Our world is transforming.
We need leaders with vision to show us the way.
This is what MICA students and alumni do best.
They don’t just find a way. They make a way.

MICA students prepare an installation for a spring 2012 exhibition.
Value Added

This is a time when the world needs vision. The confluence of technology and globalism means that more people have greater access to information and resources than ever before. People are inundated by countless messages every day, looking for someone to help them make sense of it all. The world needs a cadre of leaders to help them navigate the revolutionary transformation that now occurs every day all over the world. MICA graduates are those leaders.

I am extremely proud that MICA is a place where the words transformation and leadership have become synonymous with everything we do—and that has made us an international trailblazer in both artmaking and thought.

We begin with a uniquely gifted pool of freshmen noted both for their creative talent and their intellectual capacity. They undertake a Foundation learning regimen that transforms them from high school students into more mature adults capable of undergoing the rigors our demanding faculty construct to turn their raw talent and passion into powerful, refined skills that can move people to think and act. Our faculty further work with the Meyerhoff Center for Career Development to move students into the professional realm. Finally, they undergo a culminating period of self-discovery and mastery as they design senior thesis projects that mark their transformation into prepared, purposeful artists and designers poised to impact every segment of society in powerful ways. Most importantly, these students learn that they must constantly reinvent their artmaking vision, their skill set, and the way in which they engage society.

That same regenerative process has led the faculty to create several graduate programs unique in the world, and already phenomenally accomplished students are flocking to them. MICA is transforming how the world approaches graduate art education, steering the development of instruction that addresses emerging issues in art and design in a way that no other institution has both the positioning and capacity to match.

For proof, you have to look no further than the accomplishments of our students, alumni, and faculty over the past year. For example, Mount Royal School of Art Graduate Director Frances Barth was elected to join the National Academy, an extremely high honor that places her amongst the most significant American artists and architects of the past 200 years. Prestigious fellowships were awarded to MICA faculty and alumni, including grants from the Smithsonian and the Guggenheim Foundation. And members of the MICA family garnered renown through recognition in numerous areas of creative excellence—from Fulbright and Baker awards to inclusion among the Sondheim prize finalists. »
We take our responsibility to the greater society very seriously—to produce the leaders in culture, commerce, and community engagement the world must have at this unique moment in history, when visual communication can be shared with and move people like never before.

The College has spent the past year transforming itself, again—building the infrastructure our students demand to make the most of their learning experience. On one side of North Avenue, we have completed an approximately $20 million renovation of the Graduate Studio Center, with street-level galleries, a new auditorium, eatery, and state-of-the-art studio and instructional space. On the other side, we have begun construction of a new student residence that will house 240 additional students, and we are renovating the entire Commons complex to enhance the freshman social and living experience—adding a multifunctional black box performance space, a tiered lecture hall, artist studios, a laundry center, mailboxes, and a café lounge.

Transformation of our facilities is just a component of the infrastructure we are building to support our students’ ability to impact society. For example, we also established the Launch Artists in Baltimore program (LAB), which awards $10,000 each to graduate alumni who stay in Baltimore to pursue a creative project that improves the community. We partnered with the Open Society Foundation and Animating Democracy to launch the Baltimore Art + Justice project, a first-in-the-nation initiative to map artists who are working in communities to make them better. And in partnership with Johns Hopkins University Carey Business School, we developed the MBA/MA in Design Leadership program, the first such partnership between an art college and a major research university.

In short, we are transforming how people think about art and design education. Our focus is not only on producing the most highly skilled visual professionals in the world, we also take our responsibility to the greater society very seriously—to produce the leaders in culture, commerce, and community engagement the world must have at this unique moment in history, when visual communication can be shared with and move people like never before.

Like butterflies who emerge from cocoons to go forward into the world and help pollinate it, MICA students use their time at MICA to grow themselves into leaders who transform the world. They become global leaders and move others to think and to act.

That is creative direction. And it has become the hallmark of the Maryland Institute College of Art.

Your support makes the transformation process possible for our students and alumni who always find a way, or better yet, make one.

WE THANK YOU FOR BEING PART OF THE MICA FAMILY.

Fred Lazarus IV, President

RIGHT: The class of 2012 included the largest number of master’s degree recipients in MICA’s history.
The “information age” has transitioned into an era marked by uncertainty and generic calls for “change,” without any consensus on what that change means. One thing is clear, however. People around the world are clamoring for leaders who can help them visualize the future by piecing together disparate threads of life to create a coherent fabric that will blanket the new reality—whatever that will be.

FOR YEARS, MICA HAS TRAINED ITS STUDENTS FOR JUST THIS MOMENT, CHARTING A SINGULAR COURSE IN INTERDISCIPLINARY STUDY THAT HAS GIVEN STUDENTS THE FREEDOM—AND RESPONSIBILITY—TO BLEND TOGETHER VARIOUS MEDIA, IDEAS, INPUTS, AND COLLABORATORS TO ENVISION AND CREATE SOLUTIONS IN AREAS NOT ONLY WHERE PROBLEMS ARE WELL KNOWN AND DOCUMENTED, BUT ALSO WHERE SOCIETY UNKNOWINGLY NEEDS TO BE PUSHED TOWARD GREATER INSPECTION, COLLUSION, AND PROGRESSION.

A MICA student’s exhaustive course of study requires them to be a researcher and practitioner, planner and builder, sole actor and team leader. Their introduction to the MICA method impels them to consistently inform their work through an in-depth analysis of the context of its construction and presentation—using humanities, history, theory, and critical study as guides. They learn how to build a team of collaborators and gather the resources they need to bring projects to fruition. They spend thousands of hours fashioning a uniquely personal artmaking process, strongly influenced by intense instruction and unreserved critique. And, perhaps most important, they are shown how to understand the impact of their work in terms of the real people it will affect.

The result is not only a graduate capable of creating awe-inspiring art or seminal design, but also a leader who can use the creative process in a way few other professionals can to organize people around an idea and make that idea reality. Because each student’s education is forged as much through actualization as it is through theory, MICA alumni are uniquely prepared to make things happen—charting a course where no previous path has been worn. Artists first indeed, MICA alumni have made an art form of almost every field of human endeavor. They have used both their fundamental artistic training and the industrious MICA spirit infused into their way of life to tackle entrepreneurship, global corporate management, nonprofit leadership, civic and social engagement, and a host of other areas where their talents are needed to navigate unchartered waters. Navigating unchartered waters, however, is what MICA students and alumni do best. They don’t just find a way. They make a way.

MAKE A WAY

It has been perhaps a century since the world has undergone such a sweeping, synchronous change. As a convergence of technological advances, societal upheaval, and economic transformation birthed the industrial revolution, so too have instantaneous data sharing, geo-political upheaval, and global connectivity given rise to the “creative economy.” And at this unique juncture in the history of the world, no single group of individuals are as poised to lead as are the artists and designers that make up the ranks of MICA graduates.
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“What we do is prepare students for the ‘life of the imagination.’ And I don’t know what could be better than that.”

DENNIS FARBER, Foundation Division Associate Dean
Want professionals with the endurance to tackle a mammoth project and focus on the solution with unrelenting effort? Prepare them by placing them in six-hour classes. Need leaders who are prepared to take risks? Give them a tough challenge and then accent it with tough criticism from the most well-regarded instructors and visiting artists. Looking for people who can create synergies from seemingly unrelated interests? Provide them with a staggering array of courses in more than a dozen media. Then, encourage them to design a customized curriculum for themselves that arms them with a diverse set of skills and abilities to create art and design solutions many would consider inconceivable.
During the 2011-12 academic year, MICA saw an unprecedented convergence of training, technology, tools, and resources focused on producing a graduate prepared to tackle the toughest challenges. Imagine the curriculum of an accounting major, a pre-medicine major, even an engineering major. Their undergraduate matriculation is characterized primarily by theory—by memorizing the information provided by a professor and then recounting it back to them under pressure. Even steps toward application are often simply expansions of theoretical exercises. Like a traditional undergraduate, MICA undergraduates are taught how to think critically and analyze, but that is where the parallels stop. Ultimately, MICA students are expected to go beyond mere application and produce something new and unprecedented, a task in academia normally relegated to PhD candidates.

CHOSEN

To even get the opportunity to study at MICA, graduate study applicants must have already proven themselves, and high school students must have stood out not only artistically, but also in their ability to excel academically and engage in their communities. For example, the 2011-12 entering freshman class, the largest ever, had an average SAT score more than 150 points above the U.S. national average, and came from 54 countries around the world. For Vice President of Admission Theresa Bedoya, the concept of a "smart artist" is a recruiting keystone. “Making art isn’t just about using the tools, computers, and skills to create a product; you have to come up with ideas,” explains Bedoya. "You are constantly being pushed to be creative and original. Ideas come from lots of different places, and the more you are engaged with thinking, talking, discussing, and reading, the more it stimulates your mind so that you can develop those conceptual skills along with your artmaking skills. So you have the hand and the brain—thinking and creating together.” According to Bedoya, that intellectual ability also increases a student’s value to other students on campus, who push each other to generate new ideas for unique projects. That’s why the work the students produce is as well-regarded not only for its technical merit, but also for the thought put into it. And that gives them a competitive advantage. MICA’s artistic preparation is one of the toughest academic regimens at any college in the world. Excellence is demanded, and the extraordinary is recommended. At the same time, however, the most exacting instructor may simultaneously be the most accommodating mentor, and students are supported by an administration and staff who delight in their achievement. That unique system of personal and professional development yields graduates who are driven to establish themselves as creative leaders.

FOUNDATION

Sincere support from faculty and staff is critical for a young student who, in a very short time, will be expected to spend countless hours creating something that may ultimately be sharply evaluated by faculty, visiting artists, and critics considered to be among the world’s foremost experts. Students must develop the ability to remain focused during long nights of hard work and to eschew distractions that most college students have the liberty to indulge in. And though the MICA regimen will test them intensely, they are set up for success as soon as they hit campus.
“Our students are incredibly creative problem solvers. They do not have tunnel vision. They see the big picture. You can put them into almost any problem-solving circumstance and they will add to that team. They are not beholden to any one way to solve the problem. It’s a much broader solution.”

DENNIS FARBER
Foundation Division Associate Dean

MICA has spent years perfecting its Foundation program, which shows the newest students the path through the maze of challenges to come. In the Foundation program, students spend their first year developing the character necessary to succeed in the MICA way. Much of the coursework is specifically designed to instill discipline, patience, and a work ethic and to grow time management skills. Students are pushed by their faculty and peers to stretch the expectations they have of themselves and their work past their previous level of satisfaction to a place where “good enough” is not the goal. “That’s the thing that’s going to separate them when they get out of school,” said Foundation faculty member Carolyn Case. The college is still relentlessly refining the effort. For the first time, during the 2011-12 academic year, the College organized an entire academic division, led by an associate dean, to administer Foundation programming.

Most colleges claim to prepare students for success. Unique at MICA, however, is an effort to prepare students to remain disciplined even if they do not initially achieve the success they envisioned. Because it is inherent in MICA’s culture of risk-taking and pushing boundaries that students may not completely reach their goals on the first try, it is critical that they develop the self-confidence to pursue their potential to its limit.

“They develop a tolerance for discomfort,” said Foundation Division Associate Dean Dennis Farber. “The thing I think people need more than anything else is the ability to adapt. So we put them in situations where they have to learn that ability.” Only then, Farber says, can they learn how to deal with the obstacles they may encounter as they...
develop their own artistic voice on their journey to ultimate success.

Foundation students learn how to establish and lead teams through projects that require them to work with others from diverse backgrounds to solve problems. In critiques, they are held accountable for explaining the process they used in creating their work as they are for the quality of the work itself, a technique that not only focuses them on problem-solving, but also helps them develop their critical thinking, oratorical, and communication skills, and helps them transcend any inherent timidity. Students gradually build up their capacity for sustained concentration and self-motivation through assignments that offer structure but not rigidity, and they explore the history and basics of not just one media, but virtually all artmaking forms taught at MICA. The result is a student who can understand the “continuity between precedent and innovation.”

Just as powerful are the life lessons the program is built around, designed to help students navigate the work-life balance necessary for a successful creative professional. Not only do they learn to build their skill capacity; they also build their mental and physical capacity, developing holistic habits around nutrition, rest, and physical fitness; guarding against substance abuse and depression; and understanding the possibilities (and pitfalls) of romantic relationships. They also learn to embrace the fact that, while they may have stood out in their local high school, they are now peers with the most talented young artists in the world.

In April 2012, the Board of Trustees green-lighted an enhancement to the foundation experience—the construction of a new residence hall. Facing North Avenue on one side and McMenemy Street on the other, the 88,000-square-foot addition to the Commons complex will provide a living and learning experience especially necessary for new students, including 240 beds, a tiered lecture hall, studios, and a black box performance space. The new complex follows a model that allows younger students to live close to one another and build relationships so they can develop a support structure as they share experiences.

Students leave their Foundation year able to engage in a discourse about creative ideas, both on the conceptual and technical levels. They understand the importance of infusing research into a discovery process that is integrated into their artmaking. Whether students want to be entrepreneurs or work within an existing organization, they develop the self-assuredness to know that they can accomplish great things—with a great amount of effort.

“You have the hand and the brain—thinking and creating together.”

THERESA BEDOYA
Vice President of Admission
PROFESSIONAL DEVELOPMENT

Foundation year is so named because it is the cornerstone that begins growth as a creative professional while at MICA, but it by no means ends there. Sophomore year starts with a push to help students start to begin laying out a career course, structured to accommodate the sometimes divergent, sometimes parallel paths of fine artists and designers. They learn to professionalize their portfolios, document their work, and develop their resumes, biographies, artist statements, and web presence. They are taught to use campus resources to search for internships and connect with employers. And they begin to put definition around the body of work that will soon differentiate them. As their career goals come into greater focus during their final years, students develop presentation skills, begin to compete for residencies, grants, publication and exhibitions, learn how to network extensively to connect with industry catalysts, and prepare for life as an entrepreneur or a member of an organizational team.

The professional development process at MICA has two equally important arms. While the faculty mentors students, helping them choose or refine a career path and plugging them into their extensive networks, the Joseph E. Meyerhoff Center for Career Development takes a more prescribed approach to career planning.

Over the past year, the Meyerhoff Center has worked to increase its capacity to link students with employers and launch their careers while still in school. The year saw a 46% increase in the number of student sessions with career counselors, who specialize in fine arts or design and media, and who have also been certified to administer the Myers-Briggs personality test to help students determine what they really want to get out of a career. Students can also work directly with fellow students who have successfully gained work experience and have offered themselves as peer career advisors. In addition, they can work with a staff member who specializes in Fulbright and Jack Kent Cooke program application submission preparation.

Students can earn academic credit for internships, a crucial part of the career development process, and the Center works to connect students with opportunities and prepare the students to seize them. The MICA Network portal is a free online database listing opportunities from employers across the US and allowing those employers to search for MICA students who fit them. April 2012’s “Connect” career fair was attended by 463 students and alumni, up 54% from 2011, and recruiters from companies including Nickelodeon Animation, Discovery Communications, Weber Shadwick, and Urban Outfitters. The Career Center staff also works with faculty to host mock interviews, bring alumni back to share career perspectives, and deliver dozens of in-class workshops each year.

From the center’s webpage, Students and alumni can access “how-to” videos on everything from documenting work, developing a portfolio website, and job searching, to dressing for an interview, researching grant opportunities, and pursuing a graduate education. The College also spent much of the past academic year developing a customized version of the Behance website, through which students can create an online portfolio to showcase their work. Also during the past year, MICA became one of the first colleges in the country to launch a website through Kickstarter, an online tool that helps individuals present and secure funding for projects. Tens of thousands of dollars have been invested in the more than 30 projects by MICA students, faculty, and alumni that have been successfully funded.

