

IMAGE DESCRIPTORS


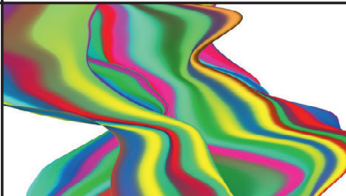
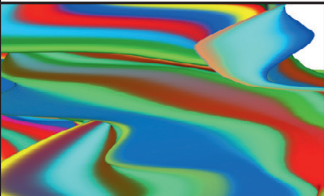
WEATHER

SOUND, LOCATION #2


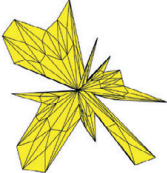
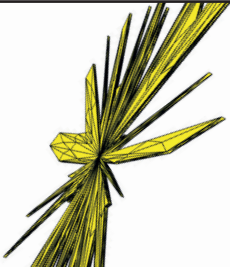
NOTION




SOUND, LOCATION #1



	LOW	MEDIUM	HIGH	COVERS PER REV.
MOOD & MOTION				N/A
THE TEXTURE ARCHIVES DATA FROM THE 8 COLORED BUTTONS PRESSED AT THE MOOD STATION. THE TEXTURE STRETCHES AS THE RECORDED MOVEMENT INCREASES.				

SOUND: LOCATION #1				44
THE DISTANCE BETWEEN THE PATTERNED SPHERES CORRESPONDS TO THE VOLUME OF SOUND RECORDED AT ONE OF THE SOUND STATIONS.				

MOTION				39
THE LENGTH OF THE SPOKES IS PROPORTIONAL TO THE AMOUNT OF MOVEMENT RECORDED AT THE MOTION STATION.				

SOUND: LOCATION #2				5
THE TORUS' SIZE AND COLOR CORRESPONDS TO THE VOLUME OF SOUND. THE TORUS INFLATES AND FILLS WITH PIXELS AS THE VOLUME OF SOUND INCREASES.				

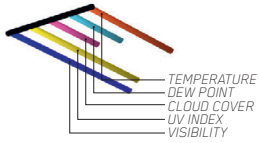



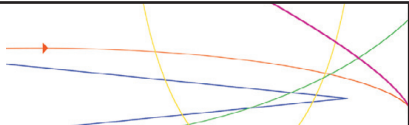
WEATHER					68,000
EACH COVER HAS A UNIQUE GRAPH OF RECORDED WEATHER DATA FROM THE EXACT TIME WHEN THE DATA FOR THE COVER WAS RECORDED.					

IMAGE DESCRIPTORS	shorts, port, latte, rubix cube overcoat, market, drying rack, jogging accessory, pillar, drink, wall clock	tabletop, produce, flame, tar plane, headphones, wedding, porthole rubbie, seasoning, flare, pita	monument, manufacturing, kitchen, bride canvas, sewing, hairdresser, spring break working out, lab, reading, tote bag	630
THE IMAGES FEATURED IN THIS BOOK WERE FILTERED THROUGH AN IMAGE RECOGNITION SOFTWARE TO PRODUCE DESCRIPTIVE NOUNS, RANDOMIZED FOR EACH COVER.				

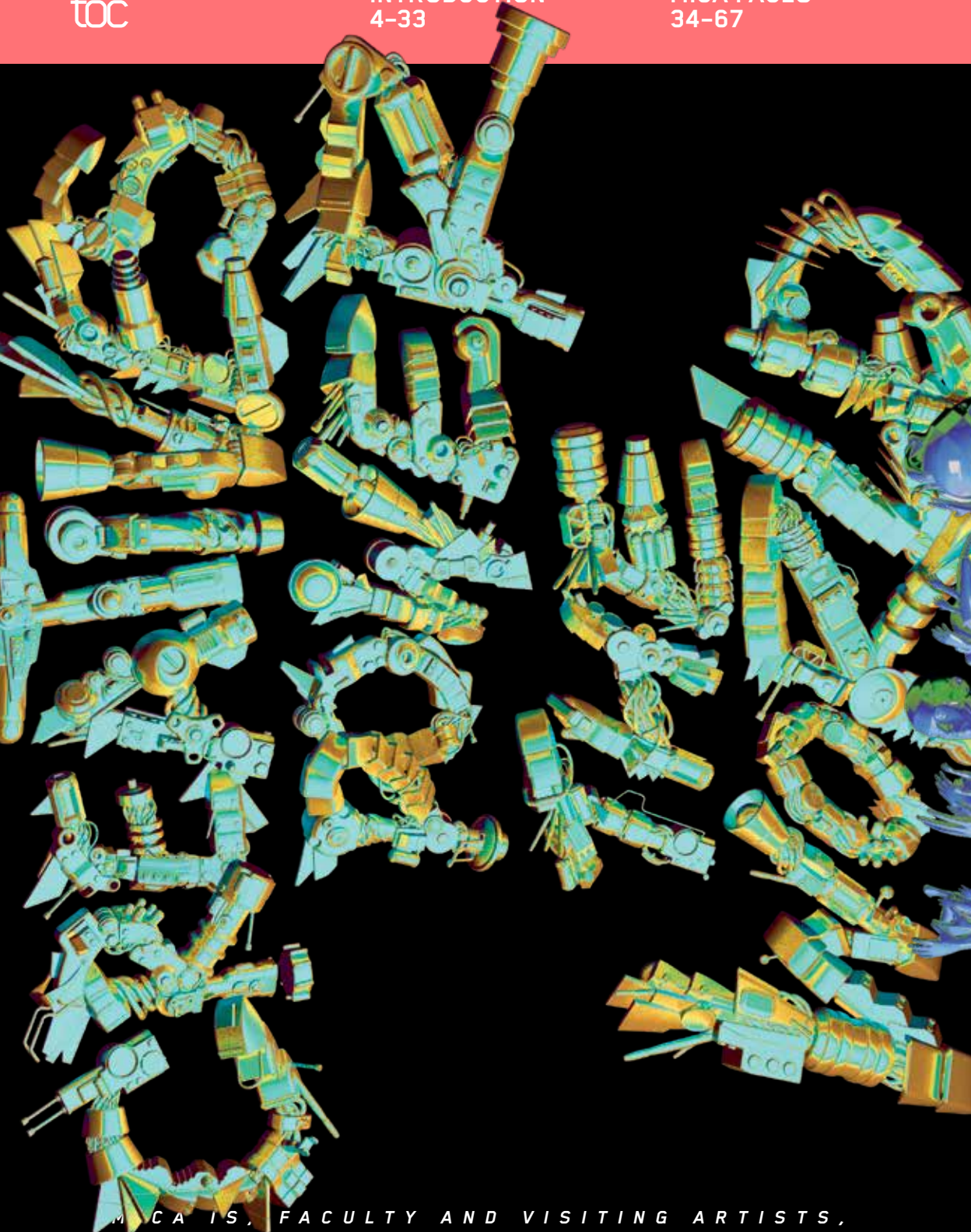
PATHS		TIME STAMP & COUNTER 04/27/2019 05:30:49 TX cover 47,136 of 48,000	68,000
WITH EACH COVER, ALL THE ELEMENTS REVOLVE AT A SPECIFIC RATE (COVERS PER REVOLUTION, NOTED AT RIGHT) ALONG THESE PATHS, IN THE DIRECTION DEPICTED BY THE ARROWS.		EACH COVER HAS A SPECIFIC TIME STAMP AND COUNTER THAT MARKS ITS POSITION WITHIN THE 68,000 DIFFERENT COVERS.	

As a way to tell the distinctive story of MICA's creative ecosystem, we teamed with the internationally renowned design firm karlssonwilker to do something different in a way that truly captured the heartbeat of our community.

Working with students in the course Interactive Spaces, karlssonwilker devised the idea of tracking a variety of data—from sound to motion to mood—using stationary and pop-up interactive sensor stations located throughout MICA's campus. These student-created and -run stations captured moments of activity, rest, and transition over the course of two weeks. The stations produced a constant flow of information that was processed and rendered in real time to create a visual narrative of our community. The result was 68,000 composite renderings that each capture a single moment in time on our campus.

The covers of our undergraduate viewbooks are made up of one of these images—and because the cover of each book we produced uses a different image, the one you hold right now is one-of-a-kind. It is a glimpse into MICA unique only to you.





MICA IS, FACULTY AND VISITING ARTISTS,
STUDENTS, STUDENT LIFE, LIVE RECHARGE,
MAKE THINK,

3
MICA'S CAMPUS
68-107

4
BALTIMORE
108-135

5
PROGRAMS OF STUDY
136-199

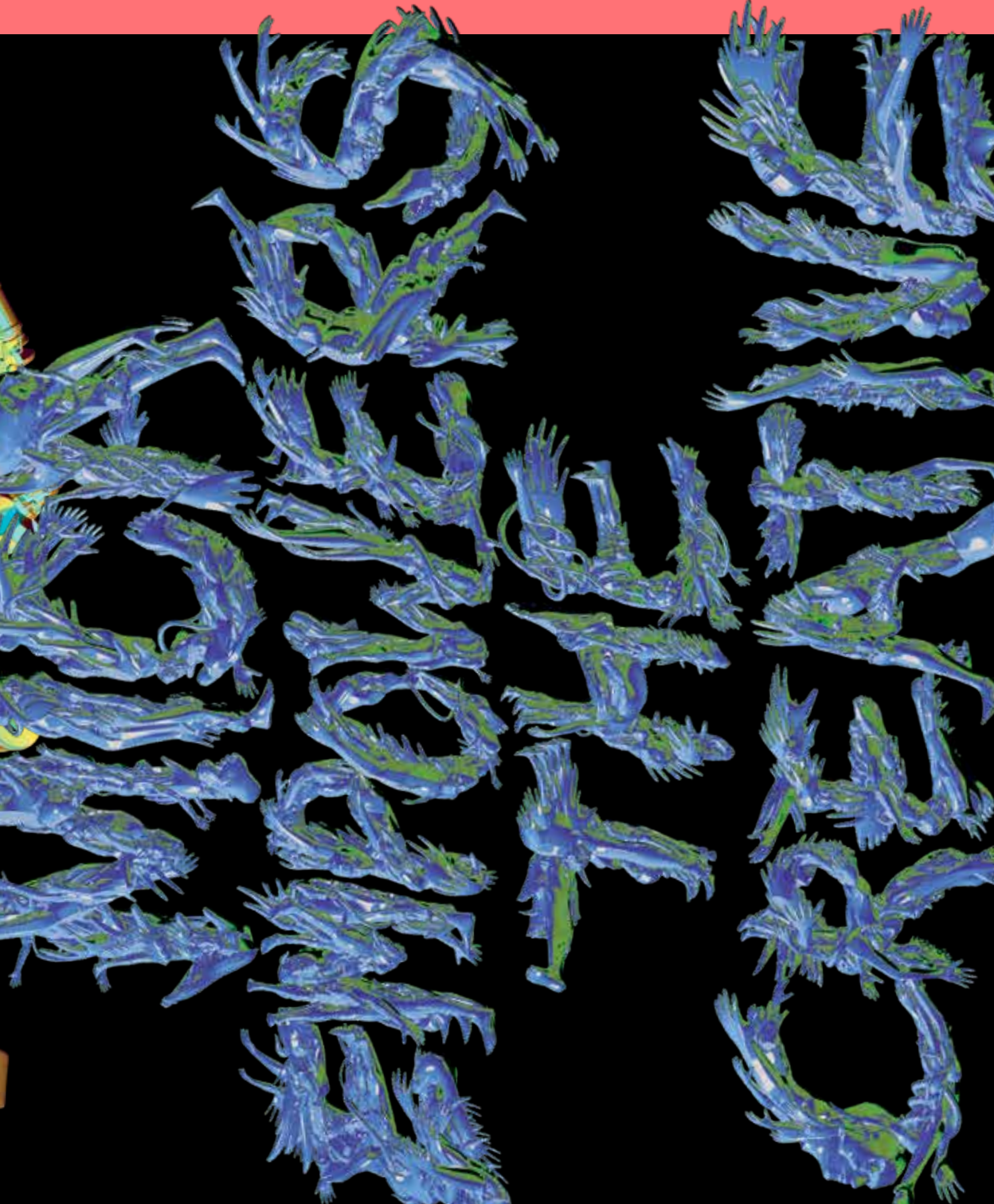
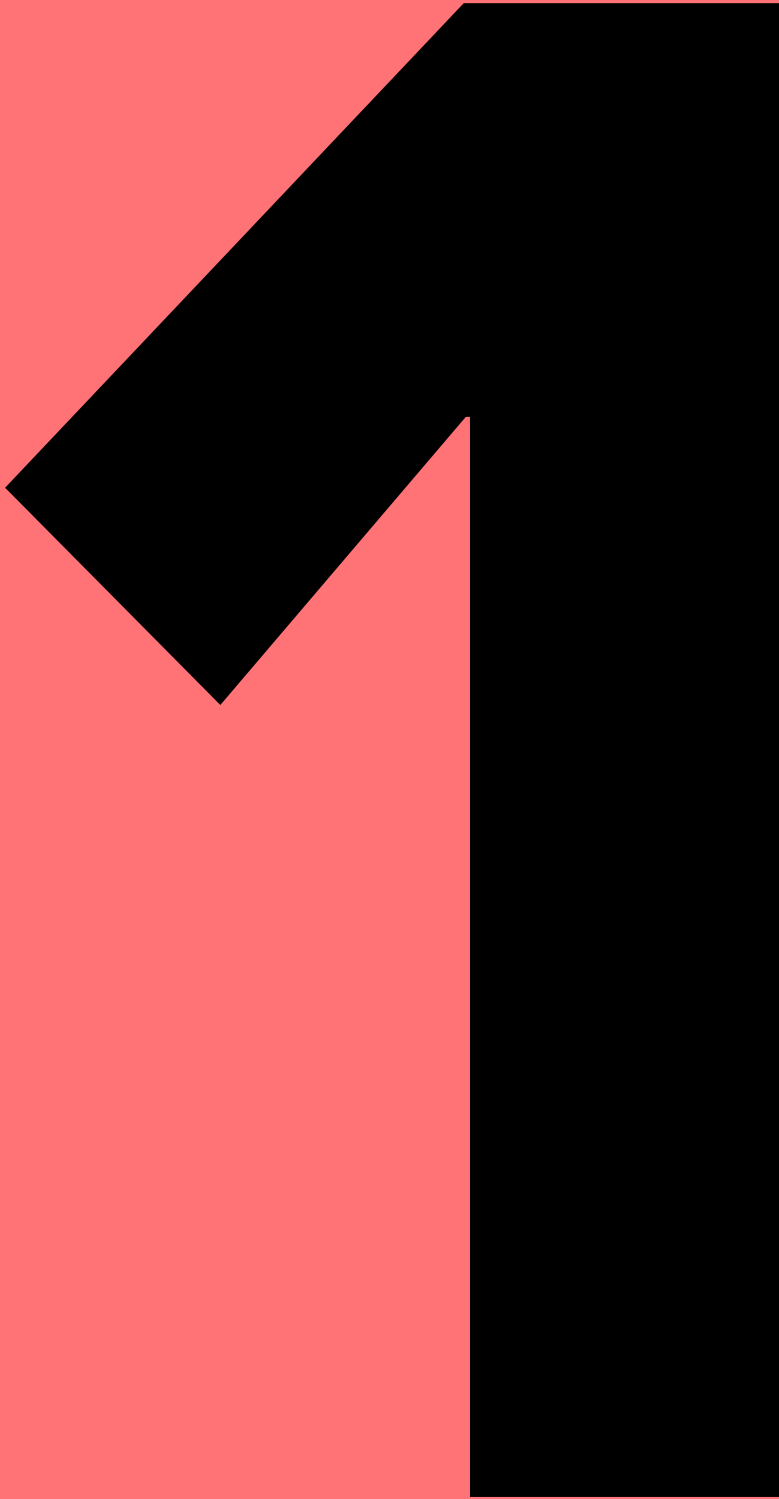


EXHIBIT PERIOD, COLLEGE TOWN,
THE BALTIMORE ADVANTAGE, OVERVIEW,
PROGRAMS OF STUDY



Creative

Curious

Smart

Risk-taking

Opinionated

Open-minded

Fierce

Independent

Engaged

Informed

Reflective

Motivated

Passionate

And so much more.

You are part of the next generation of artists and designers. You are filled with promise and ideas. You are standing at the edge of your future.

And you are ready to use your creativity to power the world.

MICA will be the catalyst to get you there.





MICA IS



MICA is deliberately cultivating a new generation of artists and designers—one that possesses both creative and critical thought processes, and is capable of seamlessly integrating innovation, entrepreneurship, and creative citizenship with contemporary approaches to art, design, and media.

Being an artist or designer today is vastly different than it was even a decade ago. You will begin your career at a time when technology has dramatically shifted the framework of personal and professional lives—and you will work alongside a diverse group of peers whose output is increasingly interdisciplinary, global in thinking, filled with purpose, and entrepreneurial. You will also have more options than ever to apply your skills to non-traditional fields—the world might be changing, but the opportunities it presents to creative makers are also expanding.

The education and support you require as a student must keep pace with this reality.

A
MICA
EDUCATION IS
UNIQUELY:

*Integrative
Customizable
Entrepreneurial
Purpose Driven*

integrative

Creatives are increasingly valued and needed across fields and disciplines. MICA will provide you an art- and design-centered education that intersects with multiple fields to prepare you for this future. Here, you will develop expertise and fluid skills combined with the know-how of collaboration, as well as confidence gained through cross-disciplinary projects and networks.

Why is our education integrative? Because at MICA, we firmly believe that collaboration among different kinds of thinkers with different methodologies and expertise provides a 360-degree view of problems that ultimately result in better (creative) solutions.

These kinds of educational experiences will prepare you to leave the College ready to seize and create new opportunities as the world morphs and changes, succeeding in business and entrepreneurship, community-strengthening and social justice, health and education, and the sciences and technology, in addition to traditional art, design, and cultural spheres.

“I remember driving driving onto MICA’s campus with my parents, and something about it just felt like this was where I was supposed to be. It felt different than other campuses I was visiting. It felt like students weren’t just learning how to reproduce art and do technical things. There’s this spirit of individuality at MICA.”

Emily Cucional

Painting BFA, Printmaking and Book Arts Concentration

“From the beautiful community you form, to the critically-engaged classes, to the opportunities for career growth during and after your time there—MICA’s holistic experience is unparalleled.”

Michael Hoeweler

Illustration BFA

ART + SCIENCE

In the HEMI/MICA Extreme Arts Program, artists from the College work with researchers at Johns Hopkins University's Extreme Materials Institute (HEMI) to examine data from research into how materials and structures react under extreme conditions, and then to interpret results in new, visual ways so that outcomes are more accessible to non-scientists. MICA's artists-in-residence have visually translated everything from 36 micro-seconds of magnesium cracking under high-speed impact to the iterative practice of research itself. In addition, the program includes a summer internship component for MICA students as well as Extreme Arts Workshops, a series of art and design workshops for students at Johns Hopkins.

ART + BIOLOGY

MICA's courses in biotechnology highlight how creative thinking grounded in science has the potential to generate significant change—and open new opportunities for artists and designers. Students in the courses have produced an array of intriguing ideas and projects, such as vegan wool made from lab-grown hair follicles and “biocement” scaffolding which could potentially help restore the oyster population in the Chesapeake Bay. Interest among students is so high that MICA offers an array of classes, including Grow The Future, which typically focuses on the annual Biodesign Challenge in New York.

ART + PUBLIC HEALTH

MICA's Center for Social Design brings faculty together with a multidisciplinary array of undergraduate and graduate students to work on projects with partner organizations from around Maryland and the world. In one recent collaboration with the Baltimore City Health Department and Johns Hopkins University, students worked with public health experts and the public to use the human-centered design process to improve smoking-cessation efforts in the city.

ART + MEDICINE

Students and faculty in the MICA Game Lab are working with physicians at the R. Adams Cowley Shock Trauma Center (STC) to create an innovative solution for reducing pain—without the use of opioids—for patients with serious traumatic injury

through an immersive virtual reality (VR) game. The project includes a suite of interconnected games that patients can play using a VR headset and custom game controller, with a focus on developing prototype games that will help spinal injury patients manage the stress associated with learning to breathe without the assistance of ventilators.

ART + TECHNOLOGY

Yuchen Zhang (Graphic Design BFA) is co-founder and CEO of Wearable Media, a start-up that creates custom responsive garments, or smart materials, with the goal of re-imagining our relationship with technology and its application to fashion. Part of New Inc., the first museum-led cultural incubator by the New Museum, the company's most recent product, Capsule Yi, is a clothing collection that responds and illuminates to sound.

ART + SPACE EXPLORATION

Aleks Bogunovic (Fiber BFA) used her passion for fabrication to fill a unique niche in the aerospace industry through her founding Aerothreads, a certified SBA Woman Owned Small Business that designs, creates, and installs Multi-Layer Insulation (MLI) blankets for spacecraft. Clients include NASA Langley Research Center, Lockheed Martin, the Laboratory for Atmospheric and Space Physics at the University of Colorado, and Orbital ATK.

ART + ENGINEERING

MICA's Engineer-in-Residence, Paul Mirel, works with members across the MICA community who want to incorporate technology into their creative practice. When not at his “day job” at NASA's Goddard Space Flight Center, Mirel teaches workshops and assists with classes such as Motion + Interaction and Toy Design, and has helped students and alumni with such diverse subjects as chemistry, casting and mold making, process control, and Arduino.

ART + PUBLISHING

Full Bleed, a full-color art, design, and cultural criticism journal, is produced by students and faculty at MICA through the course Publishing Culture. Participants are involved with all aspects of the annual journal, from soliciting material from writers and photographers around the world, and submitting their own work for consideration, to working on editorial and design teams.

dare to explore

Choose a studio major to focus on your passion. Add a studio concentration to complement that interest or to cross disciplines.

19
undergraduate studio majors

20
studio concentrations

500+
studio courses

Challenge your intellect by tailoring your liberal arts classes and adding a liberal arts major or minor to follow your interests in depth.

2
liberal arts majors

6
liberal arts minors

300+
liberal arts courses

Expand your world view by taking a summer, a semester, or a full year abroad.

45
study abroad offerings

Build career expertise and your résumé with a mix of internships and students leadership experiences, or by taking advantage of MICA's entrepreneurial resources and programming.

800
internships

150
iLead positions

1
Business Matters Boot Camp

customizable

MICA's breadth of offerings and flexible curriculum minimizes barriers so that you can customize a program of study and an individual pathway geared to your personal interests and long-term career goals.

During your four years of study, you can complement your BFA major with a wide array of studio concentrations and liberal art minors while also adding study abroad experiences. In addition, you can gain real-world skills and build a professional résumé through internships and MICA's expansive entrepreneurial programming.

Why is this kind of customization necessary and important? Because it delivers experiences that allow you to feel, see, and claim your power as a creative and cultural leader—and provides you with building blocks that open up professional possibilities and opportunities.

“MICA has great flexibility. It allows you to blur the line between fine art and design. It continuously pushes people to break out of the box.”

Harry Trinh

Interactive Arts BFA and Graphic Design Concentration

“Anyone that knows me will tell you MICA changed me on a fundamental level.”

Meg Vázquez

Illustration and Graphic Design BFA

“The approach in my program at MICA was that you have a different project every week. That iterative flow—going from beginning to end, from idea to execution as many times as you can—every time you do it, you find a way to do it better. No matter what I've worked on since, be it an e-book or making a game or starting a business, it felt like a seamless transition.”

Bryan Bamford

Graphic Design BFA

chart your own path

FILM & VIDEO
MAJOR

CULTURE & POLITICS MINOR

INTERNSHIP:
SHRINE CREATIVE STUDIOS

GRAPHIC DESIGN
MAJOR

INTERACTIVE ARTS CONCENTRATION

INTERNSHIP:
FRIENDS OF THE WEB

GENERAL FINE ARTS
MAJOR

CURATORIAL STUDIES
CONCENTRATION

EXHIBITION DEVELOPMENT
SEMINAR 4-SEMESTER
CURATORIAL PROJECT

ARCHITECTURAL
DESIGN MAJOR

ENGINEERING COURSES AT
JOHNS HOPKINS UNIVERSITY

CULTURE & POLITICS MINOR
THESIS ON URBAN PLANNING

ILLUSTRATION
MAJOR

ANIMATION
CONCENTRATION

PAINTING MAJOR

CRITICAL THEORY
MINOR

SOLO EXHIBITION AT
NUDASHANK GALLERY IN BALTIMORE

FIBER/ART HISTORY
DOUBLE MAJOR

EXPERIMENTAL FASHION
CONCENTRATION

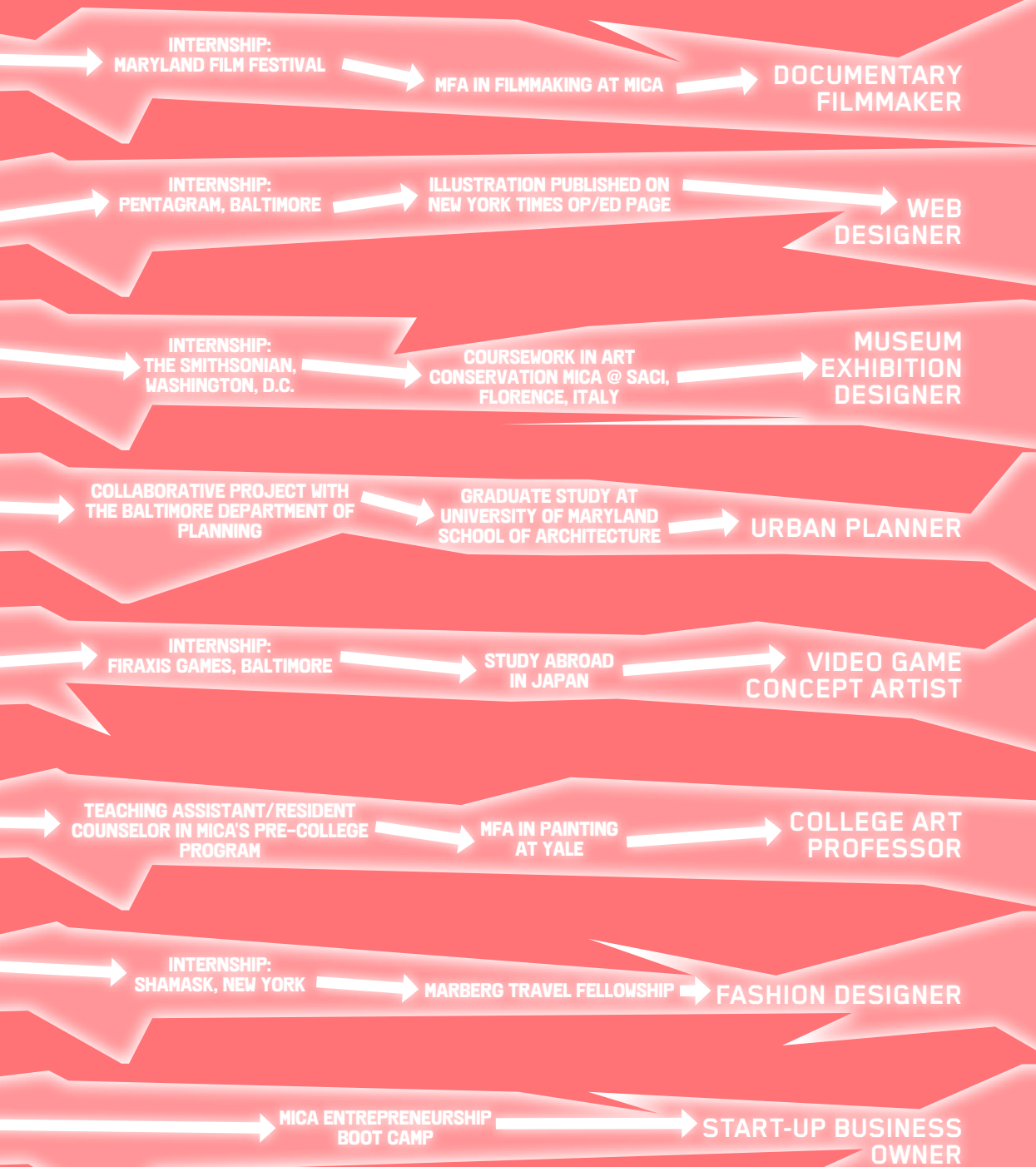
STUDY ABROAD
IN LONDON

INTERACTIVE ARTS
MAJOR

GAMES ARTS
CONCENTRATION

INTERNSHIP:
SPARKYPANTS STUDIOS

The depth and breadth of MICA's offerings let you customize your program of study to meet your specific interests and long-term goals.



entrepreneurial

Being versatile in today's marketplace can mean creating your own career path through entrepreneurial means. In fact, your generation is poised to become the most entrepreneurial one ever, where "doing it your way" is the rule rather than the exception.

To prepare you for the opportunities this new reality is creating, MICA provides an array of options that allow you to learn about—and gain experience in—the skills necessary to become business owners. And, our students and alumni are launching businesses that offer everything from eco-friendly products to technology-based platforms designed to create social change.

"MICA is enlightening. Provoking. Challenging. A lot of people don't get how hard the work is until they come here. But MICA is preparing you—and you have confidence when you leave. I know how to work hard, and I know how to problem solve."

Brandon Brooks

Architectural Design BFA

"I chose MICA. MICA chose me."

Deyane Moses

Photography BFA and Curatorial Practice Concentration



RATCLIFFE CENTER FOR CREATIVE ENTREPRENEURSHIP

The new Ratcliffe Center for Creative Entrepreneurship, in development for fall 2021, will attract and inspire trailblazing innovators across every program of study at MICA, and will work to infuse entrepreneurship into curricular, co-curricular, and experiential learning at all stages of education at the College. Poised to become a national model of how to ignite and expand creative entrepreneurship at a college of art and design, the Center will engage students beginning in the first year, with the goal of inspiring a new generation of artists and designers to create and launch innovative business solutions that meet societal needs and challenges.

COMPONENTS OF THE CENTER:

Curricular: First year coursework in entrepreneurial thinking and financial literacy; sophomore through senior year studio concentration in Creative Entrepreneurship to any major

Co-Curricular: Entrepreneurship; Artist-as-Entrepreneur Workshop Series; Entrepreneurs in Residence

Experiential Learning: Paid internships

Support: UP/Start Venture Capital Competition, \$105,000 in prizes

CREATIVE ENTREPRENEURSHIP STUDIO CONCENTRATION

Students can add this 18 credit studio concentration, in development for fall 2021, to any major to gain the training necessary to create and launch innovative business solutions to meet societal needs and challenges. Coursework begins in the first year involving guest lectures from prominent creative entrepreneurs and MICA alumni representing diverse industry and market sectors and will involve a "Prototypes" studio class. In the second year of study, the cohort will enroll in an interdisciplinary design studio focused on social and creative entrepreneurship and a charrette project that will enable groups of students to pitch solutions locally. During the final two years, students will gain in-depth business practices through coursework and participate in a focused, capstone course leading to the UP/Start "Pop Up and Pitch" event.

JOSEPH MEYERHOFF CENTER FOR CAREER DEVELOPMENT

MICA offers the resources, support, and information you need to plan your future through the Joseph Meyerhoff Center for Career Development, a one-stop resource for students preparing to enter the world of art and design.

One of the most comprehensive centers of its kind at a college of art and design, MICA's Center for Career Development will house the Ratcliffe Center for Creative Entrepreneurship while administering an array of career development initiatives specifically geared to artists, designers, and art educators. You can work with experts at the Career Center to refine your portfolios, develop a résumé and artist statement, and maximize your online presence. In addition, employers regularly visit campus to give presentations and interview students for internships and full-time jobs. The Career Development Center can also assist you with applications for grants, residencies, graduate schools, and prestigious awards, including the Fulbright Fellowship Program.

your mica career toolkit

£

A SAMPLING OF COMPANIES HIRING MICA STUDENTS FOR INTERNSHIPS AND

FULL-TIME JOBS:

ONE-ON-ONE CAREER COUNSELING by our professional staff helps you identify your career direction through a process of self assessment, career exploration, decision making, and goal setting.

INTERNSHIP + CAREER FAIR is an annual day-long informational and networking event that brings recruiters from around the region to campus to meet you. The companies who attend this event are ready to hire.

ADOBE, AMAZON, AMERICAN GREETINGS, ANTHROPOLOGIE, APERTURE FOUNDATION, APPLE, ATLANTA PHOTOGRAPHY GROUP, BALTIMORE MAGAZINE, BIG HUGE GAMES, BLIZZARD ENTERTAINMENT, BUZZFEED, CARTOON NETWORK, CHANEL, CHENGDU UNIVERSITY ANIMATION RESEARCH CENTER, CHINA, CHESAPEAKE SHAKESPEARE COMPANY, CHICAGO PHOTOGRAPHY CENTER, COMEDY CENTRAL, CONSUMER REPORTS,

CREATIVE CAPITAL SHANGHAI, DANISH INSTITUTE OF SCANDINAVIA, DC COMICS, DIE ZEIT, DISCOVERY COMMUNICATIONS, DREAMWORKS ANIMATION, DROPBOX, FACEBOOK, FLEISHMANHILLARD, FUSE NETWORKS, GAP, INC., GEICO, GOOGLE, GO MAGAZINE, HABITAT FOR HUMANITY,

SEARCHABLE DATABASE of 400+ grants, residencies, and fellowships, and a career resource library tailored for artists and designers.

PORTFOLIOS.MICA.EDU is a MICA-exclusive portfolio network that puts your work online and in front of employers, powered by Behance.

NATIONAL PUBLIC RADIO, NBC UNIVERSAL, NICKELODEON, NIKE, NYLON MAGAZINE, OGILVY, PBS KIDS, PENTAGRAM, PIXAR, PLATED,

HARPER'S BAZAAR, HASBRO, HBO, INSTITUTE OF MARINE AND ENVIRONMENTAL TECHNOLOGY, JOHNS HOPKINS MAGAZINE, KATE SPADE, KAYAK, LAIKA ANIMATION STUDIOS, LEO BURNETT WORLDWIDE, LIBRARY OF CONGRESS, MARIE CLAIRE MAGAZINE, MARVEL, MARYLAND FILM FESTIVAL, MARYLAND SCIENCE CENTER, MATTEL, MICROSOFT, MSNBC, MTV

MICANETWORK.COM offers the most up-to-date listings of internships and job opportunities for artists. Students and alumni can post a résumé and cover letter, and links to their own websites or online portfolios. The site has an employer directory with approximately 7,500 employers.

PLY ARCHITECTURE AND DESIGN, PURE BANG GAMES, REFINERY29, REYKJAVIK ART MUSEUM, SEPHORA, SMITHSONIAN, SOCIETY OF ILLUSTRATORS, SUNDANCE FILM FESTIVAL, TARGET, TERRACYLE, THE BALTIMORE SUN, THE NEW YORK TIMES, THE NEW YORKER COMPANY, TRIBECA FILM TURNER BROADCASTING SYSTEMS, U.S. ARMY RESEARCH LABORATORY, UBER, UNDER ARMOUR,

MICA ALUMNI NETWORK

connects you with 16,000 networking events and studio visits in major art centers around the country.

THAILAND, MUSEUM OF MODERN ART, NASA GODDARD SPACE FLIGHT CENTER, NATIONAL GEOGRAPHIC,

UNIVERSITY OF MARYLAND, URBAN OUTFITTERS, WALT DISNEY ANIMATION, WARNER BROS. PICTURES, WEBER SHANDWICK, WHAT WEEKLY MAGAZINE, WOLFF OLINS, YAHOO!, YOUTUBE TV, ZYNGA...

