



Off
The Rails

—
Maryland
Institute
College
Of Art
Thesis
Exhibition
2012

—
March 23rd
to April 29th

Hoffberger School of Painting

Michael Cor
Julie Ann Horton
Sung-Hwa Kim
Sean McDonough
Ali Wendy Miller
Laini Nemett
Carly Witmer
Jeffrey Vincent

Mount Royal School of Art

Elizabeth Ashe
Sean Bennett
Misha Capecchi
Brian Conaty
Madeleine Cutrona
Jon Duff

MFA in Community Arts

Shana Goetsch
Anne Kotleba
Jessica Wyatt

Zoe Friedman
Jonathan Latiano
Grimm Lee
Chelsea Ragan
Margaret Rogers

MFA in Graphic Design

Rolando G. Alcantara
Noel Cunningham
Abraham Garcia
Alice Hom

Cathleen Sachse
Cheyenne Seeley
Zach Storm
Adam Void

Photographic and Electronic Media

Timothy Hoover
Jessica Karle Heltzel
Jinhwan Kim
Clara Kohn Marquez
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William Knipscher
Kim Llerena
Lloyd Lowe Jr.
Travis Masingale
Margaret Rorison
Branden Rush
Jen Frost Smith
Gavin Stewart
Heather Stratton

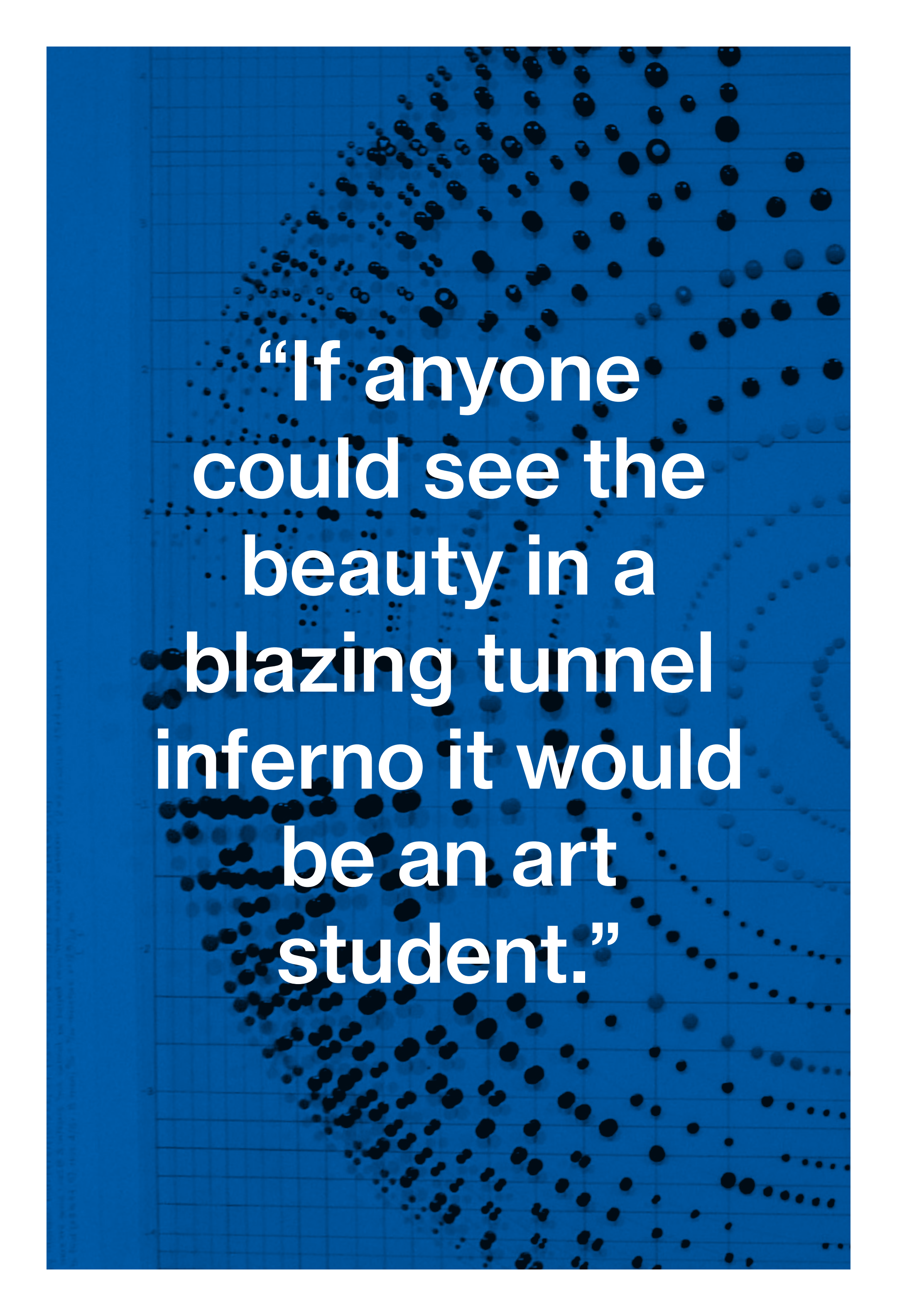
Master of Arts in Social Design

Danah Abdulla
Kyla Fullenwider
Leah Harper
Briony Hynson
Remy Peritz
Benjamin Peterson
Elise Roy
Julie Anne Sayo
Becky Slogeris

Arisha Trifonova

Rinehart School of Sculpture

Jennifer Coster
Caroline Covington
Rachel Held
Toym Leon Imao
Pablo Garcia-Lopez



“If anyone
could see the
beauty in a
blazing tunnel
inferno it would
be an art
student.”

Contrary to the beliefs of most children under the age of ten, a penny on the tracks cannot derail a train. In fact, officials at the Federal Railroad Administration assure me that no object smaller than a car, a cow, or, in a pinch, a largish boulder would have sufficient bulk to cause a train to leave the tracks. But kids, like art students, aren't big on facts. They're more into possibilities. And nothing thrills a child's burgeoning Freudian death drive than the possibility of witnessing absolute mayhem. Which goes a long way in explaining the existence of BB guns and at home chemistry sets. This love of chaos likely applies to art students as well, but I'm loath to assume. I'm a curator, what do I know.

Let's face it, even if you explained the statistical improbability of a 3.11-gram piece of copper destabilizing the trajectory of a machine with a 10,000 pound engine, kids still take their chances. They're still going to crawl up on that trestle, putz around with poorly tied shoelaces dangling into rusty metal crevices, cold chilling until the vibrations of the rapidly approaching train practically throw them to safety. Then they're going to scramble up the hill a bit and wait with baited breath, hoping against hope that Stewie from up the street is right, and not their buzz kill of a science teacher.

Similarly you can tell an art student not to use caustic materials in a confined space but that doesn't mean they're not going to burn fiberglass in their studio, at least not an undergrad. Grad students have a little more sense. Or they're just old enough to not want to die any time soon.

Kids want to see fire, kids want to see twisted metal. If all a kid wanted was an elongated coin, half the tourist traps in America could help crank one of those out. Their poorly developed sense of right and wrong excludes human causalities from such a scenario, tiny socio-paths that they are. Lucky for conductors, passengers, and freighted cargo alike, having your morbid little dreams crushed is one of the hallmarks of childhood. And lucky for kids, grown-ups invented Monster Truck rallies.

Despite their sturdy nature, trains are not immune to disaster. Close to 2,000 train derailments occur in the United States each year, most caused by structural weaknesses in the tracks or operator error. Ironically, the vast majority of train derailments occur while slowing into the relative safety of railway stations, at an average speed of 5 mp h. More tired whimper than screaming metal. Kind of like your friend's Aunt Bea who fell off the deep end when Kutcher took over for Sheen on Two and A Half Men. Some disasters just can't be avoided.

Alas, not all derailments can be so benign. Leave it to Baltimore, Harm City, to represent the bleaker end of the disaster scale. On July 18th, 2001, a 60-car freight train was passing through the Howard Street Tunnel. At the 45th car an unidentified malfunction caused a disconnect, and the last ten cars of the train derailed, deep in the mile-long tunnel, near the intersection of Howard and Lombard. As fate would have it, one of the unlucky cars was carrying tripropyl-ene, a highly flammable liquid. The other cars contained wood and paper products. (I was unable to confirm rumors that they were in fact

Duraflame logs.) This alone would have been enough to cause one heck of an inferno. As an added bonus, one of the last cars contained 2,554 gallons of hydrochloric acid igniting a chemical fire that raged for five days.

Peak calculated temperatures for the fire reached 1,800 degrees Fahrenheit. As if Baltimore isn't hot enough in the summer. The heat from the fire caused a 40-inch cast iron water main to burst, releasing 14 million gallons of water, which surprisingly did little to quell the flames. When compiling the official account of the incident, researchers came across this quote from an unidentified federal transportation safety official published in the Baltimore Sun way back in 1985: "If you had an explosion, fire would shoot out of both ends like a bazooka." Time travelling Nostradamus was rightly keen on anonymity. They probably would have tossed him into Guantanamo Bay.

Fortunately, that's not exactly what happened, though three weeks after the fire had been extinguished manhole covers along West Pratt Street did fly into the air due to residual chemicals in the sewers. No one was hurt, and no major structural damage resulted from the blaze. Normal use of the tracks was resumed within a few days.

I asked an elderly gentleman in my neighborhood if he remembered the fire. The only detail he wanted to talk about, and which he was still mighty fired up about, I might add—was the fact that three Orioles home games were cancelled because Camden Yards was deemed too close to the Danger Zone. Kenny Loggins could not be reached for comment.

If anyone could see the beauty in a blazing tunnel inferno it would be an art student. In 1979 French sociologist Pierre Bourdieu published "Distinction: A Social Critique of the Judgment of Taste." I wasn't able to read the whole thing, because grad school hardly leaves time for sandwiches, but I filtered part of it through an article in *The New York Times* by Mark Greif entitled, "The Hipster in The Mirror."

Don't worry, the full text of Bourdieu's masterpiece is at the top of my Amazon queue.

Basically, this French dude asked a bunch of people what would make for an interesting composition, proffering choices that ranged from girl with a cat to car crash. Artists and academics were inclined to indicate the car crash as a likely candidate for a beautiful composition. Plenty of snarky arguments have ensued as a result of Bourdieu's research, questioning whether this indicates a conditioned group-think led by violence-crazed artists, or an admirable ability to see beauty in catastrophe. I'm inclined to believe the latter. I once had a friend in undergrad that singed his eyebrow hair off in a freak dorm candle accident and used the ashes to cast new ones for a portrait of Whoopi Goldberg. Case closed.

Trains aren't the only things that can go off the rails. The Cambridge dictionary defines the phrase to "go off the rails" as "to start behaving in a way that is not generally acceptable." As trains are not prone to behavior of any sort, I'm going to go out on a limb here and say that it's talking about people.

In an unofficial poll of MICA students and staff, when asked the first thing that came to mind when they heard the expression "off the rails," an overwhelming majority responded: "Charlie Sheen." Yes, that is the second reference to Charlie Sheen in this essay. Though no other answer came close to duplicating the popularity of the Winning Warlock, two students did answer, "Sandwich," which I can only assume means that students are hungry. I knew that they were hungry for inspiration; now we know they are also hungry for snacks. See? They don't have time for sandwiches either.

The second most popular response to my query was: grad school, or simply, "Me," uttered in exhausted, Thesis-crazed tones by wary members of the graduate student body. Though no one seemingly had time for my inane follow-up questions, the implication was clear: grad school is a voluntary process of derailment.

One phrase graduate faculty is extremely fond of repeating is "grad school is meant to break you," or variations thereof. That's right, break you. Not make you, break you. 'Derail' is just a synonym. Another way of saying you won't go the direction you thought you would. You'll crash, you'll burn, and if you're lucky, you'll rise from the fire. Basically: Your professors are out to kill you. Undergrads play "humans vs. zombies." When graduate students find time, they play "martinis vs. floor." I can only assume, for the sake of sanity, that this borderline sadistic approach on the part of our educators comes from a place of sincere caring and respect for our talents and dreams. (They paid me to say that.)

But to end on a serious note: Applying for graduate school is one thing. Getting accepted, rising to the challenge of the mental, financial, and emotional investment, packing your bags and saying yes is quite another. Some days I feel that I don't possess one tenth of the talent that most of these students have in their little finger. In my own work I leave the tracks damn near every week. I lost the map two weeks in. I live in constant fear that the Transit Police will find me without a ticket for this train. The only thing that keeps me stepping off the platform and through the doors each morning and braving the violent shudders that precede the crash is the intelligence, aptitude, and courageousness of the students around me.

It is an exhausting process to reinvent oneself daily, particularly under the judgment and scrutiny of one's peers and mentors. Writer Eric Hoffer once said, "They who lack talent expect things to happen without effort. They ascribe failure to a lack of inspiration or ability, or to misfortune, rather than to insufficient application. At the core of every true talent there is an awareness of the difficulties inherent in any achievement, and the confidence that by persistence and patience something worthwhile will be realized. Thus talent is a species of vigor." Every day I have the special privilege of watching this immensely talented group of individuals navigate the rails of their unique trajectories. I know that no matter what I do in life, their combined influence will serve as ample and lasting inspiration. Even if I become a Sandwich Artist.

