

M I C A



G R A D



S H O W



2 0 1 4



U H C P
N Y L K N
I F G T
7 N E 3
4 T
U 5 H
4 A I F R
E V
3 G N 8
I N
L T K 9
N 7 5
G 8 O P

O F 6 9
V L K A
R D 5
F N O 7
M I C A T
R G R A D Y
4 S H O W F
C 2 0 1 4 E
K R 6
Y 0 5
J G H G
R 3 7 L
U 9 R



Maryland Institute College of Art

Graduate Studies
131 West North Avenue
Baltimore, MD 21201 USA

graduate.mica.edu/gradshow/2014

Design

Richard Blake
Yingxi Zhou
Nour Tabet
Emma Sherwood-Forbes

Project

Management

Erin Jakowski
Morgan Kempthorn
Gwynne Keathley
Cristina Gonçalves

Special thanks to

MICA's Graduate Class of 2014
Jennifer Cole Phillips
Ellen Lupton
Phil Citavarese

Colophon

This catalog was created in 2014 for the talented students emerging from graduate programs at Maryland Institute College of Art. It is set in Calibre, a typeface from the excellent Klim Type Foundry, and was printed by Lowitz & Sons of Chicago using a four-color process with a neon spot color.

© 2014 Maryland Institute College of Art
All rights reserved

Copyright for individual images belongs to the individual Artist as listed on each page. No part of this book may be used or reproduced in any manner without written permission from the Artist or the Maryland Institute College of Art.

The Graduate Exhibition Season 2014 presented work to the MICA community and the public from January 24 – July 12, 2014. The season included MFA, MA and post-baccalaureate exhibitions and critiques, gallery talks and presentations, public programs, a symposium, and student curated installations throughout the city.

The Graduate Exhibition Season showcases the achievements of MICA's graduate students—a diverse group of artists, designers, educators, scholars, and curators. It offers the campus community and the general public opportunities to engage with and contribute to the creative process at MICA.

08

Letter From the President

10

Foreword

12

**Illustration Practice
MFA**

30

Graphic Design MFA

48

**Post-Baccalaureate
Graphic Design**

66

**Rinehart School of
Sculpture MFA**

74

Community Arts MFA

86

**Photographic &
Electronic Media
MFA**

100

Social Design MA

112

**LeRoy E.
Hoffberger School
of Painting MFA**

128

**Mount Royal School
of Art MFA**

146

**Curatorial Practice
MFA**

156

**Post-Baccalaureate
Fine Arts**

178

Teaching MA

198

**Critical Studies
MA**

LETTER FROM

THE PRESIDENT

MICA's national leadership in graduate education began with the founding of the Rinehart School of Sculpture in 1896. Over the past dozen years, MICA's programs have greatly expanded with the addition of eight new programs, bringing our total to eighteen. Eight of these programs are in fine arts, six are in design, and two are in education. Because of MICA's strong reputation, the programs attract over 300 outstanding students from 26 different countries and all over the United States. Many of these students stay in Baltimore after graduation and contribute to the growing and vibrant arts and design communities of Baltimore and Maryland.

What makes MICA's programs so special is a combination of outstanding faculty, superior facilities, and our partnerships and alliances. These combine to form an extensive creative community which has led to being ranked as one of the best graduate art programs in the United States.

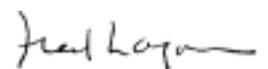
Thanks to significant philanthropic support from the community, MICA has not only grown its graduate programs but enhanced them. In the fall of 2012, an \$18 million renovation of the Graduate Studio Center was completed. In the fall of 2014, the College will open an addition to the center that will be connected by a new bridge. Already a critical anchor for the Station North Arts and Entertainment District, the new, expanded center will further strengthen our graduate community by bringing most of our graduate programs together under one roof.

Philanthropic support from partners in the community has also allowed the College to develop post-graduate fellowships and significant expansions in artists-in-residence programs and scholarships.

With almost half of MICA's graduates self-employed, MICA has expanded its commitment to providing its students with professional knowledge and entrepreneurial skills that complement their capabilities as artists and designers. In fact, two of MICA's newest programs are focused solely on the business skills of the artist and designer.

All of these initiatives are at the service of preparing our graduates to assume leadership roles in their respective fields. Nowhere is the quality and extraordinary diversity of that preparation better demonstrated than in the stellar group and thesis exhibitions mounted each year. These shows are a cyclical testimony to the excellence of our students and the outstanding faculty who mentor them. They are also reflective of the many ways that artists and designers today are contributing to the vibrancy of our culture.

MICA's commitment to providing post-baccalaureate programming that addresses the needs and opportunities for artists and designers in the 21st century will continue to grow. And as the College expands programs as well as its local, national, and international partnerships, the impact of its graduates will be even more broadly felt.



Fred Lazarus IV
President
March 2014

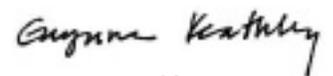
FOREWORD

The challenges have never been greater for today's graduate students. Increasingly they are working and living at extremes as they negotiate faster communications, more distributed networks, unlimited access to information, a more volatile economy, unpredictable climate conditions, and greater demands on their finances. They are expected to be more connected, available, adaptable, productive, professionally savvy, and critically informed. Their experiences are also more fragmented precisely at the time in graduate school when they intend to dedicate themselves, as never before in their lives, to a sustained pursuit of an authentic practice. This catalog and the accompanying exhibitions are evidence of the ways MICA graduate students are not only negotiating, but overcoming these challenges to emerge as leaders in their fields. Its success demonstrates the commitment of MICA graduate students to a transformative learning experience.

At MICA, graduate students are part of an open learning environment where they work with an extended creative community to break new ground. The network of faculty, mentors, visiting artists, peers, cultural institutions, and community influencers together provide resources that uniquely shape each student's graduate experience. Within MICA's warm, open, and personalized setting, students work alongside others to activate these resources to reach their goals. Our intention is for graduate education to serve as a platform for distinctive learning experiences that allow our students and faculty to accomplish things beyond it. The work represented in the spring exhibitions provides insights into the ways our graduates have used this platform to reposition their work and reimagine the future of their fields.

Attending graduate school is a bold move. It takes initiative, passion, and commitment to engage with it in ways that are significant. All of the graduates of the MICA programs have taken this powerful step. They have not only decided to be at MICA, but they have taken advantage of their education in ways that will launch their work, fuel their ambitions, and define their careers.

We invite you to peruse this catalog and our exhibitions to learn more about the achievements and aspirations of the graduating students from our Post-Baccalaureate, Master of Arts, and Master of Fine Arts programs. MICA is proud to present the artists, designers, educators, curators, and critics of tomorrow–today.



Gwynne Keathley
Vice Provost for Research
& Graduate Studies
March 2014

ILLUSTRATION

PRACTICE

MFA

The MFA in Illustration Practice prepares artists to elevate their artistic and business abilities, blend media within new cultural contexts, and integrate research and critical analysis into their work. Students find new directions for the practice in the 21st century, actively initiate projects, and revisit their creative process while awakening their abilities to chart their own course as entrepreneurs.

Lynn Qian-liu Chen

Woolly Wolf and Shaggy Dog is a multimedia interactive e-book app for iPad. Combining illustration, animation, music, and interactive features, the storybook conveys the theme of "be true to yourself."

www.chenqianliu.com
lchen@mica.edu

Shaggy lives in the town, 2013, Digital, 8.5" x 6.5"





02



01



03

Joshua Christian Heinsz

Joshua illustrates material primarily for children’s markets. His aesthetic is bright and friendly with an emphasis on strength in the roles of femininity. He draws influence from

fairytales and literature as well as the world of animation for both feature film and television. Through his work he aims to inspire vivid imagination in young audiences while addition-

ally invoking a sense of nostalgia and childlike wonder in the adult viewer.

www.joshuaheinsz.com
joshua@joshuaheinsz.com

01. The Galaxy of Oz, 2013, Digital
02. Mermaid Stripes, 2013, Digital
03. Mermaid Character Development, 2013, Digital

Mai Ly Degnan

Mai Ly Degnan is an illustrator who is obsessed with tedious line work, pattern making, and creating humorous illustrations that make light of unfortunate events. By juxtaposing upsetting subject matter with children's-book-like imagery, her work often comes across as quirky and offbeat, which is exactly

her aesthetic. She is interested in the idea of illustration as moving image and is focusing on stop motion animation. Some of her favorite things include mermaids, ghosts, and John Waters.

www.mailyillustration.com
mailyillustration@gmail.com

- 01. Hopelessly Devoted: You have the best taste in television. 2013, Cut paper: stop-motion still
- 02. Hopelessly Devoted: Moving in, 2013, Cut paper and string: stop-motion still
- 03. Camping Ghosts Pattern, 2013, Ink, Graphite, Digital



01



03



02



Autumn, 2013, Mixed media, 15" x 17"

Sarah Morrison Jacoby

Sarah Jacoby explores curiosity and wonder through painting and drawing. She is inspired by things that make us human: collective memory and commonplace dilemmas. She uses watercolor

and ink most often to express the idea's fluidity. Her works appear as dreamlike images in which fiction and reality meet, well-known tropes merge, meanings shift, past and present fuse. Time

and memory always play a key role.

www.thesarahjacoby.com
jacoby.sarah@gmail.com

Valeria Molinari

Viva la Nonna is a collection of illustrated recipes and products inspired by personal family rituals and traditions that helped her, as an immigrant, feel at home and build a community through celebration and food.

- 01. Sardines, 2013, Gouache, 14"x17"
- 02. Salmon, 2013, Gouache, 9"x12"
- 03. Eggplant, 2013, Gouache, 9"x12"

www.valeriamolinari.com



03



02



01



01



02



03

Eduardo Corral

“My work is an exploration of the human fascination with the unknown, driven by a playful reinterpretation of nostalgia. This translates into the ongoing creation of a collection of mysterious artifacts, provided

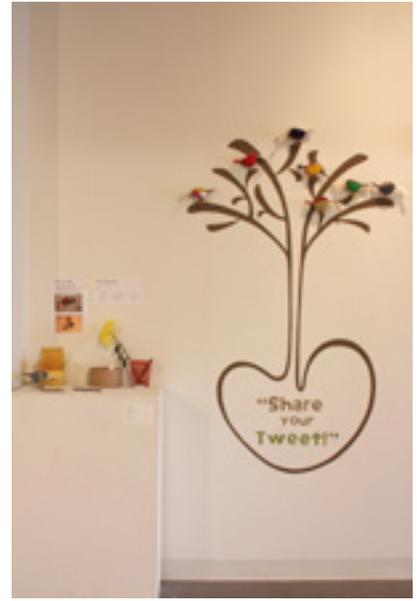
with strangely familiar characteristics borrowed from the collective memory of obsolete artifacts lost in time.”

www.elgreenproject.com
tlalocorral@gmail.com

- 01. 9 Colossuses, 2013, Digital /Adobe Illustrator / Swarovski crystals, 36" x 24"
- 02. Assorted "Elgreens", 2004-2013, Digital / Adobe Illustrator
- 03. Extruders pattern, 2013, Digital / Adobe Illustrator



01



02

Angela Aehee Shin

I created a picture book to accompany and enrich an earlier creation of mine: "A Tweet for You." My product is a limited edition, hand-sewn bird, made with found fabric. Each of these birds holds a message written by an owner in its clothespin beak. With my picture

book, I intend to use narrative to imprint the product's concept of up-cycling on readers.

www.aeheeshin.com
aehee.shin@gmail.com

01. A Tweet for You: Product design, 2011, Mixed media
 02. A Tweet for You: Interactive installation, 2011, Mixed media

Jennifer Misun Yoo

My dream is to comfort people's hearts and share positive thoughts with the world. Most of my works are a meditation and a reflection of the small wonders of Mother Nature, especially the moment

when flowers grow and bloom in the spring. I want to create that moment using my cutout paper work, sometimes lighting the top of the cutout papers to convey the warmth of Mother Nature.

www.papierbloom.com
jen.misun.yoo@gmail.com



Blossom, 2011, Paper, Fishing wire

Alexandra Citrin

The concept for this project grew from a pervasive interest in “Coming of Age” and my practice as an illustrator. Combined with my experience in publishing and academic background in design, UNTIL NOW was born. As an aspiring art director, I chose to produce a magazine that would

allow me to focus on a topic that intrigues me while managing a curated roster of artists and writers, thus relying on myself as the entire art department.

www.untilnowmag.com
alex@untilnowmag.com



a magazine about Coming of Age



01



02



03

Seo Kim

Seo Kim's work involves taking natural, organic forms inspired by nature to create, expand, and explore the world of image making. The vitality of living, breathing organisms animates the

world she creates, and through this world she strives to solve problems and provide solutions that perpetuate wonder. Her goal is to create images that cause people to appreciate the natural

world once more, and captivate them in its graceful beauty through unexpected avenues.

www.seokim.com
seokim20@gmail.com

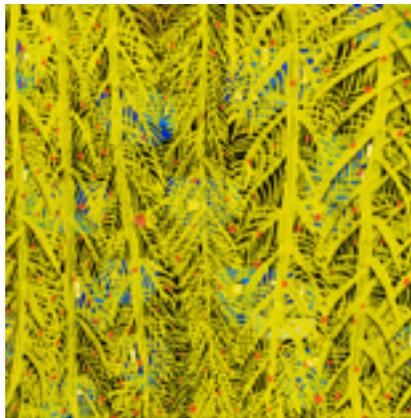
01. The Path, 2013, Digital
 02. Battle, 2013, Digital
 03. Full Circle, 2013, Digital



01



02



03

Diyou Wu

Memory Island is a 40-page picture book by Diyou Wu. It is about a girl's strange and mysterious memory while on a small fantasy island. She experiences a series of surreal and magical events, such as a blue village with

yellow trees, an animal circus and pink grassy field which came to life with a whisper to the grass. It does not matter if the story is true or not; it may come from the main character's imagination or expectation. Children believe

what they expect, no matter if it is real or not. Till they grow up, everything seems like a beautiful dream hidden in their childhood memory.

www.decuewu.com

01. Circus, 2013, Watercolor, Gouache, Acrylic, Color pencil and mixed media, 20" x 10"
 02. Blue Village, 2013, Watercolor, Gouache, Acrylic, Color pencil and mixed media, 16" x 8"
 03. Yellow Trees, 2013, Watercolor, Gouache, Acrylic, Color pencil and mixed media, 8" x 8"

Feng Feng

Cosmic Seed is an important witness to my process of transforming into a mature artist. It comprises the genres of illustration, screen-printing, book-making, and animation. To bring this project to fruition,

I conducted many practical and theoretical experiments and research.

www.liskfeng.com
liskfeng@gmail.com

- 01. Cosmic Seed stop-motion animation screen shot1, 2013, Stop-motion animation, Mix media, 16" x 9"
- 02. Growing, 2013, Water color, 8.5" x 11"
- 03. Cosmic Seed, Pencil, Watercolor, 2013, 11" x 14"



02



03



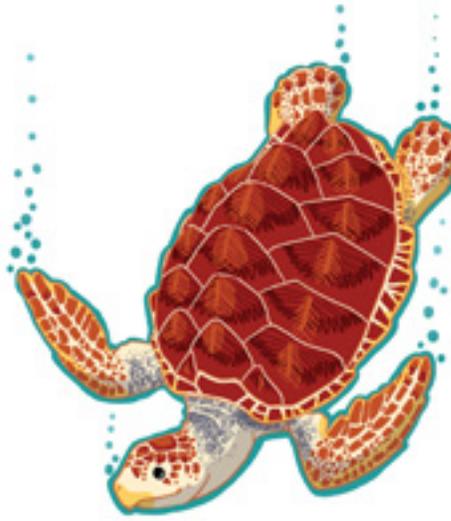
01



01



02



03

Stacey Dugan Montebello

Before applying to grad school, I wrote my personal mission statement: to serve as a visual liaison between conceptual people and their public audience. It gave me direction and kept me on track with my own creative process. MICA has taught me that

any concept or design can be engaging and purposeful. I aspire to become an exhibit designer, and my portfolio caters to this field.

www.boxkitty.com
staceymontebello.illustrator@gmail.com

01. Laughing Gull and Least Tern, 2013, Digital
 02. Brown Snake, 2013, Digital
 03. Loggerhead Sea Turtle, 2013, Digital

Kevin Riley Valente

Kevin Valente's illustrations are humorous and absurd. Employing a combination of bright colors, playful patterns, nineties-inspired hand lettering, and a graphic aesthetic, Valente's tongue-in-cheek work speaks of the

Millennial generation's obsession with social media, popular culture, celebrity, and Internet fandom. His thesis—LFS RLY HRD—explores this fanatical, narcissistic culture through several ironically nostalgic 'zines

recounting morally ambiguous narratives from today's major social networks—Facebook, Twitter, Instagram, Grindr, Tumblr, Pinterest, and Kickstarter.

www.kevinvalente.com
kev@kevinvalente.com

- 01. *Ouija Bynes Poster*, 2013, Pen, ink, and digital, 18" x 24"
- 02. *Long Hair Don't Care 'Zine Spread: Drake Is Gorgeous / I Don't Value*, 2013, Pen, ink, and digital, 11" x 8.5"
- 03. *Amanda Bynes Pattern*, 2013, Pen, ink, and digital, 11" x 8.5"



01



02



03

Yuanjin Wei

“In our global community, everyone has his or her own cultural background, which affects our behavior and our thinking. Cultural confusion has been my mainstay since I arrived in the US. I will investigate the cultural mishaps I have

experienced as a Chinese woman lost in a sea of American quirks. Using Chinese ink painting mixed with Photoshop processing, my primary goal is to capture the mysterious practices of two very different cultures, in a way which illustrates the humorous side

of misunderstandings between people. A second goal is not only to revive the ancient art of ink painting but also to celebrate it with a modern and comical twist.”

yuanjinwei.tumblr.com
yuanjinwei23@gmail.com

- 01. The Poetess, 2013, Chinese brush, Rice paper, Chinese color
- 02. The Poet, 2013, Chinese brush, Rice paper, Chinese color
- 03. Humongous Fruits: Strawberry, 2012, Chinese brush, Bamboo paper, Chinese color



01



02



03

G R A P H I C

D E S I G N

M F A

At MICA, graphic designers engage practical and experimental communication across a range of media. The MFA thesis is an authored project that challenges each designer to use form, typography, content, and process in creative and surprising ways. MFA designers seek to test their intellectual and creative abilities while contributing new ideas to the design discourse. With projects ranging from experimental typography to motion graphics and interactive media, the thesis program combines personal insight with public messages.

Wei Hong

Vegetable Anatomy is a series of projects representing the structure of six different vegetables. The project includes an interactive app, a laser-cut 3D poster series, a website that allows people to play with anatomical images of vegeta-

bles, a video that shows the interior structures of vegetables, and a variety of 3D product designs. I hope my project will encourage people to explore the beauty and benefits of vegetables. Interactive technology invites people to enjoy and appreciate

data. There are few apps about vegetables and healthy eating, and those that exist have poor design and functionality. Working as a visual designer, I have had a lot of personal experience with experimental form-making.

People rarely consider the complex interior life and structure of vegetables; I hope I have introduced them to a new visual world.

hwei@mica.edu
www.hongwei.info



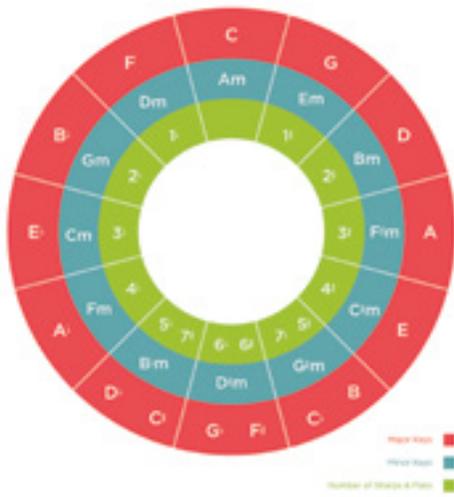
Vegetable Anatomy Posters: Onion, 2013, Laser & paper

VIOLIN

FINGERING CHART

0	G	D	A	E
= 1	G/A	D/E	A/B	F
1	A	E	B	F/G
= 2	A/B	F	D	G
= 2	B	F/G	C/D	G/A
3	C	G	D	A
= 3	C/D	G/A	D/E	A/B
4	D	A	E	B

03



THE CIRCLE OF FIFTHS

The Circle of Fifths shows the relationship between each of the twelve notes of the chromatic scale, their corresponding key signatures, and the associated major keys and minor keys.