RATCLIFFE CENTER FOR CREATIVE ENTREPRENEURSHIP is a hub of entrepreneurial support—including curricular and co-curricular programming, mentoring, and initiatives such as the UP/Start Venture Competition—that help students and young alumni launch and grow successful businesses.

UP/START \$100,000+ VENTURE COMPETITION

MICA's annual UP/Start Venture Competition is a pitch and start-up contest providing the largest amount of seed money offered at an art and design college—up to \$105,000 annually. Open to students and recent alumni, finalists in the competition receive mentorship and guidance from successful businesses and leaders in the entrepreneurial community in the months leading up to their final pitch. Since its inception, UP/Start has granted over \$400,000 in funding to over 20 members of the MICA community, including:

GREENMOUNT TILE WINNER OF \$35,000

Founded by Anna Zellhother (Printmaking BFA) and Dominique Hellgeth (Ceramics BFA), Greenmount Tile produces work that reflects contemporary math discoveries in the creation of interlocking parametric, 3D clay printed pieces. The duo launched the company as a result of their evolution as artists. Their products allow for an array of functions, including public and private decorative work, suspended tile, and 3D sculpture.

TWO BOLTS STUDIO WINNER OF \$25,000

Two Bolts Studio is an artist-run fabrication studio, whose foundation is in furniture making but offers custom fabricating and design. MICA alums Sam Acuff (General Fine Arts BFA) and Brendan Choi (Interdisciplinary Sculpture BFA) started the company to make handcrafted furniture with an industrial minimalist appeal out of reclaimed metal and wood. Their goal is to combat the overabundance of disposable and cheap goods with exquisitely made custom creations.

BOBA STUDIOS WINNER OF \$20,000

Founded by Ashley Guchhait (Interactive Arts + Humanistic Studies BFA), Don Boose (Interactive Arts BFA), and Krystin Cooksey (Animation BFA), Boba Studios is an award-winning game developer studio based in Baltimore. The team—primarily made up of women and people of color—launched Boba Studios to diversify the game industry and include gamers often overlooked by mainstream studios. To date, they have created seven games as a team, including Squirrely Roo Rabbit, a puzzle-platformer game that relies on color theory to solve environmental challenges.

HILARIOUS COMICS WINNER OF \$25,000

Founded by RJ Sterling (Illustration BFA, MAT), HILARIOUS Comics is a brand that seeks to redefine the idea of what a superhero can be while highlighting underrepresented characters in comics, such as female characters, characters of color, and queer characters. At HILARIOUS, heroes rarely have powers. Instead, characters rely on resilience to work through struggles. When an alien's planet is invaded, as in *Mordus*, the story revolves around a character's attempts to protect her child; and when powers do show up, as in the comic *Internal*, they act as an elegant metaphor for the protagonist's bipolar disorder, not an excuse for a fistfight.

DANAE PROSTHETICS WINNER OF \$25,000

Founded by Winston Frazer (Painting BFA), Danae Prosthetic's goal is to offer affordable, customized 3D printed prosthetic covers to lower-limb amputees worldwide through a cloud-based application. Danae currently operates out of a renovated warehouse in Baltimore's Pigtown neighborhood, where it sublets space from Harbor Designs and Manufacturing, a firm that works with innovative companies to develop new products. In addition, Danae was named one of the Top 10 Startups in Baltimore by Technically Baltimore, and was one of 10 firms selected by the Maryland Department of Commerce to participate in its booth at Arab Health 2018, the largest gathering of healthcare and trade professionals in the Middle East.

purpose driven

We believe that creativity is a transformative force, which is why MICA will educate you to chart a life and career that rewards you—while simultaneously advancing the well-being of others and positively impacting the world through art and design thinking.

These beliefs are embedded in MICA’s Mission and Vision.

Mission Empower students to forge creative, purposeful lives and careers in a diverse and changing world. THRIVE with Baltimore. MAKE the world we imagine.

Vision A just, sustainable, and joyful world activated and enriched by artists, designers, and educators who are valued for their leadership and imagination.

The core concepts of diversity, equity, inclusion, and globalization (DEIG) are built into our DNA. MICA is committed to authentically integrating DEIG values into every aspect of the College. In addition, MICA is actively working to integrate issues of sustainability as well as environmental, social, and economic justice into the curriculum—and opportunities for you to engage with Baltimore’s communities are designed to act as a foundation for building social equity and empowering communities not only locally, but in the global communities where you will ultimately live and work.

“MICA is still the best decision I’ve ever made.”

Jackson Lynch
Graphic Design BFA

“The Center for Identity and Inclusion gives students like me a place to come in, ask for advice, have mentorship guidance, and not feel excluded or left out of the conversation. It gives us space to gain understanding about ourselves and our peers and have a good, connected family that’s genuine.”

Pearson Chambers
Painting BFA and MAT



A GLOBAL COMMUNITY

Our deep commitment to educating artists with a global perspective is reflected on our campus, which welcomes students from over 50 countries, connecting you immediately with aspiring artists and designers from around the world. In addition, MICA is widely recognized for offering the broadest range of study abroad and exchange opportunities of any art college in the U.S.

IDENTITY AND INCLUSION

Inclusion for all members of the MICA community and recognition and respect for the voices of historically underrepresented groups at the College is fostered through the Center for Identity and Inclusion (CII). An active gathering place in the center of campus, CII is a space where you can share common issues, receive support, and draw from resources including diversity grants and the Mentoring Network, a personal support program for African American, Latinx, Asian American, international, and LGBTQ students. The Center supports a number of student-led activities and initiatives such as history/heritage months, and the Annual Benefit Fashion Show, which raises money to support diversity programming.

CREATIVE CITIZENSHIP

If you are interested in combining your creativity with an interest in social justice, MICA's Center for Creative Citizenship (CCC) offers you the support you need to develop partnerships, programs, and initiatives for the purpose of creating positive change in Baltimore's communities and neighborhoods. As a key activator of MICA's mission to thrive with Baltimore, the CCC acts as a central hub for community and civic engagement, allowing you to connect with other students and faculty who have a passion for advancing the common good in Baltimore—culturally, socially, economically, and environmentally. The CCC also administers funding through various grants such as the France-Merrick Community Art Partnership Fellowship and the Y.L. Hoi Memorial Award. Recent projects that educate students to be culturally aware, critically engaged, and empathetic participants in contemporary society include:

FORCE MONUMENT QUILT

A traveling exhibit, originating in Baltimore, the Force Monument Quilt is a crowd-sourced collection of 3,000 squares of quilt with messages of affirmation and stories from survivors of rape and abuse. Led by Hannah Brancato, MICA alumna and faculty member, portions of the Monument Quilt were displayed 49 times in 33 cities across the U.S. and Mexico. The CCC coordinated cross-campus support and collaboration and helped secure grant funding for the culminating exhibit on the National Mall in Washington, D.C., which was the only time the quilt was viewed in its entirety.

VOTER ACCESS/ELECTORAL PARTICIPATION

The CCC facilitates the Voter Access Initiative (VAI), a non-partisan, cross-disciplinary group working to increase voter participation on campus and around Baltimore. The VAI, which coordinates and amplifies voter participation and civic engagement opportunities across MICA's campus, arose organically from a MICA student organization and several offices on campus that focused on voter education and increasing electoral participation.

BALTIMORE COLLEGETOWN FELLOWSHIP AND COLLEGETOWN UNDERGROUND PROGRAM

This joint program among the 14 colleges—including MICA—that make up the Baltimore Collegetown Network connects students with underserved communities to create programs that make a better Baltimore. A recent project initiated by MICA students, Art and Soul, highlighted the social and economic impact of art on communities. Previous projects focused on how community development is influenced by anchor institutions, ethnic and cultural groups, and nonprofit organizations.

THE COMMUNITY ART COLLABORATIVE

The Community Art Collaborative (CAC) was created in 2004, and since that time, approximately 130 CAC members have worked with 40 different host sites to engage thousands of Baltimore residents in community art initiatives, including youth-led video projects, neighborhood art festivals, community gardens, symposiums on social justice issues, after school programs, and neighborhood oral history projects.

MAJOR

SUSTAINABILITY, EQUITY, & ENVIRONMENT

Consistent with MICA's mission, the College has created a new pathway designed to empower students to make a more just and sustainable world. In development for fall 2021, the BFA will focus on Sustainability, Equity, and Environment. This new interdisciplinary major will prepare students to solve problems and contemporary challenges to social equity and the environment using creative tools and collaborative approaches informed by a liberal arts education rich in methodological diversity. The program, which is rooted in the recognition that social and environmental systems are interconnected, will educate students to become capable and ethical practitioners with the ability to apply their knowledge and skills to challenges across multiple disciplines.

Students in this flexible major can choose from a broad menu of academic and studio courses to personalize their program of study. Students will complete a core of five studio courses focused on sustainability, including a required internship that incorporates real-world learning. Over a third of the coursework in this new major will be grounded in the liberal arts with new courses that take an integrative approach to studying art, science, sustainability, and ethics.

Why is MICA establishing one of the first undergraduate programs focused on these issues among its art and design school peers? The language and creative discourse of social inequity and the environmental crisis have rapidly evolved over the past two decades. The Sustainability major will place MICA on the forefront of this field, attracting and producing students who intend to dedicate their professional lives to these issues and preparing them for careers that are relevant, engaged and impactful on a local and global platform.



Shangtong



LI

**MAJOR: INTERDISCIPLINARY
SCULPTURE
CONCENTRATION: SUSTAINABILITY
AND SOCIAL PRACTICE
HOMETOWN: BEIJING, CHINA**

Though Shangtong was always interested in topics around sustainability, her worldview and approach to artmaking drastically shifted when she attended an artist talk at MICA. She began experimenting with ways to make environmentally friendly materials, working with scientists at Johns Hopkins through an internship and taking advantage of fabrication and research resources on MICA's campus.

SL: In my freshman year, Chris Jordan came to visit MICA. He's a photographer who shared pictures of the albatross on Midway in the Pacific. A lot of trash washes up on the beach. The birds mistake the trash as food and they can't digest it. The artist took photos of the remains of a bird—it was really striking because you can see the bird skeleton and the bag left in its stomach.

I began studying climate change and the environment in a more academic setting. I began in Decker Library, which has a lot of scientific literature around waste and the environment. And I realized that a lot of artist's materials are hazardous to the environment when they're produced, used, and discarded. I thought, "I have so many materials around me that are discarded, like the sawdust in the woodshop, and maybe I can use that to make something sustainable that I can use in an artistic way."

So I started experimenting, and one time, I made a perfect paper material. But I couldn't make it again because I didn't know how much of each ingredient I put in. I knew I needed a more systematic approach. I applied for the internship

at the Hopkins Extreme Materials Institute—MICA is really involved with them—because I knew that Hopkins is an engineering- and science-focused school. When I landed the internship, I was able to combine both approaches, art and scientific research, into my work.

If anyone asks where I work, I say in the Station Building in the BioLab. I'm always here working on my paper material. My composite material is based on orange peel—sawdust is the aggregate, and the matrix is made from potato starch, cornstarch, glycerine, vinegar, and water. I had to modify the 3D printer here to use it, but the staff was really open to my need to do that.

A big part of my research now is to make the materials recipes accessible online with open source. And I'm trying to use tools that are accessible in everyday life, which will help me too when I don't have access to all of the tools here at MICA.



← SHANGTONG LI

VS



KATIE WOLFE →

Katie



Wolfe

**MAJOR: INTERDISCIPLINARY
SCULPTURE**
MINOR: ART HISTORY
HOMETOWN: THE WOODLANDS, TEXAS

During her time at MICA, Katie was interested in the school's history. Specifically, she focused her research on the ways being a sculpture student has changed over time. With help from MICA's special collections librarian, Kathy Cowan, Katie was able to access archive materials; and when she discovered that some plaster casts could not be easily accessed by students, she used her experience as a student technician in the Digital Fabrication Lab and Materials Library to find a solution.

KW: One legacy that was important for me to preserve was Professor Tylden Streett's. He taught figure sculpture at MICA for 50 years, and there is a studio dedicated to him on the third floor of Mount Royal Station. After retiring, Streett left behind several plaster modeling aids to help students understand anatomy and bodily proportions. These were lovingly made by him with the sole purpose of helping students learn, and I appreciated that I could still learn from him many years after he had left the College. Other unrelated plaster casts on campus I was interested in were in the Main Building and the Nature Library in the Fox Building.

In the Nature Library, I saw that there were these plaster casts of Michelangelo's David. I'm sure you have seen them—they are the cliché ones of the eye, nose, and mouth. While the casts have been used to teach the basics of sculpture for decades, they were permanently kept behind glass to prevent students from breaking them. However, I thought that students should be able to use these age-old forms to play around with and think about. So, I got permission to take the casts out of their display cabinets to 3D

scan them. I ended up making 3D printed replicas available for students to check out in the Materials Library, to do with it as they may; and if something happens, MICA can just 3D print more. Having that hands-on experience is important. And the digital files are also available for students who want to manipulate them on the computer.

In the end, I feel that I am just trying to find a middle ground between the traditional and digital tools we have available as students today.

Deyane



**MAJOR: PHOTOGRAPHY
CONCENTRATION:
CURATORIAL PRACTICE
HOMETOWN: UPPER MARLBORO,
MARYLAND**

Deyane came to MICA older than most students. She served as a video and broadcast journalist in the military for seven years and did a stint at Voice of America after. But she wanted to pursue photography, with the goal of using the medium to make the world a better place. She made her way to MICA to do just that, and by Deyane's senior year, her work had left a permanent impression on the history of the College.

Moses

DM: When I began working on my junior thesis project, I took the advice of Dawoud Bey, a visiting artist. He told me, “Stay local and think about your community.” I had just started attending Black Student Union meetings, so I decided to inquire about MICA's black history. My research began with its first black student, Harry T. Pratt, who came to MICA in 1891. And from 1895, after he graduated, to 1954, the College refused to admit black students. A lot of black students tried to attend anyway. My goal was to revive their history and tell their stories to MICA—and to the world.

The staff at Decker Library really helped me get started with researching the institutional archives, and they pointed me toward resources outside of MICA, like the Library of Congress and the Enoch Pratt Free Library. I did a lot of research and began to put together a collection that shares the stories of MICA's first black artists, of those who were denied entrance, and of our current black community. It's called Maryland Institute Black Archives, and it includes documentary images, newspaper clippings, environmental portraits, and oral histories.

My senior year, I applied for a solo show in a student gallery space and asked for the exhibition to be held in February during Black History Month. That exhibition, *Blackives: A Celebration of Black History at MICA*, drew from the archives. It was really well received, and I believe it started to make a difference. The exhibition was extended and moved from the student space to the Main Building's court. And it prompted MICA President Samuel Hoi to release a formal statement acknowledging and apologizing for the College's racist past.

My goal is to work in a museum or library. I want to continue to pursue black history, and I know it will include MICA. I hope my career takes me in that direction. Everything led me here. I chose MICA. MICA chose me.

G

F



GABRIELA FARINA →

VS



← DEYANE MOSES

Gabriela

ALUMNI



Marina

MAJOR: GRAPHIC DESIGN
CONCENTRATION: SUSTAINABILITY
AND SOCIAL PRACTICE
HOMETOWN: BETHESDA, MARYLAND

Gabriela took advantage of every opportunity at MICA—including a semester abroad studying web design in Spain, three internships, and a host of workshops that offered hands-on experience. The ability to design a unique undergraduate experience gave Gabriela a résumé that garnered a job at Comedy Central after her graduation. But it was inspiration from creative entrepreneurs she connected with at MICA that inspired her to launch her own business and chart her own path as a professional.

GF: MICA was my “reach for the stars, I’m going to apply to one really top school” choices, and to my surprise, I was accepted with a scholarship. As a student, I discovered that MICA had a ton of opportunities that I could take advantage of—they had a lot of amazing guest speakers and workshops that you could do outside of class time. That was super inspiring and gave me that real world excitement. It wasn’t just all theory.

I majored in Graphic Design, and I studied abroad pretty early. I studied in Barcelona my sophomore year, and after that, I always had an internship. I had three internships while I was in school. What made MICA stand out to me is the fact that the classes were more theoretical and hands-on rather than just technical. We would learn more about how to express our creativity rather than how to use the tools like Photoshop or InDesign. Creativity was pushed above all.

The Graphic Design Department chair, Brockett Horne, is amazing. She would send us weekly emails about possible jobs, which was so helpful. I ended up with lots of freelancing opportunities—which I never imagined would happen when I was

still in school. Having real projects makes all your coursework more relevant.

I’m currently living and working in Amsterdam. I actually just started my own business, Gaye Del Sol Studios. I was doing traditional graphic design, marketing and communication strategy before, but now what I’m doing is helping other creatives start their own businesses. MICA had a ton of workshops where we would get to work one on one with creatives who had become entrepreneurs, so that inspired me. My goal is to still be creative in what I do and inspire and help other people to live successful lives as creatives.

Morel



Doucet

ALUMNI

MAJOR: CERAMICS
CONCENTRATION: ILLUSTRATION
MINOR: CREATIVE WRITING
HOMETOWN: MIAMI, FLORIDA

Morel, whose ambition was to find work in a gallery or museum while establishing himself as an exhibiting artist, explored multiple creative disciplines through coursework at MICA. In addition to complementing his BFA with a concentration and minor, he interned for artist Abdi Farah in his New York studio and was active on campus in student life programming and as a teaching assistant—elements that have helped him meet career goals early in his career.

MD: I have several family members who are educators, but I did not see myself as a teacher until I became an undergraduate course assistant for two classes at MICA—Introduction to Ceramics and Introduction to Poetry. With that exposure, I realized I liked working with students.

I'm currently curriculum and tour coordinator at the Institute of Contemporary Art Miami. Before, I was a teaching artist at Pérez Art Museum in Miami, where I worked with local students. My goals were to immerse youth audiences in personalized experiences that instigate curiosity, visual literacy, and practical senses as learning tools. Through collaborative and explorative learning, students can develop critical thinking skills and abilities to assess their understanding of the world around them.

I've been attending Art Basel Miami since its inception in December of 2001. Art Basel is an international art fair with three shows staged annually in Basel, Switzerland; Miami Beach, Florida; and Hong Kong that showcases contemporary works of art by established and newly emerging artists from around the globe. Miami Art Week coincides with Art Basel

Miami and attracts over one million visitors from all over the world, including art collectors, dealers, curators, celebrities, and artists.

For Art Basel Miami 2017, I exhibited in two exhibition venues: Prizm Art Fair in Downtown Miami and Bridge Red Studios in North Miami. I exhibited selections at both venues from my current body of work titled *White Noise*. The series explores the complexities between the living and malleable in coral reef bleaching, nostalgia as a reconstituted memory, and the socio-environmental experience of the African diaspora, particularly among Afro-Caribbeans, through ecological metaphors of black fragility, skin bleaching, and colorism. At Prizm Art Fair, my piece titled, *Exonerated—A drink and a sonnet to the last Barrier Reef*, was sold to a local art collector.



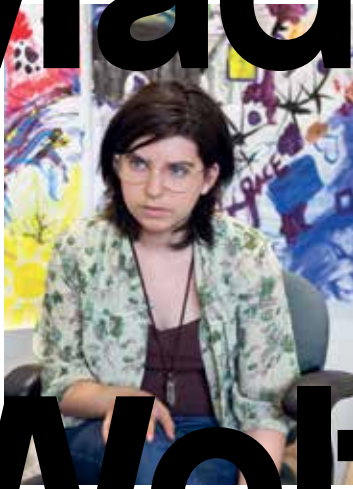
← MOREL DOUCET

VS



MADDIE WOLF →

Maddie



Wolf

**MAJOR: INTERDISCIPLINARY SCULPTURE
CONCENTRATIONS: GRAPHIC DESIGN,
SUSTAINABILITY AND SOCIAL PRACTICE
HOMETOWN: ATLANTA, GEORGIA**

Maddie has quickly become an authority on social practice—or art that focuses on engagement through human interaction. In 2016, she started MICA's Political Engagement Club to help fellow students vote via absentee ballots. After the election, the club expanded its reach to include food justice initiatives and partnerships with area advocacy organizations. As a France-Merrick Fellow, Maddie also launched an after-school teen art group for sexual and gender minorities.

MW: I've done a lot at MICA that's leadership related, and there's room to be an advocate here. In my experience, the administration is receptive. So for students who align themselves with activism, it is a good school to be in because you can make change if it's something you want to do.

I've been running the teen art group at the Pride Center for two years now. We meet every week after school on Tuesday, and we have people ages 12 to 21. Some are homeschooled, some are public school students, some are private school students. It's a mix, but they're all LGBTQ, sexual, and gender minorities. We do different projects every week. We've done t-shirt making. We do a lot of pins and buttons and zines. One time we did plaster casts of people's hands. We have a \$1,000 grant for every year through the France-Merrick Foundation. I get the supplies together, and then I prepare the projects. I also advertise and facilitate the group with a few community site leaders, one who will take over when I graduate.

The students taking part have grown so much since the beginning. There's one student—when she first came in, she

wouldn't talk to anyone. Whenever she made art, she would cover it up the whole time and throw it away right afterwards. Now, she is so open and talks and shares details about her life. She doesn't cover up her art anymore. She even put it in the gallery at MICA as part of a show highlighting classmates' work.

Art is a vehicle for not only healing, but—and this is where I started and what I still feel connected to—but also as a way to communicate. Art lets people connect and learn and understand in ways that words cannot. That intellectual arguments cannot. To communicate in a deeper way than people normally do.

I try to think through ways of communicating beyond making a protest sign, which is where a lot of people find art in activism. There's a lot of ways art can be a catalyst for deeper human connection—which ultimately can, and will, shift culture and policy.





What makes you special? Who you are, what you like to do, your abilities, and your temperament are all factors to weigh as you define your creative voice. But the people you surround yourself with will also influence your artmaking and your life—and how your life and your vision can impact the community and even change the world.

At MICA, you will be immersed in a creative, highly supportive environment shaped by artists and designers from around the globe. You will engage with peers from vastly different backgrounds, and work with teachers and visiting artists with an array of perspectives.

We are all the “art kid” here, but that doesn’t mean we’re all the same. Individuality is the air we breathe. No two students, no two projects, no two faculty members are alike. We wouldn’t have it any other way.

The many faces of MICA make us who we are. We are a community of talented, diverse individuals who are united in celebrating the creative process and the pursuit of knowledge—and who seek to build purposeful careers and lives shaped and enriched by our imagination.





FACULTY AND VISITING ARTISTS

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MICA's esteemed faculty members are working artists, designers, or creators immersed in the art and design communities. More than that, they are passionate—about their craft and about teaching aspiring young artists and designers. They use their advanced education, professional experiences, and connections to guide you as you develop your own artistic voice and career path—and inspire you to become the creative maker you were meant to be.

“At MICA, everything is possible. My professors didn't allow me to stay in my comfort zone. They continually pushed me in new directions. So I was very confident when I graduated. The sky was the limit in terms of what I can achieve.”

Morel Doucet

Ceramics BFA, Illustration Concentration and Creative Writing Minor

“I can attribute so much of my growth in thinking and my practice to Dave Cloutier in the Drawing Department. The way that he structured the class was so good at pushing, exploring, and explaining how to think more and deeper about what you're doing.”

Sam Zanowski

Interdisciplinary Sculpture BFA

“Faculty at MICA really set a precedent that as an artist, you need to know about history and what's going on in the world outside of you. My teachers encouraged us to conduct our own research, and I dove in like a fish in water. I've been using research in conjunction with my visual art since then.”

Kenyatta Hinkle

Painting BFA

“Leslie Speer, chair of the Product Design Department, gives a lot of feedback and tries to prepare you for what to expect from critiques of your work. She's intentionally not sugarcoating it to prepare us for what it's going to be like in the industry.”

Claire Chuff

Product Design and Graphic Design BFA

“Working for José Villarrubia in Illustration was amazing. Because of him, I came out of school with a lot of professional experience. To this day, any time I have a question about my career, he's a first responder.”

Orpheus Collar

Illustration BFA

“I also looked to my teachers as mentors. I took Danamarie Hosler's sophomore illustration class, and I was really blown away by how she changed me as a student. She is someone who will absolutely give back to you what you put into her classes and she pushed me to be the best version of myself. I think MICA is unique in creating an environment for relationships like that.”

Meg Vázquez

Illustration and Graphic Design BFA

“I have to give a huge shout-out to the Fiber faculty, and choice other teachers (ahem Stephanie Barber) who were prime examples of how to live as an active artist, which is radical and hard.”

Hannah Hiaasen

Fiber BFA

“Faculty support extends beyond graduation. In Graphic Design, we have an amazing department chair, Brockett Horne, who goes above and beyond to help out. She sends out a weekly newsletter that announces news, internships, and job opportunities.”

Ashley Wu

Graphic Design BFA

connect with mica faculty

£

CONNECT WITH THE WORLD OF PRESTIGIOUS VISITING ARTISTS, DESIGNERS, AND SCHOLARS:

XU BING
GLOBALLY
RENOWNED
ARTIST

ART EDUCATION FACULTY are recognized with virtually every national and international honor available in the field. They regularly publish research and resource materials. The Center for Art Education is recognized as an important influence on art education nationally, shaping best practices in the field.

AMY SHERALD '04
COMMISSIONED TO PAINT
FIRST LADY MICHELLE
OBAMA'S OFFICIAL PORTRAIT
FOR THE NATIONAL PORTRAIT
GALLERY

CHIP KIDD
GRAPHIC DESIGNER
CELEBRATED AROUND THE WORLD
FOR HIS BOOK COVERS

HANK WILLIS THOMAS
ACCLAIMED ARTIST AND ACTIVIST
AND CO-FOUNDER OF FOR FREEDOMS,
AN ARTIST-RUN PLATFORM FOR CIVIC
ENGAGEMENT

XIAOYU WENG
THE ROBERT H.N. HO FAMILY FOUNDATION ASSOCIATE
CURATOR OF CHINESE ART AT THE GUGGENHEIM

DESIGN FACULTY are professionals with active practices that inform their teaching and open doors for students—a partner in an international design firm, a groundbreaking architect whose practice challenges conventions of urban spaces, an innovator in socially responsible design, illustrators who are regularly published in *The New York Times* and other national magazines and newspapers.

DAWOUD BEY
NOTED PHOTOGRAPHER AND MACARTHUR FELLOW

ANDREA POLLI
ARTIST AND SCHOLAR EXAMINING THE
INTERSECTION OF ART, SCIENCE, AND
TECHNOLOGY

SCOTT FISHER
VIRTUAL REALITY
PIONEER

DIANA AL-HADID
SYRIAN-BORN ARTIST AND JOAN
MITCHELL GRANT RECIPIENT

**LIBERAL
ARTS
FACULTY**

publish books of poetry, novels, and critical scholarship on film, art history, contemporary culture, and theory—and in distinguished journals, from *New Art Examiner* to *The Journal of British Studies*. They do archaeological fieldwork, sociological research, and hold advanced degrees from Harvard, Princeton, Cambridge, the University of Chicago, and other world-renowned institutions.

JEFF KOONS '76
INTERNATIONAL ART
IMPRESSARIO

PJ GUBATINA POLICARPIO
CURATOR DESIGNING
SPACES FOR THOUGHTFUL
ENGAGEMENTS BETWEEN
COMMUNITIES, ARTISTS,
AND ART

BARRY LEVINSON
OSCAR-WINNING
FILMMAKER

**FINE
ARTS
FACULTY**

exhibit widely in national, regional, and international museums and galleries, win prestigious grants and awards, are reviewed in publications like *Art in America*, screen their work at international film and video festivals, and are represented in major public and private collections worldwide.

**CATHARINE ELLIS
WEAVER AND DYER**
WHOSE STUDIO WORK
FOCUSES ON NATURAL
DYE PROCESSES

LISA STAURSFELD
DATA
VISUALIZATION
ENTREPRENEUR

ISHMÆL REED
ACCLAIMED POET,
NOVELIST, AND
PLAYWRIGHT

ELIZABETH KING
NOTED ARTIST WHO COMBINES FIGURATIVE SCULPTURE
WITH STOP-FRAME ANIMATION

ANDY BICHLBAUM
FILMMAKER AND CO-FOUNDER
OF THE YES MEN





In addition to dedicated faculty, more than 175 internationally known artists visit MICA each year to work with students. That means you have regular access to influential experts who can help jumpstart your career.

“My two absolute favorite visiting artists were Zoë Charlton and Saya Woolfalk. Both have had such amazing advice for my thesis, and Zoë has been an application reference for me ever since.”

Lauren Rei Watters

Painting BFA

“I really enjoyed Derek Blanks, who talked about versatility in the arts. He started out as an illustrator, but he also studied photography. He was able to combine his skills to make him a more marketable artist in his field, and that’s something that I personally want to do, too.”

Malik Larkin

Graphic Design BFA

“I’m connected to a lot of artists in Baltimore and others who are now in New York or LA, including some MICA grads who are working at *Paper* magazine or writing or taking photographs at the *New York Times*. During my freshman and sophomore years, making those connections helped solidify some goals I had for myself like getting into shows. It’s been helpful to have those connections and know that people are going to be on the lookout for you.”

Faith Couch

Photography BFA





S T U D E N T S



Your peers at MICA are among your biggest cheerleaders—and motivators. Hailing from 48 states and 52 countries, they will push you when you need to be pushed, provide feedback and encouragement when you need inspiration, and help you in ways large and small.

What that means in real life is this: they'll be the ones who search for that 1962 penny you need for your thesis. They'll help you get a bee that found its way into your dorm back outside safely to pollinate yet another day. They'll be the people you feed when you have extra meal plan swipes a week before summer break. The people who let you borrow a micro-USB charger, who remind you to hydrate during finals, who give you advice on 300-level Art History classes, or the ones you reach out to when your friend on a research track at Hopkins is offering a paid gig for help with product design. In this supportive, collaborative community, relationships last a lifetime.

"The depth at which you are putting yourself in this kind of submerged world, where everyone is great at what they're doing, will only push you to be better. And it's an environment you can't necessarily get at a smaller art department. The access to the peers and the faculty who are at the forefront of their field is something that can't be paralleled."

Jeremy Jirsa
General Fine Arts BFA and MAT

"I'm constantly impressed with my peers and how effortlessly they create images. A lot of the most hard-working and talented individuals I've met have been through MICA."

Landon McKinley
Photography BFA

"I think one of the most impactful things about going to an art school is being surrounded by artists and being able to connect with them and bounce ideas off them. And they become your future collaborators and your friends."

Amanda Adams
Photography BFA and Book Arts Concentration

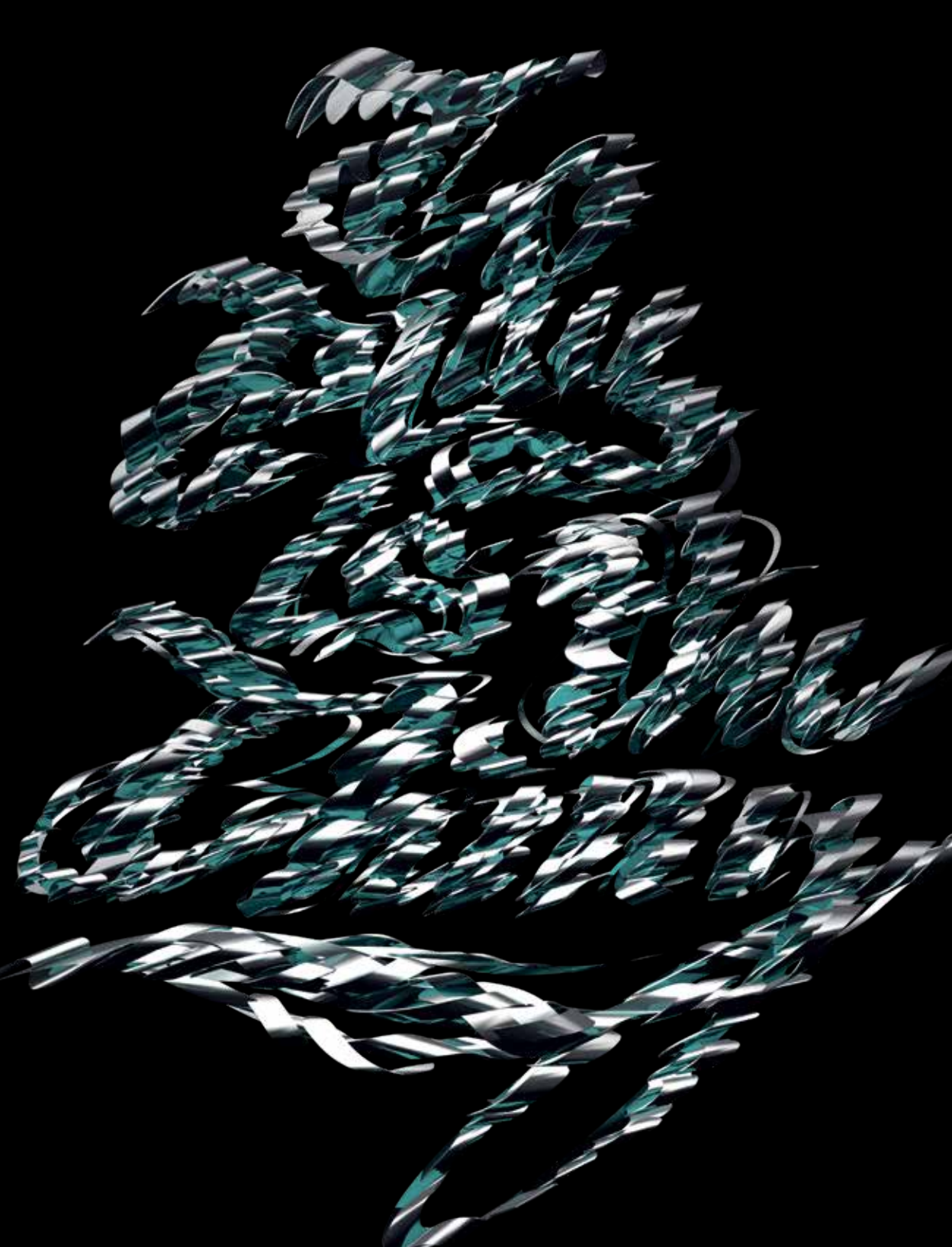
"It's a really welcoming environment. A lot of schools are very competitive, but we are more like, 'Let's do it all together.'"

Eun Young Ko
Architectural Design BFA

"The best of the best come together. You're not the only 'art kid' anymore."

Emily Cucalon
Painting BFA, Printmaking and Book Arts Concentration





STUDENT LIFE



The education at MICA is rigorous, but there's much more to the experience here than what goes on in the classroom or studio. To discover who you can truly be as a person and as an artist, it's important to explore the full range of your interests.

You can do that at MICA. The Centers for Creative Citizenship, Identity and Inclusion, and Student Engagement are natural gathering places for students seeking initiatives outside of their major.

"Most of my friendships were made at the Grill. When freshman year first began, it became the local meeting spot where people would just show up and sit down. A friend would bring a friend, and we would all sit down and talk and get to know each other. It was just a really fruitful meeting place."

Ryan Hahn

Graphic Design BFA and Illustration Concentration

"I actually run the MICA Wood Club. Right now, we're making a ramp for Hot Wheels. Last year we made a bunch of new mallets for the wood shop. We're learning woodworking for fun, and there's also a big social aspect."

