

SEMI-ANNUAL NEWSLETTER

SPRING '21
IN REVIEW

MC Art Beat

Visual, Performing, and Media Arts News at Montgomery College





Message from the Dean

DEAR FRIENDS OF MONTGOMERY COLLEGE ARTS,

The beginning of the last academic year was challenging to be sure. Dealing with so much uncertainty, anxiety, and fear, the VPMA (Visual, Performing and Media Arts) faculty did what they do best. They continued to find ways to innovate and move forward creatively.

In the classroom, they explored new ways to deliver familiar course content to students. They experimented with various approaches to technology and used novel computer applications that enhanced their classrooms and the learning experience for many students. They made remote learning fun, imaginative, and inspired and reduced some of the stress and worry caused by the health crisis and the related economic hardships.

Similarly, our faculty invented new ways to offer arts events. These events offered exciting co-curricular opportunities for our students and inspiring artistic experiences for the community. In total, we offered 39 remote events during this year. These included performing arts events, artist talks, world music concerts, and a special guest lecture from Broadway legend André De Shields.

Finally, a major achievement for the VPMA area was the attainment of National Association of Schools of Art and Design (NASAD) Accreditation for the college. This accreditation has only been awarded to about 25 two-year programs nationally (and only a small handful of programs in MD) and is a measure of excellence of our arts program. We are pleased and proud to have been awarded this distinction.

For the Fall semester, both in-person and remote events are being planned. The Fall 2021 Arts Calendar will be out soon. Be sure to check our exciting schedule of in-person and virtual theatre productions, dance performances, music concerts, artist lectures and workshops, gallery exhibitions, and other arts events at montgomerycollege.edu/artsinstitute. Please join us!

Frank Trezza, PhD

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Cover Image: "Invitation"
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**Dance performance provides
creative outlet for students;
Inspirational beacon for
Pandemic-weary audience.**

The Spring Dance Concert is a testament to the hard work and artistry of Montgomery College Performing Arts students as well as to the dedication of MC Staff and Faculty who expertly produced and cast student dance pieces for an online audience. The concert included student dance pieces recorded in students' own spaces as well performances recorded on-stage in the Cultural Arts Center on the Takoma Park/Silver Spring Campus. Artistic Director, Professor Alice Howes served as mentor & guide for students through this unprecedented & challenging MC Dance production.

Professor Howes recounts: "Rehearsing over Zoom was a huge challenge. Many of the dancers had very little space to move in at home, so the work had to be simplified and condensed for a small space. Yet we knew we would eventually have to adjust the movement for a full-size stage. The two-dimensional nature of the Zoom picture also makes it difficult to see movement clearly.

Other challenges were the delays that happen when dancers move together over Zoom. But the dancers were very patient and worked hard. We managed to get some base material learned before we saw each other in person. When rehearsing at home, the students had to mark some of the bigger movements, like jumps, that they couldn't do in their homes."



Image above from: "Name Game"



Choreography by Alice Howes and Dancers

ARTISTIC DIRECTOR

Alice Howes

DANCERS

Shelley Deppa MaryGrace Reubens
Layla Jackson Vidya Shaker
Destiny Martinez Rachel Timmerman

TECHNICAL CREW

Arts Center Director: Jason Bruffy
Production Manager: Chris Campanella
Lighting Design: Lynn Joslin
Production Coordinator: Scott Hengen
Stage Manager: Michelle Johnson

Two of the pieces in the concert were video dances: "Name Game" and "Year 2020: A Movement Improvisation," where recorded video of dance was edited together. For "Name Game" students recorded themselves performing pre-choreographed pieces and sent their videos to Professor Howes for editing, whereas "Year 2020: A Movement Improvisation," as the name suggests, was improvisational dance students performed and Professor Howes recorded while observing social distancing guidelines in place at the time. For the latter, Professor Howes choreographed through video editing.

Five dance pieces were performed on the Cultural Arts Center stage, albeit without an audience present. Despite the lack of audience members, this was a positive experience for the dancers.

The incredible concert Professor Howes and her students choreographed, students performed, and that the MC Technical Team helped produce and present despite challenging constraints, exemplifies artistry & dedication, creativity, & perseverance. Upon reflection on MC's dance efforts over the past few months, and speculation about

what's on the horizon for MC Dance, Professor Howes reflects:

"I will be thrilled to return to in-person performance! Nothing can replace the experience of expressing oneself in real time to people in the moment. Dance may be the most immediate, most ethereal of all the art forms. Our students need to be performing in real time to real audiences in order to be prepared for a future in dance performance.

I am happy for all that we have learned through this process of creating virtual work. And I expect to continue to explore these avenues, but this will be in addition to, rather than instead of, live performance."

