Never have I felt so energized about MICA’s leadership role in art and design education. The College is uniquely positioned to influence the world by producing artists and designers who are changing paradigms every day in countless ways. We are creators. We are builders. We are collaborators. In addition to our groundbreaking academic programming, the work of our students at every level, the singular insight of our faculty, and our ability to forge collaboration among diverse entities to solve problems have earned us a label that has particular meaning for us at this point in our history: innovators.

The world is struggling to awaken from the global trance induced by the recent recession and asking questions without obvious answers. With trust in government and corporations at all-time lows, where do people turn for inspiration? The rapid proliferation of technology has given us unprecedented ability to communicate and share, but how do we use this new power responsibly and ethically? Have the blue-collar and white-collar jobs that have traditionally formed the economic foundation of developed countries simply evaporated, and what will be the jobs of tomorrow? What products and services are relevant today? How will art and culture impact the vast majority of people around the world whose lives are changing right before their eyes? Thankfully, as the world resets itself, MICA artists and designers are singularly positioned to provide inventive answers to the questions that people everywhere are asking. We are leading the process of rethinking assumptions and creating a new normal.

**LAST YEAR, MICA AND OUR SUPPORTERS WORKED TOGETHER TO SET NEW ACADEMIC, DEVELOPMENT, AND VISIBILITY STANDARDS FOR OUR INSTITUTION:**

- **WE WELcomed THE LARGEST GIFT IN THE COLLEGE’S HISTORY, A $10 MILLION INVESTMENT IN GRADUATE PROGRAMMING BY LONGTIME TRUSTEE GEORGE L. BUNTING JR. AND ANNE BUNTING.**
- **THE $2.3 MILLION IN ANNUAL GIVING BY OUR DEDICATED DONORS IS A NEW RECORD.**
- **THE NUMBER OF GRADUATE STUDENTS ENROLLED IN OUR PROGRAMS WAS THE LARGEST EVER.**
- **THE MORE THAN 1900 MENTIONS OF MICA IN THE PRESS IN FISCAL YEAR 2011 ARE DOUBLE THE NUMBER FROM THE PREVIOUS YEAR.**
- **OUR FACEBOOK FRIEND RANKS GREW BY 68% AND OUR TWITTER FOLLOWER NUMBERS INCREASED BY 57%.**
A tremendous number of students, alumni, and faculty members have been recognized for their genius through awards such as The MacArthur Foundation Fellowship, the Mary Sawyer Baker Award, the Meyer Fellowship, the Eisner Award for Lifetime Achievement, and the Mellon Foundation Fellowship. Exhibitions curated by faculty and staff have garnered international recognition. This is just the tip of the iceberg, however, as you will see throughout this report.

We are building on our success—literally. Though we have been working with residents and organizations in the underserved East Baltimore area for years, we have now opened our first formal facility there, MICA PLACE (Programs Linking Art, Culture, and Education), to do just what the name implies. We have launched new graduate programs in illustration practice, curatorial practice, business for artists and designers, community arts, and social design, and are developing even more. To complement the expansion of our graduate programs, we have begun enlarging the academic and programming space in the Graduate Studio Center and anchoring the redevelopment of Baltimore’s North Avenue in the process. This truly has been a banner year.

As 2011 graduate Stephen Edmond said, “MICA doesn’t just encourage excellence and self-expression; we require it.” We don’t just hope that students will one day create transformative art and design; we expect students to make a real difference in the world right now. But they would not be able to receive the training, mentorship, exposure, and access to resources that are so critical to their growth as artists and designers without your support.

MICA has never been more globally relevant. We have never been more internationally visible. But we could not be successful if you were not a part of our family.

THANK YOU.

Fred Lazarus IV, President
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“ART is the science of the POSSIBLE.”

GUNALAN NADARAJAN
Vice Provost for Research and Dean of Graduate Studies
In 2011, MICA made the boldest moves in its history

In addition to recruiting its first classes for the Business of Art and Design Master of Professional Studies (MPS), Community Arts MFA, Curatorial Studies MFA, Illustration Practice MFA, and Social Design MA programs, the College added leadership of graduate studies to Gunalan Nadarajan's portfolio. The forecasted synergy between research and graduate studies will set a new precedent for an art college, as it will enhance the ability of faculty and students to explore and highlight the transformative impact that work created at MICA has on global society.

The development of inventive ways to teach students has become the new normal at MICA. Just as they push students to look for unique solutions to complex challenges, MICA's faculty has made the development of first-of-their-kind academic programs a hallmark of the institution. The new MPS in the Business of Art and Design program, with enrollment 35 percent greater than anticipated, uses an unconventional combination of online instruction and weekend residencies so that creative professionals of all kinds gain a greater understanding of management and entrepreneurship right from their homes, businesses, or studios. A new major in humanistic studies will allow students to blend studio work with aggressive pursuit of liberal arts subject matter including philosophy, ethics, history, science, and humanities. A new undergraduate concentration in sustainability and social practice will focus students' creative energy to find pragmatic solutions to issues involving the environment, economy, and social justice.
Like great art-making, the creation of uncommon curricula often involves utilization of existing objects of significance. Such was the case in spring 2011 when the College acquired the lion’s share of the historic Globe Printing Poster Company’s working collection of wood type, images, and illustrations used for letterpress printing. By studying the traditional, labor-intensive method the company used to create iconic posters for the world’s most well-known entertainment acts, including James Brown, Ike and Tina Turner, Isaac Hayes, and Miles Davis, and working with the tools employed by the company over its 82-year history, students who have matured in an age of digital design and printing can examine the roots of the craft. MICA’s acquisition included more than 350 drawers of bold, regular, italic, and circus font wood type, ranging in height from half an inch to several feet, and countless cases of larger letters. Also included were original posters and more than 10,000 letterpress image “cuts” of R&B and rock and roll stars, carnivals, circuses, and burlesque shows that made up the company’s client base. The Globe collection materials will be used by graduate and undergraduate students in printmaking, graphic design, and illustration as well as by visiting artists, researchers, and members of the community.

Artists and designers need grounding in traditional art-making and new opportunities to explore learning, collaboration, and the pursuit of projects of meaning. The College’s ability to provide ever relevant courses and customizable degree plans is a key factor in attracting larger numbers of students to apply, and competition for a slot in MICA’s entering classes has increased dramatically. The fall 2011 freshman class, for example, is the largest in the school’s history, and graduate student applications are at an all-time high.

to enhance its leadership as an academic standard-bearer.
A visitor to Fashion Week in New York City will see a multitude of designs purposely constructed to project beauty and novelty. When MICA students think of fashion, however, the garments they envision have deeper meaning. Nowhere is this truer than in the Smart Textiles Design course jointly offered by MICA and Johns Hopkins University. Designers are bringing forth inventive attire that has the potential to literally transform the lives of the wearers and those they interact with.

The Smart Textiles Design course is led by seasoned instructors, including MICA’s Annet Couwenberg, past Fiber Department chair, and James Rouvelle, chair of the Interaction Design and Art Department. Its aim is to help students see the possibilities of wearable technology. This past year, students worked with faculty and mentors from a range of industries to integrate digital materials with fiber through sewing, weaving, machine embroidery, and structural design. The resulting academic exploration was a unique mixture of fabrication, mechanical engineering, and computer science and involved a dizzying array of technology—skin sensors, fiber optics, resistors, potentiometers, capacitors, diodes, lithium ion batteries, and conductive thread.

The students in the 2011 course produced inventions with applications that may prove to be broader than even their experience and perspective allowed them to envision. MICA’s Anna Obikane and Sun-Duck “Sunny” Oh, for example, collectively lived in Tokyo, Seoul, Europe (including Austria), Yugoslavia, and Michigan while growing up. They utilized the experiences gained from moving around to inform their Urban Aliens creation, a device that addresses feelings of isolation by emitting sounds when a friend is near. The potential application of the project is huge. For instance, parents might use the technology to find lost children in a crowded place.

Junior Peter Ebeid-Atalla’s Midi-Puppet is a glove that uses sensors and computer software to help an artist manage a performance from on-stage by controlling the sound with one finger, lights with another, and digital effects with still another. MICA student Tabor Barranti’s goal is to develop clothing that can completely change color with the touch of a button, and senior Veronika Olsen’s relaxet line helps people control stress, with enormous implications for health and wellness. The clothing uses skin sensors to detect stress, Veronika says, and can emit auditorily opposite bioneural tones that force the body to relax as the brain instinctively works to find a balance between the sounds. In another application, relaxet’s clothing can change color to alert caregivers when autistic children begin to feel uncomfortable.

The work of the students has already sparked international interest, shown during a recent Voice of America (VOA) spotlight on the class.

“Technology and gadgets are getting smaller,” Couwenberg told VOA, “and that will have a tremendous influence on where art and technology and fashion are going to meet.”

Find a link to the VOA interview at www.mica.edu/annualreport.
1. JENAE SMITH ‘11  Fiber  Seeing Everything Blinded
2. KENDRA HEBEL ‘08  Fiber  Abject Opulence
Materials: velvet, plastic, el wire, el panel, cotton, rubber silicone, foam, and grommets
3. MATTHEW READING ’12  Circus
“IN ORDER FOR MICA TO BE COMPETITIVE AND TO CONTINUE TO ATTRACT THE VERY BEST STUDENTS, WE HAVE TO INVEST IN EXCELLENT FACILITIES, OFFER EXCEPTIONAL TEACHING, AND CREATE A CULTURE WHERE YOUNG ARTISTS CAN THRIVE. WE HAVE TO THINK AHEAD TO WHAT THE WORLD WILL BE LIKE IN 25 YEARS AND HOW MICA STUDENTS WILL PLAY A ROLE IN THAT WORLD.”  

FREDDY WRIGHT GROSS
DONOR PROFILE  Adam and Fredye Gross

"ADAM AND I BELIEVE A GREAT SOCIETY REQUIRES GREAT CULTURE. WE ARE LUCKY TO HAVE ONE OF THE HIGHEST-REGARDED ART COLLEGES IN THE WORLD RIGHT HERE IN BALTIMORE. FOR IT TO THRIVE, MICA REQUIRES LEADERSHIP AND SUPPORT FROM THE COMMUNITY."

Perhaps no other couple is as uniquely positioned to understand how art, design, and culture impact Baltimore as are Adam and Fredye Gross. Adam Gross is a principal at the highly regarded architecture and design firm Ayers Saint Gross. Fredye Wright Gross, an arts advocate, has served on MICA’s Board of Trustees for 30 years and is the current chair.

They are tireless proponents of MICA, lending their ideas and expertise to advance the College’s strategic positioning. They have helped raise its visibility and bring more lovers of art and education into the ranks of MICA supporters. They are fixtures at MICA events year-round. Under the leadership of Chairwoman Gross, MICA has virtually doubled the number of graduate programs and brought in the largest freshman classes in the school’s history. But even though they commit their time and energy, Adam and Fredye see the need to make a financial contribution as well.

They wanted their gift this year to have a long-lasting impact and thought hard about how best to invest in the College’s future. After considering scholarships and other options, they zeroed in on the Graduate Studio Center renovation project. They felt that growth in graduate programming is critical to the College’s global leadership role in art and design education, and they wanted to support that growth in a significant, meaningful way. Their financial gift, earmarked to support the Center, will be paid over the next few years, thereby tracking the annual growth now planned for graduate programming. The renovation of the Graduate Studio Center, located in Baltimore’s Station North Arts and Entertainment District, will provide state-of-the-art instructional, studio, and work space for graduate students, and serve as a hub for graduate programming, admissions, and collaboration.

The Grosses are just as enthusiastic about the renovation’s design—one that physically connects the graduate students with the surrounding communities. The renovation of the Graduate Studio Center will feature street level galleries that will make free exhibitions accessible to the public; a café; an auditorium that will feature speakers and discussions open to the public; and space for engagement with community partners. Large windows at street level will replace those that have been covered with brick.

Since the riots following Martin Luther King Jr.’s death in the late 1960s, Station North has been a largely neglected and deteriorating area of Baltimore. Recently, however, thanks in large part to engagement by MICA faculty, staff, and students, the Station North Arts and Entertainment District has made a comeback as a haven for art, music, cuisine, and culture.

The Grosses have witnessed MICA’s meticulous budgeting and expense management firsthand and feel confident that their gift will be stewarded in a knowledgeable, efficient, and conservative fashion. “We can be certain that the gift will go to the very best use,” Fredye said. “Adam and I are excited to be giving to a project that not only enhances our graduate facilities but provides a catalyst for change in an up and coming urban neighborhood.”
"Life is never a linear path; it’s a network."

ELIZABETH TURK ’94
MacArthur "Genius Grant" Fellowship and MICA Alumni Award Winner
EXTRAORDINARY
ALUMNI
ACHIEVEMENTS
MICA’s alumni are among our greatest ambassadors, in what

**MICA ALUMNI MAKE AN IMPACT IN A MULTITUDE OF FIELDS.** Their achievements are a testament to the foundation of skill, discipline, and ingenuity they develop while studying with members of MICA’s acclaimed faculty.

It would be next to impossible to note all of the extraordinary achievements of MICA’s 16,000 plus alumni, as they continue to set new standards for art and design in almost every field of artistic endeavor. For example, the MacArthur Foundation awarded Elizabeth Turk ’94 (Rinehart School of Sculpture) a 2011 Fellowship (known as a “Genius Grant”), and the accolades continue from there.

During the past fiscal year, James Kochalka ’91 (Mount Royal School of Art) was named the first ever cartoonist laureate for the state of Vermont. Kochalka draws the nationally syndicated daily comic *American Elf*. His appointment lasts for three years. Joyce Scott ’70 (art education) accepted the United States Artist Award in December, one of only fifty of America’s finest artists so awarded annually. She was also honored with the Women’s Caucus for the Arts Lifetime Achievement Award for 2010 and was recently profiled on the PBS show *Craft in America*. Joy Adams ’81 (Hoffberger School of Painting) was awarded a New York Foundation for the Arts fellowship.

**MICA ALUMNI ARE CLEARLY AN IMPORTANT FORCE IN THE BALTIMORE AREA.** Four MICA alumni won Mary Sawyer Baker awards for their work as outstanding Baltimore artists. Gary Kachadourian ’79 (general fine arts), who gained an extraordinary reputation for his drawings and printed booklets, prints, and posters, won a major grant as part of his award. Smaller grants went to Shaun Flynn ’01 (general fine arts),
Justin Sirois '01 (printmaking), Bruce Willen '02 (graphic design) and Nolen Strals '01 (general fine arts). Sirois, a writer and designer, has published books including *Silver Standard*, *Secondary Sound*, *MLKNG SCKLS*, and *Falcons on the Floor*. Willen and Strals are musicians and own the acclaimed design firm Post Typography.

**ALUMNI ARE MAKING A DIFFERENCE INTERNATIONALLY.** For instance, Alayna Wool '05 (general sculptural studies) received a 2010 Women of Peace Award from the Women's Peacepower Foundation for her work *Collective Photographic Memory of the Surviving Achis*. Wool has lived in a rural Guatemalan village for the past three years, creating a photographic record for the victims of armed conflict—records which can be used to pursue justice. The organization paid tribute to Wool by saying, "Alayna is dedicated to using her talent as an artist to bring peace around the world even at her own personal risk."