Sam Zanowski

Interdisciplinary Sculpture BFA

"I really like the Center for Student Engagement office in Meyerhoff. I just like being in there, because people come through for coffee, or they're just chilling. Whenever I need to decompress or have an easy conversation, I go there."

Shoshana Schlauderaff

Animation BFA

"My favorite place on campus is the fourth floor of Fox Building at 7:30 pm. If you stand there and look out the glass windows, the sun will be setting right on these houses, and the light will come in just perfectly so you can see the entire campus in a golden glow. There are no classes during that time, so it's completely quiet. I just stumbled upon it one day, and if I find myself nearby, I try to make it there."

Fernando Osuna Martinez

Illustration + Humanistic Studies BFA

There are clubs for almost every interest you can imagine, and if you don't find the activity or club or opportunity you're looking for, you're empowered to create it yourself. Student-run events—large, small, and in between—are held constantly, but you can also find quiet spaces when you want to decompress. And if you like spending your downtime creating positive change, there are volunteer opportunities both on and off campus, from registering your peers to vote to leading local youth as they create video documentaries.

“I really found my friends and my group. I found how to be authentic to myself. A lot of that has to do with being involved in the Center for Identity and Inclusion.”

Divya Nayar

Graphic Design BFA

“MICA is a great place for building community.”

Elena Johnston

Illustration BFA, Literary Studies Minor and MAT

“I'm a host of the Super Smash Brothers Club at MICA, where we have tournaments and other gaming events. I'm also active with Student Engagement, and I helped MICA do a photo shoot for a benefit fashion show.”

Malik Larkin

Graphic Design BFA



a few secrets about life at mica

Being an art student is hard work. Seriously. Classes are long. Projects are intense. It will be one of the most challenging—and rewarding—experiences you'll ever have.

Though we work hard, we have a lot of fun.

SIX

CLUBS TO FEEL AT HOME

1. *The Black Student Union*
2. *Brown Asian Student Union*
3. *Chinese Student Association*
4. *Hispanic-Latino Student Union*
5. *Oy*
6. *QTNB*

EIGHT

STUDENT ORGS

1. *Thespian Club*
2. *Boxing Club*
3. *Pokemon League*
4. *Students for Sustainability*
5. *Cosplay Club*
6. *MICAphones Jazz Band*
7. *MICA Wood Club*
8. *Not So Starving Artist Food Club*

SEVEN

PLACES TO HANG OUT, RECHARGE, EAT, AND GET STUFF

1. *On the bean bag chairs in the Center for Identity and Inclusion*
2. *Student Space Galleries—all of them*
3. *Top floor of Fox at sunset*
4. *Outside, at the base of the MICA Buddha*
5. *Glace Grill for late night cravings and convo*
6. *Leake Hall on Saturday nights when students make food from home*
7. *Hoff Swap Shop*

NINE

FANTASTIC STUDENT-DRIVEN EVENTS

1. *Annual Halloween Party*
2. *MICA IMPROV's take on Endgame*
3. *Dumpling Making in BBOX*
4. *Glow Up Dance Party*
5. *Theater at the Edge*
6. *Zinefest*
7. *Glitter Prom*
8. *Petting Zoo at Last Blast
Birthday Bash*
9. *MICA Talks*

As a creative person, you have big ideas, and you're not afraid to experiment. Testing concepts, and sometimes failing, is an innate part of the creative process.

At MICA, we value the opportunity to learn from our mistakes—and from the advice of others. It's central to the collaborative atmosphere here. Not only do our students embrace the ethos that the only thing that is the end of the world...is the end of the world—they combine that persistence with a little help from their friends to make their artistic vision and creative lives better.

So with that in mind, here's what some of our students and alums want you to know about being a student here:



student advice

“Use your meal plan more. Utilize the things they teach you in class and make work outside of class assignments. Look for and use MICA’s resources. There’s not enough time to use them all, but do your best to use all of them.”

Susan Alvarez
Interdisciplinary Sculpture BFA

“My advice would be, especially going in, to not be super freaked out... It’s OK to bounce around and not be stressed about it. I don’t think I would have ended up where I am now unless I did do that bouncing around.”

Landon McKinley
Photography BFA

“Accept criticism, ask questions, get out of your comfort zone, and make work that makes you happy.”

Lauren Rei Watters
Painting BFA

“Constantly be in pursuit of challenging and nourishing experiences—learning to be comfortable with being uncomfortable. How can you challenge yourself for growth?”

Annie Wu
Graphic Design BFA

“Just breathe, take a second, it’s OK. You don’t have to freak out. First year is for figuring stuff out, and not everything you make needs to be a perfect portfolio piece.”

Sam Zanowski
Interdisciplinary Sculpture BFA

“Being prepared to put yourself out there, even if it makes you insanely uncomfortable, is really important.”

Erin Kirchner
Fiber BFA

“Be active in the community. Collaborating is a big thing in the art world. If you’re really connected to the community, people are going to think of you when the right project comes along.”

Boya Sun
Illustration BFA

“Get out of the studio a bit and hang out with other human beings.”

Emily Cucalon
Painting BFA, Printmaking and Book Arts Concentration

“I wish someone had told me how much ramen I’d eat.”

Katie Wolfe
Interdisciplinary Sculpture BFA and Art History Minor

“Take your technical classes and lessons seriously, but don’t be afraid to play around. Try new techniques, processes, formats, and see where they take you. It’s one of the few times in your career when you can explore the full spectrum of possibilities so make the most of it.”

Chris Muccioli
Graphic Design BFA

“It’s never going to be what you expect it to be. It’s always going to be different, and students should be excited about it. Change is really good. I’ve changed so much and I’ve learned so much, and I’m still learning. It’s going to be hard, challenging, but it’s going to be worth it.”

Damla Yenigun
Product Design BFA

“Take professional practice courses. It may seem completely irrelevant at the time but you will be grateful for it later. That and just be nice to yourself.”

Amanda Adams
Photography BFA and Book Arts Concentration

“Put yourself out there, make your most vulnerable work. If it makes you feel a bit embarrassed, that’s probably a good thing.”

Mickey Quinn
Illustration BFA

“It’s OK. You’ll be fine. And keep talking to people.”

Tanvi Sharma
Graphic Design + Humanistic Studies BFA

“Relax and don’t take yourself so seriously.”

Pearson Chambers
Painting BFA and MAT

Divya Vayalar



MAJOR: GRAPHIC DESIGN
**HOMETOWN: BRIDGEWATER,
NEW JERSEY**

Most of Divya's graphic design work is identity based, so it's fitting she feels most comfortable at MICA's Center for Identity and Inclusion—a place that fosters recognition and respect for voices of all students by facilitating, supporting, and promoting cross-cultural awareness, dialogue, and interaction.

DN: It's interesting for me because each year at MICA seemed different from each other. Freshman year, I was fine being myself, who I wanted to be individually. Sophomore year I got closer to that journey of connecting with people. Right now, I feel like I really found my friends and my group. I found how to be authentic to myself. A lot of that has to do with being involved in the Center for Identity and Inclusion.

This year, I'm a diversity coordinator and mentor at the Center. It's really helpful for us to have an area within MICA where we can just congregate. It's also a place to go to if we want to be in contact with Clyde Johnson (associate dean) or Jellema Stewart (director). It's a place to host events. Last month, we had a gallery show there for the Asian American Pacific Islander Awareness Club. A lot of different student organizations host their meetings there.

I remember visiting other art schools, and I didn't feel the same sense of warmth as I did here. That was the biggest reason I chose MICA. That, and because it wasn't an art school in a bigger school—so MICA had more of a range in majors.

I think my journey with graphic design has really been molded this past year. The most recent project I did is called ABCD, which is something that second-generation immigrants hear, especially when they're from South Asia and navigating two separate cultures. It stands for American Born Confused Desi. I'm Indian and I'm American—whenever I've been called American Born Desi, it's because I'm leaning too much towards my American culture. It's a thing you hear to describe kids who are essentially confused about how they can stay authentic to their roots while also navigating Western culture.

I wanted to reclaim the word and make it a chosen identity where we're proudly confused. We are from two very different cultures—but we navigate them and make it our own. It was a collaborative project, too; the garments were designed by my friend, Sukalp Bhatija, and my friend Eleni Marinos helped out with the video. I did the motion graphics, edited the video, directed, set design...by the end, ABCD was a platform that produced podcasts for South Asian women by South Asian women, discussing all sorts of topics from advice to relationships.



HARRY TRINH →

VS



CHIT CHAAT

RELATIONSHIPS & DECONSTRUCTING PATRIARCHY

AB CD

← DIVYA NAYAR

Harry

ALUMNI

Sh



MAJOR: INTERACTIVE ARTS
CONCENTRATION: GRAPHIC DESIGN
HOMETOWN: RICHMOND, VIRGINIA

At MICA, Harry created environments through the use of smart textile garments, robotics, graphic design, 3D printing, and sculptural installation. Today, he's an environmental branding designer at Knotel, a company that creates flexible office space. He draws inspiration from his Chinese American upbringing and his bi-coastal childhood, and says that faculty at MICA have had a big impact on his work.

Trinh

Sc

HT: At MICA, you have this amazing experience where you have so much freedom and structure to make work that really makes an impact. It's not just you making something and then it goes into thin air. It all serves a purpose. You may not figure that purpose out when you're at MICA, but when it comes down to it later... you say, "Yeah, that must have influenced me, because I have that skill now."

One person who made a really huge impact was Jenna Frye. She was phenomenal, and I'm pretty sure if you're on MICA's campus and you say her name, everyone is going to rave about her. She set a tone for me that it's not about the product that you make, it's about the process and how to reinterpret an idea, concept, and materials. She was breaking the boundaries of what we thought was fine art versus design versus commercial art.

Every single professor I had has had such a huge influence on me and impacted my design thinking. With such interesting backgrounds—they either have their own studios or work inside another studio or they're taking on grad programs—they have these experiences that they bring back to you. Talking to them as a student

or now as a colleague, they hear you out and are always there to give you guidance.

Shoshana



MAJOR: ANIMATION
HOMETOWN: GRAND RAPIDS, MINNESOTA

Shoshana wanted to do as much as possible while at MICA—and has done just that. They worked in the Admissions office, landed an internship with NASA, and they also bake a lot of bread, selling loaves through their Instagram business, @ibakebread. While baking is their go-to stress-reliever, Shoshana also finds support in MICA's community of artists, as well as inspiration from faculty who push students to use their creative skills in innovative ways.

Shlauderaff

SS: I've found a lot of really inspiring people here. My best friend is a Fiber major, and she's also from the Midwest. We kind of gather inspiration and take care of each other. I think a lot of my friends here are really great at that.

Being an artist is emotionally heavy—and also physically heavy, depending on your practice—because a lot of time, what drives an artwork is very personal or can be traumatic. Sometimes it's also that you put so much of yourself—all of your hopes and dreams and best efforts—into something very visual, so people can say “I like it” or “I hate it”. What's great about MICA is the amount of understanding there is about what it's actually like to be an artist and what kind of care you may need. The type of encouragement that comes with that is unique.

We all understand the creative process of making and trying to find inspiration and trying to find a way to express an idea. MICA's goal is to be the innovators—and even in the Animation Department, it's different from a lot of other schools. Instead of teaching you to be a cog in the industry machine, they teach you to be independent thinkers, small business

owners, entrepreneurs, to be directors—so while you're learning important technical skills, faculty keep it focused on the broader picture of all the things you can do in animation rather than just into a specific industry position.

I'm taking a VR [virtual reality] class this semester, with James Rouvelle, chair of Game Design. He'll engage us with questions like, “How is technology used in the world? How is interactive technology affecting the way we think and interact with things?” We talk about how we, as creatives, can use technology to better advance society. VR is new, and what's the first thing people made with it? First-person shooter games. VR is amazing, but the way your brain reads it is really different from when you are, say, watching a movie. You have to be more careful with this type of technology. James talked about how we can use VR in an innovative way, like activating compassion, as players physically embody different lived experiences in a VR headset. It's different from anything we've seen before, and there are amazing capabilities for communal healing.



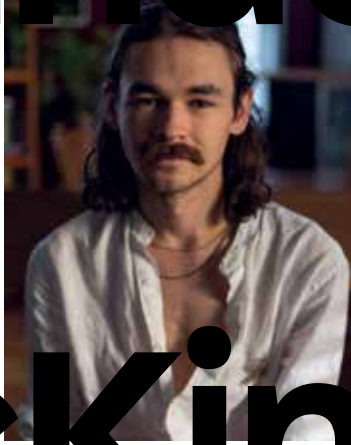
LONDON MCKINLEY →

VS



←SHOSHANA SCHLAUDERAFF

andon



MAJOR: PHOTOGRAPHY
HOMETOWN: MARDELA SPRINGS,
MARYLAND

Landon, who grew up surrounded by farmland on Maryland's Eastern Shore, attended Visual Performing Arts High School in Salisbury, MD. It was there that he began to experiment with photography during a three hour intensive geared toward independent projects. While at MICA, he began mixing photography with sculpture, and finds inspiration in the mentorship and work of faculty in both departments.

ckinley

LM: Within the Photography Department, Regina DeLuise and Nate Larson have been fantastic teachers. And Kottie Gaydos, who is an alum, is a great adjunct faculty member and a great person to communicate with about work. I was really interested in making technical work that's aesthetically pleasing, and she was very interested in that as well, but she could also engage with me on a deeper level to talk about the concept behind my work. Thematically, what are you trying to work with? What issues are you trying to talk about? And how's that reflected in the form of what you're making? That was really pivotal in my senior year thinking about my thesis project.

I'm also inspired by the work of my teachers, and there are some MICA grads I really look up to, and some photographers I learned about while here. One alum, Daniel Shea, does a great job of implementing sculpture within photography or vice versa. He has a strong connection between the two. And artists like Patrice Renee Washington, who is more sculpturally based and is thinking about these ideas of landscape and identity and culture; these are all artists

I learned about at MICA or was involved with at some point at MICA.

For a while, I thought about switching to Interdisciplinary Sculpture as a major, and I took classes with IS faculty like Sarah Doherty and Benjamin Kelly. I felt as if I could approach them and they would be honest with me in my growth.

From a practice standpoint, it was really easy to integrate photography into IS. And now there's a sculpture and photography class, and it's becoming more accessible. There's been a greater interest shown among students in bridging the gap between sculpture and photography. People are really interested in what photography can be outside of that definition. It's become a lot more nebulous and a lot more expansive.

Pearson



**MAJOR: PAINTING, MASTER OF
ARTS IN TEACHING
HOMETOWN: DALLAS, TEXAS**

Pearson is a campus leader, serving as vice president of the Black Student Union and working at the Center for Identity and Inclusion, where he helps with programming and acts as a mentor for freshmen. A student pursuing a five-year BFA/MAT, he is also acting as a teaching assistant in the MICA's summer Pre-College program while he prepares for his senior year—and future as an artist/educator.

Chambers

PC: So many faculty have been important to my work. Lillian Hoover, Timothy App—who is really good at teaching painting—and Cornell Rubino, who taught my drawing class freshman year. He pushed me in ways I did not expect. He could tell I was good at a technique, so he'd give me advice to think about it in another way. I've always been good at representational drawing and painting the figure, but he didn't want me to ride that one skill too much. He was like, "OK, so what can't you do?" I appreciated him for that.

Being at MICA, I've had the space to critique myself and grow in ways that I wouldn't have, had I gone to a traditional university or a state school in Texas. I would've been more to myself had I gone somewhere else. Going into senior year, I'm really thinking about entering the adult world. I think senior year is about positioning yourself so that you're conscious about what you need to do to graduate but also on setting goals, because I think that's what happens as an artist after you graduate—setting and hitting your own goals.

I knew I wanted to paint when I came to MICA, but not teach. But recently,

I've been focusing on teaching, and not as a job but to be in a position to help others. Being involved at the Center for Identity and Inclusion paired with my MAT program taught me how to care more. I'm learning how to care authentically and give back in a way that's not self-gratifying but more from a place of caring.



← PEARSON CHAMBERS

VS



SAM ZANOWSKI →

Sam

C



MAJOR:
INTERDISCIPLINARY SCULPTURE
HOMETOWN: MILWAUKEE, WISCONSIN

Sam originally came to MICA with a focus on illustration, but insight from a faculty member in the First Year Experience Forum made him realize that when given a choice, his natural inclination is to make objects. After a change in direction toward sculpture, Sam said the quality of the work his peers create and the hard work they put into projects inspired him to build a large-scale performance piece for the Annual Benefit Fashion Show.

Zanowski

SZ: As a First Year student, you don't declare anything until second semester. So my placeholder major was Animation and Illustration. As part of the First Year Experience...well, one of the best professors I've ever had was Dave Cloutier in the First Year Forum. He's in the Drawing Department, and I can attribute so much of my growth in thinking and practice to him. The way he structured the class was good at pushing me to think deeper about what I was doing. When he found out I was going to major in Illustration, he said, "Have you looked at the art you're making? All of these assignments have been open-ended, and not once have you brought in an illustration. Every time, you've brought in an object that you've made."

Last year, I saw the Benefit Fashion Show, and I was blown away. Fifteen designers in one show, but each line was incredibly different and ambitious. I left thinking, "I'm so proud to be a part of a place that was able to do that."

It looked so hard to do—but I respect that hard work. So I applied this year, and then I was doing all the hard work. My line, "Parade", focused on the dangers of

celebrating nationalism or institutions without remembering to critique. I built a car for it, and I had 18 people taking part. The car was made of metal and wood, and I had props...and sewing and fiber work, and also paper mache. So six of my models had costumed looks, but the other parts of the parade were more focused on structures that were interactive.

The most inspiring thing for me is seeing what's made around me. To see what's happening right next to me in both fine arts and the applied arts. I can be inspired when I go to a museum, but it feels stronger when someone who is right there next to you is doing something incredible. People in my classes...when they show up with something they've made that's utterly poetic and amazing, I just think, "Wow. These are my contemporaries for the rest of my life."

They're making things that the world will consume. They're helping to shape the dialogue about what's going on in the world. The people that I know are the ones who will be doing that, and I can't think of better people to make that happen.

Cynthia



Fang

MAJOR: ART HISTORY
CONCENTRATIONS: CURATORIAL STUDIES AND PAINTING
HOMETOWN: CHANDLER, ARIZONA

Holding many roles at MICA, ranging from vice president of the Student Voice Association to director of Authenticity, MICA's 25th Annual Benefit Fashion Show, Cynthia Fang says she wasn't a leader in high school. Inspiration from a mentor-peer changed that, while a memorable experience more than 4,000 miles from campus changed the course of her creative focus.

CF: My orientation leader, Cynthia Cheng, is a really important person in my life. Like me, she is Taiwanese American, and she completely embraced her Taiwanese culture. Seeing someone like me being able to completely love and speak about their culture was something I'd never experienced before. That really changed things for me, though it wasn't until the end of my sophomore year that I was comfortable speaking Mandarin in front of people and telling people my parents live in Taiwan. Also, leadership was not something I touched on all of my high school years. I really looked up to Cynthia, and she encouraged me to try different things.

In my freshman year, I applied to be a community site leader in a program where you are placed into Baltimore nonprofits to directly engage with the community. I also really enjoyed being a program manager at the Center for Student Engagement—each academic year, the center hires eight students to produce programs at MICA. But I think the most important event was MICA Talks, which was already a tradition when I became involved: It's like TED Talks MICA style.

MICA has a summer intensive program to different places around the world, and I went to one in Venice, Italy at the end of my sophomore year. Professor Jenny Hirsch and Professor Kerr Houston took nine of us to Venice for 29 days. It was an intensive, so we were learning every single day. We went everywhere. I learned so much. (At the time) I was already thinking about my thesis topic and that I would do 19th century British landscapes. But then I went to Venice.

Now my focus of study is Renaissance and early modern art, mainly Venetian and Italian studies. I'm taking a class about Venice at Johns Hopkins. Not only the art but the history and ecology of everything, the architecture and the space, all truly intrigues me.

I applied to graduate schools and proposed to do a major in Renaissance and early modern and do transnational studies that focus on East Asian art, specifically Chinese and Taiwanese art. My potential advisor at UCLA was interested in my topic, and luckily I was accepted there to pursue my PhD. I'll start there in late September.

If you take the initiative to improve yourself, MICA will have everything you need. The resources are there. Take advantage of them.





5

The creative “canvas” of today’s artists has never been more expansive. And their role in society, never more relevant.

Whether it’s putting paint to a just-stretched canvas, iterating on video game mechanics, or visualizing social inequities in sculptural form, today’s artists and creators need more than just their creative vision to thrive, they need a holistic environment that supports their innate drive to experiment, create, and provoke change.

MICA’s campus is that environment.

Guided by our foundational philosophy of integrative, cross-discipline learning, our campus encompasses more than one million square feet of residential, academic, and creative spaces supported by high-end technology, quiet green sanctuaries, cafés and public galleries, multi-use performance spaces, a highly active career center, every kind of maker space you can imagine, and over 40,000 square feet of independent studio space.

It combines award-winning new construction with thoughtfully repurposed historic buildings—31 in all, and all within 2- to 15-minute walk of each other. It’s urban but green, and not commercial. It’s historic but sleek, modern, and high tech.

Combined, these spaces form more than the physical footprint of our campus—they form a connected, creative ecosystem that empowers students to feel, see, and claim their power as creators.





L I V E R E C H A R G E



live

MICA is unique among art colleges in our commitment to campus life. We have long been a leader in outstanding residential life for artists and designers, and our student programming rivals top liberal arts colleges and universities.

MICA's housing complexes provide a balance of independence and community. Almost all residential spaces offer apartment-style living, artist studios, and galleries, while eating locations located throughout residence halls offer convenient spaces to grab a meal or snack.

"I loved Founders Green. I love grass and having that open space. I have a lot of good memories associated with living there. So many friendships sprouted there."

Ryan Hahn

Graphic Design BFA and Illustration Concentration

"Our dorm is a people place. Our doors are always open. In freshman year, we were an active group and got to know a lot of people. As we go on, we're not competitive. Our attitude is, 'Let's do this together.'"

Eun Yun Ko

Architectural Design BFA

FOUNDERS GREEN

Specifically designed for the needs of new students to MICA, Founders Green includes Latrobe House, Spear Hall, Carter Hall, Glace Hall, and Leake Hall, and features apartments with either two or three bedrooms. Each building surrounds the central courtyard where you'll always find people to meet and something happening—from performances to Ultimate Frisbee, and barbecues to most-creative snowman contests. Amenities include laundry facilities, studios to work on projects, and comfortably furnished lounges for gatherings. The complex is also home to a lecture hall, gallery space, a black box performance space, and late night eatery, Glace Grill.

GATEWAY

Anchoring the north end of MICA's campus, which is the gateway to Baltimore's cultural corridor, Gateway was designed with significant input from students. Gateway's cutting-edge design incorporates three- and four- bedroom apartments along with artist

studios and a landscaped central courtyard for residents. Gateway is also home to a public gallery featuring student work, the Joseph Meyerhoff Center for Career Development, and BBOX, a black box performance space.

MEYERHOFF HOUSE

Formerly the Hospital for the Women of Maryland, Meyerhoff House is a prime example of the College's longstanding tradition of transforming historic structures into cutting-edge facilities for student-artists. It includes apartment-style residences where every bedroom is single occupancy, and each apartment has a unique character: high ceilings, exposed brick, and, especially from the upper floors, spectacular views. The residence is also home to artist studios, galleries, and Meyerhoff Dining Hall, a buffet-style dining facility.





recharge

MICA offers many opportunities to refresh and recharge in quiet moments in green spaces around campus, eating with friends, or participating in student activities. In addition to dining spaces in residence halls, MICA's campus is home to cafés and coffee shops—each with service tailored to the unique tastes and schedules of creative students. Each dining location offers an array of options, including fresh salads, entrées from home style comfort food to exotic fare, vegetarian and vegan options, and delicious desserts, and a flexible meal plan provides a variety of options for on-the-go students.

You'll also find that our Student Health Center and the Fitness Center offer health and wellness services that round out the student experience here at MICA.

GREEN SPACES

Located throughout campus, green spaces such as Cohen Plaza, Rett's Courtyard, and Sally's Garden provide outdoor areas for hanging out with friends or solitary reflection.

CAFÉ DORIS

A popular spot for students and community members, Café Doris is located in Fox Building. Its menu includes made-to-order sandwiches and paninis, as well as grab-and-go items for those on the move.

JAVA CORNER

The perfect spot for a quick energy fix, Java Corner is located in Bunting Center. This daytime café focuses on local coffee, pastries, drinks, and other to-go items, and includes a sitting area for those who want to unwind.

NANCY

Catering to the MICA family and residents in Station North, Nancy is located in the Fred Lazarus IV Center, and offers breakfast, freshly prepared lunch items, dessert, and coffee, tea, and other drinks.

FITNESS CENTER

You'll find a variety of cardio and weight machines, including treadmills, ellipticals, bikes, free-weights, showers, lockers, and a strength circuit as well as classrooms for group fitness.

STUDENT HEALTH SERVICES

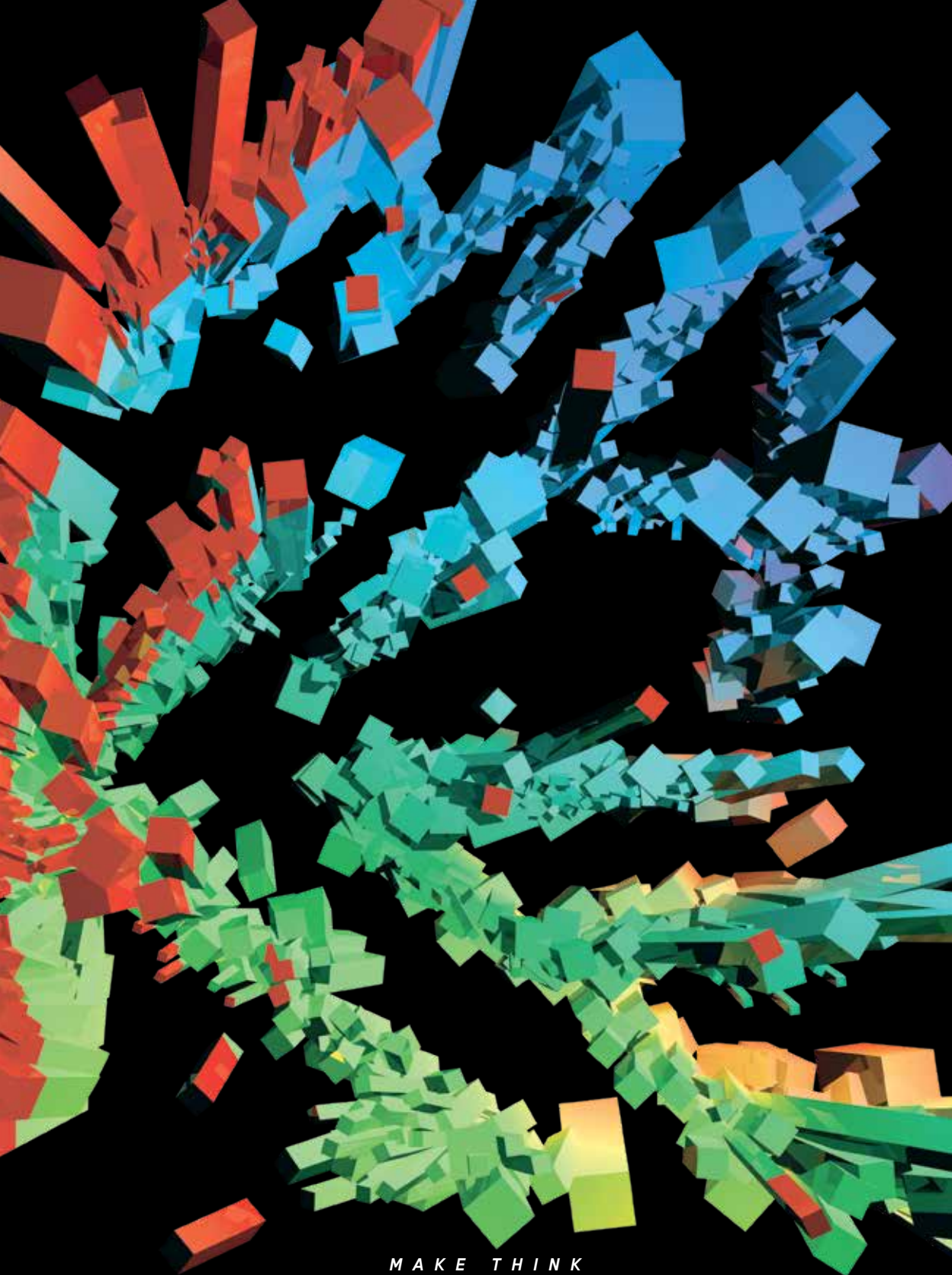
Taking care of students from head to toe and everything in between, Student Health Services is open to all students, whether they live on campus or off.











MAKE THINK



make

Whatever you want to make, we have the tools. MICA provides state-of-the-art hardware and software for 3D animation, video and sound editing, graphic design and illustration applications, and a wide range of fine arts applications—from 3D modeling to computer-assisted printmaking—in an array of fabrication and maker spaces. And whether you're a fine artist or designer, you'll also have access to independent studios and designated workstations.

“For me, who had a bunch of ideas...it was, ‘Get out of my way. Let me at it. This is a factory. I can really create things here.’”

Jordan Bradley
Interactive Arts BFA

“The Station Building is the reason I chose MICA. It was the perfect environment to explore sculpture and artmaking in general—a place where you can make things you're passionate about. It was a combination of the space and the tools provided.”

Susan Alvarez
Interdisciplinary Sculpture BFA



DFAB

Our digital fabrication studio—or dFab—is a multidisciplinary space housing 3D printers and scanners, computer-controlled milling machines, laser cutters, and other equipment that allows you to integrate digital modeling and control into fabricated objects.

BIOLAB

One of MICA's newest fabrication spaces, the BioLab, was founded on the belief that artists belong in all spaces, including scientific laboratories. Students have made everything from colorful art in Petri dishes using bacteria modified with jellyfish genes to visions of vegan wool made from lab-grown hair follicles in a micro-fluidic device.

MAKE COOL STUFF LAB

With an array of advanced tech, students in MICA's First Year Experience learn the fundamentals of digital fabrication in the Make Cool Stuff Lab.

FABRICATION STUDIOS

Providing space and equipment for conventional building—wood shop, metalworking foundry, and a model shop—as well as ceramic, fiber, and printmaking facilities, MICA's campus is home to a wide selection of fabrication studios. Students who want to take a tactile approach to basic binding, letterpress, and paper cutting work in our 2D Prototyping Studio. And you can find everything from C&C routers to 3D printers and from drill presses to computer-controlled milling machines in the multidisciplinary Dolphin Fabrication Shop.

DOLPHIN DESIGN CENTER

MICA's newest building, the Dolphin Design Center, was created for the way designers learn in the 21st-century and includes dedicated classroom, production, and collaborative spaces for Architectural Design, Game Design, Interactive Arts, and Product Design programs.

BROWN CENTER

Built specifically for design and time-based programs, Brown Center was called “the finest modern building erected in Baltimore or Washington” in a quarter century by *Architectural Record*.

JHU-MICA FILM CENTRE

Located in the historic Centre Theatre and renovated in conjunction with the Johns Hopkins University, the JHU-MICA Film Centre is home to state-of-the-art production space for the Film and Video program.

FRED LAZARUS IV STUDIO CENTER

The hub of graduate programming at MICA, the Studio Center also includes dedicated undergraduate independent studios for upper-class Painting, General Fine Art, and Drawing majors.

MAIN BUILDING AND MOUNT ROYAL STATION

Both buildings not only include class space for fine artists, they are also both listed on the National Register of Historic Places. The Main Building hosts the majority of studio spaces dedicated to the First Year Experience and is also home to MICA's Photography Department. Mount Royal Station is home to fabrication spaces, as well as studio and independent studio space for Interdisciplinary Sculpture and Fiber programs.

“I use digital tools as templates for precision when it comes to fiber. I am interested in using digital tools in general because it allows for greater accessibility to making.”

Kathy Guo
Fiber BFA

“That’s one of the strengths of the campus overall. Wherever you are, you’re pretty close to the tools you’ll need for your major.”

Herschel Ruben
Interdisciplinary Sculpture and Product Design BFA







think

With its integrative approach to creativity—thinking and making at MICA are intertwined. Whether it’s rapid prototyping of a user interface in our state-of-the-art fabrication studios, quiet research and study in the Decker Library, or taking in a lecture by an eminent visiting artist at Falvey Hall, you’ll have immersive spaces to help you think through your ideas in whatever form they take.

“MICA taught me how to think and how to make.”

Jenny Rosenberg

Graphic Design BFA

“Decker Library is a great place to go to get away from any distractions, to sit and think. I love the sketchbook display and the zine collection.”

Lauren Rei Watters

Painting BFA

“MICA offers an amazing, all-encompassing campus life experience.”

Michael Hoeweler

Illustration BFA

“As a senior, the most crucial part to my growth was having my own studio in Lazarus. Having this amazing space—this whole two floors where we have this special art community, really opened my eyes to seeing myself as a full-fledged artist.”

Ava Kvapil

Drawing + Humanistic Studies BFA

DECKER LIBRARY

Geared to the way artists and designers research, Decker Library is home to print and web-based materials including more than 380 periodicals, 9,200 full-text research journals, 140,000 e-books, and 40,000 digital images, film and video collections, archives, and more. The librarians at Decker can help you navigate their vast collection of visual art and academic sources as you build research skills, which add a vital edge to your thinking and creative process.

BUNTING CENTER

Home to Decker Library and a large array of dedicated liberal arts classroom spaces, the Bunting Center can help underpin your interdisciplinary thinking with a broad base of humanistic studies.

FALVEY HALL

Hosting lectures, films, forums, and more, Falvey Hall offers students a state-of-the-art venue for learning, presentation, and contemplative thought.











EXHIBIT PERFORM

exhibit

Exhibitions play a major role in both academic and student life at MICA. And with more than 12 stunning gallery spaces, you can hardly walk through campus without seeing a work of art. MICA mounts more than 100 exhibitions each year featuring work by local, national, and international visiting artists as well as faculty and students. And you can present your work as well—beginning in your freshman year—in dedicated student space galleries located throughout campus.

“We see a lot of artwork on campus. A lot—not just from students. We’re seeing work from notable artists, as well as staff and faculty and local artists with important messages. You simply cannot be on campus without seeing some new art or an exhibit.”

Lauren Rei Watters
Painting BFA

“I was lucky enough to exhibit in First Year Experience juried show, and I had my first independent exhibit this year. It was called *Face Value* in collaboration with one of my close friends. It was in a gallery on Brown’s third floor.”

Ryan Hahn
Graphic Design BFA and Illustration Concentration

DECKER AND MEYERHOFF GALLERIES

Located in Fox Building, these galleries are sites of major exhibitions by renowned visiting artists, and also home to annual sabbatical and juried student shows.

LEIDY ATRIUM

This four-story-high exhibition space in Brown Center hosts 3D works and performance art.

LEIDY GALLERY AND THE SHEILA AND RICHARD RIGGS GALLERY

Located in the Fred Lazarus IV Studio Center, these galleries showcase work from prominent artists, including MICA faculty, as well as students in the College’s MFA programs.

PINKARD GALLERY

This venue for major group and solo exhibitions by faculty and visiting artists, as well as students, is located near Decker Library in Bunting Center.

