undergraduate students, showcased works of art from a variety of media. Alumni, artists, and art professionals Amy Sherald ’04 (LeRoy E. Hoffberger School of Painting MFA) and Jeffrey Kent ’10 (LeRoy E. Hoffberger School of Painting MFA) were the 2016 jurors and selected the artworks for the exhibition.
(clockwise from top left) Pok Doo (Paul) Lai ’18, (Photography BFA), Matters, archival pigment print, 2015; Tatiana Ordonez ’16 (Fiber BFA), Molusca, shibori, immersion dyeing, pleated cotton fabric, reed, 2015; Noah Reyes ’17 (Painting BFA), Tool, House paint, acrylic, and charcoal, 2015; Nick Pane ’19 (Illustration BFA), Tie me tightly Around your Wrist, charcoal, 2015; Besan Khamis ’16 (Interdisciplinary Sculpture BFA), Fruit from Reineh Village, plaster, acrylic, 2015.
Nandan Sam He ’15 (Painting BFA), Memory of London, acrylic on cardboard, 2015.
HeeJun Ahn ’17 (General Fine Arts BFA), Interlocking, acrylic on canvas, 2015.
(clockwise from top right) Natalie Alfonso ’17 (Ceramics BFA), Untitled, ceramic (earthenware), 2015; Trisha Cheeney ’17 (Interdisciplinary Sculpture BFA), Rocking Chair, red oak, mahogany, 2015; Jialu Li ’17 (Painting BFA), Where do we belong, oil on canvas, 2015.
QUEER THREADS:
Crafting Identity & Community

Through Sunday, March 13
Fox Building: Decker Gallery, 1303 W. Mount Royal Ave.

MICA hosts Queer Threads: Crafting Identity and Community, a traveling exhibition examining lesbian, gay, bisexual, transgender, and queer (LGBTQ) identities and ideas through fiber crafts.

Curated by John Chaich, Queer Threads showcases works of art from 26 artists from the United States, Canada, Argentina, South Africa, and Denmark who combine fine arts traditions with thread-based craft materials and processes, including crochet, embroidery, knitting, lace, macramé, needlepoint, quilting, and sewing, to show the diversity of LGBTQ experiences. The exhibition, making its Maryland debut at MICA, marks the first time the pieces have been displayed together for the purpose of connecting and highlighting their queerness.

The exhibition responds to the gender connotations, feminist herstories, and power hierarchies situated within the history of fiber art and domestic handicrafts, while examining the icons, tastes, roles, relationships, and spaces socialized within and around gay and lesbian culture.
Queer Threads is both international and intergenerational in scope. The exhibition includes works from artists Chris Bogia (New York), Melanie Braverman (Massachusetts), Jai Andrew Carrillo (California), Chiachio and Giannone (Argentina), Liz Collins (New York), Ben Cuevas (California), Pierre Fouché (South Africa), James Gobel (California), Sabrina Gschwandtner (California), Harmony Hammond (New Mexico), Jesse Harrod (Pennsylvania), Larry Krone (New York), Rebecca Levi (New York), Aubrey Longley-Cook (Georgia), MICA Fiber Department faculty member Aaron McIntosh (Maryland), Allyson Mitchell (Canada), John Thomas Paradiso (Maryland), Sheila Pepe (New York), Maria E. Piñeres (California), Allen Porter (America), L. J. Roberts (New York), Athi-Patra Ruga (South Africa), Sonny Schneider (Denmark), Buzz Slutzky (New York), Nathan Vincent (New York), and Jessica Whitbread (Canada). While the majority of the featured works were created in the past decade, the oldest works on view date to 1955 and 1971.

This exhibition is co-sponsored by MICA and the Leslie-Lohman Museum of Gay and Lesbian Art, the first museum dedicated to the exhibition and preservation of LGBTQ art.