Other recent alumni are also expanding their influence. Errol Webber Jr. '08, the youngest cinematographer to shoot an Oscar-winning film, *Music by Prudence*, worked to turn that documentary short into a feature film which was screened at the International Documentary Film Festival in Amsterdam. Likewise, Hilton Carter '02's first short film, *Moth*, about the trials of a woman who has moved to Los Angeles, was a finalist at the HBO Short Film Competition and was aired last fall. Jason Bryant '04 (Mt. Royal School of Art) was named Artist of the Year by *F.A.M.E. NYC Magazine* for his unique ability to blend hip-hop, Hollywood, and skateboarding culture. Sarah Tooley '09 (MA in Community Arts) was named a Baltimore Community Fellow and will receive a $49,000 grant to help solve the challenges facing the city's neediest communities.
HIGHLIGHT  Elizabeth Turk ’94 Earns MacArthur “Genius Grant” Fellowship and 2011 MICA Alumni Award

Few sculptors would try to tame a 400-pound block of marble. For Elizabeth Turk ’94 (Rinehart School of Sculpture), it’s just another day in the office. Or, in her case, the quarry. Her ability to turn marble into lacework structures that seemingly defy gravity caught the attention of the MacArthur Foundation, which awarded her a $500,000 fellowship. She was part of a 2011 class of fellows that included a biophysicist, a historian, an anthropologist, a jazz musician, and a quantum astrophysicist. The three criteria used when selecting fellows are exceptional creativity, promise for important future advances based on a track record of significant accomplishment, and potential for the fellowship to facilitate subsequent creative work.

While on MICA’s campus to receive the 2011 Alumni Award, Turk offered observations on various issues. She also stated that her past accomplishments are simply a prologue for what’s to come.

WHAT MOTIVATED HER TO SCULPT >
"Art has been my refuge. I love the curiosity that a life of art affords you. I think there is something about the repetition of action that I find very soothing. I love the physicality of it, and it allows me to marry curiosity and physical practice. So it was a perfect fit."

WHAT ATTRACTION HER TO MICA >
"It was the best school around. Because I did not have an undergraduate fine arts degree, I wanted to learn the vocabulary that artists use and to really be in a creative setting or environment. MICA was perfect."

HER ARTISTIC APPROACH >
"It’s like people. My approach is different than traditional stone carving. I don’t hammer. It’s more like drawing, but it’s also like I’m in a conversation with someone or slowly having somebody enter your life. You begin very gently. I don’t ever create a model and then have at it. Because there is such a small amount of material left, if there is a fissure, I have to take heed of that. And it’s sort of like with a person. You don’t come charging in with your impression of how the relationship is going to be. [If you do,] it will fall apart. It won’t work. And it’s the same with the stone. It’s slow, getting to know how far it will go and what space I can empty out. It’s hardened space. What’s important about my work is what is not there. What’s not there is what gives it the weight; it’s what conveys the patience. It’s the reverse of an additive process."

HOW MICA PREPARED HER FOR LATER CHALLENGES >
"[Instructor] Norman Carlberg gave us a platform where one could test one’s abilities. It was a wonderful experience for self-discovery, with the criticism and the kind of open studio format that Rinehart allowed us. It gives a wonderful sense of community. It was a wonderful time for me to see my work through very different eyes, and I had no idea it communicated some of the things I was told it communicated. So in that sense, you develop a better skill set. One’s alphabet was greatly refined here. You could come out with work that spoke to content in a very thorough way."
"...because you have enlarged the reputation of the institution through your efforts and talent, because your fearless juxtaposition of classical and contemporary has set a new standard for sculpture, and because your accomplishments have elevated the entire practice of art." 2011 Alumni Award Citation
"YOU GET BACK FROM THE SCHOOL WHAT YOU PUT INTO IT. WHAT YOU GET BACK FROM THE CONNECTION TO THE SCHOOL WILL FAR EXCEED WHAT YOU DONATE."

STUART COOPER ’72
Stuart Cooper ’72 (photography) has a challenge for all MICA alumni. No matter what form it takes, he wants all alumni to give back to the College in some way—make a small financial gift, donate a painting to be sold to raise scholarship funds, or volunteer to help promote a campus event. He wants all alumni to know that, in addition to the collective dollar amount of alumni donations, the sheer number of alumni who make donations of any amount says something important about the College. He wants everyone interested in supporting MICA and parents thinking about sending their children here to know that there are thousands of people who care intensely about the College.

Cooper, an accomplished filmmaker and photographer, funded a scholarship that provides monies to very needy students who could not otherwise afford to study at MICA. He believes that giving back to the College is not just a nice thing to do. From his perspective, alumni should take it personally. Because they will always be connected to their alma mater, he said, they have a vested interest in helping it reach its full potential. Just as the reputation of alumni has bearing on MICA’s prestige, he reasons that the reputation of the College in turn impacts the reputation of the alumnus.

For the 1972 MICA graduate in photography, his experience at the College was a transformative period in his growth as an artist and a world citizen. First of all, Cooper said, he simply had fun at MICA. Moreover, “there was an energy that existed at MICA,” he said. “You were allowed to stretch the boundaries.”

Cooper credits MICA with helping him learn how to work cooperatively with others on a large project—perfect training, he said, for his future motion picture projects. He also fondly recalls his interaction with faculty members and influential artists, people who taught him to think outside the box and not just accept what he was told. He believes that almost all alumni can trace a boost in their career from their association with MICA. Especially for recent graduates, Cooper said, association with MICA, “legitimized you as an artist.”

Cooper is particularly excited about MICA’s recent focus on community engagement, especially its work in Baltimore’s Station North area, not far from where he went to high school. He thinks that, literally and figuratively, MICA’s presence is a “light in the darkness.”

“To me, artists should always be in the lead in terms of ideas and moving forward,” Cooper said. He recognizes the strides the College has made in training artists and designers to be leaders in all segments of society, but he knows that financial support is needed for continued growth.

“IF ALUMNI ARE TRUE TO WHAT THEIR IDEALS WERE WHEN THEY LEFT THE INSTITUTION, THEY CAN STILL SUPPORT THE ABILITY OF ART TO MAKE A DIFFERENCE BY GIVING TO MICA.”

As Cooper said, MICA is “a miraculously interesting creative adventure.”
“More than a decade ago, we decided that community engagement would be something that we did as part of our jobs, not just something we did on the side.”

FRED LAZARUS IV
President, Maryland Institute College of Art
Hundreds of courses, programs, campus organizations, and individual projects make up MICA’s community engagement lattice. The extensive outreach is integrated into every facet of the College’s curriculum and operations, giving rise to a model of collaboration between an academic institution and the community—both locally and globally. **LAST YEAR, IN THE UNDERGRADUATE CURRICULUM ALONE, MORE THAN 50 COURSES WERE FOCUSED ON CREATING TANGIBLE OUTCOMES FOR THE COMMUNITY**, such as:

- the creation of a mobile “Injury Prevention” van used to educate children and adults about home health and safety
- a “virtual” supermarket that brings fresh foods to neighborhoods that lack healthful nutrition options
- a public awareness campaign for “Stepping Up,” a peer mentoring initiative aimed at reducing gang violence by keeping kids in school

Community engagement projects at MICA often cross disciplines and departments. For example, through MICA’s *Loss and Consequences: The Drunk Driving Project* partnership with the Maryland Highway Association and *Urbanite* magazine, 400 students researched issues related to drunk driving and generated 150 works of art. Up to 10 of these are set to be used in a statewide public awareness campaign.

Not only are MICA’s students active agents in community change, MICA’s faculty members, like Interdisciplinary Sculpture faculty member Sarah Doherty, are leading by example. To bring life to sometimes desolate evenings in downtown Baltimore, she secured a grant from the Downtown Partnership to project video in the windows of a vacant storefront in the center of the city. She hopes that the colorful, moving dynamism of the video will add energy to the area. During the day, she plans to use the space, which she is calling the In/Flux gallery, for a series of exhibitions.
in community engagement—both locally and globally.

**MICA IS THE LITERAL HUB FOR EDUCATIONAL INITIATIVES RELATED TO COMMUNITY ENGAGEMENT.** The Community Arts Convening and Research Project conference, hosted by MICA in March 2011, gathered dozens of educators, artists, activists, students, and practitioners together to discuss the relevance and future of community artists. The conference attendees together explored curriculum design, outcome measurement, change management, pedagogical modeling, cross-sector connections, racial matters, and democracy, among other topics.

Coordinating all of the social and civic initiatives at MICA may prove to be an almost impossible task. Simply cataloguing them all could be herculean in scope. But those are exactly the tasks undertaken by the team in the College’s Office of Community Engagement, inaugurated in fall 2010. The office’s goal is to “connect the dots” between the myriad community-oriented projects and activities spearheaded by MICA students, faculty, and staff in the following areas: academic, experiential, research, facilities, and operations. In this way, the College can examine why successful projects have been meaningful, build synergies among people, departments, and ideas, and maximize the impact of MICA’s seemingly innumerable programs.

Determining the impact of MICA’s outreach initiatives will be helpful not only for internal use, but also for community-serving organizations around the country. With this in mind, a $200,000 Kresge Foundation grant provided seed money for MICA to collaborate with the Gallup Student Poll to measure the impact of community arts programs on children and youth. The grant will also allow the College to serve as many as 200 additional low-income, inner-city residents through MICA’s Community Arts Partnership (CAP), a program that sponsors student-designed initiatives that use art to uplift underserved communities. Like the CAP program, MICA’s Community Art Collaborative also works with partners in the community to uplift youth; last year some 15 nonprofit partners and 1,000 youth were engaged. **LAST YEAR, CAP STUDENTS ALONE PERFORMED 8,100 HOURS OF COMMUNITY SERVICE.**
In much the same way, MICA is using the renovation of the Graduate Studio Center on Baltimore's North Avenue to enhance the cultural and economic energy of the Station North Arts and Entertainment District. One of the first state-designated arts districts in the country, Station North has already benefited from MICA's leadership in community development. The students and faculty members who showcase their creative work in the area's galleries and entertainment venues, patronize the area's shops, and live in nearby neighborhoods have already given new life to the area. Station North has been profiled in The New York Times and won the 2011 Arts & Entertainment District Outstanding Achievement Award from the Maryland Department of Business and Economic Development. The renovations to the Graduate Studio Center will further enhance the area's vitality by adding or improving the quality of 120,000 square feet of space that can be used for graduate programming and provide publicly accessible street-level galleries and event spaces for free exhibitions, performances, and discussions.

**MICA’S INVOLVEMENT IN THE COMMUNITY IS MULTI-FACETED, WITH EVERY LEVEL OF FACULTY, STAFF, AND STUDENTS DOING ITS PART.**

Last year, for example, MICA faculty or administrators served as chairs of the following organizations: Baltimore Collegetown (Theresa Bedoya, vice president for admission and financial aid), Maryland Citizens for the Arts (Douglas Mann, vice president for fiscal affairs and CFO), Station North Arts and Entertainment District (Michael Molla, vice president for operations), Reginald F. Lewis Museum (Dr. Leslie King-Hammond, Center for Race and Culture director), and Central Baltimore Partnership (Fred Lazarus IV, president).

MICA’s leadership in community engagement is one reason the Washington, DC-based Partners for Livable Communities presented President Fred Lazarus IV with its 2010 Founders Award for Civic Leadership. The honor, given to an elite group of individuals who demonstrate “leadership that has a significant impact on the quality of life for people across America,” has been bestowed on notable figures including William Reilly, former administrator of the US Environmental Protection Agency and former president of the World Wildlife Fund, and Benjamin Hooks, former executive director of the NAACP and recipient of the Presidential Medal of Freedom.
Twenty-nine students with backgrounds in painting, drawing, ceramics, sculpture, photography, graphic design, art history, and curatorial studies collaborated with dozens of partners from a broad array of fields to create this year’s installment of MICA’s Exhibition Design Seminar course, Baltimore: Open City, one of the most timely and relevant exhibitions in the course’s history.

**ACCORDING TO THE STUDENT CURATORS, “AN OPEN CITY IS A PLACE WHERE EVERYONE FEELS WELCOME, REGARDLESS OF SUCH THINGS AS WEALTH, RACE, AGE, OR RELIGION. IN EVERY NEIGHBORHOOD OF AN OPEN CITY, ONE FEELS LIKE HE OR SHE BELONGS. HOWEVER, IN BALTIMORE—AS IN MOST AMERICAN METROPOLITAN AREAS—ISSUES LIKE HOUSING DISCRIMINATION, BAD PUBLIC TRANSPORTATION, AND THE PRIVATIZATION OF PUBLIC SPACE SEPARATE PEOPLE AND CREATE AN UNEVEN DISTRIBUTION OF HEALTH, WEALTH, AND EDUCATION.”**

The course was led by Daniel D’Oca, co-founder of the New York architecture firm Interboro Partners, who sees Baltimore as a city of great problems as well as great opportunities. Acting as curators, MICA students created most of the works and also had the privilege of collaborating with artists like Damon Rich, founder of the Center for Urban Pedagogy, and James Rojas, co-founder of the Latino Urban Forum, who created a small-scale model of the city where visitors could literally pick up buildings and move them to different parts of the city.

The topics explored were as diverse as the art forms represented throughout the exhibition: racial divisions were explored through video; socio-economic inequities were expressed through sculpture; interactive design demonstrated migratory patterns; and evolving economic models, health disparities, crime cycles, and self-image were expressed through a hybrid of art-making forms. And that list highlights just a few of the themes addressed in a multitude of creative ways.

A large floor map allowed visitors to “walk” over the city, but flagged places in the city that have a history of racial segregation. Social Stoops featured freestanding marble stoops from demolished homes and invited residents to sit on them to talk, much as they would do on the stoops in their neighborhoods, and a video montage let a diverse array of Baltimore residents tell their stories in their own words.

A large interactive map overlaid parts of the city to reveal how the shocking statistics of social realities such as unemployment, under-education, and housing foreclosures contrast in different areas of Baltimore. The Landscape of Opportunity model literally showed high points and low points of the city by physically vertically raising areas with positive ratings related to socio-economic factors like property values and employment and lowering areas with negative ratings. The contribution by Harvard University’s Graduate School of Design reinterpreted the Life board game to account for factors like race, class, geographic location, and economic status in Baltimore.

These and the many other projects, essays, and events that made up Baltimore: Open City generated tremendous interest from print, broadcast, and online media outlets. In addition to the exhibition, the project included panel discussions, workshops, receptions, and other events around the city.
1. Open City Designing Coexistence—International Architecture Biennale Rotterdam
2. Exhibition Installation Shot | 3. IAN COX ‘11 Social Stoops Project
4. JAMES ROJAS Design-Based Urban Planning Workshop
5. JAMES SINGEWALD ‘10 MFA in Photographic and Electronic Media Old Town, East Baltimore
"I'M TRYING TO ENCOURAGE STUDENTS WHO ARE WILLING TO TAKE THE CHANCE AND DO SOMETHING DIFFICULT TO COME BACK TO THIS ART FORM."

TYLDEN STREETT '54, '57
MICA faculty member Tylden Streett ’54, ’57 wanted to help students who were interested in studying the artistic application of the figure—an ancient tradition going back to when people first started making art. He feels that the figure has been somewhat neglected and has moved to help students master this tested art-making form. To support the education of students choosing to pursue this path, Streett created a scholarship specifically for students interested in the human figure.

“T’ve taught at MICA for more than half my life, 53 years,” Streett said. “I haven’t given gifts other than the gift of my teaching. And now that I’ve accumulated enough money to live comfortably, I’m giving some of that money to encourage students to study the human figure. And that’s all that the scholarship is about.”

Streett’s reason for giving was simply an exploration of possibilities. There are no guarantees that scores of students will fall in love with figurative sculpture. But for Streett, it’s an opportunity for him to provide opportunities for others. “It’s quite simple, really,” he said. “I’m taking my own money, and I’m putting it in the hands of MICA with the hope that they will distribute it with thought.”

Though he doesn’t dismiss the value of abstract art, Streett views figurative sculpture as one of the most challenging forms of art-making. He is encouraging students to accept the challenge. “I went through a period of teaching and making abstract sculpture myself, so I’m not an enemy of abstract art,” said Streett. “But the figure is very difficult, and it isn’t encouraged a lot today. I’m trying to encourage students who are willing to take the chance and do something difficult to come back to this art form.”