“The internships open their eyes. If you want to understand what your options are when you graduate, you need to go out there and test out this world of work, to make contacts, to find mentors, to expose yourself to different things.”

MEGAN MILLER
Director of the MICA Career Center
MICA students share a celebratory moment on Cohen Plaza.
ENGAGEMENT

MICA graduates are natural leaders because they are taught that, to bring their artistic vision to reality, they must often marshal people to inform their work or as collaborators, and gather the resources to create the work itself. Involvement in student organizations on campus is an important part of growth as a creative leader’s and often blends a student’s creative passion with their intense desire to make an impact in their community. “Yes, studying art or design involves technical skills, but it also causes you to learn to think differently,” said Michael Patterson, Associate Dean of Student Life & Judicial Affairs. “MICA students can bring to the table the ability to approach problems and solve them in a way fundamentally different than anyone else. We work with students to help them understand how they can apply what they know inherently in a way that is much broader.”

Student resident advisors, peer counselors, and program managers are taught how to use their creative problem-solving ability to, for example, maximize a budget, get the supplies needed, secure desired talent, or develop financing for a project by working with various constituencies. “I would argue that involvement is as important as academics,” says Karol Martinez, Director of Student Activities. “As a result of participating in campus activities, students say that they have improved their communication skills, teamwork skills, and ability to manage projects. Later we hear alumni talk about how they are leveraging their previous experience as a program manager now in their current jobs. Students learn how to think creatively about how to make their passions happen by thinking out of the box.”

Patterson adds that working as a student organizer helps students build the presentation and agenda-setting skills they will need throughout their careers. According to Patterson, when meeting with students majoring in engineering, business, liberal arts, or other areas from other schools, MICA students are often not initially recognized as the natural leader. Soon, however, they become the most popular person in the room because of their different approach to problem solving.

Just as students are encouraged to make a difference on campus, they actually compete for the opportunity to make a difference in the greater Baltimore community. Grants awarded by the offices of Community Engagement, Student Affairs, and Community Arts Partnership provide $500- $2,500 to students who have proposed in great detail a project that will have a positive community impact. As part of their grant application, students must explain how their project will empower others, identify the resources they will need, and show how they will manage its implementation. During the 2011-2012 academic year, more than $50,000 was awarded to students engaged in work with children, families, nonprofit organizations, and other community-based groups.

“It gives students the opportunity to apply their talent and work in a real-world situation in its broadest and most exciting sense, and on a more nuts-and-bolts level, prompts them to articulate a vision, develop a proposal, and create and manage a budget,” says Director of the Office of Community Engagement, Karen Stults. “It’s one slice of what means to be an artist, a business person, or an entrepreneur because you have to know how to pitch an idea and how to ask for support if you want to succeed.”
GRADUATE SUPPORT

Graduate students need another kind of support. Many have already established themselves, while others seek to pivot away from the career path they are on and follow their passions along a creative trajectory. And just as it demands of its students, the College’s faculty has responded to gaps in art and design graduate education—creating one-of-a-kind programs that embrace community and social engagement at their core. Programs such as the MA in Social Design program push designers to work with numerous constituencies and use design (online, print, or environmental) to solve problems, while the MFA in Curatorial Practice program turns engagement into an artform, enabling students to curate their own site-specific exhibition based on the unique goals and outcome requirements of a location partner.

MICA moved last year to ensure that its graduate students have the type of environment their aggressive workload requires, and began the $20 million-plus renovation of the Graduate Studio Center on North Avenue and the adjoining building at 1801 Falls Road. The North Avenue building adds 25,000 square feet of academic space and upgrades an additional 95,000 square feet—almost three thousand of which is devoted to publicly accessible gallery and exhibition space. The extra space could not have come at a more opportune time. The College spent much of last year recruiting and admitting a record number of graduate students, projected to grow 33% in fall 2012 compared to fall 2011.

The collaboration among the record number of undergraduate and graduate students, faculty, and administrators on MICA’s campuses—and online—creates a unique type of graduate who can visualize solutions to problems and mobilize people and resources to actualize artistic vision. More and more each day, that type of professional is what the world needs.

“Whoever is working with a MICA student has an asset that no one else has.”

MICHAEL PATTERSON
Associate Dean of Student Life & Judicial Affairs
Embrace of emerging technology is central to the art and design process for many MICA students.
EMERGENCE

STUDENT

SHOWCASE
“Although there are different types of artists and designers in the world, it is our responsibility as artists to influence the world around us. As artists we have to find that balance between motivating people around a vision and keeping people flexible and open to other possibilities.” Morel Doucet ’13

“I think it is important for artists and designers to be able to motivate people around a vision because it opens up the way we experience things. As artists and designers, we primarily use sight as our main source of information/inspiration but the inclusion of so many other elements deepens our understanding of a vision.” Karen Feliz ’14

One of MICA’s premier annual events, the Annual Benefit Fashion Show, is largely organized by students, with support from the Office of Diversity and Intercultural Development. For 2012 show directors Morel Doucet and Karen Feliz, it was preparation to reach their career goals—Doucet as an art director and small business owner, and Feliz as a curator and textile designer. The Miami natives both attended the highly regarded New World School of the Arts magnet high school there. Began under the leadership of Dr. Frankie Martin, then-director of Multi-ethnic Student Programs, the show continues to exceed expectations. The 2012 incarnation, Transcends, allowed the audience to peek into the inner workings of the designer’s brain by viewing garments created as a manifestation of their inner thoughts. The show made the larger point that the garments people choose to wear consciously or unconsciously reflect their innermost impulses.

Doucet and Feliz both cite the ability to work with a team as a crucial skill in the professional paths they want to pursue. They called on their networking and research skills to design the innovative show, and say that their communication skills improved, as they were able to use their management experience to help them learn to delegate, budget, plan events, and meet deadlines.

They both stress that collaboration is the key to extraordinary success. Behind the curtain, they worked for almost a year to convert a small seed of an idea into a multi-level extravaganza. They couldn’t do it alone, however. Graphics, make-up, jewelry, production, and marketing teams—not to mention the student designers featured in the show—were organized to generate excitement before and during the show and ensure that the audience had an unforgettable experience. Because of their participation in Transcend, many students were featured in local newspapers and blogs, which expanded their support base.

The most important lesson the team learned may have been that possibilities are almost endless when talented people work together. Doucet points out that “there is only so much you can achieve working on your own.” Once they put together their team, Feliz says, there was “an everlasting stream of artistic development.”
Michelle Gomez ’12, ’14

BFA, GENERAL FINE ARTS, 2012 / MFA, CURATORIAL PRACTICE, 2014

“It is very important for artists, designers, and anyone in the creative field to motivate people around a vision. We are not just entertainers; we are using our creative abilities to express what is meaningful to us. In order to express those ideas, an audience is crucial for the exchanging of ideas, that can also reflect on their own experiences, gain knowledge, and gain the confidence to have authorship over their reactions. Who knows, maybe that experience can cause a domino effect and spark social change.”

Michelle Gomez’s tenure at MICA has been defined by her natural inclination to collaborate with others. She worked in the community through the Community Arts Partnership program, was an orientation leader, and worked on the Exhibition Development Seminar team, curating the highly regarded Baltimore Open City show with other MICA students.

Her ultimate career goals, which include curating exhibitions, public programming for arts organizations, art education, mentoring other artists, and owning an event planning business, are structured around her desire to inspire others, help people network, promote other artists, and bring people together to celebrate the importance of art.
“I do not think you can be a successful artist or designer if you cannot motivate and excite people around you. Yes, we spend hours alone in our studios, untouched by the world, and make beautiful, successful pieces of art. But it is the artists themselves that have to inspire the people to be enthusiastic about whatever vision we are trying to display.”

For Jen Rizzo, there is no greater feeling than serving a larger purpose by contributing to the community. She believes that she, in fact, helps create that community by organizing people with common passions. As a resident assistant, Jen Rizzo must help other students manage their work-life balance.

The job, which she likens to interning, has helped motivate her to be a leader in addition to being an artist. She has learned how to work with a large group of diverse people and excel in highly stressful situations. She has also grown her communication and time management skills. She believes these skills will prepare her for her dream job as an art director, working with others to solve creative and production challenges.
Johnetta Queen ’13 Illustration
Recipient of the Hearst Fund Scholarship

“Sometimes I feel as though I need to draw more than I need to breathe. My fervor is grounded in the belief that the more I learn, the more I can do. Knowledge is power, but the application of that knowledge is potent beyond measure.”

Johnetta Queen was just a freshman at the Suitland Center for the Visual and Performing Arts in Maryland when she fell in love with MICA. After attending the College’s Pre-College program, she knew that MICA was where she wanted to enhance her talent—a place, according to Queen, with an "unmatched spirit of excellence and ingenuity." To help her reach her goals, she was awarded the Hearst Fund Scholarship, created in recognition of support from the William Randolph Hearst Foundation. The Foundation is committed to providing educational opportunities to deserving students from all backgrounds.

Queen has been fascinated by her own growth—from a child who simply loved to draw to an artist with a developed identity and vision. She doesn’t spend all of her time in the studio, however. She loves to interact with faculty members and other students in a creative environment where people are bound together by their common interests.

QUEEN IS A MEMBER OF THE SPANISH CLUB—LEARNING NEW LANGUAGES SO SHE CAN COMMUNICATE WITH EVEN MORE PEOPLE. SHE EVEN PARTICIPATES IN MICA’S OUTER SPACE CLUB, WHERE THEY ARE DESIGNING A ROCKET.

The BFA in Illustration she plans to earn in 2013 is just the first step for Queen. She wants to go on to get an MFA in Illustration and then a doctorate in Fine Arts. After that, she wants to both open a studio and establish a school for children who want to learn about art—like the child she once was. That’s fitting, because she wants to help people change their view about what is attainable. Her goal is to inspire people to dream big and to realize the omnipresence of art in their lives, from their homes’ architecture to T-shirt design.
THE CREATION OF LEADERS AT MICA

STUDENT LEADERSHIP
Campus leadership opportunities further refine a student’s ability to marshal people and resources to simultaneously actualize their creative vision and bring change to their community.

STRONG FOUNDATION
Foundation courses are an intense regimen that build students’ confidence, discipline, maturity, team and leadership skills, intellectual capacity, perspective, and ability to take on tough projects.

RECRUITING THE BEST OF THE BEST
Students are selected to attend MICA who not only show creative talent, but also excel academically and as student leaders.

MENTORING
Instructors are tough critics, but are also mentors who help students navigate the path to launching their careers.
PUTTING IT ALL TOGETHER
Students use their work experience as context for the final projects that serve as a declaration of their arrival as creative professionals.

TRAINING AND ACCESS
The Center for Career Development works with faculty to help students land internships, make connections, and learn how to present themselves and their work professionally.

MOVING AHEAD
Alumni convert the training, connections, and relationships developed at MICA into corporate jobs, non-profit careers, support for entrepreneurial ventures, or graduate school application portfolios.
“Many students feel confident about the road ahead, even in a tough economy, because of their experiences at MICA.”

VOICE OF AMERICA NEWS, 2012
ENTERPRISE
The stubbornly high unemployment rate has hovered above 8% for most of 2011 and 2012, but there were almost 4 million job openings in the U.S. alone in June 2012. A 2010 IBM global survey of CEOs shines a light on the contradiction: fewer than half believed their organizations were equipped to deal with the growing complexity of the marketplace. Those same CEOs ranked creativity—ahead of rigor, management discipline, integrity, and vision—as the “single most important competency for enterprises seeking a path through this complexity,” and as the key to navigating the interconnected global economy.
Connect the dots and the picture becomes clear: organizations of all kinds need exactly the kind of creative leadership MICA prepares its students for.

U.S. employers rate creativity or innovation among the top five skills of increasing importance over the next five years, and MICA students are using their talents to do much more than go to work in routine jobs for international conglomerates. As is the case with more than 60% of art school graduates, many MICA alumni have started breathtakingly successful businesses. And when they do enter the corporate arena, they insist on re-envisioning their roles as transformative intrapreneurs who help organizations redefine their impact on society.

The 2012 IBM global survey lists “collaborative,” “communicative” and “creative” as the top three traits most critical for employees’ future success. MICA students exemplify these traits through their constant collaboration with fellow students, instructors, government agencies, businesses, nonprofits, museums, foundations, philanthropists, and collectors. “Creative,” for example, scored 11 points higher than “analytical/quantitative” and in the survey 20 points higher than “technology-savvy,” proof that MICA’s curriculum design is what the world needs now, a course of study that teaches students how to think critically, problem solve, forecast outcomes, and then actualize.

More than 30% of the U.S. workforce and growing are engaged in creative services. And students are coming to MICA not only to learn about artmaking, but also about how the creative process can be used to invigorate other aspects of commerce and culture. The doubling of MICA’s graduate student enrollees since 2008 can be attributed in part to innovative programs such as the MPS in the Business of Art and Design program, which uses an online format to help creative professionals learn to build or sustain an art or design business. From the basics of accounting, taxes, and marketing to complex issues such as risk analysis, pricing strategy, intellectual property, and contract negotiations, students learn how to ensure they can continue exposing the world to their artistic vision by developing a sustainable, economically-sound revenue stream. And, through a collaboration with Johns Hopkins University Carey Business School launched last fall, even professionals who aren’t artists or designers can learn how the design process, cultural relevance, visualization, and prototyping can heighten business innovation and creativity as they earn an MA in Design Leadership from MICA and an MBA from Johns Hopkins University—at the same time.
From undergraduate painting majors to MFA recipients in graphic design, MICA alumni count the visualization and collaboration skills they honed while on campus as their strategic advantage in a world where competition has never been fiercer. They own hundreds of businesses—large and small—and occupy countless creative leadership positions inside organizations at the vanguard of innovation. As they show the world the economic power of creativity, they are proving that the secret to success lies in doing what you love, in the MICA tradition of risk-taking and excellence.
Derek Blanks ’00  GENERAL FINE ARTS

Owner, Derek Blanks Photography / Atlanta, GA

“Every day I come to work it’s like a day of play! I absolutely love what I do, so it’s just not like work to me. I like the fact that I am making an imprint in history. I am able to make an important difference in pop culture.”

Reading Derek Blanks’ client list aloud is like calling out the names on the Hollywood red carpet. They include Grammy, Oscar, and Golden Globe winner Jennifer Hudson, multi-platinum-selling recording artists Usher, Brandy, Ludacris, T.I., and Keisha Cole, entertainment icon Beyonce, and fellow Destiny’s child alumna Kelly Rowland. He worked with fashion icon and entertainer Nicki Minaj for her *Ebony* cover shot and six-page photo spread. It’s not the client list that’s breathtaking, however. Instead, it is Blank’s one-of-a-kind way of capturing his subjects that makes him the photographer with whom the most well-known celebrities line up to work. His “Alter-ego” series juxtaposes dual images of celebrities with their naughtier hidden personas, which appear so real that the viewer has to do a double take to grasp the full scope of each picture. Each image in the series seems to be more spectacular than the last. It’s a theme that runs throughout his work, a clear determination to create art no one has ever envisioned.

Blanks made it from Jackson, Mississippi, to MICA, where he studied fine arts and commercial illustration, graduating magna cum laude. In addition to the photography for which he is known, he still works as an illustrator, with work featured in the children’s book *Up the Learning Tree*, and in *Communications Art* magazine and *America* magazine. MICA, Blanks says, enhanced his talents and improved the skill set he would use throughout his career. He also credits the College with helping him develop his organizational and business skills.