 Chloe Helton-Gallagher

Thesis Exhibition

March 23rd – April 1st, 2012

OPENING RECEPTION / March 23rd, 5–7pm



T.I / RINEHART / P. GARCIA-LOPEZ

Pablo Garcia-Lopez

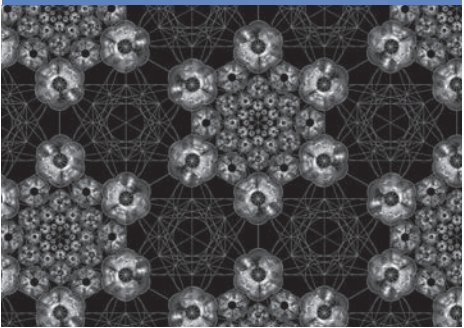
Rinehart School of Sculpture

After Newton’s revolution, the life sciences entered into a period of mechanization. From a vitalist position to a mechanist one, in which the living beings and their processes were described as machines or artifacts. This mechanization was not only limited to life science but was also extended to all of society and culture, especially during the industrial revolution. The mechanism paradigm provided the perfect context to operate the transformation of human beings into cultural cyborgs. The conversion of humans into cyborgs provided a perfect conceptual framework for social determinism. Human minds and bodies had been transformed into machines where free will was only an illusion. Perhaps, the real transformation took place before by many anti-humanistic approaches (slavery, exploitation, etc) and many rigid behavioral systems (religious dogmatism, dictatorships, etc) and that is why we accepted it. We have always been machines. After some years of mechanical neuroscience, I decided to change the paradigm to a more vitalist and organic one, becoming the sculptor of my own brain.

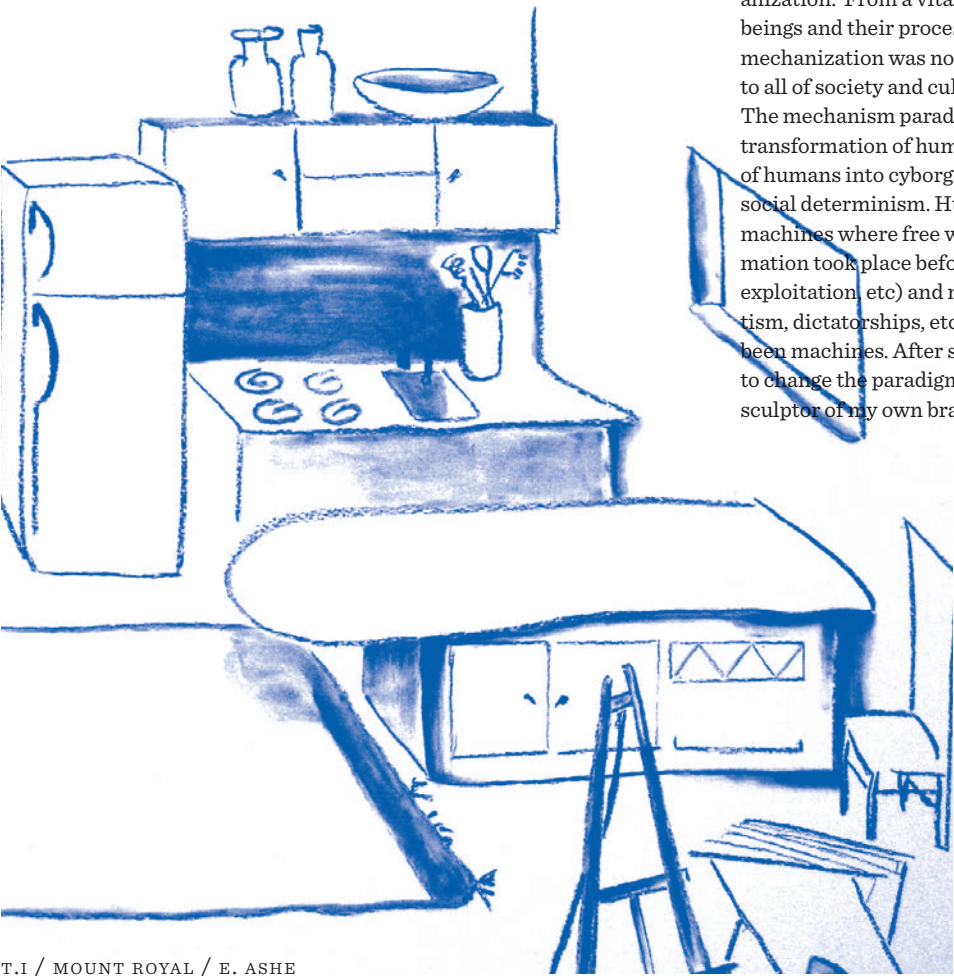
Elizabeth Ashe

Mount Royal School of Art

Re-move 30 addresses the impermanence of home, and yet the memory of home. Nomadic is Native, to move by choice, a yearning. Displacement is to move under duress, where an outside force insists. Space is something to examine, both physically and in memory. Moving becomes a hegira, with undesirable locations placed in the way of better ones. There is no single conversation of “home.” The materials and stories flow, back and forth between each other. They are small, private conversations. Home joins Reliquary in a collection of objects representative of houses, family members, events, and environment.



T.I / MOUNT ROYAL / G. LEE

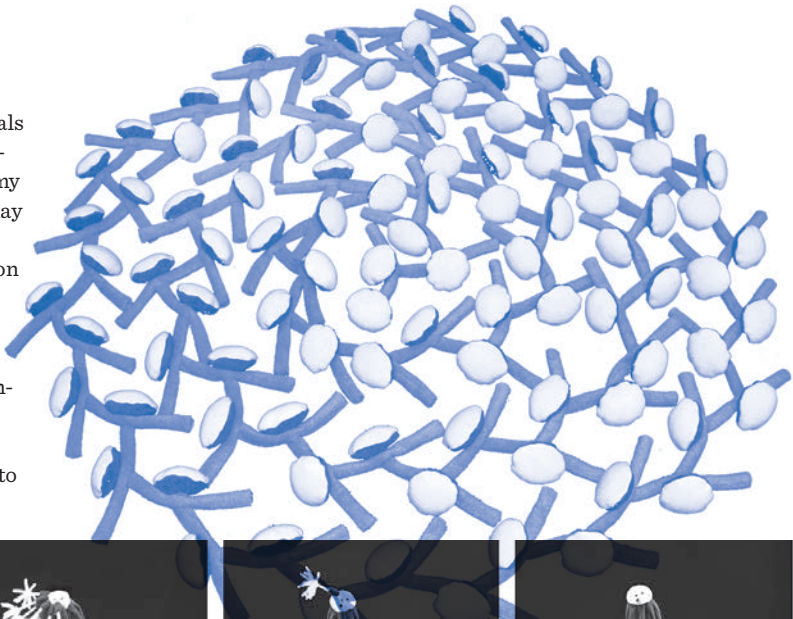


T.I / MOUNT ROYAL / E. ASHE

Rachel Held

Rinehart School of Sculpture

For my work I primarily use soft fabric and other lightweight materials to tell cyclical stories with the intent of bringing comfort to the viewers. Storytelling is comforting to me personally, as it reminds me of my childhood, but I also feel that stories are able to overcome the everyday anxieties which all people experience. Images of dandelions recur throughout my work because I believe that the life cycle of a dandelion tells an iconic cyclical story using bright colors and humor. Circular and hexagonal shapes reinforce this story. Games, especially chess, often form the structure of my work. The cyclical nature of games mimics the human life cycle, and through repetition reduces consuming anxieties, such as the fears of aging and death, into playfulness and impotence. Chess is a game of war, but when told using fabric, it becomes less harmful. At the end of the game, pieces are put back onto the board, set up for the next players, and the game begins again.

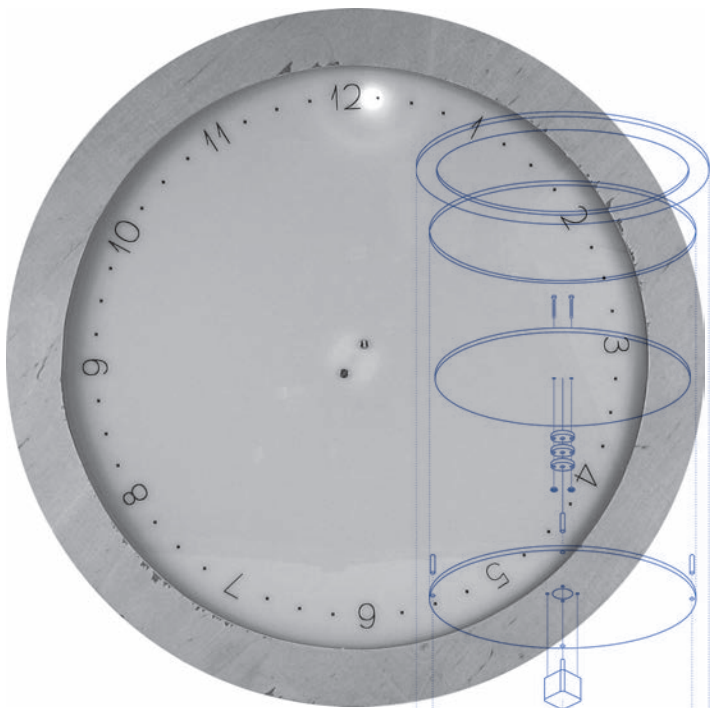


T.I / RINEHART / R. HELD

Grimm Lee

Mount Royal School of Art

My artworks are embodiments of internal narratives and monuments dedicated to my personal history. The sculptures aim to materialize the self-reflective dialogues occupying my mind. My creative process involves distilling and abstracting an image or form that represents the idea or anecdote driven by the disjointed and ethereal memories. The stories, relationships, and remnants of the past are rearranged and reassembled into various forms, patterns, and objects.



T.I / GRAPHIC DESIGN / J. KIM

Jinhwan Kim

MFA in Graphic Design

Imagination is the most important ingredient in my design process. Technology will make the room idea feasible in the near future. Yet, in making a creative product, technology is just a part of it. Technology is driven by the power of imagination just as the iPhone is the result of technological integration which was driven by Apple's strong imagination. I like to visualize my ideas and share them. It doesn't matter whether it is going to be readily available in reality or not. Imagination comes first. Technology the next. That's what I believe.



T.I / PHOTO ELECTRONIC MEDIA / R. BEAMER

Rachel Beamer

Photographic & Electronic Media

The project consists of handmade photographic light boxes that explore the viewpoint of the window. The images explore this inside to outside frame in the context of such states as voyeurism, immobility, reflection, and isolation. More expansive than conceptual in its intent, the project investigates this viewpoint. The idea for the project came after viewing the Metropolitan Museum of Art exhibition, Rooms with a View, which featured paintings by 19th-century European Romantic painters. All of the paintings featured the open window as a motif, frequently in the context of artist studios, conveying a sense of longing and daydreaming. The paintings in this exhibit contrasted with the window views I find in my daily life, but nevertheless I found myself identifying with them. I look to the window for relief when my eyes are fatigued from reading or working on a computer. The action of looking is motivated sometimes by curiosity, sometimes by the desires for an escape. More frequently I look out through locked windows and windows that are obstructed by blinds, screens, and curtains, rather than the airy open views of the romantic painters. My photographs sometimes acknowledge a viewpoint that is impacted by these privacy shields and light barriers.

Alice Hom

MFA in Graphic Design

The *Tourlandia Meta-tourism Bureau* studies the astounding landscape of the tourism world. Guided by the desire to capture views seen only in the touristic state, the Bureau follows a windy path through the terrain of scripted journeys and staged environments and collects artifacts of the tour experience for further investigation.



T.I / GRAPHIC DESIGN / A. HOM

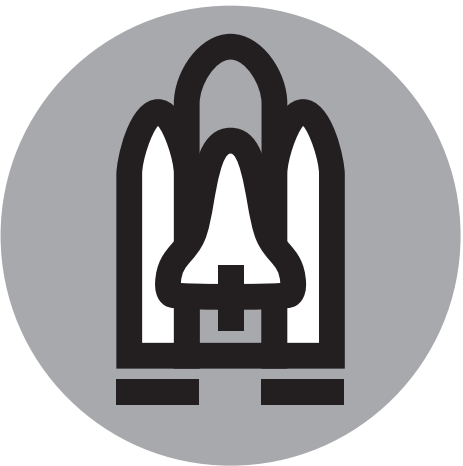


T.I / GRAPHIC DESIGN / E. MORTENSEN

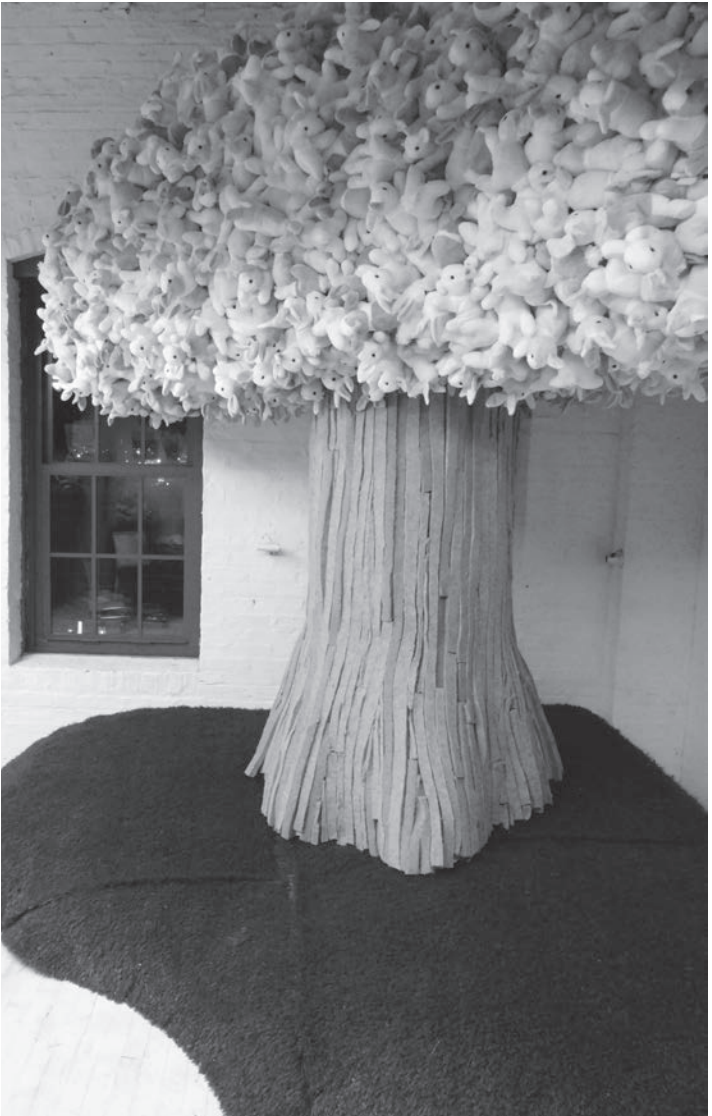
Eric R. Mortensen

MFA in Graphic Design

A failed astronaut turned graphic designer, my work often explores the realms of my abandoned childhood aspirations. Design allows me to translate my experiences for others, so that we can all be disappointed together.



