

# Juried Faculty Exhibition

Friday, November 1 – Sunday, December 15, 2019

**Maryland Institute College of Art**

Fox Building: Decker and Meyerhoff gallery

Bunting Center: Pinkard Gallery

**Reception:** Thursday, November 14, 5 – 7 p.m.



i.

The day awaits—an empty stage of action and reaction. As an invasive species we assert ourselves on every surface possible. We press on surfaces to find meaning; to declare and to define. Our evolutionary propensity to question and explore, shapes our perceptions of experiences and determines the stories we tell, as we plot how to press on the surface of our contemporary moment.

*it can begin with clouds*

Juan Felipe Herrera

it can begin with clouds    how they fray    how they enter  
then how they envelop the earth  
in a second or two they vanish                    you  
touch them they take you            you find yourself in their absence  
sometimes you read them somehow  
                  the separation the losses the sky yes  
it is the sky they were talking about            the character for sky  
you are there now  
you have always been there                    now  
                  where there is fine and  
thunder-face behind the torn universe    you can see this  
how it shreds itself so you can see this    that  
is all there is then  
nothing again then you again and                    the clouds  
come to you            and you pass 1

What is it about clouds that engage our attempt to find likeness? Is it possibility? Ego? Our need to categorize and place things together, in action or commentary, is omnipresent. Herrera's poem, from which this exhibition takes its title, ruminates on this process with loss and hope—fear and longing—like mirror wrapped-nostalgia, clearly coded to resemble memory. Or is it a glimpse into our future? Regardless, process, time and passing fill the air in a way that is relentlessly human.

ii.

Curatorially, I am interested in moments of discourse—visual segues into discussion about larger topics that stretch throughout the fine arts vernacular and preferably beyond. These moments are set into motion by

01. Herrera, Juan Felipe. Notes on the Assemblage. *City Lights Books*, 2015. / p. 13.  
02. Liese, Jennifer. *Social Medium Artists Writing, 2000-2015. Paper Monument*, 2017. Manifesto on Artists' Rights by Tania Bruguera / pp. 89-94.  
03. Baldwin, James. The Price of the Ticket: Collected Nonfiction, 1948-1985. *St. Martins*, 1999. / pp. 315-318.

the artist in the studio—the walk begins here. From studio to exhibition, broader conversations can emerge. Dynamics materialize. Interpretation develops meaning. Intent solidifies assumptions or negates them. To press is a push of color—a melodic tick—flash of light, dark—an intentional pause. Congruous interventions press against (and sometimes with) space in order to set the scene. I imagine an explosion in reverse, everything slowly being put back together piece by piece. A spectator must witness, then press, the surface in her own way to see how it gives.

For the practitioner, time and contemplation in and out of the studio can solidify clarity, bring gestures to life and expose intent, necessity, or reaction. These victories are at times hard-fought, and at others, come in a glimpse—almost beautifully forgettable. Time forms sensible and insensible solutions and unmask the nonsensical which intimates at the possibilities ahead.

The instability of the journey is at the heart of the creative process. Questions such as “What is it that we do?” and “How is it we come to do these things?” are consequential and need revisiting. Where and when we press upon these questions will determine necessity and urgency. Cuban artist Tania Bruguera clarifies in her *Manifesto on Artists' Rights*:

Art is not a luxury. Art is a basic social need to which everyone has a right.

Artists not only have the right to dissent, but the duty to do so.

Without the possibility to dissent, an artist becomes an administrator of technical goods, behaves like a consumption manufacturer and transforms into a jester. It is a sad society where this is all social awareness creates.

Artistic expression is a space to challenge meanings, to defy what is imaginable. This is what, as times goes by, is recognized as culture.

Critical thinking is a civic right which becomes evident in artistic practices. That is why, when threatened, we should not talk of censorship, but of the violation of artists' rights.<sup>2</sup>

The role of the artist is a serious one. Society often cloaks our activities in romantic stereotypes and haphazard dalliances, but in reality our survival is negotiated through the ways our culture presses on us, what it demands and how we press back.