02

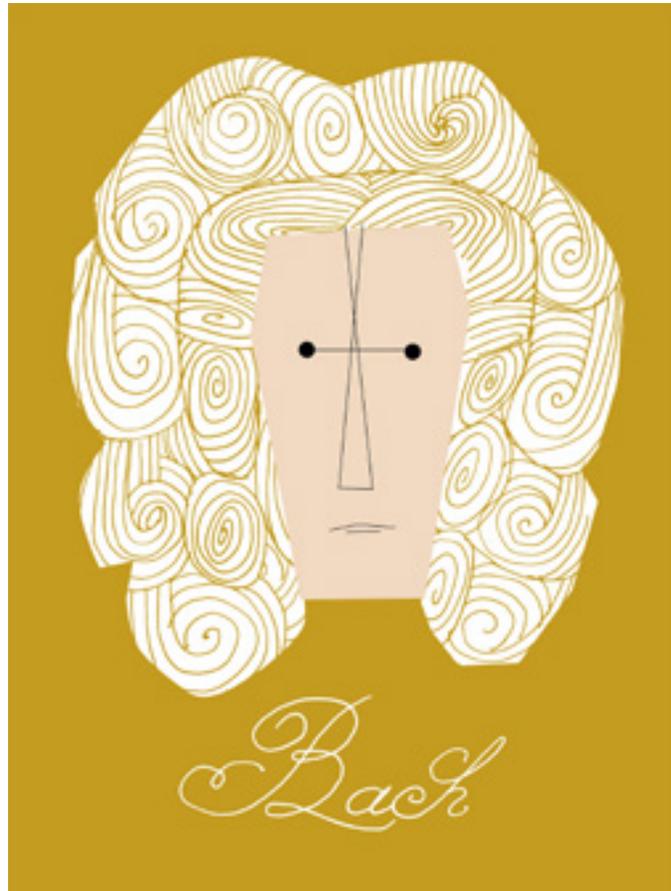
Gabriela Hernandez

The Music Room is an online store that designs and sells music education resources. These resources aim to enrich the classroom environment through high-quality visual aids that

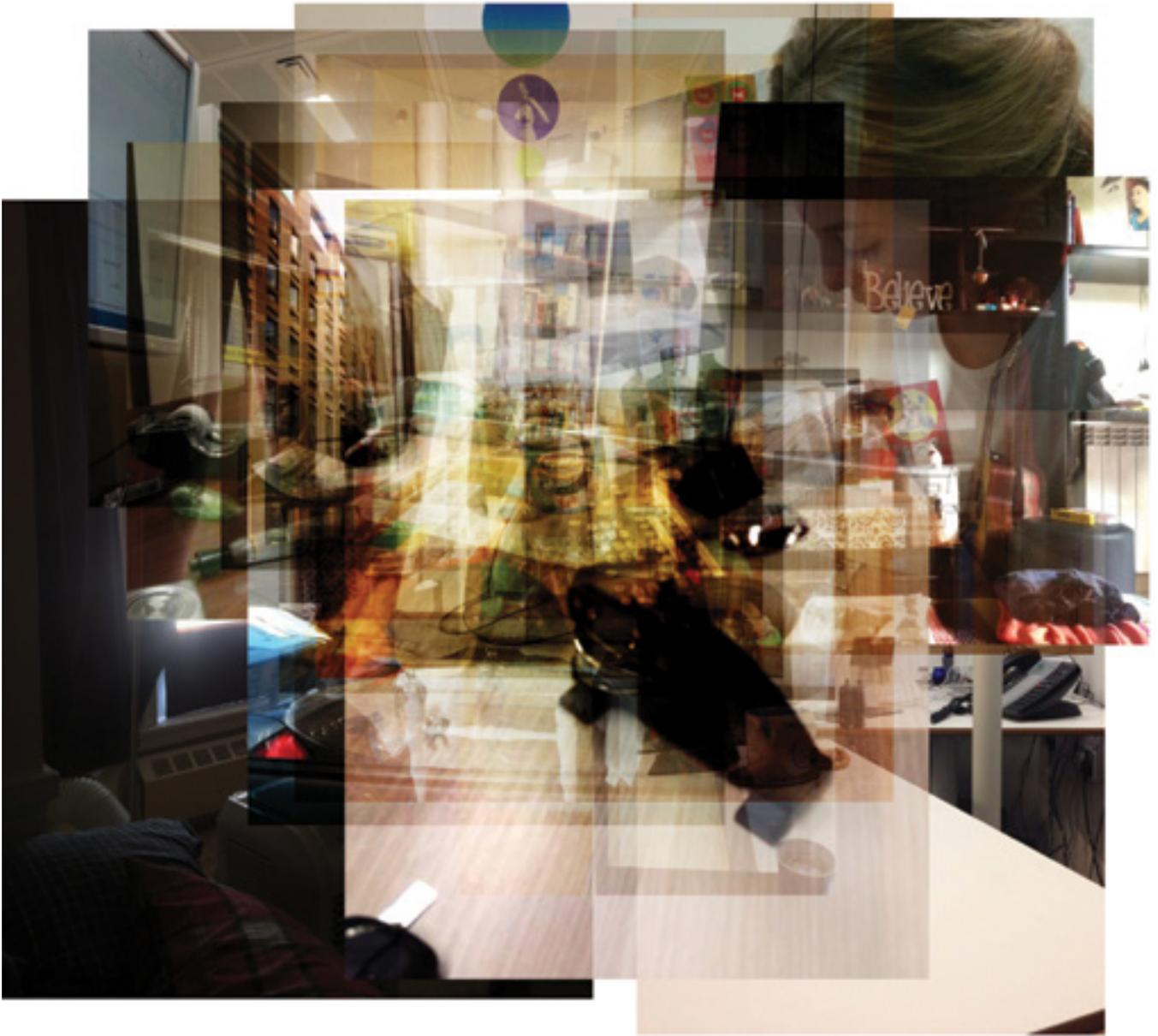
are informative, inviting, and well-designed. By integrating design into the classroom, these posters facilitate learning, engage students, and promote a positive classroom environment.

www.gabrielahernandez.net

- 01. Bach, 2013
- 02. Circle of Fifths, 2013
- 03. Violin Fingering Chart, 2013



01



Nour Tabet

Your address is not the place you live. You are post-geographic. I continuously exchange data with the Lebanese diaspora, creating a new nation that exists everywhere and nowhere. Through this networked nation,

I capture photographs, text, and sounds simultaneously in different locations and time zones around the world. These collections form experimental maps, collapsing time and space into a single moment.

www.nourtabet.com
nour@nourtabet.com

I asked fifteen of my friends living across the planet to send me a photograph of whatever was on their right. Within five minutes, I was receiving frames from Milan, London, Dubai, Riyadh, Paris, Australia, Los Angeles, Montreal, and Beirut. I overlaid all the photographs to collapse these several geographic locations into one space, 2013, 11_05_2013_at_01:15EST

Yingxi Zhou

FACET is a line of bags, featuring origami-inspired shapes. All bags in this line can be folded flat. FACET products bring a playful flair to everyday living.

www.yingxizhou.info
yzhou@mica.edu

01. Clutch 1, 2013, Photo by Yefu Liu
02. Clutch 2, 2013, Photo by Yefu Liu



01



02

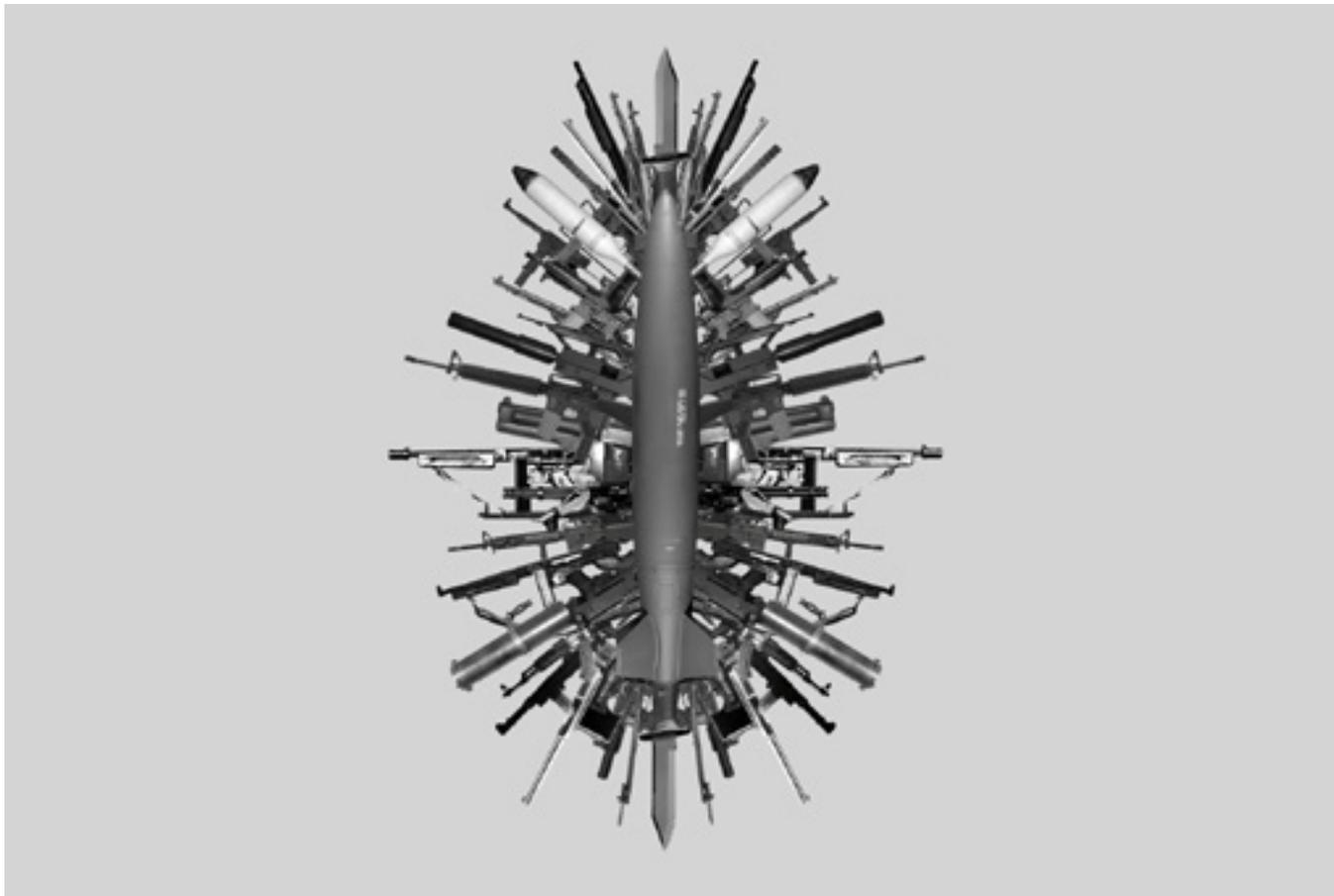
Rob McConnell

In summer 2013, I traveled through eight national parks across the United States. This project is a reflection of that journey. When creating each piece I attempted to explore the relationship between physical and digital forms, between hand-made and machine-made techniques, and between traditional and contemporary

approaches to graphic design. This project shows my appreciation for these various design processes and for the national parks that I've enjoyed throughout my life.

www.robmcconnelldesign.com





02



01

David Lam

Growing up, I never understood what my parents went through during and after the Vietnam War. My curiosity led me to investigate the War and who my parents are in relation to it. My thesis is a visual exploration of my parents' journey

as refugees from Vietnam to the United States. My work depicts the hard facts of war through ready-made objects, documents, graphics, and video that tell my parents' story.

www.davidlam.us
Scribble.mi@gmail.com

01. Migration, 2013, Artifact
 02. Casualties, 2013, Print, 27" x 40"



01



02

Sara Shahabi

Yalda Night is a project that connects poetry and experimental typography. I'm trying to bring physicality in type and make the words come alive while meeting the challenge of visually interpreting written texts. I'm also

exploring ways in which I can invite others to experience my point of view as a person from a different culture (Iran), and share my intimate feelings such as loneliness, fear, discovery, and the comfort I feel from reading poems.

I want to integrate image and type in order to construct embedded narratives.

www.sara-shahabi.com
sarah.shahabi@gmail.com

01. Lady: we are helpless pieces of the game, 2014
 02. Today is past regrets and the future fears tomorrow, 2013

Kirby Matherne

A loopable expression is a code used to loop a digital animation. The loopable expressions in my project, however, are phrases written in a loopable manner that exist in the physical world of letterpress printing. Because I've created something handmade that references the digital realm,

I decided to also create something in the digital realm that is usually handmade. To accomplish this, I constructed a digital typeface that employs the kind of typographic experimentation found in letterpress printing.

www.kirbymatherne.com
kmatherne@mica.edu

01. Poster wall picture, 2013, Letterpress
02. Poster wall picture #2, 2013, Letterpress



Emma Sherwood-Forbes

White as Snow is an experiment in digital narrative. In this interactive story for adults, historical context, sociological analysis, and visual surprise mix with more traditional text-based narrative to shed light on the classic tale of Snow White. My greater goal in this project

was to explore new possibilities for stories in the digital world. Interactive design often aims to be invisible, a means to deliver content rather than an end in itself. In this project, the design and interactivity are as exciting as they are functional. Reading *White as Snow* is an act of

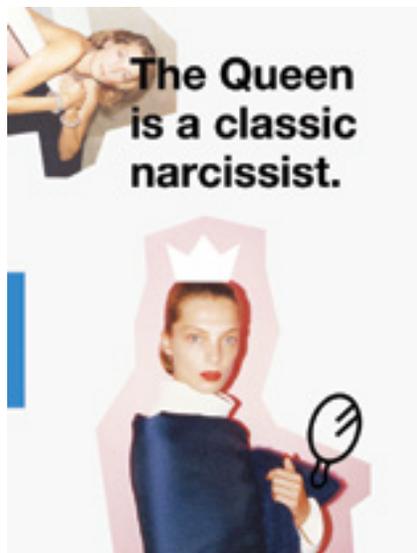
uncovering and creating, a new means of exercising the imagination. Pick it up and let go of the story in your mind.

www.sherwoodandforbes.com/whiteassnow
emma@sherwoodandforbes.com

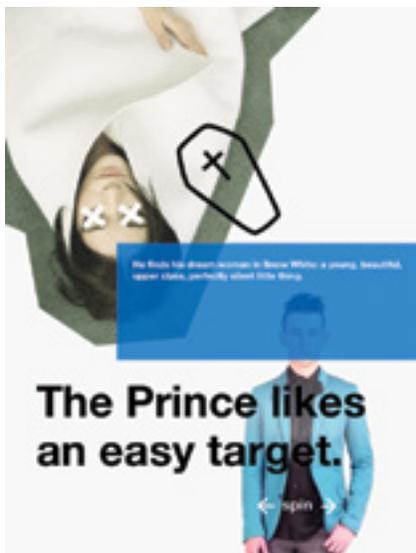
- 01. Snow White is an empty shell, 2014, Screen from an interactive book
- 02. The Queen is a classic narcissist, 2014, Screen from an interactive book
- 03. The Prince likes an easy target, 2014, Screen from an interactive book



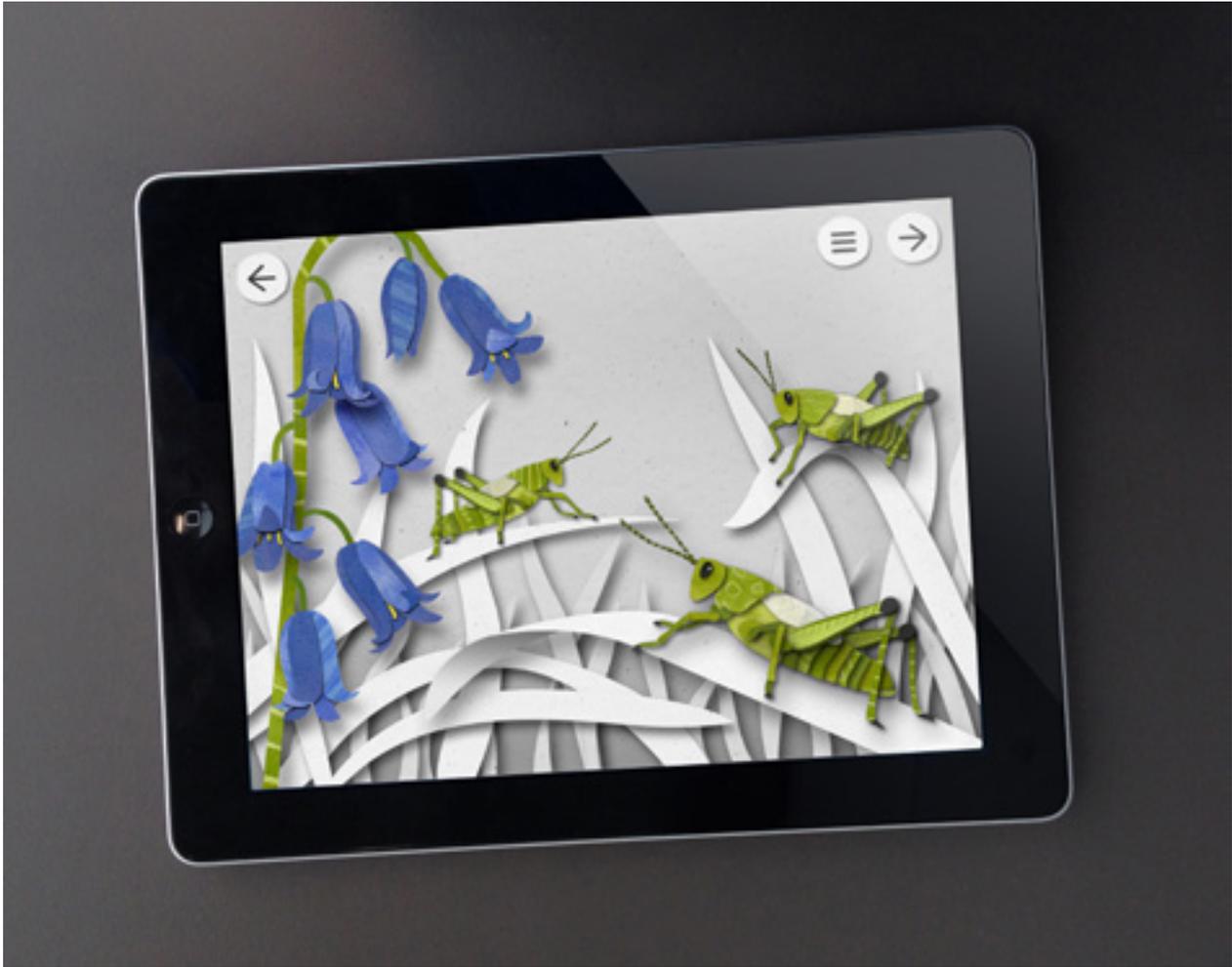
01



02



03



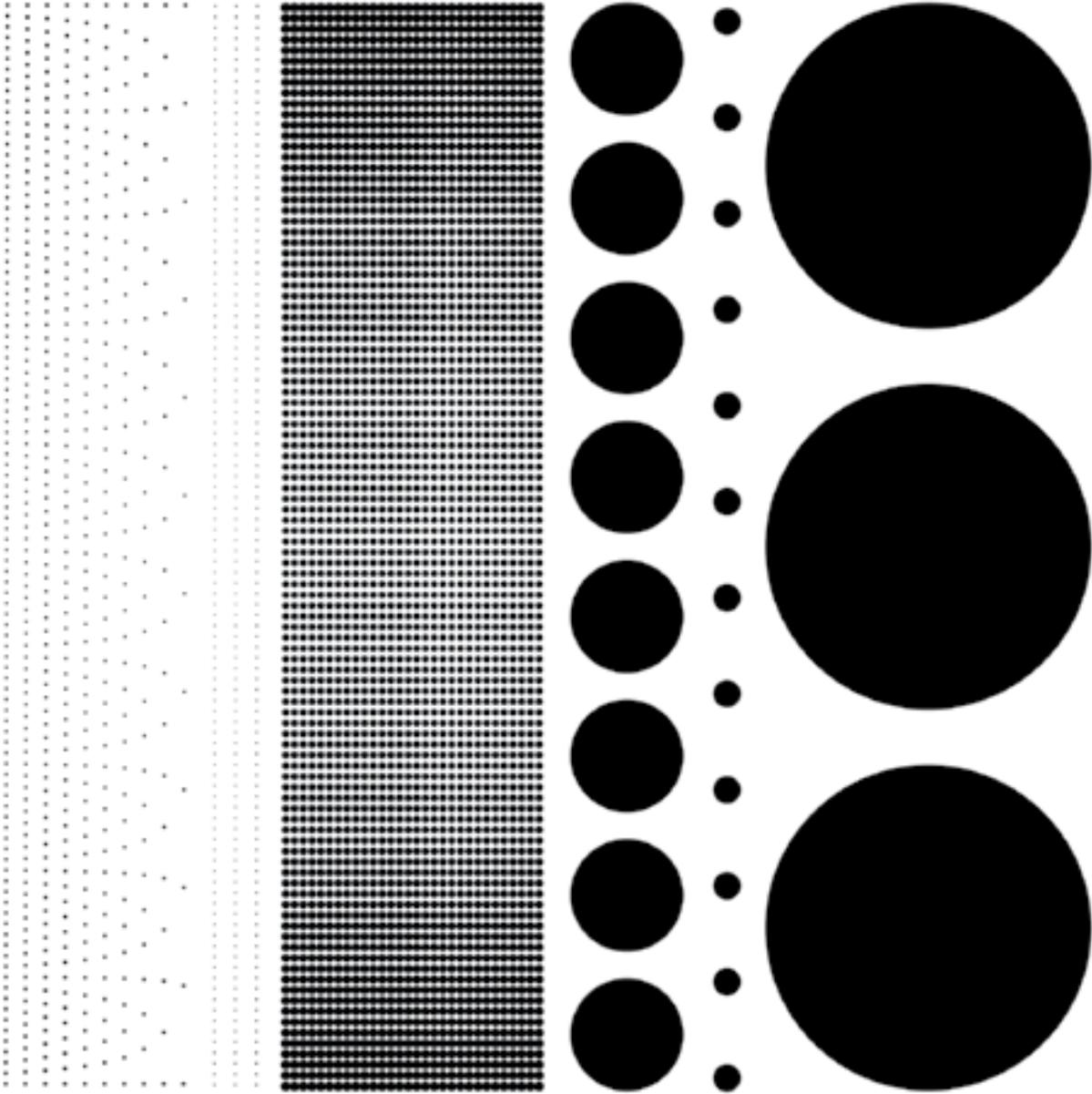
The Little Bug App, 2013, Digital collage and interface design

Jackie Littman

The Little Bug is an interactive storybook app that teaches little ones about backyard bugs. I am interested in how digital interactivity can improve the way young readers engage with and retain educational content. I established and applied best

practices for children's app design throughout the entire process: writing the story, creating an original typeface, animating hand-painted illustrations, designing the interface, and coding the app.

www.jackielittman.com



Planet Pattern No. 1, 2013, Vector, 40" x 40"

Benjamin B. Chemelski

My thesis is an interpretation of our Solar System through graphic design. Its aim is to describe our celestial neighborhood in a rich and poetic way. I used relative size, distance, and time scales to derive graphic design systems, including grids and imagery.

www.benchemelski.com
benjamin.chemelski@gmail.com

Richard Blake

Twining is a visual exploration of design through the lens of twins. With the uncanny fascination surrounding the similarities of identical twins, *Twining* examines the ways in which twins get their differences. Before identical twins are even born, they are already

different. Although identical twins begin life with the same genetic information, they acquire hundreds of genetic differences during fetal development, and many more differences as they grow into individual people. *Twining* employs formal design

principles to demonstrate the biological and environmental influences that shape the ways twins ultimately become different.