"I WAS AMAZED AT HOW MUCH THEY LEARNED IN A SHORT PERIOD OF TIME, AND WITH THE COMMITMENT OF THEIR PERFORMANCE." —Alice Howes

[WATCH FULL PERFORMANCE](#)

SPRING DANCE CONCERT

Seven pieces were performed as part of the Spring Dance Concert:



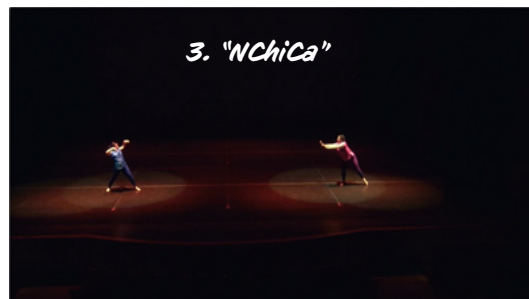
Music: Rising Appalachia
Dancers: Destiny Martinez, Vidya Shaker, Rachel Timmerman

*We are moving in wider circles.
We are opening our circle.*



Music: Will Van De Crommert
Dancers: Layla Jackson, MaryGrace Reubens, Vidya Shaker, Rachel Timmerman
Video Editing: Alice Howes

The dancers spell their names in movement.



Music: Tan Dun
Dancers: Destiny Martinez, Rachel Timmerman

Two warriors prepare for battle.



Music: Written by John Kander and Scott Ebb, Performed by Joel Grey and Liza Minelli

Dancers: Shelley Deppa, Destiny Martinez, MaryGrace Reubens, Vidya Shaker

Money Makes the World Go Round.



Music: Robert Schumann
Dancers: MaryGrace Reubens, Vidya Shaker

Two opposing lawyers argue in a courtroom.



Music: Jonathan Mogavero
Dancers: Layla Jackson, Vidya Shaker, Rachel Timmerman; Community College of Baltimore County: Adria Applebee, Elena Laird, Stephanie O'Hare, Maegan Read

Dancers improvise movement reflecting the frustration, agitation and hopefulness of a year in quarantine.



Music: Johannes Brahms, Joseph Nepomuk Hummel
Dancers: Shelley Deppa, Layla Jackson, Destiny Martinez, MaryGrace Reubens, Vidya Shaker, Rachel Timmerman

Rondo: A fast and vivacious piece of music.

Full performance:

<https://web.microsoftstream.com/video/78bf5594-875e-4001-ad43-2495dde3d1bb>



MC Student, Jade Cline-Stokes at a protest on Capitol Hill

Art History as

SOCIAL JUSTICE



Nike Davies-Okundaye, *Liberal Women Protest March I, 1995*

“Portraits of Power:

WOMEN LEADERS IN AFRICAN ART”

Last fall, students in Professor Cristin Cash's African Art class explored the power of visual representation in the context of gender equality and leadership in a project called "Portraits of Power: Women Leaders in African Art." The project was the product of Professor Cash's participation in Montgomery College's award-winning United Nations Sustainable Development Goals (UNSDG) Open Pedagogy Fellowship, which is designed to address stereotypes, misrepresentation, hypocrisy, and inaccuracies in marketing, media, and culture.

The UNSDG fellowship assists faculty in designing renewable assignments that empower students to become agents of change in their own communities, focusing on one or more of the United Nation's 17 Sustainable Development Goals. Based on an open pedagogical model, students are engaged as creators of information rather than simply consumers of it and demonstrate understanding through the act of creation.

Professor Cash's students began the project by studying female leadership in contemporary African society, focusing on how the representation of women impacts how we think about and empower women as leaders. Drawing on their knowledge of the history of African art, they discussed the ways images

communicate or miscommunicate messages about their subjects. Each student then chose an artwork depicting a historical African female leader and conducted research and visual analysis to determine whether the image accurately or inaccurately represented the role, symbolism, and context of its subject's culture, life, and achievements. Building on this interpretation, they imagined what their subject's experience would be if they were alive today. Through videos, Op-Eds, images, and digital storytelling, students considered what challenges their subjects would face, what actions they might take, and how they might contribute to a stronger and more equitable Africa.

MC student, Jade Cline-Stokes was no stranger to the strengths and challenges

of female leadership when she began the Portraits of Power project. A member of the Student Senate and outspoken social justice activist, she is deeply involved with the College's Institute for Race, Justice, and Civic Engagement (IRJC). Her participation in protests on Capitol Hill in support of a clean Dream Act have garnered attention from the *The Washington Post*, and her volunteer work with the Maryland Coalition Against Sexual Assault inspired her to create a feminist activism club on campus called Fourth Wave.

The Portraits of Power project could not have dovetailed more completely with Jade's experiences and interests, and she jumped into it with enthusiasm.

She chose to study a painting by the contemporary Nigerian artist Nike Davies-Okundaye titled *Liberal Women Protest March I* (1995). This image of women engaged in nonviolent protest against a backdrop of the historical textile art of adire inspired Jade to reconsider how she defines and envisions female leadership. In her analysis of the work, she wrote:

"Leaders come in all shapes and sizes.