T.I / GRAPHIC DESIGN / E. MORTENSEN

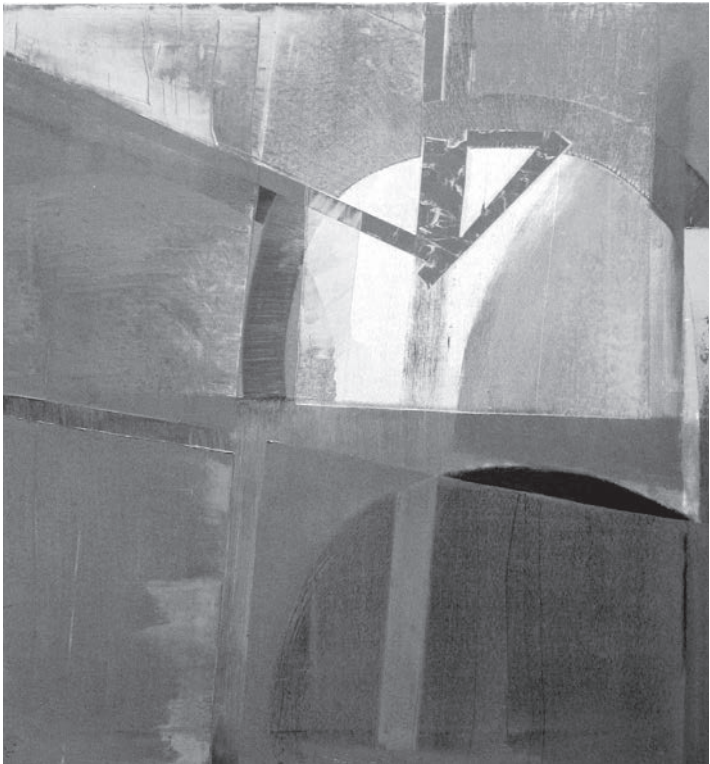


T.I / MOUNT ROYAL / C. SACHSE

Cathleen Sachse

Mount Royal School of Art

I have always been a bit of a research junkie. When I become interested in a subject, I am not usually content to just know the basic facts about it. I have a need to know everything about the subject of my fascination. I've been this way for the majority of my life. This obsession carries on into and includes my artwork. Essentially my artwork is an extension of self- it's deadly serious, completely weird and happy, decayed and reborn, not serious at all, funny, sad....it is me. It's contradictory and serves as the artifacts and historical representation of worlds of my own making.



T.I / HOFFBERGER / S. MCDONOUGH

Sean McDonough

Hoffberger School of Painting

The current suite of paintings is titled “Hang on to your Ego,” which is taken from the song on the Beach Boys’ album *Pet Sounds* also known as “I Know There’s an Answer.” What is behind that ego? Listening to that song a few months ago was an epiphanic experience. It created an affirmative attitude within me – It was uplifting and organic. “Just keep going, Sean. You’ll find what you’re looking for, because it’s already there.” My paintings utilize architectonic spaces into which I deploy a variety of marks that function as abstract structures. I want the viewer to inhabit the point of view of an urban landscape. The frenetic energy of the urban experience drives me, as electricity powers an electric car. Nature on the other hand affects my life force in the opposite way. I don’t feel compelled to do anything among nature, because I recognize how much I am a part of it. On the other hand, the completely artificial space of a city is what I know. Central Park is what I know as nature, and hands and machines made it. The calmness and necessity I get from nature is where I want the paintings to go. While I’m compelled by energy and urbanism, the paintings don’t have to be busy or reflect back what I’m feeling. They should put the viewer into a structured state of mind.

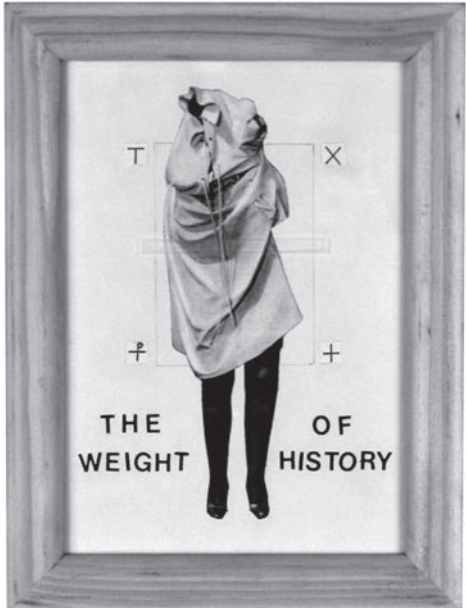
Chelsea Ragan

Mount Royal School of Art

I am interested in creating socially active works that are framed from a southern perspective. As a lower class white woman from the south, I hold a strong responsibility to be an advocate for the civil actions and racial oppression of yesterday and today. I am interested in working with provocative icons and uncomfortable topics in order to provoke a discussion about racial prejudice and social stereotyping. Along with racial discrimination, I am also interested in social class prejudice inherited from our economical class structure. I believe in art as the voice of the people and the freedom to stir conversations of rebellion. Rebel Yell.



T.I / MOUNT ROYAL / C. RAGAN



T.I / MOUNT ROYAL / A.VOID

Adam Void

Mount Royal School of Art

Trying to communicate. Do you hear me? They want us to be silent, to passively watch the lies at five, the lies at eight, the lies at ten. All the same. Trying to say something. I was here. Where are you? The television’s on. Nobody is there. Just asleep. The world looks different when you open your eyes. Can you see? Something’s beneath these streets, the towering concrete, the irony. Why do anything? Stop the boredom, the laziness, the loneliness. Can you feel the weight of this disposable society? How about transcendence? Help direct this inevitable change. Life with action, concentration, compassion. Will you hear this? We owe nothing; we can do anything; we can go everywhere. Come with me. Look behind the curtain. See the weak old man pulling at the strings, throwing his voice. The magic screen is on. No one is watching. The city is burning. The air is fine. We’re all dying. You’re here now. Are you awake?

Jenny Kutnow

MFA in Graphic Design

Jenny uses design as a forum for cross-disciplinary discourse. Believing creative practitioners can find more innovative solutions to their work through open knowledge and collaborative experience, she constantly seeks out ways to blur the traditional boundaries between fields. Jenny’s interdisciplinary experience not only gives her a unique perspective to graphic design, but also the ability to communicate easily with architects and designers in other disciplines.



T.I / GRAPHIC DESIGN / J. KUTNOW



T.I / GRAPHIC DESIGN / C. ZOTTER

Cameron Zotter

MFA in Graphic Design

In graphic design, hacking can be used to create surprising new form. Like a dice roll, many of the outcomes are left to chance. Hacking is not always about the finished piece, but about the creative process. It's tossing your camera up in the air with the shutter open, photocopying something in motion, or tweaking code to produce chance visuals. Hacks are lo tech, hi tech, or a mash-up between the two. Graphic designers are in a prime spot to incorporate hacking into their work and process. At any given moment there is a host of tools, materials, and inspiration all around us.



T.I / PHOTO ELECTRONIC MEDIA / G. STEWART

Gavin Stewart

Photographic & Electronic Media

My work questions and comments on contemporary culture, with a focus on emerging technology and the ripples that their quotidian integration causes. Media is also a heavy influence to me, from the propaganda and spin of contemporary and past news broadcasts to the emergence of reality TV as truth deceptively fictionalized by the edit. Through my work I present a multifaceted view of subjects, attempting to allow the viewer to create his or her own opinion no matter whether they are distinct or abstract. Today more than ever, investigation of truths is needed to badger out the false from the real. I seek to instill this urge to explore and question the world as it is presented to us, to go out and create, and to seek solutions for the hyper reality that all of these forces have driven the quotidian life into.

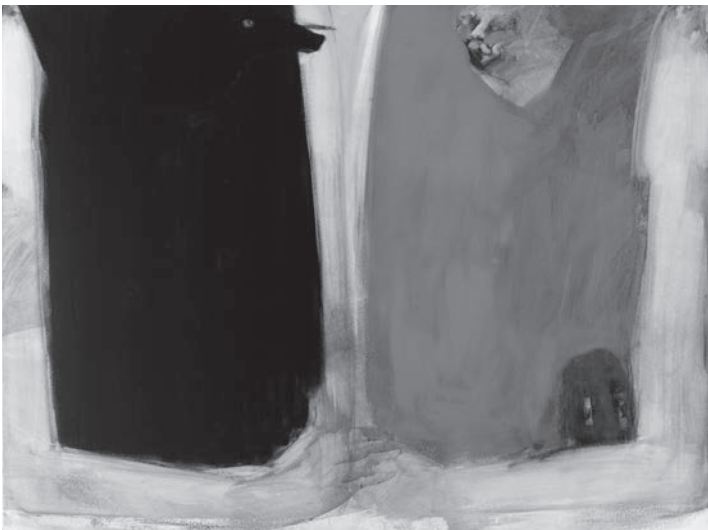
Arisha Trifonova

Photographic & Electronic Media

The pieces are done by projecting photographs of nudes onto a nude model, and taking a photograph of that for the final result. The result is photographs of surrealistic, dark nature. However, it is the method I chose to work in that makes them dark, not the content. The project attempts to blur the line of the femininity/masculinity dichotomy and to expand the traditional concept of gender identity. It portrays gender as a continuum, showing that there are “masculine” and “feminine” qualities in each individual. The project brings the polar opposites on a femininity/masculinity continuum closer together in order to look closely at the similitude and intersections of the two genders as opposed to concentrating on the differences between them.



T.I / PHOTO ELECTRONIC MEDIA / A. TRIFONOVA



T.I / HOFFBERGER / J. VINCENT

Jeffrey Vincent

Hoffberger School of Painting

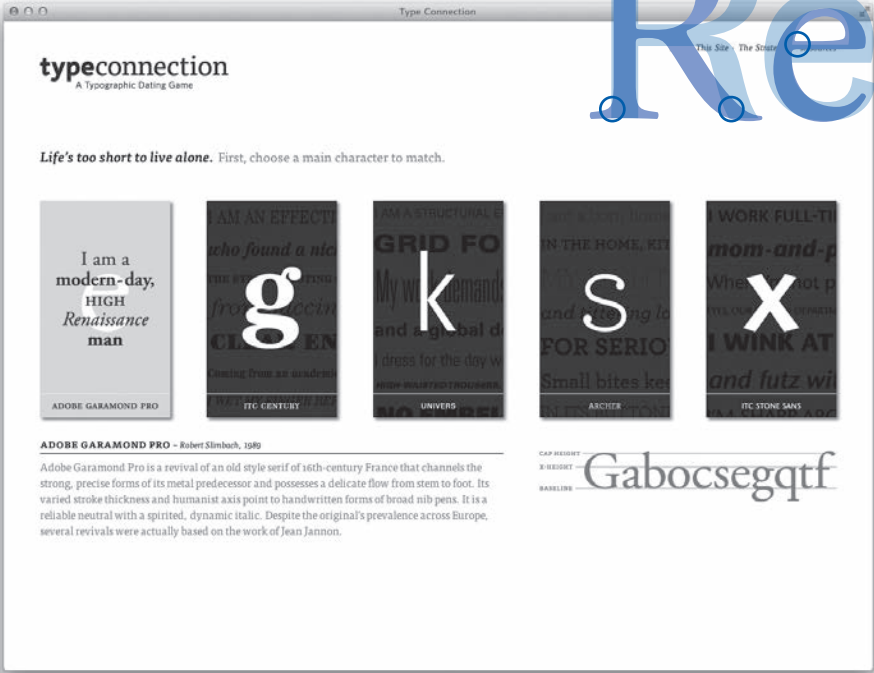
I feel painting must be free to emerge and transform without the constraints of the predetermination of a beginning or an end. The content of my current body of paintings stems from my explorations into archetypes and collective memory. The process employed is a form of invoking imagery through painting. I am interested in revealing the sensation of the subject rather than its representation. Through the blending of the visual languages of drawing and painting, a subject is drawn out or summoned from the fog of memory creating a perpetual state of transformation and flux between the figure and ground that seeks to capture these illusive places and archetypes. Rather than applying the image to the surface, I rub and polish the paint on the support to invite the subject to come through the painting. I reduce the subject matter to its essence by specific cropping and mark making that serves to inform and support the subject. My work is anchored in its visual lyricism and effectively draws the viewer into the often dark subject matter with the balance of seductive colors and formal acuity.