BLANKS IS NOT RESTING ON THE ACCLAIM HIS LARGER-THAN-LIFE IMAGES HAVE BROUGHT HIM. HE HAS ASSEMBLED A TEAM OF BUSINESS ASSOCIATES AND OTHER ARTISTS THAT HE LEADS IN CARRYING OUT HIS CREATIVE VISION. THE ATLANTA-BASED PHOTOGRAPHER IS LOOKING FORWARD TO BUILDING HIS BRAND AND DIVERSIFYING HIS CLIENTELE TO AN EVEN LARGER DEGREE.
Carlos Florez ’07  GRAPHIC DESIGN

Director/Owner, Rezlab Studios / Los Angeles, CA

“I want to be that filmmaker, that when they want the best of the best, they come to Carlos Florez. That’s the motivation and the push—to always look up to the best, to the masters, and achieve what they have achieved.”

Newly minted as an Emmy Award-winning production designer and art director for a promotional video for NBC’s Sunday Night Football, Carlos Florez has no intention of stopping there. The owner of Los Angeles-based Rezlab Studios has clients to spare, including NASA, Target, Yoplait, Paramount, and Crown Casino, and has directed and supervised post-production on music videos for the likes of hip-hop star T-Pain (#1 on MTV’s Jam of the Week show and BET’s 106 and Park) and Kinky (#1 on the MTV3 Rock Countdown). His goal is to stand out among other filmmakers, making films that people line up around the block to see. He looks to James Cameron, Steven Speilberg, JJ Abrams, Peter Jackson, and George Lucas for inspiration.

Florez studied in one of the most competitive high school arts programs in the nation. He came to MICA on scholarship, and credits MICA for preparing him for his current career.

FLOREZ SAYS MICA IS DIFFERENT FROM ANY OTHER COLLEGE BECAUSE OF A STUDENT’S ABILITY TO EXPLORE MANY DIFFERENT ART FORMS.

He started studying graphic design, but soon wanted to work with moving images so he could tell different stories. He “made his own major,” combining graphic design, video, 3D and 2D animation, photography, and sound design classes into his own unique curriculum.

Then-Graphic Design Department Co-chair Bernard Canniffe took an interest in Florez’s passion and helped him land an internship at MTV Latin in Miami. There, Florez fell in love with creating motion graphic design and videos for television. He graduated with a job at MTV in New York, which served as the launch point for his career.

The creative training he received at MICA proved invaluable for his future, directing the short films that became television commercials and music videos—from knowing how to find resources and what equipment to use to identifying everyone’s role in production. His college friends became actors in his first productions. At MICA, he says, he first started putting people together to pursue his artistic projects. He credits his success to his ability to get people to collaborate in addition to his understanding of art as a business. Talent, he says, is only 50%. The other 50%, according to Florez, is making connections.
Kevin Kearney ’74  PAINTING

Founder and President, Kearney and O’Banion, Inc. / Sebastopol, CA

“I was always moved by art—emotionally and intellectually. I ended up believing that I could make a contribution as an artist. And that carried into business. What could be more of a contribution, I began to realize, than hiring people, than employing people? People need jobs, and very few people create jobs. People who create jobs are the backbone of this country. I ultimately grew my business for the same reason I make paintings—I thought I could make a real contribution.”

Kevin Kearney never had any doubt he wanted to go to an art college. As a child, he admired his uncle’s art work, and spent four years studying intensely at Baltimore’s Calvert Hall College High School, where he says art changed his life—helping him develop a focus that dramatically raised his level of academic achievement. Once at MICA, he studied with incredible instructors, including Barry Nemett, who took Kearney under his wing.

Painting was, and remains, a passion for Kearney. It makes you look at the world differently, he says, and makes you take risks. His MICA education helped him perfect his ability to visualize, a skill he took with him into a concurrent real estate career. A shy kid, his skill in art helped him gain confidence, and the encouragement he got from his MICA professors helped him become even more assertive.

He renovated houses in Bolton Hill during college to help pay for school. After moving to the West Coast, he began a real estate development company to make enough money to allow him to paint professionally. He achieved acclaim as an artist, and at the same time, his company’s fortunes skyrocketed. Kearney eventually moved into real estate full time, and at its peak, Kearney’s company employed more than 120 people and generated $12 million in sales annually.

THOUGH KEARNEY IS A PAINTER AT HEART, HE RUNS A CONSULTING BUSINESS, A DEVELOPMENT BUSINESS, WORKS WITH A FIRM THAT HELPS TAKE COMPANIES PUBLIC, SITS ON THE BOARD OF A CYBER-SECURITY FIRM, IS A BOOK AUTHOR, AND IS WRITING A SCREENPLAY. AT 59 YEARS OF AGE, HE IS STILL “HUNGRY.” AS AN ARTIST, He says, he looks at life differently.

Today, in addition to everything else, Kearney is excited to get back to painting. At the same time, he is taking the time to enjoy his wife, his son, and a sprawling estate nestled on rolling acres in Sonoma Valley, where he grows his own grapes to make wine. He has always been moved by art. He loves and collects great paintings. Ultimately, he believes that art inspires people to do great things.
Brian Martel ’93 PRINTMAKING

Co-Founder, Executive Vice President and Art Director, Gearbox Software / Plano, TX

“Now is one of the best times to be an artist—especially if you are in the tech field. Whether you are doing special effects, modeling for gaming and movies, web art, design work, or illustration, every year it gets better and better. But when I look at an artist, I want to know how well their fundamental training is. Foundation is very important; you have to be able to convey your ideas to the people you are working with.”

Few executives have a video game console on their desk at work—much less make active use of it as a key part of their job. For Brian Martel, a founder of the 200-person strong Gearbox Software company, it’s all in a day’s work. He is also the principal art director for the company, which has worked with the franchises that have defined today’s gaming industry, such as "Halo" and "James Bond," and has created the successful new franchises "Brothers in Arms" and "Borderlands.

Like many of MICA’s most talented students, Martel was a transfer student to MICA, studying printmaking. He can trace the path of his success through MICA. In fact, his early exposure to the gaming industry came as a direct result of the network he built while at the College. Games were becoming much more elaborate and companies needed artists with strong backgrounds in painting and drawing to bring virtual worlds to life. A MICA alumnus in Hunt Valley, Maryland recruited several students as interns, including Martel.

His first job after college was working on a simulation game, but he soon found that he wanted more freedom to create expansive, immersive experiences. He helped found a company prior to Gearbox, it is worth noting, that was not a huge success, but Martel was secure enough in his ability not to fear failure. He later tapped into his MICA network to help him land the contract that helped launch Gearbox, and the rest is history.

Always the type of artist who likes to collaborate with people—bouncing ideas off of each other and pushing others to create their best work—Martel makes a point of realizing the value in every employee. It has helped him create a culture of teamwork at Gearbox where employees think outside the box to figure out the right way to do things.

THE EXTRAORDINARY ATTENTION PAID TO EACH DETAIL, MARTEL SAYS, CAN BE TRACED TO THE ARTMAKING PROCESS HE LEARNED AT MICA.

Martel’s desire to always want to know more helps him stay ahead of the breakneck pace of technological evolution that defines the video game industry. Now a member of MICA’s Board of Trustees, he can also trace another success back to MICA—meeting future wife Meghan Martel ’95.
PJ Richardson ’00  GRAPHIC DESIGN

Partner, Laundry / Los Angeles, CA

“My job is as much about creating visually stunning and unique things as it is about a huge amount of people-pleasing. They may call it sales or PR, but we would not be here if we weren’t meeting our clients’ needs and finding solutions.”

MICA was about as far away from his hometown of San Francisco as he could get, but PJ Richardson looked forward to studying in a new environment. He chose the school over the others he was considering: RISD, Pratt, SAIC, and SVA. After enrolling in MICA, Richardson was impressed with the problem-solving philosophy of its design program. It taught him to create solutions to design problems that could be translated across various media, which is precisely what the design firm he eventually founded, Laundry, does today. He recalls faculty members he studied with, Ellen Lupton and Abbott Miller, in particular, set the tone that the possibilities were endless in terms of what could be accomplished for clients. Internships and guest lecturers helped him balance his need to express himself creatively with the people-pleasing demands of the industry. Learning from working designers helped him understand what his career could really be like once he graduated.

About five years after graduating, he took the plunge, with a partner, into self-employment so that he could pursue projects he has a passionate interest in. With 20 employees, who work with more than two dozen freelancers, his firm is nimble enough to navigate interactive projects larger studios cannot keep up with. The firm takes on everything from television commercials to film titles to music videos to live action and animation. Clients include MTV, Nike, Coca-Cola, Ebay, Vevo, The Black Eyed Peas and Rolling Stones music groups, and a host of others. The physical environment mirrors the company’s culture and philosophy: open, collaborative, and creative.

At MICA, Richardson says, the critique process prepared him to be able to sell his ideas and vision to clients. According to Richardson, the ability to sell ideas was critical to his success.

If he was giving advice to MICA students, he would encourage them to do a wide variety of internships, like he did. Above all, he would encourage them not to be afraid to try new things. That’s exactly what Laundry is pursuing, raising the bar technically and visually. Ultimately, however, the team at Laundry will always seek to create a memorable experience through storytelling.
Jeffrey Rugh ’99 Painting

Senior Vice President for Business Development, Prada / New York, NY

“I think it is a big asset—to be sensitive to the elements related to branding, positioning, and customer experience that are actually quite tricky. To have an aesthetic antenna up is actually a big part of being in the luxury business. You have to be able to understand the subtle cues that are given to a customer—if you aren’t able to get those very quickly, it doesn’t matter what kind of analytics you bring to the picture, you’re not fundamentally getting what it’s all about.”

Jeffrey Rugh started off working as a salesperson in the women’s ready-to-wear department at a Beverly Hills store, but soon became known as someone who was willing to take on positions that never existed before. Now Senior Vice President for Business Development at Prada, his primary responsibility is the retail expansion of the company. He works with senior executives to develop strategic plans for the Americas—Canada, the U.S., Mexico, and Latin America—including real estate development and managing relationships with department stores so the customer gets the full Prada experience. His ability to help the company move into new markets means that they reach more customers than ever before.

He studied painting at MICA, but also spent a great deal of time focused on art history. He attributes his rise within the company to his lack of preconceived notions about how business should operate and brands should be promoted. He says that artists can also think of themselves as brands with immensely transferable skills—tackling problems, thinking critically, and defending solutions. Rugh finds it especially important to be able to listen to and understand variables others are considering, and to ask the right questions. In doing so, he has gathered crucial business intelligence.

Aggressive curiosity, Rugh says, is something nurtured at MICA, and is why many MICA alumni have been able to achieve at a new and higher level.

In fact, when Rugh is reviewing resumes for jobs at Prada, he looks for someone with unique experiences that provide a window on how they passionately pursue their ideas. Looking at things outside of the default way, he thinks, can give people a leg up on the competition.
Karisa Senavitis ’02  GENERAL FINE ARTS

Co-Founder, Will Work for Good / New York, NY

“I don’t want to just placate a community. I don’t want to just give them what I anticipate they will want. I want to give a different perspective, an outside view, and then find the connections that aren’t on the surface.”

When she found out about George Ciscle’s Exhibition Development Seminar (EDS) program at MICA, it “clicked” for Karisa Senavitis, and she participated in it as much as she could. EDS, a course in which students design and curate a major show, reinforced something her parents taught her—that it is important to understand how an artist’s work translates to an audience. Now a New York-based designer, she is primarily interested in the socio-economic impact that design and art can have.

Asserting their independence one July 4th, Senavitis and partner Kevin O’Neill co-founded the New York City-based Will Work For Good. Concerned with how creative projects affect others, the company produces design of just about every sort—print, web, video, exhibition, and other projects for clients from all over the world who are doing different and unusual things, including independent record labels, musicians, artists, galleries, comedians, nonprofit organizations, and even friends and neighbors.

Senavitis also has a research-based private studio which is about to publish its first book—Design, Design, Design, Design Before—where design’s contributions to the state of poverty are discussed. If that weren’t enough, she works as a consultant with corporations that want to explore new ways of thinking; one of her current projects, with Johnson and Johnson, addresses hepatitis in Romania. She soon plans to do work on sustainable aging in Poland and her next book will feature dialogues from two parties meeting for the first time discussing critical issues, such as aging, health care access, or poverty.

STUDYING IN BALTIMORE WAS AN INSPIRATION TO SENAVITIS. SHE ENCOURAGES MICA STUDENTS TO DO AS MUCH AS THEY CAN AND THINK BEYOND THEIR CLASSMATES AND CAMPUS TO BUILD ADDITIONAL CONNECTIONS AND RELATIONSHIPS. COLLABORATION, SHE SAYS, IS A CRITICAL PART OF HER ART, DESIGN, AND CURATORIAL PROCESS. WORKING WITH OTHERS STIMULATES HER AND HELPS HER DEVELOP IDEAS THAT ARE UNIQUE AND IMPACTFUL.
Payton Cosell Turner ’08 Painting  
& Brian Kaspr ’06 General Sculptural Studies

Founders and Owners, Flat Vernacular / Brooklyn, NY

“When you are an artist, you have to think of yourself as your own entity, your own business more or less. If you want to be successful artist, I think that’s how you have to look at it. Nobody is going to do your own PR for you if you are a painter. That’s how you get from the studio to the gallery and into people’s homes.” — Payton Cosell Turner ’08

“Not everyone will love our wallpaper. They should though.” — Brian Kaspr ’06

Payton Turner and Brian Kaspr both came to MICA because of the openness and friendliness that permeated the campus. After meeting there, they took the concept of collaboration they learned at MICA to a whole new level. They are business partners in Flat Vernacular, design consorts, and life allies as husband and wife.

The origins of the company can be traced to Turner’s senior thesis project, when she developed “sticker wallpaper,” an imaginative design made up of commercially available stickers. After moving to New York post-graduation, she was commissioned to do similar work for a home there. Kaspr’s thesis project, on the other hand, involved printmaking. On a professional level, he was moved by the response of audiences to Turner’s drawings and aesthetics and shared her interest in decorating and creating a home environment. They saw an opening for niche wallpaper— meticulously designed limited edition works of art. A business relationship flowed forth.

The training in learning from mistakes proved valuable for them. They tried printing the product themselves out of their studio, but with day jobs, it proved difficult. The process, however, taught them how to seamlessly lay out patterns, a key part of their ability to visualize what the finished product would look like.

Making the product is one thing, but selling it is a different aspect, according to the couple. The research skills embedded in their artmaking process again proved invaluable. Through “tons” of research, relationship building, and trial and error, they figured out how to get their product in front of customers and distributed to buyers. They used their networking skills to learn about the industry, connect with a manufacturer, and get their work into showrooms and in front of interior decorators. They have also built a consumer following that seeks them out.

They argue one of the best things they learned at MICA is how to take criticism. Because they are in a creative business that is ultimately dependent on people’s tastes, they have to have tough skin. Their ability to persevere and build relationships, has led to their success.

Ultimately, they want Flat Vernacular to be perceived as a lifestyle brand, extending what they know about creating living environments beyond wallpaper. After being featured in the New York Times and Elle Décor, they are well on their way to being household names.
Stephen Edmond ’11  GRAPHIC DESIGN

Graphic Designer / New York, NY

“What excites me about being a designer is simple. I don’t want to be limited. It’s like chaos, but it’s controlled. I don’t want to be in a space where I am confined. I like constantly being motivated, I like being pressured. I like to push barriers and I like to be around people who make me better. That’s what I’m constantly looking for in New York—people who are just as hungry as me.”