The MICA alum is an artistic institution all by himself. Streett served as the director of MICA’s Rinehart School of Sculpture from 1959-60. In 2010, he was awarded the Medal of Honor—the College’s highest honor—for his dedication to teaching and excellence in the field. He is one of Maryland’s most prolific sculptors, earning him the Louis Comfort Tiffany Award. His work includes a gargoyle on the National Cathedral in Washington, DC. He has exhibited widely, from the Corcoran Gallery in Washington, DC, and the Baltimore Museum of Art to the National Sculpture Society, Equitable Gallery, and the Salmagundi Club in New York City.
“Having a physical MICA home in East Baltimore allows us to be more than an anchor institution; it allows us to experience and learn how the creation of art can influence neighborhoods from the inside out.”

KRISTY TAYLOR  MICA PLACE Program Manager
LIVE & LEARN
AT MICA PLACE
August 2010 marked perhaps the College’s strongest initiative yet to integrate community engagement into its academic programming. In partnership with East Baltimore Development, Inc., the College renovated the 108-year-old former St. Wenceslaus School lower building and transformed it into MICA PLACE (Programs Linking Art, Culture, and Education). The $1.3 million upgrade was made possible with support from the Rouse Company Foundation and a MICA trustee.

Located in economically challenged East Baltimore, the 24,000-square-foot building houses MICA graduate programs that have community engagement at their core, such as the MFA in Community Arts and MFA in Social Design programs. The bottom floors of the Collington Avenue building house galleries, computer labs, classrooms, and studios, while the upper floors house apartments for graduate students. This unique construct is designed to ensure that students listen and learn from area residents while they live among them.

A front-page story in the Baltimore Sun previewed the building under the banner “The Art of Activism.” In that vein, academic work in the building involves collaboration with residents, organizations, educational institutions, and government agencies that promote healthy neighborhoods, the well-being of vulnerable populations, and community and social leadership. Kristy Taylor, a former community liaison for the City of Baltimore Mayor’s Office on Neighborhoods, joined MICA’s Office of Community Engagement as MICA PLACE program manager.
THOUGH THE PROGRAMMING BASED AT MICA PLACE IS LARGELY INFORMED BY THE EAST BALTIMORE COMMUNITY, THE IMPACT OF THAT PROGRAMMING WILL BE GLOBAL. THE PROGRAMS STRIVE NOT ONLY TO CREATE MODELS FOR SOCIAL IMPACT THROUGH CREATIVE EXCELLENCE, BUT ALSO TO TRAIN TRANSFORMATIVE ARTISTS AND DESIGNERS FROM AROUND THE WORLD WHO WILL GO FORTH AND PUSH POPULATIONS, GOVERNMENTS, BUSINESSES, AND COMMUNITIES TO REACH FOR THE GREATER GOOD.

Collaborations with community partners have shown in ever increasing ways that art and design partnerships can produce real results in a short time and lead to the development of models that can be built upon for the long term. Already, students working from MICA PLACE are engaged with nearby middle school students and after school programs. Community arts workshops and exhibits featuring audio and visual arts have been hosted there. Public discussions with artists have shone a spotlight on issues like real estate development and resident displacement. A Community Arts Partnership student hosted a workshop that sought to help revive the Eastern European tradition of painting window screens for decorations, which drew on the area’s historic residential population of immigrants from that part of the world. Perhaps most notably, elementary and high school students can be found collaborating with college students and their instructors on any given day.
“IT IS OUR HOPE THAT HELPING MICA ADD ITS PRESENCE AND LONG-TERM COMMITMENT TO THE MANY PRIVATE SECTOR PARTNERS ACTIVELY ENGAGED IN THE EAST BALTIMORE INITIATIVE WILL TURN OUT TO BE ONE MORE STEP IN THE PROCESS OF RECREATING AND TRANSFORMING A COMMUNITY THAT HAS BEEN DEEPLY DISTRESSED FOR MANY YEARS.”

DR. TIMOTHY ARMBRUSTER,
PRESIDENT AND CEO, GOLDSEKER FOUNDATION
MICA PLACE is not just a dormant building. It is alive with a constant flow of people, activities, programs, and art making up its lifeblood. It serves as a de facto headquarters for several MICA graduate programs that join together engagement with the community and academic work. Indeed, by its very nature, the building serves as a cultural and educational lifeline connecting the East Baltimore community and the graduate students that study there.

The myriad diversified programs and projects based at MICA PLACE could not occur without someone to coordinate what happens there. That's why the Goldseker Foundation provided the College with a two-year grant to fund the MICA PLACE program manager position. The program manager serves as the linchpin of the operation, helping to design community-oriented exhibitions in the gallery spaces, working with faculty to allocate space for instruction and collaboration, and ensuring the safety and comfort of the building's residents (90 percent of whom are MICA students).

"The Foundation made its investment in support of staffing the MICA PLACE project early on, to strengthen our long interest and investment in the broader East Baltimore Development initiative," said Dr. Timothy Armbruster, Goldseker Foundation president and CEO. "Helping introduce MICA into the mix of partners in that venture seemed to us to add an important element, previously absent, to the work of restoring that community. This investment fits well within the Foundation's typical strategic approach of early-stage, patient investment, particularly in projects that connect to other existing Foundation activities."

It's hard to imagine a more perfect fit for the role of program manager than its current holder, Kristy Taylor. Before coming to MICA, she was community liaison for the City of Baltimore's Office of Neighborhoods, linking communities, organizations, and government agencies together to work towards common goals. She was also a library board member, helping to increase literacy by encouraging youth to use local branches as community centers.

In her role as program manager, Taylor is part air traffic controller, part landlord, and part community organizer. Not only is she responsible for addressing the needs of the students that live in MICA PLACE, the faculty that teach there, and the community partners that use it as a collaboration home, but she also serves as a key staff member of MICA's Office of Community Engagement, helping director Karen Stults draw connections between all of MICA's community and social engagement initiatives. Taylor has reached out to local community organizations, serving as a conduit between students and neighbors and community leaders.

Though the Goldseker Foundation does not normally fund the arts, it wasn't a stretch for the organization to decide to support MICA PLACE. "Though rooted in the arts, MICA PLACE brings to the community a complementary educational and development dimension as well," said Armbruster.
“With students from more than 50 countries, and alumni living and working in countries all over the globe, the MICA community is a microcosm of the global community.”

PETRA VISSCHER  Director of International Affairs
CONNECTING GLOBAL WITH LOCAL
Conjoining the ideas and talents of artists and designers from

Natives of 53 countries composed MICA’s student body last year, bringing the world to Baltimore and making the collective artistic vision of the College truly global. In a wide range of areas, in venues around the world, MICA has enhanced its role as a connector. “It's not about what passport someone holds; it's about what culture they bring to us,” notes Director of International Affairs Petra Visscher.

It portends great things about an artist’s reputation when his or her work is showcased. When artists from around the globe showcase their work in an artist’s exhibition, however, it raises that bar even further. That’s exactly what happened when MICA’s Center for Race and Culture and its director, Graduate Dean Emerita Leslie King-Hammond PhD, partnered with New York’s Museum of Arts and Design to produce The Global Africa Project. For six months during fall 2010 and spring 2011, four floors of the Central Park-area museum were dominated by an exhibition posing one primary question in a multitude of ways: “What is African craft, design, and architecture?” In the process, the exhibition raised broader questions about stereotypes, geographic identity, heritage, history, and the diverse range of cultures related to the African diaspora.

It’s been centuries since slavery, trade, and exploration caused the involuntary relocation of indigenous Africans to countries around the globe. One question that begs asking therefore is: When should the work of artists of African lineage be categorized as African? How is “black” culture inextricably infused with Asian, European, Latino, and other influences? As much as anything, according to King-Hammond and co-curator Lowery Stokes Sims, the thesis of the exhibition “focuses on the origin of African identity in relationship to geography rather than to cultural difference.”
Global Africa Project co-curators Dr. Leslie King-Hammond and Lowery Stokes Sims (photo courtesy Museum of Arts and Design) / Photo from MICA's Summer Travel Program – South Korea

around the world brings forth transformative creative works.

According to the curators, six themes brought the works together: intersecting cultures, global competition, local sourcing, transforming traditions, community building, and branding content. To address the themes, the exhibiting artists delved into politics, colonialism, racism, violence, sexuality, family, and a host of other areas. The collective outcome was a multifaceted examination of the world’s influence on Africa and Africa’s influence on the world.

A quick glance at the biographies of the more than 100 artists who contributed artwork for the project serves as a prelude to the perspectives highlighted in the exhibition. They range from hip-hop group Wu Tang Clan to MICA alumni Joyce Scott ’70 and Willie Birch ’73 and Rinehart School of Sculpture Director Maren Hassinger. Many artists were based on the African continent in countries like Nigeria, Madagascar, South Africa, Rwanda, Botswana, Kenya, and Uganda, but others were based in other locations around the world—the United States, Paris, Spain, Trinidad and Tobago, Cuba, Barbados, Haiti, Rotterdam, Berlin, Malawi, Canada, London, Italy, Japan, and the Netherlands, among other places. Some studied at schools such as Yale University, Yaba College of Technology in Nigeria, the Instituto Superior de Arte in Havana, Pratt Institute, Parsons School of Design, the Fashion Institute of Technology, l’Ecole des Beaux Arts in Algeria, the Royal College of Art in London, and the Rijksakademie van Beeldende Kunsten in Amsterdam. Others had no formal training at all. With contributors representing such diversity in residence, birth place, ancestral home, influence, and interest, the exhibition introduced the question, “Are traditional means of grouping people and their creative work appropriate?”
In addition to the exhibition's critical acclaim, it has already had an immediate impact. One of the installations replacing it at the Museum of Arts and Design pays homage to Global Africa by examining identity issues related to Asian art. Global Africa will soon be on display at the Reginald F. Lewis Museum of Maryland African-American History and Culture in Baltimore from January–May 2012.

Just as MICA has garnered international recognition for asking questions, it has also gained credence for finding answers. This spring, a design-build class from MICA traveled to Haiti to examine and document housing arrangements for the millions of Haitians left homeless after 2010’s epic earthquake. The class took an in-depth look at the types of temporary housing that work in the most desperate circumstances—housing that takes into account not only health, comfort, and safety concerns, but also human dignity. The resulting video documentary and article on Architecture Daily’s website have generated interest from thousands of people around the world and a 90-page research document was prepared for publication.

MICA has long been known to have the largest number of international study programs of any art college. Last year, students studied with MICA instructors in Venice; South Korea; Nicaragua; São Tomé and Príncipe; Sorrento, Italy; and Turkey, among other places. Others studied in countries including South Africa and the United Kingdom. The college works hard to promote international study, no matter the student’s economic status. LAST YEAR, MORE STUDENTS FROM MICA WERE AWARDED THE BENJAMIN A. GILMAN INTERNATIONAL SCHOLARSHIP THAN FROM ANY OTHER ART COLLEGE. STUDENTS STUDIED IN INDONESIA, SOUTH KOREA, AND POLAND USING THE SCHOLARSHIPS, WHICH PROVIDE FEDERAL GRANTS TO AMERICAN UNDERGRADUATE STUDENTS WHO WISH TO STUDY ABROAD.

MICA’s international perspective makes it a top producer of Fulbright Scholars. Four members of the MICA community won Fulbright scholarships for international travel, study, and art-making in 2010-11. Alumni Jenny “Sidhu” Mullins ’09 (Hoffberger School of Painting), Ellyn Stokes ’10 (printmaking), and Elizabeth Brooks ’10 (MFA in Photographic and Electronic Media) studied in India, Turkey, and Tanzania, respectively. Photography Department faculty member Lynn Silverman also taught for a year in the Czech Republic, expanded upon her Lookout series of windows from three continents, and examined Jewish cemeteries. The College doesn’t just produce Fulbright scholars; it attracts them as well. Fall 2010’s entering class of graduate students included Abdulmari Imao, a Fulbright scholar from the Philippines, who was accepted into the Rinehart School of Sculpture where he is exploring how to create monuments, shrines, and landmarks, among other things.
1. NARCISSISM INSTALLATION
2. MARIA-THERESA FERNANDES  *Exclusion*, mixed media, 2006
3. PHILIP GUSTON  *Untitled*, charcoal on paper, 1968, Private Collection (courtesy of McKee Gallery, NYC)
4. RIGO 23  *America*, mixed media on paper, 2002 (courtesy of Gallery Paule Anglim, San Francisco)
5. SAM DURANT  *Dead Labor Day*, wood, metal, water dispenser installation, 2010 (courtesy of Paula Cooper Gallery, NYC)
The Narcissism of Minor Differences

FROM ITS OWN CAMPUS, MICA HAS HAD AN INTERNATIONAL IMPACT. FALL 2010’S THE NARCISSISM OF MINOR DIFFERENCES EXHIBITION SHOWED THE COMMONALITY IN VARIOUS FORMS OF INTOLERANCE AROUND THE WORLD.

The exhibition shone a spotlight on anti-Semitism, racism, homophobia, and the horrible ramifications of bias and discrimination—including slavery, the Holocaust, apartheid, and hate crimes.

Co-curated by MICA’s Director of Exhibitions Gerald Ross and Christopher Whittey, former MICA faculty member, Narcissism was an expansive installation of 44 objects by 18 artists from around the world. Israeli-born Roei Rosen’s contribution, Hilarious, used humor and irony to juxtapose jokes about Jews with the tragedy of the World Trade Center collapse. London-based Maria-Theresa Fernandes came to MICA to create Exclusion, a work that addressed issues related to dress code, culture, anti-social behavior, and intolerance in cities whose cultural distinctiveness has been blurred by globalization. Photomontages by South African artist Jane Alexander alluded to the evil of apartheid. A work from the late Spanish artist Francisco de Goya put the horrors of war in a historical context. Work from the array of international artists was shown alongside American-based artists. American Indian artist and activist Jaune Quick-To-See Smith contributed her work Cowboys and Indians, which postulated that the cowboys in the Wild West would have shot each other if the American Indians had not been there. Karina Aguilera Skvirsky’s photography explored the history of lynching in Maryland, and award-winning photographer Stephen Marc lent part of his current project Passage on the Underground Railroad to illuminate slavery in America. Sam Durant constructed a life-size scaffold on MICA’s Cohen Plaza, modeled after one built for the 1887 execution of Chicago’s Haymarket Martyrs, prominent labor rights advocates.

MICA alumni also contributed to the exhibition. The painting Proletarian Mother Tossing Flowers on Her Homosexual Son’s Grave by Juan Logan ’98 (Mount Royal School of Art) addressed feelings toward gays and lesbians in the South and in the African-American community during the 1970s. In addition, solo shows by MICA alumni accompanied the exhibition. John Lewis III ’89 (Mount Royal School of Art) displayed digital prints that explored intolerance, Marc Andre Robinson ’02 (Rinehart School of Sculpture) explored the transformation of his family’s home in South Africa from a farm to a golf course, and Valerie Piraino ’04 (general fine arts) presented stories of family dramatized by time, absence, and nostalgia.

The Washington Post highlighted the timeliness—and timelessness—of the exhibition, which was on display as a gunman went on a murderous rampage at a Tucson, Arizona, grocery store, killing people of all ages and severely wounding Congresswoman Gabrielle Giffords. “Sadly, too relevant,” was how the Post described Narcissism. “Part cautionary tale, part history lesson.”
“We have got to have faith in our ability to do something; we’ve got to prepare ourselves and make it happen. If we aren’t moving forward, we will move backward.”

186 YEARS OF INNOVATIVE LEADERSHIP
Since 1825, leadership in education, art, design, culture, and culture has been fundamental to the MICA mission.