Aura Seltzer

MFA in Graphic Design

Aura Seltzer values idea-driven design that stems from an interest in strategy and anecdotal storytelling. While conceptual thinking guides her design choices, Aura celebrates the details of typography, believing that they lie at the intersection of writing and speech. She channels the declaration of author/designer Jan White: “Type is speech made visible, with all the nuances, inflections, tonalities, and even dialects of the human voice.” Typography is the medium through which Aura explores self-authored narratives, complex hierarchies of information, and the tone of a message. She focuses on the vast effects that font selection or text reformatting can have on an end product. Aura is especially invested in how typography can use humor to engage and inform an audience.



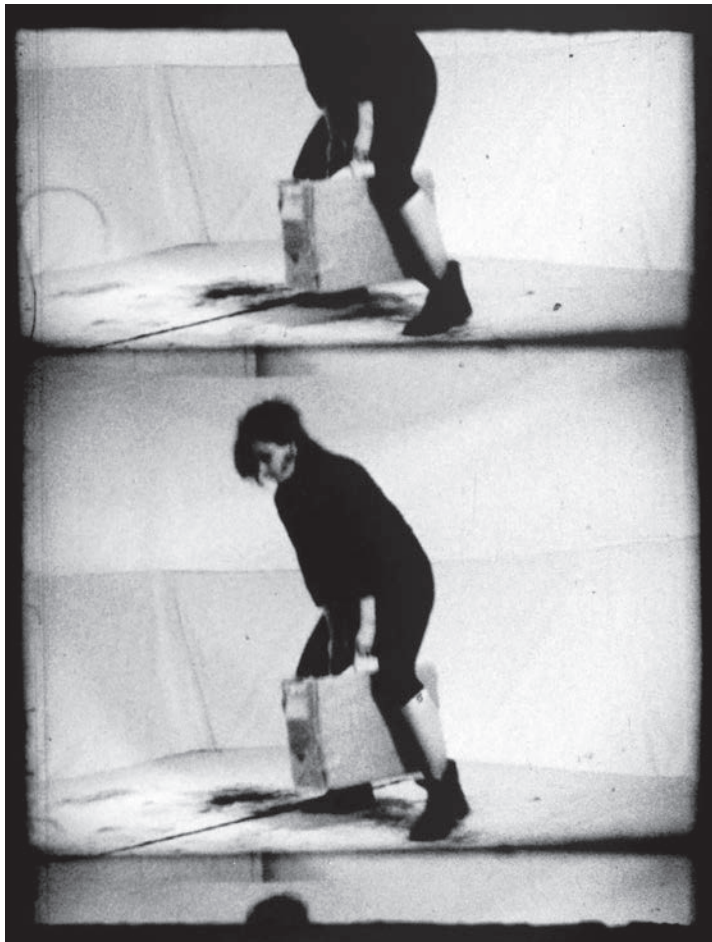
T.I / GRAPHIC DESIGN / A. SELTZER

Thesis Exhibition



April 6th – April 15th, 2012

OPENING RECEPTION / April 13th, 5–7pm

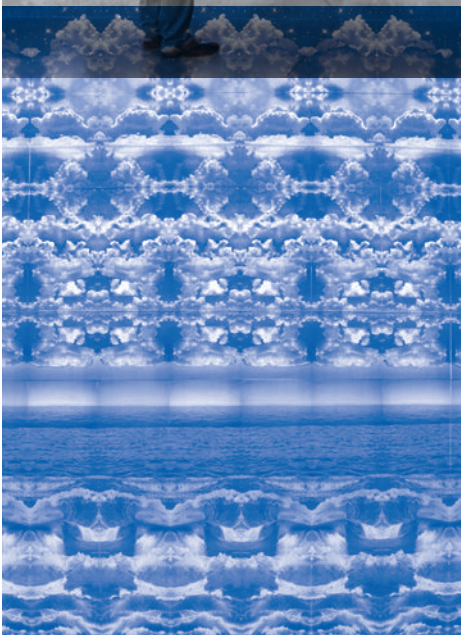
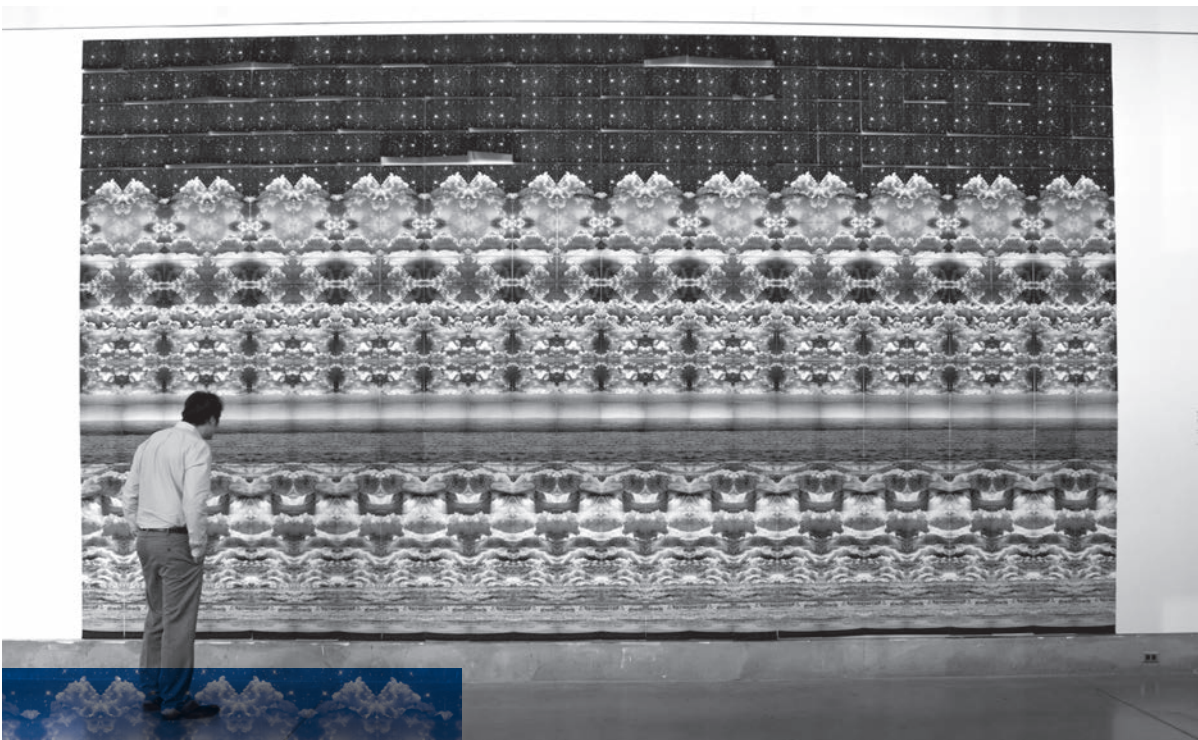


T.II / MOUNT ROYAL / M. CAPECCHI

Misha Capecchi

Mount Royal School of Art

Through my work I investigate systems of control and reliance. Though experimental, my work is based on rules and limitations. I am drawn to rules or themes that I see as forming parts of our collective unconscious and represent certain truths within various parts of society. In each of these works themes are applied to common cyclical systems. Through points of proximity and moments of interaction, the systems serve to establish new relationships and commonalities. Error and noise are introduced to destabilize efficiency and fragment predictability of the systems. The themes I use are drawn from biology, behavioral science, religion, technology as it contributes to human identity, and social relationships that exist between different types of labor.

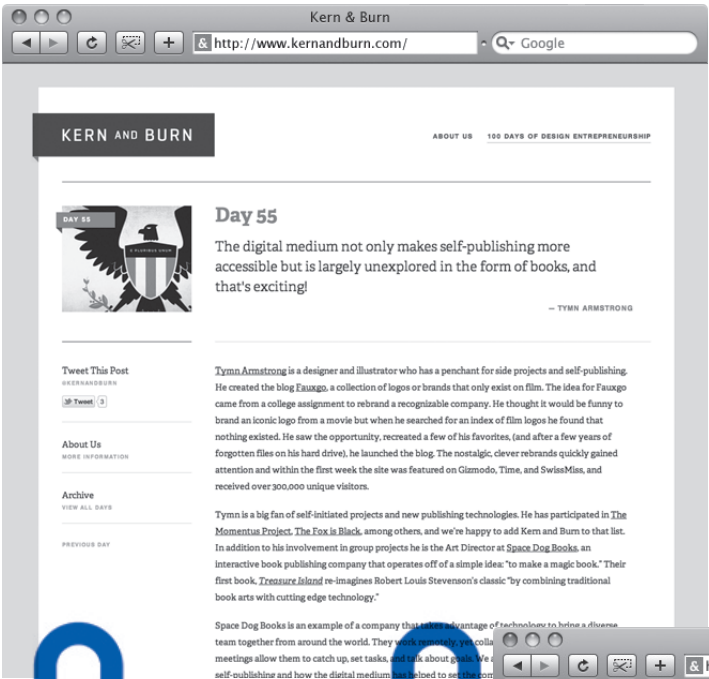


T.II / MOUNT ROYAL / Z.FRIEDMAN

Zoe Friedman

Mount Royal School of Art

My work deals with manifestations of our primal need to filter horrific realities through tropes like allegory, iconography, and ornamentation. It alludes to a sacred tradition of representing precarious equilibriums by juxtaposing celestial and earthly objects, but it translates this activity into a secular visual idiom. It thus draws an implicit contrast between deeply visceral cultural fables and a technologically mediated contemporary environment. The materials I use provide immediate sensation but also a record of transformative labor. In *Lattices*, cut paper acts as a decorative barrier or devotional frame for the mind itself. In *Extropy*, photocopying allows me to repeat and invert found images, which provides symmetry and geometric order to chaotic landscapes on a scale that is reminiscent of baroque cathedrals. The transition from the intimate handmade to the vast immediacy and availability of mechanical reproduction is a significant part of our psyche and our common aesthetic. In my work, nature is always human but never wholly accessible.



T.II / GRAPHIC DESIGN / J. HELTZEL

Jessica Karle Heltzel

MFA in Graphic Design

I am a designer, writer, and most recently, a self-publisher. I believe in creating beautiful work with the hope that it will add value to the design community. At MICA, I have found the opportunity to do what I love: collaborate with amazing peers and faculty, and work hard to make something meaningful. My work from the past year focuses on the intersection of design and entrepreneurship. *Kern and Burn*, an online and print publication that I co-created with Tim Hoover, curates discussions, interviews, and essays about design entrepreneurship. We celebrate designers with vision, those who push the definition of design to pursue their passions, and those who make arguments that invigorate the community.

Timothy Hoover

MFA in Graphic Design

I view design as the means by which I am able to provide opportunities to others, whether I am educating, initiating dialogue, or building systems that empower. Most recently, I have partnered with Jessica Karle Heltzel to pursue self-publishing. Our thesis project *Kern and Burn*, is an online and print publication that curates discussions, interviews, and essays about design entrepreneurship. We developed a system for growth and anticipated an unexpected result. *Kern and Burn* hopes to provide a gift to the design world, and inspire our peers to put into question the traditional role of a graphic designer. I look at the world critically and optimistically. Design is my method to encourage others to do the same.



T.II / GRAPHIC DESIGN / J. HELTZEL AND T.HOOVER

Jessica Gibson

Photographic & Electronic Media

There is something about walking into a space that is not your own. A space that is unfamiliar to you, and then taking out, what is to me, a microscope, and putting it on a subject. The camera hides no flaws, and magnifies every insecurity. Every look given, held with ill intentions, the heavy burden of life placed on the heart of someone too young to understand what their place in this world is yet. My affection for photography has enabled me to explore the many personal facets of the lives of the people around me. With my camera, I am able to freeze beautifully raw, sometimes even crude, moments produced by life. Through my subject matters, I want my viewer to become aware of the fact that, this moment captured is not just a reflection of my subject’s life, but at some level, any one of our lives. We all may not share the same life experiences, but we all know what it feels like to care for someone or thing, to be hurt, let down, lonely. We share more then we know—the only thing that separates us from one another is the circumstances we were born into, and the paths thereafter we’ve decided to take.



T.II / PHOTO ELECTRONIC MEDIA / J. GIBSON



Toym Leon Imao

Rinehart School of Sculpture

Transitional states, reinvention, and serendipitous discoveries characterize the tendency of my visual exploration in the past two years. Being physically displaced from family, profession, and my comfort zone environment in Philippines to pursue a scholarship here in the United States, has afforded me a chance to re-evaluate my artmaking and allowed me an opportunity of creating another artistic persona apart from the predominantly figurative and modernist style I have established for myself back home. It is indeed daunting to be given a clean slate, or in artistic metaphors, a blank canvass. My current body of work addresses narratives of being this “Storyteller in Exile,” exploring the dynamics of colonialism and aesthetic hybridity, using my personal history as a conduit in delivering a thematical asian perspective on a western narrative while employing the ritualistic aspect of eastern traditions in the “transformation” of the final work.