The artist is distinguished from all other responsible actors in society—the politicians, legislators, educators, and scientists—by the fact that he is his own test tube, his own laboratory, working according to very rigorous rules, however unstated these may be, and cannot allow any consideration to supersede his responsibility to reveal all that he can possibly

John Ros is a Brooklyn-based artist, professor and curator. He obtained an MFA from Brooklyn College, City University of New York, in 2013 and a BFA from the State University of New York at Binghamton, in 2000. In 2015, John founded studioELL, an alternative, transient and hybrid space for higher education in studio art, where he is currently the director and teaches a variety of courses. From July 2017 through June 2019, he was an assistant professor of art at James Madison University's School of Art, Design, and Art History, where he also served as the director and chief curator of the Duke Hall Gallery of Fine Art. John has also taught at The City Literary Institute in London, U.K., from 2014 to 2016.

discover concerning the mystery of the human being. Society must accept some things as real; but he must always know that visible reality hides a deeper one, and that all our action and achievement rest on things unseen. A society must assume that it is stable, but the artist must know, and he must let us know, that there is nothing stable under heaven. One cannot possibly build a school, teach a child, or drive a car without taking some things for granted. The artist cannot and must not take anything for granted, but must drive to the heart of every answer and expose the question the answer hides.<sup>3</sup>

We must know when to emerge, poke our heads out. We must know when to connect with community and when to safeguard our time. We must know that time and space are not forever and that they are forever. We must be comfortable with contradiction. We must be contradiction.

iii.

To place these notes as part of the picture within the academy, we must consider how the institution can help and hinder. When I think of the academy I think of hierarchy and power. There can be genuine purpose and consideration when intent is empathetic, impassioned and caring—love comes to mind. However, it can also quickly go wrong when it is ill-serving and ego filled.

The undergraduate experience is one that helps shape who we will become. It is a time to explore possibilities and to see potential in everything; a surface, material, sound, taste, texture, motion. These present themselves when we are ready and especially when we are not. Devoted time in undergraduate study invites us to see and understand when and how these moments reveal themselves. Graduate work has the added bonus of not only honing these abilities but learning how to share them. These experiences must then be guided by devoted practitioners across an array of disciplines that help broaden our own understandings as students by challenging our seeing, our making—our being.

This exhibition offers but a glimpse of these hard-working and multi-faceted artists, dedicated to their own fine art practice, while sharing with a broad range of learners. As professors, our audience expands beyond the public cultural sphere and into the classroom. These moments are precious and unforgettable. They shape our understanding of the world, allow the development of understanding and if we are all lucky, a little bit of empathy. At its best, this is what higher education is about.

—John Ros, 2019

During the past 22 years, John has worked on more than 75 exhibitions with over 250 artists. In 2008 he founded galleryELL, a transient hybrid gallery in Brooklyn, NY. He served as Director and Curator for eight years until its close in 2016. John also co-founded, co-directed and co-curated *pocket*, a brick-and-mortar gallery in Binghamton, NY (2002-2005). He has curated exhibits at Spring/Break Art Show, New York, NY (2019), St. Francis College, Brooklyn, NY (2016), Academic, Long Island City, NY (2016), in addition to curating extensively at galleryELL (2008-2016) and Duke Hall Gallery of Fine Art, James Madison University (2017-2019). Along with writing many exhibition essays, John has also contributed critical writing to galleryELL, *Sluice* magazine and *Hyperallergic*.

## Alfonso Fernandez

Alfonso Fernandez '16 (LeRoy E. Hoffberger School of Painting MFA) is a painter born in Mexico City and now living in Baltimore. Fernandez is currently a resident artist at Baltimore's renowned Creative Alliance and has representation with C. Grimaldis Gallery in Baltimore. He is faculty at MICA and Howard Community College in Columbia, Maryland. Alfonso's work is in collections nationally and internationally.