www.studiorichb.com
info@studiorichb.com

01. Twining Poster, 2013, Digital
02. "2", 2013, Digital



02



01

Jamie B. Carusi

Having always been fascinated with cinema, I was inspired to explore a prominent visual component of films: the title. Before titles became the animated intros we see today, they existed as static typographic

cards that set the mood and took over the screen. This lost art deserves to be revisited. I aim to pay tribute to the beauty of static film titles by using them to tell a cinematic story of my own.

www.jamiecarusi.com
jbcarusi@gmail.com

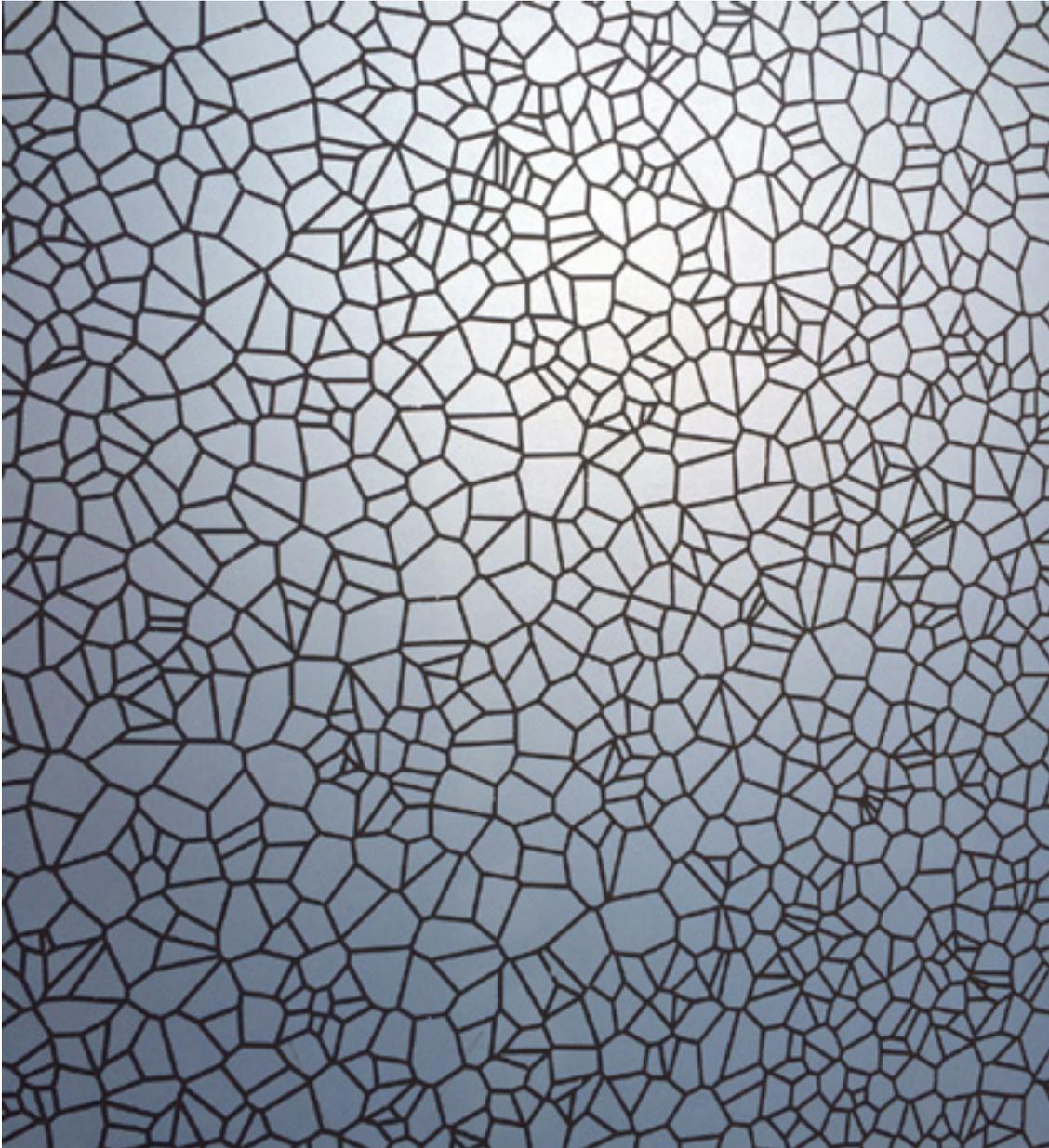
01. I Wake Up Screaming, 2013, Digital
02. Shadow of a Doubt, 2013, Digital



01



02



Foam Clusters #05, 2014, Laser-cutter, Processing, Paper

Amy Lee Walton

My exploration of the breath has stemmed from my father's struggle to breathe for the last three years. I grew fascinated with generative design systems that mimic our human experiences, and how this "biomimicry" establishes a realm between function and

fiction. Scrutinizing the temporal and the nostalgic, I mastered the biochemical properties of bubbles. Through product design, prototyping, physical computing, fabrication, and branding, I explored the speculative object.

www.amyleewalton.com
amyleewalton@gmail.com

P O S T -

B A C C A L A U R E A T E

G R A P H I C

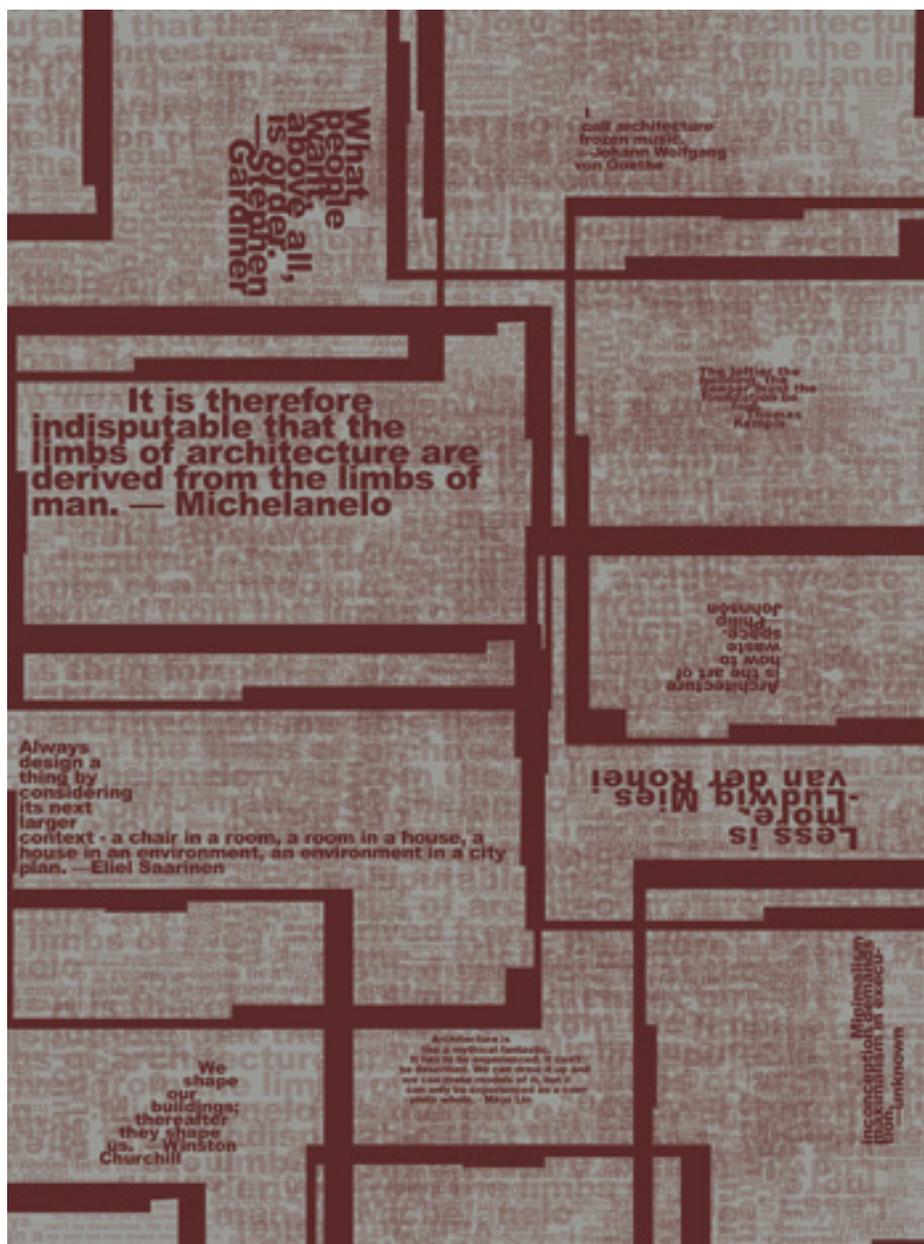
D E S I G N

MICA's Graphic Design Post-Baccalaureate program offers students an in-depth study of the language and practice of graphic design. Our students are professionals and graduates from complementary fields, including liberal arts, fine arts, architecture, media studies, and journalism as well as those who studied design as undergraduates. The program prepares students for advancing their careers and/or for applying to competitive MFA programs.

Angad Medi

“Over the previous semester I have gained a greater appreciation for typography. The ways in which type can be used in a design to convey information and emotion are boundless. As I move forward with my design practice, I hope to acquire a greater understanding of type and use it to its fullest potential.”

Typography Poster, 2013, Digital





02



03



01

Tiffany Nicole Thompson

"I loved playing with toys as a child; they were really a big part of my childhood. Last year I decided to document these items while they were still in good condition. Over the years

we have saved a small collection of various toys that my brother and I played with. My plan was to place the toys in various environments and recreate their personalities. I also wanted to

explore using my macro lens, in the ongoing toy photography series, to create the illusion of some toys being life-size. I hope to continue creating successful pieces to add to this series."

tiffanythompson@ymail.com

- 01. Flame On, 2012, Digital Photography, 11" x 7"
- 02. Missed the Rail, 2012, Digital Photography, 11" x 7"
- 03. Vintage, 2013, Film Photography, 24" x 18"

Tiffany Small

“Your Only Bird” is a creative interpretation of Ian Frazier’s short story of the same name. The story’s unnamed narrator describes his experiences with the crows and how he came to work for them. As he lists the reasons to like the sinister birds, you begin to question

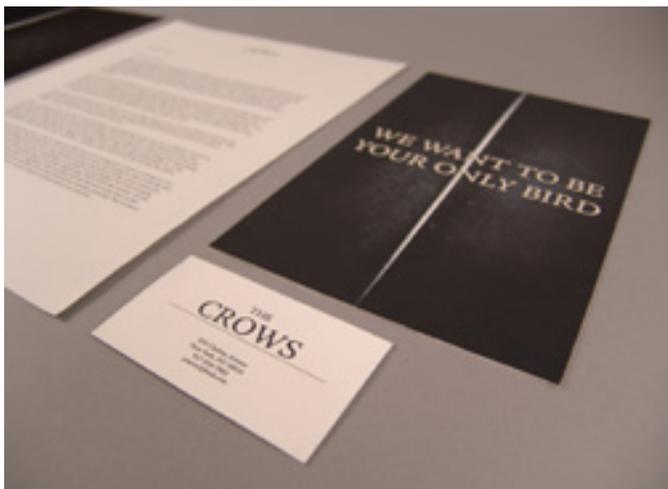
if the narrator’s motives are as objective as they seem. My design choices were influenced by my prior experience with marketing and creative writing, and the piece engages people through humor.

www.tiffanynsmall.com
tiffanynsmall@gmail.com

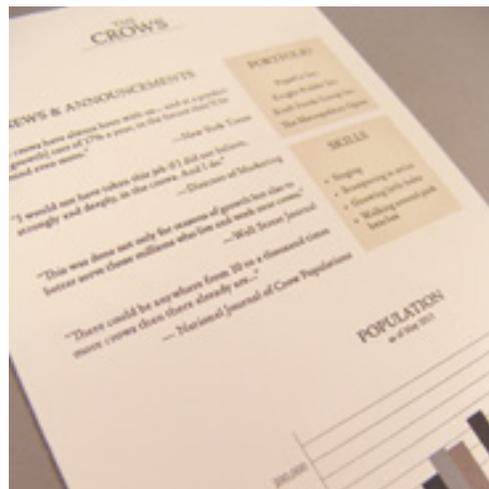
- 01. Your Only Bird-Brand Identity, 2013, Digital Print
- 02. Your Only Bird-Business Card, 2013, Digital Print
- 03. Your Only Bird-Press Sheet, 2013, Digital Print



01



02



03



How to Survive a Zombie Apocalypse, 2013, Print, Poster - 18" x 24", Book - 3.5" x 5.5"

David Harley Dale

The other day I was in the elevator headed up to my studio, but instead of going up the elevator went down. A woman got on and after a few short moments of silence

she looked at me and said, "What's your cartoon, honey?" I gave her a confused look. She rephrased, "Do you paint, or draw, what?" It clicked what she meant by cartoon and

I quickly let out, "Oh! I'm a Graphic Designer."

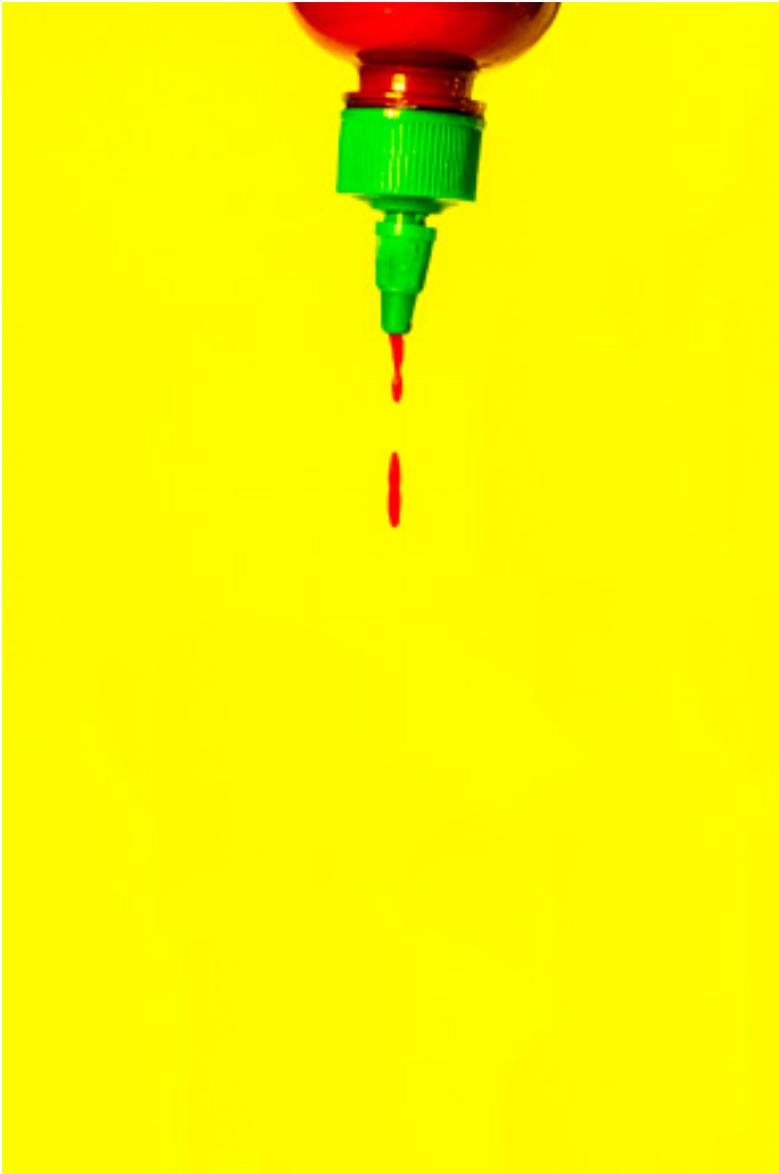
www.davidharleydale.com
davidharleydale@outlook.com

Kelly Ann Nealon

I came to MICA after five years of traveling the world as a professional singer. My work has been influenced by the countries and cultures I have experienced. With an undergraduate degree in Communication and Public Relations, I always strive to find the best means to communicate

the message through my design. When I'm not designing, I enjoy teaching Pilates and drowning my food in sriracha.

www.kellynealon.com
kellynealon@gmail.com



Sriracha Drip, 2013, Photograph



02



03



01

Sheena Dinell Crawley

“The creative self must be nourished before a designer can successfully approach design. Creative development helps drive ideas, fosters unexpected and unique connections, and

gives an individual courage to venture from their comfort zone. As a designer, I complete daily exercises in order to challenge my creative capacity. In doing this over the past semester, I

have broken away from my use of neutral color palettes and have experimented with creative use of typography.”

www.behance.net/sheenacrawley
scrawley@fandm.edu

- 01. Super Text, Typography Exhibition Poster, 2013, 18” 24”
- 02. Toni Morrison Book Cover Series, 2013
- 03. Toni Morrison Book Cover Series, 2013

Hieu Trong Tran

Given my short amount of time being exposed to graphic design, I have learned that I really love designing books, magazines, and any sort of printed materials that utilize typography. I find it fascinating

to be given a block of text and images, and then tasked with designing a layout that beautifully conveys that message to the readers.

www.behance.net/hieutran42
hieutran42@gmail.com

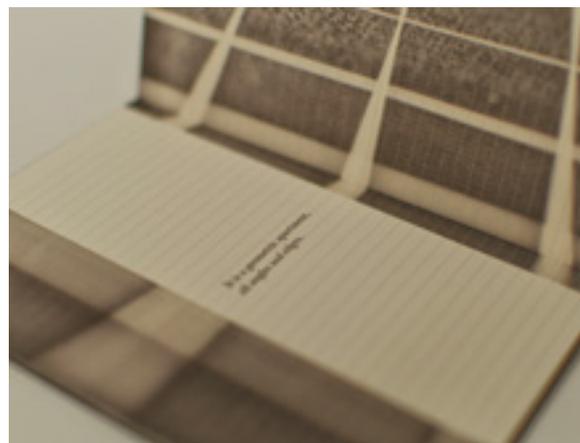
- 01. Words, 2013, Book Design, 4" x 6"
- 02. Words, 2013, Book Design, 4" x 6"
- 03. Words, 2013, Book Design, 4" x 6"



01



02



03



01



02



03

Anna Bitskaya

My interests in design are far reaching. I am drawn to strong layout design and typography. I find myself inspired by video and motion graphics because they convey stories through a progression of images and words in time. I am also

interested in how all these mediums can be incorporated into exhibition design to pull viewers in and have them interact with the environment, to think about problems while learning something new.

annabitskaya.com
anna.bitskaya@gmail.com

01. Narrative Book, 2013, Print
02. Narrative Book, 2013, Print
03. Narrative Book, 2013, Print



01



02

Sharon Lusby Forrence

“Life should be a series of adventures, roads that lead directly to where you want to be, some minor curves, but also some major detours.

I started my career life as a teacher, but along the way have also been a potter, photographer, sign-maker amongst other things.

All along, dabbling in design. I took the scenic route, but it was totally worth it.”

www.behance.net/sharonforrence
siforrence@gmail.com

01. Beer Food Book, 2013, Book Design
02. Cat #6, 2013, Photography

Sarah Taylor Claggett

At their most basic level, fine arts and design have this in common: form is key. I come from a background of fine arts. I appreciate that whether you're discussing the openness of the typeface Futura or the

smooth charcoal gradient on the underside of a sketched sphere, it is about the space occupied. It is about the interaction of positive and negative space on the drawing surface, or on the screen. Manipulation of form

gives art and design tremendous power. It can evoke emotions, underlie concepts, or convey an idea.



Narrative Book, 2013, Book Design

3/28-4/6



01

Fox 3



02



03

Nick Alan Emrich

Nick Alan Emrich

“Art is everything, man. And design is the art of solving problems. And my problem is that there’s no good places to surf around here.

I chose to feature the pieces above because I learned something new during the

process of creating each. We fused new technology and old on the woodcut poster (Adobe Illustrator, Laser cutting, Wood block printing) and I focused on developing a non-traditional way of conveying a story in our narrative assignment.”

emrichni@gmail.com

- 01. The Story of an Hour-Book Design, 2013 inkjet on double-weight matte paper, cardboard, 5.5” x 5.5”
- 02. The Story of an Hour-Book Design, cont.
- 03. Wood Block Print, 2013, ink, paper, 34” x 24”

Emilia Aragon

As a designer I like to push boundaries and explore with different techniques that can lead to innovative work. I usually use the distortion of type and new methodologies to create effective visual

communications. Since this process comes natural to me, my current focus is to go outside my comfort zone and try to simplify my work, in order to enhance alternative mediums and transmit ideas in a successful way.

emiliaragon@yahoo.com

- 01. Plague Spread, 2013, Print, 16.5" x 10.5"
- 02. The Etymology of Plague, 2013, Print, 11" x 5.5"



01

THE ETYMOLOGY OF THE WORD PLAGUE

The etymology of the word "plague" is believed to come from the Latin word *plāga* ("blow, wound") and *plangere* ("to strike, or to strike down"), cf. German *Plage* ("infestation"). *Yersinia pestis* circulates in animal reservoirs, particularly in rodents, in the natural foci of infection found on all continents except Australia.

02

3/28-4/6



01

Fox 3



02

Alex Bailey

Formerly a painter, I'm interested in graphic design as a way to tell stories. The purpose of this project was to make stamps based on American folktales. I chose to portray Paul Bunyan and his symbols with a pixelated videogame aesthetic. Early

videogames conjure just the right mix of nostalgia, charm, mythic proportion, and naiveté to convey the essence of the Bunyan myth in a new way.

abailey01@mica.edu

01. Paul Bunyan Stamp Sheet, 2013, Digital Print, 7.5" x 5.5"
 02. Paul and Babe, 2013, Digital Print, 1" x 1.5"

Shuyi Meng

Type is my key to the secret garden of design.