Leadership in innovation is the very reason Maryland Institute College of Art was created. Concerned that the still-infant country could not compete with Europe in designing products and structures for the emerging industrial age, John H.B. Latrobe convinced the most prominent individuals in Baltimore to help establish the institution that would become MICA. Since that November day in 1825, creative leadership in education, art, design, the promotion of culture, and community and social engagement has been fundamental to the MICA mission.

MICA’s 186-year history as an incubator for art and design ingenuity has been painstakingly chronicled over the past several years by a key figure in that history—Douglas Frost, the College’s first development officer. The resulting tome, Making History/ Making Art/ MICA, explores in more than 300 pages the birth and growth of MICA and its impact on education and society. Resplendently accented by artwork, period photography, portraits, illustrations, maps, and historical documents, the College’s official history book vividly illustrates how MICA has been, and continues to be, the flag bearer for culture in America.

According to Making History, Maryland Institute for the Promotion of the Mechanic Arts (MICA’s original name) was created to “put education within the reach of all, advance scientific knowledge, and maintain the city’s leading role in industry.” From the very beginning, alumni, faculty, staff, and supporters of the College have helped to shape the impact of the creative fields on society.

At the time of its founding, MICA’s educational model was revolutionary. Instead of training students in only one field, as in traditional apprenticeships, students were instead taught to be draftsmen as well as craftsmen so that they could visually present creative solutions to
problems. The focus of the school—developing the scientific principles behind art—produced graduates uniquely prepared to be leaders in the industrial age. Thus began a tradition that endures to this day. MICA has consistently created first-of-their kind programs designed to embrace the needs of students, expertise of faculty, and emerging technologies in a way not duplicated at any other art school. In 1980, for example, MICA President Fred Lazarus IV co-created a program with the Ford Foundation to address the paucity of minority faculty members with MFA degrees at art colleges. Five years later, 100 Ford Fellows had obtained MFA degrees. In 2005, MICA created the first Master of Arts in Community Arts program, just one of many innovative MICA programs unique in the nation.

MICA students have always had the privilege of learning directly from instructors who are art and design trendsetters. In 1857, decades before overhead and LCD projectors, night school principal David A. Woodward patented the first successful solar camera, which used direct sunlight to enlarge photographs. Since then, gifted faculty members have shared their insight and talent with students while making their own mark on the world. In 1998, for example, faculty member Whitney Sherman ’71 and former trustee Ethel Kessler ’71 collaborated to create the first fundraising stamp for breast cancer research, which has been reproduced in seven other countries and has raised more than $70 million.

The faculty at MICA have long been considered among the best in the world and have a longstanding tradition of sharing their expertise globally with other students and academicians. As far back as 1849, the College’s principal, William Minifie, authored *The Textbook of Geometrical Drawing for Use of Mechanics and Schools*, heralded by *Scientific American* as the best book on the subject and adopted by schools throughout the nation.

social engagement has been fundamental to the MICA mission.
United States and Europe. Recently, MICA’s Center for Design Thinking, under the leadership of director and faculty member Ellen Lupton, published at least five books, including the hugely popular *DIY: Design It Yourself*, published in English, German, Korean, and Chinese. Lupton was inspired to write another book, *Thinking With Type*, when she could not find a textbook for her own MICA classes on typography. It has since been adopted as a standard text in design programs around the world.

The MICA tradition of learning by doing has deep roots. During World War I, the United States Department of War enlisted students at the College to help save lives and improve the effectiveness of military operations by designing camouflage for equipment, planes, and ships. Other students supported the cause by designing and printing posters promoting the purchase of Liberty Bonds during World War I. Likewise, the US Treasury Department printed 1.5 million copies of a poster designed by MICA graduate Walker Wilkinson ’38 and his father that promoted the purchase of defense bonds. In 2010, Video and Film Arts Department Chair Patrick Wright co-produced the documentary *Music by Prudence*, using students and alumni in the filming and editing process. The film won an Oscar, and alumnus Errol Webber Jr. ’08 became the youngest cinematographer for an Oscar-winning film in history.

Members of the MICA family have also been influential in the development of novel artistic techniques. Morris Louis ’32 and Kenneth Noland, central figures in the development of color-field painting, pioneered a method of applying acrylic paint directly on a canvas that sparked a movement known as the Washington Color School.

Since its founding, MICA has had a unique vantage point on civic, community, and social engagement. During the War of 1812, future MICA president Samuel Sands set the type for the first printing of a handbill featuring the Francis Scott Key poem *Defence [sic] of Fort McHenry*,
eventually renamed The Star Spangled Banner. Jacob Blaustein, who was a student in the early 1900s, eventually rose to be U.S. ambassador to the United Nations. Indeed, future US President Franklin Pierce was nominated on MICA’s campus in 1852, President Abraham Lincoln spoke on campus in 1864, and President Rutherford B. Hayes visited the College’s major annual exhibition in 1878.

Though MICA’s Board of Trustees presciently made community and social engagement an official focus of the College in its Strategic Plan for the 21st Century, released in the early 2000s, that focus had been a reality at the school for generations. For example, in 1935, almost 30 years before television cameras called attention to the murder of civil rights workers Chaney, Goodman, and Schwerner, MICA hosted an intensely probing and controversial exhibition titled An Art Commentary on Lynching, though protests had caused the show’s cancellation in New York City. In 1964, six years before the first Earth Day, graphic design instructor Robert Wirth ’49 led students in drawings and photographs designed to call attention to the dangers of development on the ecosystem of Maryland’s Assateague Island. An exhibition of the work featured on Capitol Hill in Washington, DC, during Senate Committee hearings helped lead to the island being named a national park by the Department of the Interior.

From its founding focus on making art education available to all of the nation’s talented students to its current position at the forefront of art and design education, MICA has used its ability to innovate as a key competitive advantage. As stated in Making History, “The courage to change, dramatically if necessary, has marked the Institute’s entire history.” As past is prologue, Latrobe’s motto remains at the core of the MICA philosophy today. It is, quite simply, “Forward.”

For more information on obtaining a copy of Making History/Making Art/MICA, visit www.mica.edu/historybook.
"IMMEASURABLE" IS HOW THE MICA BOARD OF TRUSTEES DESCRIBED GEORGE L. BUNTING JR.’S CONTRIBUTIONS TO THE COLLEGE IN A FALL 2010 RESOLUTION SALUTING HIS SERVICE, AND THAT WAS BEFORE THE RECENT $10 MILLION GIFT FROM GEORGE AND ANNE BUNTING, THE LARGEST IN THE COLLEGE’S HISTORY.

For almost forty years, Bunting's involvement with MICA has been synonymous with the institution's growth in almost every way. Since he joined the Board, enrollment has doubled, campus size has increased ten times, 17 new academic programs have been added, and the endowment has increased by 3,000 percent. Bunting has served as vice-chairman of the Board and as a member of the finance and investment committees. In addition, he headed the search committee that selected Fred Lazarus IV as College president. The Bunting Center on campus, which houses a gallery, the library, community outreach offices, and student services staff, stands as a testament to the cross-generational involvement of the Bunting family in the evolution of the College.

Few people have shaped the College's past and present as much as Bunting. And now, his impact on the future is of particular importance. Bunting's gift will be used to support the growth in graduate studies. By the end of the decade, graduate student enrollment will have increased by 64 percent and the number of programs will have grown by 82 percent. The College's increasing ability to create synergies between research and graduate education will represent a key competitive advantage for MICA. Moreover, the unique invention that can only come through graduate art and design study will lead to creative outcomes for society's most pressing problems.

The extraordinary legacy of George L. Bunting Jr., who was awarded an honorary doctorate in humane letters from MICA and is a trustee emeritus, is interwoven into the fabric of the College. The impact of his most recent gift will ensure that the legacy continues for the next forty years and beyond. "Once again, Mr. Bunting has redefined what true leadership can do to propel the College ahead," said Vice President for Advancement Michael Franco, EdD.
“ONCE AGAIN, MR. BUNTING HAS REDEFINED WHAT TRUE LEADERSHIP CAN DO TO PROPEL THE COLLEGE AHEAD.”

MICHAEL R. FRANCO, EdD.
VICE PRESIDENT FOR ADVANCEMENT AT MICA
“Thanks to the generosity of the many annual gifts from donors at all levels, MICA is able to support the annual needs of our students and institution, especially impressive in the face of such a challenging global economy.”

THOMAS JASEK P'10
FY 2011 Annual Fund Chair
The most significant source of support for current purposes is the $2.3 million in gifts made through MICA’s annual giving program, which is a key component of the College’s comprehensive fundraising. The amount is equivalent to a 5% payout on an endowment fund of $46 million. This Donor Roll represents all generous gifts to MICA’s annual and capital giving programs during fiscal year 2011.

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Sarah Korenberg
G. Priscilla Kossoy ’82
Sheila Hoffman & George Kostritsky
Mary Jo & William E. Kotwas
Debra Koutnik & Pepper Trail P’12
Janice A. Krach ’74
Carolyn Rush ’63 & David Kramer ’69
Cari S. & H. Jonathan Kramer
Esther C. Krasevac
Patricia Frisella & Emmanuel Krasner P’09
Patricia E. Kreger ’08, P’08
Frona L. & Allan J. Kroopnick
Ruth E. Youngberg & Terry D. Kunze P’12
Barbara B. Lamb
Michelle L. La Perrière ’89 & Stuart Abarbanel ’76
Elizabeth A. Landauer ’11
J. Kelly Lane ’85
Alexander C. Lasher ’11
Virginia & Earl E. Laue P’02
Josette C. & Michael Law P’12
Huong Le ’11
Jean & Edward LeCluyse P’11
Ryan C. LeCluyse ’11
Bong Mee Lee ’11
Jie Hye Lee ’11
Raymond P. Lee ’74
Roberta A. ’63 & John Leimkuhler
Carolyn S. & Stanford M. Lembeck P’90
Cara M. Levy ’11
Miriam & Stephen P. Levy P’00
Karen & Robert Lewand
Beth & Michael Lewicki P’13
Hilde Li
Shirley E. ’56 & John Lippy
Richard I. ’76 & Sue Ellen Lipscher
Karen & John Littlefield P’13
Jennifer M. Littleton ’94
Lori J. & Robert L. Lohry P’11
Esther & William London P’07
Helen M. London
Helen & Alvin B. London
Joan R. London
Sara & Richard D. London
Richard V. Lopez
Lauren Hurd-Loran ’76
Carolyn J. Rodis & Elloyd E. Lotridge
Claire D. ’48 & Harold H. ’49 Lott
Bernadine R. ’67 & Wayne C. ’63 Lucas
Randall Lyhus ’79

SEPTEMBER 2010
Kathleen & Dennis Lyons P'11
Carol E. S. MacDonald
Catherine & James Macor P'13
Jeanie & Thomas H. Maddux IV
Jim L. Mahon P'14
Harry C. Maistros '66, '72
Pamela L. & Allan J. Malester
Alicia Malinowski '91
Kim Malloy
Emilie Condon & Peter J. Malone P'11
Andrew D. Mangold '11
Kathleen T. Marcotte '11
Nancy G. Marmion & William H. Marmion, Jr. P'14
Brittany R. Marrow '11
Matthew W. Marshall
Jerome L. Martin P'11
Susan E. & David S. Maruska P'11
Anthony H. Mattix '11
Alexandra L. Matzner '08
Melita B. Maxwell '65 & Edward L. Maxwell II
Adam Mazur '11
John L. McCall '86
Dorothy M. McCann '40
Robin McCondie-chie-Secrest '81
Sara J. & Robert G. McCurdy P'11
Susan T. McElhinney '71
Suzanne K. & Michael J. McElroy P'00
Megan N. McKee '11
Jacqueline M. McNally '11
Martha J. Heller & Brian McPartion P'14
Taylor A. Means '11
Micki G. '72 & Ellis Mez
Margaret E. Miccio '78
Peter G. Michos P'04
Linda S. & Douglas H. Miller P'10
Karen C. Miller
Ona M. Miyamoto '48
Sarah E. Molling '11
Patricia & Dale R. Molnar P'11
Toni Moore '67
Doreen & Carlton Morgan P'11
M. Larry '66 & Joan C. Morgan
Gregg L. Morris '75
Meghan R. Morrison '11
Janna M. Morton '11
Christopher A. Muccioli '11
Richard A. Muller '71
Lori M. & Timothy J. Murtagh P'11
Sharon & Jon Nachison P'O6
Mayumi & Hiroyuki Nakano P'11
Linda & Joseph Naporata
Arlene & Louis Neumann P'93
Susan Newbold
Nhi Thi Yen Nguyen '12
Richard A. '67 & Pamela Niewarth
Yan Zhang & Jianguo Niu P'12
Kristin M. Nohe '11
P. Lee Nowell '11
Richard C. O'Connell, Jr. '55, '58
Changsoo Oh '66
Sun-Duck Oh '11
Janet Olney '90
Jeanette Opalensky
Diana & Alan Oresky
Joanne Osterhout
Lyn K. Ostrov '76, '79
Marjorie W. & S. Kaufman Ottenheimer
Patricia R. & David G. Owen P'95
Lynn E. Palewicz '99, '00
Miriam & Robert M. Palmer P'08
Judith Paris & Jeannine Baker
Kallie A. Parrish '11
Cheryl K. '70 & Leo F. Partridge
Sharyn L. Peavey '94
Julia R. Petrinio '11
Linda J. Petrush '64, '85
Teri R. Phillips P'14
Kathleen B. & David M. Plesich P'11
Alexandra K. Plesich '11
Mitchell '51 & Evelyn Pollack
Audrey Polt
Mary Porter '77
Robert Porter '63
Joan M. Ports P'05
Nancy & William Potts P'03
Michelle Lipson & John F. Pousson P'11
Carole Pressnall '67, '78
Maryann Paladini-Price & Robert W. Price P'11
Martin Puritz '49
Zandra & Stephen Quartner
Robin E. Ramsay '74
Jonas R. Rappeport
Diane F. Raspi '85 & Jonathan Foote
Jennifer A. Raughley '11
Deborah Raven '76
Christine B. & Barry J. Recht P'09
Janine & Matthew Redka P'11
Pamela H. & Brian E. Reid P'14
Louise L. Reynolds '89
Kara M. Rice '02
Katherine G. Rickman '95, '96
Ana & Luis Rivera-Tovar P'13
Frances & Robert H. J. Rivoire P'01
Sarah N. Rizzo '11
Jenny L. Robinson '11
Eileen L. & Mark B. Rome
Ellen & Steven A. Roseman
Samara E. Rosen '11
Barbara A. & Henry M. Rosenbaum
Babette H. & Benedict L. Rosenberg
Constance O. Rosenthal '54
Meaghan E. Ross '05
Olga S. Rosser '45
Elaine Roussos '73
Beatrice Russ '50
Mary K. Russell
Joan Ryan & Martin M. Ryan III P'95
Sondra G. Sarles '68
Leslie A. Sater '84 & Richard Fenton
Margaret C. Sather '11
Ann W. & David M. Saunders
Oscar Schabb
Enfrosdisia & William Schaff P'96
Beatrice B. & Richard M. Scheff P'11
Angelica Schenker P'11
Linda Scher P'10
Shelley & Mark Schimmel P'04
Hannah S. Schmidt '77
Kelsey L. Schmitt '11
Barbara J. Schnell '91
Frederick C. Schoen '78
Allan Schulman
Frank E. Schultz '69
John C. '68 & Gwyneth Schunk
Justin C. Schwartz '11
Frances B. Schweizer