## Antoinette Suiter

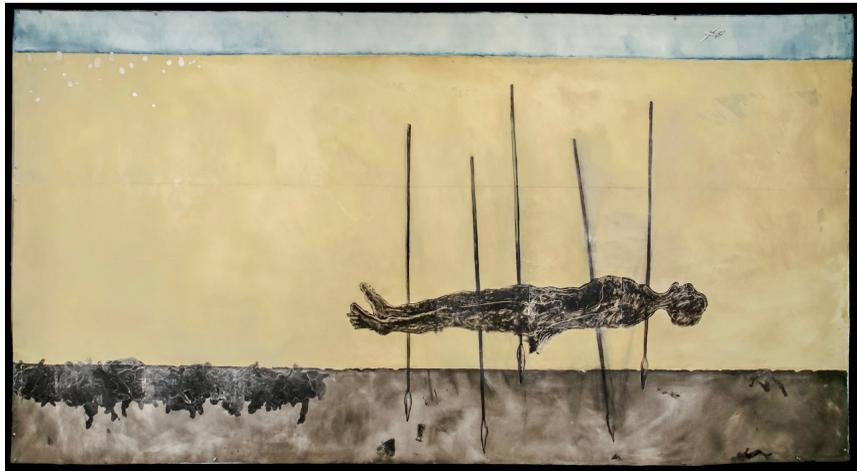
Antoinette Suiter '06 (General Sculptural Studies BFA) grew up in the small historical town of Tipp City, Ohio, relocating to cities as a teenager with the hope of engaging in a larger global reality. Her work is still influenced by the rural nostalgia fostered by her hometown, and it's overlap and contrast to 19 years of urban habitation. Her predominantly large-scale installations often contain smaller prop-like components as she hopes to facilitate a moment for the viewer of familiarity and simultaneous strangeness.

She has maintained a consistent exhibition record for the past 17 years—showing and curating both nationally and internationally. Antoinette has received press and critical mention from local, national, and international art publications. In addition to her BFA from MICA, she holds an MFA in sculpture from the School of the Art Institute of Chicago. She received the Edward L. Ryerson Fellowship in 2013, and her work is housed in private collections in both Canada and the United States.



### Barbara Grueber

Barbara Grueber '97 (Painting BFA) is also a faculty member at Johns Hopkins University. Her work has been exhibited across the country. In addition to Barbara's BFA from MICA she has studied at the University of Pennsylvania and holds an MFA in studio art from Brooklyn College.



### David Cloutier

David Cloutier '05 (LeRoy E. Hoffberger School of Painting MFA) received his BFA in Painting from University of the Arts in Philadelphia. He has a 20 year career in arts education, most recently teaching at MICA, where he has been a full time faculty since 2012.