As a student at MICA, Stephen Edmond seemed to show up almost everywhere a student leader was needed. He specialized in pushing the envelope, both in terms of motivating people and creating trendsetting design. Now, as one of New York’s most promising graphic designers, he is pushing the envelope even further.

MICA is an institution where risk-taking is part of the culture, and Edmond fit right in. To study at MICA, he had already made sacrifices almost unimaginable for a teenager—moving away from his native New Orleans post-Katrina and a burgeoning acting role on HBO’s *Tremé* (Edmond appears in a scene with actor Anthony Anderson in the series’ first episode). His colleagues and instructors realized in short order that Edmond intended to wring every ounce of value out of his MICA experience, and he soon made a name for himself as an extraordinary designer and student organizer. He was the student leader for MICA’s Annual Benefit Fashion Show and was selected to be the featured undergraduate speaker at his graduation.

Now in New York, Edmond is setting trends once again, this time garnering international recognition. He was recruited by Everlast and was soon tapped for a project as high profile as it comes—as designer of the Olympic boxing uniforms for Team USA. With a distinguishable wing image on the side and a flame on the back, both designed by Edmond, the uniform was worn by the men’s and women’s teams, including Claressa Shields as she captured the first-ever women’s boxing gold medal. Edmond says that it represents pride in the USA and Olympic glory.

Edmond called on his MICA training a great deal while creating the uniform. He started with sketches. He then channeled the critique process and created a presentation, listened to the feedback, and refined his design to meet the needs of both Everlast and the U.S. Olympic Committee, all while getting the upper echelons of both organizations to buy into his artistic vision. His talent and experience have yielded him yet another amazing opportunity, this time to work with a dynamic design firm, also in New York. At the same time, he looks forward to resuming acting work and other forms of creative expression. He still, however, has an almost uncontrollable passion for design.
MICA alumnus Stephen Edmond was able to get support for his U.S. Olympics Boxing Team uniform design through a process he grew accustomed to during his education at MICA.

**CONCEPT**
Edmonds sketched out his initial ideas in much the same way encouraged by faculty during his foundation year at MICA.

**COLLABORATION**
A formal presentation helped pace the way for additional collaboration with peers and buy-in from senior management and the U.S. Olympic Committee.
CULMINATION
Wearing Edmond’s design, American Claressa Shields makes history by winning the first ever woman’s boxing gold medal at the 2012 games.

CREATION
After design agreement, Edmonds worked with production teams to develop and construct the final product.
Kyle Hackett ’13 MFA, HOFFBERGER SCHOOL OF PAINTING

Roberta Polevoy Fund Scholarship Recipient

“As an artist, it is the highest feeling to know that your art has touched and impacted someone. I certainly hope that through my journey, I have encouraged others to believe in positivity during times of struggle, while reminding them that dreams can be carved even from poverty.”

Kyle Hackett felt that coming to MICA was his destiny. The history of the Hoffberger School of Painting as the first, and one of the only, schools dedicated exclusively to painting is a legacy that he had to be a part of. His interaction with faculty—notably program director Joan Waltemath—and guest critics has been invaluable, contributing to a supportive atmosphere of study and innovation that empowers students serious about art.

Though thrilled to be accepted into one of the most selective academic programs in the world, Hackett doubts that he would have been able to attend were it not for the Roberta Polevoy Fund Scholarship he received. It was a validation for him that hard work is still rewarded. The scholarship, which supports graduate students at MICA, is made possible through the Baltimore Community Foundation, which promotes education and neighborhood development as a means to enhance Baltimore’s growing economy and the ability of residents to thrive.

HACKETT SEES ART AS A “POWERFUL INSTRUMENT OF SOCIAL TRANSFORMATION.” BY UNDERSTANDING ITS HISTORY, HE SAYS, HE CAN INSPIRE OTHERS TO UNDERSTAND DIFFERENCES IN SOCIAL, RACIAL, AND ECONOMIC IDENTITIES THROUGH HIS WORK.

He hopes that by sharing his own story through painting, he can help others as they make sense of their stories. Ultimately, in addition to making art, he wants to teach at the college level, and he would love to create a fund of his own that helps young people facing adverse living conditions to develop their talents.
George & Donna Wiedemann

Greenwich, New York

“We believe in MICA and we believe that what MICA is doing is enriching our culture.”"

When it comes to causes they support, education has always been at the top of the list for George and Donna Wiedemann. That’s because they believe that education is the key to driving civilization forward. That belief became even more important when son Spencer began preparing to enroll in college.

The Wiedemann’s looked at other art colleges, but chose MICA because of its curriculum focused on ensuring that students are productive artists even in the course of their art education, and then are prepared to go on to the meaningful careers. George’s dad attended the Chicago Art institute, but George now has an even better appreciation for the fullness of a high quality art education. It’s clear, he says, that MICA graduates are successful because their education has wide application, empowering graduates to pursue careers ranging from exhibiting artist to marketer to website designer.

According to George, this century will be one defined by content. Apple Inc., he points out, is the most valuable company in the world in part because Steve Jobs was a “design fanatic” and built a company that enables people to more easily develop and share content.

The world’s appetite for art and design education is “exploding,” George says, because it is at the center of creating content.

George would know. As CEO of the rapidly expanding U Marketing communications firm, the ability to create meaningful content for clients is a key element of the company’s success.

The Wiedemann’s passion for art and design education extends beyond the corporate arena, however. Extensive travelers, they recognize that advanced, mature cultures support art and music. America, in their opinion, could use more artists and designers.

Spencer, now a student at MICA, is on his way toward taking his place among America’s creative class. He finds the creative environment stimulating, and especially enjoys learning from and interacting with his instructors. George and Donna are now Parents’ Council members, and hope that their volunteer and financial support can help further the mission of the College and the vision of President Fred Lazarus IV.
MICA is:

an “education powerhouse.”

_FAST COMPANY MAGAZINE, 2012_

“World class.”

_HUFFINGTON POST, 2012_

“Highly esteemed.”

_WASHINGTON POST, 2012_
EMPOWERMENT
Recognized as one of the major contemporary innovators in arts education, MICA has helped to reinvent understanding of the intersection between community engagement and the arts, and many would argue that the College has redefined what that means academically.
During the 2011-12 academic year the college welcomed the first students into its MFA in Community Arts program, which grew out of MICA’s groundbreaking MA in Community Arts program—the first of its kind in the country. Based in MICA’s MA In Social Design program last year graduated its first class of designers who are focused on using graphic, digital, and environmental design to advance a social agenda that makes the world a better place.

Positively impacting Baltimore is one of MICA’s strategic imperatives. Nothing has made that clearer than the College’s May 2012 inauguration of the Launching Artists in Baltimore (LAB) Fellowships. Designed to encourage MICA’s talented graduate school alumni to stay and work in the Baltimore area, the program awarded $10,000 grants to five graduates. The first class have taken the charge to uplift communities in the city seriously, and has aggressively pursued projects to protect the ecosystem, help children stay fit and healthy, build parks and recreation areas, and promote arts and culture.
Education is not the sole area where the arts empower communities, however. The impact is multi-faceted and global. In the United States, for example, a study of the final decades of the last century showed that deteriorating neighborhoods in Philadelphia with many cultural assets were three to four times more likely to be revitalized than other at risk areas, and a study of distressed neighborhoods in the early part of the last decade found that those with cultural assets were more likely to see dramatic improvement in housing markets. In Australia, 90 percent of people who participated in nine community arts projects indicated that the projects had a lasting impact on the development of their communities. Seventy-one percent of people that took part in 17 London-based arts projects felt an improvement in confidence and self-esteem. Back in the United States, almost one-half of healthcare institutions provide arts programming; 78 percent of the institutions invest in the programming because of healing benefits that include shorter hospital stays and reduced the need for medication.

With dozens of courses focused on community engagement (and more being created), MICA continues to set the national standard in demonstrating how art and artists can bring out the best in people and buttress communities. The focus has taken place at both the undergraduate and graduate level. That investment—in personnel, time, and resources—has led to the production of graduates who are making a measurable difference in people’s lives everywhere.
EMPOWERMENT
ALUMNI & STUDENT SHOWCASE
Eric Hooper ’01  MA, TEACHING
Principal, Pathways School / Silver Spring, MD

“The biggest thing that MICA taught me is that there are no mistakes. Those are problems to be solved. That stuck with me.”

Out of ten siblings, only a pair made it through college, and Eric Hooper ’01 was one of them. Perhaps that is why the Washington, DC, native has such a fire in his belly for teaching and inspiring. He uses art and his training at MICA to reach students that the Maryland educational system has given up on—students with anger issues, depression, attention deficit disorders, and other challenges. Hooper is principal of the Silver Spring, MD, Pathways School, which uses a model that includes small class size, flexible learning models, job training, and intensive counseling to meet emotionally challenged students “where they are” and prepare them for success.

Though he had earned an associate degree and was already working at Pathways, Hooper wanted to find a way to pursue both his passion for working with young people and his creative impulse. He enrolled in MICA’s BFA/MA program in Teaching, and credits department head Dr. Karen Carroll and the rest of the faculty with helping him learn that he could simultaneously expand his artistic horizons and solve educational problems. He incorporated that balance into the way he worked with students as he interned in Baltimore, and then in his role as a full-time art teacher at Pathways after graduation.

Shocked that many of his students couldn’t even look in a mirror as he tried to get them to create self-portraits, Hooper soon became known for using the creative process to help students who had given up on education find a way to re-engage. His fierce advocacy for students led the school to appoint him vice-principal, and then principal. Today, he leads 30 staff members—including teachers, a job coach, a work crew supervisor, and a transition specialist—who work with students on multiple levels to ensure that they can become productive citizens and live out their potential using their talents. Pathways’ goal is to ensure that their students graduate with a job in addition to their diploma.

Hooper’s artistic training at MICA formed a foundation for how he performs his job. Students with problems who make it to his office are sometimes surprised to discover that they often aren’t going to get a lecture, but instead be encouraged to start a “visual journal,” drawing in the blank notebooks Hooper keeps in his office. The practice, which he imported directly from his MICA assignments, helps students release the frustration built up because they can’t express themselves, whether they choose to share what they have created or not. Most of the time, he says, students return to ask for an additional book after they have filled the first one up.

Hooper’s office is full of art, including drawings, art books, notepads, and his own visual journal from his MICA days. Even his staff members have been affected by Hooper’s MICA education, coming to him for their own “teaching moments”—the solutions-based vernacular he built into the school’s culture as an alternative to talking about challenging situations solely as problems. And even though his job requires a lot of dedication, he still manages to squeeze in time to create his own art.
Amelia Hutchison ’15

HUMANISTIC STUDIES + GENERAL FINE ARTS (INTEGRATED MAJOR)
Victoria, British Columbia

“Painting allowed me to make sense of senseless actions in
the only genuine way I could find. It taught me to be intuitive
and comfortable with my emotions. I can’t imagine growing
up without art in my life [because] my work has become so
much a part of they way I interact with the world. Art school
was a risk, but certainly one worth taking.”

Marc Levy Memorial Scholarship winner Amelia
Hutchison moves about these days like a woman
on a mission. She is heavily involved in MICA’s
community arts program and is determined to
make Baltimore a better place through her work.
Though the Canada native didn’t know much about
Baltimore besides what she saw on the HBO drama
The Wire before coming to MICA, she now says she
couldn’t imagine being anywhere else.
Hutchison, who also was awarded a Baltimore
Collegetown LeaderShape Scholarship and is
a C.V. Starr Foundation Scholar in recognition
of her outstanding artistic achievement as an
international student, understands the power
of artmaking. Art classes helped her cope with
tragedy when she was a small child, and provided
her with an outlet to make sense out of tough
situations. Today, she has come full circle.

HUTCHISON, A DEAN’S LIST STUDENT, TOOK AN
INTERNSHIP AT THE BALTIMORE CITY DETENTION
CENTER, TEACHING ART TO MALE INMATES.
THAT EXPERIENCE LED HER TO WANT TO EXPAND
HER UNIQUE ABILITY TO USE ART TO UPLIFT
PEOPLE WHO MAY BE LOSING HOPE, AND TO
DEVELOP PLANS TO ESTABLISH AN ARTS PROGRAM
IN THE DETENTION CENTER’S WOMEN’S FACILITY,
AND A YOUTH PROGRAM IN EAST BALTIMORE.

Hutchison also started a blog related to her work
in the detention center, showing the world how
the arts can help people cope with feeling trapped.
Likewise, one of her activities with the inmates was
to ask them to put together poetry that expressed
their hopes and fears. Their writing, she said, helped
her reaffirm her “faith in art, compassion, and the
resilience of the human spirit.”

Struck by how something as simple as knowing
the time is a luxury for those who are incarcerated,
Hutchison was frustrated that she could not do
more, though she could see the enthusiasm her
students had for the class she taught. That
frustration may be mitigated, however, by the
prospect of knowing that she has a lifetime ahead
of her to make an impact using art to inspire
people and communities. The self-described
“activist for social justice” plans to pursue a
master’s degree in community arts and become
a teacher or art therapist.
Ben Peterson ’12 MA, SOCIAL DESIGN
Creator, Wetwalks and Waterwalls Project / Baltimore, MD

“Education and knowledge-building through teaching materials, mural projects, and mapping are essential to developing an understanding of our role in the water cycle and the importance of conserving water. By making the water system visible on the street to create interest and provide knowledge, Wetwalks and Waterwalls will be a constructive and creative way to address water conservation within the Harris Creek Watershed.

Ben Peterson ’12 has found a way to blend his twin interests in art and environmental justice. The Wetwalks and Waterwalls project he is spearheading, funded in part through a grant from MICA’s Launch Artists in Baltimore (LAB) fellowship, will help showcase the relationship between human actions and the health of the Chesapeake Bay and affected neighborhoods. It will use art and design to foster stewardship and a broader understanding of water systems. Peterson hopes that he can creatively promote water conservation in East Baltimore, where MICA PLACE is located.

The project involves two phases. Wetwalks is a map and educational walking tour that highlights important conservation sites in the watershed. Waterwalls is a series of mural paintings of water and the water system, designed to be educational spaces that trigger community and environmental improvements. It builds on work that Peterson completed while a student in MICA’s MA in Social Design program, where he worked with professor Katie O’Meara and produced a large scale, portable, multimedia painting installation that could serve as a backdrop and rallying point during water cleanup events.

Peterson knows that his work will take a lot of collaboration to complete. He is working with Blue Water Baltimore, Banner Neighborhoods, Patterson Park Neighborhood Association, and Madison East End Community Association. He will also work extensively with area public school children. He believes that by making the water path visible, he can help people understand how its health and the health of the Chesapeake Bay are intertwined.

PETERSON HAS LONG BEEN INTERESTED IN DEVELOPING CREATIVE CONNECTIONS BETWEEN ART AND SCIENCE. HIS FOCUS DURING GRADUATE SCHOOL WAS LEARNING HOW TO ADDRESS SOCIETAL INEQUALITIES BY PRESENTING INFORMATION IN A CLEAR, DIGESTIBLE FORM.
Sarah Tooley ’09

MA, COMMUNITY ARTS

Director, 901 Arts / Baltimore, MD

“Sometimes it means encouraging youth to come up with their own programming ideas and helping them implement those ideas in a safe and fun way. I still want to combine arts and social justice and make an impact in the world for the better.”