Sketching started it. From the beginning, the process of transforming form to meaning expressively, and

from filling modular cells to composing comprehensive grids fills me with a sense of accomplishment and integrity, and starts proving a most amenable inner vision to outer reality. I believe design pleases

audience inside out. To work deliberately with both imagination and tradition, and using innovative techniques offers aesthetic sensibility for me.

www.shuyimeng.net

- 01. Narrative Book: 123, 2013, Digital, hand crafted with Japanese paper, 4" x 4"
- 02. Frank Lloyd Wright 3D Poster, 2013, Digital, folded after printing, 21" x 11" x 7"



01



02

Caroline Portugal

I am a graphic designer who likes to draw. I also like to do work that either makes me laugh or makes me cry. My professional goal is to talk very little about my work and produce work that says a lot.

carolita.portugal@gmail.com

- 01. Dry Orgasm, 2013, Hand-sketch & Illustrator
- 02. STD Prevention Pill, 2013, Hand-sketch & Illustrator



01



02

RINEHART

SCHOOL OF

SCULPTURE

MFA

Rinehart School of Sculpture trains artists for the 21st century, including the art of the moment, and allows students to work in a range of media and a rich variety of materials, from performance and video to metals and stone. The oldest program of its kind in the country, Rinehart prepares students to proceed independently and with authority as they approach professional status. Graduates emerge prepared to add to the discourse surrounding contemporary art as exhibiting artists, faculty, and critics.

Jesse Yuhasz

These objects belong to a vast and allusive vocabulary of forms. Their subtly varied components are simple and the systems self-evident, suggesting an infinitely extensible series.

It is a formal language that is at once immediate, material, and starkly abstract, while rejecting any predetermined range of compositional possibilities.

jesseyuhasz.com



Untitled (The Herd), 2013, Wood, laminate, rubber, Dimensions Variable



02



03



01

Jihyun Hong

Fuzzy sponges become a root of a tree. A stiff piece of wood becomes a small pond. A candy you gave me dyes the ground pink, and a stack of apple baskets become a mountain. Intended misunderstanding

from color makes me smile. Intended misunderstanding from language makes you smile.

www.jihyunhong.com
jhong@mica.edu

01. Pleasant Ville, 2013, Mixed Media, Dimensions Variable
 02. Pleasant Ville, 2013, Mixed Media, Dimensions Variable
 03. Pleasant Ville, 2013, Mixed Media, Dimensions Variable

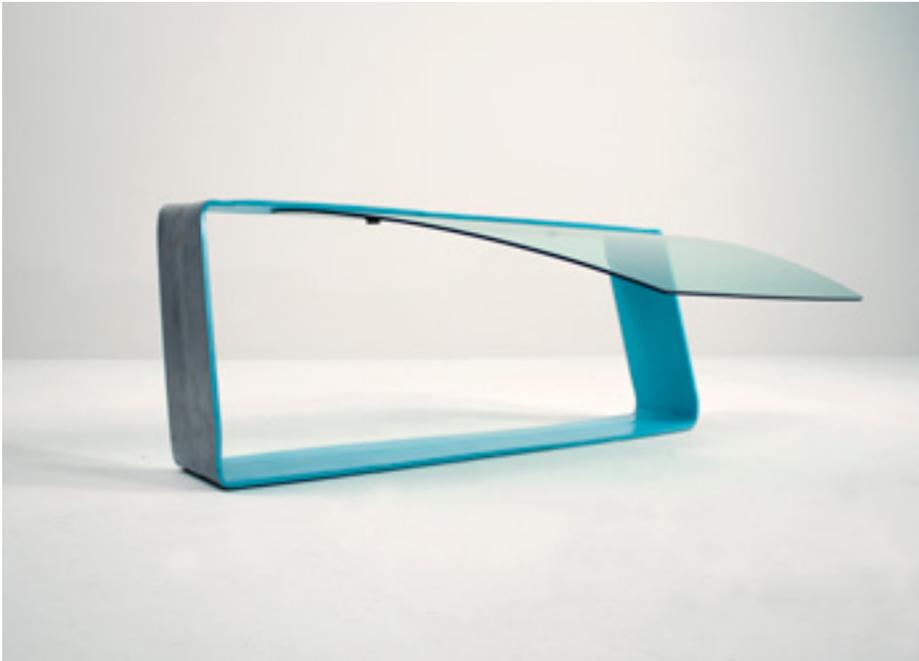
Nick C. Primo

Exploring the aesthetics of functionality through a study of material, process, and form associated with object design and architecture, the artworks I create blur the boundaries between sculpture and design. I seek to elicit a complex set of

responses centering around the experience of viewing objects that proffer a sense of function. Upon further inspection, however, they are mute in their ability to communicate the intended service they suggest. I'm interested in creating tension.

www.nickprimo.com

- 01. Anything you lose comes round in another form, 2012, Enameled steel, glass, 14.5" x 37" x 23"
- 02. Know the lift of your heel, 2013, Powder coated steel, walnut, birch plywood, 20.5" x 50" x 49"
- 03. When I am with you, we stay up all night, 2013, Powder coated steel, birch plywood, felt, 30" x 44" x 30"



01



02



03



"Currents", 2013, Aqua-Resin, urethane resin, acrylic, steel, wood, 66" x 37" x 44"

Cameron C. Stalheim

I am interested in fantasy,
reality, and the objectification
that happens in between.

www.cameronstalheim.com
cameron.stalheim@gmail.com

Jim Leach

I select and fabricate common objects. I alter the objects that I curate from everyday life. The objects I fabricate are distinguishable from their model. I omit. I create relationships between elements, to their

environment, and to the people who inhabit a space. I build a language. A viewer considers the elements: how they interact, the relationships they have, or in what ways I have acted on them.

www.jimleachinspace.com
jimleach3@gmail.com

- 01. The Red Bench, 2013, Vinyl, Brown Center Atrium
- 02. Mediated Dinner, 2013, Table, chairs, flowers, vase, plastic, hosem, 4' x 4' x 5.5'
- 03. Dislocation #1, 2012, Altered folding chair, 40" x 19" x 30"



01



02



03

C O M M U N I T Y

A R T S

M F A

The MFA in Community Arts (MFACA) prepares artists to use their artmaking as a means of civic engagement and youth and community development. Students learn firsthand how their work as artists, programmers, teachers, and activists helps communities to articulate their own history, culture, interests, and needs — and how these communities in turn inspire these artists' own creative expression.



01



02



03

Edgar Reyes

The Open Hearts project was created in partnership with Baltimore United Viewfinders and CASA de Maryland. Utilizing communal design practices, African-American and Latino youth of East Baltimore, ages 13-18, developed posters, T-shirts

and outdoor public installations. This ongoing creative output serves as an important means for self-expression and a platform for stimulating cross-cultural dialogue, mutual acceptance, and collective action.

www.reyesedgar.com
reyes.e.edgar@gmail.com

- 01. Power Monoprint, 2013, Screen print, 11" x 17"
- 02. Participants Screen Printing, 2013
- 03. Screen prints and T-shirts, 2013

Gracie Xavier

SPEAR: A Survival Guide for Young African-American Men is a web-based resource kit designed to assist young African-American males in Baltimore to navigate the economic and social challenges associated with living in often

volatile communities. I utilize my extensive experience as a social worker and graphic designer to collaborate with community partners to collect personal narratives that will motivate young men to thrive while linking them

to essential resources in their communities.

www.graciexavier.com
info@graciexavier.com

01. Reflection, 2013, Photography, 13" x 19"
02. Visible, 2013, Photography, 13" x 19"



01



02

Andrew Tanner

Art and music are empowering guides illuminating the innate goodness residing within us. I develop techniques that bring people together to work, learn, play, and celebrate via creative means—currently working with a group of talented Baltimore City high schoolers co-developing

music, dance, visual art, and meditation practices. Through this process, we incorporate personal experience and positive messages into our art as a springboard for addressing social and political ideas, themes, and issues.

atanner@mica.edu

- 01. Kris and Casey, 2013, Photograph
- 02. Niles at Work, 2013, Photograph
- 03. Collaborative Meditative Painting, 2013, Acrylic on canvas, 36" x 48"



01



03



02



Elvira, 2013, Photography

Tanya Denise Garcia

As a photographer and multi-media artist, I am interested in using storytelling as a vehicle for revealing the beauty and complexities of Latina identity. My thesis addresses the plurality of the Latina experience, focusing

on women with diverse yet profoundly significant life stories. I have approached this theme as an open dialogue, documented through photography, video, and oral history.

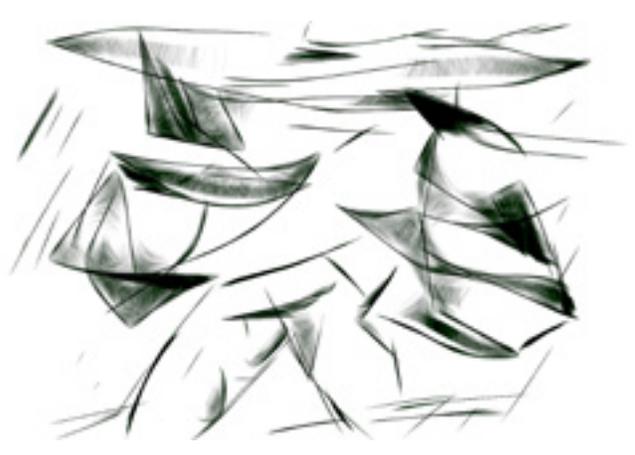
www.portfolios.mica.edu/tanyagarcia
tanya.d.garcia@gmail.com



01



02



03

Danielle Chi

My thesis combines digital eye-gaze and touch technology with art-related software—thereby providing participants with severe spinal injuries and/or other illnesses with the opportunity to create artwork. Eye AM... provides the curricular,

training, and technological means for the previously excluded to both process and articulate their own unique understanding of the world. This arts-based programming strategy has been shown to foster a profound, previously

untapped source of joy, pride, efficacy, and connection in all participants.

www.DanielleChi.com
dchiart@gmail.com

01. Athena Storm, Island, 2013, Digital art
 02. Athena Storm, Untitled 1, 2013, Digital art
 03. Athena Storm, Windy Trench Coat, 2013, Digital art

Ashton Jordan Page

I work with and alongside people who are overcoming trauma with the intent of illuminating our ongoing stories of survival. Using fiber techniques, such as sewing, embroidery, and crocheting, we ground our storytelling in hands-

on, meditative practices that are therapeutic and empowering. Together, we create soft sculpture representations of ourselves—symbolic guardians watching over our individual life stories. These guardians act as our special

ad-vocates, giving us the power, voice, and insights to navigate our own unique situations.

ashtonjpage@gmail.com

- 01. In the Studio, 2013, Natural dyes on cotton and wool, mannequin, yarn, muslin, and beads
- 02. Cochineal, 2013, Natural dyes on cotton and wool
- 03. Woman Sewing, 2013, Hand sewn muslin doll with quilting thread



01



03



02

4/11- 4/20

Kasey Jones

My vision is to restore the imbalance that currently exists between men, women, and Nature. I believe humanity and Nature stem from the same fabric and that women, in particular, hold the power to restore the current imbalance to its original state of beauty and equilibrium. I engage communities through

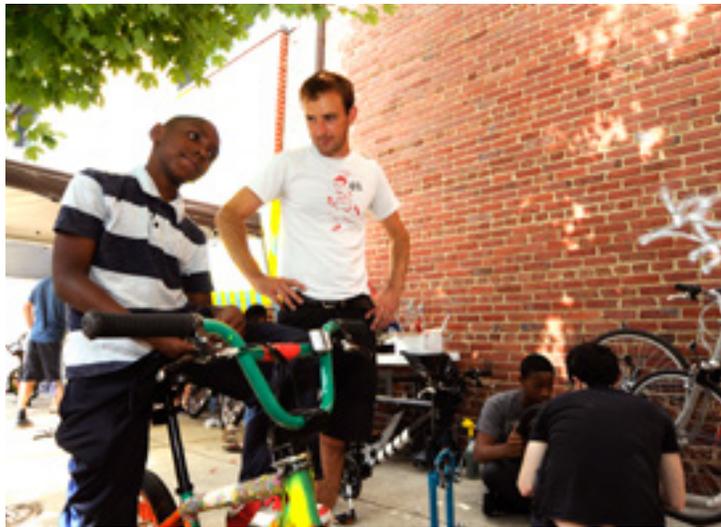
collaborative projects that use art as a tool to reconnect us all to the environment—creating and implementing urban gardens, experiential learning projects for youth, public sculptures, and new symbols acknowledging our innate connection to the earth.

www.kaseyjonesart.com

Riggs Gallery

Kasey Jones





01



03



02

Andy Dahl

The bicycle exists as a complex language. Divisible into pieces (letters) and parts (words), these elements combine to create a vehicle for communication, expressing important ideas and addressing both personal identity

and interpersonal relationships. I design and create my own pedal-powered vehicles as a means for engaging many different people: Baltimore bike-riding participants, art-bike makers, East Baltimore BMX riders, women's biking club

members, and youth participating in bicycle-making workshops of my design.

www.andydahlart.com
theandydahl@gmail.com

01. Pausing to tell a story in the heat, Digital image
 02. Devon, Pierre, and Howard, Digital image
 03. BMX with sidecar, 2012, Recycled bicycles, Grocery cart, Steel, Spray paint, 5' x 4' x 4'

P H O T O G R A P H I C

& E L E C T R O N I C

M E D I A

M F A

This MFA program gives students a platform to explore the reverberating social and artistic uses of optical and electronic media, and grounds artistic practice in a rigorous investigation of historical and critical contexts. In developing their own work, students follow two tracks: practical research directed at production and implementation of a body of artwork, and conceptual research which builds a solid critical and historical foundation for artistic practice.

Hanji Zhou

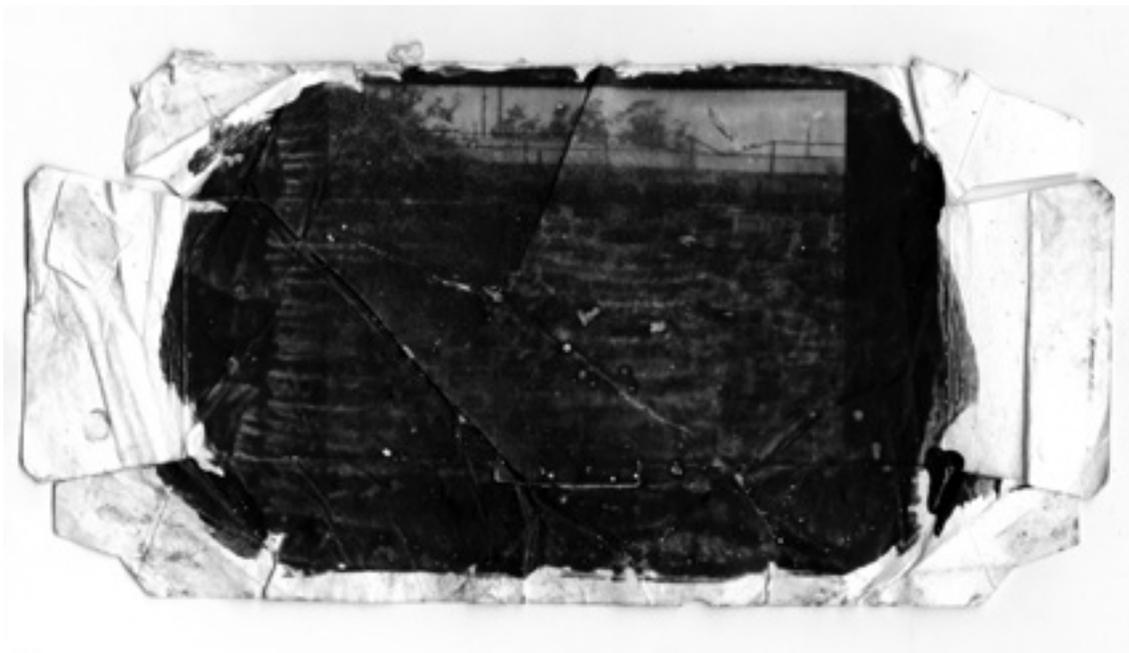
I look for the interplay between the ordinary and extraordinary by creating unexpected, even startling, perspectives on the mundane. Everyday objects or spontaneous events interrupt the viewer's normal sense of nature and the things we take for granted. The film sequences are sometimes iconic,

sometimes quotidian, sometimes a scene from my memory. My formal vocabulary is deceptively simple in capturing the interplay between the commonplace and the remarkable, the subtle and the obvious.

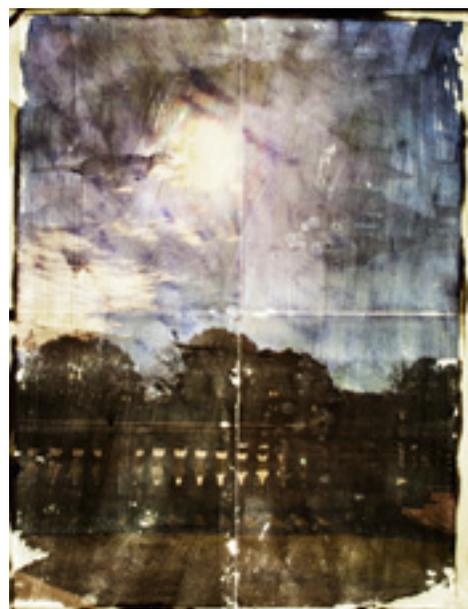
zhouhanji.com
hzhou@mica.edu



Series No.2 A little fishhook, 2013, Single channel digital sound video, 1m48s



01



02

Pat Galluzzo

I am interested in levels of representation, from the semiotic to the physical. The materials and imagery I assemble represent places both symbolically and tangibly. The result is always incomplete. One can never

replicate what was actually there. Various lighting techniques accentuate layers existing within and between materials and images. Imperfection and decay are an important part of this work—gritty, raw, discarded, and fragile

materials in a continuous process of transformation.

pgalluzzo@mica.edu

01. Untitled, Gelatin silver print, 2013, 5" x 8"
 02. Untitled, Glass transparency, 2013, 16" x 20"

Crissian Chen

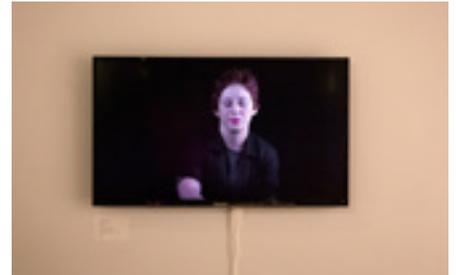
My work revolves around the investigation of culture. An interest in the social sciences led me to explore the dynamics of individual human beings, particularly issues relating to identity systems and how we construct, understand, and express them. These systems,

including sexual orientation and politics, marketing and desire, language and cognition, define how we understand and represent the world. My work aims to investigate how these systems affect the lives of real people in a complex world.

- 01. Untitled, 2013, Single-channel video installation
- 02. Untitled, 2013, Single-channel video installation
- 03. Untitled, 2013, Single-channel video installation



01



03



02



See, 2013, Digital Video

Gregory R. Walker

My work aims to suggest that what we commonly call reality is remarkably different from the facts presented to us. Everything we see is actually constructed by means of a complex set

of rules - a disparate puzzle of details that the brain processes into a cognitively manageable and meaningful form. This same level of interpretation applies across the entirety of sensory

experience, all conducted by the brain into the symphony of experienced reality.

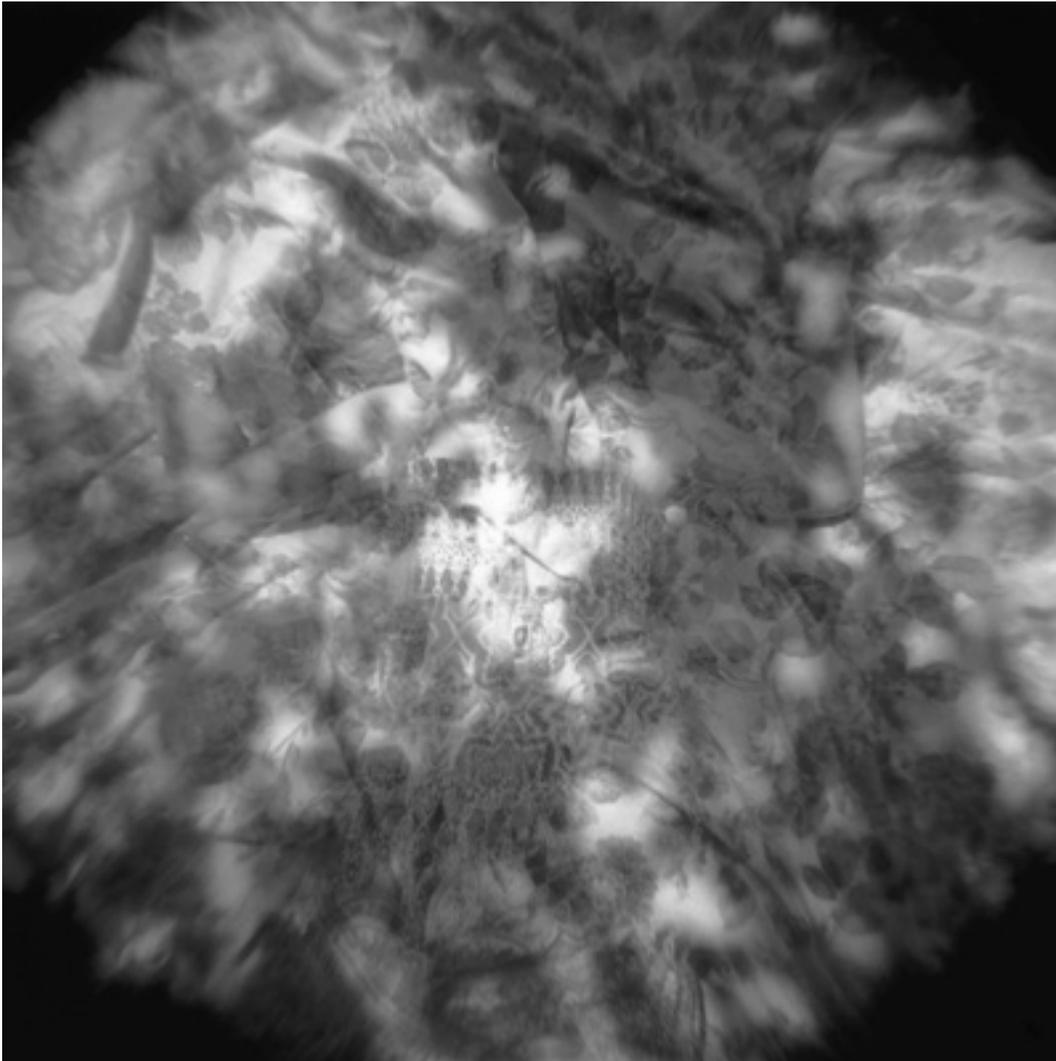
www.gregorywalker.prosite.com
gregorywalker@yahoo.com

Amber Yaw

This body of work depicts the struggle that military children encounter. While having a parent in the military is often a source of great pride, with it comes a sense of isolation, anxiety, and anguish. Drawing from my personal history as a

military child, my work focuses on the emotional ramifications of being separated from a parent for long periods of time. The images juxtapose what is portrayed on the outside with what is internalized.