A leader doesn't have to be the standard Google-search result of leadership. Leadership is colorful...These women have taken matters into their own hands. They have chosen to step out of their homes or everyday routines to peacefully protest for what they believe in. I chose this painting because nowadays if we view women leaders, we rarely see a group of strong powerful African women together. I love the unity of this piece. No one is fighting for the spotlight. They have come together to send the message that unity is power. I think the colors strongly communicate the empowerment of these women leaders. Additionally, all the women are in what seems to be



Batoul S'Himi, Untitled from *World Under Pressure*, 2011

matching attire. It sends the message that they are all on the same page... Women rebirthing the standard definition of leadership. Women rebirthing new chapters of history. Women rebirthing positive change. Women rebirthing...

Jade is transferring to Spelman College this fall, where she will major in International Relations with a focus on African Diaspora Studies. After graduation, she plans to start a nonprofit organization that benefits women of color.

Jason Small also drew on his leadership experience in his Portraits of Power project. Before moving to the US, Jason earned a bachelor's degree and served as a police officer in Barbados. Having also worked in the hospitality, health,

and fitness industries, he thought about the ways effective leaders balance professionalism, empathy, diplomacy, and authority.

For his project, Jason chose an untitled 2011 work from the *World Under Pressure* series by Moroccan artist Batoul S'Himi. In this series, the artist transforms potentially hazardous cooking appliances (in this case, a pressure cooker) into works of art. Carving maps of the world from their surfaces, she situates "the most domestic and local of spaces—the kitchen or hearth...in a global setting." Jason's time as a chef drew him to the work, and made him think about the way women act as leaders in their everyday lives. While the work speaks to "the underwhelming representation of women and women's issues on a global

level" and the mounting pressure of competition for limited resources, Jason also perceived a more hopeful message in the sculpture. He wrote:

"The artwork...conveys the message that women who contribute to their homes make our world function... They don't necessarily have to be famous or doing something

unique, but they are leaders in all they do for their families and communities... Artworks like this are important because they help people...recognize the daily contributions of women everywhere...Work like this that can change the way we think so that we don't take women for granted..."

Jason is currently a Communications major and vice president of the Phi Theta Kappa Honor Society. He considers his time at MC a "second chance" to better himself and set an example for his young son. For him, learning to interpret the symbolism and underlying messages in visual representation has deepened his appreciation and understanding of what he is studying in his communications and business classes. Mastering visual analysis, he says, gives him the ability to

decode how political and media imagery speaks to people's emotions and informs their actions.

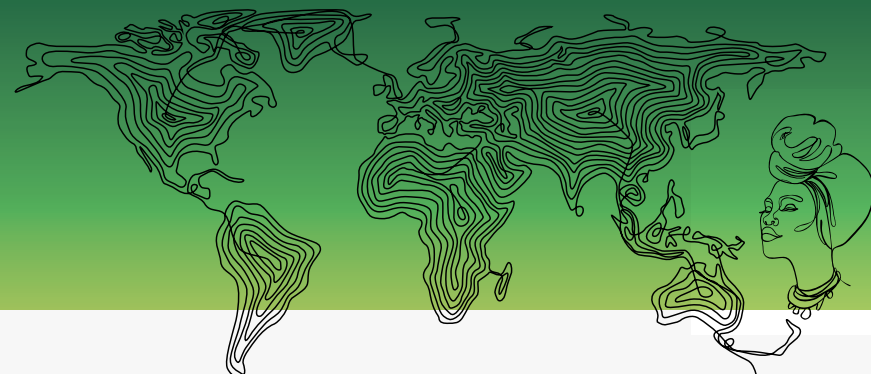
Professor Cash plans to use the Portraits of Power project again in her African Art and other classes. Last fall's success has proved that the project not only provides rich context for the development of skills in visual and data literacy, critical thinking, effective communication and self-reflection, but can be adapted to any cultural context in order to empower women and help them envision themselves as leaders globally or in local communities.

To learn more about renewable assignments and open pedagogy at MC, visit the College's [United Nations Sustainable Development Goals Open Pedagogy Fellowship website](#).



MC Student, Jason Small

"Artworks like this are important because they help people... recognize the daily contributions of women everywhere..."



FACULTY SPOTLIGHT

For this commission, MGM requested Professor Beverly create work inspired by Cherry Blossoms; printed on vinyl sheets and installed at MGM Resort & Casino National Harbor, MD.



RONALD BEVERLY

The first photographic public art commission accepted by Professor Ronald Beverly involved a multifaceted, lengthy process of image creation, materials planning and installation. Despite the painstaking journey, he continued on a large-scale path of creative expression and success with commissions for MGM Resort & Casino, National Harbor Maryland, and *The Hotel/University of Maryland* in College Park, Maryland. Professor Beverly's professional practice and years of experience in photography and public art provides a wealth of information for his photography students at Montgomery College.

Above: Professor Beverly abstracted a conventional landscape photo he made of Rock Creek Park; his work was printed on metal sheets that were bent into wave-like forms prior to installation in a suite at MGM Resort & Casino

Professor Beverly brings real-world experience into his Photography classes at MC, and during the pandemic he seamlessly transitioned critiques into an online space. Whether in the studio, online, or on site assessing another large-scale project, Professor Beverly's passion for art and photography is ever-present. His methods garner commissions for his unique artwork, and his lessons inspire creative problem solving and innovative thinking for his students.