**ARTISTS TALK**

**Saturday, March 5, 1 pm**  
Fox Building: Decker Gallery, 1303 W. Mount Royal Ave.

**Featured Artists Jesse Harrod, Rebecca Levi, and John Thomas Paradiso** join fellow artist and MICA Fiber Department faculty Aaron McIntosh for an intimate gallery talk with curator John Chaich. Each of these artists has mastered traditional fiber crafts like embroidery, quilting, and sewing, yet each is informed by distinct experiences of gender and geography. By directly engaging with their work on display, these artists will share insights from their practice and revelations about their experience in this traveling exhibition and the larger dialogue it has inspired.

JUST PRESS PRINT

Through Sunday, March 13
Fox Building: Meyerhoff Gallery, 1303 W. Mount Royal Ave.

MICA presents Just Press Print, an exhibition showcasing the collaboration of artists and educators from the Centre for Fine Print Research (CFPR) at the University of the West of England (UWE). Curated by research fellow Paul Laidler, PhD, the exhibition features artists from CFPR Editions, a publishing studio of CFPR. With digital prints, these contemporary makers explore the artistic, historical, and industrial significance of creative print practices, processes, and technologies.

The title of the exhibition was chosen to highlight the significant elements for the creation of the digital print that are often overlooked: “the relationship and conversation between artist and publisher/master printer, the iterations that are necessary to achieve the final print, and the need for archiving and recording the process,” Laidler said. It also depicts the new trends in digital technology and possible impact they may have on present standards and practices in printmaking.

Through disciplines such as photography, printmaking, illustration, and sculpture, participating artists use technologies such as inkjet, UV, 3D printing, and laser cutting, to examine their influence on traditional and contemporary printmaking. Just Press Print is closing the circle that started with Laidler’s visit 17 years ago to New York’s Metropolitan Museum to view a print exhibition by an American artist, which was the inspiration for the development of the current exhibition. “The significance of revealing the contributing factors involved in creating a printed artwork provides an educational component for the exhibition, but
the narrative can also be enlightening and surprising in offering insights into the true nature of creative endeavors,” Laidler said.

Participating artists include Carolyn Bunt, Arthur Buxton, Gordon Cheung, Paul Coldwell, Stanley Donwood, Richard Falle, Paul Laidler, Sebastian Schramm, Andrew Super, and Roy Voss.

In conjunction with the exhibition, MICA students in the new course Print and Technology, taught by faculty member Jonathan Thomas, will explore how technology has altered printmaking and will have the opportunity to participate in Laidler’s Inkjet and the Digital Surface workshop in February 2016.

“*Just Press Print* relates perfectly to this construct, and in particular, the changing nature of print collaboration as a result of technology,” Thomas said.

“Collaboration is as much a part of printmaking’s soul as any other quality. The method by which prints have been made through collaborative efforts, through the relationship between master printers, artists, and publishers, has been rightfully examined and discussed throughout history. The exhibition builds on this history by investigating the process involved in the creation of work that specifically utilizes digital processes.”

Concluding the workshop will be a print exchange and exhibition between UWE and MICA students at Gallery CA (440 E. Oliver St.) from Friday, April 1–Tuesday, April 12. MICA student work will be sent to UWE for a reciprocal student exhibition in the United Kingdom.

**FATHERS, BROTHERS, SONS**

**Saturday, May 7–Sunday, May 22**
SpaceCamp: 16 W. North Ave.
Reception: Friday, May 6, 6-9 pm

**THIS SPRING, MICA’S MFA IN CURATORIAL PRACTICE (CPMFA) class of 2017 presents Fathers, Brothers, Sons, a contemporary art exhibition that speaks to pivotal moments of discovery in the lives of self-identifying males—as experienced or witnessed by the artist. This national juried exhibition features traditional 2D and 3D media, video, installation, and performance about masculinity from artists of various genders and identities.**

“American men often measure themselves against familiar models of masculinity—regardless of race, age, religion, or socioeconomic status,” said MFA in Curatorial Practice candidate Sheena Morrison ’17. “Yet at this moment in time, in this country, there is no singular version of what it means to be a man.”