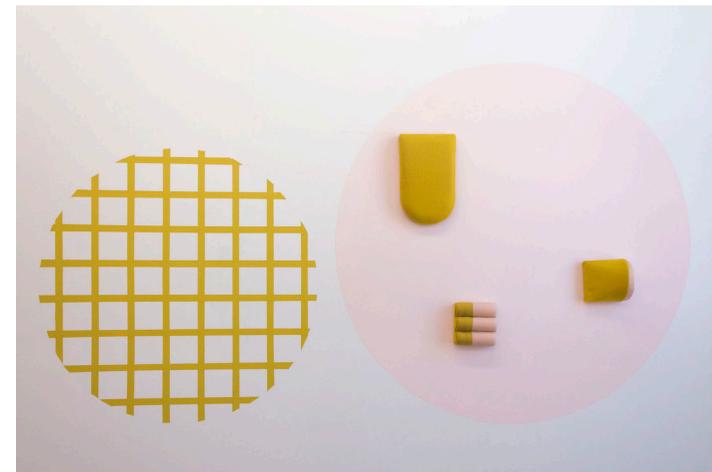
### Fabienne Lasserre

Educated at Concordia University in Montreal (BFA) and Columbia University, New York (MFA), Lasserre lives and works in Brooklyn, NY. She has participated in solo and group exhibitions throughout the United States and internationally. Recent solo projects include *Make Room for Space* (2018, Hallwalls Contemporary Arts Center, Buffalo, NY) and *Les Larmes* (2018, Parisian Laundry Gallery, Montreal) as well as the two-person exhibition, *amongst which The Nervous Hand* (2018, 315 Gallery, New York). In 2019, she received a Guggenheim Fellowship from the John Simon Guggenheim Memorial Foundation. In 2017, she was awarded the Saint-Gaudens Memorial Fellowship to produce two outdoor sculptures for the grounds of St-Gaudens National Historic Site in New Hampshire.



### Giulia Livi

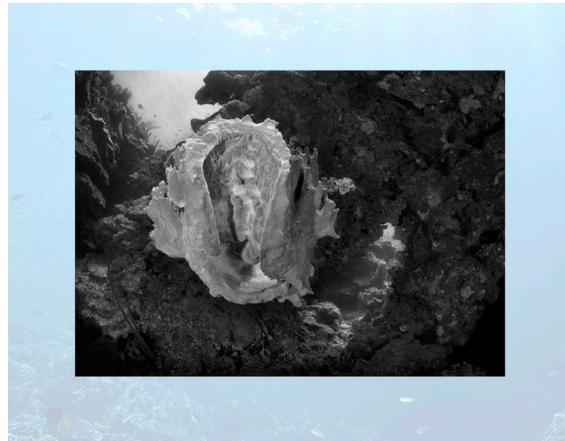
Giulia Piera Livi '17 (Mount Royal School of Art MFA) is an interdisciplinary artist from Philadelphia, now living and working in Baltimore. She earned a BFA from Penn State University and an MFA from MICA. Her work in painting and installation is an investigation of interior space and design, focusing on abstracting reality. Her immersive rooms employ color and form to work out ideas of multifunctional art objects. Livi has exhibited both nationally and internationally, and she is a 2017 Bethesda Trawick You Artist Award Winner and a 2017 and 2018 Janet & Walter Sondheim Prize Semi-Finalist.



## Janet Olney

Using a personal language of shape and color, Janet Olney '90, '14 (Painting BFA, LeRoy E. Hoffberger School of Painting MFA) reframes the familiar to reveal an alternate world populated with things that defy naming. Her paintings and installations investigate the realm of uncertainty that lies just outside our awareness: a peripheral world straddling analog and digital spaces.

Originally from Boston, Massachusetts, Janet is the recipient of the Henry Walters Traveling Fellowship and a Marcella Brenner Grant for Faculty Research. She was awarded residencies at the Vermont Studio Center and the ICA Baltimore. Her recent projects include a solo exhibition, *If x, Then y* at VisArts in Rockville, Maryland, and an installation for the Facebook AIR program in Washington, D.C. Janet has an upcoming show at the University of Oklahoma in Norman, Oklahoma.



## Jann Rosen-Queralt

For the past 20 years, Jann Rosen-Queralt has been creating art works and site-specific installations revealing the poetic nature of water. The tools of her practice are rooted in immersive research, innovative collaboration and exploration, resulting from in-depth work with communities and individuals. Rosen-Queralt is dedicated to exploring social and ecological relationships by providing viewers with opportunities to connect and consider broader universal themes. As an artist, she sees her role as both a visionary and an aesthician, balancing between collaborator and provocateur in an effort to trigger awareness.