T.II / RINEHART / T. IMAO

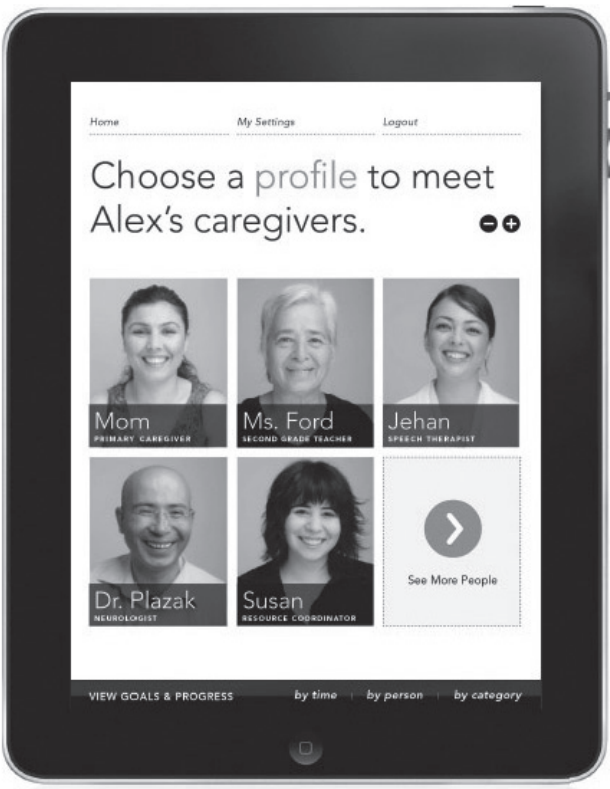


T.II / HOFFBERGER / M. COR

Michael Cor

Hoffberger School of Painting

My studio practices are strongly influenced by my experience working as a mechanic. My strong appreciation of modernist painting and the philosophy that is sometimes attached to modern criticism are tempered by the skepticism of my workingclass background. In spite of, and because of these conflicting terms, I have developed what I consider to be a frank aesthetic; a direct and immediate appreciation of an object.



T.II / GRAPHIC DESIGN / N. CUNNINGHAM

Noel Cunningham

MFA in Graphic Design

Noel Cunningham likes to design systems that help people. Her thesis, WeSync, is a web-based platform for caregivers of individuals with autism. The product creates a specialized profile for the autistic individual by gathering knowledge from each of his or her caregivers. It centralizes information, so it can be accessed and edited by everyone. Establishing a dialogue among caregivers allows them to share information and reinforce one another’s efforts with the ultimate goal of consistency — the most important element in helping a child progress.



T.II / PHOTO ELECTRONIC MEDIA / S. AN

Sohyun An

Photographic & Electronic Media

I have tried to express myself by using white colors in ordinary space and things. I find a material, color it with white, organize it to be harmonious within a space or try to connect with others, and make it as a visual statement. The process of my project has two parts. The first part is about myself and the other part is about the relationship between others and myself. I have focused on self-meditation for the first part and then expanded the meaning to the outside world where I am at in the second part. This work documents my interaction between others and myself.



T.II / MOUNT ROYAL / M. ROGERS

Margaret Rogers

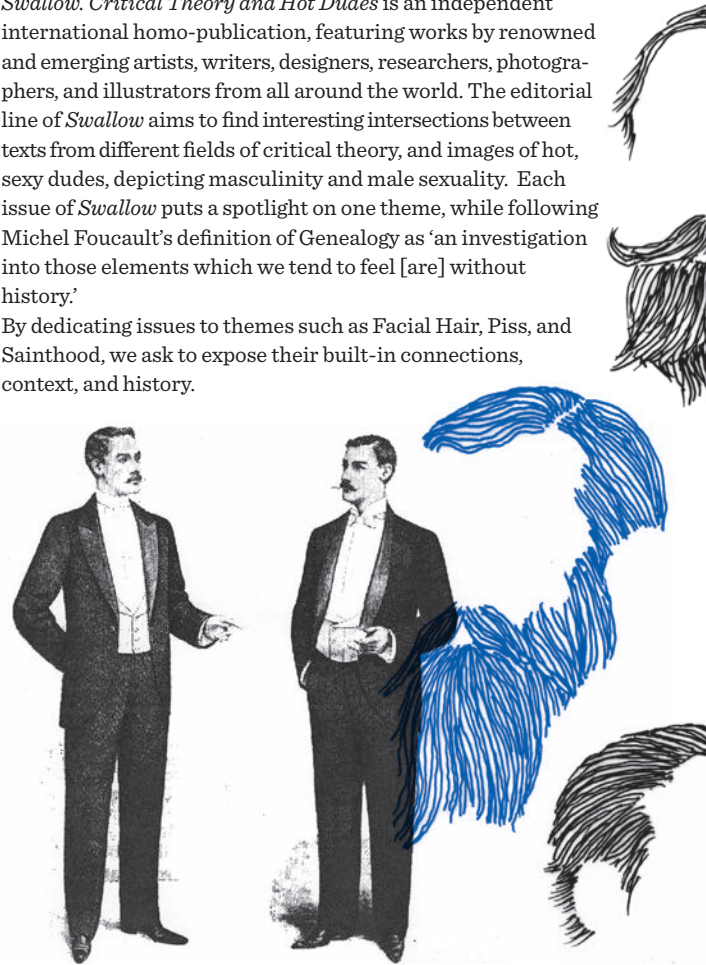
Mount Royal School of Art

My work has developed over time from dealing with a personal history and issues of memory, to investigating a broader theme of home and the domestic. I am interested in using handmade crafts to illustrate domestic spaces, apparatuses, and household labor. I specifically use lightweight, fragile, and often degradable materials that cannot actually function as the objects and spaces that they represent. In this way the objects I make become punch lines, like a sink that can’t hold water, or an undersized and disfigured bed made out of paper. The materials I employ are accessible and have a sense of urgency and immediacy to them; they reference issues of childhood and class. The idea of “playing house” has been central to my recent work, and reveals itself through the actual making of the objects, which is typically a slow and laborious process, and through obsessive documentation. It is important to me that my work does not name itself as any one thing. Sculptures become props, installations become video sets, and so on. A sculpture may reappear in a variety of configurations, never quite settling into any permanent home. This constant rearranging is in itself reminiscent of domestic labor, of a struggle to appear ideal, even when you are just dressing up a dingy thing.

Aviv Lichter

MFA in Graphic Design

Swallow. Critical Theory and Hot Dudes is an independent international homo-publication, featuring works by renowned and emerging artists, writers, designers, researchers, photographers, and illustrators from all around the world. The editorial line of *Swallow* aims to find interesting intersections between texts from different fields of critical theory, and images of hot, sexy dudes, depicting masculinity and male sexuality. Each issue of *Swallow* puts a spotlight on one theme, while following Michel Foucault’s definition of Genealogy as ‘an investigation into those elements which we tend to feel [are] without history.’ By dedicating issues to themes such as Facial Hair, Piss, and Sainthood, we ask to expose their built-in connections, context, and history.



T.II / GRAPHIC DESIGN / A. LICHTER

Branden Rush

Photographic & Electronic Media

My work attempts a remixing of science and art in the media using widely accessible imagery in film, television, and through the Internet. Referencing and utilizing their special and spatial effects with regard to contemporary physics through auditory, hallucinatory, and visual transitions of montage. It explores the literal control and dissemination of information as light captured by a lens, compressed and transmitted, and reappeared onscreen for consumption while audiences experience the passage of real time in a nostalgic film-time remix. I attempt to evoke questions of consumption, time, power, and memory relating to the role of both nonfictional and fictional science in media and art.

Jen Frost Smith

Photographic & Electronic Media

My work is about material and rhythm. Rhythm of the street, rhythm of space. My work exists in the world and is the world. I use specific aspects of my personal history to create installations that connect to larger societal contexts. I often use found or recycled materials and fabrics that use their inherent content within my pieces. Old stained towels and pantyhose have rich meaning for me. Multiple levels of connotation and experience are important to my compositions whether they be in installation form or video. I want the audience to piece together its own meaning and narrative through the visual information I provide. Layers, textures, and material compose themselves in my installations. I move fast and think quickly hoping to instill the manifestation of gesture or performance in my work. The objects have their own presence and language, which they share with the viewer. I fundamentally hope my art butts into the situation and asks questions of the viewer. I am influenced by trash and noise. I enjoy awkward moments and glitches.



T.II / PHOTO ELECTRONIC MEDIA / J. SMITH



T.II / PHOTO ELECTRONIC MEDIA / B. RUSH



T.II / PHOTO ELECTRONIC MEDIA / L. LOWE, JR.

Lloyd Lowe, Jr.

Photographic & Electronic Media

My work deals with habituation, complacency, and escapism, with an eye toward mass media that exasperate these tendencies. Though cynical and existential on first viewing, I strive to imbue the work with transcendent qualities. My medium of choice, motion pictures, allows me to exploit pre-dispositions to visual language, genre, stereotype, and narrative contained within the formula of mass media.

Julie Ann Horton

Hoffberger School of Painting

My paintings are an investigation into the tenacious connection between the world of representation (the image) and the world of reality (what is experienced). During the last several years, I have developed a love for figuration within the painting media and painting remains an emanation of the body. I invite the viewer to perceive my paintings as a projection of the body, as something closely connected to my own physical and psychological condition. I seek to have presence in my work, not only a physical likeness but to inhabit with an emotional presence. Within my painting lies the challenge to be vulnerable. I believe that an honest retelling of intimate life events establishes a generous dialogue between artist and the viewer. Performative acts inspire my imagery and sometimes in studying my body, eroticism arises as a consequence. However, within my investigation I pose an important question: can eroticism and emotion live simultaneously? I challenge myself not to become a spectated spectacle. Despite existing in a televisual age, I find the act of painting essential for expressing my own subjectivity.



T.II / HOFFBERGER / J. HORTON

MFA in Graphic Design

our own questions and answers.



Photographic & Electronic Media



Mount Royal School of Art



T.II / HOFFBERGER / L. NEMETT

Hoffberger School of Painting



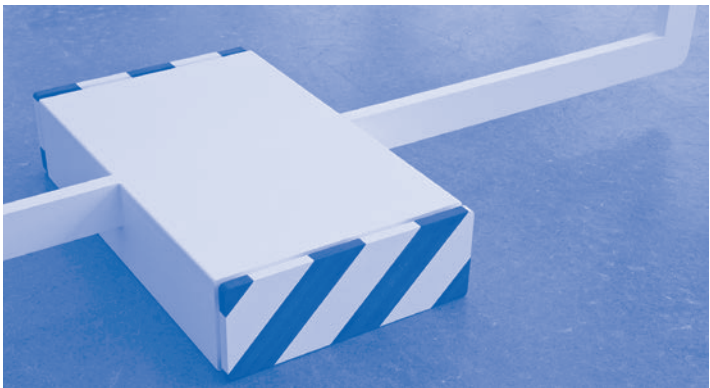
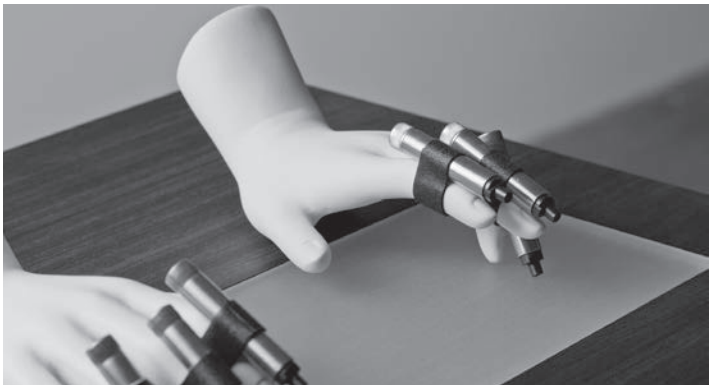
MFA in Graphic Design

Thesis Exhibition



April 20th – April 29th, 2012

OPENING RECEPTION / April 20th, 5–7pm



T.III / MOUNT ROYAL / S. BENNETT

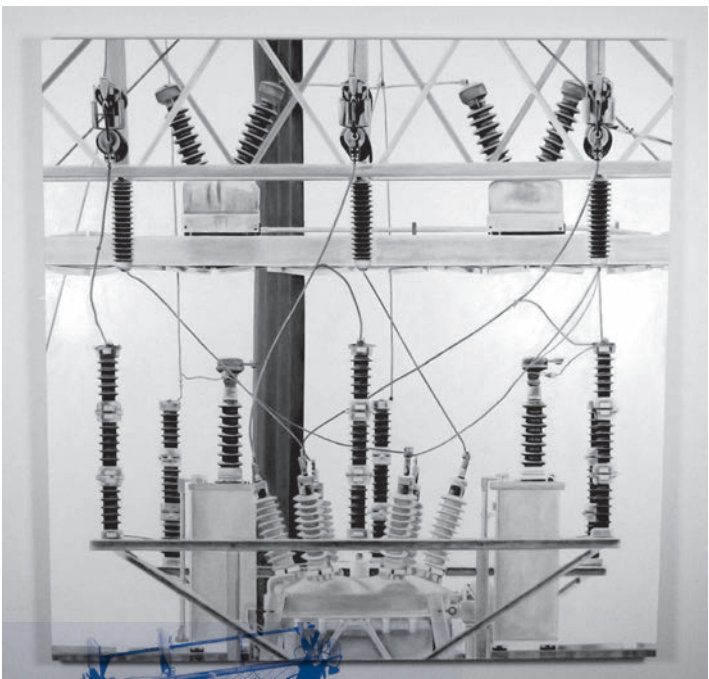
Sean Bennett

Mount Royal School of Art

Conceptually my work is an attempt to deconstruct the aesthetics of consumer grade technologies, offline and on, in an increasingly dependent Western world. Device fetishization now overshadows a majority of the global market, becoming that which the lower rungs of the economic ladder aspire to as they labor in the countless Eastern factories necessary to supply the immense demand for electronics. However, artificially incremental hard and software development pigeon holes the poor and rich alike into the cyclical pursuit of the nextgen, simultaneously wasting precious resources and stifling the uplifting social potential of cutting-edge digital technologies. These systems consolidate power for the one percent rather than empowering the ninety-nine. In the background of contemporary life perches the ever-present and crippling convenience, the apparatus of ultimate control whose design is so sleek and user-friendly that consumers forget to question the brushed shackles they have come to love.