Along with artworks drawn from a national call for entry, Fathers, Brothers, Sons will include a dedicated space within the gallery where visitors can share stories of the important men in their lives. The exhibition is presented by the MFA in Curatorial Practice class of 2017: Carol Dyson, Liz Faust, Betty Gonzales, Dasol Kim, Morrison, and Fitsum Tefera. The show serves as the culmination of the annual CPMFA Practicum project, developed under the guidance of faculty members Jeffry Cudlin and MICA Director of Exhibitions Gerald Ross.

Designed to forge connections among art, artists, and the community, the graduate program’s collaborative and individual curatorial projects allow students to explore new methods of exhibition presentation—thinking outside of traditional models and training to create relevant, timely, and accessible exhibitions for their audiences. The graduate program is the first MFA in curatorial practice in the United States and benefits from being shaped by the work of George Ciscle, MICA’s curator-in-residence and creator of the College’s groundbreaking Exhibition Development Seminar.

The annual practicum exhibition is made possible by the Stanley Mazaroff & Nancy Dorman Endowed Fund for Curatorial Practice—First Year Practicum. Additional support for Fathers, Brothers, Sons is provided by Friends of Curatorial Practice.
MICA GRAD SHOW 2016—a semester-long series of changing exhibitions—features the culminating work of more than 150 of MICA’s graduate students in innovative and inspiring exhibitions, critiques, gallery talks and presentations, public programs, a symposium, and student-curated installations throughout Baltimore City. For additional information on MICA GRAD SHOW 2016 events and exhibitions, visit micagradshow.com.

MA in Teaching
Friday, February 26–Sunday, March 13
Fred Lazarus IV Center: Sheila & Richard Riggs Gallery,
131 W. North Ave.
Reception: Friday, February 26, 7-9 pm

MFA in Graphic Design
Friday, March 25–Sunday, April 10
Fred Lazarus IV Center: Sheila & Richard Riggs Gallery,
131 W. North Ave.
Reception: Friday, April 1, 5-7 pm

MFA in Illustration Practice
Friday, March 25–Sunday, April 10
Fox Building: Decker and Meyerhoff galleries,
1303 W. Mount Royal Ave.
Reception: Friday, April 1, 5-7 pm

Post-Baccalaureate Fine Arts
Friday, March 25–Sunday, April 10
SpaceCamp, 16 W. North Ave.
Reception: Friday, April 1, 5-7 pm

Post-Baccalaureate Graphic Design
Friday, March 25–Sunday, April 10
Fox Building: Fox 3 Gallery, 1303 W. Mount Royal Ave.
Reception: Friday, April 1, 5-7 pm

Community Arts
Friday, April 15–Sunday, May 1
Bunting Center: Pinkard Gallery,
1401 W. Mount Royal Ave.
Reception: Saturday, April 16, 4–7 pm
Douglas Thomas ’16 (Graphic Design MFA), *Never Us Futura*, 2015.
(top to bottom) Kyle Kogut ’16 (Mount Royal School of Art MFA), Idle zeal; and David Dale ’16 (Graphic Design MFA), BMORE KITCHEN website branding.
Ryan Severance ’16 (LeRoy E. Hoffberger School of Painting MFA), This is Your Brain, oil and acrylic on muslin, 2015.

Demi Lashawn ’16 (Social Design MFA), The RELAX Bench, hard white oak and reinforced concrete, 2014.

LeRoy E. Hoffberger School of Painting
Mount Royal School of Art
Photographic and Electronic Media
Rinehart School of Sculpture

Friday, April 15–Sunday, May 1
Fred Lazarus IV Center: Sheila & Richard Riggs and Leidy galleries, 131 W. North Ave., Fox Building: Decker, Meyerhoff and Fox 3 galleries, 1303 W. Mount Royal Ave.
Space Camp, 16 W. North Ave.
Gallery CA, 440 E. Oliver St.
Shows are curated by Doreen Bolger.

MFA in Studio Art

Friday, June 24–Saturday, July 9
Fred Lazarus IV Center: Sheila & Richard Riggs and Leidy galleries, 131 W. North Ave., Fox Building: Meyerhoff and Decker galleries, 1303 W. Mount Royal Ave.
Reception: Friday, July 8, 5-7 pm

MA in Critical Studies Symposium
REORIENTATIONS: ALTERNATIVE ATTITUDES TOWARD SPACE AND SELF
Saturday, April 16, 10 am–5 pm
Fred Lazarus IV Center: Auditorium, 131 W. North Ave.