2013, Silver gelatin print, 14" x 14"





01



03



02

Duncan Madaris Hill

Artificial lighting is essential to how we feel about and react to space, and whether by coincidence, or clearly designed intention, artificial light informs, evokes, and manipulates the

onlooker. My photographs of artificial light look at how illumination influences the perception of a place. I am interested in why light is focused on certain aspects of

a location, while other surfaces are left to the dark of night.

www.duncanhillphoto.com
duncanhillphoto@gmail.com

- 01. Under Mt Royal, Baltimore, MD, 2012, Archival Pigment, 11" x 17"
- 02. Saint Paul Station, Baltimore, MD, 2013, Archival Pigment Print, 13" x 19"
- 03. Brevard St, Baltimore, MD, 2013, Archival Pigment Print, 11" x 17"

4/11-4/20

Meyerhoff Gallery



01



03



02

Max Shuster

94

Max Shuster

Octopodal Origins presents a fictional scientific narrative that juxtaposes ephemeral marine life with antiquated technology. These photographs, moving sculptures, and puzzling

installations suggest functioning experiments to provide content that questions morality, grasps the fragility of organic life, exhibits the destructive nature of machines and technologies,

sees the force behind electricity, and wonders about our vital quest for energy. Octopodal Origins ultimately explores the concept of creation itself.

www.maxshuster.com
max@maxshuster.com

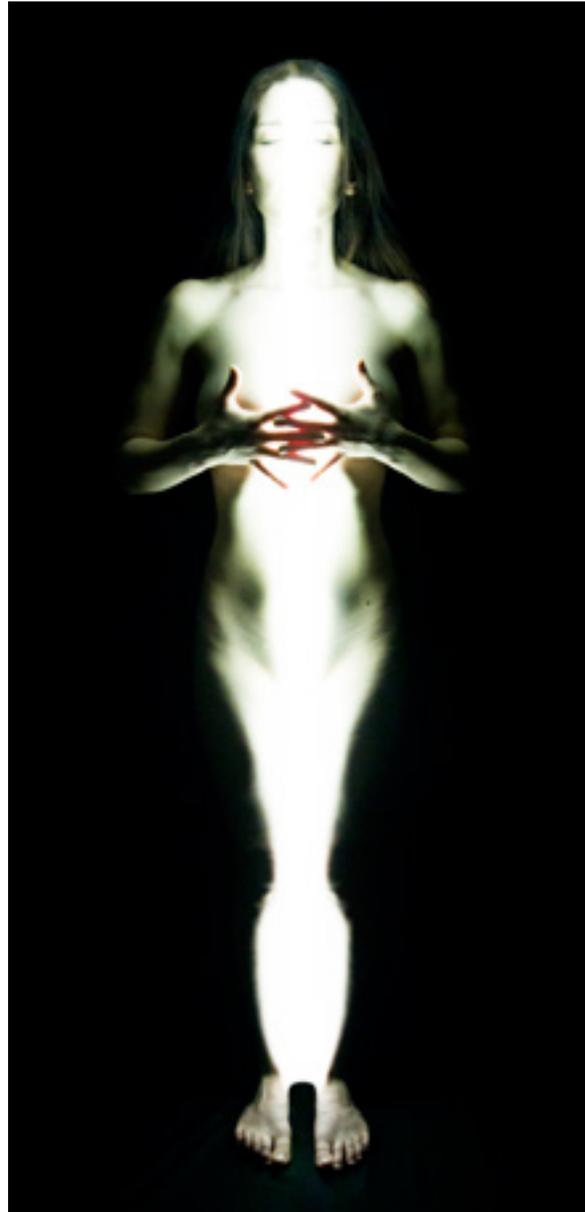
- 01. Octopodal Procedures Density, 2013, Archival Pigment Print
- 02. Electroreceptor 2, 2013, Archival Pigment Print
- 03. Micron Spreader, 2013, Televisions, video, rubber tubing, wood, metal

Freddie Graves

I often create images of distorted, disappearing, or light-filled bodies. At first, these images seemed so foreign that I assumed they represented something beyond my experience. Gradually, I began to realize that they emerge directly from three

days I spent in intensive care. As I lay in limbo, in darkness, in between consciousness and unconsciousness - yet sensing the clamor of life support systems - I recognized an energy that kept me alive and present.

www.freddiegraves.com
freddiegraves@comcast.net



Beacon, 2013, Digital Photo

4/11-4/20

Yefu Liu

I am a Chinese multimedia artist working in Baltimore and Beijing. By establishing different virtual identities, my work presents the possibility of a sweet vanity life in the future.

www.liuyefu.com
yliu@mica.edu

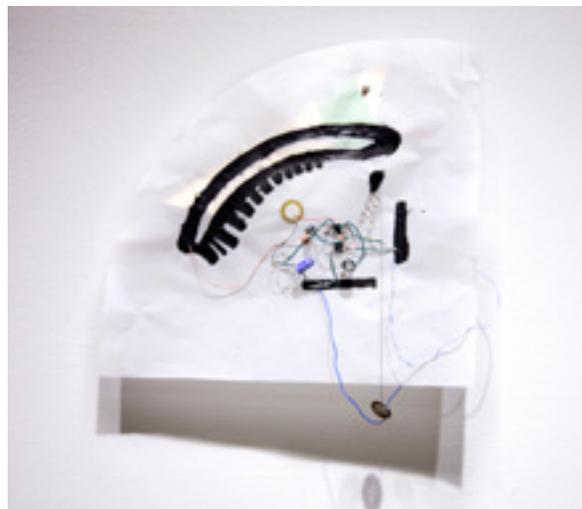
Decker Gallery



Yefu Liu



01



02

Alexander Leonhart

I am a multidisciplinary artist interested in eccentric circumstances. Through a variety of means I investigate the intersection of materials and respond to the inherent aesthetics within circuitry, imagery, and objects. Interaction, kinetics, and the

suspension of mundane are subjects I am attracted to. I enjoy providing experiences that are unusual and induce imaginative associations. Rather than provide answers, the works provide questions for a dialogue between technology, experimentation, and curiosity.

alexanderleonhart.com
aleonhart@mica.edu

01. Amplified Book, 2013, Paper, polyvinyl acetate, conductive materials, electrical components 9.5" x 7.5"

02. Paper Oscillator, 2013, Paper, polyvinyl acetate, conductive materials, electrical components 12" x 13"

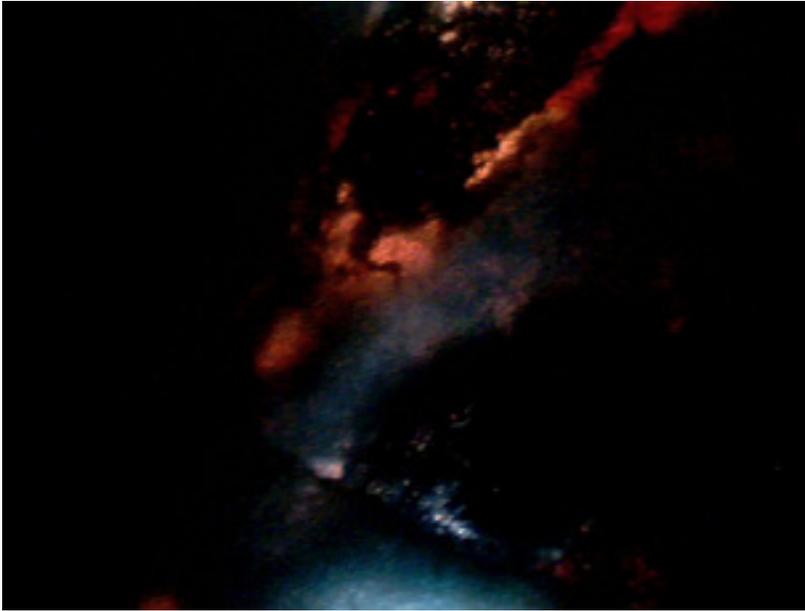
Thomas Logan English

These images are investigations into 'distressed' light-light that fails to enlighten. With its rational and practical function crippled, the light becomes a tantalizing conveyor of mystery rather than mere information. The symbol of reason and

meaning is here found in flight: bodies of light are broken and their texture marred. The central preoccupation of this work is the possible rather than the actual. This upends the standard way of relating to photographic images.

www.portfolios.mica.edu/thomasenglish
tenglish@mica.edu

01. Untitled (LoRes RGB), 2013,
10" x 8", Photography
02. Untitled (LoRes RGB), 2013,
10" x 8", Photography



01



02

S O C I A L

D E S I G N

M A

Complex social problems require creative problem solvers. The Master of Arts in Social Design (MASD) is an intensive one-year, interdisciplinary, practice-based graduate program that prepares aspiring social designers to understand and address the challenges facing society.



Stronger than ordinary, 2011, Photography

Emily Pinna

My thesis will be about how creative and innovative methods, such as design thinking, may be applied and transform the work of international development organizations.

www.emilypinnaphotography.com
emily@emilypinnaphotography.com

Cindy Jian

My work centers around improving the livability of our cities through human-centered, creative solutions. I am interested in using scalable urban interventions to explore and develop cultural potential in accessible public spaces. My thesis examines the role of public markets and their

impact on local culture and peoples. Specifically, I'm working to promote inclusivity and cultural exchange around Baltimore's Lexington Market through prototyping solutions that engage citizens and the creative community.

www.cindyjian.com
cindyjian6@gmail.com

01. Lexington Market Saturday concert, Digital photo, 2013
02. Lexington Market east side interior, Digital photo, 2013



01



02

Laura Brewer-Yarnall

My thesis question is: "How might we rethink the way medical information is communicated to patients to positively impact compliance?" By creating a clear and concise visual language for conveying medicine instructions to patients at Baltimore's Veterans Affairs Medical Center (VAMC), my hope is that medication com-

pliance will increase, healthcare cost will decrease, and patient health and safety will improve. If I can demonstrate results within the VAMC, it could scale to have wider impact.

www.contextualizationandacat.tumblr.com
lbreweryarnall@mica.edu

01. Icons, 2013, Digital

02. Icon Applied to Prescription Bottle, 2013, Digital





Nike Foundation Girl Hub Mapping System, 2012, Digital

Anne Marie Jasinowski

My work explores the role of the designer in society. I simultaneously wear the hats of change-maker, innovator, and facilitator. As an advocate of a human-centered approach to problem solving, I believe the process is just as important, if not more so, than the output. Together

with my passion for branding and digital storytelling, I apply the tools of design thinking to gain insights in order to reach audiences in new and thoughtful ways.

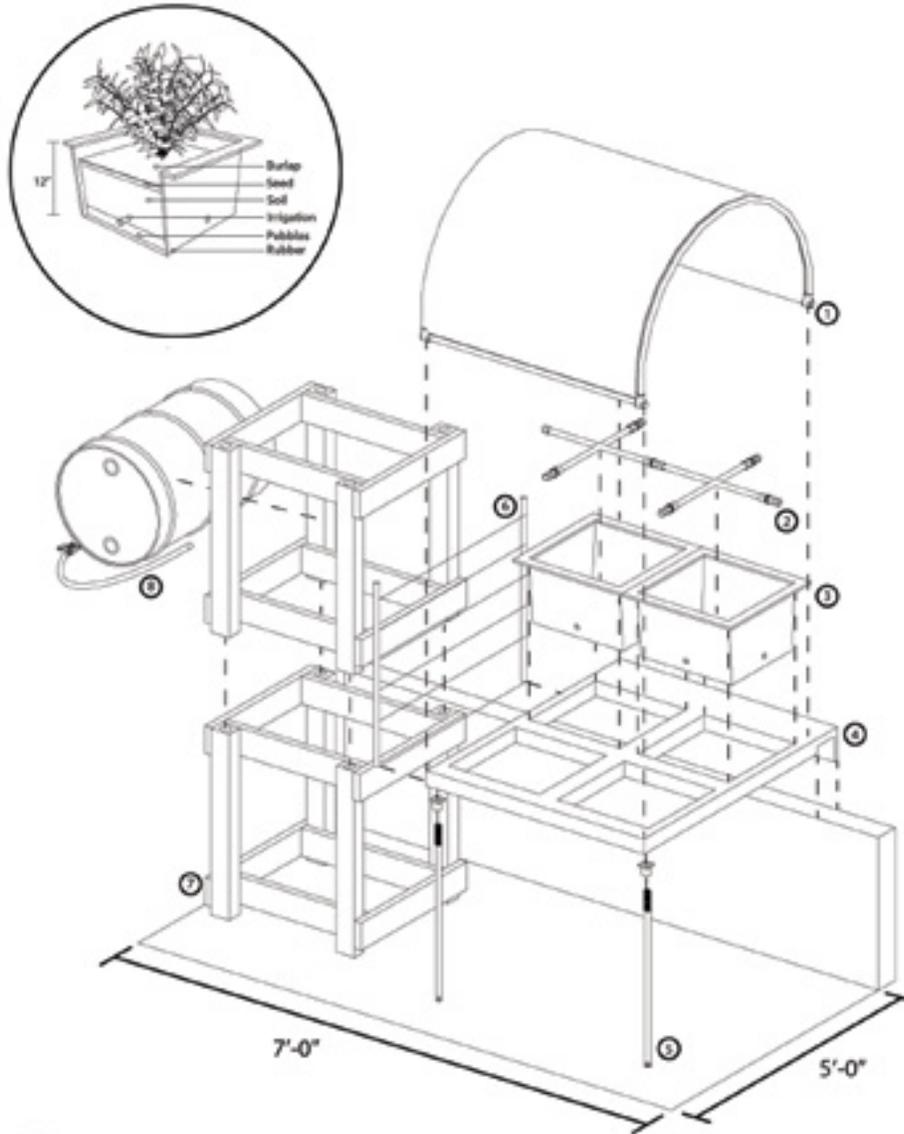
www.annejasinowski.com
ajasinows@gmail.com

Andrea Brown

“A hands-on approach to design is the first step of any project. A kinetic process connects the designer to the end-user by distilling complexity into simple ideas. Effective design requires both business and design sense.

My thesis focuses on the impact that design can have in facilitating an integrated eco-agriculture strategy for cities. I am exploring the role of designer as facilitator, designing systems and structures as well as product-based solutions for eco-agriculture.”

www.masd2014.tumblr.com
andreibrown224@gmail.com



- ① Thermal barrier
- ② Irrigation system
- ③ Soil container hooks onto grid
- ④ Structural grid
- ⑤ Height adjustable legs
- ⑥ Lattice hooks onto side of grid
- ⑦ Water tank storage structure
- ⑧ Rain water collection tank

Veg.e.table

Veg-e-table, 2013, Mixed media, 5' x 7' x 3'



01



02

Yeonoo Shin

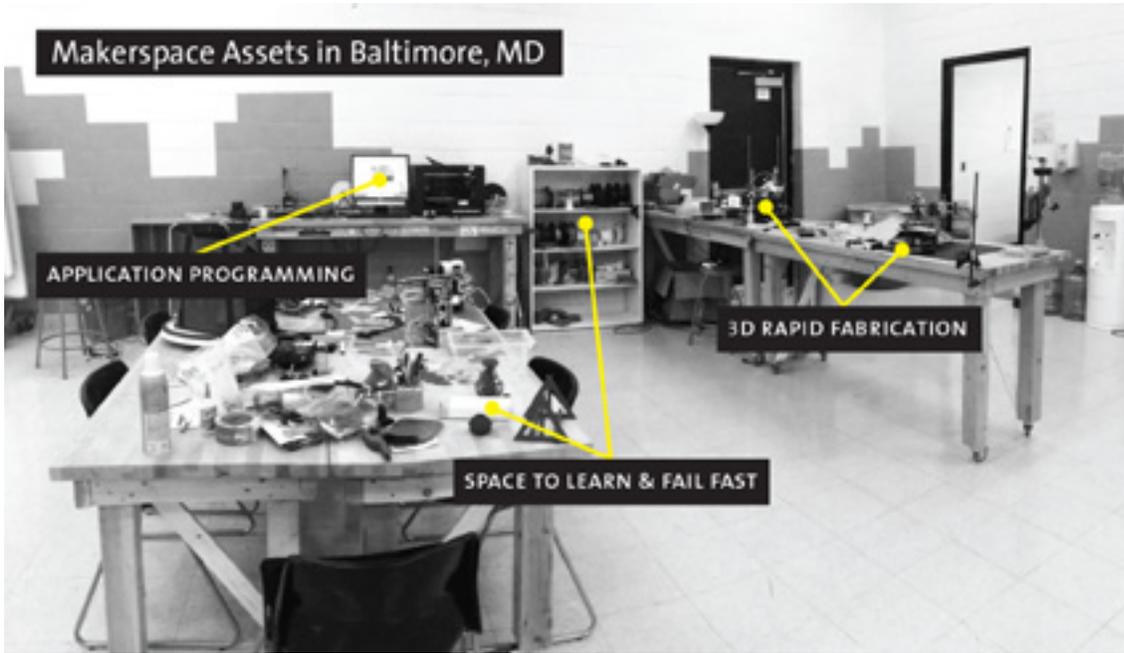
While working for the local government in Seoul, Korea, I managed a design project for disadvantaged communities. I decided to attend MASD to find further ways to improve the community through design.

My thesis question focuses on how design can contribute to after-school education for children in disadvantaged communities. I am particularly interested in supporting parent-led, after-school activities in the home as

well as ways to arouse children's interest in education and learning.

yeonooshin@gmail.com

01. Changshin-dong, Seoul, 2012, Photograph
02. Social Impact of the thesis, 2013, Indesign



01



02

Vincent T. Purcell

We are on the cusp of a revolution with free and open source hardware, software, and education. Yet despite the vast influx of free knowledge and increased Internet connectivity, global poverty still lingers as one of the greatest challenges of our generation.

My thesis work aims to identify and develop a viable and scalable model for incubating context-specific social enterprises that leverage the booming technology sector and empower people in disadvantaged communities.

vincentpurcell.co
vpurcell@mica.edu

01. Digital Harbor Foundation Makerspace, 2013, Digital photograph
02. Thesis Diagram, 2013, Infographic and digital photographs

Byron Andrew Banghart

My thesis explores the cause and effect of vacant houses in East Baltimore and some possible solutions. I pay particular attention to vocational curricula and homesteading models that could be sustainably integrated into Baltimore City's revitalization plans.

www.ruinshall.com



Studio Design Build, *Work In Progress*, Oak pine concrete tin, Studio above wood shop below, 16' x 20' Two story with a 16' x 14' addition



Call 311, 2013, iPhone

Alexandra Weil

I studied at the Schule für Gestaltung Basel in Switzerland and graduated with a BFA from the University of the Arts in Philadelphia.

After working as a graphic designer for almost 20 years, most recently at the Peabody Institute of the Johns Hopkins University, I enrolled in MICA's Social Design program.

My thesis work focuses on how the design process can help to increase enrollment in the Maryland health exchange.

aweil@mica.edu

LEROY E.

HOFFBERGER

SCHOOL

OF

PAINTING

MFA

One of the nation's most selective graduate programs, LeRoy E. Hoffberger School of Painting is one of the only graduate programs in the country to focus solely on painting, allowing a select group of highly talented painters to find their individual voices and develop the discourse to position their work in the contemporary arts world.

4/25-5/4

Jon Marshalik

I start by making an object, looking at it, and making a painting of it. Then things get complicated. I'll remake the object, look at it differently, and change the painting until I can't retrace my steps. I have to do this to get to a place that feels outside of myself, where the paintings seem strange but real.

www.jonmarshalik.com
jonmarshalik@gmail.com

Meyerhoff Gallery



Big Face, 2013, Oil on linen, 72" x 84"

Jon Marshalik



Interlocking, 2013, Oil on canvas, 12" x 15"

Janet A. Olney

Time. I think about it constantly. Its passing, its perception, its tempo. I think about the expansion of time and its unfurling into the future. In the past, time collapses. Events compress into a tightly stacked mass of memories. In the present, time is elusive. It is inseparable from space.