T.III / GRAPHIC DESIGN / R. ALCANTARA

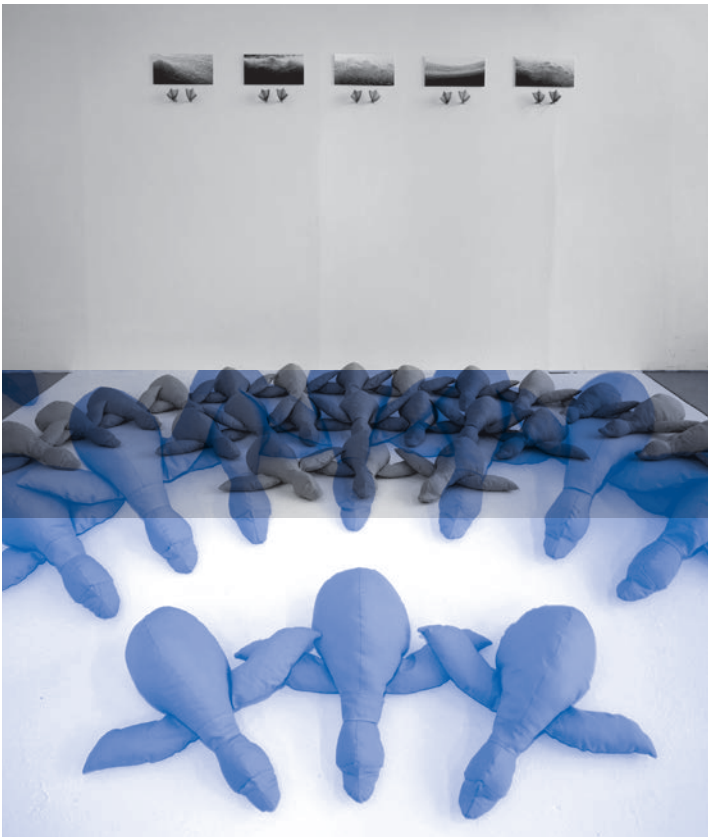


T.III / MOUNT ROYAL / B.CONATY

Caroline Covington

Rinehart School of Sculpture

Gruesome rituals, violent superstitions, and archaic rites of passage become the shared, familiar experiences instilled in our minds and are continuously perpetuated within our contemporary communities. My current work exposes the anxieties and apprehensions felt towards the myths of the past and the uncertainties of the future. As viewers consider the narratives, the overwhelming sense of dread stirs both memories and premonitions, fueling fears and disrupting intimacy. The work engulfs each individual, making it unclear whether the participants are the catalysts or the consequences. Through performances and interactive installations, viewers must examine the roles of the victim and the perpetrator, how unexpectedly these distinctions can be blurred, and how pervasive these contradictory roles occur in everyday life.

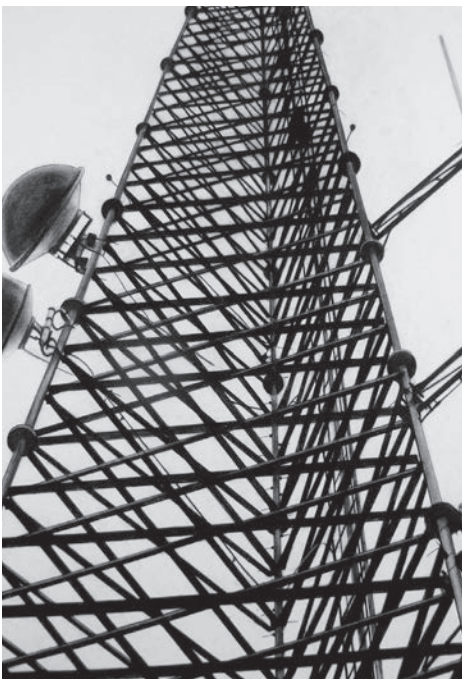


T.III / RINEHART / C. COVINGTON

Rolando G. Alcantara

MFA in Graphic Design

I'm exploring different ways to push the Open Type Format for display type. How fonts can be made for designers to blur the line between custom lettering and type-setting.



Brian Conaty

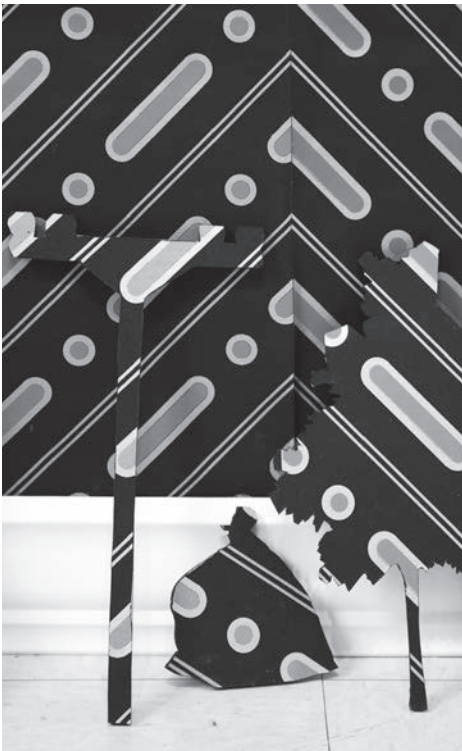
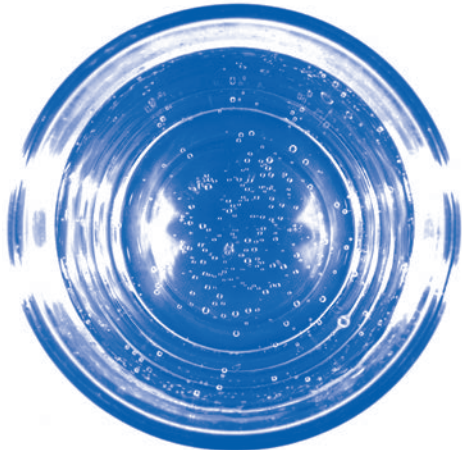
Mount Royal School of Art

My work deals with manifestations of our primal need to filter horrific realities through tropes like allegory, iconography, and ornamentation. It alludes to a sacred tradition of representing precarious equilibriums by juxtaposing celestial and earthly objects, but it translates this activity into a secular visual idiom. It thus draws an implicit contrast between deeply visceral cultural fables and a technologically mediated contemporary environment. The materials I use provide immediate sensation but also a record of transformative labor. In *Lattices*, cut paper acts as a decorative barrier or devotional frame for the mind itself. In *Extropy*, photocopying allows me to repeat and invert found images, which provides symmetry and geometric order to chaotic landscapes on a scale that is reminiscent of baroque cathedrals. The transition from the intimate handmade to the vast immediacy and availability of mechanical reproduction is a significant part of our psyche and our common aesthetic. In my work, nature is always human but never wholly accessible.

Jennifer Coster

Rinehart School of Sculpture

The enveloping influence of the urban-suburban environment negotiates the way I know the world. I've been investigating visible and invisible systems, quiet directional devices, everyday monuments of Americana and corporate merchants of culture, manifesting influence on lifestyle. In an age of peak oil, I find peculiar traces of empire, and sites of future ruins.



T.III / RINEHART / J. COSTER

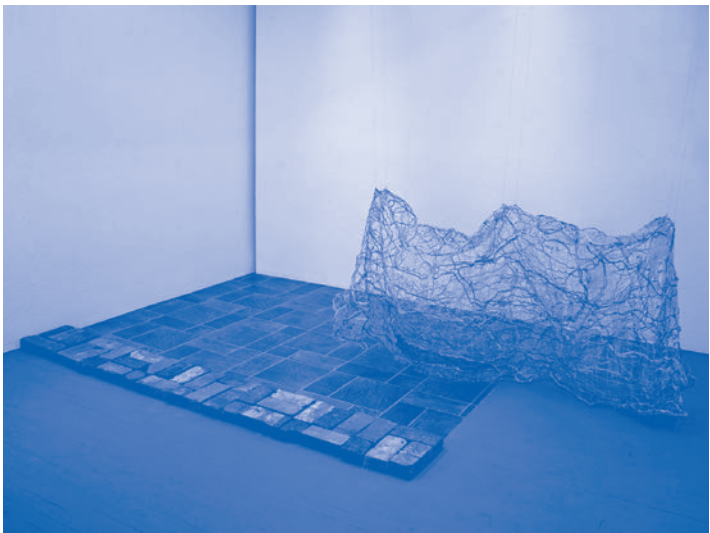


T.III / MOUNT ROYAL / [J. DUFF](#)

Jon Duff

Mount Royal School of Art

I use art as an excuse to act out. Through my work I intend to destabilize expectation and question forms of authority in contemporary and relatable ways. Generally this is through creating polarized relationships between objects. Polarization, after all, is prevalent in our society. It makes life easier as it helps to define everything categorically. I'm interested in anything that defies definition. Those are the things which surprise us and destabilize our sense of control. I often use objects of consumer culture, not to make a specific statement against it, but as a point of empathy. I can create a more direct connection with the viewer by using recognizable objects from our shared experience. These are objects that have well-known purposes and expectations. By destabilizing the reality of the most mundane and expected, I can create a more indefinable experience and negate any supposed meaning that the objects may contain. Some of my inspiration comes from the product catalogs of home décor and furniture companies. In the same way that product catalogs offer temporary realities through combinations of disposable objects, I freely combine objects creating new realities. The scenes I create, however, expose complexity and chaos seeping into the presumed stable and controllable domestic environment. While I do find that the ultra clean and organized scenes in these catalogs are begging to be soiled, I do not intend to teach any lessons or make any specific political arguments. These scenes simply act as an adequate stage for me to perform obnoxious acts and explore new possibilities. I am using the abilities I have, as a crazy ape in a universe that is swarming with chaos, to exercise my right to act out.

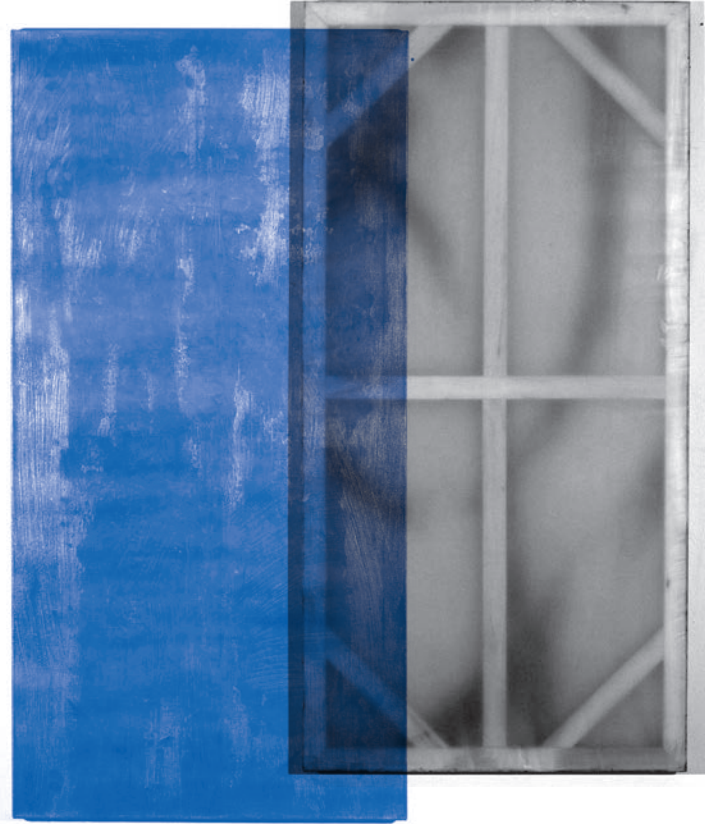


T.III / MOUNT ROYAL / [M. CUTRONA](#)

Sung-Hwa Kim

Hoffberger School of Painting

There's no truth in painting. It's neither here nor there, nothing substantial. It only exists in that moment when one is bodily experiencing the painting; then it becomes something transcendent. Walking around in this small town. There are no signs of people or cars. I've been aimlessly walking for countless hours. My feet are getting heavier and heavier with each step. The clouds are casting themselves into the infinite void; It seems eternal. Rain starts to pour. I go under a tree to avoid the rain. I drop my heavy backpack, lay my body down on the grass, let the rain fall on me. My clothes are soaking wet. The ground is absorbing my clothes, my body, the rain.