Social Design Exchange
MA IN SOCIAL DESIGN CLASS OF 2016 PRESENTS AN INTERACTIVE EVENING EXPLORING THE THESIS PROJECTS AND PROCESSES
Monday, May 2, 6–8:30 pm
The Gateway: BBOX, 1601 W. Mount Royal Ave.
Events & Exhibitions

MFA in Curatorial Practice Thesis Exhibitions

Students in MICA’s MFA in Curatorial Practice program complete curatorial projects and collaborate with artists, diverse communities, organizations, and venues, developing meaningful relationships with a wide range of audiences. For additional information about exhibition visitor hours, participating artists, exhibition programming, and Curatorial Practice partners, visit micacuratorial.org.

Indigo Magic
Curated by: KIBIBI AJANKU ’16
May 3–July 31
Frederick Douglass-Isaac Myers Maritime Park Museum: 1417 Thames St.

Indigo Magic is an exhibition that uses indigo as a lens to contemplate the ways indigenous African content and traditions are often apparent within African-American contemporary art forms. Indigo is much more than just a hue. It has historically connected and affected the cultures of West Africa and the Americas in ways that range from trade routes to slave routes. The exhibition highlights nationally and internationally known African-American artists and arts organizations including: Ernest Kromah, Larry Poncho Brown, Karen Y. Buster, Carren Clarke-McAdoo, Armeta LaVerne Gray, Joyce J. Scott ’70 (Art Education BFA), Sankofa Dance Theater, and Baltimore Girls.

Not Really Here
Curated by: NADAALARADI ’16
Saturday, April 2–Sunday, May 22
Platform Gallery: 116 W. Mulberry St.

Exploring the space between flight and settlement, knowing and not knowing, belonging and separation, and fulfillment and loss, the art in not really here is informed by international migration. The exhibition brings together four conceptual artists who, after relocating to another part of the globe, express a duality between their country of origin and where they currently live. Through installation, poetry, photography, and sculpture, Sara Al Haddad (United Arab Emirates), Yasser Al Hassan (Bahrain), Amber Eve (United States), and Cui Fei (China) translate intangible concepts into physical forms of emotions and resettling.

Larry Poncho Brown ’84 (Visual Communication BFA), Following the Path, acrylic on canvas.
BLACK SPACE
Curated by: RHEA BECKETT ’16
Sunday, April 3–Saturday, April 30
New Door Creative: 1601 St. Paul St.; Shake and Bake Family Fun Center: 1601 Pennsylvania Ave.; and New Beginnings Barbershop: 1047 Hollins St.

Black Space explores rites of passage, tradition, home, culture, and identity within Baltimore’s African-American community. Artists and communities will work together November 2015 through April 2016, culminating in a series of community events and related exhibitions in the spring. These projects call upon public involvement and inspire widespread participation.

TRACES, NI DE AQUÍ, NI DE ALLÁ
Curated by: ASHLEY DEHOYOS ’16
Friday, April 1–Friday, April 22
Area 405: 405 E. Oliver St.

Thinking about the accepted norms and distorted influence of the Western lens on arts and culture, TRACES exhibition questions and confronts the Eurocentric standards and expectations too often placed on Latin American artists. Inspired by yearlong individual and group conversations about the cultural complexities of Latinidad, TRACES highlights the effects of acculturation and assimilation on artists working under a presumed Latin American umbrella.

THE PACE OF MY CONSIDERATION
Curated by: JEN MELVIN ’16
Thursday, March 3–Saturday, April 9
Maryland Hall for the Creative Arts: 801 Chase St., Annapolis, MD

The Pace of My Consideration focuses on the curator’s exploration and excavation of the contents of a storage unit in Annapolis that houses the late Donald Cook’s artwork and ephemera. The Pace of My Consideration will feature Cook’s artwork alongside his numerous journals and personal possessions exhibited in a manner that allows the visitor to become part of the investigation.
CULTURE AS MEDIUM
Curated by: MARGARET MACDONALD ’16
Friday, April 1–Sunday, May 15
The Motor House: 120 W. North Ave.