Over the years she has contributed to several Baltimore based organizations in different capacities including the City of Baltimore Public Art Commission, the Baltimore Ecosystem Study, Arts Integration Steering Committee and the FORCE Leadership Team. [www.jannrosen-queralt.com](http://www.jannrosen-queralt.com)

## Kottie Gaydos

Kottie Gaydos '10 (Photography BFA) earned an MFA at Cranbrook Academy of Art in 2016. She is also the director of operations, curator, and editor-in-chief of special publications at the Detroit Center for Contemporary Photography.



## Renée Rendine

Renée Rendine '96 (General Fine Arts BFA) uses performance to activate site-specific sculptural installations. With an emphasis on labor-intensive construction techniques she builds structures that reflect her interest in fiber art and insect architecture. Selected exhibitions of her work include the Corcoran Gallery of Art, The Baltimore Museum of Art, The Noyes Museum, Ethan Cohen KUBE, Kim Foster Gallery, and Hemphill Fine Arts. Her work has been featured in numerous publications including *Sculpture* magazine, *the New York Times*, *the Washington Post*, *the Baltimore Sun*, and *Surface Design Journal*. Renée Rendine was awarded a Baker Artist Awards B-Grant in 2015. She received a fellowship from the Virginia Museum of Fine Arts in 2000 and Individual Artist grants from the Maryland State Arts Council in 2005, 2009, and 2016. A full fellowship from the Atlantic Center for the Arts in 2000 allowed her to attend Civitella Ranieri in Umbertide, Italy with contemporary artists William Kentridge and Mark Dion. Rendine earned her BFA from MICA and her MFA in Sculpture from Virginia Commonwealth University in 1999.



## Lynn Silverman

The experience of living on three different continents—North America, Europe, and Australia—has had a profound affect on the way Lynn Silverman sees the world. In 1975, she left for Sydney, Australia almost immediately after graduating with a BFA in Photography from Pratt Institute in Brooklyn, New York. Lynn has published four books, *Furniture Fictions* (1989), *1:1* (1993), *Corporation House* (1996), and *Interior Light* (1997), and participated in solo and group exhibitions locally, nationally, and internationally. In 2010, Lynn received a Fulbright Scholarship to teach and photograph in the Czech Republic.



Council's Individual Artist Awards. His installations, network.art, video art and documented performances have been exhibited internationally. Sloan has released more than 20 studio albums and E.P.'s over the last two decades, and has played live all over the U.S., Canada, and Europe.

## Jason Sloan

Jason Sloan is an electronic musician, composer, and sound artist practicing in Baltimore. His sound art explores immateriality and its relationship to memory, systems and the virtual world. Besides his notoriety in the ambient and space music scenes for close to two decades, Jason has released over twenty solo albums, and has been included on multiple various artist collections. Sloan received his BFA from Edinboro University and his MFA from Towson University. Locally, he has been the recipient multiple Maryland State Arts

## Ursula Minervini

Ursula West Minervini '05 (Printmaking BFA) is a Baltimore-based artist and printmaker. She operates Pellinore Press, a letterpress, woodcut, and book arts studio, in partnership with Jonathon Poliszuk. In addition to her BFA from MICA, Minervini earned her MFA from Towson University. Her work has been exhibited at the Delaware Center for Contemporary Art; York Arts in York, Pennsylvania; Phoebe Projects in Baltimore; and Pearl Art Gallery in Stone Ridge, New York.



**M | I | C / A** MARYLAND INSTITUTE COLLEGE OF ART

Founded in 1826, Maryland Institute College of Art (MICA) is the oldest continuously degree-granting college of art and design in the nation. The College enrolls nearly 3,500 undergraduate, graduate and continuing studies students from 49 states and 65 countries in fine arts, design, electronic media, art education, liberal arts, and professional studies degree and non-credit programs. With art and design programs ranked in the top ten by U.S. News & World Report, MICA is pioneering interdisciplinary approaches to innovation, research, and community and social engagement. Alumni and programming reach around the globe, even as MICA remains a cultural cornerstone in the Baltimore/Washington region, hosting hundreds of exhibitions and events annually by students, faculty and other established artists.

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