STUDENT SPACE GALLERIES

Gallery space dedicated to showcasing student work can be found throughout campus. They include the Main O Gallery, located in Main Building and featuring work by students in the Photography and Interdisciplinary Sculpture programs. Middendorf Gallery, in Mount Royal Station, showcases exhibitions featuring work from students in the Ceramics, Interdisciplinary Sculpture, and Fiber programs. The Plano Gallery is a dedicated student space gallery located on the first floor of Meyerhoff House. And Rosenberg Gallery, on the second floor of Brown Center, provides a venue for solo exhibitions by students.





perform

Because the creative output of our community can't necessarily be showcased in a gallery, MICA is also home to performance spaces where you can find interdisciplinary and experimental presentations as well as theatrical productions and film screenings.

"Last year, I saw the Benefit Fashion Show, and I was blown away. Fifteen designers in one show, but each line was incredibly different and ambitious. I left thinking, 'I'm so proud to be a part of a place that was able to do that.'"

Sam Zanowski

Interdisciplinary Sculpture BFA

"The thing about MICA is that you'll see all kinds of artwork in every single corner. Sometimes I think there's artwork even in the conversations people have here."

Fernando Osuna Martinez

Illustration + Humanistic Studies BFA

BBOX

BBOX is the site of events including plays by the College's Rivals of the West theater company, the annual student-run Haunted House, and work created and performed by students, faculty, and staff as well as local artists.

FALVEY HALL

Found in Brown Center, Falvey Hall is equipped with state-of-the-art A/V and a 525-seat capacity that makes it ideal for everything from artist talks and musical performances to fashion shows and screenings for the annual Maryland Film Festival.

Jordan

**MAJOR: INTERACTIVE ARTS
HOMETOWN: WILMINGTON, DELAWARE
AND PHILADELPHIA, PENNSYLVANIA**

Jordan is a product designer for Newsela, a language arts program that helps students in grades two through 12 learn to read. But he's also a songwriter with features by Spotify, winner of the People's Choice Award in UP/Start 2016, MICA's annual shark-tank style venture competition, and an entrepreneur who recently launched Tracknotes, a platform where songwriters can receive feedback on their creations.

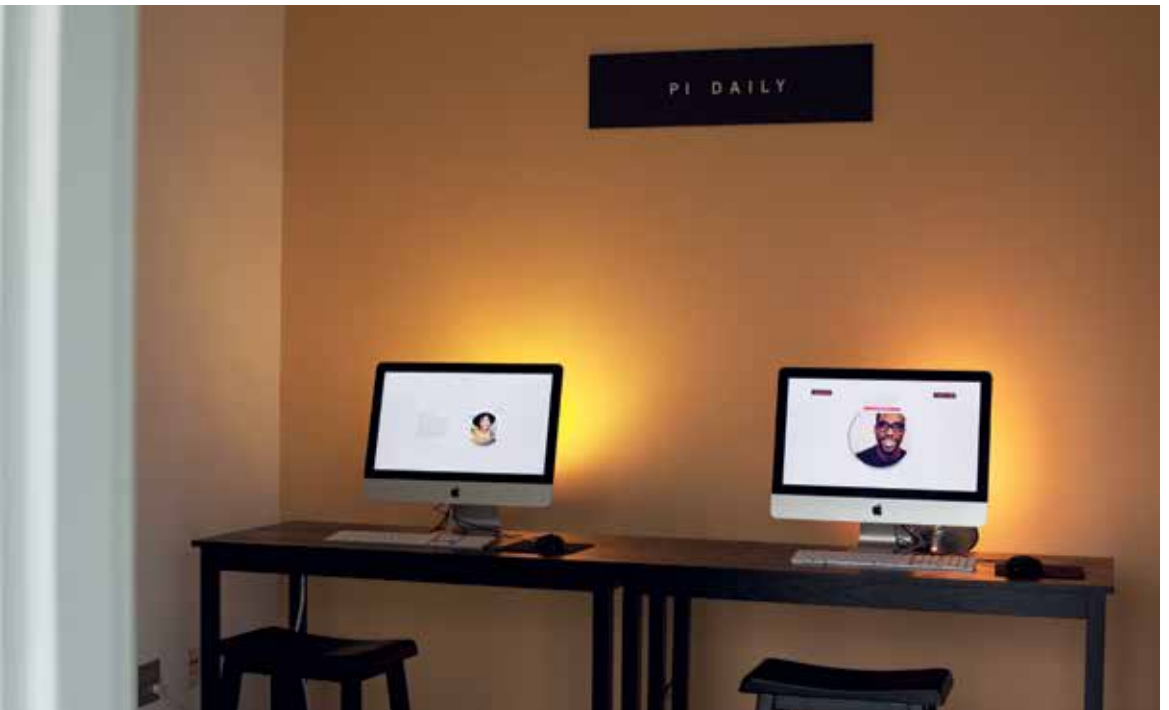
Bradley

JB: MICA's not a regular school, and that makes it all the better. When you sign up for art school, you're signing up to take a different path. You're saying I'm not going to go from step A to B to C to D. You're going to make some twists and turns. The great thing about my experience at MICA was that homework wasn't, "Go read 300 pages and write a paper every week." It was, "Here's this prompt, go invent something around it." Or, "Here's this new technology; I want you to use this in your project."

I used to say if I wanted to start a business on campus at MICA, I could. If I wanted to make something, I could go down to dFab lab and prototype it. And then I could go back up the street to the graphic design building and make an advertisement for it. And I can go talk to the professors, and they can help me network it. It's a one-stop shop for a creative person. All you need is to refine your vision and refine your skills. But all the materials you use, all the infrastructure, like a workshop on campus...I could just come here and invent stuff and make things.

For artists who often have that drive, giving them all the materials is like, "Cool, I'm going to go to town. I can launch a business here. I can launch a fashion line here. I can launch a media campaign here." For me, who had a bunch of ideas...it was, "Get out of my way. Let me at it. This is a factory. I can really create things here." That attitude was really infectious. I'd never seen anything like that before.

I owe a lot to MICA for my entrepreneurial spirit. The ability to make things happen, to finesse, and to network. To build a brand and intangible skills that are necessary to be truly successful and independently creative and autonomous today. It's not just step one, step two, step three, apply to this job. You have to build your own path, really pull strings, and put it together for yourself. You get that experience at MICA. You figure out, "How am I going to put these pieces together?" And you have the support team there to help you do that.



← JORDAN BRADLEY

VS



MILES BARNETT →

Miles



**MAJOR: INTERDISCIPLINARY
SCULPTURE**
HOMETOWN: RICHMOND, VIRGINIA

Miles came to MICA with the know-how to use a variety of tools and the desire to make 3D structures as part of a sculptural practice. During his junior year, he took the course Unravel the Code, which not only involved his passion for building, it included a travel abroad component working with students in the Willem de Konig Academy in the Netherlands. While there, he noticed a specific kind of cart bike and immediately knew it would become part of his senior thesis.

Barnett

MB: I love using tools and learning how to make things. I wanted to come to an art college, and I knew I wanted to be a sculptor because I can make anything I can imagine. My dad did carpentry and has a whole shop, and by the time I was five or six, I was using drills. So the fabrication spaces here at MICA are just the perfect fit for me and how I work.

And then I went to the Netherlands and saw a bunch of cart bikes and thought, “Oh, this is what I have to do next.” My studio is where I do all my planning, so I did a drawing of my bike design there first, and then I sent it to a graphing plotter that moves around an x/y axis, and it drew there. One of my professors, Pooneh Maghazehe, is an artist and an architect—she redlined it because my design wasn’t to standards. I put the redone design up on the wall of my studio, and it’s been my guide since.

I’ve used so many of the tools here to make the bike. I’ve used a milling machine, a metal lathe, the CNC mill in dFab to make parts for it. I made a jig on this milling machine, and that jig allows me to create another part—so sometimes I’m making things that will help me make bigger things.

A lot of engineering has gone into the bike. Because of my dad, I grew up making stuff that was structural. It’s intuitive to me, but I had to do a lot of research on bike design for this project, specifically for the rear end of the bike I’m making. The rear is the most bike-related part of the structure; the front is more like a car. I researched both—a lot has been me being on the computer and figuring out what works best. I’m an artist, but it needs to work before it looks good.

Kathy



MAJOR: FIBER
HOMETOWN: BEDMINISTER,
NEW JERSEY

As a Fiber major who incorporates digital and wood fabrication into her work, Kathy explores the different ways in which people understand, feel, and learn about interpersonal dynamics. Her artmaking is based on research about children's play, because, as children, social skills and an understanding of teamwork and problem-solving are learned through play—and to pay homage to that, she brings bright colors and soft stuffed forms into her work.

Guo

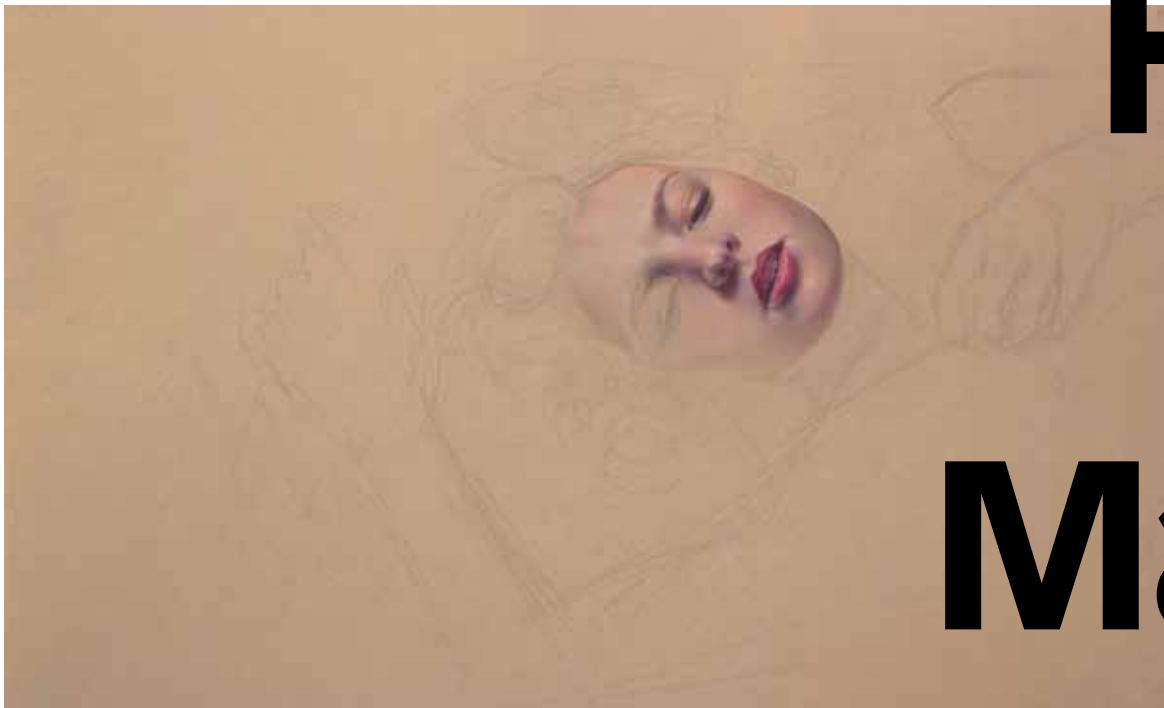
KG: My pieces usually start as incomprehensible doodles, I'm just trying to sketch out the overall feel and look of what has been floating around in my mind. Lately I've been making pieces that I have been thinking about for a while, and I'm really trying to not question why I want to make it, rather just acknowledge that it wants to be made. The hardest part is this stage because I still want to make sure that it is conceptually sound, fits in with my body of work, and functions in the way that I want to. When that bit is done, I will sketch it up on Rhino. As of now, I can't imagine not having Rhino as a companion, because not only does it allow me to understand and realize what I am building better, it also gives me precise measurements, angles, and scale so I can efficiently buy material and make fewer mistakes. Often, I will then execute the woodworking aspect traditionally, using hand tools. However, sometimes I will use the CNC because it's easier and fun to learn.

I use digital tools as templates for precision when it comes to fiber. I am interested in using digital tools in general because it allows for greater accessibility

to making. Not only for speed and efficiency, but also for people that don't have a lot of hands-on craft skills to make something really cool. I don't see using digital tools as a lazy cop out, I think of it more as a different puzzle to problem solve, and a different medium/different tool to incorporate into your work.

Right now I am making this communal weave box. I've always been fascinated with the concept of weaving because through the process of weaving, weak threads come together to become something strong. This piece has kind of become a freeplay group toy that I want adults to feel like they want to play with as well. I am also kind of questioning whether or not freeplay makes adults feel uncomfortable now; do we always have to play with a specific goal in mind?

My experience at MICA has been really great. I originally chose MICA because a lot of the artists I admire came out of here, but I think what I value the most about MICA now is its attention to and care for its students. I feel like our voice can be heard if we express ourselves enough, and there is a really solid community here. I feel connected to every student here and I think we've all crossed paths in working on something together at some point.



H

M

HALEY MANCHON →

VS



← KATHY GUO

Haley



MAJOR: DRAWING
CONCENTRATION: GRAPHIC DESIGN
HOMETOWN: HATBORO, PENNSYLVANIA

Haley came to MICA considering both Illustration and Graphic Design majors, but instead turned to Drawing—due in part to the program's experimental nature. As a senior, dedicated studio space gave her time to explore the possibilities of her chosen medium, as well as her interest in technology's impact on people and contemporary society.

anchon

HM: When I think about the decision to come to MICA, I say it was the tour that did it. When I visited, everyone was enthusiastic and so friendly and warm. It's a community. And between the facilities—the Main Building and my ability to have this studio as a senior—and the fact that I could study Drawing or Illustration or Graphic Design or all of them, those all had a big impact on me. MICA just had the mix of experience and facilities I wanted. It was a perfect fit.

As a Drawing major, I'm grouped in with painting and GFA majors; and as upperclassmen, we have dedicated studios in Lazarus. I love that I have this space to focus on my work now that I'm finishing my senior thesis, which deals with glitches I'm controlling. This idea of glitches was influenced by my time studying abroad in MICA's SACI program; I took panoramic photos there, and had some really interesting results when I moved the camera too fast. My senior thesis deals with those kinds of glitches—and understanding how cameras work with panoramas, I experiment by purposefully messing around with motion. I'll stand in the middle of my studio and

turn in a circle while taking a panorama, and I'll get crazy effects where my face is stretched across the entire image. I use a lot of these photos in my drawings.

I play with illusion and distortion, because in this current tech age, we're fed with an infinitely massive body of material. We have access to an incredible amount of information, but at the same time, it's masked by a sea of bias and disinformation. It's distorted and incorrect. So just like the camera lens doesn't know how to interpret a moving body, we're struggling in the same way to make sense of this the new reality because there's just so much going on.

If I could talk about my time at MICA in a couple of words, it would be to say it was a transformative experience. That sounds like a cliché, but I found out who I was as an artist and a person here. A lot of good people have put their faith in me to help me grow and move forward, and while I'm excited about making new connections as a professional, it's bittersweet to leave.

Herschel

**MAJORS: INTERDISCIPLINARY
SCULPTURE AND PRODUCT DESIGN
HOMETOWN: BALTIMORE, MARYLAND**

A transfer student, Herschel says that he's most passionate about furthering his knowledge while in school. He's known for being in his studio "all the time," and expresses a sincere desire to make the world a better place, which is why he's currently focused on creating sustainable materials and structures for his work in product design.

Ruben

HR: Leslie Speer asked us to find ways that we can mimic nature and make a product. I experimented on a support structure that can be made out of sustainable materials for furniture—chairs and stools. I looked at porcupine needles and hedgehog needles to understand what made them so strong. So I found some scientific articles—it was pretty research heavy—and figured out how I could manipulate the structure in a way where I could use a laser cutter to cut cardboard or paper or even thin sheets of metal and essentially create a structure that could be flat-packed, like Ikea furniture. I'm using very minimal materials, and it's very, very lightweight. It's very strong at the same time. I've tested this with a 180-pound person standing dead-center on top of it, and there were no signs of it reaching its maximum weight capacity.

I love my studio in the Dolphin Center, and I'm there pretty much 24/7. I love working there, because Dolphin building has a fabrication shop downstairs that's very extensive. It has bandsaws, table saws, CNC routers, mills, a plastic crimper, a vacuum-forming tool, drill presses...all

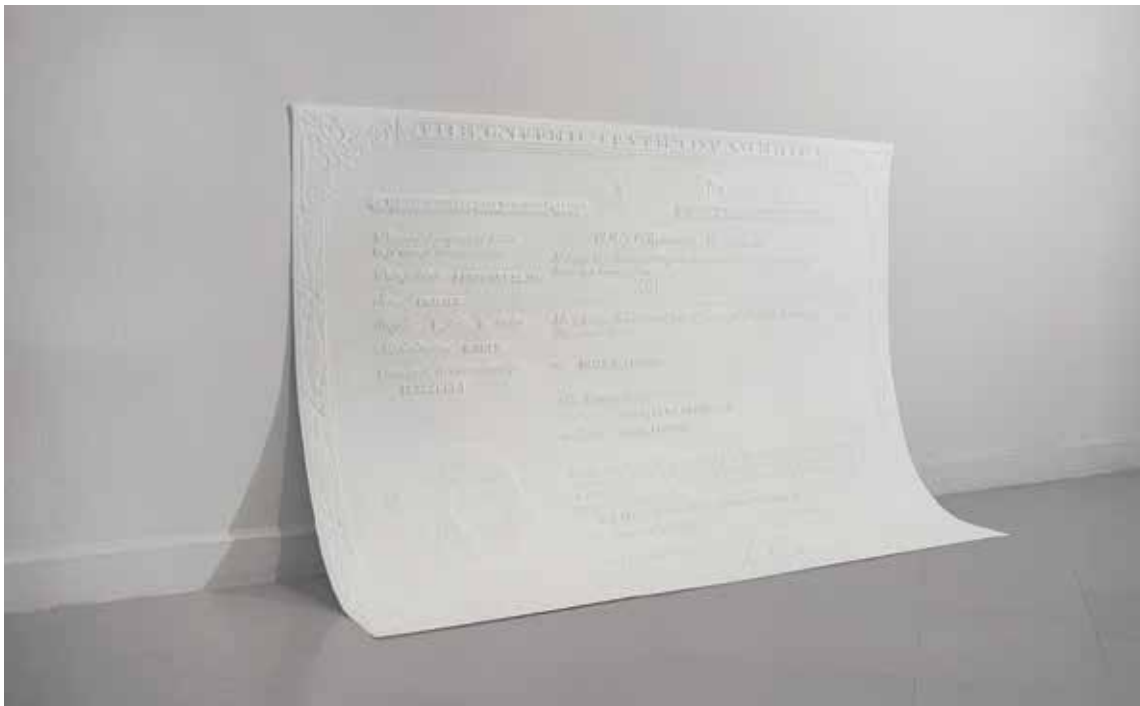
sorts of hand tools you might need. And then, on the fourth floor, there's a whole room with 3D printers, resin printers, laser cutters, and a 3D scanner. Everything is constantly being used.

The other students in my major come from all over. They're from Maryland and all over the States, and from China, India, and Turkey. I'm around a lot of like-minded people from very different backgrounds every day. You get such a diverse range of individuals and ideas, even though we're studying and working on similar things. The whole experience is empowering and motivating.



← HERSCHEL RUBEN

VS



ANAIS PEREZ →

Anais



Perez

**MAJOR: GENERAL FINE ARTS
HOMETOWN: MIAMI, FLORIDA**

Anais came to MICA with a love for painting, but says that she was always drawn to the narratives behind the work. A volunteer opportunity opened her eyes to the possibilities of video, which is why the General Fine Arts student's senior thesis is heavily focused on that medium.

AP: I've been preoccupied with making video this entire year that centers on the structures that create technology and push these ideas of advancement, and also looks at pop culture. Who is affected by these ideas of advancement and modernity?

My thesis is about technology, about people's involvement in the structures they live in with an emphasis on the technologies they use and those relationships with the world. What might come after. Why we frame things the way we do. Why borders exist.

But I have to make more than just the video. Right now, I'm building the sculptural aspect of the project...what it mounts on. And I'm figuring out how to upload my video to a monitor. I have a tiny media player that I'm programming so that I can display on the bigger screen.

In high school, I was interested in painting. I did these elaborate copies of Baroque art, but what interested me the most were the narratives behind them. But by being involved in the community, I became more interested in video. I volunteered for a project at 901 Arts called Get Your Life! It was

led by Maggie Fitzpatrick, who is a MICA alum. It's a youth video project—the students in the program make stories and narratives, and as the adult in the room, you work to make it happen. I loved helping people realize their projects. And the most I ever felt something, felt moved, was through video.





To put it simply, when you come to MICA, you come to Baltimore.

A seaport that's part North, part South, part Rust Belt, and all heart, Baltimore welcomes creative makers of all disciplines and skills—and it outshines its larger, more expensive counterparts in the advantages it offers.

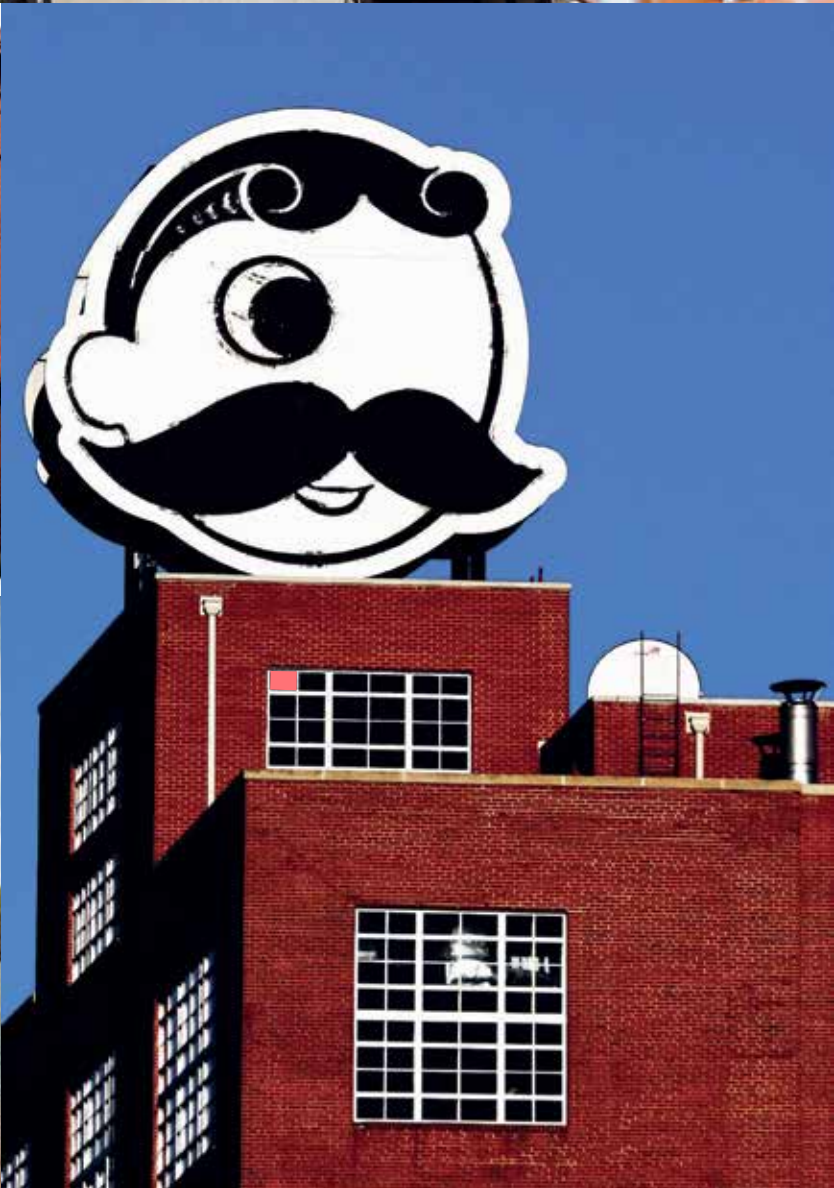
You'll find urban farms alongside high-tech startups, a slew of nonprofit and educational organizations, medical and research centers, and big-name businesses. It's where you can find affordable spaces to live and learn, and unmatched opportunities to get an internship, find a freelance gig, or launch a business—and your career.



STWOZ Z



COLLEGE TOWN



Baltimore is a great college town. With 13 colleges and 120,000 students, it has a unique culture all its own, one that combines the moxy and amenities of a larger city with the neighborly feel of a town. MICA is truly enriched by its unique urban setting—because whatever your interest, Baltimore checks all the boxes.

ART

It is a place with a booming, DIY arts scene. It's where three world-famous art museums stand alongside pop-up galleries and underground music clubs. It's home to a growing number of artist collectives and galleries, affordable living/working residential spaces for artists and designers, community-based maker spaces, and film, game design, and tech festivals. Working artists are also supported by the city and cultural foundations through major grants and awards.

MUSIC

Baltimore has become known nationally in recent years for its eclectic underground music scene—with hip-hop, indie rock, honky tonk, EDM, and everything in between—in venues across the city, from the Meyerhoff Symphony Hall, home of the world-class Baltimore Symphony Orchestra, to small, eccentric spaces, including bookshops and record stores that house intimate concerts. MICA General Fine Arts alum TT the Artist's recent documentary, *Dark City: Beneath the Beat*, was inspired by the local dance music genre Baltimore Club, a 130-beat-per-minute fusion of breakbeat and house music.

NEIGHBORHOODS

Baltimore's distinct neighborhoods—Federal Hill, Mount Vernon, Koreatown, Little Italy, Patterson Park, Greektown, and Spanishtown to name a few—each have their own flavor. If you're a history buff, head for Fell's Point. If you want to find some quirky, non-touristy shopping, try the boutiques in Hampden (for the touristy shopping, go to the Inner Harbor). As John Waters said, "You'll never discover a stranger city with such extreme style." With so much variety, it's easy to find a neighborhood that fits your personal vibe.

FOOD

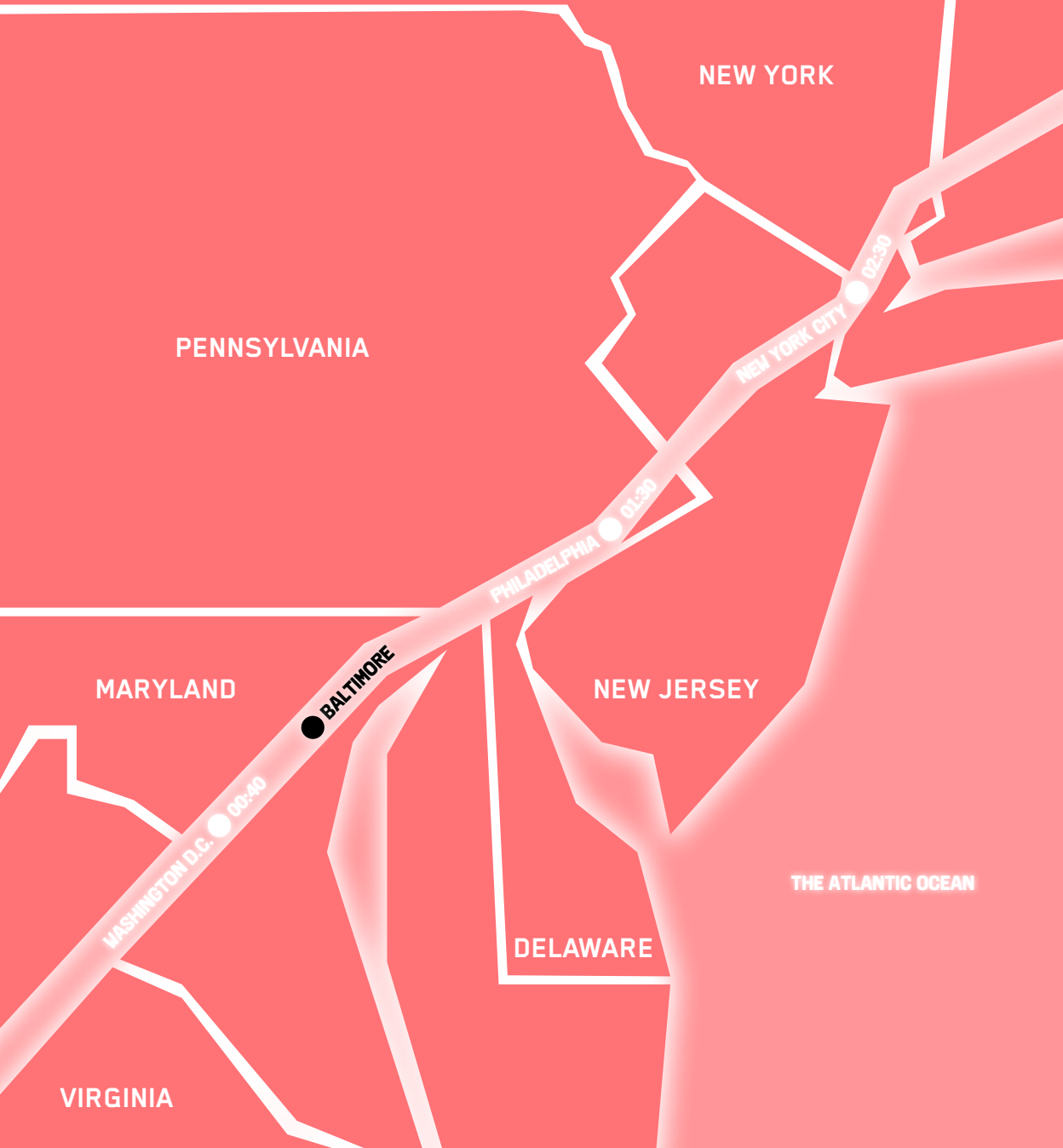
While seafood is embedded in the city's culture, Baltimore is fast becoming a foodie paradise. It offers a wide variety of international restaurants and groceries; cafeteria-style markets, such as R. House and Mount Vernon Marketplace; artsy, Foodstagram eateries, such as PaperMoon Diner; craft brew collectives; fine dining; and vegetarian and vegan options, including local favorite Land of Kush, which serves up outstanding vegan soul food. Buy groceries at Trinacria, a one-of-a-kind, family-run Italian grocery, or go to one of many city markets—including Lexington Market, the oldest continuously operating city market in the country.

HISTORY

Baltimore is the birthplace of the Star-Spangled Banner, the nation's first ice cream factory, and the Ouija board, and it's home to the National Museum of Dentistry (George Washington's wooden dentures are in its collection!). Babe Ruth was born in the shadow of Camden Yards, where the Orioles currently play—and Baltimore's the resting place of Edgar Allen Poe. Other famous sons and daughters include Thurgood Marshall, Billie Holiday, H.L. Mencken, Tupac, Frank Zappa, Michael Phelps, Mo'Nique, Ira Glass, and the inventor Abel Wolman, who you can thank for safe drinking water.

#location

Not only will you find an array of creative and cultural resources near MICA's campus, Baltimore itself sits at the heart of the East Coast Art Corridor, with quick, easy, and affordable transit to Washington, D.C., Philadelphia, and New York City.

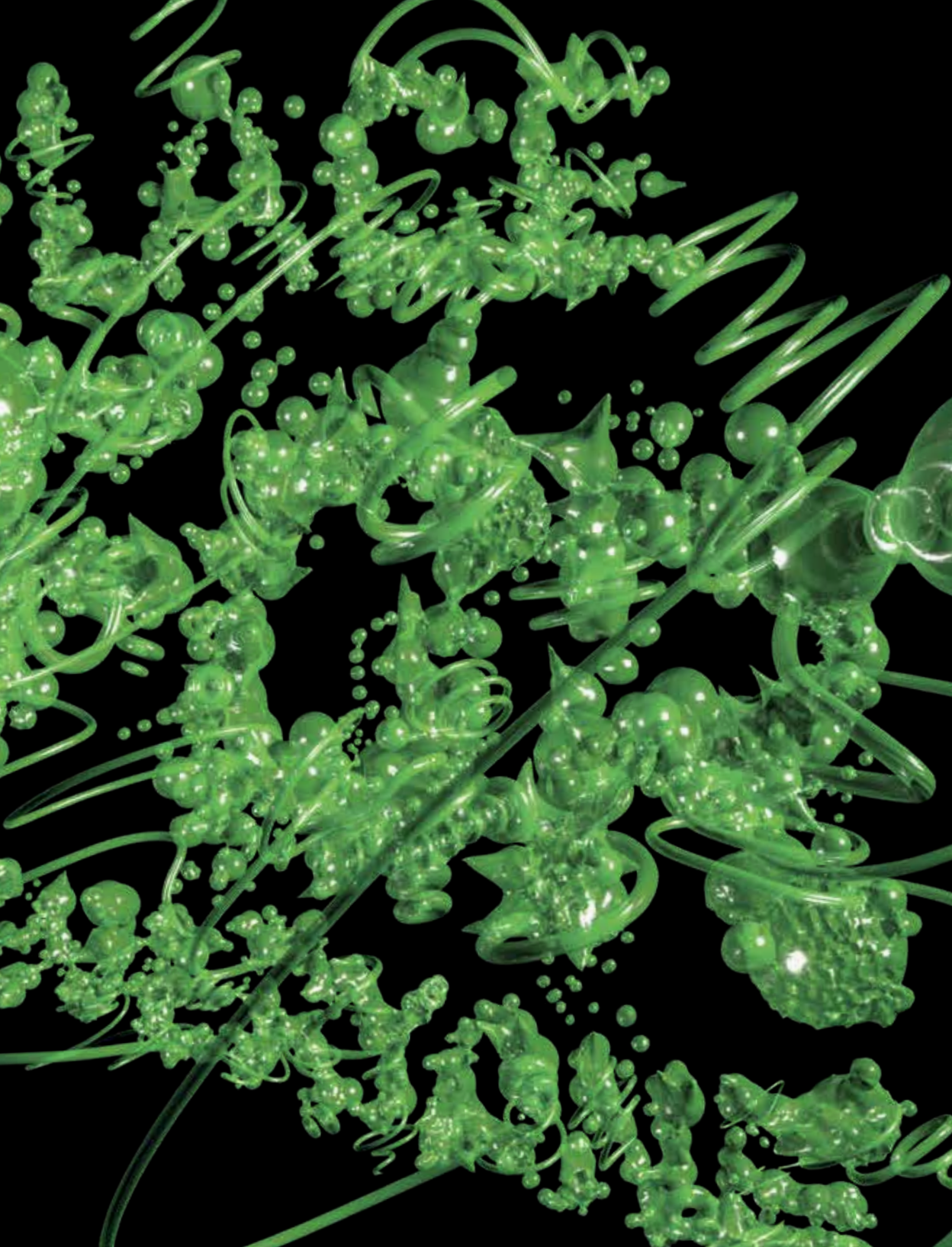


right around the corner

The MICA campus sits at the intersection of the Mount Royal Cultural Center and the Station North Arts District—placing it at the center of a vibrant cultural hub.







THE BALTIMORE ADVANTAGE



“Baltimore is amazing for up and coming creatives.”

Kara Mask
Painting BFA

“I just graduated, and I’m staying in Baltimore because I’ve created such a deep relationship with the city. One of the things I’m most grateful for about coming to MICA is the city itself.”

Maddie Wolf
Interdisciplinary Sculpture BFA, Graphic Design and Sustainability and Social Practice Concentrations

“For me, Baltimore is what really makes MICA stand out. Being involved in the music scene, I really couldn’t have asked for a better experience. There are so many unique spaces, people doing new and inspiring things. I think this drive to be creative, and the work ethic found in the music scene, applies just as much to the people that attend MICA as it does the community that surrounds the school.”