Operating at the boundary of biology and art, the exhibition *Culture as Medium* presents work made with the invisible microbes that live on, in, and around people. The artists and scientists featured in the exhibition use bacteria as a medium to explore the individual within a larger frame of the colonies, communities, and ecosystems of a world invisible to humans. *Culture as Medium* functions as a site for experimentation, ethical conversations, and a platform to present new research as art.

[BEND]
Curated by: CHRISSE A. MILLER ’16
Friday, April 1–Saturday, April 30

[BEND] explores the ways in which gender is internalized and experienced collectively through exposure, social engagement, and artmaking, creating an inclusive atmosphere where attitudes change and minds open. [BEND] takes values of gender equality to make an exhibition that ironizes, problematizes, and enhances tensions around the idea of masculinity and the subject of gender, in order to provoke reflection without being demeaning or patronizing.

OAK HILL CENTER FOR EDUCATION AND CULTURE
Curated by: NICK PETR ’16
Saturday April 16, 2016–by appointment
www.oakhillcec.org

Nick Petr co-founded Oak Hill Center for Education and Culture, a school for learning, researching, sharing, and exploring creative strategies and tools for transformative social movement building. Oak Hill identifies and develops organizers, educators, and artists committed to social and economic justice. It is focused on developing the leadership capabilities of artists and cultural organizers toward expanding the critical consciousness of society as a whole.
YOU ARE HERE
Curated by: YVONNE HARDY-PHILLIPS ’16
April 2016–ongoing
Central East Baltimore: communities bounded by North Avenue, Broadway, Eager Street, and Greenmount Avenue

You Are Here is a socially engaged curatorial project designed to research and map the rich, multicultural story of central East Baltimore. Once home to Irish and German immigrants, this architecturally significant, urban landscape captures the essence and resilience of an African-American community that has survived systemic hardships for more than 50 years. The vibrant communities of Oliver and Johnston Square act as both a geographic landmark and focal point that give voice to the personal narratives of its community members by utilizing oral history interviews and group forums.

MORE LIKE YOU
Curated by: JIE YU ’16
Friday, March 25–Sunday, April 24
Gallery Four: 405 W. Franklin St.

More Like You is a group exhibition that brings together works in which familial relations are visible and performative, and where human bonds function not only as subject matter, but also as structural devices for engaging with universal ideas. The selected artworks serve as a proxy for future relationships and institutions, act as an entry point for cultural commentary, and offer a means of exploring identity and memory.
EVENTS & EXHIBITIONS

**DIS/ORDER 3**
**Friday, February 19–Sunday, February 28**
Fox Building: Fox 3 Gallery, 1303 W. Mount Royal Ave.
*Reception: Tuesday, February 23, 5 pm*

Dis/Order 3 is an annual juried exhibition, focusing on the representation of disability, and organized and sponsored by MICA’s Learning Resource Center.

**VICTORIA KAAK AND NANCY PROCTOR, ACCESS AND EQUALITY**
**Friday, February 26, 10 am**
Brown Center: Room 320, 1301 W. Mount Royal Ave.

Presented in conjunction with Dis/Order 3 exhibition, Victoria Kaak graphic design manager, and Nancy Proctor, PhD, deputy director for digital experience, will co-present how they address accessibility and equality at the Baltimore Museum of Art.

**LEADING BY EXAMPLE: ACCESS AND EQUALITY IN MARYLAND**
**Thursday, March 24, 7 pm**
Brown Center: Room 320, 1301 W. Mount Royal Ave.

Several communities and institutions have been working to promote equal opportunities and services for people with disabilities. Panelists from across Maryland will identify already existing local initiatives and resources. The panel will act as a catalyst for MICA programs that address social or community engagement to connect with individuals and organizations at the forefront of access and equality.