Professor Beverly's artwork printed on metal strips, bent into curves and then arranged in a suite at the MGM Resort &

Casino, National Harbor (*photo previous page*) began as a conventional landscape photo of Rock Creek Park in Washington, DC. Once commissioned to create work for MGM's intriguing material and space, he worked diligently, editing and abstracting the original photo to emphasize textures and shades of the local landscape. The metal strips were morphed into curved patterns, and installed according to Professor Beverly's design by teams at MGM. Rooted in photography, this highly-textured multi-dimensional artwork creates a roomscape that changes with the lighting in the hotel suite.

Professor Beverly is one of approximately 20 Artists supported by the Prince George's County Arts and Humanities Council to create work for MGM Resort & Casino. MGM requested Cherry Blossoms and elements representative of the Washington, DC area as central themes for the work. Though not subjects he necessarily sought out in previous bodies of work, Professor Beverly welcomed the opportunity, which also provided broad license for artistic expression within that DC-centric commission requisite. The creative abstractions Professor Beverly brought to the MGM work

led to additional large-scale public art commissions.

Flipping and reassembling elements of his original photographic work has become a signature within this genre of Professor Beverly's portfolio, where he painstakingly adjusts and reassembles photographs into graphic compositions purposed for larger spaces. While some viewers of his work have assumed that a keystroke in software generated these compositions, in reality, creating these graphic abstractions for installation is a detailed, rigorous and highly conscientious process.



Above: The work that Professor Beverly considers his "Debut into the field of Public Art" at Southern Regional Technology & Recreation Complex, 7007 Bock Road, Fort Washington, MD 20744. Unlike his other large scale commissions, in addition to the image creation, and preparation, he oversaw the printing and installation process. Image shot with a 6 x 17 wide format film camera and printed on 3300+ tiles, then installed over a four-week period. To view a Time Lapse video with narrated description of this project visit: <https://web.microsoftstream.com/video/76c06bec-b7e6-4571-9db7-a418dd5fc81d>



Artwork created by Professor Beverly, Fabricated on backlit glass and installed at MGM Resort & Casino.

“ In the classroom, I demystify the notion of ease and complacency when it comes to photography...”

He notes, “I’m very fond of abstraction. I learned a lot being a landscape photographer...I also got involved with the textures, shapes and tones of nature.”

Professor Beverly is always grateful to hear interpretations of his abstractions, noting that these reflections “Take me to another layer of engagement” with the work.

Working on a large scale is a natural progression, given Professor Beverly’s start in fine art Photography with large-format

cameras, and his inclination to continue to work in larger scale throughout his career. The variety of materials and spaces he was able to utilize in his recent commissions, were welcome additions to Professor Beverly’s continuous exploration of and experimentation with digital photography, art and technology. Digital technology offers easier access to large-scale output, compared to the limitations of enlarger and photo paper sizes for past film-based workflows. Stages of the process often

required a steep learning curve, the transition from film to digital required substantial investment, and about ten years’ time to ensure digital imaging quality met the same standard Professor Beverly achieved in the dark room.

Of using Photoshop for his work in re-arranging and abstracting from his photographs he says, “I have no qualms about the technology if the idea requires the technology... If Photoshop solves my problem, I’ll use it.” Though he doesn’t rely on software when envisioning his work,

he currently utilizes this tool during the process of creating artwork.

Professor Beverly encourages students to look at a wide variety of images to inspire their work, and to seek influences outside of their medium, to broaden artistic perspectives. He credits listening to the creative process of artists across disciplines, including performance artists and painters in addition to photographers, as a catalyst for his own artistic success.