Chris Muccioli
Graphic Design BFA

The creative class—talented and educated professionals in the arts, technology, science, medicine, and education, among other sectors—has fueled the growth of cities and economies across the country. Baltimore is no exception. In fact, Baltimore ranks number seven in total creative class concentration and number nine among the top 10 metro areas with the largest creative class growth since 2005 according to research by CityLab.

That finding is no surprise to the MICA community. Baltimore’s abundant resources and opportunities for artists and entrepreneurs, its affordability, and the web of connections made here mean that many students can’t imagine going anywhere else after graduation—and why many choose to make it their forever home.

DANIEL WICKERHAM

(PAINTING BFA) MICHIGAN, EXHIBITING ARTIST

MALCOLM LOMAX (PAINTING BFA) SOUTH CAROLINA, EXHIBITING ARTIST

AUSTIN PEPPEL (ENV/ARCH DESIGN BFA) VIRGINIA, ENTREPRENEUR

HERMONIE WILLIAMS (INTERDISCIPLINARY SCULPTURE BFA) CALIFORNIA, EXHIBITING ARTIST

NAOMI DAVIDOFF (FIBER) PENNSYLVANIA, COSTUME DESIGNER

ANTHONY MATTOX (INTERACTIVE ARTS BFA) GEORGIA, CO-FOUNDER OF FRIENDS OF THE WEB DESIGN STUDIO

MEREDITH COLE (GRAPHIC DESIGN BFA) NEW JERSEY, SENIOR GRAPHIC DESIGNER AT UNDER ARMOUR

NICK CLINKSCALES (INTERACTIVE ARTS BFA) TEXAS, VR SPECIALIST AT THE SPACE TELESCOPE SCIENCE INSTITUTE

MINJJI KIM (FILM AND VIDEO BFA) SOUTH KOREA, VIDEOGRAPHER FOR JOHNS HOPKINS MEDICINE

URSULA MINERVINI (PRINTMAKING BFA) NEW YORK, CO-FOUNDER PELLINORE PRESS

REBECCA BELLEVILLE (PAINTING BFA) MISSOURI, BALTIMORE ARTS EDUCATION INITIATIVE MANAGER AT ARTS EVERY DAY

CLAIRE MOLINA (INTERDISCIPLINARY SCULPTURE BFA/MAT) MICHIGAN, VISUAL AND PERFORMING ARTS INSTRUCTOR IN BALTIMORE CITY SCHOOLS

RYAN DUNNE (INTERDISCIPLINARY SCULPTURE) VIRGINIA, ARTISTIC DIRECTOR AT NEVER BIRD THEATRE

SUSAN DORSEY (PAINTING BFA) OHIO, EDUCATION COORDINATOR FOR SCHOOL PROGRAMS AT THE WALTERS ART MUSEUM

ERIN MYERS (GFA + HUMANISTIC STUDIES) NEW YORK, DIRECTOR OF VOLUNTEERISM AND PARTNER ENGAGEMENT AT LIVING CLASSROOM FOUNDATION

TONG LIU (GFA BFA) CHINA, COMMUNITY PROJECT DESIGN INTERNS AT ART WITH A HEART

ANDREW WALTERS (GRAPHIC DESIGN BFA, INTERACTIVE ARTS CONCENTRATION) MICHIGAN, SENIOR DESIGNER AT ASHTON DESIGN

ANDREA KALFAS (ILLUSTRATION BFA) OHIO, HEAD OF PRODUCT DESIGN AT HUNT A KILLER IMMERSIVE ENTERTAINMENT

JOSH FRISCH (FILM AND VIDEO BFA) PENNSYLVANIA, EDITOR AND POST PRODUCTION AT 15FOUR

SO-HEE KIM (GRAPHIC DESIGN, GFA BFA) SOUTH KOREA, INSTALLATION DESIGNER FOR HOUSE OF RUTH

JOEL BOBECK (INTERACTIVE ARTS) FLORIDA, SENIOR WEB DESIGNER AND DEVELOPER AT JHPIEGO

SARAH JUNG (ILLUSTRATION BFA) CANADA, INSTRUCTOR AT BALTIMORE ACADEMY OF ILLUSTRATION

DANIELA MILEYKOVSKY (PHOTOGRAPHY BFA) ILLINOIS, DIRECTOR OF PHOTOGRAPHY AT RANA LABS, LLC

ESIE CHENG (ANIMATION BFA) VIRGINIA, 3D GENERALIST AT BE THE TO STUDIOS

PIERO MACGOWAN (ILLUSTRATION BFA) MEXICO, SENIOR CONCEPT ARTIST AND ILLUSTRATOR AT FIRAXIS

AARON BREWER (INTERACTIVE ARTS) NEW YORK, UI ARCHITECT AT ZEROFOX

ARAM KIM (ILLUSTRATION BFA) MASSACHUSETTS, MARKETING MANAGER AT FOREMAN WOLF

TAYLOR SMITH-HAMS (PAINTING + HUMANISTIC STUDIES BFA, SUSTAINABILITY CONCENTRATION) CALIFORNIA, CAMPAIGN ORGANIZER AT CHESAPEAKE CLIMATE ACTION NETWORK CAMPAIGN COORDINATOR

JENNY HOFFMAN (GRAPHIC DESIGN BFA) MAINE, CREATIVE DIRECTOR AT ASHTON DESIGN

ALUMNI LIVING AND WORKING IN BALTIMORE



for fine artists and designers:

A CITY THAT WELCOMES CREATIVITY

MICA connects students to the Baltimore art scene through events, classes, exhibition opportunities, and participation in annual city festivals. Artists will find the city offers affordable rent, as well as live/work space—often in historic, repurposed industrial buildings and rowhouses.

Baltimore and the surrounding region also offers financial support annually to artists, including the \$14,000 Trawick Prize, the \$90,000 Baker Artists Awards, and the \$25,000 Janet and Walter Sondheim Artscape Prize. MICA alums have been named Sondheim winners for five years running, with winners including Akea Brionne Brown, Erick Antonio Benitez, and artistic duo Daniel Wickerham and Malcolm Lomax.

Designers also find Baltimore rich with opportunity, and many stay to work at local creative firms (and found their own), while others launch careers at major businesses, such as Under Armour and Stanley Black and Decker. The region is also a game hub—Big Huge Games is just one area studio—and as a sign of the industry’s growing influence in the city, the local gaming nonprofit MAGFest is partnering with the restaurant Secret Sauce and other vendors to create an arcade and cooperative space in Station North.

“MICA is surrounded by so many artists in the city making so many different things. It’s about music and going to the Crown and seeing Abdu Ali, Butch Dawson, Natural Velvet. Baltimore is an amazing art city.”

Ronin Wood
Graphic Design BFA

“There are a bunch of galleries here. I’ve been to openings at Current Space; they did an outdoor fashion show at the beginning of last semester. There’s also the Waller Gallery, where one of my friends had a show.”

Sam Zanowski
Interdisciplinary Sculpture BFA

for social activists:

A CITY WHERE YOU CAN CREATE CHANGE

MICA continually collaborates with nonprofits, schools, and individuals within the community to make Baltimore a healthier, stronger, and more socially just city through creative, grassroots efforts.

Just a few examples of MICA + Baltimore partnerships include the France-Merrick Community Art Partnership Fellowship, which makes awards to students who propose projects that use art to create social change in Baltimore; and Urban Studio, a collaboration among MICA students and faculty, scientists and engineers from JHU, and Baltimore's Department of Planning to look at spatial patterns of income, isolation, and racial segregation.

MICA's Center for Creative Citizenship supports an array of ways to get involved, including Community Arts Partnerships, a program that places community artists in year-long residencies with nonprofits, schools, and community centers in Baltimore; and grants that provides students with funding needed to initiate community engagement projects of their own design.

Students can also apply for Collegetown Fellowships, granted by Baltimore Collegetown Network. This year-long civic leadership program allows college students from around Baltimore to engage the community, learn social entrepreneurship skills, and build connections so they can become the next generation of civic leaders.

"Baltimore has space for you to do what you want to do and make things happen."

Emily Cucional

Painting BFA, Printmaking and Book Arts Concentration

"Baltimore is really honest, and accessible, and true to itself. It doesn't try to be anything that it's not."

Landon McKinley

Photography BFA



not
rve

Your
voice
matters



for entrepreneurs:

A CITY TO GET YOU STARTED

With new incubator spaces and funding sources popping up all over the city, Baltimore has become a launchpad for creative entrepreneurs. And our own MICAprenueurship program provides creative support, resources, and programming to help MICA students and alumni become successful business owners. The proof, as they say, is in the pudding—in recent years, MICA alumni have launched an array of businesses in and around Baltimore, including web design firms, indie game studios, and tech startups making everything from 3D printed prosthetics to insulated blankets for the aerospace industry.

Many of our alumni stay in Baltimore to launch creative firms, putting their expertise in a variety of media to use for clients locally, nationally, and internationally. Just a few examples include alumni-founded Human Being Productions, a full service photo and video production firm, and Friends of the Web, a small digital agency whose co-founders say, “Baltimore has a much lower cost of living. That takes a lot of the stress off of starting a new business and has given us the flexibility we wouldn’t have in other cities. Everything moves at a more reasonable speed, and the size of the city provides an advantage—there is more space for us to make a name for ourselves.”

“We’ve had back-to-back opportunities, which have made it possible for us to be present as entrepreneurs here in Baltimore. That’s the biggest thing about being in Baltimore. If you’re able to go out and network, opportunities arise.”

Winston Frazer
Painting BFA

“We consistently feel that Baltimore is the right place for us to be as business owners. We’re small right now, and we would disappear in Silicon Valley, but in Baltimore, our size has more impact. There’s the right amount of opportunities already here in terms of investment and customers. And we have more of an opportunity to shape the future of the city.”

Justin Livy
Interactive Arts BFA

Tanvi



**MAJOR: GRAPHIC DESIGN +
HUMANISTIC STUDIES**
HOMETOWN: NEW DELHI, INDIA

Tanvi arrived in the states to attend MICA and quickly learned how to navigate the city on her own—and take occasional bus trips to New York. She's also extremely active on campus, working as a community site leader and program manager with the Center for Student Engagement, giving campus tours to potential students during her sophomore year, and now serves as the president for the Student Voice Association. She started as a Painting major, but was eventually drawn to the more collaborative nature of Graphic Design.

Sharma

TS: I wasn't nervous about coming to the U.S., because it was such an absurd thing. I'd never been out of the country before so I didn't know what it was gonna be like halfway across the world. India is a different culture. People tend to preserve their space. People just don't extend themselves because there are too many people to extend yourself to, and you want to preserve your individuality.

I've been living in cities my whole life, and I like the parks and lakes around Baltimore. In New Delhi, it's just packed with buildings, buildings, buildings. Also, my first year, I was in a community arts program and we would go to a retirement home and make art with people there. It was fun, and it gave me a lot of perspective. It was interesting to hear the perspective of what the city is like because the residents' experience Baltimore so differently than I have.

I was really struck by how warm people were here. My first interaction with someone at MICA was with Kenny Yee, with international student admissions, and he wrote me this giant email telling me, "This is the weather, this is what I ate, how are you doing, I hope everything is

going well," and I think he critiqued every single one of my pieces in my portfolio. I thought, "Wow, he is really talking to me as a person. He seems really invested in me." That experience still remains with me. People here have that attitude towards students.

There was so much to digest my first year, so I tried to make art about it. That's what artists do. It was like being in a weird amusement park where you're in this space and you go on the rides and do all these things. I think it was the hardest year because you realize what skills you need to sharpen up—like, "OK, I need to learn how to do laundry and time manage." I'm talking about living in a different country, in a new city, by yourself. That was the biggest part of my first year.



← TANVI SHARMA

VS



RYAN HAHN →

Ryan

Ka



MAJOR: GRAPHIC DESIGN
CONCENTRATION: ILLUSTRATION
HOMETOWN: LOS ANGELES, CALIFORNIA

Ryan grew up between Los Angeles and Korea, so when it came time to choose an art college, he took an opportunity to discover what it was like on the East Coast. He was drawn to MICA because of its reputation and the quality of the Graphic Design Department.

Hahn

P

RH: Baltimore has a lot to offer. There's an interesting contrast here. There's a strong presence of natural elements very close by, like Druid Hill, Gunpowder Park... it's very close to non-industrial and non-metropolitan areas. My favorite place in Baltimore is Hampden. I love the scenery. It's nice walking around and looking at different stores, different foods. There's a lot to be discovered there, which I really appreciate. But a strength of Baltimore is what surrounds it, as well. Philadelphia, New York, and D.C. are all so close by.

I had the fortune to exhibit here on campus and at a couple of the local gallery spaces. One of them is called Tectonic Space. It's a fictional and science fiction artist space. I had my first independent exhibit on campus this March, in the Bronze gallery of Brown Center on the third floor. It was called *Face Value* in collaboration with one of my close friends.

I've also had internships; my last internship was around Los Angeles, but this coming summer, I'll be interning at a production studio OVFX, behind the Netflix show *Kulipari*, close to MICA's campus. I'll be a design intern, but I'm hoping to do some character design and illustration.

I love being a designer where I get to bring my take into existing problems and find design solutions for someone else. But as an illustrator, I also love making my own work too much to give up one or the other. So, I see myself having my own business one day. That will give me the opportunity to get my hands on a lot of different kinds of projects and meet a lot of different kinds of people but also have the opportunity and space to make my own thing.

ren Ösp



MAJOR: GENERAL FINE ARTS
MINOR: ART HISTORY
HOMETOWN: REYKJAVÍK, ICELAND

Originally from Iceland, Karen considers Baltimore her American home. While she works part-time in MICA's Admissions Office as an admissions representative, Karen's first love is artmaking, and she continues to paint in her home studio and exhibit her work.

álsdottír

KOP: I didn't have any expectations when I came to Baltimore. I didn't really know much about it, especially being from Iceland. After living there, I think it's really great—and definitely underrated.

Baltimore is lively and creative and fun and affordable. MICA definitely brings a lot of art into the city, but the city is not all MICA. It's a very artistic city. I went out to explore Baltimore more in my later years as a student. I would visit museums. I went out a lot in the Station North area because it's pretty close to campus; the Charles Theatre is a four-minute walk from campus. I really like Mount Vernon, too. It's far enough from MICA that you're away from the bubble. It's pretty and peaceful. There are parks, and the Walters Art Museum is there.

I became well rounded and familiar with the art world at MICA. I was taught really well, because if you compare my work to what it looked like when I applied—oh wow. MICA gave me good tools for everything.

Being surrounded by creative people at MICA, it's really fun. If you're not working on your own thing, you always have someone to root for or to follow. The more I'm around art, the more I want

to make it. You see a lot of art on campus. Exhibition spaces are always filled up. Not only that, but you see people working in the studios or just carrying their work around. Even in the summertime—even then, when there aren't as many students around, the spaces are occupied with art.

I exhibited a few times with classes, and I did a group show at Area 405 in Baltimore when I was a student. Since graduating, I was in the Icelandic Embassy group show in Washington, D.C., *4 Generations of Icelandic Art*. I had a piece that was the first one you'd see as you walked in—this eight-foot-wide painting of a girl with her face down. Recently, SFMOMA has posted my work. And I was also in *New American Paintings* last year. Decker Library has *New American Paintings*, and I used to read it all the time when it came out, and so it was cool to be published in it.

Fernan



M

FERNANDO OSUNA MARTINEZ →

VS



← KAREN ÖSP PÁLSDOTTÍR

ndo Osuna



**MAJOR: ILLUSTRATION +
HUMANISTIC STUDIES**
HOMETOWN: MEXICO CITY, MEXICO

Born in Mexico City to the daughter of Japanese immigrants and a native Mexican, Fernando moved with his family to Texas when he was 12 and was determined to attend an art school. Baltimore has been a pleasant surprise, and he loves the city's quirky sensibility, as well as the art, people, and spaces he's discovered on MICA's campus.

artinez

FOM: You see art everywhere at MICA. You're never bored. Honestly. The thing about MICA is that you'll see artwork in every single corner. Sometimes I think there's artwork even in the conversations that people have here.

But leaving campus is such an important thing, too—I think it's always important to get out of your comfort zone, especially in Baltimore. It's such a diverse, quirky little place. It's very eclectic, so you never run into the same thing twice.

Baltimore is one of the most unique places I've ever been in, even compared to Europe and Asia and Mexico. I find this city so uniquely put together. You have calm, residential nests, yet if you go three blocks away, it's a completely different atmosphere. I didn't have any expectations before coming here. I Googled Baltimore, there was a cute picture of the city on the water, so I thought "I guess it's by the ocean—let's do this." And I have no regrets. It's been such a pleasure.

One of the best things about MICA is the faculty. They're all so unique to themselves.

Stephen Hendee, who taught First Year Forum, pushed me into creating very different work than I thought I would ever make. I came here making very traditional illustration, and I don't think I've ever done a single illustrated piece for his class. I did a lot of bookmaking—I fell in love with bookmaking through that class. I also dug up my old love for photography in his class, and film and video, sculpture...

Right now, I work in my room, but I make my rounds to the fabrication labs too. I spend a lot of time in the Make Cool Stuff Lab in Leake Hall, and Station Building. All the spaces have a particular vibe to them, but those two are my favorite. I've gotten into a lot of fiber work lately in Station. The lab techs serving these facilities are phenomenal. They're willing to help you with every single thing you need help with. You go in there and say, "I really want to print my own face in plastic and have it by tomorrow morning." They just say, "OK, here's how to do it."

Emily

ALUMNI

MAJOR: PAINTING
CONCENTRATIONS: PRINTMAKING
AND BOOK ARTS
HOMETOWN: FRANKLIN, MASSACHUSETTS

Although she majored in Painting, Emily fell in love with printmaking at MICA and has made a life of it—teaching, running workshops in her Baltimore studio, exhibiting her work, and traveling the world for projects and residencies. She's particularly interested in blurring the lines between design and fine art.

Cucalon

EC: I came to MICA because I wanted to be on the coast. I grew up near the coast, so the idea of being in the middle of the country was not appealing. So I was looking at all the art schools—this one's over here, this one's over there—and I narrowed it down to a few on the East Coast and visited a couple of them. MICA was the one that felt right. I remember driving onto MICA's campus with my parents, and something about it just felt like this was where I was supposed to be. It felt different than other campuses I was visiting. It felt like students weren't just learning how to reproduce art and do technical things. There's this spirit of individuality at MICA.

There's something about Baltimore that grows on you. Baltimore doesn't try to be anything it's not. Once I got out of the MICA bubble and into the city, I really tapped into the printmaking community. Once I got this studio, I began teaching workshops, so I was bringing people to me, which was a cool way of interacting with other creatives.

I took a letterpress class the spring semester of my senior year, and I wish I'd taken it much sooner. Mary Mashburn

was the professor. MICA is home to the Globe Collection, which is an enormous collection of letterpress printing presses and materials saved when Globe Poster closed. We were being taught on these relics. Mary also took the class to her own studio, introducing us to other types of printing presses. That led me to then get my own press about six months after I graduated, after I moved into my studio in Mount Vernon.

The letterpress community is a close-knit group of people. All of these old machines are being scrapped because the print shops closed down or went digital, and now these machines are being reclaimed by artists. Now it's a bunch of young people, particularly women, who are reclaiming these and trying to gather information about the printing processes from an older generation before it's lost.



← EMILY CUCALON

VS



TAREK TURKEY →

Tarek



Turkey

MAJOR: FILM & VIDEO
HOMETOWN: BAGHDAD, IRAQ

Tarek, who grew up in Baghdad, Iraq, lived as a refugee in Syria before arriving in Baltimore as a teenager in 2009. That experience has shaped his approach to his work as a filmmaker.

Soon after graduating from MICA, his web-based series, *Daughters of Paradise*, which explores the women behind the headlines of the Syrian refugee crisis, was nominated for a Webby Award. Soon after, *Nidal*, which explores the story of a transgender teenager displaced by war, premiered at SXSW.

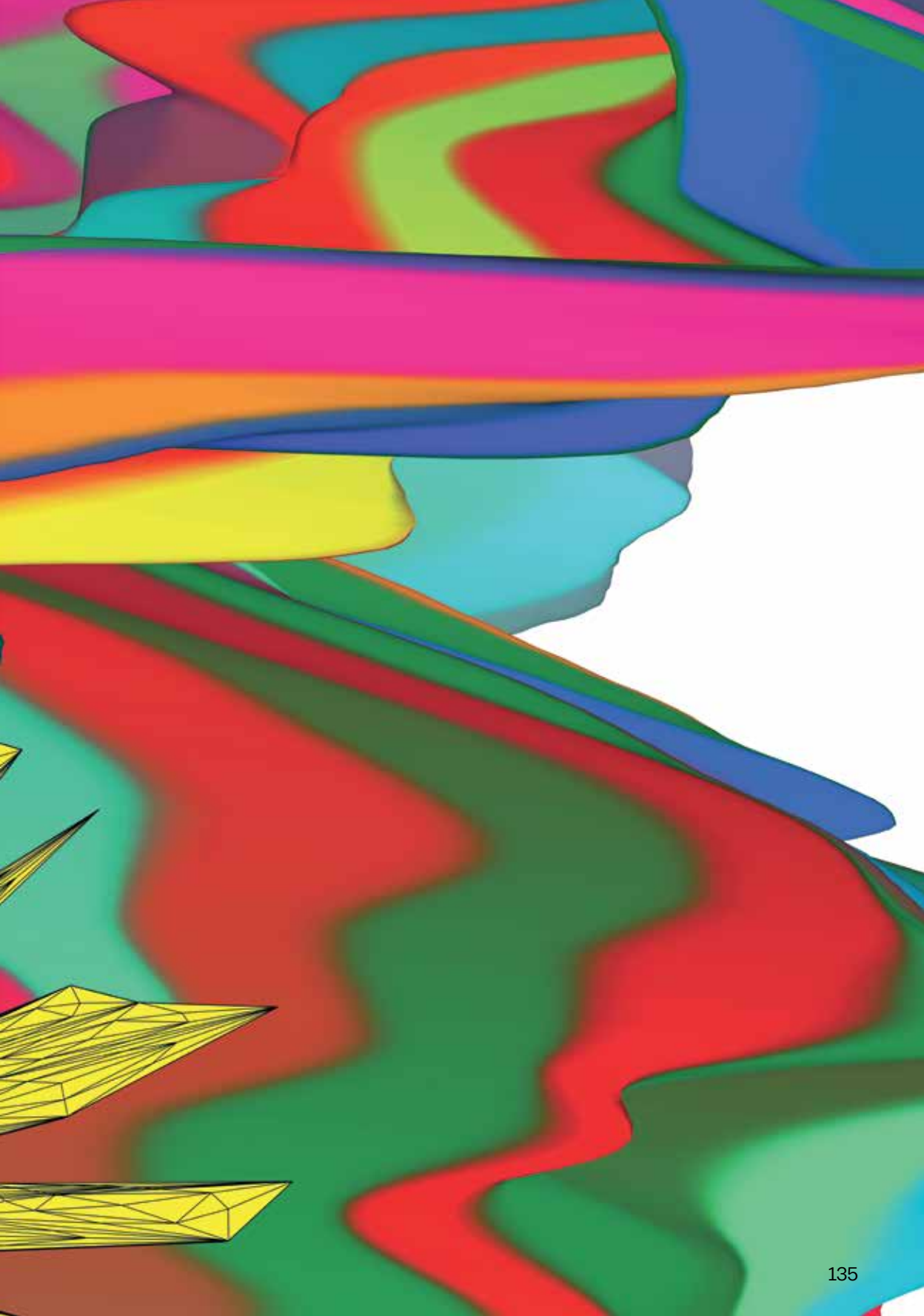
TT: I had only been in the U.S. for two years before starting at MICA. Campus life was an interesting contrast of real life versus a bubbled world. Given my background as an immigrant in Baltimore, coming to campus was eye-opening. MICA's campus created a safe space to express and explore my identity as a person and as an artist. I was able to think about artmaking from multifarious viewpoints, from drawing, color, and sculpture to history, theory, and philosophy, and not just rolling a camera. But I saw that there are a lot of injustices in the world. That was the balance I lived with.

Baltimore is a charming city, but my first couple of years living here were very difficult, especially because I didn't speak much English or know anyone. After a while, it became my American home as I started exploring the communities around me.

Now, I'm working full-time as a freelancer based in New York, working in documentary and commercial fields with different media companies such as VICE. I've worked for two years on a documentary project with my classmate

Julia Pitch about vacant homes issues and its relationship to street art in Baltimore. I've also just finished working on a documentary VR project with my friend Alfredo Salazar-Caro. The piece, *The Dream of the Jaguar's Daughter*, premiered at Tribeca Film Festival this year. It explores the hardship of immigrants leaving Central America to the U.S. I'm also now in development mode for a few other fiction and non-fiction projects in the U.S. and Iraq.

I want my films to give voice to the speechless and the oppressed. Now, more than ever, we need to make radical work to make a difference. For my film *Nidal*, it took a lot of convincing for Nidal's family to trust and eventually open up to me. You have to build bridges to the heart and soul of the people you want to put in front of the camera. That's the reality of making documentaries.



5

MICA is at the forefront of innovative art and design education. We have spent decades refining our programs so that our students are equipped with the skills and perspectives needed for the opportunities that lie ahead.

But to truly flourish as a creative professional in today's world, you need an education adaptable to your individual passions and goals. MICA's breadth of offerings and flexible curriculum gives you an edge by allowing you to customize a program of study that is as unique as you are. And we provide you with the intellectual challenges and practical experiences you need to lead in the growing creative economy of today—and tomorrow.





OVERVIEW

by the numbers

Founded in 1826, MICA is the oldest independent, continuously degree-granting college of art and design in the United States / **Top 10** MFA programs in the visual arts—**#3** Graphic Design and Sculpture, **#4** Painting and Drawing *U.S. News & World Report* / **#3** MICA is ranked **3rd** among the **top 50** graphic design schools and colleges in the country *Animation Career Review* / Ranked **#1 of 10** Best Fine Art Colleges in the U.S. *ZoomTens* / Among the **Top 15** Art School in the U.S. *Artsy* / Among **Top 17** Best Fine Art Colleges in the U.S. *PrepScholar* / A Best Northeastern College for the last **10** years *The Princeton Review* / Top Producer of Fulbright Scholars among specialty schools *Chronicle of Higher Education* / MICA is “an education powerhouse” *Fast Company Magazine* “world class” *Huffington Post* “highly esteemed” *Washington Post*

“Even though I’m a product design major, I’ve been in a play this semester, I’ve acted and I sang. I take photographs. I’m trying everything, and MICA is so open to that.”

Damla Yenigun
Product Design BFA

“I’m this weird hybrid of design and illustration and printmaking and photography. MICA gave me the space to explore that.”

Meg Vázquez
Illustration and Graphic Design BFA

“I’ve dipped in and out of painting into other things to get my feet wet. I tried laser cut, CNC routers, I did an Intro to Wood class, photography. MICA doesn’t push you into one thing with your creative practice.”

Pearson Chambers
Painting BFA and MAT

“To be the creative person you want to be, you need to build your own path.”

Jordan Bradley
Interactive Arts BFA

programs of study

STUDIO MAJORS (BFA)

Animation
Architectural Design
Ceramics
Drawing
Fiber
Film & Video
Game Design
General Fine Arts
Graphic Design
Illustration
Interactive Arts
Interdisciplinary Sculpture
Painting
Photography
Printmaking
Product Design
Sustainability, Equity,
& Environment*

LIBERAL ARTS MAJORS (BFA)

Art History, Theory, & Criticism
Humanistic Studies

LIBERAL ARTS MINORS

Art History
Creative Writing
Critical Theory
Culture & Politics
Gender Studies
Literary Studies

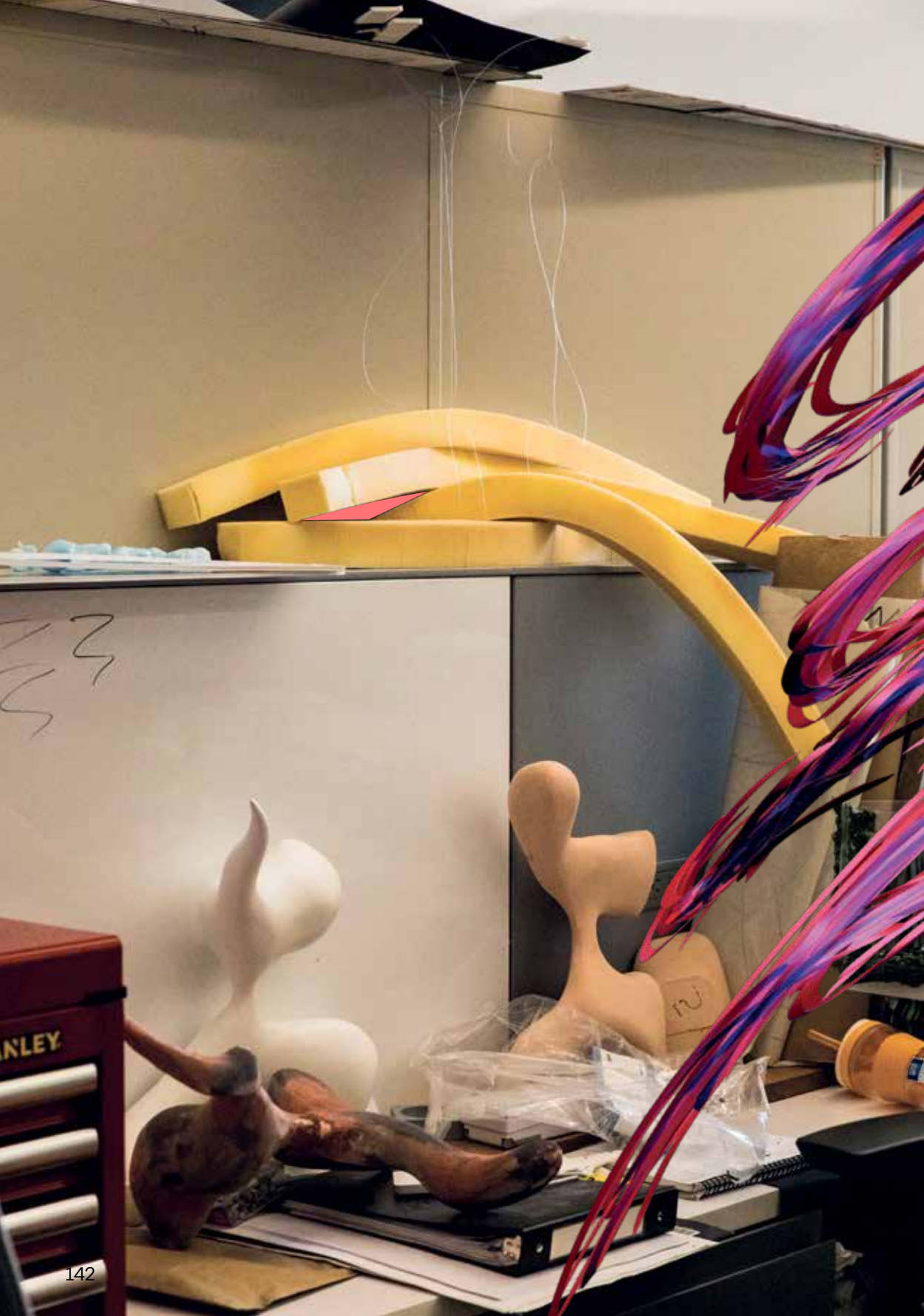
STUDIO CONCENTRATIONS

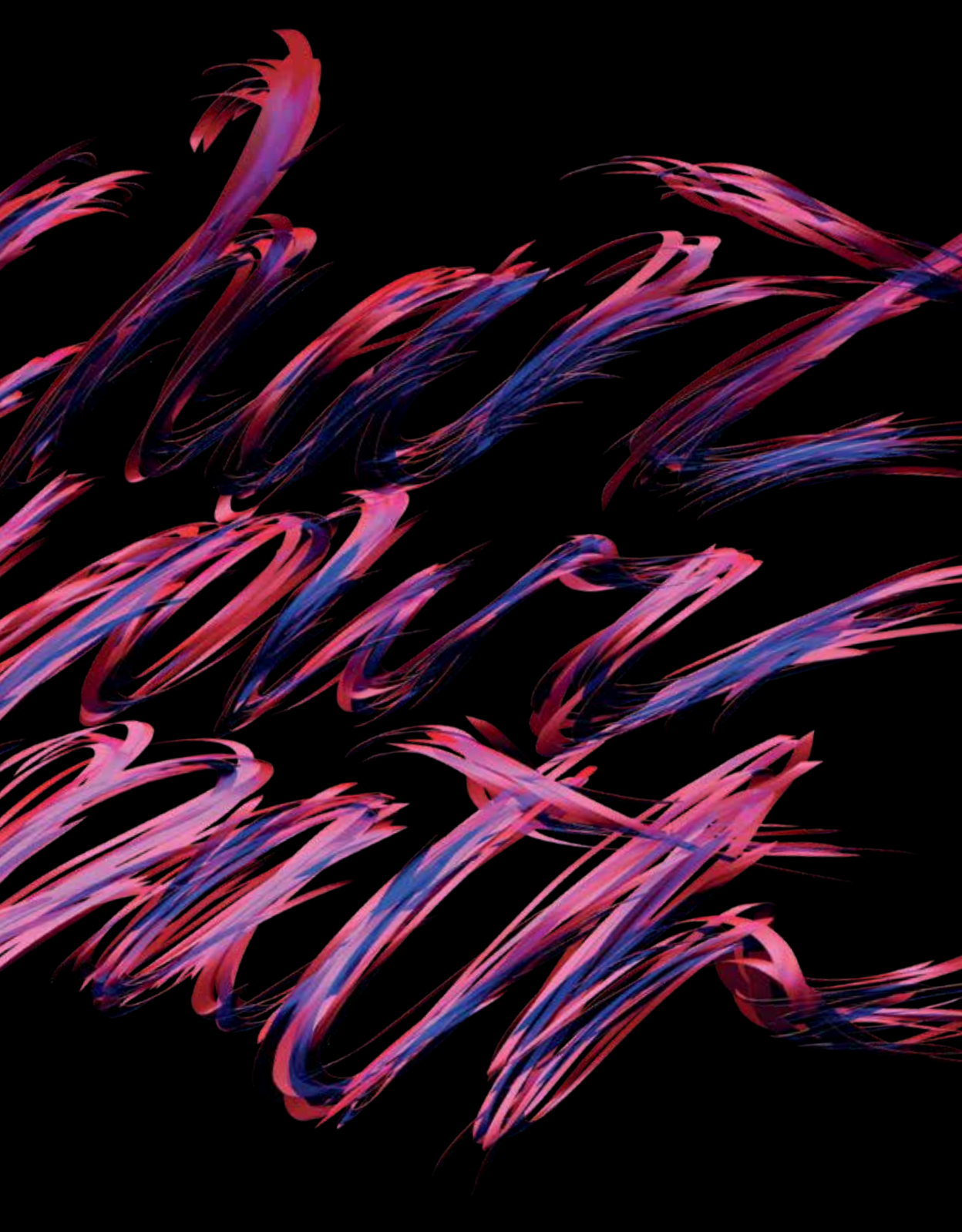
Animation
Architectural Design
Book Arts
Ceramics
Creative Entrepreneurship*
Curatorial Studies
Experimental Fashion
Film & Video
Filmmaking
Game Arts
Graphic Design
Illustration
Interactive Arts
Painting
Photography
Printmaking
Sequential Art
Sound Art
Sustainability & Social Practice
Theater

5TH-YEAR DUAL DEGREE CAPSTONE PROGRAMS

Art Education 5-Year (BFA/MAT)
Business of Art & Design
(Online MPS)
Graphic Design (MA)
Illustration (MA)
Information and Data
Visualization (Online MPS)
Social Design (MA)
UX Design (Online MPS)

*In development for fall 2021





PROGRAMS OF STUDY

ANIMATION

The interest in animation is greater than ever. Groundbreaking animation is in demand, from computer games and entertainment to courtroom reconstruction and science education. At MICA, you can focus on 2D, 3D, or stop-motion animation, or combine approaches, and then dive into what best suits your creative vision. Our program provides a balance between the handmade and new technology, with a focus on storytelling and critical thinking to help sharpen your vision.