Within this space-time continuum are reality, experience, thought and emotion; what it means to be human. From this place, I paint.

www.janetolney.com
janet.olney@gmail.com



Self-Portrait in Glass Palette, 2013, Oil on linen on panel, 10" x 15"

Caleb Kortokrax

My work is born of daily observation. Created from life, my paintings are a record of a durational transaction between myself and a person/place/object. The paintings develop into living vessels holding histories of subjective perceptual

experimentation and growth. Using strings, compasses, sticks, plumb bobs, wire grids, and a critical devotion to vision and paint, the surfaces are transformed into fully-breathing, material responses to this life.

www.kortokrax.com
calebkortokrax@gmail.com

Jaime Misenheimer

Paintings in this body of work are made spontaneously and references. They are combinations of memory, experience, and imagination, existing between abstraction and representation. Often there are recurring elements

such as interiors, animals, clocks, and nighttime. They are the result of a gamelike interaction between my sensibility and the unfolding composition dictated by the scale of the piece.

jaimemisenheimer.com
jmisenheimer@mica.edu

- 01. Tree, 2013, Oil on panel, 6" x 6"
- 02. Swansea, 2013, Oil on panel, 6" x 6"
- 03. Rabbit Road, 2013, Oil on panel, 13"x10"



01



03



02

4/25-5/4

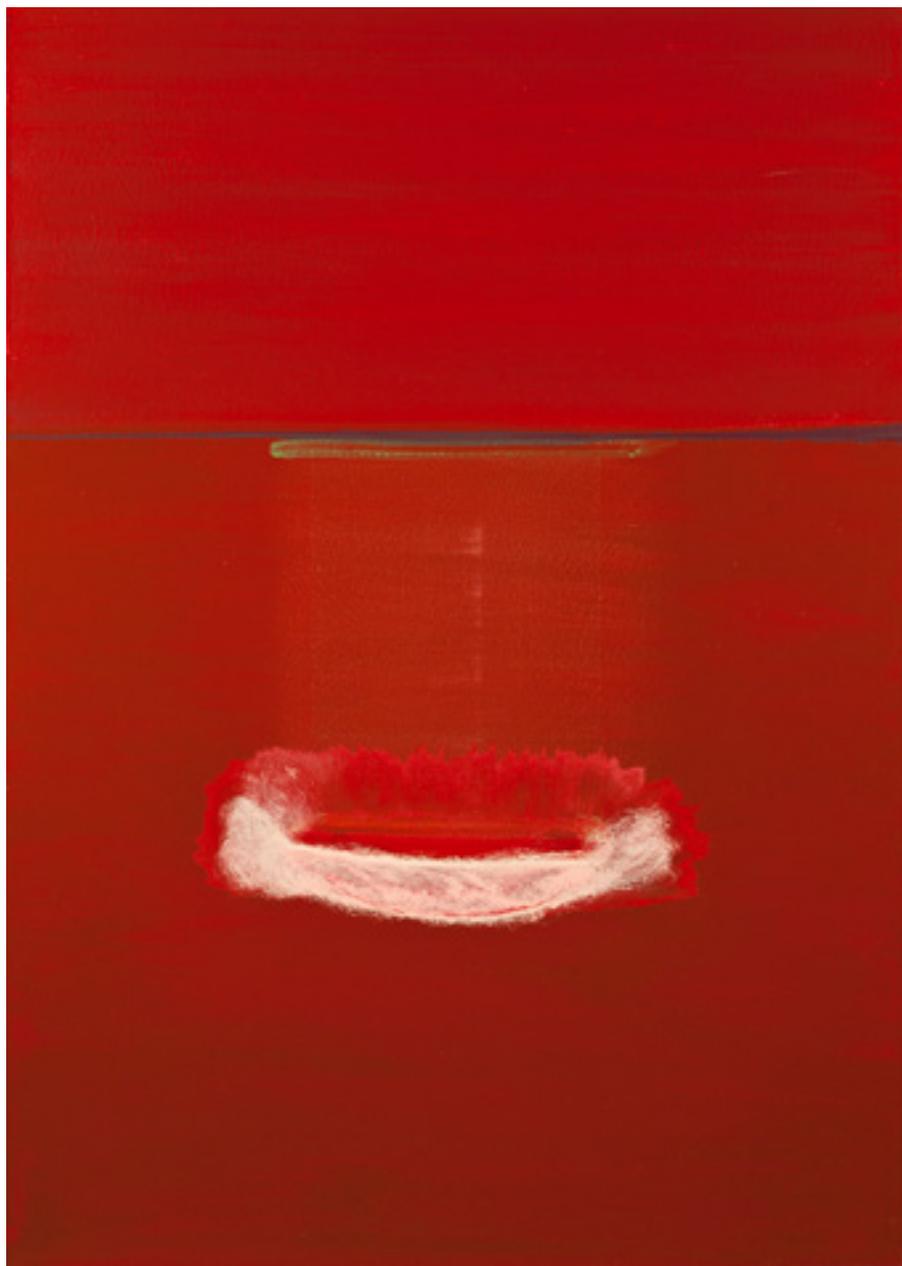
Alana Bergstrom

I paint to stimulate the senses in order to share the body's memory of experiences. I use pictorial devices to create sensations in the viewers that allow me to communicate my struggles, the experience of overcoming life's trials, my connections to others,

wonderful moments, as well as profound experiences. I lead the viewer to a visceral reaction that is not reliant on knowing the literal event that sourced it, rather the sensate reaction it produced.

www.alanabergstrom.com
alana.bergstrom@gmail.com

Decker Gallery



Seger, 2013, Acrylic on canvas, 42" x 30"

Alana Bergstrom



August #2, 2013, Acrylic on canvas, 2' x 2'

Justin Lee Hoekstra

An ongoing investigation into the paradoxical nature of the human condition and an attempt to make sense of the cyclical nature of existence. The making of each painting mirrors the processes of growth and decay that we all experience as we move through life.

www.justin-hoekstra.squarespace.com
justinleehoekstra@gmail.com

4/25-5/4

Decker Gallery



Hat with Candles, 2013. Carbon paper and masking tape on paper, 14.5" x 12"

Aaron Richmond

Aaron Richmond

Six Unrelated Remarks:

False starts are necessary; so are periodic contractions.

The impulse to theorize is located between apology and confession.

Comments on 'the spiritual' often express laziness with regard to observation.

Comments on one's own 'obsessions' are often the admissions of a generalist.

Confidence is not a function of accomplishment, but of community, and a sense of purpose therein.

In art, it is true, the cart does come first. Butthatissottosaythat-thehorseisstupid.

www.aaronrichmond.ca
aarichmond@hotmail.com

Boram Lee

Everything is connected. You are me, I am you. In my work I practice to understand this. My recent paintings are full of simile, hyperbole, and personification. "You" can be anything—a person, an element of nature,

a manufactured product. I begin with the familiar, look carefully, and suddenly it is everywhere, you are everywhere, I am everywhere.

www.boramleestudio.com
boramleestudio@gmail.com



Shrimp sushi and braid, 2013, Oil on canvas, 117" x 78"

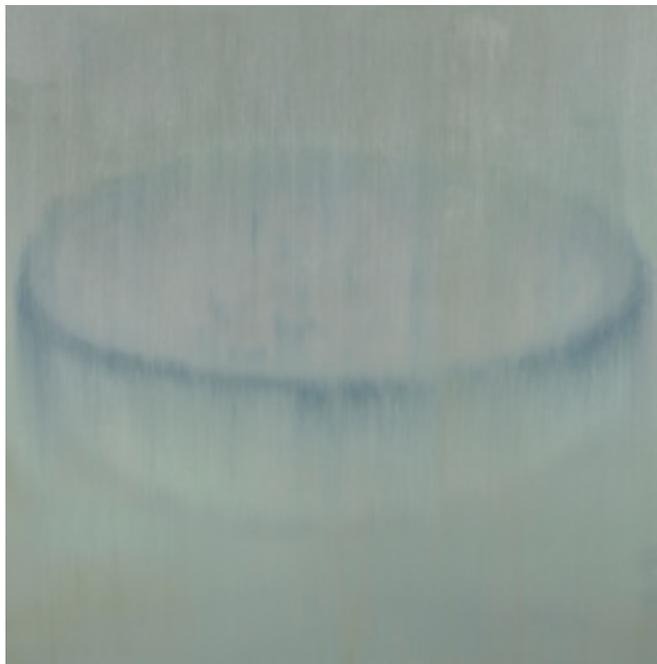
Tracey Parker

My figures act out a hyper-aware performance of ordinariness, which runs parallel to the condition it seeks to imitate: it is too close to dismiss as farce and too far off to mistake for the real thing. Everyone knows this who has something to hide.

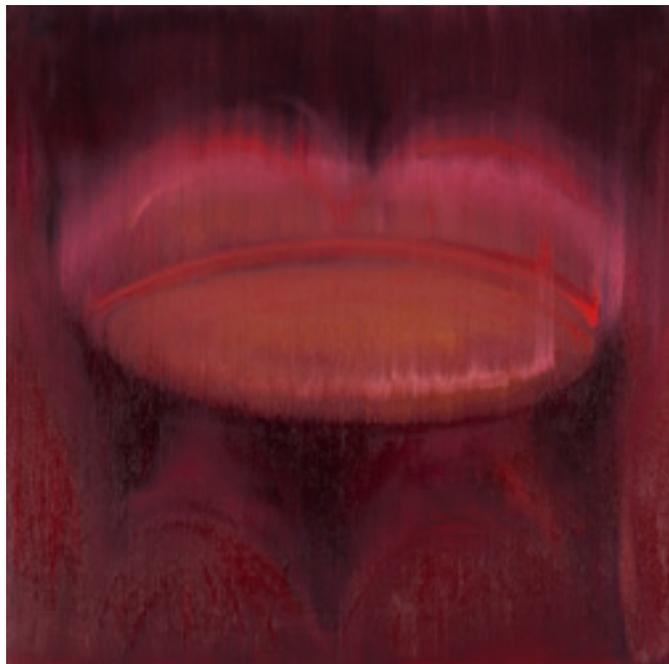
www.tracey-parker.com
tparker312@gmail.com



If I Were You, 2013, Oil on canvas, 8" x 10"



03



02



01

Katherine Gagnon

My work explores the transient nature of desire. Painting to make these ruminations tangible objects, I seek to give what exists in my mind a reality that can be touched. I paint familiar objects that trigger the moment of being

at a threshold. I am interested in how the notion of longing connects desire as experienced through anticipation or loss.

www.katherinegagnon.com
khgagnon@gmail.com

- 01. Love Letter, 2013, Oil on galvanized steel, 44" x 44" x 2"
- 02. Phoenix, 2013, Oil on panel, 16" x 16"
- 03. Drop, 2013, Oil on panel, 18" x 18"



"The Nature", 2013, Oil on canvas

Brendan Thomas Kerwin

The focus of my work is the relationship between the figure and its surroundings. I am interested in both as vessels for understanding. I am attempting to locate people in the environments that

constantly shift around them, and in doing so learn more about how they connect to what is happening to them.

bkerwin@mica.edu

Ryan Nord Kitchen

My act of painting is a respite. It is an opportunity to reflect and meditate upon how I have come to interpret reality and how I exist. The succession of decisions I make when painting echoes the layering of experiences that create reality. A brushstroke in relation

to a mark below it resembles one moment relating to another. I paint to clarify my perception of existence.

www.ryannordkitchen.com
ryannordkitchen@gmail.com

- 01. August Painting 1, 2013, Oil on canvas, 10" x 8"
- 02. October Painting, 2013, Oil on canvas, 15" x 12"
- 03. August Painting 2, 2013, Oil on canvas, 12" x 10"



01



03



02



Untitled, 2013, Oil on panel, 30" x 24"

Jacob Rhoads

I am interested in the conditions under which visual phenomena are perceived as present entities or events. These conditions establish difference within an otherwise continuous field, distinguishing a phenomenon from what it is not. My paintings seek to examine the means of this differentiation and test the limits of their efficacy.

M O U N T R O Y A L

S C H O O L

O F A R T

M F A

Mount Royal School of Art is a multidisciplinary program that allows students to work in ways most appropriate to their individual research—focusing their exploration within a specific medium or crossing into a wide array of disciplines and media as they engage in intensive studio practice.

4/25-5/4

Xinyi Cheng

I am interested in structuring emotions that are specific and complex. Not simply an expression of my own feelings, but an unfamiliar formation of the ordinary, multiple layers congeal over time. Like a type of sadness that smells of pineapple.

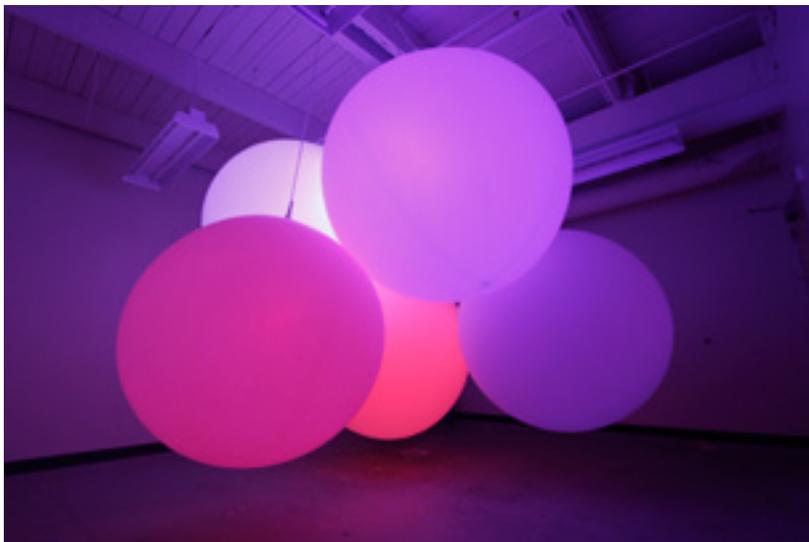
www.xinyichengart.com
xcheng@mica.edu

Decker Gallery



Bathtub, 2013, Oil on Canvas

Xinyi Cheng



02



01

Tommy Bobo

The dance of dust particles within movie theater projection beams is a key inspiration for my work. Utilizing modified outdated projection equipment, I examine the qualities of

projected light in the space between the lens and the screen. Through the use of materials that disperse and magnify, light becomes tangible, producing an

experience for the viewer that borders on the cinematic and transcendent.

iamtommybobo.com
tommy@iamtommybobo.com

01. Actors Can Only Act, 2013, Mixed media projection
02. The Ocean Has Taught Me Nothing of the Ways of Women, 2013, Custom software, LEDs, and weather balloons

Maggie Schneider

“Movement never lies. It is the barometer telling the state of the soul’s weather to all who can read it.”
–Martha Graham

The body lives in space and records time in an exclusive manner. I am deeply attracted to the physicality and the

materiality of life, the unique expression of the body as it extends beyond a physical process. I create temporal experiences using dance, video, and elements of painting; these mediums intersect to explore the space between formerly segregated modes of expression.

www.maggieschneider.com
schneider.maggie@gmail.com

- 01. Quiltstallation Selfie, 2012, Recycled cloth & paper, 252 sq. ft. studio
- 02. Day 52: February 24, 2013, 2013, Digital video
- 03. Anchor Point Sketch, 2013, Sharpie & vellum paper, 11" x 18"



01



02



03



"Transmissions from Planet 7839: Wide", 2013, Sound Installation

Giselle Scherle

Inspired by early cinema, I make narratives through time-based media and cardboard installations. All of my work exists within complex animated worlds. Even in my

installations and live action videos, I outline all of the highly stylized features in the rooms. The stories I portray reflect on powerlessness, power, and control in a

mordantly comic manner. With them, I invite others to freely investigate our own world for themselves.

gisellems.com
gscherle@mica.edu

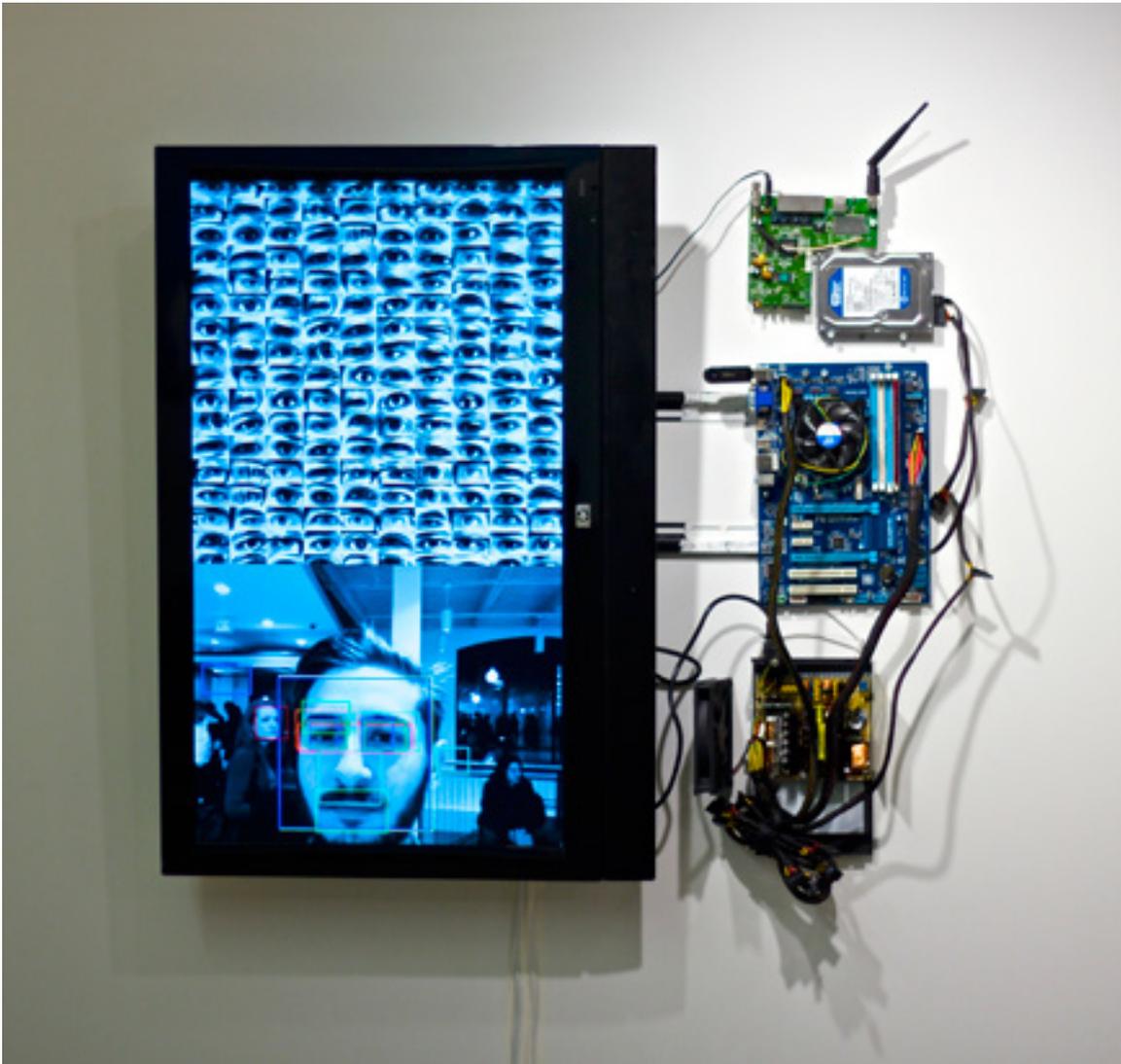
Keith Michael Lea

Keith Lea is a visual and performance artist whose work interrogates our ever-changing relationship with technology. Addressing issues such as surveillance, digital identity, and globalization, his artistic practice consists of

interactive installation, front-end engineering, back-end engineering, 3D animation, database administration, generative visual and auditory algorithms, business development, and mobile provisioning.

www.keithlea.com
keith@keithlea.com

After Peter Campus After Bruce Nauman, 2012, iPod, homemade computer, wireless router





01



02



03

Allana Clarke

My work investigates power as both an authoritative structure and an abstraction. Primarily using sculpture, video, installation and performance I shift, collapse, and subvert “power” from my hybridized perspective, having been born in Trinidad but

living and absorbing American cultural histories. From this viewpoint I want to understand how the discourse of power is implemented in relation to gender, class, and race.

www.allanaclarke.com
aclarke02@mica.edu

- 01. Performing Histories: Sugar, 2012, Video, Variable
- 02. Black Box Usurps the White Cube Usurps the Black Box, 2013, Video Installation, Variable
- 03. Rope: A Performance, 2013, Performance Documentation, Variable

Pari Valad

Vacuum sealing rocks, putting a singular wheel on a bucket, and using a pulley to carry invisible matter are all actions involved in my studio practice.

There's always been a connection with how I make

my work and how we live. I'm always questioning an object's limited scope and why certain materials are on a different scale than others. My work questions that by physically overturning a pre-made object's imposed purpose.

parivalad.com
pari.valad@gmail.com

- 01. Grape Bucket, 2013, Mix Media, Dimensions Variable
- 02. Wheel Bucket, 2013, Mix Media, Dimensions Variable
- 03. Untitled, 2013, Mix Media, Dimensions Variable



01



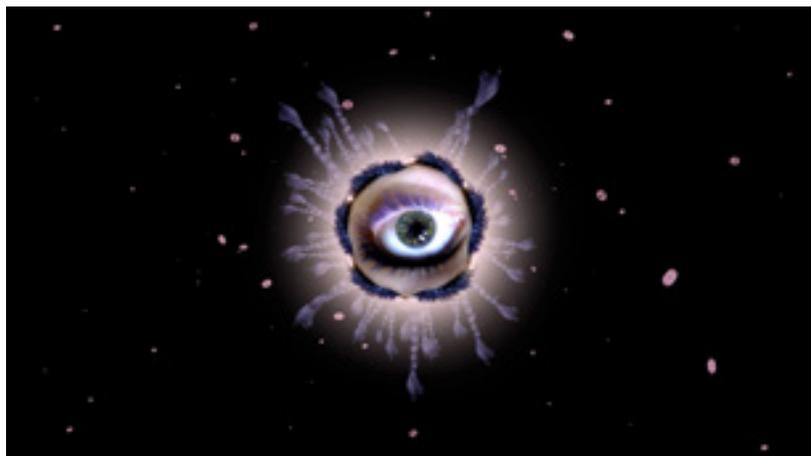
02



03



01



03



02

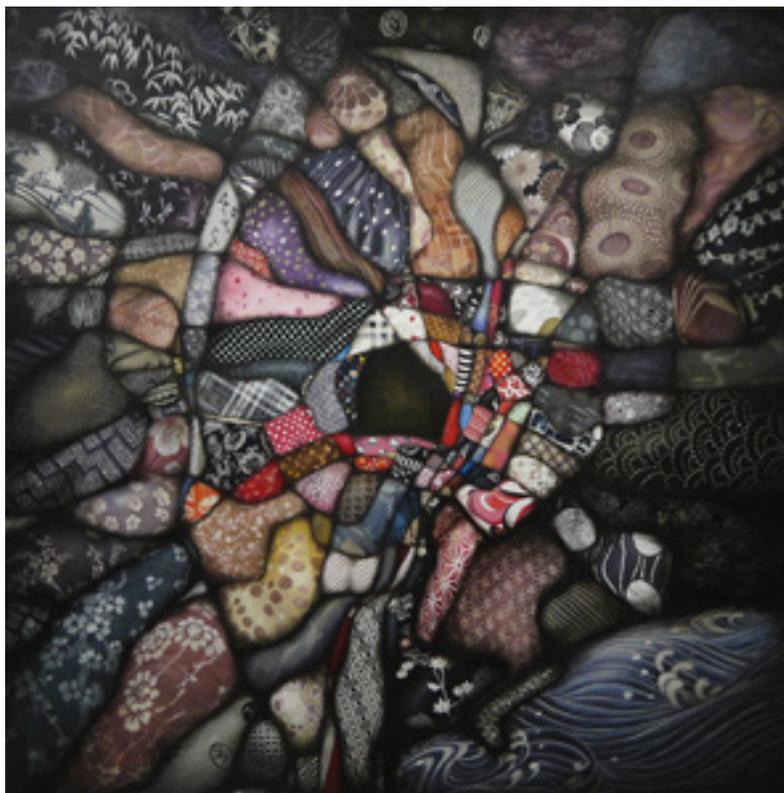
Katie Duffy

My work exists in the future/past at the intersection of sexuality and spirituality. Through a process of manipulating digital forms I create bio-entities that appear cosmic and other worldly. The initially ambiguous figurations serve to captivate

the viewer and inspire a questioning of the acts of seeing and knowing. A slowly unfolding and sly cinematic approach invites the viewer to become aware of their own biology in relation to time and space.

katieduffyart.com
kduffy@mica.edu

- 01. The Immaculate Conception, 2013, Animated HD Video, projection, mdf, Installation dimension Variable, 3 minute looped video
- 02. Brutalist Mystique, 2013, Animated HD Video, projection, mdf, Installation dimension Variable, 8 minute looped video
- 03. Searching for Medusa (Pussy Protector) video still, 2013, Animated HD video, Installation dimension Variable, 3.25 minute looped video



01



02

Emerson David Myers

In this series, each work is guided compositionally by the city's infrastructure, and thematically by a chosen city, its people, and its culture. Prevalent in all is my Tokyo

maps are the holes in the center. Geographically this is the Imperial Palace grounds; however, after 8 years living in the city, I have adopted it as the elephant in the room.