When Sarah Tooley arrived at MICA, she was determined to find a way to combine her passion for social justice with her desire to create. By the time she received an MA in Community Arts in 2009, she had a vision for doing so that would transform the way some Baltimore residents view their neighborhood.

As part of a residency while at MICA, Tooley taught at 901 Arts, an organization founded through a successful partnership between MICA and community leaders in the 14th District of Baltimore that provides free afterschool programs in art and music to children in the Better Waverly neighborhood.

After graduating in 2009, Tooley approached 901 Arts with a proposition. If they could raise about $5,000 to demonstrate community commitment, she would be able to stay on board through MICA’s Community Art Corps (CAC) program – an AmeriCorps service program that places artists in community-based organizations in Baltimore city neighborhoods.

TO ENSURE THAT 901 ARTS HAS ALL OF THE RESOURCES THAT IT NEEDS, TOOLEY RELIES ON A NUMBER OF SKILLS, MANY OF WHICH SHE LEARNED WHILE AT MICA, SUCH AS HOW TO IDENTIFY KEY PLAYERS IN THE FUNDING COMMUNITY AND HOW TO WRITE GRANT PROPOSALS.

Her creativity comes in handy, too, not only to help her create effective fundraising strategies that allow potential funders and supporters to see the value of the organization’s work.

On a typical morning, one might find Tooley wearing her fundraising hat, but she could just as easily be building relationships with members of the community or developing a marketing and outreach strategy. She has also recruited many of the organization’s volunteers: there are currently nearly 70, some of whom come through MICA’s Community Arts Partnership Office. In addition to her administrative tasks, Tooley must develop programs that appeal to the youth who take part in the program. Approximately 70 first- through twelfth-graders participate in 901 Arts’ activities in a given year. Tooley strives to empower them to develop their creative license.

Among the projects the organization has completed with community youth is the Sea Creature Storm Drain project, in which students painted sidewalk murals of sea life around neighborhood storm drains. The effort was meant to bring attention to the impact of street trash and litter on underwater life.

Tooley’s ability to promote herself as an artist and her ability to sell creative ideas have proven just as important to 901 Arts’ success as her ability to teach an art class or see a street mural to completion. While she is happy with her success this far, Tooley continues to look for new ways to bring art to the community.
Wide Angle Youth Media

Baltimore, Maryland

LEFT TO RIGHT: Jeffrey Hughes, Student, Youth Media Festival Committee / DAVID SLOAN ’07, ’08, Sculpture, MFA in Community Arts, High School Coordinator / SUSAN MALONE ’97, Photography, Executive Director / Da’el Clapperton, Student, Mentoring Video Project / CAREY CHIAIA ’11, Graphic Design, Festival Coordinator / Davon Hughes, Student, Baltimore Speaks Out! Program / BECKY SLOGERIS ’11, ’12, Graphic Design, MA in Social Design, Attendance and Design Program Instructor / SHEILA WELLS ’06, Video and Film Arts / Danielle Clapperton, Student, Baltimore Speaks Out! Program

“I look around the office, and 67% of my full-time staff are MICA graduates who are hired not just because of their commitment to Baltimore, art education, and their art practice, but also because of MICA’s new efforts around social design, community arts, and social justice.” —Susan Malone

There is perhaps no greater testament to MICA’s culture of preparing graduates to go forward into society and make a positive difference in the lives of others than the leadership team at Wide Angle Youth Media. Members of the staff, more than two-thirds of whom are MICA graduates, spend a large part of their day, every day, working to empower young people through video and film projects. In the process, they are creating life-altering experiences that will prove pivotal for the incredible children they are dedicated to uplifting.

Since alumna Susan Malone took on the role of Executive Director just two years ago, the non-profit has tripled the number of youth served and increased the operating budget by 20 percent. Working with her in top leadership roles are MICA alumni Sheila Wells (program manager), Carey Chiaia (festival coordinator), David Sloan (production coordinator), and Becky Slogeris (attendance and design program instructor), among others. The organization engages young people and teaches them video production, critical thinking, writing and literacy skills, public speaking, team building, and leadership.

Students are encouraged to think deeply about and artistically explore the most important issues they face—from gang activity and bullying to environmental sustainability to civil rights history. Students work with professional mentors who help them develop video projects of high quality which have been featured on public access channels, in film festivals, and on the web.

THE GOAL IS TO EMPOWER YOUNG PEOPLE TO TELL THE STORY OF THEIR LIVES AND COMMUNITIES, AND IN THE PROCESS, DEVELOP AN EMPOWERING SENSE OF CONFIDENCE AND PRIDE.

The organization works with the Enoch Pratt Free Library and Baltimore Public Schools, and produces a summer camp and youth media festival.

Malone has been with the organization for more than nine years, holding a variety of expanding roles including teacher, coordinator, manager, and now director. She attributes a large degree of the organization’s success to its connection with MICA and its omnipresent network. Every year, she says, the nonprofit deepens its relationship with the College, hiring alumni as staff and students as interns, enlisting MICA faculty to help educate the children served, and working with MICA artists to create art that illustrates the impact of Wide Angle’s work. Like MICA, Malone says, she continues to reinvent and reinvest in Baltimore City.
Val Karuskevich ’14

Rett Nearburg ’07 Scholarship Recipient

“I’ve proven to myself that I am passionate and I do work hard, and these two qualities will take me places no matter what it is I decide to do.”

Although he had visited other art colleges, the moment Val Karuskevich stepped on campus at MICA, he knew he was home. He thinks the most valuable asset of the College is its “magnetic” ability to attract “incredible people” to study and teach on its campus. He doesn’t know if he would have been able to attend college, however, if it wasn’t for the Nearburg Scholarship he was awarded, for which he is immensely grateful. The Rett Nearburg ’07 Scholarship was established by Charles and Dana Nearburg in memory of their son, Rett.

KARUSKEVICH EXTENDS HIS ARTISTIC PASSION INTO HIS INVOLVEMENT IN MAKING THE MICA COMMUNITY A BETTER PLACE TO LEARN AND LIVE.

He is president of MICA Bike Share, a student-run organization that promotes cycling as both a source of exercise and sustainable transportation by allowing students to use bikes free of charge. Eventually, he wants to bike across the United States.

Biking is not Karuskevich’s only interest, however. He is also a member of Students of Sustainability, a group of environmentally conscious students that is working to promote the integration of responsible resource usage into MICA’s identity and mission. In addition, he represents the Photography Department at Academic Affairs meetings.

Karuskevich loves being around creative people as much as he loves art. He has also grown to love Baltimore for being accommodating and affordable for artists who wish to maintain a studio practice, embracing its reputation as “the land of pleasant living.” Coming to MICA, according to Karuskevich, has been one of the most important and life-changing experiences of his life. He especially appreciates the array of instructors who have been able to influence his artmaking and outlook on life. He can’t imagine doing anything else, he says, and is happy charting the course to his future.
Robert Davis’62 & Janice Davis

Robert V.P. Davis is a painter, sculptor, designer, and illustrator who has exhibited in Baltimore, Washington, D.C., New York, Pennsylvania, Virginia, Chicago, Utah, and Los Angeles, as well as in Sinop and Ankara, Turkey. A MICA graduate in painting, he and his wife, Janice, have been passionate supporters of MICA.

“From the first day I walked onto the MICA campus, I felt a wave of belonging. After a lifetime of academic struggle because of dyslexia, it was exhilarating to finally be in an environment that played to my strengths and to be working on a level playing field with my classmates. I knew I was there to learn as much as I could and to develop as an artist -- my passion since childhood. At MICA we were all artists. Creating and designing was in our blood. Artists are mysteries, not formed from a common mold, but original in their thinking or creative bent. Artists are chosen to reach for the skies. They are blessed with the imagination to forge new paths through images that unite without words.

Four years studying fine arts provided sufficient foundation to break into a graphic design career that led me eventually to work with many of the leading companies in the Baltimore and Washington area. From advertisements, films, collateral, to the Internet, we see how important art and design are in our lives. Little did I know then that my connection to the college would last a lifetime. Many of my most enduring friendships are with former MICA classmates and students. What bonds us all is the cement called art; art is our connection.

I have supported the college as an alum since the 1970s, serving on the alumni council, more than 25 years of fundraising (the annual phonathons were a great way to stay connected with alumni I didn’t see on a regular basis), and participating in scores of events. Even my wife, Janice, has a connection to MICA as a result of her community relations work with PNC Bank and its Maryland predecessor, Mercantile.

Our support for the Institute is rooted in these connections. My hope is that every graduate will experience these same bonds and thus be inspired to support the school in whatever way he or she can. MICA was founded on the ideal that a top notch arts education should be available to every talented student, regardless of circumstances. As donors, we believe that we are bringing this ideal to life.

What sets The Maryland Institute College of Art apart from other art colleges is its leadership in the world of art and design. From John Latrobe through Fred Lazarus, the college has continually reinvented itself, evolving from a school focused on industrial design to become a leader in digital, technical, and fine arts today. Its visionary leaders, the dedication and ingenuity of its world-class faculty, its cutting-edge academic programs, the contributions of its graduates -- all combine to make the school a magnet that attracts the most talented students from around the world.” — Robert V.P. Davis
“Baltimore has inspired more than its share of great creatives. Catch a glimpse of tomorrow’s big names today at the Maryland Institute College of Art, a campus that is practically one giant art gallery; its exhibition spaces, both indoors and out, host more than 100 shows per year.”

HUFFINGTON POST, 2012
ENLIGHTENMENT
The visual arts are one of the basic elements of culture—one of America’s most treasured assets. The visual arts cause people to think about their place in the evolution of humanity; reflect on their values as they relate to the rest of society; explore the experiences, feelings, and beliefs of others; and imagine new possibilities. In short, the visual arts help to enlighten society.
Literally since the beginning of recorded history, images have been the cornerstone of human communication, history, and imagination. Visual media are one of the foundations of civilizations, and countless years after the first prehistoric drawings were sketched, a visual image is still worth a thousand words—even now in the age of Twitter and texting. Internet giants like Facebook and Google, for example, recently spent billions on technology to upgrade their users’ ability to share photos and images. Though the Internet has exploded the ability for people to share creative work across boundaries, oceans, and cultures, however it hasn’t dampened the enthusiasm for engaging with works of art in person.

The proof is in the numbers. On their travels, 78 percent of all U.S. leisure travelers participate in cultural and/or heritage activities; they spend 63% more than other leisure travelers and tend to stay longer than other tourists. Some 850 million visits to America’s 17,000 plus museums by people from all over the world prove the continued popularity of these institutions. That’s more than the number of people who attend sporting events and theme parks—combined.

Art galleries in public and private museums provide access to the art that enlightens people in both urban and rural areas all over the world. Likewise, privately-owned galleries serve a crucial role in the showcasing of art, ensuring that people can embrace it intimately, and connecting artists and potential purchasers. One quarter of the American population visited art galleries in 2008. And despite the global economic slowdown, sales of art were actually up in 2011—to the highest level in history due, in large part to explosive growth in China (up 49 percent).

In every way, MICA continues to lead in preparing students to use art as a catalyst for thought. Well known for producing talented, thoughtful artists, the school has solidified its role as an educator of great curators as well. During the 2011-12 academic year, the first class in the new MFA in Curatorial Practice program began classes, led by MICA Curator-In-Residence George Ciscle. Students in the two-year program, the first of its kind in the country, will curate both group and individual exhibitions around Baltimore based on the audience outreach and theme requirements of the venue.

MICA is committed to making art accessible to the public through free access to galleries on campus. With the October 2012 opening of the Graduate Studio Center, the College is taking that commitment to the next level.
The arts are especially important to Marylanders. Ninety percent of Marylanders believe that the arts make the state “a better place to live.”

Though the artists and designers that learn and teach at MICA—and go forth from MICA—create their work for different reasons, based on different experiences, with different goals, they all have one thing in common. They have a burning passion to be innovative—to express themselves and their ideas and feelings as only they can.

MICA students and alumni’s power to tell stories, their unique perspective on art, and their unique ability to use multiple media to explain the world as they envision it, all lead to a brilliant result. They enlighten the world.
ENLIGHTENMENT
ALUMNI
SHOWCASE
Jordan Faye Block ’05  MFA, MT. ROYAL SCHOOL OF ART

Owner, Jordan Faye Contemporary / Baltimore, MD

“Art is transformational, so when you take a space and you hang a gorgeous painting or place a sculpture, it’s more than just the object in the room, but the feeling and what it emanates. I love transforming space and I get to be creative, even if I’m not picking up a paint brush.”

While Jordan Faye Block was in the Mount Royal program from 2003 to 2005, she had an epiphany about many of her fellow artists. Some of her peers were not very comfortable with the marketing and promotion of their work. Block, on the other hand, enjoyed selling the talents of others and helping them to succeed, and in 2006, she decided to do so on a professional basis.

Through the Jordan Faye Contemporary gallery in Baltimore, Block represents 15 artists at different stages in their careers. She works passionately to give them a broader audience through gallery exhibitions, art fairs, and the Internet. She also promotes emerging artists through The Salon Series, exhibitions in which any artist can present his or her work in a professional gallery setting while learning the intricacies of selling, marketing, and curating artwork.

FOR BLOCK, SELLING ARTWORK IS NOT JUST ABOUT THE MONEY. IT’S ABOUT FINDING PEOPLE SHE BELIEVES IN AND SHOWCASING THEM.

She has also taken her craft on the road, participating in art fairs in Miami, Washington, DC, and San Francisco. “I want to focus on getting my artists into museum shows outside of the Baltimore area if that will help their careers,” she said.

One of Block’s greatest challenges has been wearing a number of hats. To get the business started, she had to create a business plan, decide which artists she wanted to show, visit studios, collaborate with artists, find a location, and market the gallery—tasks not always considered to be part of a working artist’s life. Yet her artistic background at MICA helped prepare her for success. For example, her art background has boosted her marketing efforts. She has been able to create more effective marketing materials because she has the eye of an artist, she said.

MICA also introduced Block to a network of people, some of whom she represents, including Janna Rice ’95 (Photography) and Kate MacKinnon ’92 (Painting). While at MICA, she learned firsthand the intricacies of life as an artist, which helps her better understand the needs of those she represents. While someone with a strictly business background might talk about art from a purely intellectual standpoint, Block knows what it’s like to work in a studio, trying to get an artistic vision onto a canvas.

FOR BLOCK, SELLING ARTWORK IS NOT JUST ABOUT THE MONEY. IT’S ABOUT FINDING PEOPLE SHE BELIEVES IN AND SHOWCASING THEM.
Marisa Sage ’02  MA, DIGITAL ARTS

Founder, Like the Spice Gallery / Galleries Manager, Salisbury University, Salisbury, MD

“My curatorial sense, my eye, and my love for art and my understanding of how to make it and why to make it were partially formulated at MICA. The connections that you make at MICA are invaluable. It should just be mandatory that artists understand, at least somewhat, the inner workings of a gallery and understand the business side of things.”

When Marisa Sage returned to her hometown of New York City after graduating from MICA in 2002 with an MA in Digital Arts, she saw a need for a contemporary art gallery that catered to emerging artists. To put her vision into action, she drew up a business plan and took out small business loans, as well as loans from family and friends.

In 2006, Sage decided to fill that need herself and launched Like The Spice, a gallery in Brooklyn that has worked with nearly 70 artists by hosting more than 60 solo and group exhibitions and promoting their work at venues such as the 92Y Tribeca, the Chelsea Art Museum, and the Scope Art Fair. Sage has also expanded her reach beyond New York, promoting her artists nationally and internationally.