ANIMATION + ASTROPHYSICS

As an Animation major, you will have the opportunity to work on real-world projects such as our collaboration with the Fermi Gamma-ray Space Telescope team at NASA's Goddard Space Flight Center in Maryland. In the course Astro-Animation, students work with scientists to translate astrophysics concepts into animation. The results—short films that explore themes such as dark matter and dwarf galaxies—are helping NASA educate the public about the Fermi telescope mission and the science behind it.

RECENT INTERNSHIPS

- Anthropologie
- DreamWorks
- FleishmanHillard's Creative Studio
- ICmed
- Maryland Science Center
- NASA's Goddard Space Flight Center
- Nickelodeon
- Transistor Studios

RECENT ALUMNI

- Animators for Industrial Light & Magic, DreamWorks, Sparkypants Studios, and Nickelodeon Animation Studio
- Doodle Team members creating Google's homepage animations
- Production designers at PBS KIDS and Walt Disney Animation Studios
- 2D and 3D animators at design firms, and medical and nonprofit institutions
- Artists showing films at the Maryland, Phoenix, and Seattle film festivals

COURSE SAMPLING

- 3D Computer Animation I, II
- Stop-Motion Animation
- Animation Pre-Production
- Digital Tools for Animation
- Storyboarding for Animation
- Sound Design for Animators
- Animated Documentary
- 2D Digital Techniques
- Virtual Reality for Artists
- Animation in Unique Spaces
- 2D Character Animation
- 3D Character Animation
- 3D Character Rigging
- Advanced Digital Tools
- Professional Practice for Animators



← HANNAH JACKSON
A NEW WAY HOME
2019

ARCHITECTURAL DESIGN

One of the few programs of its kind set in a college of art and design, you will have the unique opportunity to acquire architectural expertise while developing a complementary focus in another creative discipline. Our socially conscious, project-based design curriculum includes the kind of productive interaction with fine arts and other design disciplines that few programs in the field can match. Our graduates leave the program with the multidimensional skills needed to create architectural ideas at the intersection of 2D and 3D media.

BUILD A NETWORK STARTING NOW

Students begin their professional network with faculty and visiting artists who are award-winning international practitioners in architectural, environmental, and urban design. One example: MICA faculty member Katie O'Meara, an architect whose research focuses on the link between distressed populations and environmental changes, recently led a workshop for juniors with noted landscape artist Gerda Roeleveld, from Deltares, an institute for applied research based in the Netherlands. Students traveled to show their work at Delares the summer following the collaboration.

RECENT ALUMNI

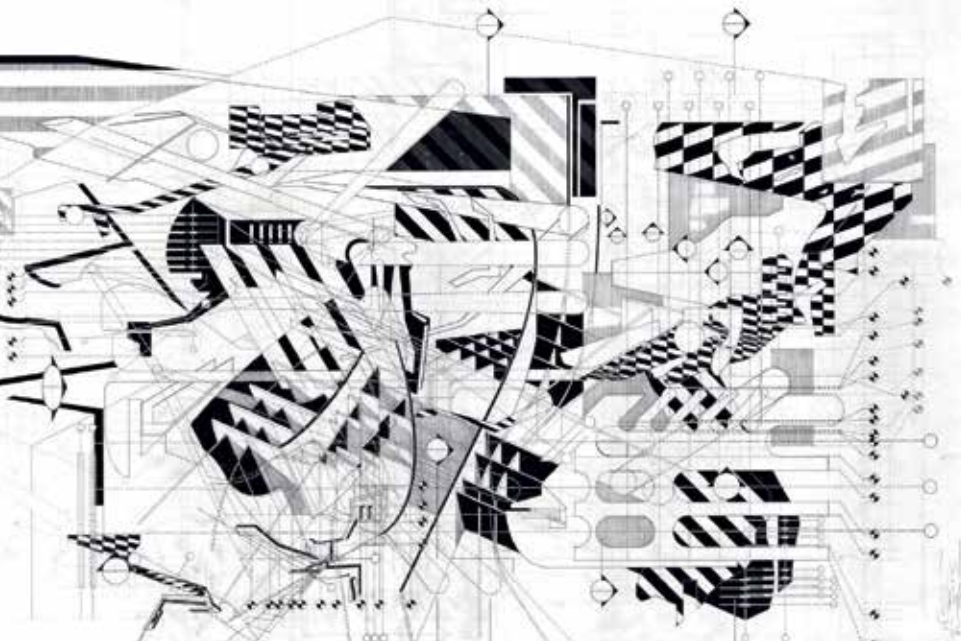
Associate principal at STUDIOS Architecture in Washington, D.C.
 Architect at Perkins-Eastman Architects PC in New York City
 Exhibit designer at the Smithsonian Institution's
 Hirshhorn Museum and Sculpture Garden
 Interaction designer at Accenture in Washington, D.C.
 Architecture intern at enia architectes in Paris
 Graduate students in architecture at Yale; in interior architecture
 at RISD; and in sculpture at the University of Georgia

RECENT INTERNSHIPS

Danish Institute of Scandinavia
 TimHaahs in Philadelphia
 Ziger/Snead in Baltimore
 National Science Foundation's Hazard SEES Research Grant
 Brad Weesner Interior Design in Baltimore
 Litas Academy in Korea
 Architects International Inc., in Miami

COURSE SAMPLING

Integrated 3D Design
 Methods
 Structures
 Interior and Exterior
 Digital Drawing
 Emerging Practices
 Introduction to Product Design
 Architecture Lab I, II
 Advanced Drawing
 Building Technology
 Materials and Fabrication
 Between Earth and Sky
 Advanced Drawing Concepts
 Affordable Housing
 Here and Now
 Professional
 Development



← SARA REINHARDT
 CREATURE COSTUMES
 2017

ART EDUCATION

Through our unique 5-year program, you can complete an intensive BFA studio program, earn a master's in teaching, and be eligible for certification to teach in 48 states. What distinguishes MICA's program from university-based art education and certification programs are its setting in an exceptional college of art and design and the quality of our studio education. Our students take 90 credits in studio art, 42 in liberal arts, and 29 in education courses and student teaching. Our goal is to develop outstanding art teachers who are also skilled artists.

TO BE THE BEST, LEARN FROM THE BEST

Our nationally recognized Center for Art Education is a leader in designing innovative pre-professional programs for artist-teachers; and our art education faculty are unmatched in the number of prestigious regional and national awards they have received. The quality of instruction in the program can be seen the success of graduating students—who have a 100 percent pass rate on the Praxis exams and a 100 percent rate when seeking teaching positions upon completion of the MAT.

RECENT ALUMNI

Recipient of Governor's Teacher of the Year Award in New Jersey, the Middle School Art Teacher of the Year for Baltimore County Public Schools, and the Middle School Art Educator of the Year for the State of Maryland

Assistant principal at Baltimore Design School

Art educators in Florida, Illinois, Michigan, South Carolina, and Washington in the U.S., and teaching abroad in China, England, Singapore, Korea, and Costa Rica

Chair of foundation and assistant professor at Moore College of Art & Design in Philadelphia

COURSE SAMPLING

Art and Human Development
Intro to Teaching Art in Schools
Foundations of Education
Visual Thinking Media, PreK-12
Strategies for Teaching Art
Teaching Special Education
Educational Theory in Arts
Urban Teaching Seminar
Arts Based Research
Issues in Contemporary
Art and Education
Internship I: Field, Seminar
Internship II: Art Integration,
Curriculum Design
Internship III: Student Teaching
Graduate Seminar
Professional Seminar



ART HISTORY, THEORY, & CRITICISM

MICA's Art History majors train in the studio to become artists and designers, while building skills in critical thinking, reading, and writing about art. Our expansive course offerings mean you can pursue focused research in almost any area of art history and deepen that inquiry through independent study, internships, or opportunities for hands-on curatorial or real-world experience in the field.

SCHOLARLY RESOURCES

As an Art History major, you will benefit from access to faculty who are distinguished scholars with PhDs from Harvard, Yale, Princeton, Bryn Mawr College, the University of Chicago, UCLA, and Johns Hopkins University. They are experts in diverse subjects—including Greek and Roman art; gender, race, and fashion; and 20th-century architecture and urbanism—and their writings have appeared in *American Art*, *Art Journal*, *Journal of American History*, and *Journal of Aesthetics and Art Criticism*.

RECENT ALUMNI

- Associate editor for *Art in America*
- Curatorial assistant at the Jewish Museum in New York
- Visual artist with exhibitions in New York, London, and Florence
- Graduate fellow at the University of Delaware program in art conservation
- Education coordinator at the Chesapeake Arts Center
- Exhibition assistant in prints, drawings, and photographs at the Philadelphia Museum of Art

RECENT INTERNSHIPS

- Art at Work
- Gallery 1301
- The Philadelphia Museum of Art
- The Walters Art Museum
- Redline Gallery
- Whitelock Community Farm

COURSE SAMPLING

- Introduction to Art Criticism
- Medieval Art and Architecture
- Arts of Japan
- American Folk Life and Folk Art
- History of Africana Art
- Archive/Gallery/Museum Practice
- Contemporary Architectural Criticism
- Arts of Native America
- History of Animation
- Italian Renaissance Thought and Art
- Landscape Architecture History
- Art Since the 1960s
- Topics in Curatorial Studies
- Istanbul: Art, Modernity, City
- History of World Textiles

Space, Place, and Transcendence in Catholic Dominican Visual Culture

a visual representation of res

Kirby Martino

This study examines the influence of the Hispanic and Catholic worlds, the Roman, Greek, and Latin, in the context of the space in which they were made. Because these markers, the Gothic style of Italian and the Gothic architectural spaces—such as the paper examines their use in space and duration, how the spatial relationship between the two paintings and the sense of space and geography within each work together to create meaning. The various perspectives and use of space provides the context between the two paintings and explore them in the workshop and study of the Dominican world. The paper demonstrates how architectural and visual forms, including the Catholic concept of transcendence, using Dominican literature, including witness and the writings of Saint Elizabeth, highlight the transcendent in these works and could represent space and perspective in different thoughts and light and as some Dominican artists.



← KIRBY MARTINO
SPACE, PLACE, AND
TRANSCENDENCE IN CATHOLIC
DOMINICAN VISUAL CULTURE
2018

BOOK ARTS

MICA's interdisciplinary concentration in Book Arts allows you to focus on the book as a means of artmaking and personal expression. Open to majors in graphic design, illustration, photography, printmaking, art history, and general fine arts, the program provides a thorough grounding in the theory of bookmaking and in the craft—including papermaking, hand binding, letterpress, photography, and more. You will emerge from the program with the conceptual and technical skills necessary to produce powerful, handcrafted works of art.

IN-HOUSE PRODUCTIONS

Dolphin Press & Print, a premier printmaking atelier housed in MICA's printmaking department, promotes collaboration among visual artists, writers, and students to produce limited-edition letterpress books and broadsides—which gives you the opportunity to be mentored by renowned artists- and writers-in-residence. MICA also holds the Globe Poster Company's impressive working collection of wood type, images, and illustrations used for letterpress printing, allowing you to learn traditional printing practices firsthand while you explore contemporary methods in the digital age.

CAREER OPPORTUNITIES

Alumni work professionally in museums, as fine artists exhibiting their work, as book conservators, as educators, and as self-published authors.

COURSE SAMPLING

Papermaking and Book Structure
 Artist's Book
 History of Graphic Design
 History of Prints
 Typography I, II
 Mixed Media Book
 Book Illustration
 Sequential Arts
 The Nature of the Book
 Handletters
 Letterpress
 Digital Photography
 History of Paper Structure
 Contemporary Practice
 in Print Media
 Visual Journalism



CERAMICS

The Ceramics major is a highly individualized program of study that provides a thorough, hands-on investigation of clay in its traditional and contemporary forms. Our core requirements support your technical skills within a framework of innovation and interdisciplinary thinking, and the generous number of open electives lets you explore other disciplines, such as sculptural studies, and work collaboratively with other students. Ceramics electives provide focused, thematic, or technical options and experiences ranging from more traditional ceramic formats to mixed media, installation, and performance.

FABULOUS FACILITIES

You will master ceramics in MICA's 6,000-square-foot ceramics facility, which includes a spacious work area, separate senior studios, and a mixing and glaze preparation and application area. Among the department's specialized equipment are pneumatic extruders, a mold-drying cabinet, 12 electric kilns, a 21-cubic-foot large kiln, two Bailey gas kilns, and two 8-cubic-foot kilns in an outdoor courtyard for Raku firings. Our new ceramics tech lab houses exciting new equipment, including a digital decal printer, CNC router, and 3D clay printer.

RECENT ALUMNI

Educators in museum and community settings, and K-12 schools
 Heading ceramics departments at major universities
 Exhibiting artists with solo and group shows across the United States
 Architectural/historical restoration and renovation specialists
 Founders of ceramics studios
 Our graduates land competitive residencies and fellowships,
 and study in the best MFA programs, including RISD,
 Cranbrook, and the International Ceramic Research Center
 in Denmark

RECENT INTERNSHIPS

Greenwich House Pottery
 Watershed Center for Ceramic Arts
 Baltimore Clayworks
 Red Dirt Studios
 Smithsonian Institution
 Crane Arts
 John Michael Kohler Arts Center

COURSE SAMPLING

Intro to Hand Built Form
 Intro to Wheel Form
 Glaze Workshop
 Raw Materials Workshop
 Kiln Workshop
 Wheel Throwing:
 Altered Forms
 Cast Ceramics
 Kitsch-n-Kraft
 In Situ: Site Specific Work
 The Thing: Biomorphic Formulat
 Hybrid Methods
 Problems in Design
 Advanced Wheel:
 Utilitarian Vessel
 Figuring Bodies

Thesis and
 Seminar I, II



← JENNA
 PYZOWSKI
 UNTITLED (BUST)
 2018

CREATIVE ENTREPRENEURSHIP

MICA's new concentration in Creative Entrepreneurship, in development for fall 2021, brings together budding entrepreneurs across a variety of disciplines. Students in the program will be housed together in a unique Live-Learn residential program as they gain in-depth businesses knowledge and prepare to develop creative solutions that meet local and global challenges. Students gain knowledge from entrepreneurs-in-residence and a host of guest lecturers drawn from the diverse industry and market sectors, while studio courses foster collaboration with peers to develop business ideas with social or cultural value in preparation for a final capstone project.

UP/START VENTURE CAPITAL COMPETITION

All students in the program will take part in a focused, capstone course leading to MICA's annual Pop Up and Pitch event, the first round of MICA's annual UP/Start Venture Capital Competition. Finalists in this shark tank-style competition—which include current MICA students and recent alumni—compete to receive up to \$105,000 in seed funding. Creative Entrepreneurship students, who will develop an entrepreneurial project specifically for the Pop Up and Pitch event, will be given access to mentors and training to prepare for this exciting opportunity.

CAREER OPPORTUNITIES

Graduates of the program are expected to develop and launch innovative business solutions across a variety of sectors to meet societal needs and contemporary challenges.



← JORDAN BRADLEY
PITCHING HIS COMPANY PI
AT THE 2016 UP/START COMPETITION

CURATORIAL STUDIES

The interdisciplinary Curatorial Studies concentration prepares students to design transformative exhibitions that promote meaningful connections between artist and audience. The program, which is open to all majors, expands students' experiences, research, and knowledge in the field of museum and curatorial practice. Major components of the program include the Exhibition Development Seminar (EDS) and an internship. Electives may be drawn from a rich body of relevant courses offered in the undergraduate degree program, Open Studies, and by area colleges participating in MICA's academic exchange program.

BUILD AN EXHIBITION FROM THE GROUND UP

All students in the Curatorial Studies concentration take part in the EDS, where a diverse team from across MICA's campus develops and implements major exhibitions. Projects have included *American Made: Mass Production/Mass Incarceration*, an exhibition showcasing visual art forms produced by current and former prisoners. Another recent exhibition, *Workin' the Tease: The Art of Burlesque* in Baltimore, explored burlesque as an art form through live historical and contemporary artifacts as well as live performances—which drew sell-out crowds in Baltimore's Lyric Opera House.

CAREER OPPORTUNITIES

In addition to pursuing careers as curators in nonprofit arts organizations, galleries, and museums, students who earn a Curatorial Studies concentration have gone on to study in visual and curatorial graduate programs, exhibit their work, and launch their own galleries and art collectives.

COURSE SAMPLING

Introduction to Curatorial Studies

Exhibition Development

Seminar I, II

Aspects of Contemporary Art

Signs, Exhibits & Spaces

Interactive Spaces

Contemporary Critical Studies

Material, Technique &

Conservation

Intercultural Communication

Creativity and Community



DRAWING

At MICA, learning to draw means learning to discern the qualities of visual forms and the spaces they occupy, and to explore ways to convey meaning and experience. Drawing is also fundamental to the core of many art disciplines and can be put to use in a wide range of applications, from painting to printmaking, illustration to animation, and game arts to book arts. Drawing majors can choose from a host of courses that expand the scope of what drawing can be. Courses stress the development of sound draftsmanship and strategies for personal expression, allowing you to master skills that are important whether you plan to pursue a career in fine or applied arts.

A PLACE OF YOUR OWN

The program's facilities at MICA's Studio Center, a historic industrial building located in Baltimore's Station North Arts & Entertainment District, include independent studio space for upper-division students in Drawing, Painting, and GFA. The facility also features student-run gallery space and the opportunity to rub elbows with MICA's graduate students.

RECENT ALUMNI

- Goldman Sachs Fellow at the Smithsonian Museum of American History
- Senior medical illustrator at One World DMG
- Commissioned portrait artist
- Game animator and filmmaker
- Co-founder of the startup Paint.Team, which is building a web application that allows users to team up and create finished works of art from anywhere in the world

RECENT INTERNSHIPS

- Herman Maril Foundation
- Flat Vernacular in Brooklyn
- I8 Gallery in Reykjavik, Iceland
- Tony Shore, painter
- Sherry Wolf, painter and fashion designer
- Chad Tyler, exhibit designer and artist

COURSE SAMPLING

- Refresher Drawing
- Intro to Drawing
- Drawing for Thinking and Making
- Life Drawing
- Studio Drawing: Portrait
- Studio Drawing: Composition
- Studio Drawing: Nature
- Studio Drawing: Sumi Ink
- Anatomy for Artists
- Advanced Illusionism
- Drawing: Surface and Space
- Interpretive Figure Drawing
- Experimental Drawing
- Drawing Through the Lens of Sculpture
- Abstract Drawing



EXPERIMENTAL FASHION

The Experimental Fashion concentration gives MICA's Fiber majors a structured framework in which to explore the overlapping cultural domains of fashion, clothing, performance, and costume. You will focus on fashion as an art medium through a course of study that balances practice and theory, and also investigates the relationships among art, performance, and clothing production. In the process, you will gain practical knowledge in drafting, patterning, and garment making.

FASHION FORWARD

Hands-on opportunities include the annual Experimental Multi-media Event. Members of the class work together for two semesters designing and crafting their own body of work; they also work collaboratively to produce a live show, the annual spring fashion show. Students present their innovative fashion and costume design during the event, which features visually stunning live performances and projected video.

RECENT ALUMNI

CAD designers and pattern designers
 Entrepreneurs launching their own clothing lines
 Designers in fashion houses, sports apparel
 companies, and shoe lines
 A milliner, featured in fashion magazines including
Vogue, *W Magazine*, and *L'Express*

COURSE SAMPLING

Multi-media Event I, II
 Fashioning Culture:
 Readdressing Clothing
 Costume: Materials and
 Technique
 Garment Design and Production
 Digital Garment and Millinery
 Workshop
 Material Construction
 Soft Circuits
 Retooling the Cottage
 International Collaboration/
 Wearable Technology



← KARYN LAO
 MEDIUM RARE
 EXPERIMENTAL FASHION SHOW
 2015

FIBER

The Fiber major at MICA emphasizes appreciation and examination of textile structure, the expressive and physical characteristics of a pliable, flexible plane, and its uses. Although there is a strong sculptural emphasis in the major, you'll explore both 2D and 3D approaches, and many students create work that involves installations, performance, video, and other cross-disciplinary approaches. Coursework introduces you to conventional and unconventional processes, including dyeing, sewing, screenprinting, weaving, the manipulation of three-dimensional forms, pliable construction, collage, and sculptural surfaces.

YOU HAVE THE VISION. WE HAVE THE TOOLS.

Facilities in the Fiber Arts Center include everything you need to make your ideas come to life—including studios, a large dyeing facility, and seminar rooms. Equipment includes industrial and household sewing machines, sergers, computerized embroidery machines, looms, digital textile printers, knitting and pleating machines, a steam cabinet, open-burner stove, a darkroom for photoscreen work, and carding machines for felting. Majors also have access to a Smart Textiles Lab as well as a 3D fabrication lab equipped with laser cutters and 3D printing.

RECENT ALUMNI

Designers at Calvin Klein, Under Armour, and Rebecca Taylor
 Costume designers for theatrical productions and
 singer/dyers for major films including *Logan*
 Founder of a company providing thermal blanket
 solutions to the aerospace industry
 Educators at the university level
 Artists with work featured on the cover of *American Craft*,
 and who exhibit nationally and internationally

RECENT INTERNSHIPS

Baltimore Museum of Art, Textiles Collection
 The Row in New York
 Calvin Klein Interiors in New York
 The Washington National Opera
 Martha Stewart
 Knitwear Lab in the Netherlands

COURSE SAMPLING

Intro to Fiber
 Sewing Tech Workshop
 Digital Garment Patterning
 Millinery Workshop
 Surface Design
 Woven Imagery
 Material Construction
 Systems Thinking: Smart Textiles
 Fashioning Culture:
 Readdressing Clothing
 Surface Resist Dyeing: Color
 Surface Resist Dyeing: Design
 Piecework and the Quilt
 Digital Fabrication:
 The Pliable Plane
 Unravel the Code
 (with a travel component
 to the Netherlands)
 Costume: Materials and
 Technique



← EMILY MARTIN
 WANDER (INSTALLATION)
 2019

FILM & VIDEO

MICA's Film & Video major gives visual artists the skills to produce, examine, and critique moving images of all kinds. You will study the history of fine artists working in the medium and gain sound technical skills in creating time-based art through projects in the field and in the studio. The ability to delve into a variety of electives and film genres—from experimental to installation to documentary—lets you explore and experiment as you realize film and video's full potential for personal expression. If you are interested in narrative and documentary film, you can pursue the department's Filmmaking concentration.

BALTIMORE'S CINEMATIC HUB

The Film & Video department shares the MICA-JHU Film Centre—and its state-of-the-art production and post-production spaces—with the College's MFA in Filmmaking program and Johns Hopkins University's undergraduate and graduate film and media programs. In addition, we regularly host screenings and workshops with the Maryland Film Festival, located in the nearby the Stavros Niarchos Foundation Parkway Theatre. All of this gives you access to a wide range of benefits as you delve into the genre's specific disciplines.

RECENT ALUMNI

Creator of the documentary, *Nidal*, which premiered at SXSW
Independent filmmaker based in New York who worked on the
Oscar short-listed documentary *Golden Boys*

The youngest cinematographer ever to shoot an Oscar-winning film
and cinematographer for *American Promise*, which won a special
jury award for U.S. Documentary at the 2013 Sundance Film Festival
Marketing associate at Google

RECENT INTERNSHIPS

Our majors take a required internship,
most recently at the Cartoon Network,
National Geographic TV Studios, Tribeca Film Institute,
the National Aquarium in Baltimore, and Gao Ge Cultural
Communication Company in China

COURSE SAMPLING

Moving Image I, II
Art of the Story
Sound Design for Moving Image
Experimental Film
Video Art
Projected Light
Sound Recording:
On Location/Studio
Documentary Filmmaking
Special Effects
Advanced Editing and
Post Production
Narrative Filmmaking I, II
Cinematography and Lighting
A Sense of Place
Alternative Narrative
Blockbusters and Small Tales



← THEO GRAY
THE BREATH THAT LIVES
WITHIN A HOME
2019

FILMMAKING

MICA's concentration in Filmmaking, offered in partnership with Johns Hopkins University's (JHU) Film and Media Studies program, trains you in the movie-making process—from pre- to post-production on professional, collaboratively made documentaries and narrative films—and gives you access to faculty with numerous strengths and areas of expertise. As you gain skills in all aspects of making and distributing film, from budgeting and scouting to screenwriting and editing, you can choose electives to build a focused area of study.

LEARN FROM THE PROS

Our faculty will give you insight into the business of cinema as you begin to build a professional network. Faculty at MICA include Allen Moore, Emmy-winning cinematographer for Ken Burns, and Patrick Wright, editor of the feature length documentary, *Boy Howdy! The Story of CREEM Magazine*, which recently premiered at SXSW. Faculty from JHU include Matthew Porterfield, whose narrative films *Hamilton* and *Putty Hill*, have received national acclaim. MICA also routinely collaborates with the Maryland Film Festival, co-hosting screenings with visiting filmmakers throughout the year.

CAREER OPPORTUNITIES

Film & Video majors who pursue the Filmmaking concentration enter the film industry as editors, cinematographers, directors, producers, production managers, and more or pursue further graduate-level training. Students have gone on to work at MTV, HBO, Nickelodeon, and F/X.

COURSE SAMPLING

Advanced Editing (MICA)
 Alternative Narrative (MICA)
 Cinematography & Lighting (MICA)
 Comedy & Its Discontents (MICA)
 Directing Actors (JHU)
 Documentary Production (MICA)
 Filmmaking I (MICA)
 Filmmaking II (MICA/JHU)
 Moving Image I (MICA)
 Road Movies & Travelogues (MICA)
 Screenwriting by Genre (JHU)
 Screenwriting:
 Introduction to the Scene (JHU)
 Sketching the Scene:
 Image as Narrative Tool (JHU)
 Story (MICA)
 The Business of Film (JHU)

Cell Phone // 10:01PM

HEY!! <3 What's up

GAME ARTS

MICA's concentration in Game Arts gives you the technical and artistic skills necessary to create professional interactive game experiences. You will make, play, and analyze games as you study the technical, narrative, and artistic underpinnings of the form. Plus you will develop the ability to create highly compelling interactive environments that can be used across a range of fields—from medicine to museums, education to entertainment, including the digital and traditional game industries.

PARTNERS IN PLAY

The concentration's range of potential partners includes: the Institute of Play, a New York City-based organization for the research and development of games as teaching tools; MICA's Center for Design Practice; Come Out and Play, an annual international festival for big and experimental games; regional game companies, including Big Huge Games and Firaxis; and the Computer Science Department at Johns Hopkins University's Whiting School of Engineering.

RECENT ALUMNI

Game Arts graduates go on to work professionally as interactive media artists and in the game industry as designers, programmers, sound designers, scriptwriters, testers, critics, character artists, and animators.

COURSE SAMPLING

Game Play
2D Game Design
Narrative Design
Sound for Games
Game Design
 Special Topics
3D Game Design
Installation Games
Hybrid Games
Level Design



GAME DESIGN

Games have moved from popular entertainment into their own art form. In our program, you will explore games as a creative practice that can entertain, educate, and create social change. Working in a team-based, open lab model, you will learn to make games from prototype to finished form and to focus on individual areas of interest—including game design, narrative, programming, art production, animation, sound, and more. You will work on collaborative projects with a variety of external partners. The curriculum reflects the multidisciplinary nature of game development and draws upon our renowned faculty in Interactive Arts, Illustration, and Animation so that you can gain an outstanding technical and conceptual skill set in preparation for a career in game design.

GAME DESIGNER-IN-RESIDENCE

In addition to a full-time faculty made up of artists/educators who are experts in game design, data visualization, and the digital and non-digital worlds, our program also hosts a Game Designer-in-Residence each year. Students in our program recently collaborated with Matteo Uguzzoni, an architect and a game designer whose practice focuses on creating transformative experience blending real life game and theater. He co-founded Urban Games Factory, an Italian collective active in different forms since 2009.

CAREER OPPORTUNITIES

Founders of game, mobile app, and web design companies
 Working at Firaxis Games, Super Boise Studios, and Sparkypants Studios
 Interactive designers, art directors, web developers, and production artists for creative design agencies
 Exhibit designers and technicians for museums and galleries

COURSE SAMPLING

Narrative Design
 Game/Play
 Sound for Games
 2D Game Design
 Advanced 2D Game Design
 3D Game Design
 Advanced 3D Game Design
 Installation Games
 Hybrid Games
 Level Design
 Creative Coding for the Web
 Advanced Tabletop Games
 Arduino and Beyond
 Code Clinic: c#
 Interactive Fiction



GENERAL FINE ARTS

In keeping with MICA's emphasis on interdisciplinary exploration balanced by solid training in traditional skills, the GFA major lets you shape a unique major from the full range of courses offered by the College's fine arts departments. Students who choose to major in GFA tend to be independent, enjoy incorporating various mediums into their work, and are highly motivated to become versatile, resourceful artists. As a GFA major, you select courses to create a program of study that is interdisciplinary, theme centered, or of some other cross-media or multimedia construction.

CURRICULAR COLLABORATIONS

GFA majors are able to collaborate with outside partners through a variety of courses. In Intermedia Studio, for example, you can work with musicians from the Peabody Institute of the Johns Hopkins University to investigate a range of multimedia projects. In North Avenue Forum, students are active organizers of an ongoing discussion where participants from the area neighborhoods speak about their particular viewpoint. In Interarts: MICA/BSO, students collaborate on a site-specific installation at the Baltimore Symphony's Joseph Meyerhoff Hall.

RECENT ALUMNI

Owners of art galleries, fabrication shops, and design studios
 Educators at The Metropolitan Museum of Art
 and the Jewish Museum in New York
 Digital photo editor for American Media
 Co-founder of the first and only book fair
 in the United Arab Emirates
 Vice President of animation and VFX at Nickelodeon
 Exhibiting artists showing their work in solo
 and group exhibitions nationally and internationally

RECENT INTERNSHIPS

Facial Prosthetics Clinic in the Art as Applied
 to Science Department at JHU Greenville Museum of Art
 Opera Gallery in Miami
 Horst Baerenz-Cao studio in Frankfurt, Germany
 Reykjavik Art Museum
 Milal Museum of Art, Seoul, South Korea

COURSE SAMPLING

Performance
 Intermedia Studio
 Papercuts 2D to 3D
 The Art of Sci Fi Production
 Mixed Media Book
 Schizodesign
 Themes and Narrative
 Photo as Muse
 Phenomena of Color
 Interarts: MICA/BSO
 North Avenue Forum
 Collage and Assemblage
 Personal Direction
 Visual Commentary
 Climate Change and Sustainability



← MICA LINZ
 JUST A LITTLE BOY
 "FRIENDLY ABOMINATION"
 2019

GRAPHIC DESIGN

As a Graphic Design student at MICA, you will explore the commercial, social, public, and political aspects of design as you learn to think conceptually and apply technical skills in all forms of design practice. We see graphic design as a comprehensive activity of visual problem solving for professional leaders working in branding, UI/UX, packaging, spatial design, publication design, and typeface design, among others. Required courses paired with comprehensive studios help you build expertise, while a broad palette of electives both inside and outside of the major allow you to focus on a personal area of interest.

PREP FOR SUCCESS

Graphic Design majors begin building their professional network at MICA—with faculty, who are practicing professionals helping to shape the design field, and by working with award-winning visiting designers who art direct real-world projects in the course Flex Design Studio. Other professional development opportunities include the student-published magazine, *Formica*; and the Exhibition Development Seminar, where students design a major exhibition including all graphics and collateral publications.

RECENT ALUMNI

UI and motion graphics designers for Uber,
the San Francisco Museum of Modern Art,
Big Huge Games, and Anthropologie

Part of the Academy Award-nominated design team
on the Neil Armstrong biopic, *First Man*

Co-founder of Brinkbit, a cloud-based game development platform

Designers at agencies such as FleishmanHillard in Washington, D.C.,

Aspen in San Francisco, and Paperwhite in New York

Emmy-winning production designer and art director

RECENT INTERNSHIPS

JHU Applied Physics Lab

New York-based design firms Gretel, Paperwhite, and Studio Rodrigo

The CW Network

YouTube TV

Marie Claire

Chanel

Creative Capital in Shanghai

COURSE SAMPLING

Product Design and Prototyping

Web Design

Publication Design

3D/4D Graphics

Typography I, II, III

Lettering and Type

Interface Design

Fashion Graphics

Design Store Front

Motion Branding

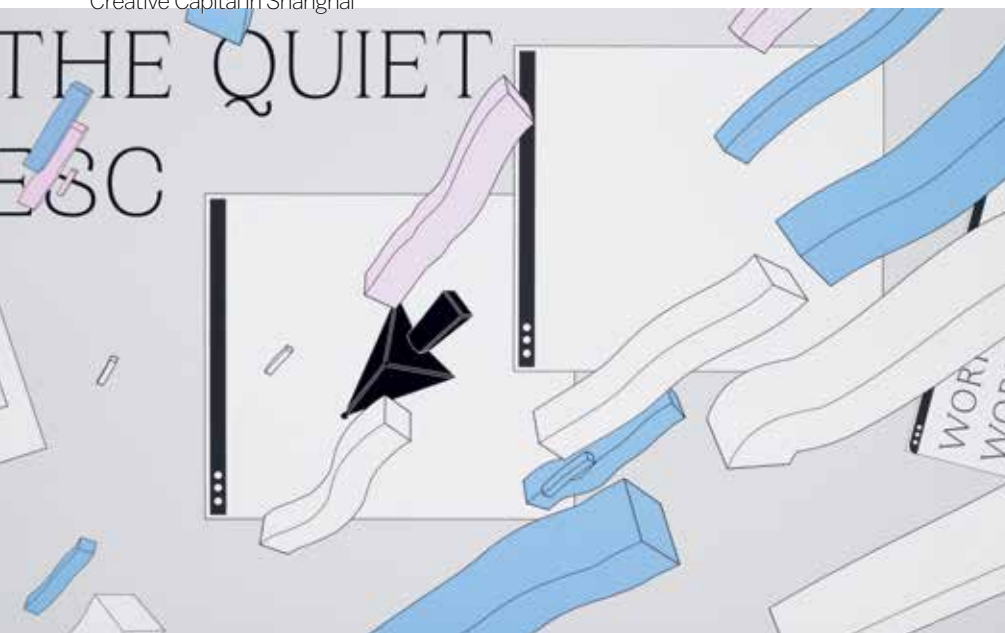
Furniture Design

Flex Design Studio

Media Languages Workshop

Photomaging

Designing for Virtual Reality



HUMANISTIC STUDIES

This integrated major fully combines in-depth coursework in academics and studio to prepare practicing artists who will contribute to our culture as creators and thinkers. Under the guidance of an impressive faculty of scholar-teachers, you gain a first-rate liberal arts education and build a depth of understanding in such areas as philosophy and ethics or social sciences and political history, while pursuing advanced artistic investigations in a studio major. In four years, you will complete all requirements for a BFA in a studio discipline simultaneously with a challenging liberal arts major in Humanistic Studies, allowing you to begin graduate study a year earlier than 5-year BA/BFA programs.