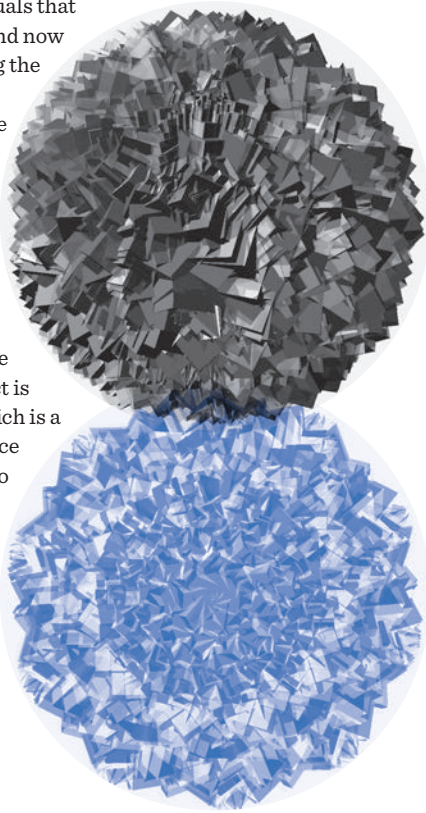


T.III / HOFFBERGER / [S. KIM](#)

Abraham Garcia

MFA in Graphic Design

The practice of design and music cross paths frequently—sometimes design is simply the visual component in promotional efforts, while in some experimental and artistic projects, musicians and designers act as collaborators to create art where each discipline is woven into the other. I began my work, my career, in design collaborating with musicians, djs, and producers to create visuals that accompanied their music and now my focus has been exploring the tools of electronic music production myself but in the context of graphic design. The exhibit is entitled *Lofi-Hifi-Wifi* and it's a series of interactive audiovisual instruments that uses analog, digital, and web technologies to control and create sound and image. The secondary part of my project is called *Remixperiments*, which is a curated talk and performance by electronic musicians who have a graphic design background. The projects were inspired by the shared tools and processes of graphic designers, electronic musicians, producers and djs, and use computer generated graphics, MIDI controllers, projectors, and music production software.



T.III / GRAPHIC DESIGN / [A. GARCIA](#)

Madeleine Cutrona

Mount Royal School of Art

My art investigates the social boundaries defining the American middle class. I create installations, performances, and videos that explore symbols of class identity. My performances and videos occur in environments particular to the middle class experience. These include installations composed of synthetic building materials. I use products that are obviously fake, but designed to look like the authentic, often more expensive material. My character is sometimes trapped; fruitlessly trying to escape obstacles, at other times cyclically repeating mundane activities or hyperbolically crossing borders. These scenarios outline the futility and inexplicable failure to accomplish the task at hand.



T.III / HOFFBERGER / [S. KIM](#)

William Knipscher

Photographic & Electronic Media

I believe that photographs inherently hold the false hope of permanent memory. When we make photographs to document a particular moment, we assume that the story behind the image becomes endlessly accessible. Science has demonstrated that the more times we access a memory, the more we forget it, and the more altered or false it becomes in subsequent recollections. Playing out this paradox, this body of work consists of images designed to be impermanent, that undergo a process of degradation perceptible to the viewer.



T.III / PHOTO ELEC. MEDIA / [W. KNIPSCHER](#)

Kim Llerena

Photographic & Electronic Media

My graduate work explores the human drive to memorialize our lives through various means of representation, including photography, text, and physical artifacts. I am consistently fascinated by our collective tendency to describe something in order to preserve it. The role that photography plays in informing memory is inextricably linked to the medium’s direct correlative relationship to the external world. We place a certain amount of trust in the photographic image to tell us, at the very least, “that-has-been,” as Roland Barthes eloquently put it. However, although a photograph ostensibly records that which exists in front of the camera, the final outcome is comparable to any other work of two-dimensional art—it is, in fact, just an image. My thesis work explores the value of both visual and verbal modes of description while challenging the viewer to question what exactly photographs do and why we continue to make them.



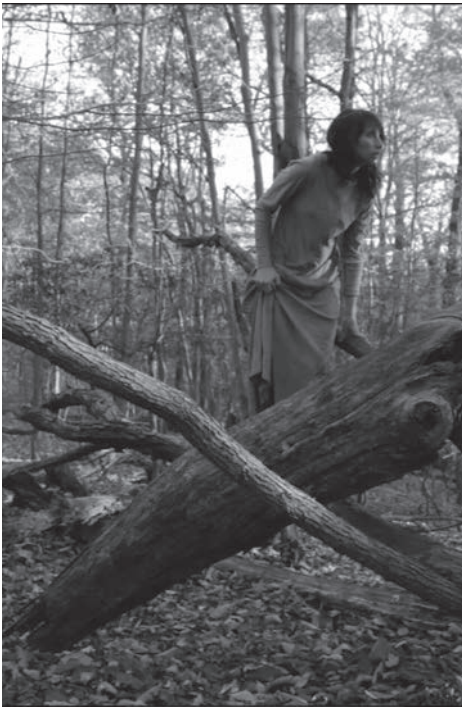
T.III / PHOTO ELEC. MEDIA / K. LLERENA



Margaret Rorison

Photographic & Electronic Media

Margaret Rorison is a multi-media artist and curator, whose work incorporates a variety of mediums including 16mm film, video, photography, drawing, and sound. Language and the imagination play an important role in the development of the visual stories and worlds that she creates. Her current work focuses on movement, meditation, and time, while experimenting with the use of the non-narrative, repetition, and fixed camera shots. Often, her work aims to create stillness, encouraging the viewer to enter into a contemplative atmosphere. She is interested in the ways in which the moving image can function as both a landscape for our divided attention spans, as well as its’ more traditional role as entertainment (through the use of performance, congregation, and installation). Her work investigates these topics, focusing on formal elements such as light, texture, and materiality. The Northeastern woods are an influential factor in Rorison’s work. Recently, the expansive rural landscape has enabled her to deeply explore and contemplate her interest in loops, repetition and ritual. She is interested in contrasting the rural landscape with these interests, while simultaneously investigating the intersections between the cinematic experience and the meditative space. Rorison often projects her 16mm films as site-specific live performance pieces with accompanying soundtracks. She uses the moving image to experiment with how repetition, and looping of sounds and images can function simultaneously as a meditative device and mask of chaos. She is interested in how we culturally experience the moving image and what provokes us to engage with and respond to these experiences.



T.III / PHOTO ELEC. MEDIA / M. RORISON



T.III / PHOTO ELEC. MEDIA / H. STRATTON

Heather Stratton

Photographic & Electronic Media

The series, *Phobophobia: Methods of Protection*, is a photographic and performative series based on the obsessive and often times irrational state of mind induced by fear. Within this body of work, I am the protagonist, the character who zealously conjures and executes superstitious and obsessive methods of protection and ritual in order to ward off unseen dangers and uncontrollable yet inevitable situations. The protective rites explored within the series come from various paranoid anecdotes, various cultures, and religions to create a syncretic dialogue of cross-cultural and non-denominational fear. The specific protective methods are all unique to their antagonists as some of the

images also seek to explore the phenomenon, which creates heightened levels of fear. Instances such as throwing salt over one’s shoulder when accidentally spilt or wasting time in green fields in search of four-leaf clovers seem ridiculous to some, while they are commonplace and never second-guessed by others. What is the difference between someone who utters, “Bless you,” after a sneeze, someone who holds vigil to their chosen saint, and someone who refuses to walk on broken sidewalks for fear of his or her mother’s broken back? All of these instances are proof of everyday phobias and the devotion to various superstitions and protective rituals.

Aggie Toppins

MFA in Graphic Design

Most of my work develops from a process based on research, storytelling, and experimentation. I enjoy engaging participants to contribute to a work. By collaborating with others, graphic design becomes a two-way form of communication, in which I get to speak and listen. My thesis work investigates memorialization. I began by interviewing 50 people who planned funerals, made memorials, or attended the funerals of close loved ones. I met with industry professionals and experts in niche forms of death care. I immersed myself in the making of funeral artifacts and read extensively on the history of American death rituals. I became familiar with death ways defined by deeply-rooted cultural traditions as well as the systems of a lucrative and highly technical mortuary profession. Most importantly, I learned what satisfies and dissatisfies people about funerals. I identified four main themes that help people find fulfillment in memorial-making. Then, I designed various prototypes within those themes. I documented my work on a web site called *The Good Service*.

The Good Service

Designing Meaningful Ways to Honor The Dead

What is a meaningful memorial? How do we achieve it?

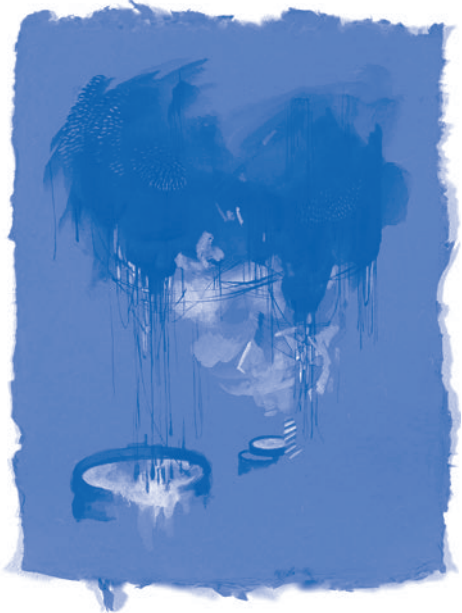
<h4>Place</h4> <p>Some people process grief by finding a new place in their lives for remembering the ones they lost.</p>	<h4>Community</h4> <p>Some people process grief by finding a new place in their lives for remembering the ones they lost.</p>	<h4>Life</h4> <p>Some people process grief by finding a new place in their lives for remembering the ones they lost.</p>
<h4>Writings</h4> <p>The Burial Ground as Destination Personal Rituals Gravestone Typography</p>	<h4>Writings</h4> <p>Sitting Shiva New Funeral Etiquette</p>	<h4>Writings</h4> <p>The Feast Rechains as Renewal Memora Viver</p>
<h4>Projects</h4> <p>A Music Box Urn Vintage Pillbox Keepsake Urn</p>	<h4>Projects</h4> <p>Better Sympathy Cards Writing an Obituary Cigar Box Story Sharing</p>	<h4>Projects</h4> <p>Seed Packet Tokens</p>

T.III / GRAPHIC DESIGN / A. TOPPINS

Ali Wendy Miller

Hoffberger School of Painting

I am a dreamer who often fantasizes about how the world around me could be more vibrant, rich, and entertaining. I use paint to explore layered psychological states by staging specific scenarios derived from visions that have flashed through my mind. My visions are particularly saturated with notions of the ideal, as presented in fairytales, fashion, and architecture. A popular philosophy in modern cognitive psychology states that the feelings we experience in life are a direct result of a complex chain of flash thoughts. During times of panic, fear, and excitement, neurotransmitters fire so quickly that emotions become complex, confusing, and heightened. It can be challenging to distinguish between rational and irrational thoughts. I am fascinated by this melding of conscious reality and nightmarish or fantastic imaginings. My overwhelming need to manipulate the real manifests itself in my artistic process. I paint the relics of my fantasies. My work is informed by elaborate theatrical costumes and scenery. I use the panel as a way to flatten complex melodramas into single scenarios that can be analyzed and interpreted. The result of my process is a space more ornate and more beautiful than that which I inhabit; it is at once the stage for the fantastical expectations of my life and the contemplative space for understanding the disparity between the real and its relation to the imagined.