OCTOBER 2010
MICA students win Visualizing.org’s 2010 Visualizing Marathon, a 24-hour design competition in New York that encourages students to use design to tackle complex, real-world problems.
Christine Seese ’96
Rachel Y. Selekman ’85
Cara J. Shaffer
Piper Shepard
Judith S. Shepherd P’07
Claire D. Simanski ’68
Jeanne & Jacob A. Simon P’10
Nolan K. Simon ’68, ’76
Phillip H. ’75 & Mary Sims
Annette Z. Singer ’38
Diana H. Skelly ’11
Loretta Clark & J. Patrick Skirvin
Rhea Sluchan ’73
Beth Craddock-Smith
& W. Cabell Smith P’04, ’05
Barbara D. & Charles E. Smith P’12
Jenae A. Smith ’11
Yvonne H. Smith ’62
Stacy & Michael Snyder
Serge M. ’87 & Martha Socolar
Ruth Y. Sorge ’36, ’37
Mari B. Spallone P’11
Carol & Thomas Sperandeo P’11
Lynda & Jack H. Stark P’05
Frank Steck ’68
Steven R. Stegner
Mary Stelter ’61
Kallie L. Sternburgh ’11
Harman A. Sterner ’61
Janice P. Stewart &
Alvin F. Stewart, Sr. P’14
Betty B. Stickell ’62, ’63
Norma & Scott Stiner P’08
Zvezdana R. Stojsimirovic ’05
Deborah D. Stone P’10
Kristi L. Stoyko ’11
Sarah N. Straub ’11
Katherine Hannaford & Peter Stryker P’11
Merle W. Sturm ’46
Sarika D. Sugla ’11
Joseph C. Sullivan
Bridget M. Sunderland ’84
Barbara J. Sutorius
Florian K. Svitač ’65, ’74
Susan L. Svitač ’86
Laura Mitchell Szweda ’80
Robert S. ’63 & Carolyn Tarleton
Emily Tarsell ’80
Kimberly K. King ’77
& William Tata ’78, P’12
Matthew Thomas ’92
Rebecca & Michael Tifford P’01, ’02
Donna Tivald P’09
Robin & Mark J. Torsani P’11
Angela & Neal Townsend P’10
Sarah & David Towson P’04
Lauren C. Trautvetter ’11
Barbara R. Treasure
Gail A. Treder Ritgert ’68
 & Marcus J. Ritgert
Katharine S. Lowry Truxau ’77
Hin-Yan Ruth Tsang ’11
Samuel Turner
Jack Vallejo
Thomas G. VanHorn P’03
Lyndie Vantine ’89
John T. ’67 & Cheslye Ventimiglia
Paul F. ’74 & Mary Vicino
John A. Viverette ’56
Judith W. & Steven M. Vogelhut
James W. Voshell ’65
Madeline C. Wade ’74
Richard S. Walker, Jr. ’74
Jennifer K. Wallace P’08
Kay R. & Murrel R. Walters P’08
Robert J. Wantz ’82
Alice M. Warters
Susan Waters-Eller ’72, ’78, ’98
Erin R. Watson ’11
Linda & Richard C. Weiner P’13
Howard L. Weiss ’75
Richard J. Weiss ’76, ’80
Richard Wetterer ’68
Karen Wiedman P’07, ’08
Margaret M. & Richard S. Willen P’02
Peter Williams ’87
Sydney & Ronald M. Wilner
Theresa A. Wilson P’05
Martin J. Winder ’77, ’79
Mark Winicov ’04
Raymond S. Wise ’62, ’64
Diana E. Witt ’75
Marjorie Skotheim & Erik Wegstad P’09
Jane H. Wolf ’61
Kevin Wolff ’93
Peter Yackulics ’72
Kathleen E. & Duane J. Yard P’11
Carol L. Yeager ’70
Eileen S. Yoffe
Susan M. ’71 & William Yonkers
Marjory Jones Yovin ’60
Mehdi Zarabi P’13
Bernadine M. Zienkiewicz ’73, ’82
Barbara & Kent D. Zimmerman P’09
Steven S. Zimmerman
Kenneth Zoline
David A. Zuccarini ’75
Elinor Zuch

Corporations, Foundations,
Government & Other Organizations
The Toby and Melvin Weinman Foundation

OCTOBER 2010
Foundation faculty member Steven Silberg ’04 wins The Washington Post’s Real Art DC Competition for his work using “pixel lapse photography” in which he deconstructs the digital camera exposure and recreates it to snap one pixel at a time.

Photo by Brian Alexander Dreisbach ’06
<table>
<thead>
<tr>
<th>Class Year</th>
<th>Alumni Names</th>
</tr>
</thead>
<tbody>
<tr>
<td>1936</td>
<td>Janice Carson Proctor</td>
</tr>
<tr>
<td>1937</td>
<td>Ruth Y. Sorge</td>
</tr>
<tr>
<td>1938</td>
<td>Annette Z. Singer</td>
</tr>
<tr>
<td>1940</td>
<td>Dorothy M. McCann, Evelyn D. Schroedl</td>
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<tr>
<td>1941</td>
<td>Janet Biedler Browne, Eleanor Lobe Fax</td>
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<tr>
<td>1942</td>
<td>Katherine Merle-Smith Thomas</td>
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<tr>
<td>1943</td>
<td>Milton Dubrov</td>
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<td>1944</td>
<td>Sylvia R. Beser, Evelyn Hine Doxzon</td>
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<tr>
<td>1945</td>
<td>Olga S. Rosser</td>
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<tr>
<td>1946</td>
<td>Betty Cooke, Merle W. Sturm</td>
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<tr>
<td>1947</td>
<td>Jane Stricklen Hennegar, Joan K. Kaiser, Edrie Bradley Knight</td>
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<tr>
<td>1948</td>
<td>Catherine B. King, Claire D. Lott, Ona May Miyamoto, Betty C. Wells</td>
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<tr>
<td>1949</td>
<td>Mary Scheve Bowerman, Harold Lott, Martin Puritz, Margaret Rose Zannino-Mastellone</td>
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<tr>
<td>1950</td>
<td>Fairinda Atkinson, Lucille Browne Chamberlain, Anne Adams Coubourn, Beatrice Russ, Claire Lou Sarubin, William O. Steinmetz</td>
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<tr>
<td>1951</td>
<td>John H. Bloecher, Jr., Robert Reid Browne, Dolores Hartke Glass, Mitchell Pollack, Marjorie Klyne Ziegler</td>
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<tr>
<td>1952</td>
<td>Nelson Herbert Adlin, Betty Jean Bloecher, Betty W. Griffith, Mary Llewellyn Thompson</td>
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<tr>
<td>1953</td>
<td>Elizabeth H. Balthis, Frederick E. Fahdt</td>
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<tr>
<td>1954</td>
<td>Connie O. Rosenthal, Tylden Westcott Steept P’77</td>
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<tr>
<td>1956</td>
<td>Shirley Ecker Lippy, John Arnold Viverette</td>
</tr>
<tr>
<td>1957</td>
<td>Danute D. Armstrong, Tylden Westcott Steept P’77</td>
</tr>
<tr>
<td>1959</td>
<td>Norman W. Favin, Edward F. Hainke</td>
</tr>
<tr>
<td>1961</td>
<td>Robert L. Dale, Joan Robinson Friedel, David Jacobs, Mary T. Stelzer, Harman A. Sterner, Jane H. Wolf</td>
</tr>
<tr>
<td>1962</td>
<td>Bob Davis, Mary C. Davis, David William Hamilton, Ann M. Heether, M. Joanne Janowiak</td>
</tr>
</tbody>
</table>
1973
Sarah Burr Arnold
Joyce Ann Bucci
Joanna M. Clark
Joan W. Cohen
Elizabeth Cooke-King
Anita Christine Ferguson
Hilary Gordon
Janet Bauer Hartman
Anne H. Jones
Carla Heider Rosenzweig
Elaine Russos
Judy Zagozen
Bernadine M. Zienkiewicz

1974
Kathy Jo Allman
Cynthia Brower
Elyse M. Carter
Karen Cipolla
Michael R. Derbyshire
Richard F. Detorie
Robert George Fergerson
Sharon E. Gaminel
Lillian L. Gorak
Anne Hanger
George Holback
Richard E. Honn
Gisela Jules
Janice Ann Krach
Raymond P. Lee
Rick Martinus
Robin Ellershaw Ramsay
Nancy Jane Rubins
Rhea Sluchan
Florian Kunasek Svitak
Paul F. Vicino
Madeline Carol Wade
Rick S. Walker, Jr.

1975
Robyn Chadwick
Gregory Comstock
Wendy S. Ehrlich
Anne H. Gummerson
Harry James Hayes
Ann Iannuzzo Joyce
Elaine Kasmer
Gary Emil Koeppler
Kathleen Gilbert Kotarba
Martin Joseph Kotler
Daisy C. McGhee P’07
Karen A. Molloy
Gregg Leonard Morris
Phillip H. Sims
Jan E. Staller
Howie Lee Weiss
Jim Wilson
Diana Elaine Witt
David Wolfe
David Anthony Zuccarini

1976
Stuart Abarbanel
Bruno L. Baran
Dorothy Louise D’Anna
Kay Ellen Engman
Dorothy Hurley Janzen
Brooks Johnson, Jr.
Michael A. Kotarba
Kevin Labadie
Richard I. Lipscher
Lauren Hurd Loran
Mary Beth Mucsara
Emil W. Naschinski
Lyn Kathy Ostrov
Matilda Y. Pair
Chris Sturm Perry
Deborah A. Raven
Jeffrey Alan Reed
Nolan K. Simon
Jone H. Swift
Georgiana S. Tyler
Silva Walker
Richard Weiss

1977
Terry Elizabeth Bachmann
Donald E. Baechler
Leesha W. Bills
Elliot I. Cohen
Sharon M. Gumerlock
Moira E. Hahn
Kimberly Kevin King P’12
Janet E. Mongan
Joan Clark Netherwood
Mary Porter
Hannah S. Schmidt
Roberta Helen Schwartz
Alice Dolle Trosch
Katharine S. Lowry Truax
Sharon Waters
Martin John Winder
Justine Manon Woolner-Wise

1978
Terry Elizabeth Bachmann
Donald E. Baechler
Leesha W. Bills
Elliot I. Cohen
Sharon M. Gumerlock
Moira E. Hahn
Kimberly Kevin King P’12
Janet E. Mongan
Joan Clark Netherwood
Mary Porter
Hannah S. Schmidt
Roberta Helen Schwartz
Alice Dolle Trosch
Katharine S. Lowry Truax
Sharon Waters
Martin John Winder
Justine Manon Woolner-Wise

1979
Ellen J. Corddry
Michael Douglas Gentile
Craig A. Hankin
Randall Arthur Hoel
Lyn K. Ostrov
Scott D. Ponemone
Martin John Winder

1980
Susan Bornstein
Robyn Lee Brooks
James J. Doyle P’10
Brian M. Harris
Peter C. Liebhold
Marjorie A. Noll
Laura Liberatore Szweda
Emily Tarsell
Richard J. Weiss

1981
Patricia Alexander
Toni L. Berger
Elvira R. Causey
Jane Lampton Dalrymple-Hollo
Gisele Henriette Delanoy
Daniel Charles Gilbert
Susan Marie Groseclose
Margaret Hahn
Fontaine Hebb
Sally E. King-Nero
Kevin Labadie
Robin B. McCondichie-Secrest
Libby Woolever

1982
Dolores M. Andrew
Lee R. Boot

INNOVATE / CREATE > MARYLAND INSTITUTE COLLEGE OF ART > 2011 ANNUAL REPORT > ALUMNI GIVING BY CLASS YEAR
2003
Christina S. Batipps
Emily Lauren Blumenthal
Dolores Rodriguez Davis
Jim Rieck
Audrey Rothschild
Ann Shanok Zaiman

2004
Mark Winicov

2005
Chris John Attenborough
David Daniel Farquharson
Giselle Lewis-Archibald
Meaghan Elizabeth Ross
Judith DeAngelis Simons
Zvezdana R. Stojmirovic
Joanne Binder Tulkoff

2006
Gloria Ann Adams
Nancy Cole Amis
Marcus I. Johnson
Valeska Maria Populoh
Eugenia Anne Wang

2007
Adrienne C Figus
Lydia C Kensaalr
Giselle Lewis-Archibald
Mary Beth Muscara
Valeska Maria Populoh
CJ Reilly III

2008
Charlotte J. Albertson
Grace Marie Amico
Cynthia J. Garcia
Patricia Ellen Kreger P’08
Alexandra Lynn Matzner

2009
Forest Gittings Boyce
Kali Simone Haney
Giselle Lewis-Archibald

2010
Paul Capetola
Cassandra Leigh Germano
Jeffrey Douglas Kent

2011
Anonymous
Sang Ah Ahn
Bri M. Antonaccio
Stacie Baek
Melissa M. Barat
Christina Nicole Barrera
Kelsey Nicole Berkley
Juliana J. Brion
Beth C. Brown
Lauren-Ainsley Buckner
Lisa Burn
Ashley Campbell
Kristin E. Carlson
Rose Chang
Maria Jose Chaverri Villegas
Nicole Chen
Bryan Jameson Connor
Alexandra V. Coyle
Tara Dahabsu
Sarah Dansberger
Alice Evangeline Dennard
Erik DeVault
Isaac G. Diebboll
Andrea Dombrowski
Mika Hashaneel Eubanks
Kyle Andrew Freeman
Ashley N. Garcia
Sam Karl Gauss
Greg Michael Glezowicz
Cassandra Leigh Germano
Michelle Lynn Ghiotti
Hope Guzzo
Johannah Katherine Hall
Meghann V. Harris
Rachel Hatton
Lauren Henriksen
Benjamin D Hock
James Holly
Shannon Hovick
Nick Hum
Dellonese M. Isaac
Natalie Jacob
Stephanie May Jones
Zoe Keller
Mya Venice Kerner
Libby Landauer
Huong Le
Ryan LeCluyse
Bong Mee Lee
Jie Hye Lee
Cara Levy
Andy Mangold
Kathleen T Marcotte
Brittany Marrow
Anthony Mattox
Adam Mazur
Megan McKee
Jacqueline McNally
Taylor A Means
Sarah Molling
Meghan Morrison
Janna Marianne Morton
Chris Muccioli
Kristin Meredith Nohe
Lee Nowell
Sunny Oh
Kailie A. Parrish
Julia Ryder Petrino
Lexa Katerina Plesich
Jennifer Raughley
Sarah N. Rizzo
Jenny Robinson
Samara E. Rosen
Maggie C. Sather
Kelsey Schmitt
Justin Schwartz
Diane H. Skelly
Jenae Smith
Kallie L. Sternburgh
Kristi Lee Stoyko
Sarah Straub
Sarika Devi Sugla
Ruth Tsang
Erin Rae Watson
**PARENT GIVING BY CLASS YEAR**

1981
Priscilla Alexander

1982
Margherita R. Griffith

1984
Eileen & John Nacc

1985
Bernadine & Owen Hartlove, Jr.

1987
Mary Ann Lambros ’63

1989
Constance Mace

1990
Daniel R. Woodhead

1991
Carolyn S. & Stanford M. Lembeck

1992
Sally G. Thomas & B. Marvin Thomas III

1993
Louise & William F. Dove

1994
Janice & Harold L. Adams

1995
William Bell

1996
Arlene & Louis Neumann

1997
René & Harris Hayman

1998
Jeanne W. Antoniewicz

1999
Peggy & Alberto Bustamante

2000
Jennie & Stephen J. Fitzkee

2001
Margaret & Francis Cusack

2002
Judith & Allen Bentley

2003
Barbara L. Flye

2004
Alison W. & David L. Bennett

2005
Anonymous

2006
Keiko O. & Jeffrey A. Bailey

2007
Margaret & Kenneth Cox

P - PARENT/S      W – WIDOW/ER     H – HONORARY DEGREE RECIPIENT    * – DECEASED
2009
Anonymous
Kathleen Alessi
Helen & Dan Brede
Jane Wattenberg & J. Samuel Chase
Randall Dervishi
Susan Shaw & Jack Freeman
Naomi L. Gerber
Mary & Charles G. Hallinan
Nancy D. & Stephen D. Houston
Nancy S. & Jorge A. Kfoury
Patricia Frisella & Emmanuel Krasner
Christine B. & Barry J. Recht
Diane & Ralph D. Smalley
Donna Tivald
Marjorie Skotheim & Erik Wogstad
Barbara & Kent D. Zimmerman

2010
Catherine L. & Miguel M. Aparicio
Kevin Carouge
Martha E. Cook
J. Kevin Donovan
James J. ’80 & Susan Doyle
Monique & Jeffrey Escher
Frederica & J. Francisco Escobar
Linda L. & Anthony J. Ficano
Michael A. Germano
Eva M. & Robert E. Glasgow
Jennie A. & John Kixmiller
Karen M. Watkins & Paul M. Lewis
Therese & Donald Lundy
Linda S. & Douglas H. Miller
Jean O’Farrell
Kathy & Peter L. Ostermiller
Ann C. Ashbery & Russell C. Powell
Pamela Schacter
Linda Scher
Jeanne & Jacob A. Simon

DECEMBER 2010
President Fred Lazarus is presented with the Partners for Livable Communities Founders Award for Civic Leadership for his leadership at MICA and for helping to create and lead a multitude of arts and community development organizations.