CUSTOMIZE YOUR COURSEWORK

Through electives, you can personalize your major and build a wealth of knowledge in subjects that will complement your artmaking. If you are interested in illustration, you may focus on creative writing, or a painter might focus on philosophy. And if your studio component is photography, you might focus your liberal arts study on social and political history. The possibilities are almost endless.

RECENT ALUMNI

After graduating from MICA, recent Humanistic Studies alumni have gone on to pursue Master of Arts and Master of Arts in Teaching degrees; they are also exhibiting fine artists and practicing designers, and they work in a number of fields—for technology startups, and in higher education, news media, and nonprofit organizations.

COURSE SAMPLING

Academic Writing
 Workshop Logic
 The American Civil War
 Poetry Quilting
 Scientific Readings: Earth Science
 Third World Women Writers
 Before 1492: World Systems
 Arab and Muslim
 Intellectual History
 Yeats, Joyce, Woolf
 Eastern Philosophy and Religion
 Media Ethics
 Stories and Images from
 Latin America
 Biodiversity
 Writing for Performance
 Modern Philosophy
 Environmental Science
 Linguistics
 Greeks and Persians
 Music and Western Thought
 Screwball Comedy
 Utopia in Literature and History
 Anthropology and Childhood
 Harlem Renaissance
 Mathematics as Experience
 The Age of Shakespeare



ILLUSTRATION

Illustration majors at MICA gain strong technical and conceptual skills, allowing them to create work with a personal voice that resonates with contemporary culture and markets. The curriculum explores a variety of traditional and digital approaches to illustration, fostering technical proficiency along with imaginative, entrepreneurial thinking. Tracks in sequential art and preproduction offer focused study for students interested in the comics, graphic novel, video game, and film industries. Interdisciplinary options for specialized study include studio concentrations in Book Arts, Animation, Graphic Design, and Printmaking.

ONE OF A KIND

Unique-to-MICA opportunities include the publication program of Dolphin Press & Print, a collaboration of the College's Printmaking and Illustration departments; the printmaking and letterpress shop gives students the opportunity to work in collaboration with established artists, writers, and printers to produce limited edition letterpress books and broadsides. Summer Travel Intensives, including one program in London tailored for Illustration majors, allow you to earn class credit while traveling to centers of contemporary art and design with historical resonance.

RECENT ALUMNI

Creator of the 2018 Ringo Award for Best Comic Strip
 Bestselling graphic novelists of *Adulthood is a Myth* and *Nimona*
 Comic artists for DC Comics, Marvel, and Lucasfilm Press
 3D and 2D artists in the game industry
 Storyboard artist, concept illustrator, and art director for productions including *Hamilton*, *Grease: Live*, and *The Greatest Showman*
 Illustrators and designers for Random House, BuzzFeed, and Google

RECENT INTERNSHIPS

The Cartoon Network
 Andlab Studio in Los Angeles
 Marvel Entertainment
 Newark Print Shop
 Random House Children's Books
 Transistor Studios in Brooklyn
 Smithsonian Museum of Natural History

COURSE SAMPLING

Drawing as Illustration
 Visual Journalism
 Studio Remix: Illustration for Kids
 Studio Remix:
 Technical Illustration
 Sequential Art
 Character Design
 Digital Illustration
 Illustrating the Edible
 Imaginative Realism
 Hand Letters
 Painting Techniques
 for Illustrators
 Concept Art
 Lifestyle Illustration
 Non-print Editorial Illustration
 Advanced Book Illustration



INTERACTIVE ARTS

The Interactive Arts major at MICA prepares students for careers in the field of interactive design or as fine artists who use interactive media to create expressive experiences and objects. You learn to integrate art, technology, and design into a creative practice where you build interactions among people and websites, electronics, objects, and systems. The curriculum gives specific attention to interface and user experience design, interactive exhibit design, and physical computing methodologies. Our students work in areas ranging from interactive installations to game design, mobile technology, and social networking.

DOLPHIN DESIGN CENTER

You'll find that Design Center was created specifically for the way multidisciplinary makers work in the 21st-century. Home to several of MICA's design programs, Dolphin's facilities include state-of-the-art fabrication spaces, classrooms, and meeting areas—as well as dedicated space for Interactive Arts students, with two flexible seminar spaces that foster collaboration.

RECENT ALUMNI

Senior software engineer for global e-commerce at Under Armour
 Puppet fabricator at LAIKA Animation Studios
 Co-founder of Brinkbit, a cloud-based game development platform
 Web designer and developer at Friends of the Web design studio
 New Media AR/VR specialist at World Bank Group
 User experience and art director at Mission Media, LLC
 UX engineers and designers for Newsela, Email on Acid, and Google

RECENT INTERNSHIPS

Holographic Studios in New York
 Pure Bang Games
 Quatrefoil Associates
 Bully!Entertainment
 Walt Disney/Imagineering
 LAIKA Animation Studios
 Jawbone

COURSE SAMPLING

Intro to Interactive Arts
 Intro to Sound
 Creative Coding for the Web
 Sound Art
 Chatbots
 Network Art
 Interactive Spaces
 Raspberry Pi Workshop
 Arduino and Beyond
 Interactive Fiction
 Code Clinic: c#
 Robotic Arts Introduction
 Virtual Reality for Artists
 The Art of Electric Light
 Interactive/Immersive



← JAEHO LEE & JAMIE PARK
 HAEXCAPE
 2019

INTERDISCIPLINARY SCULPTURE

Majors in MICA's Interdisciplinary Sculpture program build a solid base of constructive and technical skills by working in such areas as wood, metal fabrication, mold-making, casting, assembling, laser cutting, 3D printing, rapid-prototyping, welding, carving, and construction. As an Interdisciplinary Sculpture major, you will explore both established approaches to artmaking as well as experimental approaches—including video installation, performance, time-based art, 3D computing, and other newer genres. Major coursework prepares you to realize content in inventive ways; to develop trans-disciplinary multimedia approaches; and to invent collaborations with new audiences and communities.

RECENT ALUMNI

Internationally known street artist and muralist named one of *Forbes's* "30 Under 30 in Art and Style"
 Winner of the BEERS Contemporary Art Award for Emerging Artists
 Exhibiting artists featured in *Art in America* and the *New York Times*
 Curatorial research assistant at the Whitney Museum of American Art
 Director of design at KINETIC in Brooklyn
 Program manager for the Robert W. Deutsch Foundation
 Master's in Architecture candidate at Princeton

RECENT INTERNSHIPS

Houston Museum on Cultural Arts
 Bernice Steinbaum Gallery in Miami
 DusenDusen in New York
 The National Aquarium in Baltimore
 Flix FX prop shop in Los Angeles
 Yiull Damaso artist studio in South Africa
 Artspeak in British Columbia

COURSE SAMPLING

Intro to Figure Sculpture
 Spatial Relations
 Green Wood Working
 Installations
 Sound Installation Art
 Sculpture Workshop:
 Mold Making
 Professional Practice:
 Photographing Work
 Professional Practice:
 Grant Writing
 Robotic Arts:
 Motion and Motors
 Performance/Action/Event
 Metal Fabrication
 Masks and Headdresses
 Intro to Biofabrication
 Time Based Art
 Concrete Culture



← ROBERT LIAM GANNON
 CRANK DRUM
 2018

PAINTING

The Painting department at MICA is ranked as one of the best in the country, an accomplishment that provides our majors with many opportunities and greater visibility for their achievements. The curriculum explores both traditional and contemporary conventions and methods, and the program's studio- and critique-based design fosters technical proficiency, as well as independent and personal expression. Faculty and visiting artists and critics have a diverse array of aesthetic sensibilities, maintain active studio practices, and exhibit their work in various venues—and also act as role models and mentors as you find your own voice as an artist.

POST-GRAD PRESTIGE

Our Painting majors are consistently accepted into the country's top ten fine arts graduate programs, including those at MICA, Yale, Columbia, RISD, and the Cranbrook Academy. Many have received prestigious awards, grants, and fellowships, such as the Fulbright Fellowship, United States Artist Fellowship, XL Caitlin Prize, Jacob K. Javits Fellowship, and the Freeman-ASIA Award.

RECENT ALUMNI

The youngest artist in the Hammer Museum's first biennial, *Made in L.A.*

Exhibiting artists featured in *Art in America*,
Artforum, and *Modern Painters*

Artist recently named one of eight people to watch by *The Fader*

Co-founder of Kitchens for Good named one of *Forbes's*
"30 Under 30 Social Entrepreneurs"

Founders of nonprofit arts education programs

Educators at the university level

RECENT INTERNSHIPS

Studio of New York-based artist Derrick Adams

AFA Gallery in New York

Smithsonian American Art Museum

Friends of the Uffizi Gallery

Baltimore Theater Project

Interlochen Arts Camp in Michigan

Baltimore Museum of Art

COURSE SAMPLING

Painting and Drawing: A Dialogue

Painting Over the Lines

Figure and Ground

Site Painting

Portrait Painting

Around Flat: 2D and 3D Painting

Contemporary Concepts

in Painting

Pushing Color

Painterly Representations

Personal Narrative

Abstraction/Mixed Media

Collective Explorations in 2D

Landscape and Interior

Coloration of Asian Painting

Material, Technique,

and Conservation



← MARIA FRAGOSA
NO ME COMAS
2019

PHOTOGRAPHY

One of the first programs of its kind worldwide, the photography program at MICA was established more than 100 years ago. Building on this legacy, the program today thoroughly examines both film and digital photography while encouraging a diversity of approaches. As a Photography major, you will master technical skills and work in state-of-the-art digital facilities, learn traditional black-and-white printing and alternative darkroom processes, and use the latest digital technology. A required internship allows you to gain real-world experience in the full array of careers available in the field.

DEPTH OF PERSPECTIVE

In addition to exploring career options through internships, you will learn from Photography faculty who bring diverse interests and creative focus to the classroom. Among those who will help build your professional network: Nate Larson, whose work is shown across the US and internationally; Regina DeLuise, a Guggenheim Fellow whose work is represented in private and public collections, including the Museum of Modern Art; and Jay Gould, who integrates scientific topics into his work and has won numerous national awards, including the Berenice Abbott Prize for an emerging photographer.

RECENT ALUMNI

Winners of prestigious awards, including the €20,000 Paul Huf Award, \$25,000 Janet and Walter Sondheim Artscape Prize, Foodelia International, Food Photography Award, and Light Work Photobook Award

Program manager for the nonprofit Atlanta Photography Group

Education manager at the Jewish Museum of Maryland

Exhibiting artists showing in the Whitney Biennial, at MoMA PS1, and 47 Canal in New York

Documentary photographer whose work has been featured online on NPR's "Photography for a Greener Planet"

RECENT INTERNSHIPS

Africa Media in Mossel Bay, South Africa

Mark Seliger Photography

Department of Natural Resources Conservation Jobs Corps program

Jordan Baumgarten artist studio

Current Space Darkroom

Aperture Foundation

Museum of Geometric and MADL Art in Dallas

COURSE SAMPLING

Black and White Film Photo I, II

Digital Photography I, II

Color Photography

Studio Lighting

Large Format Photography

Landscape Photography

Night Photography

Palladium Printing

Conceptual Art and Photography

Alternative Process in

Photography

Deconstructing the Photograph

Environmentally

Concerned Photography

Expanding the Archive

Contemporary Directions

in Photography

Still/Moving



← DONOVAN LEVY
LOST BOYS
2018

PRINTMAKING

MICA's Printmaking major offers a broad range of studio experiences, from traditional to experimental, in our exceptional printmaking facilities. The department's approach to the four major printmaking disciplines—relief, intaglio, lithography, and screenprinting—is fine arts-based, allowing you to realize your personal vision. Exposure to techniques and directions such as book concepts, photo-printmaking, computer-assisted printmaking, collagraph, and monoprinting encourages interdisciplinary combinations of printmaking with other media.

PROFESSIONAL PRINTMAKING

Dolphin Press & Print, a premier printmaking atelier housed in MICA's Printmaking Department, promotes collaboration among visual artists, writers, and students to produce limited-edition letterpress books and broadsides—which gives you the opportunity to be mentored by renowned artists- and writers-in-residence. Our students also play a major role in the annual Baltimore Print Fair and work with major print galleries locally and in New York.

RECENT ALUMNI

Master printers at Tamarind Institute, Pyramid Atlantic, Goya Girl Press, and Harlan & Weaver
 Designer at Wallquest, an international firm making high-end rotogravure and screenprinted wallpaper
 Curatorial assistant in the Department of Prints, Drawings, and Photographs at the Baltimore Museum of Art
 A book conservator who earned an MA in Conservation of Books and Library Materials at West Dean College in the United Kingdom

RECENT INTERNSHIPS

Schwartz & Wade, a children's book imprint at Random House
 Pyramid Atlantic Art Center
 Nikki Martinkovic Design Studio in New York City
 Green Pea Press in Huntsville, AL
 IS Print Project in Fort Lauderdale, FL
 Bearded Lady Screenprints in Austin, TX

COURSE SAMPLING

Chapbooks and Broadsides
 Relief Printing
 Intaglio Printmaking
 Lithography
 Screenprinting
 Artists' Books
 Illustrative Print
 Globe Poster Remix
 Letterpress/Book
 History of Paper Structure
 Monoprint
 Advanced Relief Printing
 Advanced Screenprinting
 Print and Technology



← VICTORIA SCHANKEN
 UNTITLED 2
 2019

PRODUCT DESIGN

The fusion of design, technology, and making is in high demand, expanding the roles available for creative professionals. MICA's BFA in Product Design capitalizes on the developing future visions of the industry, offering a hands-on curriculum that gives you deep knowledge of design thinking methods, sustainability, entrepreneurship, materials and manufacturing processes, along with the ability to be sensitive to the changing needs of society. You become well-educated designers capable of reimagining objects or systems—and inventing new ones—that will shape the future.

COLLABORATION CENTRAL

Product Design works in partnership with many regional and national industries, including Procter & Gamble, Stanley Black & Decker, and Key Tech. It also collaborates with MICA departments such as Fiber, Ceramics, Interdisciplinary Sculpture, and Graphic Design, as well as the College's groundbreaking Center for Social Design, developing curricular and co-curricular projects. Externally, there are opportunities for you to collaborate with engineers and business students at Johns Hopkins University and the University of Maryland, as well as with government and local business partners.

CAREER OPPORTUNITIES

MICA graduates have gone on to successful careers as product designers—including a design lead at the digital fabrication company Matter.io; a senior brand designer at Hasbro; a 3D designer for Under Armour; and the creator of BamBam Prosthetics, an orthotic/prosthetic system that can be made with local materials in countries with limited access to health care. As the program grows, our graduates will have an expanded range of professional opportunities.

RECENT INTERNSHIPS

- iStrategy Labs
- David Edward's Custom Furniture
- Two Bolts Studios
- TerraCycle
- Under Armour
- EC Designs
- Fab Lab Baltimore

COURSE SAMPLING

- Introduction to Product Design
- Design Studio: Fundamentals
- Design Studio:
 - Material and Production
- Universal Design
- Material Matters
- Design Lab I, II, III
- User-Centered Design Workshop
- Collaboration + Furniture
- Design Ethics and Sustainability
- Design for Play: Toy Workshop
- Entrepreneurship Workshop
- Social Innovation Workshop
- Communications Platforms
 - in Design
- Thesis Seminar: Megatrends
- Thesis Studio



SEQUENTIAL ART

Students in MICA's Sequential Art use images to create compelling visual narratives that tell stories or convey information. Open to all majors, the program allows you to gain visual storytelling skills that can be applied to an array of professional opportunities—from comics to storyboarding for games, films and animation, and from graphic novels to children's books. The curriculum allows you to explore traditional and experimental narrative techniques as you learn to make effective, dynamic visual layouts that clearly transition between chronological images. Through an array of electives, you can pursue specialized subjects such as fantasy art, character design, book illustration, motion graphics, and more.

STAR MENTORS

Students in the Sequential Art concentration benefit from the expertise of award-winning faculty who work in fields including comics, book illustration, and animation. The program is coordinated by José Villarrubia, a nationally renowned colorist and Harvey Award winner known for mentoring students long past their time at MICA. His most recent success involving a former student is the breakout horror comic *Infidel*, which made NPR's list of 100 favorite horror stories and is slated to be adapted into a movie helmed by Academy Award-nominated director Hany Abu-Assad.

CAREER OPPORTUNITIES

Alumni working in sequential art are adapting Rick Riordan's *Kane Chronicles* series into bestselling graphic novels, National Book Award finalists, winner of Will Eisner Comic Industry Awards and Ringo Awards, designers at Nickelodeon, Emmy award-winning storyboard artists, comic artists for DC Comics and Marvel, and more.



COURSE SAMPLING

Sequential Art
 Advanced Sequential Art
 Animation Pre-Production
 2D Character Animation
 Motion Graphics
 Themes and Narratives
 Reading/Writing Graphic Novels
 Narrative Filmmaking I, II
 Narrative: Words and Pictures
 Digital Illustration
 Book Illustration
 Advanced Book Illustration
 Generative Typography
 Studio Remix: Storyboards
 Storytelling and Mythmaking



SOUND ART

MICA's concentration in Sound Art provides an in-depth grounding in sound as an expressive medium. The curriculum focuses on composition, improvisation, computer music, sound installation, psycho-acoustics, soundtrack work, instrument design, sound art, and radio art, as well as critical theory and history. Through the study of the sonic arts at MICA, you will develop an understanding of the countless ways musical composers, sound artists, and visual artists can conceive of and develop sound as a unique and powerful work of art.

PARTNERING FOR SUCCESS

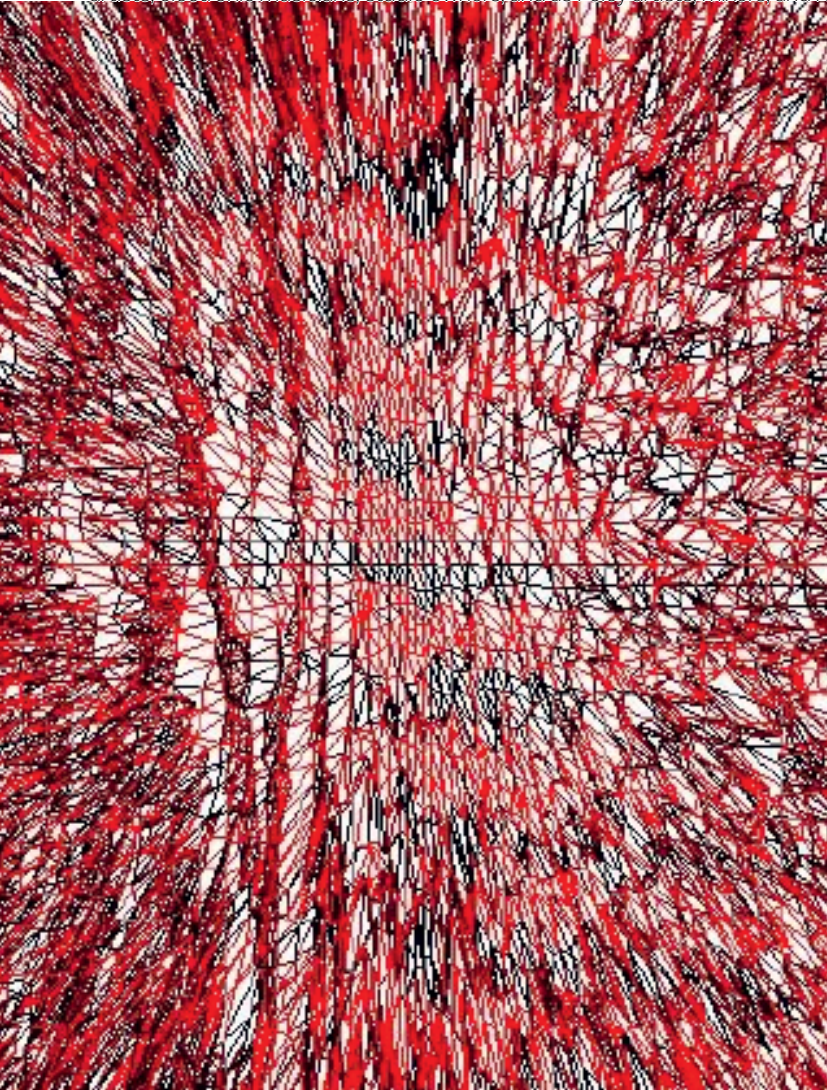
The concentration's range of potential partners includes STEIM, an Amsterdam-based center for research and development of instruments and tools for performers and artists in the field of sound; New Radio and Performing Arts, which fosters the development of new and experimental work for radio and sound arts; WXPB FM out of the University of Pennsylvania; Megapolis Audio Festival, an annual week-long event dedicated to the craft of DIY radio; and the High Zero Festival, an annual event dedicated to experimental electronic music and sound installation art.

CAREER OPPORTUNITIES

Students who study Sound Art go on to work professionally as sound designers scoring music for television or film, as radio producers and music editors, as stage/theater sound designers, sound effects editors, sound artists, electronic musicians, studio owners, and as Foley artists, mixers, and recordists.

COURSE SAMPLING

Introduction to Sound
Sound Art
Studio Technique
and Recording
Live Electronic Sound
and Media
Sound Illustration Art



SUSTAINABILITY, EQUITY, & ENVIRONMENT

MICA's new major in Sustainability, Equity, and Environment, in development for fall 2021, will prepare students to pursue solutions to contemporary social and environmental challenges through the use of creative skills and collaborative approaches—empowering them to build a more just and sustainable world as professionals. The program's focused yet highly flexible curriculum equally combines rigorous liberal arts coursework with studio-based training in sustainability, science, ethics, fine arts, and design. Students will be able to choose from a broad array of courses to customize their study as they prepare to become capable and ethical practitioners with the ability to apply their knowledge and skills to challenges across multiple disciplines.

CAREER OPPORTUNITIES

Student in the major will pursue a variety of career pathways as designers, as activists, as filmmakers, as animators, as painters—all engaged with social and environmental equity. Graphic designers will be prepared to convey identity and messaging for clients committed to a sustainability agenda. Fine artists will pursue public commissions and other opportunities to create a creative platform around a sustainability agenda. All graduates will be equipped to pursue employment as creative professionals in private or nonprofit organizations and in creative positions within the public and private sector.

COURSE SAMPLING LIBERAL ARTS

Intro to Environment, Equity and Justice
The Idea of Sustainability
Climate Science
Culture and Systems of Power
Deep Ecology
Biodiversity
Ecology of the City
Human Geography
Social History of Commerce
Environment and Justice
Bioethics
Design Ethics
Activism and Social Theory
Lies & Damn Lies: Statistics
Engagement Seminar II: Professional Practice/Internship

COURSE SAMPLING STUDIO

Intro to Biofabrication
Architecture: Affordable Housing
Documentary Filmmaking
Systems Thinking: Smart Textiles
Designing for Virtual Reality
Between Earth and Sky
Natural Dye as Intercultural
Connector
Product Design: Ethics and
Sustainability
Environmentally Concerned
Photography
Public Art and Intervention
Baltimore Urban Farming
Sustainable and
Recyclable Materials
Sustainable Graphic Design
Climate Change and Sustainability
Design for Change

← BIOFABRICATION CLASS PROJECT
TO CREATE BIOCEMENT THAT
COULD POTENTIALLY HELP RESTORE
THE CHESAPEAKE BAY OYSTER
POPULATION
2019

SUSTAINABILITY & SOCIAL PRACTICE

The concentration in Sustainability and Social Practice—the first of its kind among art colleges—prepares students to engage their creative practice with the social and ecological issues facing the world today. Open to all majors, the program allows seamless movement between applied, fine, and liberal arts, and the formation of hybrid models of study among disciplines. Students have access to studio and academic courses throughout MICA, allowing them to personalize their study through courses that focus on ecology, sustainability, and social engagement.

GET REAL

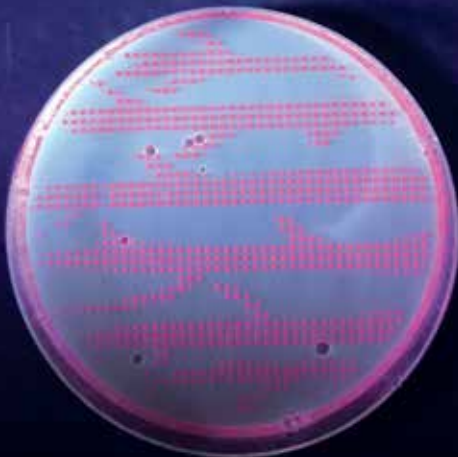
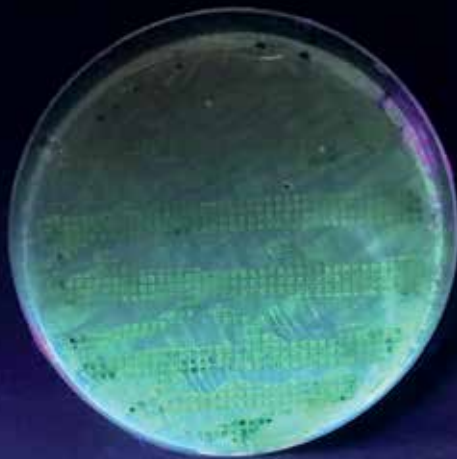
You have the opportunity to work on an array of real-world projects through the curriculum, such as the course Community Arts and Documentary, where students team to make productions that give a voice to marginalized communities in Baltimore. In the course Water, you can explore that element's connections to East Baltimore and engage in team workshops and individual research in pursuit of projects that can be design-based or socially driven objects, spaces, or events.

CAREER OPPORTUNITIES

Our graduates enter many fields. They work as graphic designers, illustrators, entrepreneurs, in socially engaged collaborative art groups, in urban agriculture, as educators and fine artists, all at the forefront of a contemporary practice that engages issues of ecology and social justice.

COURSE SAMPLING

Climate Change and Sustainability
 Urban Design
 Community Arts and
 Documentary
 Design for Change
 Water
 Cultural Perspectives
 Visual Ideas
 Social Practice Studio
 Environmental Science
 Biodiversity
 Art Meets Ecology
 Food and Architecture
 Sustainable and Recyclable
 Materials
 Environmental Literature
 Activism and Social Theory



← ALIA PAYNE
 ARTWORK IN PETRI DISHES, MADE
 WITH LIVING INK FROM BACTERIA
 2019

THEATER

The concentration in Theater offers hands-on experience for students interested in all aspects of theater production. Made up of a series of core courses where you can “learn by doing,” the concentration is focused on the production of an annual live dramatic performance. The curriculum centers around two closely linked courses offered each spring semester that form the six-credit umbrella—The Play’s the Thing—under which each year’s full dramatic productions are conceptualized, developed, and mounted. The two linked courses culminate in ticketed, revenue-producing public performances in MICA’s BBOX in the spring semester.

LET’S PUT ON A SHOW

Students manage almost every aspect of the concentration’s dramatic production, including acting; costume design; set, prop, sound, and lighting design; stage management; and set construction. They also design, produce, distribute, and maintain publicity materials, from posters and programs to websites and media ads. Students do all of this under the guidance of highly credentialed faculty.

CAREER OPPORTUNITIES

Students who pursue the concentration in Theater go on to find work in a variety of fields, including in the theater and the entertainment industries—as art directors, costume and prop designers, filmmakers, graphic designers, and more.

COURSE SAMPLING

The Play’s the Thing
 Writing the Performance
 Projected Light
 Special Effects
 Costume Design:
 Material and Techniques
 Publication Design
 Performance/Action/Event
 Contemporary Drama
 Hand Letters
 Sound Installation Art
 Puppets and Prosthetics
 Landscape and Interior
 Character Design
 Moving Pictures
 The Age of Shakespeare



fifth-year capstone programs

MICA offers seven 5th-Year Capstone Programs leading to master's degrees. You can, in one year (not two), earn a master's degree in any of these programs.

ART EDUCATION (BFA/MAT)

See page 146 for details on this nationally renowned program.

BUSINESS OF ART & DESIGN (ONLINE MPS)

Business of Art & Design is the first graduate business degree program focused on the unique needs of creative professionals. The curriculum emphasizes the practical business knowledge needed to start, sustain, and grow an art- or design-based business. Coursework includes finance and accounting skills, knowledge of relevant legal issues, and offers a foundation of strategic marketing skills that allows students to move their business plan from theory to the marketplace.

GRAPHIC DESIGN (MA)

MICA's MA in Graphic Design program offers students an intensive immersion in graphic design. Tailored for individuals who seek a cohort of dedicated peers in a challenging and supportive environment, the full-time program prepares students for advancing their careers and/or for applying to competitive MFA programs at MICA and other colleges and universities. Students include graduates from complementary fields, including liberal arts, fine arts, architecture, media studies, and journalism as well as those who studied design as undergraduates yet desire a more comprehensive and rigorous education in the theory and concepts of graphic design.

SOCIAL DESIGN (MA)

The Social Design program prepares the next generation of leaders in community-focused design. The curriculum integrates hands-on practice with community leaders, Johns Hopkins Public

Health researchers, and other partners using design to identify and address real-world challenges in the community.

ILLUSTRATION (MA)

MICA's MA in Illustration is a one-year program for those interested in a career in illustration or in refining their existing illustration practice. The program is an immersion into the field with a focus on studio work and professional practices, preparing you to build a compelling portfolio, for freelance opportunities, or for application to competitive MFA programs, including those at MICA. The curriculum is paced to help you develop the vocabulary, and conceptual, observational, and handcrafting skill sets, tool sets, and mindsets needed to begin professional initiatives or pursue more specialized study.

INFORMATION AND DATA VISUALIZATION (ONLINE MPS)

MICA's Information Visualization program, the first such program offered by an art college, prepares artists and designers for the visualization industry—where the management of complex data through images and infographics is essential—including architecture, urban planning, homeland security, health, social networking, business, and more.

UX DESIGN (ONLINE MPS)

The UX Design program prepares professionals to understand both the design and computer science sides of the user-experience equation. The program combines analytical problem solving and design thinking to enable student mastery of UX design principles. Completed in just 15 months, combining online learning with short residencies, the program allows students to study full-time while maintaining their current work-life balance.

mica's study abroad programs

MICA is widely recognized for administering the broadest range of study abroad and exchange opportunities of any art college in the United States—reflecting our deep commitment to educating artists with a global perspective.

MAKE YOUR WORLD BIGGER

We have study abroad programs in over 30 countries as well as off-campus study opportunities within the United States. Students have taken part in study abroad programs in fine arts, design, and the humanities at locations such as Australia, Bolivia, the Czech Republic, Chile, Denmark, Germany, Indonesia, Israel, Morocco, Nepal, the Netherlands, Japan, South Africa, Spain, the United Kingdom, Vietnam, and more.

MICA @ SACI

MICA and Studio Art College International (SACI) have established the MICA@SACI program in Florence. This program is unique in that a MICA faculty member is in residence at SACI every semester and works intensively on site with a cohort of talented MICA students.

SUMMER TRAVEL INTENSIVES

These summer experiences allow undergraduate students to travel with MICA faculty to places of great aesthetic and historical resonance, and to centers of contemporary art and design. The program also allows you to earn college credit, enhance your artmaking, and connect with art and other artists outside of MICA's campus. In recent years, students have visited and studied in Paris and London, Turkey and South Korea, Hawaii and the Appalachian Trail.

Ava



Kvapil

**MAJOR: DRAWING +
HUMANISTIC STUDIES**
HOMETOWN: LONG BEACH, CALIFORNIA

Ava arrived at MICA thinking she'd major in Illustration, but like many students here, the opportunity to explore other mediums through electives opened her eyes to other options and helped with the discovery of her personal creative direction.

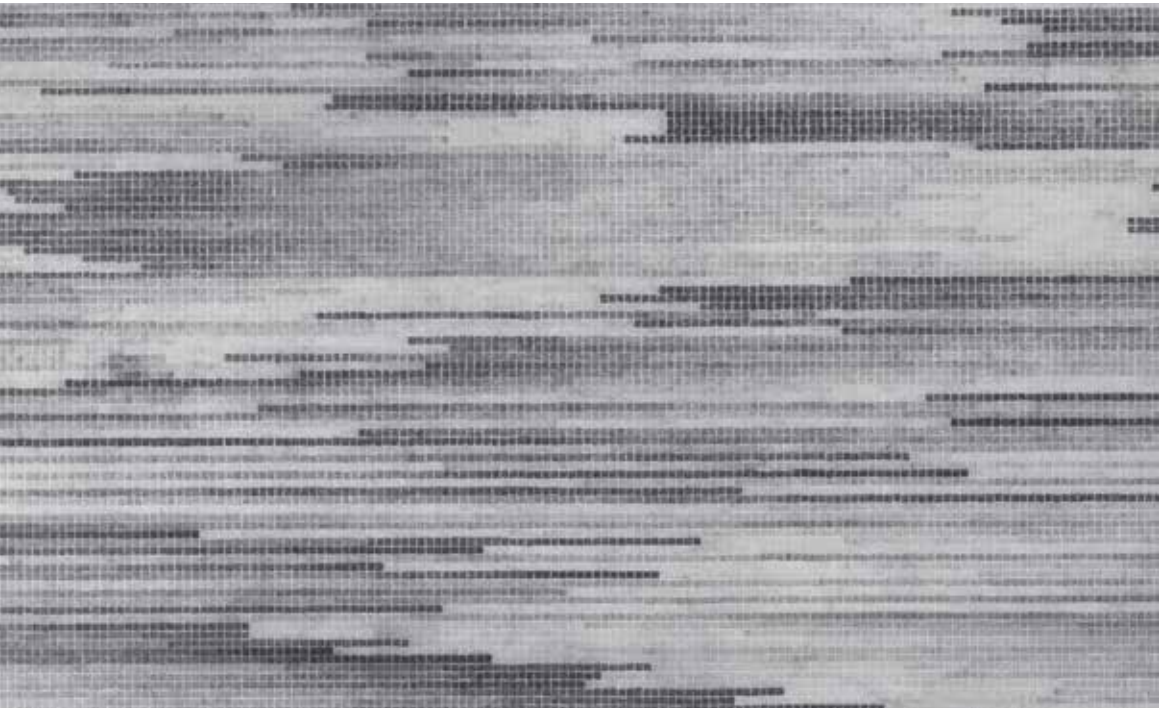
AK: I had the thought of doing drawing in the back of my mind, but I didn't do a lot of my own works in high school. I didn't have my own direction yet. I hadn't found my own voice.

I thought I wanted to major in Illustration. I took an illustration class and quickly realized the illustration I was interested in was really fine art illustration—and then I realized I didn't want to make work for clients. The Intro to Drawing/Intro to GFA class was helpful, because it let me figure out how to have a studio practice and just experiment. And I liked being around other people and creating work together. It was helpful to see how other people were doing creative problem solving. Having that freedom was really important. I'd never sat down and thought about my own ideas before.

For me, art school was really important for personal growth. With critiques, you're being vulnerable, putting yourself out there and explaining why you're making what you make. And at the same time, you're able to make art in this really welcoming environment where everyone wants to collaborate...I've had a chance to make art with my friends.

We nurture each other.