T.III / HOFFBERGER / A. MILLER

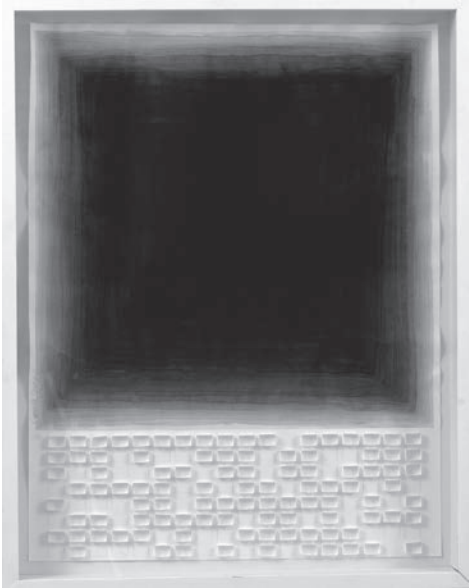
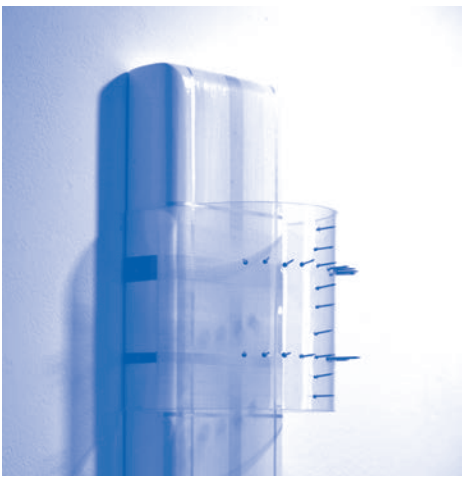
Clara Kohn Marquez

MFA in Graphic Design

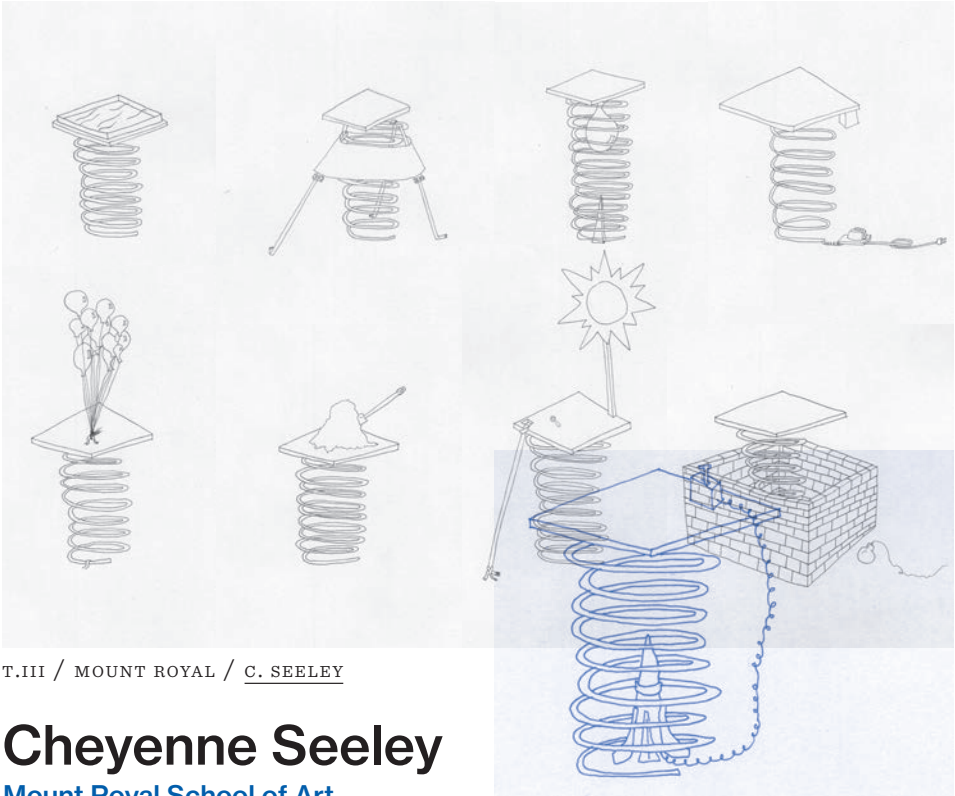
Recently, my personal work intersects upon touching childlikeness and engaging in cultural exchange. Through storytelling, I want to share my culture and put a positive spin on its present state. I want my viewer to have fun and to engage with whimsical imagery.



T.III / GRAPHIC DESIGN / C.KOHN-MARQUEZ



T.III / HOFFBERGER / C. WITMER



T.III / MOUNT ROYAL / C. SEELEY

Cheyenne Seeley

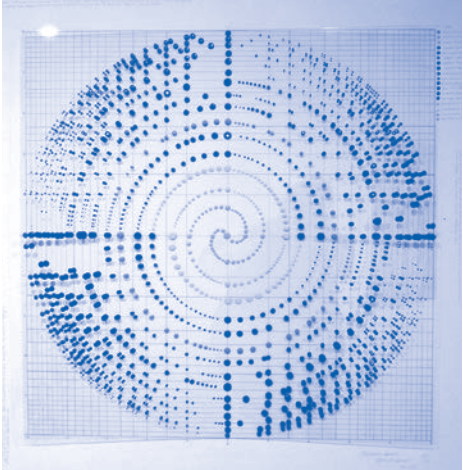
Mount Royal School of Art

I'm confused, is this...? (shuffle of tic-tacs) Questioning is what you do. Liking my conceptual direction. Why isn't my entire space a drawing? The cracks and the dust and the little paint outlines on the floor...they may have been hard to see. Now that I have my context, am I pushing it? Writings will each be elaborated on for thesis. Right now they're cryptic. Are these maps of this space or some other space? What's this space transformation? What does this mean to me? Not considered enough? Isn't site specific at all? I talk about considering the context? My work questions, and it falls flat when it doesn't question? The context for the work has been shifted to the writings. The drawings are an extension of the writings and

Carly Witmer

Hoffberger School of Painting

Freedom is the natural state of consciousness. Painting is an act of freedom. Painting promotes the natural state of consciousness. To behold a painting is an act of freedom. Freedom is a function of consciousness. Consciousness is not a physical phenomenon. Physical phenomena are conscious. Consciousness is not limited to the individual. The individual is formed through physicality. The individual requires limitation in order to find form. The role of the physical world is one of defining limits. Perception is a function of the individual. Painting as an object is physical. Perception is a conscious act. The illusion of painting is a phenomenon of perception. Painting functions as a bridge between the physical world and consciousness.



T.III / MOUNT ROYAL / Z. STORM

Zach Storm

Mount Royal School of Art

The subtlety of finding qualities of lightness in the weight of the world's, heavier topics is, to me, my responsibility as an artist. Because I make art in order to gain understanding of the world I feel that it is incredibly necessary to find a way of staying in-tune with popular beliefs, popular concepts, and popular styles without becoming too enamored with their ways. In order to avoid the allure of popular sentiment and Medusa's gaze, I imagine myself separated into two parts. Keeping one foot in and one foot out. One part is watching television, attending boxing matches, or monster-truck-rally-hip-hop-honky-tonks and the other part is in the woods with a painted bunting or listening to am radio at 3:45 in the morning. Living life as an artist dedicated to experiencing all of life's dualities from a third position allows me to achieve lightness. This is not lightness that turns away from society. This is lightness that observes and experiences with care and notes throughout. My artwork attempts to talk about the past, present, and a myriad of speculative gestures towards an idea of the future. My guesses at the future come from renditions of fantasy-landscape from the Hudson River Valley painters to the background illustrators who brought you HE-MAN and the Masters of the Universe. It is by combining seemingly disparate sources that I apply a sense of lightness in order to reveal images of a fantasy future and a socio-political agenda.

MASD Exhibition



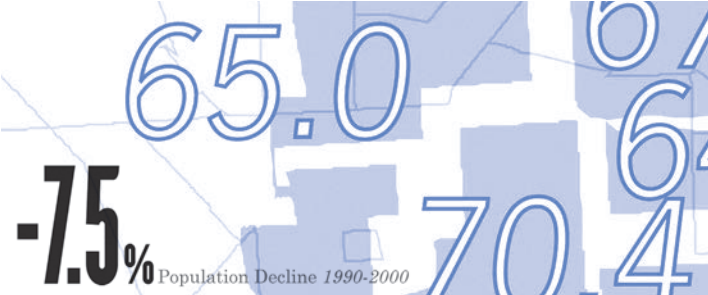
April 20th – April 29th, 2012

OPENING RECEPTION / April 20th, 5–7pm
EXHIBITION LOCATION / Pinkard Gallery

Benjamin Peterson

Master of Arts in Social Design

Design can play a pivotal role in the adoption of new initiatives because it deals with the social aspects of knowledge. Researching health disparities in Baltimore, it’s clear that health outcomes are linked to wealth, education and location. Information about public health exists that can lead to improved health outcomes but is often not made relevant and accessible to the communities that need it most. Through my work I seek to connect community to relevant health information by utilizing design and activating social spaces.



T.III / SOCIAL DESIGN / [B. PETERSON](#)

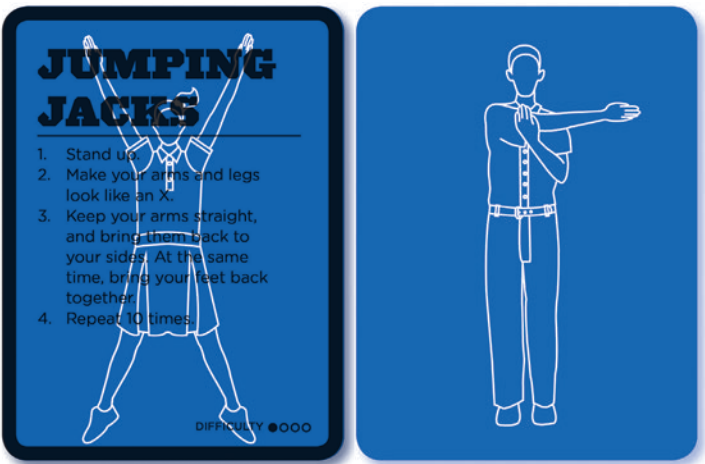


T.III / SOCIAL DESIGN / [R. PERITZ](#)

Remy Peritz

Master of Arts in Social Design

Social Design applies the methods and philosophies of the creative sector to create impact in communities or the social sector. However, emphasis is often focused on charismatic projects which highlight collateral and products. However, I am most interested in the impact that design plays on the practice and cultures of industries who are adopting Social Design and the non-tangible results of designed systems and structures. In order to further the general understanding of Social Design, I seek to document how design practices are adopted into the core workings of organizations and research teams, particularly in health and sciences. The MASD thesis has three key components: 1. Identify and document design methodologies in the health and science sector, and how creative culture and design practice impacts end results, organizations and systems. 2. Create trainings and best practices for cross-sector collaboration and integration. 3. Launch an innovation incubator which seeks to put these findings into practice. In Autumn 2011, with Ben Peterson (MASD 12) and graduate students from Johns Hopkins, we launched Open Pitch - the first event of the innovation incubator to showcase and foster collaboration between students in health, design, engineering, and business.



T.III / SOCIAL DESIGN / [B. SLOGERIS](#)

Becky Slogeris

Master of Arts in Social Design

School should be the place where young people learn that we want and need them in our society. Instead, there is a major disconnect between what a child learns in school and what he experiences outside of school in his everyday life. How can design make supplemental curriculums desirable and easy for teachers to implement in classrooms, so that students aren’t merely being taught to a test, but learning that they have a purpose in society? I will work with select non-profits and Baltimore City agencies to pilot teaching tools and alternative curriculums in Baltimore City Public Schools. ‘Designing Education’ will prove the role graphic design can play within classrooms and the larger dialogue of education reform.

Kyla Fullenwider

Master of Arts in Social Design

Much of my work this year has centered on three fundamental questions: What are the essential elements for a sustainable local economy and how can communities design and build these solutions themselves? What are the kinds of transition interventions communities can create to address problems that need to be dealt with now (and not later)? What role does informal public life play in a thriving local economy? Micro economies and culture are nothing new: they are in fact what the world is made of. Our conscious cultivation of them is, however, something relatively recent and something I plan to explore with my thesis project Canteen. With Canteen I hope to design a new kind of public space and purchasing experience in and with the community where it is located. Equal parts community center and marketplace, Canteen will serve local residents and support the local economy through a member-supported cafe and shop that features regionally sourced products bottled in-house. By including the community we plan to serve throughout the design process, I hope to create a new kind of business model: one that is place-based, people-centered, and produces financial as well as social capital.



T.III / SOCIAL DESIGN / [K. FULLENWIDER](#)



T.III / SOCIAL DESIGN / [B. HYNSON](#)

Briony Hynson

Master of Arts in Social Design

How do playable and play-friendly urban environments affect quality of life? Can redesigning for play bolster urban communities? Children and youth lack access to appropriate play space in blighted urban neighborhoods. Play is essential to children, and is recognized as a human right by the UN’s Charter on the Rights of the Child. Lack of access to play causes harm to social, emotional, physical, and intellectual development- therefore lack of provision for play is unacceptable. My thesis work targets the following: increasing awareness of the importance of play, the right to play, and the effect of the environment on health, supporting the development of community-initiated or community-led, local DIY play space that serves a diversity of users, addressing two major hurdles in community-initiated playscapes: maintenance and fear of litigation.



T.III / SOCIAL DESIGN / [E. ROY](#)

Elise Roy

Master of Arts in Social Design

For my thesis in MICA’s M.A. in Social Design program, I will identify existing waste streams for re-use, and connect those materials to community needs, and push the idea as far as I can. As a fairly new student to fabrication design, who also has a severe hearing loss, I noticed two things: (1) a comprehensive resource solely dedicated to educating others on material re-use methods and fabrication skills does not exist, and (2) learning fabrication skills is often difficult for people who are deaf or hard of hearing. As a result, I will use my experience as a deaf individual learning fabrication skills (while working on redirecting waste streams to community good) to create a website targeted towards educating deaf and hard of hearing individuals about fabrication, waste stream reduction and re-use of salvaged materials. Hopefully in the process, if it follows past precedent, I may stumble upon an even better way to encourage the re-use of materials for the community at large.



T.III / SOCIAL DESIGN / [D. ABDULLA](#)

Danah Abdulla

Master of Arts in Social Design

Most modern redevelopment projects “plan at” as opposed to “plan for” neighborhoods. The process of gentrification brings about uneven social consequences: Ordinary people that are without power or part of the elite social class are excluded from the process of change. Residents of deteriorating, run-down, and sometimes dangerous neighborhoods should not wait for private developers to fill the area with luxury apartments and retail outlets that cause displacement and often bring with them detrimental consequences. Often, we look at changes from the perspective of the entire city as opposed to the neighborhood level. My work seeks to identify methods that empower residents of a neighborhood to utilize the resources around them in order to develop their own urban spaces and claim their right to the neighborhood by asking the question “What are the elements required to rebuild neighborhoods to make them safer, more livable, cohesive, inclusive and open to everyone without displacing the residents?”