She found that she had a unique interest in the sales aspect of art and has given artists of all kinds, more than half of whom she met through MICA, exposure through her gallery. Much of the work Sage does also involves helping artists cultivate practices that promote success. For example, in addition to making sales, she has spent countless hours encouraging artists to stick to their schedules and critiquing their work.

In 2012, Sage closed the Brooklyn space to return to Maryland and manage the two art galleries at Salisbury University. She enjoys the university setting and would like to develop courses to teach artists many of the business skills that could help them to better market their work. As she looks for a new home for the gallery, she’s running it virtually at www.likethespice.com. She continues to promote her artists via shows across the country, as well as through blogs and monthly newsletters.
Reesey Shaw ’64, ’66
PRINTMAKING / MFA PHOTOGRAPHY
Founding Director, Lux Art Institute / Encinitas, CA

“Creativity, it seems to me, is now the critical discipline of this century. To me, art is what makes life worth living. It’s enough to inspire you forever.”

Transferring to MICA after two years at Boston University was literally coming home for Reesey Shaw, a Baltimore native who had taken classes at the College as a child and returned to earn a BFA in printmaking and an MFA in photography. Her time on campus involved interaction with Clyfford Still, Grace Hartigan, Margaret Mead and Robert Forth. The intellectual and artistic exploration she engaged in while at MICA helped set the stage for a transformative career.

She is an accomplished artist and has a passion for helping others engage in the creative process. In founding the Lux Art Institute in Encinitas, CA, she found a way to support artmaking at both ends of the talent spectrum—working with both experienced, accomplished artists and the youngest elementary school students who, she says, can be hamstrung by an educational system that doesn’t put enough value on creativity.

Nestled among breathtaking vista in Southern California, Lux invites internationally acclaimed artists to residencies at the Institute. Fellow MICA alumna and MacArthur Genius Grant recipient, Elizabeth Turk for example, recently completed a residency there.

They live and create in facilities designed especially to foster the creative process. The public, including many students, is then invited to witness artmaking firsthand and, often, to interact directly with the artist. But the work of the Institute doesn’t stop there. Through the Luxcursion program, students from elementary school through college come to the Institute and watch the artist make creative decisions. The students also create their own work. In addition, the institute has also developed teaching materials used in classrooms to spur artistic development.

ESTABLISHING LUX WAS AN EXTENSION OF ARTMAKING FOR SHAW. SHE SEES A NEED FOR REINVENTION IN THE ART WORLD— TO FOCUS MORE ON THE NEEDS OF THE LIVING ARTIST.

Lux Art Institute represents that new model, with the tag line, “Don’t Just See Art, See Art Happen.” Continuing to follow her pioneering spirit, Shaw is planning a dramatic expansion of the facility, including more exhibition space, a curatorial library, and an expanded education pavilion.
Wendy Jachman

Baltimore, MD

“MICA is a serious player in the art/academic world and its presence in that world withstands the test of time. I am proud to boast of my association with MICA.”

For MICA Board of Trustees member Wendy Myerberg Jachman, giving to MICA is more like supporting family. She literally grew up artistically on the campus—taking art classes there as a child and attending MICA for the freshman Foundation experience. Perhaps that is why one of her favorite aspects of supporting MICA is interacting with the students and watching them grow. As chair of the board’s Student Affairs committee, she enjoys the special responsibility of helping to structure the dynamic and respected learning tradition that is the hallmark of a MICA education.

Art has indeed been a family affair for the Myerberg family. Jachman’s mother, Louise Myerberg, was an interior designer who also took classes at MICA; sister Jennifer Myerberg is a water colorist and a ceramist; and brother Henry Myerberg is an architect. And even as Jachman entered the business world with her father, she continued to be devoted to her own creative career. Her career as a textile artist led to large commissions in which she has used narrative tapestries to capture the essence of the institution in which it is installed. Though featured in New York and Florida, most of Jachman’s work has been in Baltimore, a byproduct of her commitment to her community.

In addition to her work with MICA, Jachman is an extraordinary supporter of the arts in Baltimore and beyond, as evidenced by her involvement in a diverse array of organizations and causes. 

JACHMAN BELIEVES DEEPLY IN ART’S IMPORTANCE TO SOCIETY AS A WHOLE. THE SCIENCES ARE IMPORTANT, SHE MAINTAINS, BUT NOTHING COMPARES TO ART’S ABILITY TO INSPIRE PEOPLE, TO ENLIGHTEN SOCIETY, AND TO PROMOTE IDEAS. INVESTING IN MICA IS ONE WAY SHE HOPES TO ENSURE THAT TALENTED ARTISTS AND DESIGNERS CAN SHARE THEIR GIFTS WITH THE WORLD.
ENCOURAGEMENT
The most significant source of support for current purposes is the $2.5 million in gifts made through MICA’s annual giving program, which is a key component of the College’s comprehensive fundraising efforts. The amount is equivalent to a 5% payout on an endowment fund of $50 million. This Donor Roll represents all generous gifts to MICA’s annual and capital giving programs during fiscal 2012.

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Bernadette M. & Robert J. Dymowski
Sandra L. & Joseph C. Dyson P’13
Phyllis Eakin
Jeffrey J. Easson P’13
Amy R. Edebe
John D. Ehlers, Jr. ’08
Catherine Blake & Frank Eisenberg
Laura Elliott
Jeanne & John England P’12
Jill Epstein
Monique & Jeffrey Escher P’10
Ruth M. Evesovich ’97
Timothy Faith ’97
Ian Farmer
Lorraine Fedder ’71
Carol L. & Alan Feikin
Natalie A. Fenwick ’65
Robert G. Ferguson ’74
John Ferry
Tien T. & Grant B. Feusner
Jo Anne S. Fink
Liz Fisch ’12
Leslie H. Fleck & Thomas J. Fleck, Jr. P’13
Michelle Fleming ’12
Terrisa M. & Gustavo A. Flores P’13
Quinne Fokes ’85
Gail & Robert Folds P’11
Rachel Forte ’12
Sally L. Foster
Robin S. Fraumeni ’83
Kirsten E. Fricke ’03
Ida Fuell ’71, ’73
Lisa D. Gaines P’09
Elaine Galen & Edward Colker
Cynthia J. Garcia ’08
Karen A. Gastel ’67
Frances Gerety ’71
Alexz Giacobbe ’12
Dena Gilchrist
Mary R. & Owen W. Gilman P’09,’10
Kimberly Ginn ’12
David F. ’84 & Susan H. Glasgow
Howard A. Goldberg
Michelle Gomez ’12
Patricia & Joseph Gonzalez P’07
Kathryn Goodling P’10
Amy L. & Richard L. Goodman
Mitchell Goodrich ’12
Lillian L. Gorak ’74
Harriet Gordon
Keth A. Gordon
Maya Graffagna
Maria Grandinette ’78
Elise D. Grant ’93
Howard Greenberg ’69
Marjorie K. Greenbaum ’48
David L. Greif II & Joyce Ann Burman
Betty W. Griffith ’52
Shirley Gromen ’76
Susan M. Groseclose ’81
Sherre S. & Anthony D. Groschong P’10
Gerald Gross
Sharon M. Grossman ’77 & Patrick Crago
Barbara E. Greuber ’97
Magdalena ’57 & Helmut Guenschel
Stanley S. Gunnett ’55, 60 & Elinor Reamer
Mary Ellen Gunther ’66
Gail A. Gutierrez ’02
Babette & Henry L. Gutman
Julian Haddad ’12
Nanette Haid ’68
Edward F. Hainke ’59
Sydney K. Hamburger ’72
Ryan Hammond ’12
Deming Harriman
Marcia K. & S. Elliott Harris
Robert Harrison ’93
Bernadine Hartlove & Owen G. Hartlove, Jr. P’85
Robert L. Harvey ’76
Ann & Walter Hatke P’06
Jerome Hausman
Cynthia Hawkins ’92
Hilda Van Rossum Hawkins ’58
Ric ’68 & Lorraine Haynes
Barbara Lee & Jonathan Hazzard
Max W. Heimberger
Eric C. Heijs
Jane S. Hennig ’47
Kathryn & Mark Hervon P’16
Sue L. Hess
Hannah Hill ’12
Diane M. & Michael J. Hodges
Randall A. Hoel ’79
Ted H. Hoffman ’89
Yumi K. Hogan ’08
Elizabeth Holm ’02
Fran Holt ’86
Richard E. Honn ’74
Robyn & Mark Horwitz
Dominique Houriet
Janie Howard P’13
Patricia C. Howard P’13
Cassie Huck ’12
Mary Huddleston P’99
Grace E. Hulse ’81, ’90
Elaine M. Hunt
Rachael Hunt ’12
Lauren Hurd-Loran ’76
Jessica Hutchinson
Geryld J. Huxsoll ’75
Seung Min Hwang ’12
Michael Jampieri
Stephanie Zweben & Oscar Iklaza P’15
Stephanie Indrano
Cindy Intorre
Sheryl Watson & Raymond Isaac P’03
Emily Catherine Izer
Karen & Marc Jaffe P’13
Rina L. & Howard A. Janet
Ron Janovich ’72
Paul Jasunis
Hazel Jenkins
Marcus J. Johnson ’06
Sona K. & William R. Johnston
Ann O. Jones ’49
Henry T. ’63, ’69 & Elizabeth C. Jones
Jordan Jones ’12
Tiffany Jones
Graland Joseph
Ann I. ’75 & Patrick Joyce
Karen & Andrew Judkis P’11
Je Roon Jung ’12
Lara Rose Kaminoff
Moon Kang
Nancy & David Katz
Risa G. & Douglas W. Keene P’11
Chelsea Kelly ’12
Scott G. Kelly ’87
Ellen & Boulton Kelly, Jr.
Beth T. & Robert W. Kensealaar P’07
Janet Eileen Kerchner ’78
Allison Kerst ’12
Jody Z. & Howard G. Kesner
Ethan Kessler ’71
Glen B. ’89 & Sarah A. Kessler
Rivkah Khanin ’12
Arom Kim
Constance & Frank Kirby
Edward C. Kirchner, Jr. ’62 & Shirley Kirchner
Jim Kistler ’67
Samuel Kittlinger ’12
Carole L. ’89 & Michael Knezovich
Edrie B. Knight ’47
Robert Knight
Gary E. Koppel ’75 & Anastasia Vassos
Bruce T. Kofi ’09
Alison R. & Raymond Kogan P’11
Deborah H. ’70 & William Kommalan
G. Priscilla Kossos ’82
Sheila Hoffman & George Kostritsky
Gyorgy Kostritsky
Debra Kostnik & Pepper Trail P’12
Miriam & Irving Kramer
John Kramer ’95
Esther C. Krasevac
Patricia Frisel & Emmannuel Krasner P’09
Ruth E. Youngberg & Terry D. Kunze P’12
Carol & David A. Lackland P’91
Rebecca Lambert P’02
Nancy E. Lane ’83 & Mark Obbie
Robert Lane & Norman Hart
Will Laren ’12
Andrew K. Large
Jo-Ann ’81 & Tom Larrimore ’72
Kelsey LaSeur ’12
Tessa Law
Annette Lawrence ’90
Tamera Lawrence ’88
William Lawrence ’65
Elaine Leach
Stanley Leatherman ’65
Bong Mee Lee ’11
Jesse Lee ’12
Sandra R. Leggieri
Caroline S. & Stanford M. Lembeck P’90
Ingrid & James Leonard
Molly Levett ’00
Karen & Robert Lewand
Beth & Michael Lewick P’13
Hilde Li
Barbara G. & Walter G. Lieberman
Caleb Lin ’12
Shirley E. ’56 & John Lippy
Richard I. ’76 & Sue Ellen Lipscher
Roxy S. ’62 & Robert Lipsitz
Mollie Little ’12
Karen & John Littlefield P’13
Jennifer M. Littleton ’94
Jasmine Loney P’08
Cheryl A. Lopez
Claire D. ‘48 & Harold H. ‘49 Lott
Patsy Lowe
Bernadine R. ‘67 & Wayne C. ‘63 Lucas
Michelle Luong ‘12
Deborah E. MacArthur P’14
Carol A. MacEwen ‘64, ’71
Sarah Machicado
Hannah Mack
Catherine & James Macor P’13
Harry C. Maistros ‘66, ’72
Trudy ‘67 & Gabriel ‘67 Major
Pamela L. & Allan J. Malester
Alicia Malinowski ‘91
Hannah Mandel ‘12
Joanne M. Mangione ‘82
Jean M. Manning ‘70, ‘85 & James J. Manning, Jr. ‘71
Nancy G. Marmion & William H. Marmion, Jr. P’14
Jennifer Maroney-Tripodi P’12
Paula M. ‘12 & Matthew Molnar
M. Larry ‘66 & Joan C. Morgan
Gabriel Morgan ‘12
John Mintzer ‘83
Marybeth P. & William A. Scovill
Karen Merkle ‘86
Stacy McFadden & Michael Kraynak
Keloni Parks ‘12
Stephen Malinowski ‘91
Matt Malinowski ‘93 & Mary D. ‘89 & James Opasik
Andrew A. Mastriani ‘01
Jessica E. Marx ‘12
Cristina Martinez P’01
Margaret & Larry Phillips P’10, ’11
Margaret Morrison
Richard A. Muller ‘71
Mary M. Munday ‘91
Emma Munger ‘12
Jennifer Murdock
Erin E. Murphy ‘12
Greg Murphy ‘12
M. Larry ‘66 & Joan C. Morgan
Margaret Morrison
Richard A. Muller ‘71
Mary M. Munday ‘91
Emma Munger ‘12
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Michelle Luong ‘12
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Carol A. MacEwen ‘64, ’71
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Hannah Mack
Catherine & James Macor P’13
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Karen Merkle ‘86
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Keloni Parks ‘12
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Margaret Morrison
Richard A. Muller ‘71
Mary M. Munday ‘91
Emma Munger ‘12
George Murdock
Erin E. Murphy ‘12
Greg Murphy ‘12
M. Larry ‘66 & Joan C. Morgan
Margaret Morrison
Richard A. Muller ‘71
Mary M. Munday ‘91
Emma Munger ‘12
George Murdock
Erin E. Murphy ‘12
Greg Murphy ‘12
M. Larry ‘66 & Joan C. Morgan
Margaret Morrison
Richard A. Muller ‘71
Mary M. Munday ‘91
Emma Munger ‘12
George Murdock
Erin E. Murphy ‘12
Greg Murphy ‘12
M. Larry ‘66 & Joan C. Morgan
Margaret Morrison
Richard A. Muller ‘71
Mary M. Munday ‘91
Emma Munger ‘12
George Murdock
Erin E. Murphy ‘12
Greg Murphy ‘12
M. Larry ‘66 & Joan C. Morgan
Margaret Morrison
Richard A. Muller ‘71
Mary M. Munday ‘91
Emma Munger ‘12
George Murdock
Eric and Julita Siegel P'08, 09
Carole R. Silver 84
Claire D. Simanski 68
Nick Simko 12
Nolan K. Simon 68, 76
Stephanie Simon 02
Cynthia R. Simpson 05
Phillip H. 75 & Mary Sims
Annette Z. Singer 84
Pauline A. Siple 78, 84
Loretta Clark & J. Patrick Skirvin
Donal D. Sledd
Robert H. Slonitz
Victoria S. & David P. Slovan P'08, 09
Linda & Kenneth Slowik
Rhea Sluchan 74
Beth Craddock-Smith & W. Cabell Smith P'04, 05
Barbara D. & Charles E. Smith P'12
Penny & Dennis Smith P'15
Djamika Smith
Karen G. & Howard J. Smith, Jr. P'04
Judy Smith 02
Yvonne H. Smith ’62
Serge M. ’87 & Martha Socolar
Gerald M. Sokol
Rafael Soldi ’00
Marlene W. & Bruce J. Solomon
Ruth Y. ’87 & Martha Socolar
Catherine F. & Roberto F. Soto P’13
Molly Steadman ’12
Frank Steck ’68
Steven R. Stegner
Cathy A. & David J. Steklenski
Harman A. Sterner ’61
David J. Sternrit
Betty B. Stickell ’62, ’63
Zvezdana R. Stojmirovic ’06
Anna Strain ’12
Merle W. Sturm ’46
Jesse Sullivan ’12
Bridge M. Sudderlin ’84
Florian K. Svitak ’65, ’74
Joney H. Swift ’76
Amelia Spiesz ’12
Louis C. Talericco, Jr.
Valerie L. Talericco
Olivia Taliferro ’12
Nancy & Carl Tankersley P’11
Andy Tanner ’12
Robert S. ’63 & Carolyn Tarleton
Emily Tarsell ’80
Kimberly K. King ’77 & William Tata ’78, P’12
Clytie W. ’71 & Robert Taylor
Jeanie U. & Richard W. Teare
Matthew Thomas ’92
Jacob Thompson ’12
Margaret B. Tierney
Jonathan Timbrell ’99
Elizabeth & William Tisdale P’01
Ashley S. Tisdale-Eggett ’01
Donna Tivard P09
Roslyn & Jack S. Tudes
Lauren Toma ’12
Sage Altamarie Trail
Gail A. Treder Ritgert ’68 & Marcus J. Ritgert
Cinnamon Triano ’12
Katharine S. Lowry Truax ’77
Carl Twigg
Sarah T. ’93 & Peter S. Upson
Zach Utres ’12
Kevin Riley Valente
John T. ’67 & Cheslye Ventimiglia
Andy Vible ’12
Paul F. ’74 & Mary Vicino
Paige Vickers ’12
Yolanda & David Vigil P’07
Tony Villaflores ’12
Deborah Vitkova ’90
John A. Viverette ’56
James W. Voshell ’65
Nick Vyssotsky ’12
Madeline C. Wade ’74
Zach Wade ’12
Richard S. Walker, Jr. ’74
Jennifer K. Wallace P’08
Kathy M. & Kenneth G. Wallace
Michael & Lorien Walley-Rand
Lisa Agnes-Walsh
Andrew Walters ’12
Robert J. Wantz ’82
Amber Ward ’10
Omer Wasim
Judy & Ralph Weidel
Kate Weintrob ’12
Richard J. Weiss ’76, ’80
Lauren Wells ’89
Richard Wetterer ’68
Linda & Robert Wicksell P’02
Karen Wiedman P’07, ’08
Stephanie Wilkie ’12
Patricia J. & Mark W. Wille P’12
Margaret M. & Richard S. Willen P’02
John M. Williams, Jr. ’70
Paula & Ken Williams
Theo Willis ’12
Suzanne & George S. Wills
Sydney & Ronald M. Wilner
Sami Wilson ’12
Theresa A. Wilson P’05
Martin J. Winder ’77, ’79
Mark Winicov ’04
Sharon & Eric Wissel P’00
Diane E. Witt ’75
Marjorie K. & Erik Wogstad P’09
Jane H. Wolf ’61
F. David ’75 & Elizabeth Wolfe
Kevin Wolff ’93
Stewart Wolff
Isaac HeiJi Wong
Monique Ernst & Frederic G. Worden
Alison Worman ’12
George Wright ’69
Julie M. & Joseph T. Wright P’12
Sarah Wright ’12
Jane Chiming Wu
Carol L. Yeager ’70
Michael H. Yerman & Marc J. Witman
Eileen S. Yoffe
Marsha & Sherwin Yoffe
Suzanna Zak ’12
Noelle C. Zeltzman ’67, P’03
Mardy Ziegler ’78
Bernadine M. Zienkiewicz ’73, ’82
David A. Zuccarini ’75
Elinor Zuch
Corporations, Foundations,
Government & Other Organizations
Artists Circle Fine Art
Rita Bender Interiors Inc.
Braun Marketing
Lotts’ Arts & Things
Mastriani Studios
Paul’s Painting & Lead Tech Servicing
Raymond T. Chester Co.
Shaneware Pottery
Samuel Shapiro & Company, Inc.
Strawberry & Co.
Twin Diamond Studios