As a senior, the most crucial part to my growth was having my own studio in Lazarus. Having this amazing space—these whole two floors where we have this special art community—really opened my eyes to seeing myself as a full-fledged artist. The central theme of my work of late would be liminality. Liminal means a state of being that's in between or in transition. That word came from a cultural anthropology class, and that idea of being in between is something I think about a lot—possibly from being biracial and living in Long Beach, where there's a mix of urban and nature. I've just always thought about gray areas. I feel like everything is middle ground for me, and I think that theme plays a lot in how I think about drawing and the forms I'm interested in.



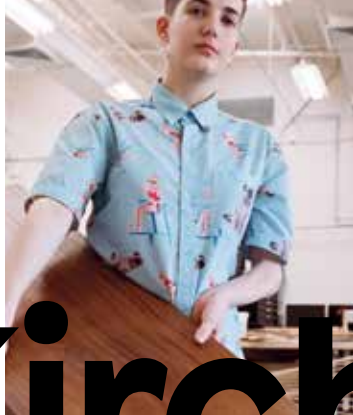
← AVA KVAPIL

VS



ERIN KIRCHNER →

Erin



Kirchner

MAJOR: FIBER
HOMETOWN: ATLANTA, GEORGIA

A self-described “materialist” with a passion for sustainability, Erin applied their interests in both to the 2018 Biodesign Challenge—a competition where college students envision future applications of biotechnology. Erin and a team of fellow MICA students created Kerasynth, an animal-free wool. Shortly after graduation, they took on an internship at NIKE with a specific focus on sustainability, while their work with Kerasynth will soon be shown at *Art’s Work in the Age of Biotechnology: Shaping Our Genetic Futures* at Gregg Museum of Art and Design in Raleigh, NC.

EK: I went to the Biodesign Challenge both my junior and senior year. My senior year project was Kerasynth. Our goal was to eliminate direct use of animals in the textile industry, while still utilizing keratin-based animal fibers. I took on the project because it was something I was really interested in. I rotated between working on that, a collaborative 3D printing project, and my senior thesis. The fact that I was working on a material and a system that related a lot to my future career goals and my passion regarding sustainability in product development served as motivation.

Kerasynth picked up a lot of traction at the challenge because it had an award sponsored by PETA and Stella McCartney. We also presented the work to the CEO of the Südwolle Corporation, which is a wool company based out of Germany, and one of the company’s North American representatives at the Outdoors Retailers Market in Denver, Colorado in November 2018. They’re very interested. They want to help us think through resources they can give us to help push the project forward.

Sustainability is important to me, and I think about sustainability in a two-prong fashion... in that I think it aligns directly with being a maker and having to consider the life of your work. If you’re a fine artist doing large-scale sculpture that might not ultimately sell, how is that sculpture going to function in space once it’s done? What’s the imprint you’re leaving? And then, as you’re moving through the world as a creator, how is your practice uplifting those around you? For me, that’s why sustainability is such a focus. It’s really using that as a lens to try to imagine and build better futures.

My classmates at MICA have had a huge effect on my ability to speak this way and to tackle the projects I do. It truly takes a village, and that community of students who are clearly so passionate about this don’t want to give up hope. That makes me want to keep going forward.

Eun Young



Ko

MAJOR: ARCHITECTURAL DESIGN
CONCENTRATION: GRAPHIC DESIGN
HOMETOWN: SUNCHEON, SOUTH KOREA

While a student at MICA, Eun Young completed three internships: one in Philadelphia and two in her home country of Korea. But it took some soul searching and faculty guidance during her freshman year before she realized architectural design was her field of choice.

EYK: In high school, I made a lot of sculptures relating back to my international background—projects that have themes of finding home and creating a home for people. But at the time, I didn't know I was going to pursue architecture.

I came to MICA for fine art because I couldn't choose between 2D and 3D. My freshman year, I asked my professors where they thought I would fit in better. They suggested I try different programs before making a decision about my major; and I saw there was an Architectural Design program that allowed more flexibility than most architecture programs. Architecture is very mathematical, and math is something I am not confident in. But Architectural Design was more conceptual. And it allowed me to work between 2D and 3D and really express my ideas and goals. I took the Introduction to Architecture course my freshman year, and I really liked it and chose it as my major. To not give up my 2D interest, I made Graphic Design a concentration.

The Architectural Design Department is small, so we are all like family. We ask

each other what could be helpful for our projects, and we're very collaborative. It's a really welcoming environment. A lot of schools are very competitive, but we are more like, "Let's do it all together. Let's collaborate." I really like that.

S

GL



STEVEN GLATFELTER →

VS



← EUN YOUNG KO

Steven



Matfelter

MAJOR: GAME DESIGN
HOMETOWN: WEST CHESTER,
PENNSYLVANIA

As an artist, Steven knew he wanted to work in games, and he initially planned on becoming an illustrator and concept artist when he came to MICA. But experience with coding changed his mind, he says, because it gives him a more comprehensive feel for games as they're being created.

SG: I started out wanting to be an artist for games. I wanted to illustrate, be a concept artist. I actually didn't want to know coding, but when I started learning, it clicked for me. I got the hang of it and wanted to stick with that part of game making.

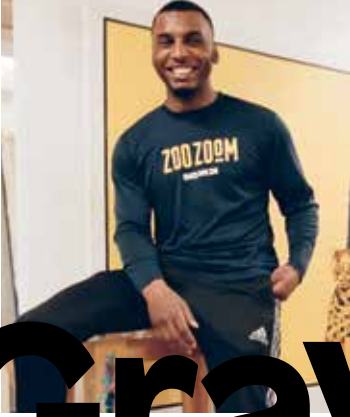
If you know how to code, you know how to implement the sounds, you know how to design the mechanics of the character, and for me, that's more realized than just drawing. You get the feeling of how the game is being played if you know how to code. And I like the idea of making something that people interact with. How I play games is different from how 95 percent of other people play. I think about how the character will move around in space.

I like the level design, too. I look at that like a fine arts critique. If the character is on a quest, did they have all the pieces needed to complete that quest? If there were problems, what were they?

The assignments here are taught so that we make a game in a week or in a day. Most of our projects are team based. You start out making board games—card games and table top games. Then you

get into the code of making a digital game. In each project, you have to work out all the different art aspects that go into the game. And there are people who want to focus on the art, some who want to do the coding, some who want to do the sound or the animation, and there are people who can do everything and all of those at once. When it's crunch time and there's five or eleven things to get done, we all stop what we're doing to fix the problems and finish the project.

Andrew



Gray

MAJOR: PAINTING
CONCENTRATION: GRAPHIC DESIGN
HOMETOWN: BLOOMFIELD, CONNECTICUT

While at MICA, Andrew pursued both painting and graphic design, merging the two into a successful creative practice. As a senior, he exhibited at the Reginald F. Lewis Museum in Baltimore and also landed a “day job” as a designer shortly before his graduation. Andrew continues to exhibit; his work was the subject of a recent solo show at Maryland Art Place and was shown in a group show at Band of Vices in Los Angeles.

AG: When I came to MICA, I realized the College had so many things you could study, and I wanted to learn something more technology based. So I took some graphic design classes and experimented with the form, and I really enjoyed it. In painting, everything is so open—your assignments are based on your own vision. I liked having prompts to work from, having something more structured.

Graphic design has really influenced my work as a painter. The way I approach painting now is to take the principles I learned in design and incorporate those into my painting. All my paintings have design components, such as hierarchy, text, placement, everything. My senior thesis actually displays a visual language that blurs the two fields of painting and graphic design to show oppositions people face on a daily basis. More specifically, to show inspiration through experiences I’ve had as a young, black American male.

My goal is to be a designer in the day and gallery artist at night. Being able to design gets my mind fully off painting, which helps me recharge. And being able to do both means I’m always working

creatively. I’ll be working after graduation as a designer at Link Studio. It’s great to graduate and have a job. I want to have a dedicated studio where I live, so I can go home and paint for two to three hours after work. I get to do two things I really enjoy.

It’s been hard work here at MICA, but that’s what I like about it. Everyone here is great. They’re so talented—they keep the standard high.



← ANDREW GRAY

VS



BOYA SUN →

Boya

A

**MAJOR: ILLUSTRATION
HOMETOWN: SPENT CHILDHOOD
AND TEEN YEARS BETWEEN CHINA,
CANADA, AND KENTUCKY**

Boya is one of three MICA grads working as an illustrator for *Five Worlds*, a series of popular science fiction adventure graphic novels where characters need to light mysterious beacons to save their worlds from extinction. He credits his freshman year at MICA for shaping his future in art.

Sun

A

BS: I was pretty indecisive in the beginning of freshman year. I really enjoyed the First Year and how open it was with exploring what art is and who you are as an artist. I even thought about doing sculpture or painting. But then, when thinking about what I was going to do career wise, I recognized I liked comics growing up. I just thought I'd learn more in the Illustration program and that it might be more self-directed.

On *Five Worlds*, I work with Xanthe Bouma and Matt Rockefeller, who were at MICA when I was. The two writers of *Five Worlds*, who are brothers, approached us. They wanted to work with MICA teachers or past MICA students, so that's how we became involved. And Xanthe, Matt, and I, we all work digitally. I didn't really do digital illustration before going to MICA, so a lot of what I learned in my classes directly affects my work now.

Our work is very collaborative. At the beginning, we take the script, and we talk about it to get a feel for the story and all of the characters and how the story comes across emotionally. When character designs are finalized, one of the writers, takes the script and does the rough

thumbnail stage, and we use that to do the final pencil layout. At that point, the three of us do page distributions based on our strengths. Matt is really good at drawing environments, so we maybe give him more environmental pages. Or sometimes a scene speaks to us, and we want to draw it.

After the penciling stage is done, and we get our feedback and revisions from the writers, Matt takes all of the pencils and does the final ink so it looks consistent in style. And then Xanthe and I will work on the colorings. Sometimes Xanthe will do a color theme, and then I do the finishing colors—or sometimes we'll take different scenes so the colors stay consistent and the progression is actual.

I enjoy the collaboration on *Five Worlds*. It's really motivating for me as an artist to grow and be better. It's a project that's beyond what I could do as a single person. It's really cool to see it grow, and it makes me want to be a better artist.

manda



Adams

MAJOR: PHOTOGRAPHY
CONCENTRATION:
BOOK ARTS
HOMETOWN: PALM BEACH GARDENS,
FLORIDA

Amanda's professional success all started with an X-Files fan piece: a block print featuring silhouettes of the television show's main characters that she created for her letterpress class at MICA. Since then, she has opened Close Call Studio, sold a collection of her felt mushrooms and tomato plants to Anthropologie, and started a podcast with fellow MICA alum Nicole Mueller that helps creative entrepreneurs figure out the business of being an artist.

AA: I partially launched Close Call Studio in 2012 through a letterpress class. We had to produce an edition of 50 prints. I thought, "If I have to make 50 of these and buy all the paper, I need to find out how to sell them." It really motivated me to find a way to monetize my art while I was still a student. I was trying to make art for the class based off of things I would want to buy. The X-Files fan piece is still to this day one of my better selling items. That just empowered me to think, "Maybe there's potential to stay local and be my own boss."

A friend of mine put together a DIY show in Baltimore and asked me to be in it. At MICA, I experimented with embroidering and sewing, so I made 10 little felt mushrooms for the show—mostly because I wanted something to stick off the wall and differentiate myself a bit. Several pieces sold, and they ended up getting picked up at a store here in Baltimore. Shortly after that, I got picked up to do a limited collection with Anthropologie. And that lit a fire to go fully into working for myself.

I host the podcast, *Beyond the Studio*, with Nicole Mueller, a fellow MICA

grad. I wanted to work on something collaborative, and I loved podcasts—and a lot of the art podcasts out there are just about what inspires you and what's your process like. But I had no idea how people were making it work. You say you got into this gallery, but what does that mean? Or, if you're me, you say you sold your stuff at Anthropologie, but how?

We got the Southern Exposure grant through the Facebook Artist-in-Residency in partnership with the Andy Warhol Foundation. We got super lucky. And that funded our second season. It has been an incredible experience, being able to talk to artists who are really doing well and learning the realities of their lives. We try to get down to how people are spending their time, what their streams of income are like, some of their most valuable learning experiences, biggest challenges, major mistakes. We try to get into really candid conversations.



Yo

DAMLA YENIGUN →

VS



← AMANDA ADAMS

Damla



MAJOR: PRODUCT DESIGN
HOMETOWN: ANKARA, TURKEY

Damla is an accomplished singer, pianist, and guitarist, with multiple songs on Spotify. At least two hours a day, she finds time to play an instrument or sing on campus, and she especially loves the piano in Meyerhoff House. Sustainability is important to her, and product design is another extension of Damla's limitless creativity.

enigun

DY: When I came to MICA, I didn't know anything about product design. I'm sure a lot of students in high school, when they're introduced to industrial design or product design, think about shoes, chairs, or furniture. But it's not only about those things. In the Product Design Department, we are learning about sustainability and about human ergonomics. How the human body works and interacts with the products. Even designing a straw can have a huge impact on the environment, so you should think about that before picking the materials—also, the process of making products, and how the process uses energy and impacts in the world. There's a lot of stuff to think about when you are designing. It's a huge responsibility.

One of my favorite projects this year was a laundry bag I created, and it was presented in *Baltimore Magazine*. A local dry-cleaning company had so many plastic dry-cleaning bags left over, and they contacted MICA's Product Design Department. Our teacher decided to take the opportunity as a project.

I took the bags, ironed them and made them into fabric-like sheets. Once you iron them, they become thin like paper,

and each sheet had 200 layers of plastic bags. To add some visual beauty to it, I took the blue parts of the plastic—the company's logo was blue—and added that on. Those 200 plastic bags could have gone into the ocean. Instead, I put them into a product that I can use at home forever.

Faith



Couch

MAJOR: PHOTOGRAPHY
HOMETOWN: DURHAM, NORTH CAROLINA

While still a student at MICA, Faith began making connections and exhibiting, with work in shows at the Nasher Museum of Art in Durham, North Carolina, the International Center for Photography in New York, and at the gallery New Image Art in Los Angeles. In her photographs, Faith focuses on the history of the black body and how it has been depicted over the years. She says that, unlike painting, drawing, and sculpture, photography allows people to truly see themselves and crystallizes truth on a global scale.

FC: Photography has also always stood at the forefront of revolution. Whether it's civil rights, whether it's in Birmingham, Alabama, whether it's at the Berlin Wall, or in Vietnam, photography was a catalyst for change in so many ways for people who weren't connected to these global issues or identity politics. Photography helps people understand the world around them in a way that speeches or books don't.

For my thesis, which I'm really proud of, I made some new images, and I coupled them with redacted text from Martin Luther King Jr.'s "I Have a Dream" speech. A lot of times, people only discuss what he says on the first page, and there are six pages. I wanted to use the document as a type of photograph, because I think, over time, famous documents and texts transcend into a type of iconography. Through the redaction, I'm able to really highlight what he says.

On the second page it says, "America, you have given the Negro people a bad check." Through redaction, coupled with the contemporary images I made, I'm bridging together and trying to create a discussion that emphasizes how these archival documents are actually

contemporary. We're still talking about these issues of civil rights, of how we see ourselves, how we're being seen. And that has everything to do with the type of imagery that I'm making.

For me, it was important to learn how to network, and I learned that when I got to Baltimore. When you come into a new place, it's imperative to be engulfed in your community and get to know the other artists that are out there. I'm connected to a lot of Baltimore artists who are now in New York or L.A., or MICA grads who are working at *Paper* magazine or writing or taking photographs at the *New York Times*. During my freshman and sophomore years, making those connections has now helped solidify goals I have for myself, like getting into shows. That's been helpful—to have those connections and know that people are going to be on the lookout for you.



← FAITH COUCH

VS



CLAIRE CHUFF →

Claire



Chuff

**MAJORS: PRODUCT DESIGN
AND GRAPHIC DESIGN**
**HOMETOWN: NEW YORK CITY,
NEW YORK**

Claire transferred to MICA from Boston College, and hit the ground running, choosing to pursue a double major in two design disciplines and holding internships at Catholic Charities in New York City as well as IBIS. With an interest in sustainability, she is also intrigued by the opportunities she will have to combine her work in both product and graphic design.

He

CC: Being surrounded by creative people is great. The Product Design program is really collaborative, especially because our department is new and small right now—we all know each other really well. We were all talking the other day about how happy we were that it's as collaborative as it is. The program is rigorous, and it's really easy for that to become competitive in that environment—the thinking that, “Oh, if I help that person with that product, they might take that away from me.” But no one feels like that here—we work together without even thinking about it. We always run our additions to our projects by other people in the class to get their feedback, and work with each other on developing our ideas.

One thing that's ingrained at MICA is sustainability. We integrate sustainable design into a lot of our class curriculums, and there's a whole class dedicated just to sustainable design. I think that's a really important ideal that we should be advocating to grow and develop. I'm also very passionate about integrating my two majors, and there's a lot of opportunity to do that here. There are clubs like the MICA Design League for graphic design, and

we're starting an Industrial Design League for product design as well. There are a lot of elective courses that allow you to explore your interests. There are so many electives I can take to cross my interests over—package design, branding, all that—so you can create the product and brand it, too.

This semester, I'm redesigning makeup brushes to have interchangeable heads. It's kind of like the clip toothbrush, where every month they'll send you replacement heads—the makeup brushes will just show up at your doorstep, and with a provided return label, you send your old ones back and then they get recycled and the hairs get composted. I prototyped on the plastic 3D printers first, and then I'm doing my final ones on the resin 3D printers. Then I'll use the laser cutter for packaging.

Trying to complete a double major lends itself to great opportunities, but it's also a lot of work. I'm really looking forward to my senior year—finally being able to fully integrate my two majors through my thesis.

Nikki



MAJOR: GENERAL FINE ARTS
HOMETOWN: WASHINGTON, D.C.

Nikki began her college career studying mass communications before transferring to MICA. When she entered the College, she began as a film major but eventually pursued general fine arts because she preferred the freedom to explore a variety of disciplines in her artistic work. That exploration led to a “passion for fashion,” while participation in MICA’s Annual Benefit Fashion Show opened doors—and took Nikki on a path to a flourishing career as a designer.

endricks

NH: My sophomore year, I became the vice president of the Black Student Union. During that time, the Baltimore Uprising occurred. I really appreciated the dialogue MICA tried to create around diversity and how they constantly tried to include the voices of students of color into that narrative, making it a safer environment as a young black woman artist facing trying times in the world. These things inspired my senior thesis collection, “The Blends.”

I interviewed 20 models of different races, genders, religions, and sexualities, and I asked, “What do you do on Sunday afternoon?” Most people said they spent time with their families. Even though we are people of different backgrounds and subcultures, we have this one thing that unites us and we should embrace it. I also asked them what symbol best represented their identities and I took those symbols and created a pattern that I used on fabrics for the clothing collection shown during the MICA Benefit Fashion Show.

That show was an integral reason I got into fashion. After leaving MICA, “The Blends” collection was shown in New York, Milan, and Paris Fashion Week for

the spring/summer season of 2018. All in all, MICA played a large role in my success, and I’m not really sure where I’d be if I didn’t attend. I know I would be well off because of who I am, but I wouldn’t be happy and fulfilled like I am doing this craft.

I’m currently the owner of my own apparel company, Nikki Hendricks Designs. Since leaving MICA, I have participated in New York, Milan, Paris, London, and Feeric (Sibiu, Romania) fashion weeks. I have had my work and name featured in *British Vogue*, *Vanity Fair*, *GQ*, *Cosmopolitan Romania*, *Harpers’ Bazaar Singapore*, *V-files*, Smithsonian National Museum of African Art, and in a Sony commercial. All of these things have happened in the past two years since graduating from MICA; you never know what’s coming.

Modern romance experiences. Dating culture perspectives. “Tinder” for the soul.



RHEAGEN KING →

VS



← NIKKI HENDRICKS

Rheagen



King

MAJOR: GRAPHIC DESIGN
CONCENTRATION: BOOK ARTS
HOMETOWN: DERBY, KANSAS

Throughout her time at MICA, Rheagen held multiple leadership roles, including admissions ambassador, peer career advisor, and a designer in Authenticity, MICA's 25th Annual Benefit Fashion Show. While the themes behind her artwork changed from year to year, Rheagen's senior year culminated with the creation of Erose—her thesis project and the start of an entrepreneurial idea that made the finals of MICA's annual shark tank-style venture competition, UP/Start.

RK: Coming from Kansas, it was a big leap for me—if I was going to go to a place on the East Coast, I wanted to feel like it was a home away from home. And when I visited MICA, they were so welcoming. They were really friendly, open...a lot of colleges talk about community or collaboration, but you don't really see it. At MICA, it just stood out to me that they do value collaboration, that they do value community. And I've met all these amazing people. I've gotten all these awesome experiences and opportunities. It feels like I'm on the path I'm supposed to be on.

In my work, I draw a lot from personal experience. My junior year was centered on the subculture of sex ed. My sophomore year was all about women's empowerment and feminism. Sex positivity is something that informs a lot of my work. Rethinking how we look at romance and dating culture—all those things inform my practice.

My Tinder experience was difficult to navigate. That's where Erose was birthed. It's a lifestyle brand and safe space platform that helps you navigate modern romance and dating culture through

storytelling. The goal is developing healthy emotional habits to cultivate healthy romantic partnerships with others. The name is from the Greek God Eros. I combined the word Eros with the word rose because it's a popular romantic term. And I'm part Greek, so I wanted to have that identity in the brand.

Something Erose explores is how dating culture has changed. Even in the past five to ten years, now that we have dating apps, the process of dating has gone from this cultural ritual to a right swipe... I wanted to share my experiences first and foremost to show others it's safe to do so. You can share your experience, and your experience can be valid. And you can do so in an empowered way without exploiting your experiences.

With UP/Start, I made the second round, but I didn't receive funding, which was totally OK. I knew going in this first year was going to be like my training wheel year, where I could get familiar with the process of UP/Start...what feedback can I get, what connections can I make? I was not ready to monetize this business yet. There are still so many things I'm trying to work out. But next year, I want to apply again.

Mickey

MAJOR: ILLUSTRATION
HOMETOWN:
UPSTATE NEW YORK

Within two years of graduating from MICA, Mickey landed jobs as a storyboard artist for *Ben 10*, an animated Cartoon Network series, and then *She-Ra and the Princesses of Power*, a Netflix hit produced by Noelle Stevenson (Illustration BFA). Her next gig will be on Matt Groening's *Disenchanted*, another Netflix show featuring the voice talent of MICA Illustration alum Abbi Jacobson. Mickey credits MICA's storyboarding course and connections with her fellow MICA grads with helping put her on the path to success.

Quinn

MQ: When I was applying to colleges, I imagined a future drawing comics. The Illustration Department had some notable alumni in the field, as well as relevant classes on the course list.

I was also drawn to the focus on academics at MICA, especially in the celebration of all types of media history. I loved going from a class on ancient sculpture to one about modern blogging or horror movies. Also, I was able to attend MICA because of its scholarship for academic achievement in high school—which is something not many art schools take into account at the level MICA does.

The storyboarding course changed a lot for me. Outside of the design department, it was the first kind of technical class I took, and as someone who excels in structured academics, it felt really natural to me. It was art with a very specific goal in mind, necessitating technical skills like perspective and the basics of cinematography. That was very appealing.

I started my work on *She-Ra* in November of 2016. Noelle said she had always wanted to work with me, so I think she just sought me out... Noelle had been

a TA in some of my classes at MICA, and helped advise me in matters of the comics industry at that time. Shout out to former (adjunct) professor Kali Ciesemier, who is also now working in animation here, for her choice in assistants.

Surprisingly, much of my social circle here in Los Angeles is made of MICA grads. My two closest friends are Lasha Tamae and Xanthe Bouma, also from my graduating class.



← MICKEY QUINN

VS



HUI-YI KUO →

Hui-yi



MAJOR: PRINTMAKING
CONCENTRATION: BOOK ARTS
HOMETOWN: WAYNE, PENNSYLVANIA

When she came to MICA, Hui-yi discovered she enjoyed the hands-on aspect of printmaking, and says it makes her artwork feel more personal. And now that she's found a medium, Hui-yi is discovering her voice as an artist, delving into her experience as an Asian American and love for nature for inspiration.

Kuo

Vá

HK: I was originally going to be an Illustration major. I really liked to draw. But when I came to MICA, a lot of people wanted to major in Illustration. I was really intimidated by them, because they were so good and constantly drawing—all the time, always doodling—and they loved doing digital drawings. None of that was me.

When I took Introduction to Printmaking with Robert Tillman, I was interested right away. You still draw a lot in printmaking, but you also get really hands-on with the material. There's something about the hand of the artist... digital doesn't feel as personal. I like hands. I wrote a lot of journals and diaries as a kid, and I still write letters to my friends.

I'm still trying to figure out the message I'm trying to send with my work. There are two distinct themes I've tended to focus on. The first is identity and autobiographical type of work. I like storytelling—and I don't feel right in America and not right in Asia, so I've made little books about who I am, on being Asian American. The other theme I focus on is nature. I feel really free and liberated in the natural world. I grew up

right outside of Valley Forge National Park, so I was always walking over there all the time, running around it when I was little.

I feel most comfortable with relief printing, where you learn all about carving and engraving. I've used linoleum, but woodcut is in my heart.

Meg Ázquez

A portrait of Meg Ázquez, a young woman with long, wavy reddish-brown hair, wearing a dark green jacket. She is looking slightly to the right of the camera with a neutral expression. The background is dark and out of focus.

ALUMNI

**MAJORS: ILLUSTRATION
AND GRAPHIC DESIGN**
HOMETOWN: CHICAGO, ILLINOIS

Growing up, Meg thought she would be an architect, and spent a lot of time drawing buildings and learning how to draft.

But after starting college at the University of Illinois at Urbana-Champaign, she realized her study wasn't bringing her job. She shifted gears and transferred to MICA, calling it the best decision she's ever made.

MV: Anyone that knows me will tell you that MICA changed me on a fundamental level. I came in really confused about who I was as an artist, so a lot of the work I made that first year or two was unfulfilling because it felt like I was trying to draw or design as someone else. I found my voice after interning at a small design and screen printing studio in Chicago, Delicious Design League. I finally found a medium that felt natural to me and combined my interests—they do a lot of gig poster work—and this led to me picking up more design and screen printing classes at MICA which really shaped what I was going to work on for my thesis.

I also looked to my teachers as mentors. I took Danamarie Hosler's sophomore illustration class and was really blown away by how she changed me as a student. She is someone who will absolutely give back to you what you put into her classes and she pushed me to be the best version of myself. I think MICA is unique in creating an environment for relationships like that.

What drew me to MICA was the openness the College has to you crafting your own major. I never felt like I couldn't do something at MICA, which really helped

me establish who I am as an artist. I'm this weird hybrid of design and illustration and printmaking and photography and MICA gave me the space to explore that. I'm currently the creative director at Splice, and I love that my career and life experiences have given me the foundation and background to build a diverse creative team that can tackle any kind of project. I also have a deep love of music so the fact that I get to do what I love... for musicians? That's so cool.



← MEG VÁZQUEZ

VS



JEREMY JIRSA →

Jeremy

ALUMNI

MAJOR: GFA,
MASTER OF ARTS IN TEACHING
MINOR: ART HISTORY
HOMETOWN: BALTIMORE, MARYLAND

An artist and teacher, Jeremy splits his time between Baltimore and Philadelphia. Art is the only space he says he had full control over when he was diagnosed with Tourette's syndrome in 2000. The disorder has provided direction for his art-making, while the community he formed at MICA acts as an ongoing resource of support.



Jirsa

JJ: My relationships with my professors, as well as my fellow students, made a difference in where I am today. I'm still really close friends with a lot of the people I met at MICA. Developing that community and helping each other with opportunities that arise—it is something I didn't expect to get from my college experience. But getting that text, "Hey there's this show coming up, I think you'd be great for it." Or, "Hey, so and so is working with this kind of material and it might help you out." That builds my art community.

At the same time, I'm continuing that critical conversation with the professors I met during my time at MICA. I didn't let the specific four years become the end of my education. Keeping those relationships and conversations going allows us to learn from each other and keep building.

I've been showing up and down the East Coast. I have a show next month in New Hampshire, and I just had a solo show in D.C. My work has been very focused on delving into my identity with Tourette's and the false façade that's been put on in order to maintain how people might see me, and the psychological traumas that have stemmed from those experiences.

I feel as though all artists develop this visual dictionary within their heads where they are constantly cataloguing everything that they see. Everything that's being brought in and then processed and stored for later use. I'm taking those ideas of what my surroundings are—and then filtering them through the artists I've looked at from art history, what contemporary artists I've seen and how they're approaching ideas, and then feeding that through the vocabulary I'm trying to develop within my own studio practice. What comes out is a merger between what I would consider to be my contemporary art practice and my surroundings.

It's not all successful. That's one of the beauties of the studio; it's a safe place where you can close the door, lock the world out. It becomes this incubator where you can test ideas, throw things out there and see what sticks to the wall. If it's not working, you don't have to show it. One thing I've been more and more diligent about is not being afraid to show those failures. I tend to post some of those things on social media that aren't working. Getting it out there frees it in a way for me. So, it's not so much a harbinger of negative feelings.

contact us

For dates, times, and information on how to schedule a visit, call [410.225.2222](tel:410.225.2222) or go to www.mica.edu/ugvisit

For information on how to apply, go to www.mica.edu/ugapply

For information on financial aid, go to www.mica.edu/finaid

To ask a question, go to www.mica.edu/ugcontact

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THE TYPOGRAPHIC ILLUSTRATIONS ON PAGES
2, 3, 7, 37, 45, 49, 71, 81, 93, 111, 117, 139, 143
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IN NEW YORK CITY. ↓



COLOPHON

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Major Photography: Justin
Tsucalas & Micah E. Wood '13

Other Photography:
Paul Burk, Karl Connelly '94,
Nancy Daly '11, John Dean '77,
Robin Hood, Human Being
Productions,

Christopher Myers '94,
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Printing: Oddi Sales

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DAYTIME

NIGHTTIME

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As the oldest continuously degree-granting college of art and design in the nation, MICA is acknowledged nationally as a leader among its peers—one that is deliberately cultivating a new generation of creatives and redefining the role of artists and designers in society.

As a student here, you will be challenged to shape new and distinct career pathways. You will learn to integrate innovation, entrepreneurship, and creative citizenship with contemporary approaches to art, design, and media. You will leave the College empowered as a creative, solution-oriented maker and thinker with the ability to drive cultural, social, and economic advancements that will impact our future. You will create work that breaks new ground while honoring tradition. You will make art and design that matters.

MICA

window, position, focus, the moment

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MICA

window, position, focus, the moment

SATURDAY, APRIL 20, 2019, 10:48 AM
EARLY MORNING

SATURDAY, APRIL 20, 2019, 02:41 AM
MIDDLE OF THE NIGHT

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MICA

window, position, focus, the moment

FRIDAY, APRIL 26, 2019, 3:09 PM
LATE AFTERNOON, END OF MORNING CLASSES

MONDAY, APRIL 22, 2019, 09:43 PM
END OF EVENING STUDIO CLASSES

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MICA

window, position, focus, the moment

THURSDAY, APRIL 25, 2019, 08:30 AM
WEEKDAY MORNING, BEFORE FIRST CLASS

TUESDAY, APRIL 23, 2019, 6:17 PM
DINNER BREAK FROM EVENING CLASSES

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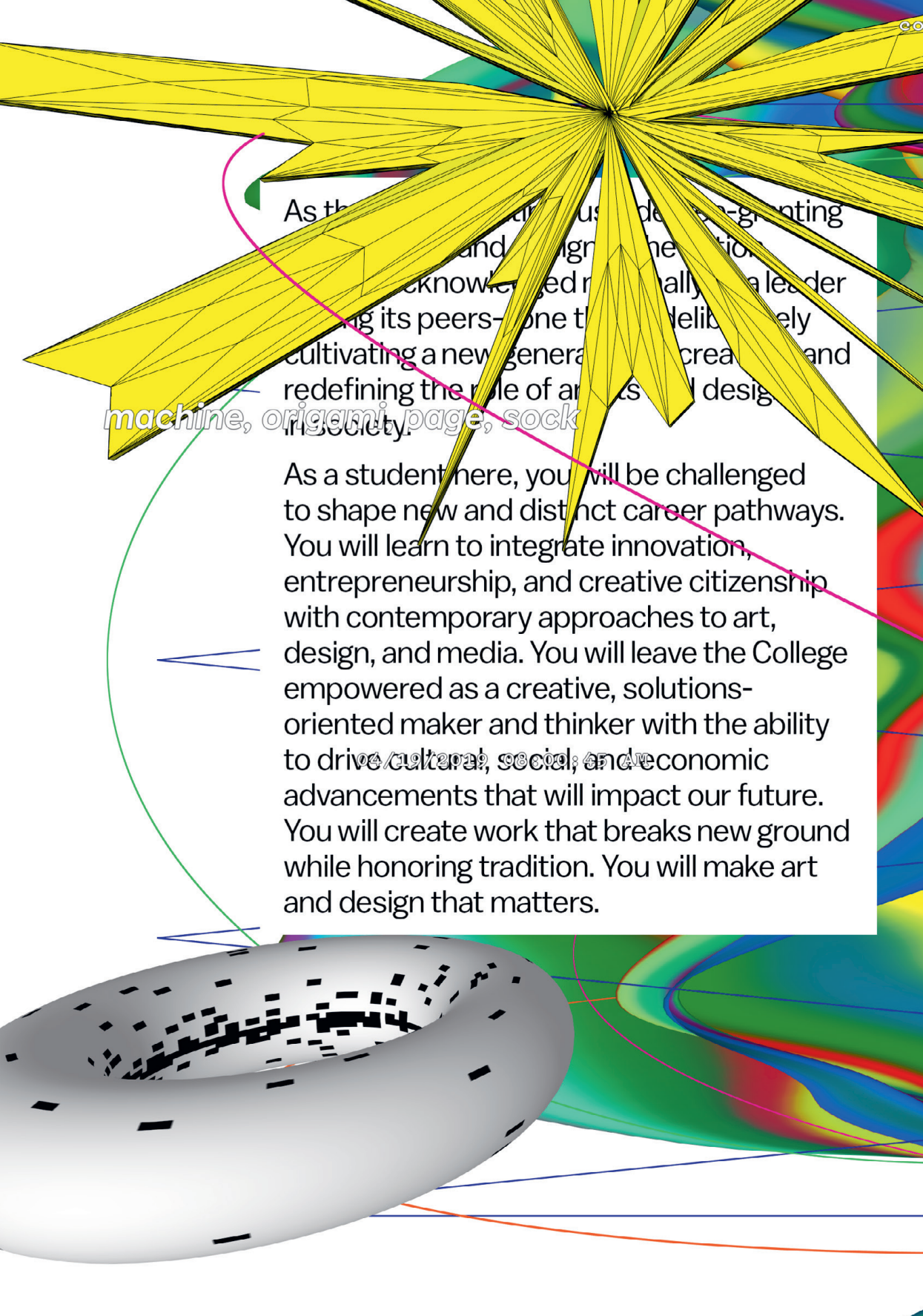
MICA

window, position, focus, the moment

TUESDAY, APRIL 30, 2019, 11:40 AM
LEAVING CLASS EARLY

SUNDAY, MAY 5, 2019, 12:45 AM
SOUND VIGIL IN BROWN CENTER





machine, origami, page, sock

As the world around us rapidly changes—granting
and embracing the evolution
acknowledged nationally as a leader
ing its peers—one that deliberately
cultivating a new generation of creative and
redefining the role of artists and design
in society.

As a student here, you will be challenged
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04 / 19 / 2019, 08:00; 45 Ave