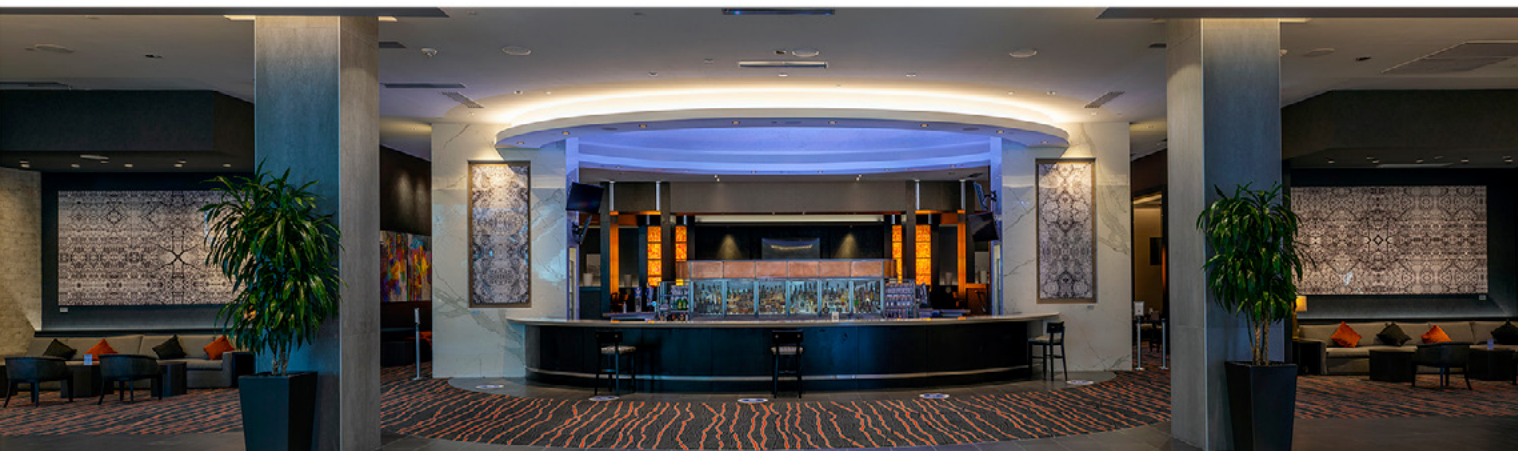


Professor Ronald Beverly with prints of his work mostly from his trip to Cuba in 2019.

“ I’m very fond of abstraction. I learned a lot being a landscape photographer...I also got involved with the textures, shapes and tones of nature.”



For the two pieces above, Professor Beverly created abstractions on photographs he took at the salvage yard of ice, water and metal. He then printed the coordinated pieces on canvas at 2' x 5' and framed them, prior to installation in the Professional Lounge at *The Hotel/University of Maryland*, College Park, MD



Professor Beverly's abstractions based on his photographs taken of Cherry Blossoms, printed on metal, installed in four spaces in the lobby of *The Hotel/University of Maryland*, College Park, MD

Right: Click for time-lapse video of Professor Beverly's work at Southern Regional Technology & Recreation Complex.

His creative pursuits and research continued during the pandemic, with more time to reflect on his work, delve into additional research and to collaborate with students.

MGM served as an important breakthrough for Professor Beverly's large-scale work; he was later commissioned by *The Hotel/University of Maryland* in College Park, Maryland. *The Hotel* requested Cherry Blossom-inspired work, and like MGM, provided plenty of room for artistic expression. Professor Beverly abstracted his photographs of Cherry Blossoms into graphic tapestries, coordinating with a metal fabricator to ensure the end result matched his vision for the space, and oversaw installation.

Part photography, part public art, part design, Professor Beverly is happy for this opportunity to see work rooted in photography purposed for a space more often reserved for 3 dimensional artists.



[VIEW INSTALLATION TIME-LAPSE](#)



ANDRÉ'S RULES

AN EVENING WITH
Broadway Legend **Mr. André De Shields**

This spring, Broadway legend André De Shields visited MC to share the three most important lessons he's learned in his storied five decades as an actor, director, singer, choreographer, playwright, educator, and artist-activist. In a Zoom conversation with Professor KenYatta Rogers, he talked about growing up in Baltimore during desegregation, the teachers who believed in him, why the arts are more important than ever during a pandemic, and what it means to "rest in action."

Professor Rogers met Mr. De Shields when they appeared together in August Wilson's classic drama *King Hedley II* at Arena Stage in 2015, but it wasn't technically their first encounter. One of Rogers's first visits to the theatre was to see Mr. De Shields in the title role of *The Wiz*, which he originated on Broadway in 1975. Since then, Mr. De Shields has starred in dozens of productions, including *Ain't Misbehavin'* (and its television broadcast, for which he won an Emmy), *Play On!*, and *The Full Monty*.

2019 was a particularly brilliant year for Mr. De Shields. His performance as Hermes in *Hadestown* garnered his third

Tony nomination and first win, as well as the Drama Desk and Outer Critics Circle Awards for Best Featured Actor in a Musical, the Grammy Award for the *Hadestown* album, several lifetime achievement awards, an honorary doctorate from Boston Conservatory at Berklee, and the key to the city of Baltimore. After 50 years in the industry, there were scores of people Mr. De Shields wanted to thank when he finally accepted his Tony Award, but he had seen too many colleagues try and fail to acknowledge everyone in the allotted 90 seconds. Instead, he chose to share his three secrets to career success and longevity.

When it came time to plan this spring's College Performing Arts Series on "the great American musical," Professor Rogers thought about Mr. De Shields's Tony Awards speech, and decided that the MC community should benefit from his wisdom.



André De Shields's Cardinal Rule #1:

SURROUND YOURSELF WITH PEOPLE WHOSE EYES LIGHT UP WHEN THEY SEE YOU.

As the 9th of 11 children in a family living in inner-city Baltimore, Mr. De Shields began his education in a segregated school. The poverty, inequality, and systemic racism that he faced very well might have crushed his dreams of being the next Sammy Davis Jr. (who, by the way, he still considers the greatest performer in the history

When his family saw him in his first role, as Walter Lee Younger in *A Raisin in the Sun* at the age of 19, their fears were assuaged and they started to believe in his dreams as well.

of American entertainment). Luckily, there were teachers in his life whose eyes lit up when they saw him. With their support, he pursued his interest in theatre against all odds. When his family saw him in his first role, as Walter Lee Younger in *A Raisin in the Sun* at the age of 19, their fears were assuaged and they started to believe in his dreams as well.