JUNE 2011
Art History, Theory, and Criticism faculty member Dr. Jenny Carson receives the Senior Post-doctoral Fellowship from the Smithsonian Art Museum to conclude her work on “The Art and Studio of William Henry Rinehart.”
**ALUMNI GIVING BY CLASS YEAR**

<table>
<thead>
<tr>
<th>Year</th>
<th>Names</th>
</tr>
</thead>
<tbody>
<tr>
<td>1934</td>
<td>C. Louise Mullan Flanigan</td>
</tr>
<tr>
<td>1936</td>
<td>Ruth Y. Sorge</td>
</tr>
<tr>
<td>1937</td>
<td>Ruth Y. Sorge</td>
</tr>
<tr>
<td>1938</td>
<td>Annette Z. Singer</td>
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<tr>
<td>1939</td>
<td>Ruth Uhrig</td>
</tr>
<tr>
<td>1940</td>
<td>Evelyn D. Schroedl</td>
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<tr>
<td>1941</td>
<td>Janet Biedler Browne, Al Hurwitz</td>
</tr>
<tr>
<td>1943</td>
<td>Sylvia R. Beser, Huey Brown, Evelyn Hine Doxon, Milton Dubrov</td>
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<tr>
<td>1945</td>
<td>Olga S. Rosser</td>
</tr>
<tr>
<td>1946</td>
<td>Betty Cooke, Merle W. Sturm</td>
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<tr>
<td>1947</td>
<td>Mary Farley Baker, Mary W. Barton, Jane Stricklen Hennegar, Joan K. Kaiser, Edrie Bradley Knight</td>
</tr>
<tr>
<td>1948</td>
<td>Marjorie K. Greenebaum, Claire D. Lott, Ona May Miyamoto, Nancy S. Sexton, Betty C. Wells</td>
</tr>
<tr>
<td>1949</td>
<td>Elaine Beck, Mary Scheve Bowerman, Ann O. Jones, Hal Lott</td>
</tr>
<tr>
<td>1950</td>
<td>Fairinda L. Atkinson, Claire Lou Sarubin, William O. Steinmetz</td>
</tr>
<tr>
<td>1951</td>
<td>Dolores Hartke Glass, Joye Burkett Hicks, Rosita Cangelosi Hurka</td>
</tr>
<tr>
<td>1952</td>
<td>Nelson Herbert Adlin, Betty M. Griffith, Marjorie Mazor Sandy, Mary Llewellyn Thompson</td>
</tr>
<tr>
<td>1953</td>
<td>Alice Margolin Adler, Elizabeth H. Baltbus</td>
</tr>
<tr>
<td>1954</td>
<td>Evelyn Maddox Apichella, Constance D. Rosenthal, Tylden Westcott Streett P'77</td>
</tr>
<tr>
<td>1956</td>
<td>Shirley Ecker Lippy, John Arnold Viverette</td>
</tr>
<tr>
<td>1957</td>
<td>Danute Elena Armstrong, Magdalena Guenschel, Morris Rosen</td>
</tr>
<tr>
<td>1959</td>
<td>Edward F. Hainke, Patsy A. Lowe, Jan Z. Robins</td>
</tr>
<tr>
<td>1962</td>
<td>Bob Davis, Mary C. Davis, David William Hamilton, Edward C. Kirchner Jr., Roxy S. Lipsitz, Wesley James Smith, Yvonne H. Smith, Betty Jean Stickell</td>
</tr>
<tr>
<td>1966</td>
<td>Mary-Jo Dale, Mary Ellen Gunther, David Hayden, Tom Larrimore, Harry C. Maistros, Marlin Larry Morgan, Claudia Sennett, Anne South, Sharyn R. VanSant</td>
</tr>
</tbody>
</table>

**MARYLAND INSTITUTE COLLEGE OF ART**

**2012 ANNUAL REPORT**

**Alumni Giving by Class Year**

*P - Parent/S  W - Widow/ER  H - Honorary Degree Recipient  * - Deceased*
1968
Rosemary E. Grubb
Nannette Katherine Haid
Richard D. Haynes
Dorothy Hauk Milan
Barry L. Mones
Gail Treder Riptert
Claire Louise Simanski
Nolan K. Simon
Frank Thomas Steck
Trina K. Strohman
Richard Wetterer

1969
Duncan I. Bailey
John Ferguson Breen
Peter B. Devries
Raymond L. Diamant
Stanley R. Flint
Howard Greenberg
Ria Ankewitz Jacob
Henry T. Jones
Suzanne Levin-Lapides
Leslie Lillien Levy
Richard F. Mandy
Richard L. Roth
Frank E. Schultz
Louise Sharp
Judith DeAngelis Simons

1970
Vicki Bogart
Robert L. Dale
Jean Taylor Dowling
Dale W. Dusman
Nancy H. Gurganus
Allan William Isaacson
Stephen C. Keith
Deborah H. Kommalan
Jean Markland Manning
Gary Marcus
Madolin Maxey
Daisy C. McGhee P’07
Thomas Wayne Miller
Janet E. Mongan
Cheryl Kitz Partridge
Jack M. Williams
Carol L. Yeager

1971
Evelyn Maddox Apichella
Loretta M. Bachman
Gregory C. Barnhart
Clarkson N. Crollius
Lorraine Fedder
Ida Butler Fuell
Frances L. Gerety
Hilry Gordon
Ethel Kessler
Carlton L. Leverette
Carol A. MacEwen
James John Manning Jr.
Richad L. Muller
Christine C. Neill P’90
William F. Schmidt
Clytie Whitson Taylor

1972
Karl J Ardo
Carolyn Tohey Berardesco
Valerie F. Binder
Carolyn M. Campbell
Marta Beckstrom Cardarelli
Stuart B. Cooper
Sydney K. Hamburger
Ronald J. Janowich
Tom Larrimore
Harry C. Maistros
Elizabeth Thomas McLeod
Quentin Moseley
Craig Richardson
Susan Waters-Eller

1973
Sarah Burr Arnold
Michael R. Berardesco
Joanna M. Clark
Joan W. Cohen
Elizabeth Cooke-King
Ida Butler Fuell
Hilry Gordon
Janet Bauer Hartman
Jo-An Larrimore
Alan D. McGillivray
Phyllis Ruth Nimeroff
Carla Heider Rosenzweig
Deborah V. Salisbury
Bernadine M. Zienkiewicz

1974
Susan A. Abbott
Kathy Jo Allman
Jane Bell
Cynthia Brower
Elyse M. Carter
Karen Cipolla
Richard F. Detorie
Nancy Burns DeVierio
Robert George Fergerson
Sharon A. Gembali
Lillian L. Gorak
Anne Hanger
George Holback
Richard E. Hopp
Kevin M. Keaney
Daniel Anthony Kuc
Rick Martinus
Sally McCann
Judith A. Morrison
Robin Ellershaw Ramsay
Nancy Jane Rubins
Robert W. Schaefer
Rhea Sluchan
Florian Kunasek Svitak
Paul F. Vicino
Madeline Carol Wade
Rick S. Walker Jr.
1978
Susan O. Baxter
Diane Borenstein
Raymond Thomas Chester
Paul Goodman
Maria L. Grandinette
Janet Eileen Kerchner
Katharine A. Madzelan
Vicki McComas
Sam S. Robinson
Drew E. Shiflett
Pauline Siple
William Tata P'12
Susan Waters-Elle
A. L. Shreve Waeter
Sing Chi Yue
Margy Ziegler
1979
Susan Lynn Fetterolf
Jo Lorelle Fleming
Michael Douglas Gentile
Craig A. Hanks
Randall Arthur Hoel
Susan Ellen Page-Thompson
Scott D. Ponemone
Martin John Winder
1980
Deborah Anne Adams
Susan Bornstein
Julie K. Brown
Pamela B. Flam
Brian M. Harris
Peter C. Liebhold
Marjorie A. Noll
Janet Siegmann Salter
Emily Tarsell
Rick Weiss
1981
Patricia Alexander
Char Brooks
Elvira Causey
Lynda Shenkmans Curtis
Jane Lampton Dalrymple-Hollo
Daniel Charles Gilbert
Susan Marie Groselkoe
Grace E. Hulse
Kevin Labadie
Ann Maria Peters
Leslie Snyder Portney
Jeffrey Scriver
Nancy O'Donovan Wilson
1982
Dolores M. Andrew
Jim Burger
Jon Alan Detwiler
Julia A. Fish-Rezac
Priscilla Kossoy
Robert Lane
Joanne N. Mangione
Stacey Saltzman Moriarty
Carol Ann Reed
Richard J. Rezac
Gregory Smearman
Robert J. Wantz
Bernadine M. Zienkiewicz
1983
Anastasia Arnold
Patricia Bernstein
Robert E. Campbell Jr.
Teresa Cole
Jai I. Dixon
Imogene Drummond
Peter M. DuBose
Robin Sigsworth Fraunen
Stephanie Garvey
Nancy E. Lane
Regina D. Mejo
Warren E. Mejo
John Dennis Mintzer
Young Hee Park
Bob Salazar
Angela Marie Schwarzkopf
Lisa M. Walsh
1984
Karin Banks
Cyndi Courter
Louise E. Doherty P'14
Ronald J. Dunaway
Deborah B. English
David F. Glasgow
Supannika Rongsopa
Carole R. Silver
Pauline Siple
Bridget M. Sunderlin
Steven Michael Ungar P'15
David A. Verchomin
1985
Gail Beck Boren P'14
Craig Matthew Cheseck
Craig L. Dunklee
Quinne Fokes
Carla Januska
Karen Sue Klindesinst
Marty Lancaster
Jean Markland Manning
Jacqueline M. O'Regan
Rachel Yosefa Selekmman
1986
Kara Lin Brook
Jennie Baumann Budd
Carol Miller Frost
Frances Holt
John Lawson McCall
Karen L. Merkle
Anne D. Milch
Mary McBurney Swann
1987
Peter Winship Brooke
Scott G. Kelly
Jim Rieck
Serge Mitchell Socolar
1988
Bonnie Caslow Allan
Gary Alan Cousin
Barbara Moore Kuller
Tracy Lambros
Claire F. Larkin
Tamera Anne Lawrence
Evelyn Hynes Powers

JULY 2011
The Station North-based Arts and Entertainment Design Coalition, in which MICA is a lead partner, is awarded a $150,000 grant from the National Endowment for the Arts to help revitalize Baltimore's Station North district through art and design.
1989
Patricia Marsh Anderson
Rita L. Bender
Todd Bilger
Ted H. Hoffman
Carole Lynne Knezevich
Judie Lichtman
Marcie Campbell McHale
Mary Deacon Opasik
Lawrence Avery Robey
Lauren Elisabeth Wells

1990
Bonnie L. Dahbura
Rosemary Meza DesPlas
Linda D. Harrison-Parsons
Grace E. Hulse
Elissa Lembeck Jacobs
Yael Rachel Konowe
Annette Lawrence
Louise L. Reynolds
Deborah Vitkova

1991
Barbara H. Denrich
Karl Michael Koch
Alicia Doarnberger Malinowski
Susan L. Miltonberger
Mary Mark Munday
Percidia Alice Norris
Barbara Jane Schnell
Stacey C. Tranter