2011
Deborah D. Stone
Gina R. Busch & Edward H. Tiley
Angela & Neil Townsend

Mary E. Foisy & John R. Aitken
Catherine & Frederick Beckman
Karen L. Berkley
Lois & Marc Bernstein
Marina D. & Robert C. Brand
Brenda L. Briere
Margot J. & Peter S. Brooks
Laura & Philip Burtner
JoAnn & Barry Carlson
Marcy & Claude Chiaia
Elizabeth G. & David M. Clough
Darcy & Bryan J. Connor
Marcia DeBock & Michael Conner
Janis E. Danforth
Dian E. & Michael S. Deimler
Betty-Lynne & John P. DeLaura
Lynda C. & Stephen C. DiJulio
J. Kevin Donovan
Eileen & Robert Dunne
Linda English & Bobby English, Sr.
Linda Eubanks-McClain & Sumner McClain
Elizabeth A. & Stephen Fay
Gail & Robert Foldes
Charles A. Ford, Sr.
Irena R. Dany & Andrew M. Garfinkle
Michael A. Germano
Marianne & Louis Ghiotti
Nancy G. & Richard A. Guzzo
Kathleen L. & Lee H. Hall
Jennifer G. & Douglas E. Hock
Pamela & James Howard
Jeanne & William D. Ivancic
Sheila M. & B. Davis Jackson
Mary & Thomas W. Jasek
Karen & Andrew Judkis
Rebecca S. & Dean P. Kasperzak
Risa G. & Douglas W. Keene
Janis A. Bogue & William R. Keller
Laura S. Kellogg
Alison R. & Raymond Kogan
Lynn A. Streeter & Thomas K. Landauer
Jean & Edward LeCluyse
Kelly MacPherson & Robert Levy
Lori J. & Robert L. Lohry
Kathleen & Dennis Lyons
Emilie Condon & Peter J. Malone
Jerome L. Martin
Susan E. & David S. Maruska
Sara J. & Robert G. McCurdy
Laura A. & William G. McQuaig
Christine L. & R. James Miller
Pamela J. Miller & Carl W. Miller II
Patricia & Dale R. Molnar
Doreen & Carlton Morgan
Lori M. & Timothy J. Murtaghi
Mayumi & Hiroshi Nakano
Laura & James L. Neal
Kathleen B. & David M. Plesich
Michelle Lipson & John F. Pousson
Maryann Paladini-Price
& Robert W. Price
Janine & Matthew Redka
Susan C. & Richard A. Rizzo
Pamela Schacter
Beatrice B. & Richard M. Scheff
Angelica Schenker
Mari B. Spallone
Carol & Thomas Sperandeo
Katherine Hannaford & Peter Stryker
Robin & Mark J. Torsani
Ann L. Waters & Herbert F. Waters III
Betsy & Steven R. Wimbrow
Colleen F. & Joseph F. Woodward
Kathleen E. & Duane J. Yard
2012
Vicki K. Carlson & John R. Bowen
Sandra J. Klemuk & Richard D. Braun, Jr.
Marla & Luke Clarke
Kathleen A. & R. Steven Coleman
Karin Dunnigan & Roy Czernowski
Frances E. Dalton & Sam R. Little
Ellen & William Deane
Wendy C. Gamble & Carl A. Kuehn
Joyce & Odd-Rune Helgas
Kathy & Gary Johnson
Debra Koutnik & Pepper Trail
Ruth E. Youngberg & Terry D. Kunze
Josette C. & Michael Law
John & Tammy Morikis
Yan Zhang & Jianguo Niu
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JANUARY 2011

Freshman Heather

Winchell wins the

Chronicle of Higher Education, Arts and

Academe’s first monthly film contest for her

animated short

Unpredictable.
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Tribute gifts are received by MICA from individuals who wish to honor special occasions such as birthdays, graduations, or anniversaries; to recognize a friend's personal achievement; or to say thank you for a kindness or service rendered.

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Foundation faculty member Katherine Kavanaugh and thirteen alumni are awarded Maryland State Council Individual Artist Awards for their commitment to excellence in artistry.
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Ruth L. Jacobs
Elissa Lembeck Jacobs
Carolyn S. & Stanford M. Lembeck P’90
Trudi Ludwig Johnson
Adrienne C. Figus ’07
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The Whiting-Turner Contracting
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Jean & Edward LeCluyse P’11
Emma Warren Levy
Lynn A. Dunton P’14
Laura Arielle Levy
Kelly MacPherson & Robert Levy P’11
Rebekah Rose Levy
Sally Tucker-Levy & Robert Levy P’14
Robert Estabrock Little
Frances E. Dalton & Sam R. Little P’12
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Therese & Donald Lundy P’10
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Pamela J. Miller & Carl W. Miller II P’11
Jacob C. Moore
Sandra M. Moore P’08
Maya Rebecca Narkus-Kramer
Grazia & Marc Narkus-Kramer P’00
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Vera Baker
Laura Ann Neumann
Arlene & Louis Neumann P’93
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Miriam & Robert M. Palmer P’08
Caleb Paris & Judah Mitchell Paris
Nancy & Bruce Paris P’00
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Teri R. Phillips P’14
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JANUARY 2011
The Center for Design Practice wins the Design Build Award as part of the Annual People’s Choice 3form Installation Contest for the Empower Maryland traveling exhibition, designed to promote a reduction in energy consumption.
Endowed funds at MICA were valued at just over $67 million as of May 31, 2011. The list below contains all funds that comprise the endowment.

ACADEMIC/CO-CURRICULAR PROGRAMS
Fay’s Fund
George A. Lucas Fund
The Starr Foundation International Programs Fund

FACULTY CHAIRS
Florence Gaskins Harper ’34 Chair in Art Education
Genevieve McMillan/Reba Stewart Chair in Painting

FACILITIES
Brown Center
The Gateway
Kramer House
Main Building
Robert and Jane Meyerhoff House

GRADUATE PROGRAMS
Hoffberger School of Painting
Rinehart School of Sculpture

PROFESSIONAL DEVELOPMENT
Marcella Louis Brenner W’32, H’01 Faculty Development Fund
Alfred & Trafford Klots Artist Residency in Rochefort-en-Terre
Joseph Meyerhoff Center for Career Development
Neil & Sayra Meyerhoff Fund for Staff and Student Development
Stanley Rosen Memorial Fund for Faculty Development

SPECIAL PROGRAMS:
VISITING ARTISTS, EXHIBITIONS, LECTURES, SEMINARS
Gladys Brooks Endowment for Visual Media Acquisitions
Decker Art History Acquisitions Endowment
Rosetta, Samson & Sadie Feldman Residency Program
Greif MFA in Graphic Design Endowment
Dr. Richard B. Kalter Lecture Series
Elizabeth Shannaham McShane ’26 Book Fund
Jane & Robert Meyerhoff Special Programs Fund
Amalie Rothschild ’34 Residency Program
The Rouse Company Foundation Public Programs Fund
Wm. O. Steinmetz ’50 Designer in Residence
Fred Worthington ’57 Fund

SCHOLARSHIPS, FELLOWSHIPS, AND AWARDS
Jerome Abrams ’46 Memorial Scholarship
ACT-SO Award
AEGON USA, Inc. Scholarship
Florence Austrian Scholarship
Lois and Irving Blum Foundation Scholarship
Jules M. Bodarky Scholarship
Marcella Brenner W’32, H’01 Distinguished MAT Scholar Award
Ruth Jenkins Bristor ’35 Scholarship
Reuben Brook Memorial Scholarship
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The Stuart B. Cooper
Sgt. Ralph Roland Demuth Memorial Scholarship
Mathias J. DeVito Scholarship
Freda Mueller-Eichelberger ’81 Scholarships
In Drawing
In Painting
In Sculpture
In Environmental Design

Samson Feldman ’25 Scholarships
In Art Education
In Illustration

William Ferguson Merit Scholarship
France-Merrick Community Arts Partnership Fellowship
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William Mayo Herring ’41 Scholarship
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Art Education Award

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Meyer Photography Traveling Fellowship
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Louise N. Myerberg Family Scholarship
Rett Nearburg ’07 Scholarship
Christopher J. Overholser ’65 Scholarships
In Graphic Design
In Illustration

Gertrude Pentland Scholarship
Mildred Caplan & Perl ’39 Scholarship
William E. Peterson ’49 Scholarship
William M. Philips ’54 Memorial Scholarship
Arlene Raven Scholarship
Nancy Lee Rhodes Roberts ’39 Scholarship
Sidney Rosenberg Memorial Scholarship
Amalie Rothschild ’34 Rinehart Award
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Tyliden Westcott Street Scholarship for Figurative Art
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Helen Trilhus and Dr. Al Hurwitz ’41 Scholarship in Art Education
Wendy Jachman & Jennifer Myerberg Merit Scholarship
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Rhea Luntz Josephs Memorial Scholarship
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Toby Devan Lewis Fellowship
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F. Grainger Marburg Traveling Award
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Mark Stempel ’90 Thesis Prize in Environmental Design
Helen C. Stevens Scholarship
Surdna Foundation Pre-College Award
Surdna Foundation Fellowships for MFA in Studio Art
Sylvan/Laurate Foundation Scholarship
Three Arts Club of Homeland, Inc. Scholarship
Henry Walters Traveling Fellowship
Robert L. Weinberg Scholarship

JANUARY 2011

Urbanite magazine highlights MICA PLACE as one of “ten bright ideas that will bear fruit in Baltimore in 2011.”
FEBRUARY 2011

Faculty members Stephanie Barber, David East, and Jo Smail, Community Arts Partnership Director Agnes Moon, and fifteen alumni are named Sondheim Award semifinalists. The prize recognizes the achievements of visual artists living or working in Maryland, Washington, DC, Northern Virginia, and southeastern Pennsylvania.

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FEBRUARY 2011

Master of Arts in Art Education Program Director Dr. Sharon Johnson is selected to receive the National Art Education Association’s Eastern Region Higher Education Art Educator of the Year award.
The Mount Royal Society was established to help ensure MICA’s future strength by encouraging alumni, friends, parents, and other individuals to include the College in their estate plans—and to recognize those who do so.

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Fred E. Worthington* ’57 &
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MARCH 2011
Director of Administrative Systems
Ted Simpson is elected president of the Higher Education Users Group, an international organization that represents more than 900 institutions in 28 countries worldwide on issues related to technology in education.
MARCH 2011
The Root names Center for Race and Culture Director Leslie King-Hammond, PhD, one of 22 “black women who rule the art scene,” saying that she is “a foremost authority on African-American art and culture.” In June 2010, King-Hammond was presented with a Trailblazer award by the Associated Black Charities.

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MARCH 2011

Baltimore’s Station North receives the Arts and Entertainment District Outstanding Achievement Award from the Maryland Department of Business and Economic Development. MICA is acknowledged for its pioneering role in the work and development of the young artists bringing vibrancy to the area.
MARCH 2011

Humanities faculty member Dr. D. Alan Orr is appointed an Andrew W. Mellon Foundation Fellow to support work on the project, *Kingdom, Colony, and Empire in Early Modern Ireland, 1603-1641.*
Senior Katie Vota ’11 is awarded a Fulbright Fellowship for the 2011-12 year to Cusco, Peru, in the field of design. She will study traditional Andean methods of weaving and natural dying.
SOURCES OF GIFTS:

A 30.43% Corporations and National Foundations
B 24.18% Government
C 34.43% Individuals and Family Foundations
D 10.96% Trustee

Note: Alumni gifts appear in several categories.

TYPES OF GIFTS TO THE 2011 ANNUAL FUND:

A 34.59% Restricted
B 27.86% Scholarships
C 24.87% Unrestricted
D 12.68% Grants

Unrestricted gifts are applied to educational priorities across every area of the College.

Restricted funds are designated by the donor to support a specific program, department, or project.

Scholarships include named scholarships, fellowships, and awards gifts given on an annual—not endowed—basis (see page 79 for a complete 2011 list) as well as gifts to general scholarship funds.

Contributors listed made gifts between June 1, 2010 and May 31, 2011. We have made every effort to ensure the accuracy of this Donor Roll. If we made an error, please accept our apology. You may contact the Development office at 410.225.2491, and we will correct our records.

DIVISION OF ADVANCEMENT
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A copy of MICA’s current financial statement is available by writing the Office of Fiscal Affairs, Maryland Institute College of Art, 1300 W. Mount Royal Avenue, Baltimore, MD 21217 or by calling 410.225.2366. Documents and information submitted under the Maryland Solicitations Act are also available, for the cost of postage and copies, from the Maryland Secretary of State, 16 Francis St., Annapolis, MD 21401, 410.974.5521.

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OPEN UP, TURN OVER, LOOK AT THINGS IN A NEW WAY.

ART IS MEANT TO BE SEEN AND REGARDED FROM MULTIPLE PERSPECTIVES. THEREFORE, THIS BOOK HAS BEEN DESIGNED TO BETTER DISPLAY THE WORK WITHIN. SIMPLY OPEN THE FOLDED CARDSTOCK TO CREATE A TRIANGULAR STAND AND BALANCE THE BOOK ON A FLAT SURFACE. OPEN TO YOUR FAVORITE WORK TODAY. TURN THE PAGE TO LOOK AT IT IN A NEW WAY TOMORROW.
ON THE COVER > ELI WALKER ’11  Hoffberger School of Painting  Double-Wide, 2011
144” X 264” oil, enamel on canvas, concrete and drywall
KARINE SARKISSIAN ‘13, NICK CLIFFORD SIMKO ’12, ADEN WEISEL ’13  Tourist Travel Guide
Baltimore: Open City

The 2011 Exhibition Development Seminar curation, *Baltimore: Open City*, started a conversation among disparate groups about the history and future of urban America. The students invited scholars, activists, community-based organizations, local artists, and visiting artists to develop a series of installations and public programs, coinciding with National Fair Housing Month, that investigated the ways in which people feel welcome or unwelcome in Baltimore neighborhoods.