André De Shields's Cardinal Rule #2:

SLOWLY IS THE FASTEST WAY TO GET TO WHERE YOU WANT TO BE.

Comparing himself to the proverbial tortoise, Mr. De Shields celebrates the fact that he was “built for endurance rather than speed.” He says that watching his brothers and sisters try to get what they wanted out of life as quickly as possible taught him to slow down and trust that success would come from hard work. It also taught him not to “run after that which does not belong to (him),” but to focus on his unique strengths and pursue only “the gifts embossed with (his) name.”

In response to this rule, Professor Rogers recalled watching Mr. De Shields prepare for *King Hedley II*, marveling at the precision and clarity with which he worked. In fact, he noted, even Mr. De Shields’s snacking habits seemed measured and thoughtful. Every day Rogers would

watch Mr. De Shields carefully peel and eat a grapefruit as if he was performing a ritual. Laughing, Mr. De Shields agreed that he practices his second cardinal rule in every aspect of his life, taking the time to “bless what nourishes you, enjoy every morsel, let it prepare you.”



André De Shields's Cardinal Rule #3:

THE TOP OF ONE MOUNTAIN IS THE BOTTOM OF THE NEXT, SO KEEP CLIMBING.

Once you’ve achieved success, Mr. De Shields says, you should take the time to enjoy it, but always remember that there are more obstacles to overcome and victories to attain. Here, he introduced the idea of “resting in action,” which he equates to driving a car. Once you’ve put the car in gear and it is moving, you have to remain engaged. The car won’t drive itself.

The idea of resting in action has been especially useful for Mr. De Shields during the pandemic. Rather than seeing quarantine and the shuttering of Broadway as a disaster, he saw it as an opportunity to erase distractions and indulge in contemplation, revery, memory, and imagination.

When asked by Professor Rogers what motivates him to continue climbing mountains, his answer was unequivocal. “Education,” he said, “is always my beacon. The light I move toward.” Mr. De Shields urged young artists to think of themselves as educators and activists whose creativity and imagination make them ideal citizens of the world. Resting in action, for them, means taking the time to dream of a better future and new ways forward.

In closing, Mr. De Shields advised that we focus not just on seizing the day, but on “seizing the gift,” *carpe donum*, even in the most challenging of times. He explained,

“If we approach a problem, it becomes porous. We see the holes in it, and before we... know it, we’re on the other side of the problem and can see that it was disguising something. A gift.”

The gift of time, in this case, is something he hopes we can all use to rediscover our innate wisdom and unique talents, and use them to create a more diverse, inclusive and equitable world.

If we approach a problem, it becomes porous. We see the holes in it, and before we... know it, we’re on the other side of the problem and can see that it was disguising something. A gift.



Student AIR Project, "A Performance at Versailles"



Student AIR Project, "Reanimating the Baths of Caracalla"

THIS SPRING'S VIRTUAL ARTISTS IN-RESIDENCE

Every semester MC's Art Departments invite several **Artists-in-Residence (AIRs)** to campus to give artist talks, organize exhibitions, host workshops and open-studios, and work closely with students on large-scale projects. Our remote status this spring meant that the AIR program looked a bit different than usual, but it presented the opportunity to welcome prominent artists from around the country who found new and exciting ways to engage with our students.

From a record number of applicants, the Rockville and Germantown AIR committee chose Tara Tamaribuchi, a multimedia artist based in Seattle, who specializes in public art installations. The Takoma Park/Silver Spring department welcomed Travis Geoghegan, a visual artist from Portland, Oregon, who engages with pop culture and media, and Kirk Maynard, a New Jersey-based mixed-media artist and educator whose work focuses on the political undercurrents of culture and identity in America.

The AIRs were introduced to the MC community via well-attended artist talks on Zoom. Tamaribuchi discussed her influences, including Buddhism and

Gen-X rave culture, and shared some of her recent work. In *The Camouflage Net Project*, a site-specific installation for the Seattle Center Sculpture Walk, she wove kimono fabric into nets, connecting Japanese-American incarceration during World War II to incarceration in the US today. In his talk, Geoghegan introduced *Trashovision*, a fictional world that he explores through paintings, animations, comics, toys, and souvenirs. Described as “the metaphorical television set” that exists in his head, *Trashovision* is heavily influenced by pop culture, nostalgia, sci-fi B movies, and the roadside attractions the artist remembers from his childhood in Kentucky. Finally, Maynard discussed his *Periphery* series, a group of oil

pastel portraits that address the marginalization of Black people in contemporary society. Maynard’s subjects wear hoodies as a commentary on the negative connotations, suspicions, and stereotypes that ignore full Black humanity. The body language and poses of the figures, he explained, symbolize the range of emotions, from nervousness to resignation, that are the product of existing in unwelcome spaces.