1992
Phyllis C. Bachand
Janice Mary Ricks Carpenter
Cynthia Hawkins
Debra L. Rubino
Matthew Thomas

1993
Phyllis Arbesman Berger
Elsie Dorothea Grant
Robert Dwayne Harrison
Brian Martel
Nicholas John Milton
E. Brady Robinson
Sarah T. Upson
Jane Alexandra Walsh
Kevin J. Wolff

1994
Melanie Jill Carnsew
Jason V. Carpenter
Jennifer Margaret Littleton
Valerie Lynn Watson

1995
David Neal Inscore
John Paul Kramer
Meghan McKale Martel
Mark E. Milani
Stephanie Reimers
Katie Rickman
Barbara T. Shaffer

1996
Dorothy A. Anderson
Tyson Y. Betts
Katie Rickman
Christine M. Seese
Michael Evan Weiss

1997
Ruth Marie Evosevich
Timothy Sansom Faith
Anne Aline Fullenkamp
Barbara Epstein Gruber
Michelle Cronin Shroyer

1998
Michael Wayne Anthony
Phyllis Arbesman Berger
Laura LeBrun Hatcher
Glen Benjamin Kessler
Brent James Leland
Kathryn McDonnell
Debra A. Nesbitt
Susan Waters-Eller

1999
Matthew B. Andrews
Justin Nicholas Pyles
Jonathan Stuart Timbrell
Ann Shanok Zaiman

2000
Amy Lynn Charleroy
Molly Eileen Levett
Alexander E. Wissel

2001
Woody Batts
Dolores Rodriguez Davis
Tracy Ann Lambros
Andrew Albert Mastroiani
Stacey R. McKenna
Holly W. Sphar
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2010
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2011
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Illustration Department Chair José Villarrubia ’83 is presented with the Harvey Award, one of the comic book industry’s oldest and most respected awards, for his work on Vertigo/DC Comics’ *Cuba: My Revolution*. The awardee is chosen through an open vote among comic book professionals.
<table>
<thead>
<tr>
<th>Year</th>
<th>Names</th>
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<tbody>
<tr>
<td>1984</td>
<td>Eileen &amp; John Nack</td>
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<tr>
<td>1985</td>
<td>Bernadine Hartlove &amp; Owen G. Hartlove, Jr.</td>
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<td>1988</td>
<td>Mary Ann Lambros</td>
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<td>1989</td>
<td>Constance Mace &amp; Daniel R. Woodhead</td>
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<td>Carolyn S. &amp; Stanford M. Lenbeck</td>
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<td>Arline &amp; Louis Neumann</td>
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<td>Catherine &amp; John Bogus &amp; Margaret &amp; Kenneth Cox</td>
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<td>Susan M. &amp; Richard J. Jones &amp; Jacquelyne C. Lam</td>
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OCTOBER 2011

Andrew Mangold ’11 and Josh Hepworth ’11 (Browser-based Design), Anthony Martox ’11 (Game Design), and Ryan LeCluyse ’11 (Photography) win Adobe Design Achievement Awards for work created while students at MICA. The award, presented in collaboration with the International Council of Graphic Design Associations, recognizes the world’s most talented student designers.
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The Louis Comfort Tiffany Foundation announces $20,000 grant awards for Rinehart School of Sculpture Graduate Director Maren Hassinger and alumni Lauren Kelly ’97 and Anna Shreyenshleyger ’99.
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Pamela Schachtman P’10, ’11
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Endowed funds at MICA were valued at just over $62 million as of May 31, 2012. 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**
- The Graduate Programs Endowment
- Hoffberger School of Painting
- Rinehart School of Sculpture

**PROFESSIONAL DEVELOPMENT**
- Marcella Louis Brenner ’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
- Greif MFA in Graphic Design Endowment
- Dr. Richard B. Kalter Lecture Series
- Elizabeth Shamurun McNab ‘26 Book Fund
- Jane & Robert Meyerhoff Special Programs Fund
- Amalie Rothschild ’34 Residency Program
- The Rouse Company Foundation Public Programs Fund
- Rosetta, Samson & Sadie Feldman Residency Program
- Wm. O. Steinnetz ’50 Designer-in-Residence
- Fred Worthington ’57 Fund

**SCHOLARSHIPS, FELLOWSHIPS, AND AWARDS**
- Jerone Abrams ’46 Memorial Scholarship
- ACT-SD 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
- Ben & Zelda Cohen Scholarship
- Betty Cooke ’46 Scholarship
- The Stuart B. Cooper Scholarship
- 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 ’35 Scholarships
- In Art Education
- In Illustration
- William Ferguson Merit Scholarship
- France-Merrick Community Arts Partnership Fellowship
- Joan Robinson Friedel Scholarship in Art

**GENERAL SCHOLARSHIP**
- Margaret Glace Scholarship in Art Education
- Leonard L. Greif, Jr. Scholarship in Photography
- O’Neill Troy Hammond ’69, ’75 Memorial Scholarship
- A Claire Gaskins Harper ’41 Scholarship
- Francis Burns Harvey Merit Scholarship
- William Randolph Hearst Scholarship
- Lucile Hecht Memorial Scholarship
- Emmanuel Herman ’39 Prize
- William Mayo Herring ’41 Memorial Scholarship
- Hoffberger Foundation Fellowship
- Barry Holinker ’81 Memorial Scholarship
- Harriet ’67 & Philip E. Klein Scholarship
- Marion I. & Henry J. Knott Scholarship
- Jessie Koch Jones Memorial Scholarship
- Perna Krick ’31 & Reuben Kramer ’32 Fellowship
- Patricia Lion Krongard ’77, ’90 Art Education Scholarship
- Art Education Award
- Arnell Lewis Land Art Scholarship
- Nora & Eugene Leake Scholarship in Painting
- The Lenore Fund
- Marc Levy ’00 Memorial Scholarship
- Morris Louis ’32 Scholarship
- Seymour Mandelbaum Merit Scholarship
- Maryland Photographic Society Scholarship
- Meyer Photography Traveling Fellowship

**UNRESTRICTED**
- Rebecca and Joseph Meyerhoff Scholarship
- Neil & Sayra Meyerhoff Scholarship
- Jean C. Miller ’42 Scholarship in Art Education
- Arthur Mitchell ’66 Scholarship
- Edward C. Morton, Jr. ’80 Memorial Scholarship
- 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
- James 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
- Janet Fielding Schelos Memorial Scholarship
- C.V. Starr Scholarship
- Reba Stewart Memorial Scholarship
- Tylden Westcott Strett Scholarship for Figurative Art
- Lenore Tawney Foundation Scholarship
- Fanny Blaustein Thalheimer Scholarship
- Don F. Turano ’59 Scholarship
- Chick West ’67, ’68 Scholarship for Digital Arts
- Walter G. ’36 & Betty ’39 Wilkinson Scholarship
- Dale Burton Wood ’30 Memorial Scholarships
- In Fiber
- In Illustration
- Bill Woody/Tom Miller ’67, ’87 Scholarship

**FEBRUARY 2012**
- MICA’s student chapter of the National Art Education Association receives national recognition through awards. Faculty advisor Dr. Shyla Rao is awarded the Student Chapter Sponsor Award of Excellence, while Master of Arts in Teaching graduate students Alder Keen ’11, ’12 and Sarah Damiano ’11, ’12 jointly receive the Higher Education Student Achievement Award for leadership and collaboration.
List of Named Annual Donor-Funded Scholarships, Fellowships, and Awards

Priscilla Alexander Scholarship
American Council on Italian Matters of Maryland Scholarship
Art Market Scholarship
City of Baltimore Young People's Studio Awards
Baltimore Watercolor Society Scholarship
Ira J. Basler, Jr. and Mary K. Basler Memorial Scholarship
Charles T. Bauer Foundation Scholarship
Jacob & Hilda Blaustein Foundation MACA Fellowship
Eddie C. and C. Sylvia Brown Scholarship
Jim Burger '82 Photography Scholarship
Ceramics Alumni Scholarship
Theresa & Abraham Clapman Scholarship
D'Anna Summer Study Abroad Scholarship
Robert W. Deutsch Foundation Social Design Fellowship
Environmental Design Scholarship
Evergreen House Foundation Scholarship
FASQA Prize
Josh Fendell Pre-College Award
C. Louise Mullan Flanigan '34 Scholarship
Dr. Joan M.E. Gaither Young People's Studio Scholarship
Alberta Gamble Scholarship
Jacques and Natasha Gelman Scholarship
Gensler Worldwide Architecture Scholarship
Allen Ginsberg Poetry Prize
Winifred M. Gordon '28 International Programs Award
Billy N. Hadaway '51 and Sonia Gordon Memorial Scholarship
Howard Hardy Memorial Scholarship
Dr. Al Hurwitz '41 Scholarship in Art Education
Helen Trillius and Dr. Al Hurwitz '41 Scholarship in Art Education
Interdisciplinary Sculpture Scholarship
Wendy Jachman & Jennifer Myerberg Merit Scholarship
David Jacobs '61 International Scholarship
Lynn & Ross Jones Scholarship
Rhoda Luntz Josephs Memorial Scholarship
John J. Leidy Foundation Scholarship
Toby Devan Lewis Fellowship
Gregg Lhotsky '86 Photography Scholarship
Carrie Macedonia '03 Memorial Scholarship
F. Grainger Marbury Traveling Award
F. Frank C. Marino Foundation Scholarship
Dr. Frankie Martin Scholarship
Maryland Artists Equity Foundation Pre-College Award
Robert E. and Jane B. Meyerhoff Scholarship
MICA Alumni Association Scholarship
MICA's General Scholarship Fund
MICA Staff and Faculty Scholarship
Dr. Ernesto Molfino Memorial Scholarship
Dominic Pelcano '05 Memorial Scholarship
Dr. Frank Martin Scholarship
Maryland Artists Equity Foundation Pre-College Award
Robert E. and Jane B. Meyerhoff Scholarship
MICA Alumni Association Scholarship
MICA's General Scholarship Fund
MICA Staff and Faculty Scholarship
Dr. Ernesto Molfino Memorial Scholarship
Dominic Pelcano '05 Memorial Scholarship
John Renna Art Scholarship
Tillye 18, Paul 20, Ellen '45, '65, Claire '50 Rosenstock Family Scholarship
Amalie Rothschild '34 Scholarship
Josh Sallow Memorial Scholarship
Santa Farinella Sangiamo General Fine Arts Scholarship
Thomas Sangiamo Scholarship
Thomas Sangiamo Scholarship
Henry Walters Traveling Fellowship
Robert L. Weinberg Scholarship
Wilmington Trust Scholarship

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MOUNT ROYAL SOCIETY

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.

Anonymous (25)
Alice Margolin Adler ’53 & Harold* Adler
Ellen Rosenstock Aisenberg* ’45, ’65
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Dolores M. Andrew ’82
Gregory E. Anthony ’80
Richard R. Baldwin
Linda S. Bowser-Chubb* ’83
Margaret Clawson Brier-Lyons ’77
George L. Bunting, Jr.
Jim Burger ’82
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Corliss Cavalleri ’81
Ann M. Ciola ’74
Harold Cohen* ’57
Johanne T. ’81 & Philip Coleman
Betty Cooke ’46
Carolyn Adreon Councell ’58
Berte D’Arrigo ’43
M. Gwen Davidson
Rosalee Davison ’60
Alonzo* & Virginia* Decker
Imogene Drummond ’83
Charles Ellerin ’41
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Scott Gregory Kelly ’87
Theodore O. Kiltzie* 
Isabel H. Klots
Harriet A. E. Kohl
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Reuben Kramer* ’32
Ann Miller Krestensen ’60
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Beatrice Levi H’03
Leslie Lillien Levy ’69
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Nancy P. Rosnow ’72 & Amalie Rothschild* ’34
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Martin E. Yaker ’70
Robert A. Zimmerman ’66

MARYLAND INSTITUTE COLLEGE OF ART 2012 ANNUAL REPORT Mount Royal Society

MARCH 2012
Almost two dozen MICA instructors and alumni receive Individual Artist Awards from the Maryland State Arts Council, including faculty members Heather Boaz ’03, Susie Brandt, Richard Cleaver ’77, David East, Stephanie Garvey, Shana Kroiz, Neil Jones ’10, Sebastian Vincent Martorana ’08, Ginny Perkins, Piper Shepard, and April Christina Wood.
The Baltimore Office of Promotion of the Arts announces that half of the finalists for the Janet and Walter Sondheim Artscape Prize are members of the MICA family—Mount Royal School of Art student Jonathan Duff ’12 and alumni Matthew Janson ’09 and John McNeil ’11. Semifinalists include faculty members Lauren Boilini ’08, Brent Crothers ’89, ’03, Joshua Haycraft ’09, Ryan Hoover ’06, Nate Larson, Matthew McConville, Molly Springfield ’00, and Michael Zebrowski. Fifty-seven percent of the finalists and semifinalists are MICA alumni or faculty members. The Sondheim Prize recognizes the most talented artists in Maryland, Washington, DC, Virginia, Delaware, and Pennsylvania.
April 2012

Associate Dean for Design and Media Alexander Heilner is one of three winners of the Mary Sawyers Baker Prize, which recognizes Baltimore artists and promotes international exposure for their work.
APRIL 2012
A long-term exhibition featuring MICA’s Gateway Residence Hall opens in Washington, DC’s National Building Museum. The exhibition showcases seven buildings that represent the “complex residential landscape” of America.
SOURCES OF GIFTS

A 36% Corporations and National Foundations

B 18.71% Government

C 34.83% Individuals and Family Foundations

D 10.46% Trustee

Note: Alumni gifts appear in several categories.

GIFTS TO THE 2012 ANNUAL FUND SUPPORTED:

A 45.44% Restricted

B 23.41% Scholarships

C 31.15% Unrestricted

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 117 for a complete 2012 list) as well as gifts to general scholarship funds.

Contributors listed made gifts from June 1, 2011 to May 31, 2012. 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 410.225.2414, and we will correct our records.

DIVISION OF ADVANCEMENT
TELEPHONE NUMBERS

MAIN: 410.225.2339
FAX: 410.225.2312 or 443.423.1022

A copy of MICAs 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 Street, Annapolis, MD 21401, 410.974.5521.

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Additional Photography: Jim Burger ’82, Phyllicia Ghee ’10, Cedric Mobley, Bruce Weller

Project Management: Michael Walley-Rumb, Brenda McEwen, Christy Wolfe

Design: Laura LeBrun Hatcher ’98, Hatcher Design Office

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MAY 2012
MICA alumni Trevor Amery ’05 and Rita Crocker ’06 are awarded Fulbright fellowships to study and work in a range of media in Hungary and Columbia, respectively.
If perfection is impossible, nobody has bothered to tell the students at MICA. They spend countless sleepless nights and frantic days pursuing that perfection, doggedly actualizing their artistic vision, only to become dissatisfied and start all over. Like a brilliant diamond forged through patience and pressure, the art and design that these creative pilgrims are on a quest to reach represent a level of artistic achievement heretofore unforeseen.

This is the newest generation of history makers—the recorders of the world’s collective thoughts, ideas, hopes, fears, and dreams—whose work will tell the tale of our time. Though birthed through their MICA matriculation, the genius of their careers is yet in its infancy.

Fortunately, this book provides a window into the future.

Please enjoy this snapshot of selected art and design projects presented by MICA students during the 2011-12 academic year, compiled specially as a thank you to our wonderful supporters.