Isolated from Japanese culture and politics, the Royal family remains a static symbol of Japan's history, parts discussed and parts taboo.

emersonmyersart.com
contact@emersonmyersart.com

01. Commute I, 2012, Oil and acrylic on canvas, 150cm x 150cm

02. Generation Gap, 2012, Oil, acrylic, and ink on canvas, 150cm x 150cm

John Ralston V

I have written and re-written my artist statement at least forty times since I have come to MICA. I know that one day I will be able to find the right combination of words that are encompassing and vague enough that I will not

have to change it again. Today is unfortunately not that day. My name is John Ralston and I make art. I hope you will come by and see it.



Black Eye, 2013, Drywall, paint, and unplaceable rage

4/25-5/4

Meyerhoff Gallery



01



02



03

Alan Paul Siggers

A structured space in time will always be in a state of flux. As the architecture fractures and dis-locates, it becomes an abstraction. During this deconstruction the fragments remain a semblance of place

while taking on a new beauty. The house has no inhabitants, but it does have a new meaning, an entry to what is from what was. These rooms as built, then unbuilt, remake experience and allude to spirituality.

alansiggers.net
alshomes@sbcglobal.net

- 01. Taken and Granted
- 02. Rooms in Reverse
- 03. Waiting For The Sun

Raymond Weilacher

As a performance artist, I take on the role of the conspiracy theorist—building worlds, leaving behind artifacts, and manufacturing modern myths. Tactical lectures, synthpop music, and various installations

contribute to an expanded narrative concerning the merits of paranoia, confusing notions of authenticity, and confronting systems of power. The Truth is out there, and it is stranger than we had ever imagined.

www.raymondweilacher.com

- 01. *The Secret Rulers of the World*, 2013, Musical Lecture
- 02. *Are We Alone? Fermi's Paradox, the Reptilian Brain, and More*, 2013, Lecture



01



02

4/25-5/4



01

D Center



02



03

Sean Sweeney

My interdisciplinary practice focuses on repurposing found objects into painting and sculpture, which come from deteriorated spaces outside of the gallery and the studio. The careful placement of the objects subconsciously guides the viewer through

the space as they engage the conversation between sculpture and painting, and the questioning of gallery standards. The objects go beyond the idea of the readymade, selected not only for their aesthetic value but especially for their potential

of becoming something new through being altered. The alterations result in poetic moments where material becomes activated.

ssweeney@mica.edu

- 01. Untitled Installation, 2013, Spray paint, found objects, wood
- 02. Untitled Installation, 2013, Spray paint, found objects, wood
- 03. Untitled Installation, 2013, Spray paint, found objects, wood

Sean Sweeney

Ali Seradge

I use the marks and color elicited from violent personal and political stories to build portraits of fictional people. As they are formed by these methodical garish moves, the characters depicted retroactively gain

stories, attitudes, and weight. Painted “wallpaper” accompanies these portraits. I am also interested in the 18th and 19th century parlor, where the body of the recently deceased was put on display. My wall patterns are

drawn from dangerous fauna of Iran and Oklahoma.

aseradge@gmail.com

01. Untitled (Blue Hairs), 2013, Oil and spray paint
02. Untitled (Striped Shirt), 2013, Oil, spray paint, charcoal



02



01

Samantha Rausch

Humans are of the in-between. We are grounded to earth, bound to water and rock, yet we gaze at the heavens and dream of the mysteries of the deep. My paintings, sculptures, and installations exist at this intersection creating other-worldly spaces. Elements of composition, form, texture,

line, color, and depth are my navigational tools. By fusing binary materials I create ambiguous spatial relationships encouraging the viewer to reconsider the usual plane of perception and enter into a space of the unknown.

www.samantharausch.com
s.a.rausch.art@gmail.com

- 01. Scrying the Vortex, 2013, Birch, acrylic, string, vinyl, ink, water cement, Dimensions variable
- 02. Stagnant Motion, 2012, Birch, acrylic, watercolor, Dimensions Variable
- 03. Snowball in Hell, 2013, Acrylic, oil, wax, plaster, birch, 5' x 5'



01



02



03

CURATORIAL

PRACTICE

MFA

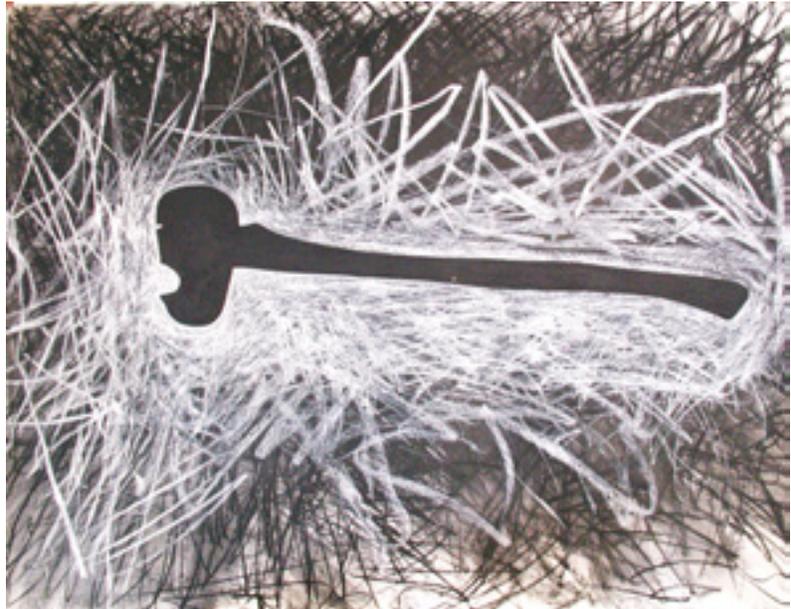
The first MFA of its kind in the country, MICA's MFA in Curatorial Practice prepares students to expand the role of curators in connecting art, artists, and communities — engaging audiences more effectively by developing relevant, timely, and accessible exhibitions in both traditional and non-traditional venues.

Caitlin Rebecca Tucker-Melvin

Humanoid Boogy: The Work of William S. Dutterer is a retrospective that spans forty years of the artist's practice including painting, drawing, relief sculpture, printmaking, and book art. Over his lifetime, Dutterer created eccentric worlds populated by ghostly trains, wrapped heads,

and fantastical underwater creatures. A 1967 graduate of MICA's Hoffberger School of Painting, Dutterer taught for 20 years at the Corcoran College of Art. This is the first retrospective of Dutterer's oeuvre in Baltimore.

- 01. Hammer From Hell, 2001, Oil stick on paper, 38.5" x 50"
- 02. Picture Eater, 1979, Acrylic on canvas, 6" x 8.1"
- 03. Soto Voce #6, 2005, Oil and charcoal on linen, 28" x 22"



01



03



02

DEVOCIONES Y FE

Michelle Ivette Gomez

In partnership with MD Traditions, *Devociones y Fe* and Latino Providers Network investigates how spiritual traditions express the faith and devotion of Latino individuals and how those spiritual traditions create a sense of belonging in a community. This co-

creative exhibition is informed by fieldwork, one-on-one interviews, and surveys within the Upper Fells Point and Highlandtown neighborhoods—the centers of Baltimore’s growing Latino communities.

www.michelleigomez.org
michelle.ivette.gomez@gmail.com

“Devociones y fe” (Devotions and Faith), 2013

Qianfei Wang

Art and music are empowering. *Language+*: *Let's art a conversation!* is a two-venue exhibition and a collaborative educational experience which includes a series of programs that explore the potential for art to be a fruitful language. The

project partners with two private schools: The Park School of Baltimore, an independent school that emphasizes the arts, and Baltimore Lab School, a school for students with learning disabilities. *Language+* offers students from different grades opportunities to

communicate, express themselves, and exhibit new artworks.

www.qianfeiwang.com
helloqianfei@gmail.com

- 01. Language+ logo, 2013, Digital
- 02. Language+ Educational Programing: The Park School of Baltimore Second Grade Performance Workshop, 2013, Performance
- 03. Language+ Public Programing: Curator Talk 2013, Mixed media



01



03



02



02



01

Xiaotian Yang

Xiaotian Yang, Curatorial Practice MFA candidate at MICA, is working with a team at Johns Hopkins University to develop a new exhibition space, Gallery Q, on the Homewood campus. Located in the Milton S. Eisenhower

Library, Gallery Q will showcase collections, cultures, and academic achievements from various programs throughout the MICA and Hopkins communities.

xyang@mica.edu

01. Gallery Q: New Exhibition Space on the JHU Homewood campus, 2013-2014, Photo by Eric Chen
 02. Exhibition I: UNRAVEL THE CODE, Dec 11- Dec 13, 2013



Kin & Cargo, In situ, 2013, Digital composite, Photograph, Photo by Crystal Whitman

Ashley Molese

Kin & Cargo is a public art exhibition exploring Baltimore's Sister City relationships with Rotterdam, Kawasaki, Luxor, Piraeus and Xiamen. These cities, each port cities, contribute objects chosen by their residents for exhibition in Baltimore's Inner Harbor. These objects will be on

view to the public in a retrofitted shipping container, and like a time capsule, present a snapshot of these places and the Sister relationships that keep us connected.

amolese@mica.edu

Victoria Timpo

Interweaving Traditions: Bookbinding Across Cultures is a collaborative bookbinding exhibition that aims to encourage creative initiatives for refugee youth in Baltimore. Over the course of two years, the Refugee Youth Project's high school

students developed storytelling techniques and bookbinding skills related to their cultural traditions. Baltimore artists facilitated bookbinding workshops that explored the complexities of immigrant communities. The books will be exhibited in April

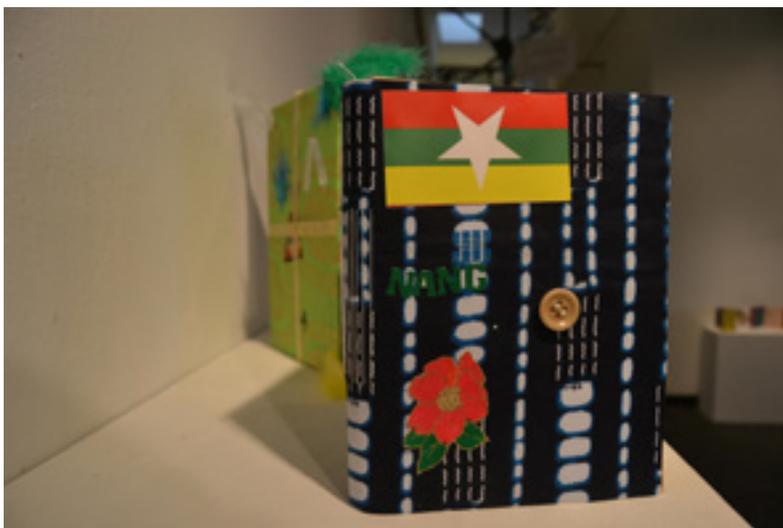
2014 at the Reginald F. Lewis Museum of Maryland African-American History and Culture.

vtimpo87@gmail.com

01. Bookbinding Exhibition 3, Bookbinding Workshop at Baltimore City Community College, Bio-Tech campus (Workshop close up), 2013

02. Bookbinding Exhibition 1, Exhibition shot at Creative Alliance, 2013

4/23- 5/29



01



02

Meyerhoff Gallery

Victoria Timpo

POST-

BACCALAUREATE

FINE

ARTS

The Post-Baccalaureate Certificate Program offers an intensive fine arts studio experience that allows students to achieve a new level of mastery in artmaking. Post-Bac students pursue independent work, developing a disciplined studio practice that will carry forward into graduate study or work as artists outside of an academic environment.

Robyn Holl

I paint large, gestural paintings. I employ the stroke, which I have arrived at through a reductive process. In earlier pieces, I cover the entire surface without letting the edges breathe. As I continue, I begin to give the relationship from the stroke to the edge more importance. This tension allows the paint to speak louder as an object in and of itself.

www.robynholl.com
robynhollart@gmail.com

Untitled, 2013, Acrylic on canvas, 56" x 56"





01



03



02

Veronica Michelle Barker- Barzel

My truth is that without art, without creating art, I would not know passion, literature, or love. I started off as a painter but I consider myself a print maker. I am most creative when

I can get my hands covered in ink and paint. There are aspects of primitive art, Iznik tiles, and Celtic designs in my creations; the style is Urban Surrealism.

jewfroart@gmail.com

01. International Relations, 2013, Collagraph Print

02. Russian Love, 2013, Etching

03. Free Thought II, 2013, Collagraph Print

Leslie Burden

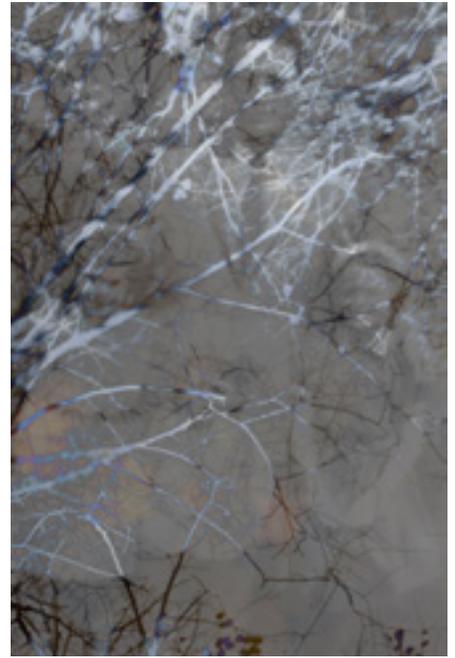
My work explores the tensions between memory and reality. I'm interested in the experiences that we gather in youth and return to as we move forward through life. I study the bonds that are forged through senses of place, belonging, and self,

and the mundane moments that collectively define a human life. My love for photography is based on its ability to bring past and present onto the same plane, confronting them on the same terms.

- 01. Bad Boys, (I), 2013, Inkjet Print on plastic film, 40" x 12.5"
- 02. The Waiting Game, 2013, Digital composite, inkjet print, 7" x 4.5"
- 03. Untitled, 2013, Digital composite, inkjet print 7" x 4.5"



01



03



02



Flayed, 2013, Mylar, graphite, velveteen, nails, 36" x 29" x 10"

Michele Kraft

My work investigates transparency, light, and objects that appear to have a rough past. I work in graphite on suspended Mylar, and incorporate found objects like rusty nails and old fabric in my work.

I think in terms of the materials' physical properties. Beyond the visual aspect, I explore what imagined and real sensations they bring, what language they speak, their connection to a forever lost history.

michelekraft.com
talktome@michelekraft.com

Sara Taylor Mills

Drawn to objects with shiny or reflective surfaces, much of my work revolves around childhood toys, such as LEGOs. Due to their popularity as a toy for almost a century, LEGOs offer a sense of timelessness, inviting all generations of viewers to enter these playful scenes.

As I create each painting through the combination of work and play, I consider themes of the hand crafted versus the mass-produced, childhood versus adulthood, and reality versus imagination.

www.sarataylormills.com
smills@mica.edu



"Napoleon", 2013, Oil on wood panel, 60" x 48"



01



03



02

Adam Fainberg

My abstract paintings emphasize organic shapes and lines that could be described as meditations on cosmogony or language. In these works, the language is linear and sequential. Symbols are not quite obliterated but perhaps obscured or negated with the

cancellation sign. Indicative of the signified and the signifier, these works seek to bring to light the hidden world of the unbidden, unconscious mind.

afainberg@mica.edu

- 01. Improv Piece #2, 2013, Acrylic on canvas, 30" x 40"
- 02. The Dream Life of Language #1, 2013, Acrylic on canvas, 36" x 48"
- 03. The Dream Life of Language #2, 2013, Acrylic on canvas, 36" x 48"

Krithika Sathyamurthy

As an artist, I investigate issues of identity and displacement, employing a range of media from painting and collage to installed drawings. My practice has been shaped by my South Indian heritage, and experiences

of growing up as a 21st-century immigrant in the United States. Through my explorations in India I have fully embraced my culturally hybrid existence. As I investigate my heritage, my work reflects the importance of personal journeys.

www.krithikasathyamurthy.com
ksathyam12@gmail.com

- 01. "Pilgrimage", 2013, Oil on chipboard, mylar and masonite, 170" x 70"
- 02. "Pilgrimage" Detail, 2013, Oil on chipboard, 6" x 3"
- 03. "Ganga" (Ganges), 2013, Oil on masonite, 3.25" x 2"



01



03



02



02



01

Susan Maas

My artwork explores social and spatial relationships between objects, space, and people. I am interested in perception and the psychology of looking. My sculptures are physical embodiments of these explorations – how people move,

how different materials and colors make them feel, how they interact with each other and with the objects in their space. Through unconventional use of materials, different senses and emotions are invoked.

www.susan-maas.com
netlostnet@aol.com

01. Drop, 2013, Cotton, polyester, metallic, Variable

02. Drops Group, 2013, Wool, cotton, polyester, metallic, Variable



01



02



03

Yu Hsiu Chen

While painting, I use multiple layers of oil pigment to create varying textural surfaces. The color choices are led by the pushing and pulling relationship that develops while the work

progresses. My artistic expression is based on the experience of nature. The process is fostered by my own emotional and spiritual interpretation of the landscape. It can be driven by

particular imagery, yet also by a subconscious drive to develop an image.

yuhchenfineart.com
ychen03@mica.edu

- 01. Harmony, 2013, Oil on paper, 51" x 72"
- 02. Swift, Path of Movement, 2013, Oil on canvas, 40" x 52"
- 03. Painterly musical construction, 2013, Oil on canvas, 40" x 52"

Marcela Casals

I work with ordinary, everyday materials. Handling the medium in ways it was not intended; creating a space or a moment that we can enter or walk by. In doing so our attention is taken in by its presence, speaking in

a language removed from its familiar, utilitarian habits; revealing its beingness and shifting our perceptions. Opening an opportunity to turn within, if only for a moment.

mmunozminniefee@mica.edu

- 01. shards, 2013, will get hot in microwave dishwasher safe china, 4' x 4' x 7"
- 02. undulation, 2013, Brown packing paper 9' 8" x 4' 6" x 17"
- 03. transport, 2013, Brown packing paper, 41' x 3.5'



02



03



01



01



02



03

Jingfang Wang

I use sculptures and drawings to create female body forms to express my aesthetic views about beauty. I use porcelain in my work because of its purity and sensitivity, qualities I regard as feminine. My works have a narrative quality about them.

Stories are very important to me; I use narration as a vehicle to connect emotionally with the viewers.

jwang02@mica.edu

- 01. Pray, 2013, Porcelain with acrylic paint and artificial hair, 10"
- 02. Touch, 2013, Porcelain, 7.25" x 10.25"
- 03. Doll Mound, 2013, Marker and watercolor, 8.25" x 11.5"

Rachel Wolfe

Weathered boards, stained and faded wallpaper, a rusted sewing machine. I am drawn to timeworn objects; like wrinkles in a face, they are evidence of time passing. There is a kind of melancholy that comes with change, but these

objects reassure me that decay is a natural process and possesses inimitable beauty.