Panelists include: Jody Cripps, PhD, associate professor of Deaf Studies at Towson University; C.J. Shiloh and Sunny Cefaratti, co-directors of the Musical Artist; Jill E. Scheibler, PhD, and Cathy K. Goucher of Make Studio; and Amber Melvin, team leader of The Monument Quilt.

**CARMEN PAPALIA, OPEN ACCESS**
**Wednesday, April 20, 7 pm**
Fred Lazarus IV Center: Auditorium, 131 W. North Ave.

Carmen Papalia’s walking tour, workshop, collaborative performance, public intervention, museum project, and art object are a temporary system of access—a gesture that contributes to a productive understanding of accessibility. As an open-sourcing of his own access, his work makes visible the opportunities for learning and knowing that become available through the non-visual senses. It is a chance to unlearn looking and to take one’s first few steps into a non-visual world.

This yearlong series was inspired by the 25th Anniversary of the Americans with Disabilities Act (ADA). The series is organized by MFA in Curatorial Practice, with support from Graduate Studies, Office of Student Affairs, Student Activities Office, and the Mixed Media Speaker Series, and curated by Samantha Redles ’15 (Curatorial Practice MFA). American Sign Language interpreters will be provided by the Office of Community Engagement.
Arlene Shechet, Tattletale, glazed ceramic, glazed kiln bricks, clear Plexiglas, 2012.

**ARLENE SHECHET**

**Wednesday, March 2, 7 pm**
Fred Lazarus IV Center: Room 115, 131 W. North Ave.

A major, critically acclaimed 20-year survey of sculptor Arlene Shechet’s work, *All At Once*, was on view at the Institute of Contemporary Art in Boston. She was the subject of a segment in the most recent season of Art21’s *Art in the 21st Century*. Her work is included in many public and private collections including the Los Angeles County Museum of Art and the Whitney Museum of American Art in New York.

**Sponsored by:** Mixed Media Speaker Series, Office of Academic Services, and General Fine Arts and Ceramics departments.

**ART@LUNCH: NAOMI BECKWITH, CURATING THE ERRANT FORM**

**Wednesday, April 6, noon**
Brown Center: Room 320, 1301 W. Mount Royal Ave.

**Naomi Beckwith.**

*NAOMI BECKWITH WILL EXPLORE* her approach to curating as a problem-solving activity, a way to work through art-historical challenges posed by certain art and artists. Additionally, Beckwith will discuss her particular investment in using exhibitions to comprehend and apprehend work by artists of African descent and make useful linkages with the broader narrative of Western art history.

**Sponsored by:** Art History, Theory, and Criticism, MFA in Curatorial Practice, MA in Critical Studies, Rinehart School of Sculpture, and Mount Royal School of Art.
MAT STUDENT TEACHER SHOWCASE EXHIBITION 2016

Thursday, May 12–Tuesday, May 17
Fred Lazarus IV Center: Sheila and Richard Riggs and Leidy galleries: 131 W. North Ave.
Showcase Ceremony: Saturday, May 14, 2–4 pm
Reception: Tuesday, May 17, 4–6 pm

Each year, Master of Arts in Teaching (MAT) students curate an exhibit symbolic of their growth and development with implementing contemporary research and pedagogical practices as teachers. The exhibition engages with the interconnected and dynamic identities of art educators as artists, scholarly researchers, and teachers and represents currere, the infinitive form of the word curriculum. Currere encourages teachers and learners to take an autobiographical look at themselves throughout their educational journey. Whether it is the artist or teacher persona, methods of material exploration, teaching strategies, or the exploration of a big idea, students explore the possibilities in the educational environment.

Participating artists include: Matt Adelberg, Delainey Bernier, Bree Berry, Sarah Bushin, David Deluty, Alana Ferguson, Brittney Frei, Jenna Gray, Nate Holland, Sharon Kusiak, Eunice Kwon, Erin Lehrmann, Natovian McLeod, Katie Miles, Naomi Miller, Sarah Miller, Sophie Miller, JiWon Joanna Song, Richelle Vargas, Dianna Vento, Katie Waterworth, Rachel Williams, and Angela Zhou.
ARTWALK 2016

Thursday, May 12, 5-9 pm
Campuswide; registration at Cohen Plaza, 1303 W. Mount Royal Ave.