Before their residencies, each artist worked with MC Art faculty to find ways to engage with students virtually. At Takoma Park, Maynard and Geoghegan took to Instagram to recreate the experience of hosting open



Kirk Maynard, *Untitled* from the *Periphery* series, 2020



Kirk Maynard, *Untitled* from the *Periphery* series, 2020

For more on the TPSS AIRs visit: [@930Kingstreet](https://www.instagram.com/930Kingstreet) 

studios. Alternating by week, each artist created video tutorials that were posted and archived on the department's account ([@930Kingstreet](#)). Maynard, who is an educator, focused on technical skills. Through narrated demonstration videos, he discussed the qualities of various materials, and techniques for mixing skintones, creating tints, and shading. In other posts, he shared work by artists who inspire him, and talked about his studio practice. Geoghegan took a process-based approach, demonstrating a number of digital and traditional techniques, and offering insight into how he uses studio time to experiment and explore. In time-lapse videos, he created film props, postcards, and artist trading cards using clay, ink, screentone patterns, and digital software.

In addition to their work on Instagram, Maynard and Geoghegan led Zoom workshops. Maynard worked with Intermediate Painting students and led portfolio reviews with the Professional Practices class, while Geoghegan hosted an interactive workshop focused on artist trading cards. Takoma Park's AIR coordinator, Professor Mieke Gentis, was thrilled with the results, noting that both artists dedicated a great deal of time to their residencies and exceeded expectations. In addition, because their work is archived on Instagram, the entire experience is documented and can be referenced by future students.

At Rockville, Tamaribuchi chose to work closely with two Architectural History classes on a project that reflected her background in public art. Over the course



Travis Geoghegan, *Trashovision Toy Store*, 2018



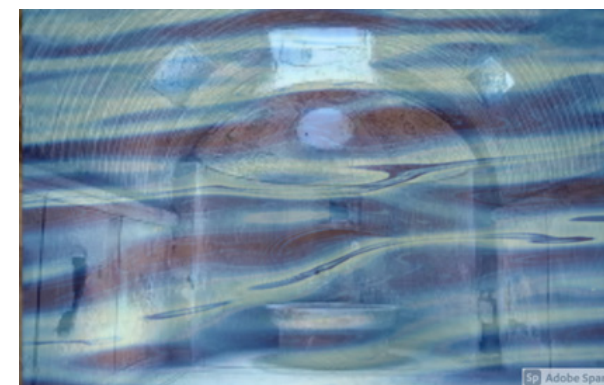
Tara Tamaribuchi, *Camouflage Net Project*, 2017

of three weeks, she introduced students to the history of public art and worked with groups to develop proposals for public art installations at famous landmarks that they had studied in class. She helped them choose sites, themes, materials, and graphics for their proposals, and gave feedback on their final presentations. The students enjoyed engaging with course material in a creative way, and the results were fantastic. One group chose to “reanimate” the ruins of the ancient Roman Baths of Caracalla by projecting “waterscapes” on the walls and playing audio that reflected the original functions of various rooms, “from the softer sounds of bath water to a gushing waterfall, and icy crackling.” Another group paid homage to the Baroque theatricality of Versailles’s architecture

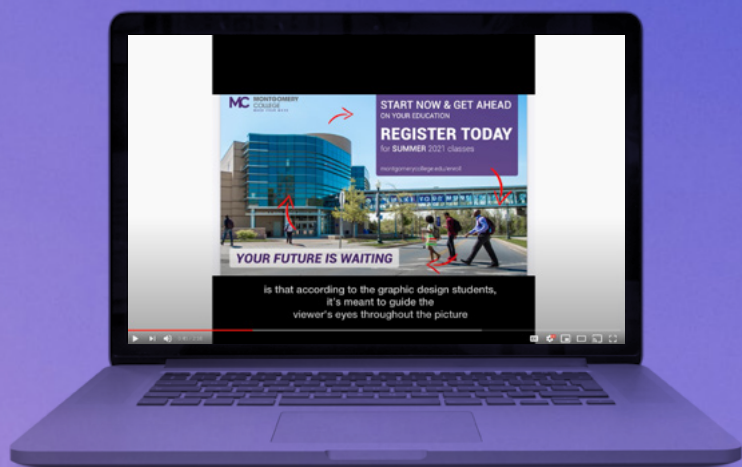
and landscape design and Louis XIV’s role in the history of classical ballet, proposing a contemporary dance performance in the palace’s gardens against the backdrop of a giant golden statue of the Sun King.

While we hope to host artists on campus again soon, this year’s AIR program proved

that there are advantages to virtual residencies. Students interacted with professional artists from around the country in exciting ways, and were able to connect what they learned from the AIRs to their classes at MC. To see archived videos by Maynard and Geoghegan, visit the Takoma Park Art Department’s Instagram account [@930Kingstreet](#). For more on Tamaribuchi and the Rockville/Germantown AIR program, visit the [department’s website](#).



Student AIR Project, “Reanimating the Baths of Caracalla”



A Cross-Disciplinary Student Contest
Provides Real-World Insight & Rewards.