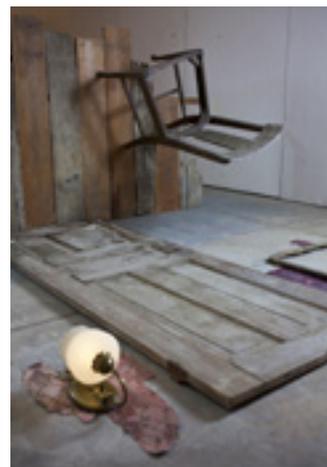
01. Baker Street, 2013, Vine charcoal on wooden panel, 66" x 44"

02. The ties that bind, Salvaged boards, door, chair, frame, bricks, light fixture, wallpaper, thread, nails, penny, leaf, matte medium

03. The ties that bind, Salvaged boards, door, chair, frame, bricks, light fixture, wallpaper, thread, nails, penny, leaf, matte medium



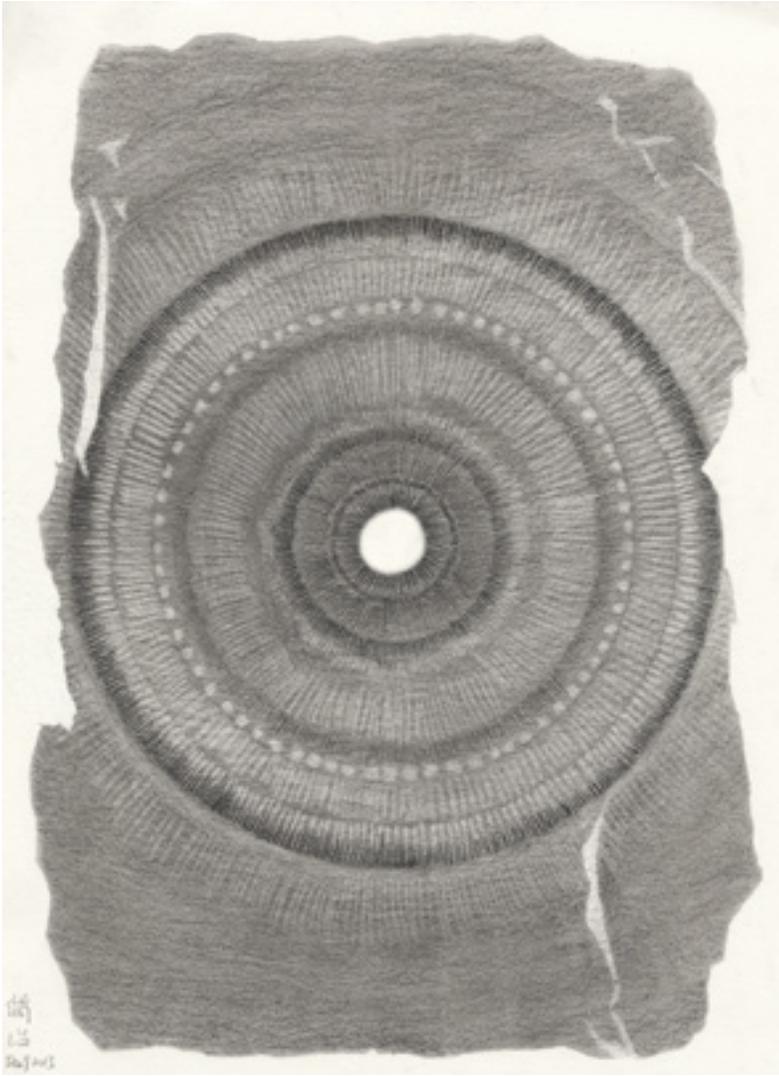
02



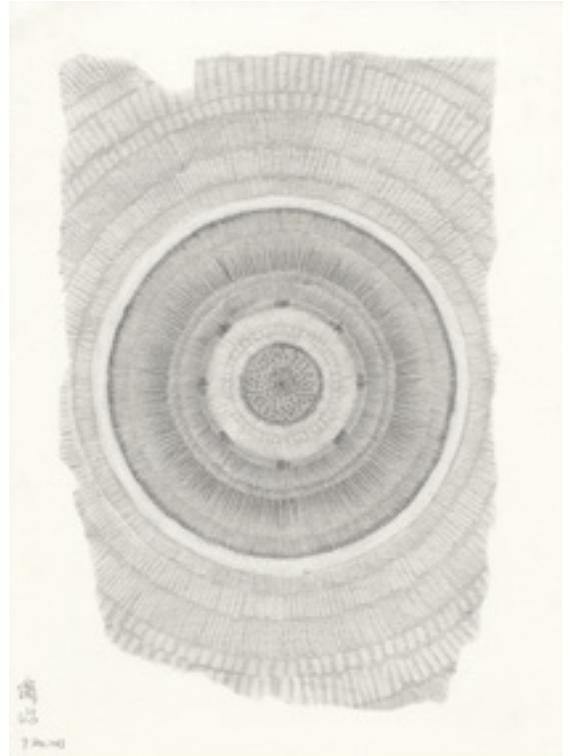
03



01



01



02

Cheng Luo

My current works are abstract paintings and drawings inspired by the dandelion. I use the circular form of this flower to illustrate the mysterious relationship of emptiness and fullness. I use a succinct visual language to express how seemingly opposite

elements are interconnected and interdependent in the natural world.

cheng.luo902060@gmail.com

01. Dandelion I, 2013,
Pencil, chalk on paper
02. Dandelion II, 2013,
Pencil, chalk on paper

Seth Stolbun

www.sethstolbun.com
seth@sethstolbun.com

THIS PAGE IS INTENTIONALLY LEFT BLANK

Callie Borgman Prewitt

My abstract paintings stem from drawings and collages. My drawings are based upon photographs, everyday surroundings, and pure abstraction. These images are then disassembled and melded back together to create new

imagery. This method ignites the idea of fusing unrelated ideas into a singular cohesive notion. Through this process, my paintings are able to create a new world based upon individually manifested thoughts.

www.callieborgman.com
callieborgman@gmail.com

01. *Propelled by Purity*, 2013, Gouache on paper 5" x 7"

02. *Keeping Warm*, 2013, Gouache on paper 5" x 7"

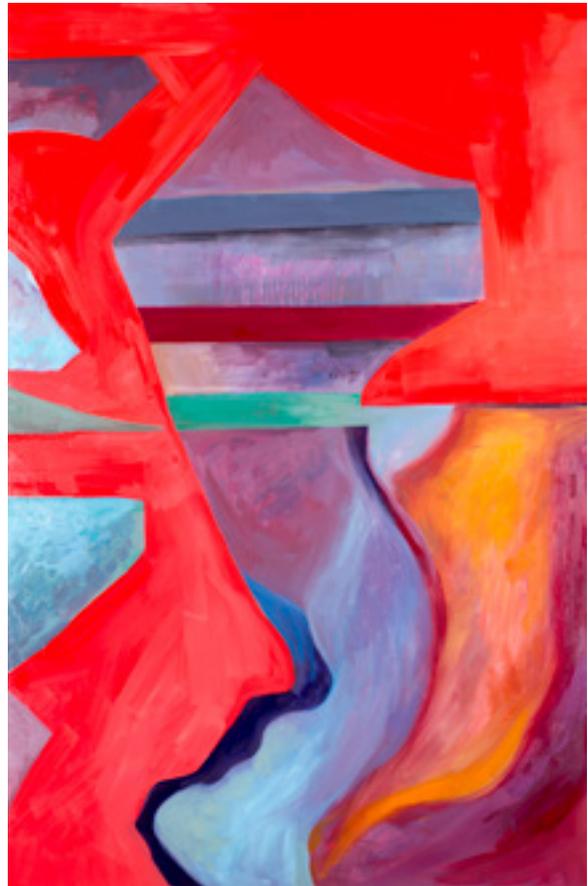
02. *In Between*, 2013, Oil on wood 36" x 24"



01



02



03



01



03



02

Sarah Diann Givens

From trash and dirt, man-made products, and organic materials, I construct a new reality: fabricated objects, creatures, and artifacts that are manifestations of an altered representation. The juxtapositions of value, fortitude, growth, squalor, the synthetic, and

the natural respond to create a language that articulates a new, skewed environment. These are informed by the current socio-economic backdrop of city spaces and places through the lens of my own imagination.

thehappypencil@gmail.com

- 01. Mouse Rake, 2013, Mixed media, 6" x 2" x 2"
- 02. Trash Collection, 2013, Mixed media, Various
- 03. Brother's Lineation, 2013, Dirt, bark, wood glue, pigment, 30" x 16"

Diane Hugé

I'm a finder and a collector. I collect objects, trash, and sounds. They are everyday objects that are thrown away in the blink of an eye—unworthy of notice. They usually tend to possess such a divine non-importance in everyday perception that one might be

blind to their existence. I arrange, organize, fiddle, and tweak them in order to create video installations. They are displayed according to shape, colour, or material.

www.cargocollective.com/dianehuge
dianehuge@hotmail.com

- 01. What does the zebra do? Installation
- 02. Paths, Installation
- 03. Cling, Sculpture



03



01



02



03



01



02

David Siever

My sculptures are inspired by historical events, often those that have faded from public awareness. Like sculptures, history is a construction; a given set of facts is used to create a story. As the figures of history become characters in our personal dramas

and dreams, they are given new life. Through these imaginings, buried emotions are brought to the surface.

davidsiever@gmail.com

- 01. Robert Falcon Scott's Ill-Fated Pole Expedition 1913, 2013, Ceramics, 15" x 1" x 5"
- 02. Execution of Sgt. Leonard Siffleet 1943, 2013, Ceramics, 15" x 1" x 5"
- 03. The Champawat Man-eater claims her 436th victim 1907, 2013, Ceramics, 15" x 1" x 5"

TEACHING

MA

The letters A/R/T represent the process of exploration students in the Master of Arts in Teaching program undergo in the graduate program. Through this process, students examine their identities as artists, researchers, and teachers in K-12 schools and in relation to their own artistic practice. Through the relationships between these identities students find ways of developing their pedagogy through a deeper understanding of what it means to know, make, and teach art.

Evelyn Willette Hoffmann

The pieces *Arthur's Seat* and *Milan*, encompass the physical, mental, and visual experience of discovering these places for the first time. The photographs represent the depiction of what I saw, whereas the sculptures reproduce the memory through abstraction. The musical

compositions are in response to the physical leading to the emotional journey of experiencing these locations. The process of engagement with this body of work seeks to embody the senses through a variety of media.

evelyn-hoffmann.squarespace.com
ehoffmann@mica.edu

01. *Arthur's Seat*, 2013, Photography, cinder blocks, and audio, 6' x 9' x 7'

02. *Arthur's Seat* (detail), 2013, Photography, cinder blocks, and audio, 6' x 9' x 7'



01



02



01



02

Danielle Klim

Style grants us the potential to create ourselves, thereby serving as a lens through which we can begin to make sense of a society that is constantly in flux. My work is an exploration of lifestyle illustration as an immediate reflection of the visual culture

that defines how we live and navigate. Through the aesthetic narratives that we build from our daily experience, we each have the power to curate our world.

www.danielleklim.com
dklim@mica.edu

01. *Everyone Dreams of California* (Lookbook Cover), 2014, Gouache, ink, and digital
 02. Untitled (Selected page from *Everyone Dreams of California*), 2014, Gouache and digital

Katie Atkinson

This body of work is the result of a discovery made during material explorations with yarn and crochet. The softness, natural quality of the yarn, and texture of the stitch added a new an interesting element to the form of the sculptures I was previously making. I manipulated

each stitch, but the material itself eventually determined the final sculpture's shape. This process continues to explore my interest in manipulation and repetition; by changing material and technique, has further elaborated on the original kernel that inspired this body of work.

kmatkinson.com
katkinson@mica.edu

- 01. Each Stitch Held (Detail 1), 2013, Crocheted yarn, 5' x 3' x 5"
- 02. Repeat, 2013, Crocheted yarn, 4' x 3' x 4"
- 03. Repeat (Detail 2), 2013, Crocheted yarn, 4' x 3' x 4"



01



02



03



Up On touch, Grazed upon nuance, 2014, Ink on paper, 120" x 54"

Diane Yu

In preparation for these pieces, I collaborated with a weaver to replicate woven cloths as pencil drawings. I meditated on the shapes created from the lines derived from the loom.

After being on a reflective journey, through walks with trees and conversations with rivers, I present you a weaving of organic pathways my spirit and body have revealed.

dyu@mica.edu

Kelly A. Bissell

We are each a whole and that whole is made of layers. Each of us chooses to reveal certain parts of ourselves while concealing others. I believe huge detriment and damage can be the results of always suppressing and hiding those deep layers; damage that occurs when one omits reflection, meditation, communication, and

consequently self-awareness from life. As an art educator, I hope to encourage my students to do that reflection, searching, and questioning... no matter how difficult it gets. The darker and deeper we go into questioning, the brighter and clearer we can see after emerging.

kbissell@mica.edu

- 01. *360 Degrees of a Circle* (Detail), 2013, Copper etching, 12" x 18"
- 02. *360 Degrees of a Circle* (Detail), 2013, Copper etching, 12" x 18"



01



02



02



01



03

Cait Engels

It is the process of being, of making and doing, that holds so important, as the physical world is ever changing. We are forever connected, building up layers, experiences, and time while leaving our mark on the world. Here, I am the empty

space and the material is the world, leaving my impression on time and space. I can make a mark and change my world.

www.caitengels.com

- 01. Whole By Omission (Close up), 2013, Hand cut paper, 55" x 10"
- 02. Whole By Omission (Detail), 2013, Hand cut paper, 55" x 10"
- 03. Whole By Omission, 2013, Hand cut paper, 55" x 10"

Alexandra Marie Giacobbe

Under The Prairie Moon is a study in capturing the essence of memory, believing that memories are flawed by time, circumstance, and emotion. This piece is constructed from personal experience, remnants of quilts collected near the

prairie, and old fabric scraps handed down to me from my great-grandmother. Disheartened that my own memories will never be pure, I find that building upon the memories of others provides me a sense of comfort and consolation.

agiacobbe@mica.edu

01. *Under the Prairie Moon*, 2013, Mixed media quilt, 100" x 58"

02. *Under the Prairie Moon (Detail)*, 2013, Mixed media quilt, 100" x 58"

03. *Under the Prairie Moon (Detail)*, 2013, Mixed media quilt, 100" x 58"



01



02



03



02



01

Avrah Urecki

These painted panels reflect my physical mapping of my Jewish journey into adulthood. Each mark was inspired by my earliest memories and future speculations, colored with events and ideas experienced. The fragmented nature of the installation utilizes

physical space as a way to travel through time. The viewer observes these past individual moments at a close distance, a present reflection of the journey from the podium, and the future passage of time from afar.

01. Entering into Adulthood, 2013, Oil paint, 32" x 82" x 1.5"

02. Entering into Adulthood, 2013, Oil paint, 32" x 82" x 1.5"



01



02



03

Thomas Kieran Doyle

There is meaning in the everyday construction of our world, from the cheap flooring in the downstairs' bathroom, to the guest room's decorative molding. There is a reason why we construct the way that we do. In my sculptures, I am interested in taking raw samples

from our everyday architecture and arranging them in such a way that is honest to the object's ever-changing social and structural value while suggesting new material relationships to those who interact with them.

www.cargocollective.com/thomasdoyle
thomaskierandoyle@gmail.com

- 01. *Development 1*, 2014, Screen print on paper, laminate, porcelain, mesh, 20" x 30"
- 02. *For Show*, 2014, Cast porcelain, screen print on chipboard, particle board, 6' x 18" x 4"
- 03. *Display*, 2014, Cast porcelain, *6 glaze, steel, 5' x 6" x 6"

Lily Eun Young Ko

Appreciation does not only praise the spotlight on the stage, but also has gratitude towards what is in the darkness. Underappreciated Playground Structure contains the process of a relationship of appreciation. This intuitive sketch of playground structure design

was under a spotlight instantly; however, it was a sketch that was waiting to walk out of the paper. I wanted to let it explore, and find appreciation of being; maybe after all, the tiles were me.

www.lilykoart.com
lko@mica.edu

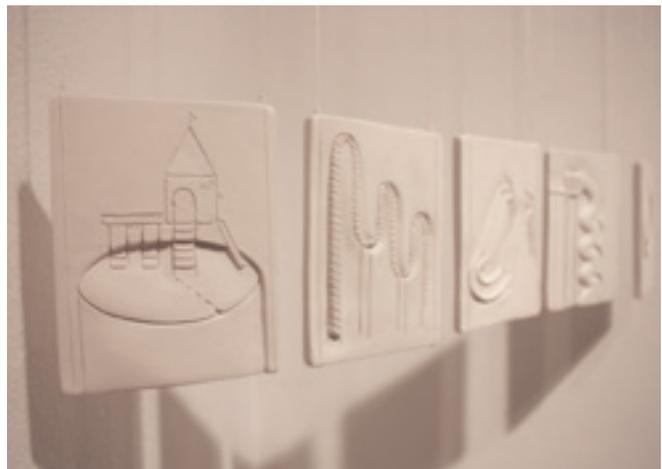
- 01. The Underappreciated Playground Structure, 2014, Porcelain and thread, 3" x 4" x 5'
- 02. The Underappreciated Playground Structure, 2014, Porcelain and thread, 3" x 4" x 5'
- 03. The Underappreciated Playground Structure, 2014, Porcelain and thread, 3" x 4" x 5'



01



03



02



01



03



02

Niki Francesca Moyer

“How can I honor the nature of memories and experiences to linger and resurface in unexpected ways?” Good or bad, memories remain with us, become part of us, influence our decisions, and lead us through life. With this question in mind as I began this body of

work, my process naturally began to mirror the cyclical nature of life’s experiences.

www.nikimoyer.com
nikibramante@gmail.com

- 01. Such is Life (detail), 2013, Monotype collage, 2' x 9'
- 02. All That's Happened, 2013, Monotype, 2' x 9'
- 03. What Happens on the Bridge, 2013, Monotype, 12' x 9'

Jessica Ashley Davidson

Going beyond our boundaries, exceeding our comfort zones, and a solid challenge will bring forth our finest abilities. Collaborating on memories and adventures creates a bond that we cannot

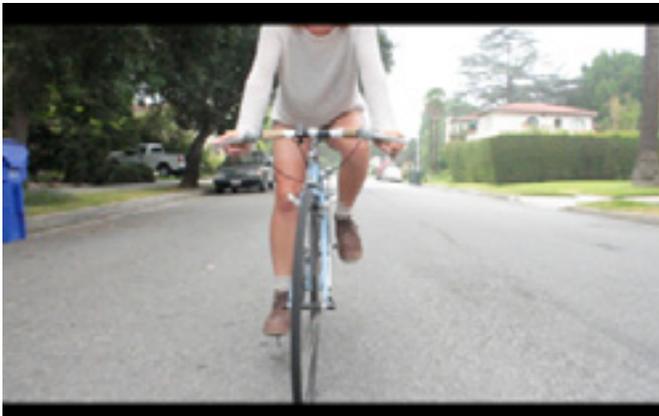
build within ourselves alone. It will not be easy, but nothing easy is worth doing.

jessica-davidson.com
j davidson@mica.edu

- 01. *There's Always Something With Bike Installation.* 2013, Paint, bicycle, and video
- 02. *Compass Demonstration of Learning 2.* 2014, Tempura and owl feather on wall, Variable size
- 03. *There's Always Something.* 2013, Video still



02



03



01

Natalie Heart Drutz

It was a way to communicate with others, and it was a way to communicate with myself. How I exist, and how I did not exist. Existing in between the words, existing in between people, existing in between the implicit

and explicit, floating between the things that could ground me. Am I free when I float? I do not know. 'It was freeing.' And that response was one that started to free me.

nhdruz@gmail.com

- 01. *THE* 2013, Paper and nails, 8' x 4'
- 02. *THE* 2013, Paper and nails, 8' x 4'
- 03. *THE* 2013, Paper and nails, 8' x 4'



02



03



01

Lisa Marie Warren

My painting embodies visual documentation. I created a system to record daily discoveries, both monumental and mundane. Each day puts forth an offering, a fragment contributing to the whole of experience. Appreciate the sum and its parts.

lisamariewarren.weebly.com
lwarren@mica.edu

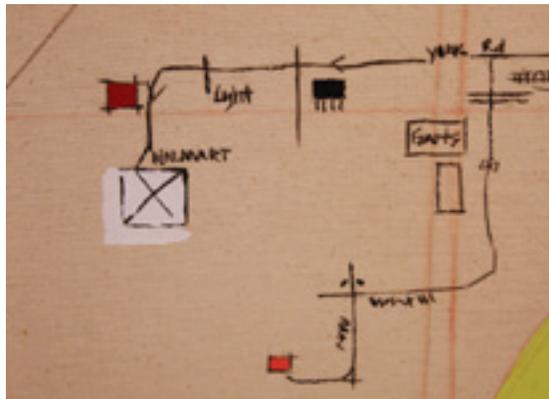
- 01. *Six through Seven*, 2013, Acrylic paint and pencil on canvas, 4' x 6' x 2"
- 02. *Six through Seven* (detail), 2013, Acrylic paint and pencil on canvas, 4' x 6' x 2"
- 03. *Six through Seven* (detail), 2013, Acrylic paint and pencil on canvas, 4' x 6' x 2"



01



02



03



01



03



02

Rachel Park

The loom goes through. Repeats. Lift. Is my companion and is a starting place for me to build and respond actions and thoughts. I weave the structure and patterns in weaving process as a method for the viewer to have access to the product in order to share this

process. I believe that once the viewers appreciate, understand, and question this process, the action of making will become more alive and more meaningful.

www.cargocollective.com/rachelpark
rpark@mica.edu

- 01. *Weaving A Process*, 2014, Cotton, hand woven, 14" x 70"
- 02. *Weaving A Process (1)*, 2014, Cotton, hand woven, 14" x 11"
- 03. *Weaving A Process (2)*, 2014, Cotton, hand woven, 14" x 11"

Tiffany Tsui

My work satisfies emotions that words alone cannot express. The paintings are abstract representations of places near water or in memory. Colors and relationships in my work are reminiscent of the push and pull to both coasts that I live on.

Like the oceans, they are constantly changing with ebbs and flows. As a traveler between homes, I find sights, scenes, and smells that are comforting and repelling. These sensations are embodied in the work.

- 01. Wave, 2012, Paint, gesso, wood, 48" x 48"
- 02. Altarpiece, 2013, Wood, glaze, ceramic
- 03. Untitled, 2013, Wood, glaze, ceramic



01



02



03

C R I T I C A L

S T U D I E S

M A

Become a significant voice in critical discourse on art and culture. The critical analysis, evaluation, and discussion of art and culture is often how most people become aware of important innovation and development in the field. The MA in Critical Studies degree provides a pathway to professional practice or further study at the doctoral level through an in-depth grounding in critical theory and analysis.

MA in Critical Studies 2013-2014

Cheng Cao

"Qi Baishi: An Unknown Twentieth-century Chinese Landscape Painter."

Zack Franklin

"net.aesthetic: A Redefinition of the Theoretical and Art-Historical Genealogy for the Emergence of the Internet as a Medium in Contemporary Art Practice."

Bryan Hempel

"Ghost Station."

Emmanuel Thomas

"Aesthetics of the Wall: An Examination of the Function of the Wall in Graffiti Art."

Megan Weikel

"Written Word Versus Visual Image: Unraveling the Binary."

Yiran Zheng

"Between Figurative and Minimalist: Three Holocaust Memorials in Berlin."

Symposium:
**"The Public and Private
 Dimensions of Art"**
Walters Art Museum,
Saturday, May 3,
10.30am-4.30pm

Keynote Speaker:
Hasan Elahi

The 2014 Critical Studies Symposium will address questions raised by the conflicts and distinctions between public and private forms of contemporary art. Presentations will include six graduate student papers from the MA in Critical Studies class of 2013-2014, plus a selection of peer-reviewed student guest lectures. This year's Keynote Address will be given by interdisciplinary media artist Hasan Elahi, Director of the Digital Cultures and Creativity Honors program at the University of Maryland, College Park. The Symposium is free and open to the public.



Photograph of the Charles Street entrance to the Walters Art Museum, 31 March 2010, public domain.