ArtWalk is the official preview party for the 2016 Commencement Exhibition. All guests will have the opportunity to visit and view work by emerging artists and designers. This ticketed event will take place in seven buildings—more than two miles of exhibits. There will also be a selection of Baltimore’s best food trucks to choose from and the opportunity to win some great raffle prizes such as gift cards to the area’s best restaurants and sport and theater tickets. For more information on tickets and to register, visit mica.edu/artwalk.

2016 COMMENCEMENT EXHIBITION

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

The 2016 Commencement Exhibition highlights works by nearly 400 emerging artists in the undergraduate class of 2016. 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.
March

AMANDA ALMARSHOUD '16
(GENERAL FINE ARTS BFA)
Reality is a Goofin' Paradise
Monday, February 22–Friday, March 25
Reception: Friday, February 26, 5–7 pm
The Gateway: Gallery 1, 1601 W. Mount Royal Ave.

MAZZY BELL '18
(FIBER BFA, GRAPHIC DESIGN BFA)
AND JACk COYLE '18 (PAINTING BFA)
We've Always Referred to Them as Noodles
Monday, February 22–Friday, March 25
Reception: Friday, February 26, 5–7 pm
The Gateway: Gallery 2, 1601 W. Mount Royal Ave.

NOAH REYES '17
(PAINTING BFA)
Undercover
Monday, February 22–Friday, March 25
Reception: Friday, February 26, 5–7 pm

ANDREW BOUDREAU '16
(GRAPHIC DESIGN BFA, INTERACTIVE ARTS BFA)
Ground Things
Monday, February 22–Friday, March 25
Reception: Friday, February 26, 5–7 pm
Bunting Center: Pinkard Student Space Gallery, 1401 W. Mount Royal Ave.
April

KIRA KECK ’16
(FIBER BFA)
ZickZack
Monday, March 28–Friday, April 22
Reception: Friday, April 8, 5–7 pm
The Gateway: Gallery 1,
1601 W. Mount Royal Ave.

CAMILLE CANNELL ’17
(FIBER)
A Soft Space
Monday, March 28–Friday, April 22
Reception: Friday, April 8, 5–7 pm
The Gateway: Gallery 2,
1601 W. Mount Royal Ave.

VIJAY MASHARANI ’17
(GENERAL FINE ARTS BFA)
A Slow Place
Monday, March 28–Friday, April 22
Reception: Friday, April 8, 5–7 pm
Meyerhoff House: Piano Gallery,
140 W. Lafayette Ave.

HARRY TRINH ’16
(INTERACTIVE ARTS BFA)
American Chinoiserie
Monday, March 28–Friday, April 22
Reception: Friday, April 8, 5–7 pm
Bunting Center: Pinkard Student Space Gallery,
1401 W. Mount Royal Ave.

(top to bottom) Mazzy Bell ’18 (Fiber and Graphic Design BFA) and Jack Coyle ’18 (Painting BFA), We’ve Always Referred to Them as Noodles, acrylic on canvas and panel, fleece, polyfill and wire, 2015; and Juansebastian Serrano ’16 (General Fine Arts BFA), 808’s n’ Heartbreak, acrylic and oil on canvas, 2015.
THURSDAY, MAY 12TH, 2016 5–9PM, CAMPUSWIDE

SEE THE BIGGEST DISPLAY
OF VISUAL ARTS IN THE CITY

THURSDAY, MAY 12TH, 2016 5–9PM, CAMPUSWIDE

At MICA’s ArtWalk you can

痪 DISCOVER:
the next generation of up and coming artists and designers

痪 BE INSPIRED:
talk directly with the most exceptionally talented students

痪 PURCHASE:
artwork by both emerging and accomplished artists before prices soar

痪 PARTY:
taste Baltimore’s Best Curated Food Trucks OR enjoy a buffet under the tent

痪 EXERCISE:
Walk the most visually stunning 2-mile route through 7 art-filled MICA buildings

Visit mica.edu/artwalk for more information and to register.