GRAPHIC DESIGN OUTREACH *at Montgomery College*



Winning Postcard Design (front)

Graphic Design & Communication Studies Collaboration

GDES 224

Graphic Design III

with Professor Valerie Burghardt-Roberts

Winning Postcard Design Team

Joseth Barrios
Juliane Swarr
Paul Simmons
Jorge Munoz

COMM 220

Small Group Communication

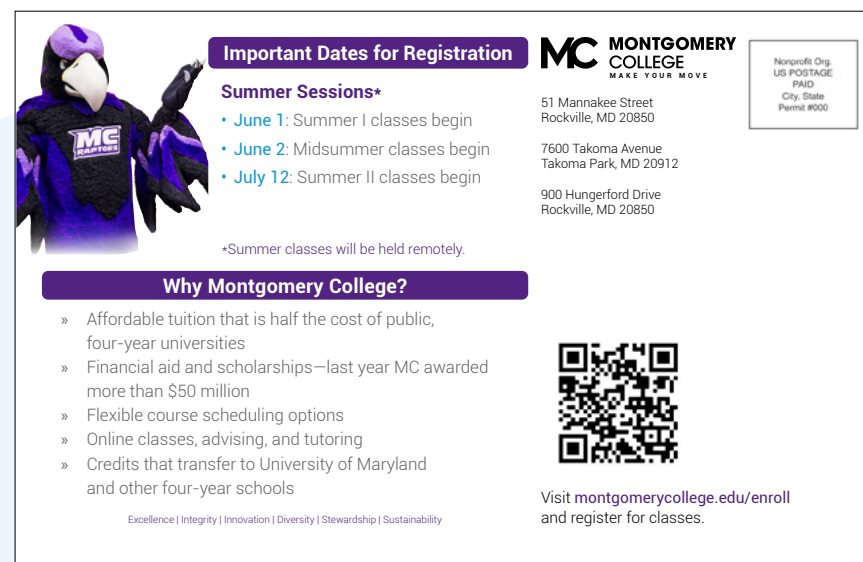
with Professor Andrée Betancourt

Winning Communications Team

Juan Segura
Joseph Butler
Lahiah Hameed
Jonathan Lare

Stipends were awarded to Communication and Design students in the winning cohort.

Those students on second place teams also received a stipend for their efforts.



Winning Postcard Design (back)

Working in small teams, students from Professor **Andrée Betancourt's Small Group Communication** Class were matched with student groups in Professor **Valerie Burghardt-Roberts' Graphic Design III** Class to create messaging and graphics for a postcard promoting Montgomery College Summer 2021 classes. The winning Communication/Design cohort's postcard concept was selected by a panel of MC stakeholders, and then printed & distributed by the **Montgomery College Office of Advancement and Community Engagement** and **Marketing** Teams.

Marketing and Digital Media Director Emily Schmidt, and Associate Senior Vice President for Advancement and Community Engagement, Ray Gilmer met with students in the Graphic Design III and Small Group Communication classes to provide guidance and college branding specifications for the postcard project. This professional context provided valuable real-world experience for students. Graphic Design III student, Paul Simmons is honored and excited to be part of the winning design team. He reflects that the project provided valuable experience with:

- » Project management
- » Collaboration with team members
- » Utilizing technology to collaborate with other departments
- » Working with design documents such as a design brief
- » Effective time management
- » What it takes to deliver on a real-life design project

Paul continues, “The whole process resembled how a real design agency would operate. The school reps from the design department represented the client. Our professor served as an Art director who acted as intermediary between the student designers and the client.” Paul credits Professor Burghardt-Roberts with exemplifying the role of

Art Director: asking the right questions, and distilling information to make it digestible for student designers.

The project began with an idea to encourage recent high school graduates to attend Montgomery College, and to involve current MC students from multiple disciplines in the communication and design effort. In addition to the initial project idea, funding was provided by a generous college donor.

COMM 220 students Juan Segura, Joseph Butler, Lahiah Hameed and Jonathan Lare created a detailed video pitch communicating the advantages of their GDES 224 counterparts’ (Joseth Barrios, Julianne Swarr, Paul Simmons design and Jorge Munoz) design and the groups’ collaborative messaging to the panel of judges who selected theirs as the winning cohort.

In the pitch video, COMM 220 student Lahiah Hameed explained that the postcard was designed to guide the viewer’s eye in an “easy and relaxed way so that it’s not too strained or busy,” and pointed out the power of depicting students in the photo on the postcard walking toward both the slogan, “*Your Future is Waiting*” and the Student Services Building on the Takoma Park/

Silver Spring Campus. Both groups (*as well as runners up from both classes*) were awarded stipends.

Due to the success of the project, it will return under the name Graphic Design Outreach at MC or **GDO@MC**, with more students in more disciplines contributing to, and benefiting from, the effort. In the Fall 2021 semester, students from MGMT 211 (Introduction to Marketing) and COMM 225 (Intercultural Communication) will work together on research, with students in GDES 224 (Graphic Design III) and COMM 220 (Small Group

Communication) taking over with concept and design ideas in the Spring 2022 semester. Members from the Office of Advancement and Community Engagement will reprise their roles in providing valuable insight and guidance for students. Winning teams in each of the upcoming four classes slated to work on the project over the next year will receive stipends for their work.

[READ MORE ABOUT GDO@MC](#)

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