1. GAIA '11  Legacy Project
2. IAN COX '11, AIDEN FAUST, TOM HOLLOWAK, MARGO MALTER '11  MUND Office
EMMA ROCHON ’11  Art History, Theory, and Criticism
1. NOLLA YUAN ‘11  Fiber Major  Dreamscape
2. CARY GRAY ‘11  Interdisciplinary Sculpture  Xtensions
MARYLAND INSTITUTE COLLEGE OF ART

2011 STUDENT ART

MARIO MUTIS ’12  Interdisciplinary Sculpture  Untitled

Watch extensive interviews with this student at www.mica.edu/annualreport.
MARIO URPI '12  Printmaking  Food Chain
Watch extensive interviews with this student at www.mica.edu/annualreport.
MIKA EUBANKS '11  Fiber  Four Women
MIKA EUBANKS ’11

From the artist’s statement: Through examination of culture, politics, and race in the United States, *Four Women* aims to cast off stereotypes and break down the “idea of race” that the United States of America was founded upon. *Remembering the Future* explores the importance of preserving the memory of oral traditions, stories, and knowledge passed down through generations of family history. Using textile imagery and hand dying techniques, Eubanks creates transformative performance garments. These function as mnemonic devices for various stories and oral traditions told to Eubanks as a child by members of her family. The garments function as wearable art, used in daily activities and sharing rituals, preserving those stories and traditions for future generations in a new and innovative way.
MARYLAND INSTITUTE COLLEGE OF ART > 2011 STUDENT ART : INNOVATE / ALLISON FISCHER '11 Graphic Design

The Boston Tea Party

The people should never fear the tea party. Some people may argue that the tea party was wrong. The Boston Tea Party was not about immigration. It was not about fighting for freedom. It was about standing up for your rights. The people who participated in the tea party were standing up for what they believed in. The tea party was a way to show that people could come together and make a change. The Boston Tea Party was a symbol of unity.

The Midnight Ride of Paul Revere

When King George III learned about the "tea party," he dismissed it as a nuisance. However, the Boston Tea Party was not a nuisance. It was a significant event in American history. The Boston Tea Party was a symbol of rebellion. It was a way for the colonists to show that they would not be silenced. The Midnight Ride of Paul Revere was a symbol of heroism. It was a way for Paul Revere to show that he was willing to risk his life for his country.

Victory at Yorktown

When General Cornwallis surrendered at Yorktown, it was a significant event in the Revolutionary War. It marked the end of the war and the beginning of a new chapter in American history. The Battle of Yorktown was a turning point in the war. It was a symbol of hope and victory. It was a way for the colonists to show that they had won.

ALLISON FISCHER '11 Graphic Design
CASSANDRA GERMANO '10, '11  General Fine Arts, MA in Teaching  I Add My Breath to Your Breath

21" x 21" x 1"  graphite, acrylic paint, water colors, gel pens
IAN MATTHEW COX ‘11  Interdisciplinary Sculpture  Blockbusters
Illustration "It's Hip to Be a Square," a series of director portraits
JOHANNA HALL '11  Painting  It's All Singles and Jellyfish
KELLY SCHMAL ’11  MA in Teaching  25th and St. Paul  19” X 28” graphite and gouache
NICOLE SCHENK ’13  Illustration  Broken Work
MORGAN FRAILEY '12  Interdisciplinary Sculpture  Fragment of a Home  pine, down comforter, sycamore twigs, sisal rope, railroad tie
NICK ILUZADA ’11  Illustration  Advice
NICK ILUZADA ’11

“I found that the use of my sketchbook has been really integral in finding the kind of happy mediums that I would want to use for different types of work. I hope that my work is not the same in two or three years as it is now. It’s a constant process of exploration that I want to keep up with. I think that’s at least how I’m going to stay artistically honest with myself. I feel like, as an illustrator, you will get stronger work.”

Watch extensive interviews with this student at www.mica.edu/annualreport.

1. Animal Minds 1/6
2. Citizens of Gravity
SUZANNA ZAK ’12  Photography  Rise and Set
ADAM JUNIOR ‘11  Rinehart School of Sculpture  The Cast Iron Pipe Cutter That Ties My Family Together  66" x 156" x 30"  cast iron, steel
1. MAURA DWYER ’11 (Director) Video and Film Arts, AARON BARLOW ’11 (Writer/Producer) Video and Film Arts, PAUL SLUPSKI ’12 (Cinematographer) Video and Film Arts, *The Other Woman* film

2. SARA DECKER *Pablo* film  
   Watch both of these student films at www.mica.edu/annualreport.
WENDY TAI ’11  Rinehart School of Sculpture  Mourning Diary  5’ x 5’ x 7’  installation/sculpture: glass, aluminum, dye, water, daylight
ERIN RAE WATSON '11 Illustration The Bone Needle
LEE NOWELL ‘11 Painting Rosas de la Montaña 4’ x 5’ oil on canvas
LEE NOWELL '11

"For the past seven years, my faith has continuously led me to Honduras, Central America where I have volunteered in an orphanage, El Hogar de Amor y Esperanza, teaching art classes and working in construction. Hondurans live in harsh poverty, where families and children have close to nothing. However, when I talk to Hondurans, their words are not bitter, jealous, or malicious, but soft and gentle. The colors painted on all the houses, the ancient Mayan inscriptions from the north coast, and the language have all entranced me. With the combination of warm colors, Mayan hieroglyphs, and portraits of the people I have become close with, I strive to capture and portray the gentleness of Hondurans."
JENNIFER RAUGHLEY ’11  General Fine Arts  Raidiate  18” x 24” rhinestones and acrylic on panel
JOHN AQUILA ’11 Painting and Art History, Theory, and Criticism  On My Shoulders

Watch extensive interviews with this student at www.mica.edu/annualreport.
KELLY SCHMAL ’11  MA in Teaching  Pieces of Baltimore
1. **KIM MICHALAK '11**  Printmaking  *In Amorous Absence*  4’ x 2.5’  pastel on paper

2. **MAX GUY '11**  Interdisciplinary Sculpture  *Golem*
VERONICA OLSEN '11  Fiber Relaxet
Arduino Uno microprocessor, Wave Shield audio player, washable headphones, galvanic skin response sensor, jersey knit hood
"I have designed a garment that monitors your level of stress by a skin response sensor sewn in around the wrists. The sensor is linked to a microcontroller and has a feedback mechanism in it that will play a series of tones at times of high stress through headphones built into the garment. My intention is to address the fact that we do not always listen to our bodies and because of this we cannot possibly operate at our highest potential. My goal is to use technology to shrink the distance between the body and the garment and between the body and its environment, internal and external."

Watch extensive interviews with this student at www.mica.edu/annualreport.
MATT CLOUGH '10  Illustration  1. Countdown Centauri installation,  2. Nova 45
JULICE SHIM ‘11  Painting
JIE HYE LEE '11  Illustration  MoA’s Cookie Letters
NICOLE MUELLER ’11  Painting  The Birth and Death of a Day  68” x 42”  acrylic on canvas
JENAE A. SMITH '11  Fiber Body Unit 0
ANTIONETTE HAWKINS ’11, ’12  Painting, MA in Teaching  Been There Been Called That
ANTIONETTE HAWKINS ’11, ’12

From the artist’s biography: Antionette Hawkins was born in Baltimore, Maryland. She received an early education at Baltimore City and Baltimore County schools. Currently, she is a graduate student at MICA pursuing a Master of Arts degree in Teaching. Much of Hawkins’ work is inspired by themes of identity and popular culture. She uses specific objects as catalysts to reveal her personal experiences and encounters with identity, such as being ostracized from her own race, and being labeled an “oreo cookie.” Experimenting with her own “branding” of items, influenced by racist context, she plans to further explore these areas.

Watch extensive interviews with this student at www.mica.edu/annualreport.
MICHELLE GOMEZ ’12  General Fine Arts  Portrait of My Sister  54” x 70”  charcoal on paper
BOBBY ENGLISH '11 Drawing Mothership Connection
“There are other worlds within that we have never, and may never, experience. Worlds can be many shapes, sizes, and colors. Worlds are my catalyst, my inspiration, and my bridge from mind to surface. Through various mediums, I attempt to interpret the worlds I dream, the worlds I believe exist, the worlds I think I have only experienced in my head.”

Watch extensive interviews with this student at www.mica.edu/annualreport.
MICHAEL KOLINER ’12  Interdisciplinary Sculpture  Support/Divide  6’ tall  railroad tie and steel
Evan Boggess '11  Hoffberger School of Painting  Sprawler  109" x 196" x 31" oil and acrylic on panel
YOU
ONLY
LIVE
ONCE
HAVE
FUN

TARA LYNN DAHABSU '11  Graphic Design  Sentiments  mixed media
VIKTORIYA TSOY ‘10  Illustration Sunday
BETH TAYLOR ’11 MFA in Graphic Design The Back Story
BETH TAYLOR '11 MFA in Graphic Design The Back Story
DANIEL GIOIA ’11  Interdisciplinary Sculpture  Sphere  steel and live grass
COVER/P.1 > ELI WALKER ’11 Hoffberger School of Painting
Double-Wide, 2011 144” X 264” oil, enamel on canvas, concrete and drywall
From the artist’s statement: “By constructing my images in a synthetic manner, I invoke my disregard for classification with energy and lyricism.”
WWW.ELIWALKER.COM

P.2-3 > BALTIMORE: OPEN CITY Curatorial Studies
P.2: KARINE SARKISSIAN ’13, NICK CLIFFORD SIMKO ’12, ADEN WEISEL ’13
Tourist Travel Guide P.3: 1. GAIA ’11 Legacy Project, 2. IAN COX ’11, AIDEN FAUST, TOM HOLLOWAK, MARGO MALTER ’11 MUND Office
The 2011 Exhibition Development Seminar curation, Baltimore: Open City, started a conversation among disparate groups about the history and future of urban America. The students invited scholars, activists, community-based organizations, local artists and visiting artists to develop a series of installations and public programs, coinciding with National Fair Housing Month, that investigated the ways in which people feel welcome or unwelcome in Baltimore neighborhoods.

P.4 > ALYSON BROOKE STEELE ’11 General Fine Arts
“My main inspiration comes from being in nature and from found natural objects. I am also interested in the inner workings of the human body and the mind. My recent work combines nature and psychology by dealing with the psychological effects of emotional wounds and how people heal themselves.”
HTTP://ALYSONSTEELE.WORDPRESS.COM

P.5 > SARAH ELIZABETH MILLER ’11 Interdisciplinary Sculpture

P.6 > EMMA ROCHON ’11 Art History, Theory, and Criticism Articuno
From the artist’s biography: Born in Ontario, Canada, Emma enjoyed a cold childhood until a warmer climate called her south for the winter. She quickly became addicted to coffee and packed off to study art at MICA. She has a bipolar plant and often loses herself in a rousing game of Pokémon. She is known to say, “I like whales,” at inappropriate times.
WWW.EMMAISAPIRATE.COM

P.7/no.1 > NOLLA YUAN ’11 Fiber Dreamscape
From the artist’s statement: My collection, Dreamscape, deals with going back to natural resources and handmade processes to create luxurious garments. It also incorporates a variety of eccentric lighting and sound effects.

P.7/no.2 > CARY GRAY ’11 Interdisciplinary Sculpture Xtensions
From the artist’s statement: Xtensions is an extension of bodily control for the purpose of defense and ostentation. Some of my inspirations for Xtensions include: birds of prey, armored plates, porcupines, and Nick Cave’s sound suits.
From the artist's statement: The process that he used is to not hide his fingerprints, the textures, or the tool markings in an effort to keep his work as honest as he can. This sculpture was for a class called Figuring Bodies. It was made in clay but then casted in a plaster mixed with red iron oxide. This was created from memory, in the memory of the artist's home (Columbia).

**Interdisciplinary Sculpture Untitled**

"This is about how humans acquire food; there isn't a concrete representation of it because it is up to the viewer to decide what he/she wants to get out of this piece. The meticulous repetition that is going on allows him to explore the themes of movement, change, and growth and also emphasize that we need some type of energy or food to keep going. It also comments on how an object relates to its environment therefore trajectory and progression marks to show that relationship. This piece is to provoke reactions and memory."

**Printmaking Food Chain**

From the artist's statement: Through examination of culture, politics, and race in the United States, Four Women aims to cast off stereotypes and break down the "idea of race" that the United States of America was founded upon. Remembering the Future explores the importance of preserving the memory of oral traditions, stories, and knowledge passed down through generations of family history. Using textile imagery and hand dyeing techniques, Eubanks creates transformative performance garments. These function as mnemonic devices for various stories and oral traditions told to Eubanks as a child by members of her family. The garments function as wearable art, used in daily activities and sharing rituals, preserving those stories and traditions for future generations in a new and innovative way.

**Graphic Design**

From the artist's statement: Cox's work references real estate practices called "blockbusting" in which fears of racial integration were used to convince whites to sell their homes at below market prices, after which those same homes were sold to African-Americans at above market prices. The chipboard used reflects the current result of these practices and suggests a possible alternative through working collectively to build something new. The references to that are intrinsic in the material itself, particles coming together to form a whole, a two man cross cut saw, two saws going into the one pedestal, and baseball as a team sport. On the baseball bat are the names of the top movies, or blockbusters, of all time as a reference to the opiates of our society that may keep us content with the way things are.
P.15 > **NICHOLAS KALIVAS ’11** Illustration  
*It’s Hip to Be a Square*, a series of director portraits  
“Everything I absorb eventually finds its way into my art. This particular series reflects my passion for film and a desire to capture the personalities behind them. In the process, I began to utilize design elements, namely geometric shape and color, as a means of illustrating.”  
WWW.NKALIVAS.NET

P.16 > **JOHANNA HALL ’11** Painting *It’s All Singles and Jellyfish*  
“My drawings and paintings function as an exploratory outlet for obsession. Through repetitive and intricate mark making, often layered on top of ‘accidentally’ created color fields, a larger organic matter begins to take shape.”  
HTTP://JOHANNAHKHALL.COM

P.17 > **KELLY SCHMAL ’11** MA in Teaching *25th and St. Paul*  
19” X 28” graphite and gouache  
“I see living as a creative act—we have the ability to shape our own understanding of the world. In my work, I examine our constructed ideas of reality and the role that perception plays in this construction. I am especially interested in the power of belief—what we want to perceive and believe affects what we actually perceive and what can become ‘reality’ to us. Imagination, relics, celebration, collective belief, and context are some of the many things that inform and inspire my art. To me, artmaking acts as a place of experimentation where I can explore and discover methods of shaping reality for myself.”

P.18 > **NICOLE SCHENK ’13** Illustration *Broken Work*  
“My first project was to create an illustration for the article *In Praise of the Broken Home* by Ellen Lupton (who happens to be my graphic design teacher by the way). After reading the article, I knew two things stood out in my mind visually. One was the pink couch with which Ellen seemed to connect her experience. She mentioned it frequently, and it almost seemed like a metaphor for her memories of the traumatic experience. The other element that stood out to me was how her parents ended up living next door to each other, after divorcing. In my mind I pictured a wife house and a husband house, facing in different directions and subtly turning away from each other.

So, to incorporate both ideas, I created the room with the couch (the space that is Ellen’s subconscious memory) and the two houses in a picture on the wall. The Siamese twins act as both two people, and one person, for in the article, she has a twin that went through the same situation as she did, but in her mind, she could have experienced a split in emotion. One side of her wanted to take responsibility and act as though she was not affected by the divorce, while the other wanted to curl up and cry. A struggle with how to act.

First I made a pen drawing, then I went over it in watercolor. I decided to post both of the images, for I can’t decide which I find more powerful. I tried to lighten it up a bit when I added the color, because Ellen’s article has an upbeat tone, and I realize that my piece has more weight.”  
HTTP://NICOLETSCHENCK.BLOGSPOT.COM
P.19 > MORGAN FRAILEY ’12
Interdisciplinary Sculpture  Fragment of a Home
pine, down comforter, sycamore twigs, sisal rope, railroad tie
HTTP://WWW.FLICKR.COM/PHOTOS/MORGANFRAILEY

P.20 > NICK ILUZADA ’11  Illustration  Advice
“I found that the use of my sketchbook has been really integral in finding the kind of happy mediums that I would want to use for different types of work. I hope that my work is not the same in two or three years as it is now. It’s a constant process of exploration that I want to keep up with. I think that’s at least how I’m going to stay artistically honest with myself. I feel like, as an illustrator, you will get stronger work.”
WWW.NICKDRAWS.COM

P.22 > SUZANNA ZAK ’12  Photography  Rise and Set
saw every single sunrise.
It was the closest we ever go to being in space.
sunrise sunset
sunset sunrise every forty-five minutes, they say.
O.K.
So it wasn’t every forty-five minutes for us, but it sure felt like it.
four floors up
then down, across a river (below)
then back across to the other side (above)
guess there wasn’t a lot of gravity those few weeks,
but there was quite a bit of moisture.
HTTP://SUZANNAZAK.COM

P.23 >
NEIL SANZGIRI ’11
Interdisciplinary Sculpture
WWW.MYSpace.COM/SOFTCATSOFTCAT

P.24 >
JOHN WILLIAM EMMERICH ’11
Painting

P.25 > ADAM JUNIOR ’11  Rinehart School of Sculpture
The Cast Iron Pipe Cutter That Ties My Family Together  66” x 156” x 30” cast iron, steel
“If we look at humanity as one large family, the family of man, we can see the precarious structure of relationships that is delicately woven piece by piece. It is these subtle connections between people and places that I am interested in exploring.”
HTTP://ADAMJUNIOR.COM

Watch extensive interviews with this student at www.mica.edu/annualreport.
P.26 >
PETER FERGUSON ’13
Painting

P.27/no.1 >
1. MAURA DWYER ’11 (Director) Video and Film Arts, AARON BARLOW ’11 (Writer/Producer) Video and Film Arts, PAUL SLUPSKI ’12 (Cinematographer) Video and Film Arts, The Other Woman film

P.27/no.2 >
2. SARA DECKER Pablo film

P.28 > WENDY TAI ’11  Rinehart School of Sculpture
Mourning Diary  5’ x 5’ x 7’ installation/sculpture: glass, aluminum, dye, water, daylight
“The sculptures in this gallery address the transience of life and death. They are based on the experience of taking care of my mother before she passed away. Each sculpture can be shown independently or together as a larger installation.

After completing the pieces, I came across a book called ‘Mourning Diary’ by Roland Barthes. I felt an affinity towards his text—Barthes was putting in words what I was trying to express visually. I decided to use excerpts from his book as titles for the pieces.”
HTTP://WENDYTAI.COM

P.29 > ERIN RAE WATSON ’11  Illustration The Bone Needle
From the artist’s biography: Erin Rae Watson grew up more in her own head than anywhere else. Although that didn’t help her in school whatsoever, it did encourage her love for the surreal and fantastic, along with a few prized Spectrum annuals and old books of fairy tales and Greek mythology.

Growing up, she wrote and illustrated her own “epic” stories, continuing to draw inspiration from similar places although her tastes shifted and developed over time. Because storytelling has always been at the heart of her work, Erin Rae is now aiming to break into the field of children’s and young adult’s publishing and illustration.
HTTP://ERINRAEWATSON.BLOGSPOT.COM

P.30 > LEE NOWELL ’11  Painting Rosas de la Montaña  4’ x 5’ oil on canvas
P.31 > 1. Abuelo del Barrio  18” x 24” screenprint, spraypaint, 2. El Pueblo

“For the past seven years, my faith has continuously led me to Honduras, Central America where I have volunteered in an orphanage, El Hogar de Amor y Esperanza, teaching art classes and working in construction. Hondurans live in harsh poverty, where families and children have close to nothing. However, when I talk to Hondurans, their words are not bitter, jealous, or malicious, but soft and gentle. The colors painted on all the houses, the ancient Mayan inscriptions from the north coast, and the language have all entranced me. With the combination of warm colors, Mayan hieroglyphs, and portraits of the people I have become close with, I strive to capture and portray the gentleness of Hondurans.”
WWW.LEENOWELLART.COM

Watch these films and extensive interviews with our students at www.mica.edu/annualreport.
P.32 > DELLONESE ISAAC ’11 General Fine Arts

“Through these digital paintings, my goal is for my work to challenge the psyche and emotions of my audience. The series are attractive for their visual appeal rather than their content. As an artist, if I can share my passions for these texts and my love for craft without being dismissed for fanatical religious content, I’m spiritually and artistically fulfilled. I’ve decided that the best way I can contribute to my community right now is to create a series based on this thought provoking idea on the study of how this world will end. I am now able to combine my craft with my faith, and look forward to sharing with my audience work that has strength in form and content.”

HTTP://DELLONESEISAAC.COM

P.33 > JENNIFER RAUGHLEY ’11 General Fine Arts Raidiate 18” x 24” rhinestones and acrylic on panel

“I enjoy order and control. Perhaps this may qualify me as being slightly obsessive-compulsive. This compulsion has worked its way into almost every aspect of my life. The clothes in my closet hang in color order, my movies are stacked alphabetically, and my books sit on the shelf arranged by size. I thought that this just made me endearingly neurotic, but as I have found, my obsession over order has started to impede my ability to let go of things, except for in my art-making process. I have found that the obsessive-compulsive behaviors that I exhibit in my art-making practice are relaxing and freeing for me. My work started to become more about the materials and process than about the actual content. And now the content has become the obsession itself. The repetitive patterns are mirrored by the systematic action of gluing each individual rhinestone down with tweezers to its predetermined position on the canvas. The meticulous placement is a comfort that ensures that there are no unexpected surprises or loss of control. I relish in my obsession; it allows me to take pleasure in the final outcome and the intensive labor process.”

WWW.JENNIFERRAUGHLEY.COM

P.34 > COLIN O’CONNOR ’11 Illustration East of the Sun West of the Moon

“With my art I hope to one day fill the lives of all who see my work with stories; show them the beauty that can be found when slowing down and spending more time seeing the beauty that surrounds them.”

HTTP://COLINOCONNORILLUSTRATION.COM

P.35 > GABRIELLE VITOLLO ’12 Painting Lara 33” x 50” Oil on Canvas

From the artist’s biography: Gabrielle Vitollo plays the roles of both voyeur and storyteller in her recent oil paintings and painterly charcoal drawings. Vitollo’s paintings reference mortality and impermanence of the flesh, themes depicted in 17th century Dutch still life painting and in post-WWII British figurative painting.

WWW.GABRIELLEVITOLLO.COM

P.36 > JOHN AQUILA ’11 Painting and Art History, Theory, and Criticism On My Shoulders

From the artist’s biography: John Aquila came to MICA because of Baltimore. Growing up in the suburbs of Cleveland, a city much like Baltimore, he saw it as a place he wanted to help grow and flourish. He wants eventually to get his MFA so he can teach at a college level. Though he’s still exploring what he wants to do immediately after graduation, he is interested in the idea of PR and in “raising awareness of the possibilities of improving communities.”

WWW.JOHNAQUILA.COM

Watch extensive interviews with this student at www.mica.edu/annualreport.
KELLY SCHMAL '11  MA in Teaching  Pieces of Baltimore

"For me, art is a way of seeing and understanding the world. Thus, my work often has a connection to the environment I am in. This series of drawings explores some of the complexities I find living in the city of Baltimore, my new home. Using colorful creatures to attract attention, I seek to playfully redefine or repurpose some of the lost or unused urban spaces I frequently come across in the city. In doing so, I hope to raise questions, draw attention, and suggest potential."

KIM MICHALAK '11  Printmaking  In Amorous Absence
4’ x 2.5’  pastel on paper

From the artist’s biography: Kimberly Michalak is an artist and printer born and raised in Connecticut. She graduated Magna Cum Laude from the Maryland Institute College of Art with a BFA in printmaking. During her time at MICA, Kimberly worked in a variety of professional print shops where she both assisted and headed the collaboration with artists to create original prints.

MAX GUY '11  Interdisciplinary Sculpture  Golem

KATHARINE WEINTRAUB '12  Fiber  A Love Letter To a Somatoform

From the artist’s statement: Katharine Weintraub’s collection explores the idea of people becoming consumed and defined by their ailments. Baffled by her own hypochondria and her family’s reverence for medical professionals, she attempts to flesh out the relationships between doctors, patients, and their conditions.

VERONICA OLSEN '11  Fiber  Relaxet

Arduino Uno microprocessor, Wave Shield audio player, washable headphones, galvanic skin response sensor, jersey knit hood

“I have designed a garment that monitors your level of stress by a skin response sensor sewn in around the wrists. The sensor is linked to a microcontroller and has a feedback mechanism in it that will play a series of tones at times of high stress through headphones built into the garment. My intention is to address the fact that we do not always listen to our bodies and because of this we cannot possibly operate at our highest potential. My goal is to use technology to shrink the distance between the body and the garment and between the body and its environment, internal and external.”

MATT CLOUGH ’10  Illustration
1. Countdown Centauri installation
2. Nova 45

From the artist’s biography: Matt is inspired by Ted McGrath, Jaime Zollars, Matthew Lyons, Jonathan Viner, Alex Deranian, Zach Hazard Vaupen, Alexis Morgan, Rothko, Japan, food, movies, television, and many other people, places, and things.

Watch extensive interviews with this student at www.mica.edu/annualreport.
P.43 > AMANDA CHRISTENSON '12 Illustration Into the Eye of the Noodlestrom

“This illustration was in response to an assignment where we were asked to illustrate a pasta dish for a hypothetical menu cover. I love injecting humor into my work whenever possible and this project seemed to be a great opportunity to do that while exploring line as an expressive element.”

HTTP://ARACHRISTENSEN.BLOGSPOT.COM

P.44 > JULICE SHIM '11
Painting

P.45 > JIE HYE LEE '11 Illustration MoA’s Cookie Letters

From the artist’s biography: Jie Hye Lee is beloved as the illustrator of brightly imaged and productively designed picture books for very young children. She is making her first children’s book, MoA’s Cookie-letters. Main character MoA and his best friend, Bung-Bung are friends who go on a search for the letters of the Korean alphabet that are hidden throughout the book. Jie hopes to create an interactive book that will teach children a new language in a fun and practicable way. This book involves an adorable storyline and activities that will further assist the reader in learning the new language.

HTTP://JIEHYELEEAND.BLOGSPOT.COM

P.46 > NICOLE MUELLER '11 Painting

The Birth and Death of a Day 68” x 42” acrylic on canvas

“Recently, I’ve been working on a series of ‘visual diaries,’--spontaneous collages combining painting, drawing, collage, and other elements--based off of feelings, memories, observations, ‘stream of consciousness drawing,’ as an attempt at translating experiences onto paper. They contain moments of clarity and moments of absentmindedness, and are representative of thoughts, thus their meaning isn’t always clear.

These visual diaries have allowed me to express something I’d been unable to achieve in my paintings. While my paintings felt in some way too controlled, these miniature collages were liberated from the fear that seemed present in my ‘academic’ figure paintings, were more experimental than what I’d been doing, and felt closer to what I was trying to achieve with my work.”

HTTP://WWW.NICOLEMARIEMUELLER.COM

P.47 > JENAE A. SMITH ‘11 Fiber Body Unit.0

From the artist’s statement: Body Unit.0 explores the dynamics of a cohesive community working together in cycles through time. It represents my own fictional group of peoples, living in current society, who are self-sufficient—each with his/her own purposes, inspired by the urban gangs, tribal nomadic societies, and sensibility of couture fashion.
P.48 > ANTIONETTE HAWKINS ’11 Painting Been There Been Called That
P.49 > 1. I am not an Oreo oil on canvas 2. Token Oreo oil on canvas

From the artist’s biography: Antionette Hawkins was born in Baltimore, Maryland. She received an early education at Baltimore City and Baltimore County schools. Currently, she is a graduate student at MICA pursuing a Master of Arts degree in Teaching. Much of Hawkins’ work is inspired by themes of identity and popular culture. She uses specific objects as catalysts to reveal her personal experiences and encounters with identity, such as being ostracized from her own race, and being labeled an “Oreo cookie.” Experimenting with her own “branding” of items, influenced by racist context, she plans to further explore these areas.

HTTP://YOURPORTFOLIO.COM/ANTIONETTEHAWKINS

P.50 > MICHELLE GOMEZ ’12 General Fine Arts Portrait of My Sister

“I have been digging deeper and been interested in a drawing series I’m creating with charcoal. These drawings are dealing with my familial relationships. I want to get these problems across by creating atmospheres through mark making to create a feeling. A friend told me it’s like I’m trying to get closer to these people by drawing them, to create a presence. So my work isn’t just about me, sexuality and/or my womanhood anymore. It is about my experiences with the people who affect me the most and have influenced me to become who I am today.”

HTTP://MICHELLEIGOMEZ.COM

P.51 > LAUREN CHRISTINE TRAUTVETTER ’11 Art History, Theory, and Criticism From the series Here

“In a dynamic state like New Jersey, it is easy to overlook the small moments that make it such a curious and provocative place. In the Here series, I explore the seemingly unexceptional parts of an unremarkable day at home with observant eyes, and photographed the striking images I encountered.”

P.52–53 > BOBBY ENGLISH ’11 Drawing Mothership Connection

“There are other worlds within that we have never, and may never, experience. Worlds can be many shapes, sizes, and colors. Worlds are my catalyst, my inspiration, and my bridge from mind to surface. Through various mediums, I attempt to interpret the worlds I dream, the worlds I believe exist, the worlds I think I have only experienced in my head.”

HTTP://SUBVERSE-VISION.COM

P.54 > MICHAEL KOLINER ’12 Interdisciplinary Sculpture

Support/Divide 6’ Tall railroad tie and steel

HTTP://KOLINER.WORDPRESS.COM

Watch extensive interviews with this student at www.mica.edu/annualreport.
P.55 > **Evan Boggess ’11**  
Hoffberger School of Painting  
*Sprawler*  
109” x 196” x 31” oil and acrylic on panel  
"My thesis work is a series of overlapping paintings on shaped panels that hangs over-vertical from the wall. My goal is to create a situation in which there is a fundamental inter-reliance, or symbiosis, between the pictorial elements of the paintings and the sculptural qualities of the panels.”

[Website](http://www.evanboggessart.com)

P.56 > **Tara Lynn Dahabsu ’11**  
Graphic Design  
*Sentiments*  
mixed media  
"Sentiments encapsulates the essences of how individuals have changed my way of thinking, inspired me with words of wisdom, or otherwise have been an influence in my life. Each hand-lettered sentiment expresses the core of these relationships, acting as a snap shot of the person, represented verbally and visually in only six words. Though the work is very personal, it gains accessibility through relatable content of each story.”

[Website](http://www.taradahabsu.com)

P.57 > **Viktoriya Tsoy ’10**  
Illustration  
*Sunday*  
From the artist’s biography: Viktoriya was born in Uzbekistan and moved to the United States when she was 15 years old. Besides her passion for art, she likes to ski in the winter, go to the beach in the summer, and eat out with her friends all year around. She likes to spend her free time playing chess and watching CSI. Viktoriya is inspired by her multicultural background, rich childhood memories, places she travels to, and environment she is surrounded by.

[Website](http://viktoriyatsoy.com)

P.58-59 > **Beth Taylor ’11**  
MFA in Graphic Design  
*The Back Story*  
"Through personal narrative, information graphics, and created interactive experiences, I am working to create understanding and empathy between chronic pain sufferers and those who love them.”

[Website](http://www.longstockingdesign.com)

P.60 > **Daniel Gioia ’11**  
Interdisciplinary Sculpture  
*Sphere*  
steel and live grass  
"While often viewed as disconnected and unrelated, man and machine are very similar. Man and machine require an array of variables to function. They have boundaries in which they can operate and have individual and specific goals. They are both everything nature requires of them. The placement of every organ in our bodies is relative to what we need to survive, and the placement of every mechanism in a machine is relative to what it needs to survive.”

[Website](http://www.dan-gioia.com)