Department of Fine Arts & Art History

2013 Summer Newsletter
A Note from the (New) Chair

This past year, the department saw a number of far-reaching changes. First, we welcomed some new faces. After an exhaustive search in Medieval Art, the department hired Mika Natif, a specialist of Islamic manuscripts, who comes with extensive curatorial experience at the Harvard Art Museum. Against an extraordinarily deep field of candidates, Mika stood out for her interest in religious and cultural crosscurrents across the Mediterranean. Her addition marks a significant turning point for the department in embracing a truly global perspective. John Wetenhall, former director of the Ringling Museum, joins us as director of the new GW Museum. Their new building on campus will incorporate the Textile Museum and Albert Small Collection of Washingtoniana and provide opportunities to students in curatorial training.

Then there are the changes to our physical space. After much planning and design, renovations to classrooms on the first and second floors of Smith Hall got underway this summer. A new Seminar Room and Digital Fabrication Lab, as well as major enhancements to the Computer Lab – all, hopefully, will be ready for the arrival of students in late August. On the ground floor, Paul Reuther is transforming the Visual Resources Center into a place for graduate students to study and socialize. Meanwhile, his staff has started the long process of scanning the slide collection for entry on a database, which we hope to complete over the next two years.

Our MA students brought an exciting array of speakers: Al Acres from Georgetown, Kaja Silverman from University of Pennsylvania, Nina Dubin from University of Illinois and Namiko Kunimoto from American University, as well as the artists Tristin Lowe and FORCE. Jennifer Grejda received the Leite Prize for Outstanding Second Year student, and she presented the lecture, “Interwoven Histories: Chocolate and Jesuits in The Collation, a Tapestry from the Court of Louis XIV” for the bi-annual Middle Atlantic Symposium at the National Gallery of Art in March. Among our MFA candidates, Shabnam Shamloo put on a solo exhibition of her sculpture at the Rose Gallery in Tehran. A group of MFA students participated in 91 to 95/95 to 91, an exchange program with the University of Massachusetts in Amherst. This coming year will see a small milestone: Andrew Johnson, a rising senior in Art History, has entered the MA program as our first student in the combined degree program. We wish him success as he transitions to graduate study.

Our alumni never fail to bring distinction: Daniel Weiss (BA, 1979) was named President of Haverford College. Chris Wilson (Ph.D. 1999) was appointed Faculty Trustee of Holton-Arms School, where he serves as Dean of the Faculty. Clarice Smith (MFA, 1979) showed her recent paintings at the Luther Brady Gallery on campus, one of which was presented as a gift to President Knapp in May. Jon Malis (BA, 2007) was appointed Assistant Professor of Photography at Loyola University in Baltimore. Emily Burns (MA, 2005) was appointed Assistant Professor of Art History at Auburn University. Ben Ferry (MFA, 2001) became Upper School Painting and Drawing Teacher at Holton-Arms. Jill Pederson (MA, 1999) took the position of Assistant Professor of Art at Arcadia University, Glenside, PA. Of the many other accomplishments – too many to include here – the following pages give full account.

Phil Jacks
Spotlight: The GW Arts Initiative

What is the GW Arts Initiative?

The GW Arts Initiative (GW AI) is a university-wide initiative that was launched in 2010 to establish GW as the venue of choice for arts and cultural education, research and performance in metropolitan Washington, D.C. The AI is a collaborative effort by arts units and related disciplines within GW, including: American Studies, Anthropology, Art Therapy, Classical Acting, Creative Writing, The Documentary Center, Film Studies, Fine Arts and Art History, Interior Design, Judaic Studies, Museum Education, Museum Studies, Music, Theatre & Dance, University Art Galleries, and Women’s Leadership in International Arts.

Partners

The Arts Initiative builds on a wide array of visual and performing arts programming already in place at GW and with community partners, including:

• GW-Phillips Collection Partnership: Now in its third year, this partnership is helping to strengthen arts education and creative innovation through art history courses taught at The Phillips Collection, as well as student internships, co-sponsorships of guest artists and lecture series, and co-support for a one-year, postdoctoral fellow-in-residence program.

• GW-Smithsonian Partnerships: This partnership includes a collaborative program in Museum Studies, research activities with the Smithsonian and GW’s departments of Biology, Anthropology, and American Studies; and a graduate fellowship for a GW student at the Smithsonian. Also, the Department of Fine Arts and Art History regularly invites Smithsonian curators to teach courses for the department.

• Visiting Artists, Filmmakers, Authors and Scholars Lecture Series: Throughout the year, GW’s arts departments host a variety of lectures delivered by artists and scholars.

• Duke Ellington School of the Arts: This emerging program sends GW faculty, students, as well as visiting artists and scholars to Ellington’s campus to deliver lectures and/or workshops, while inviting Ellington students to attend performances, exhibitions, and lectures on GW’s campus; it also provides Ellington students with fully-funded scholarships for GW’s summer arts program.

• GW-Arena Stage Partnership: GW and Arena Stage are engaged in a multi-year partnership to create new and significant performance pieces exploring the American Civil War and the concept of Civil War.

• The George Washington University Museum: This custom-built museum will be the home of The Textile Museum, the Albert H. Small Washingtoniana Collection, and the University’s existing collection of fine art.

Meet the Spring 2013 Artist-in-Residence

In the spring, GW AI brought in its first Artist-in-Residence, Patrick Killoran, for a six-month term.

Since the mid-1990s, Patrick Killoran’s work has addressed consumerism’s effect on conceptions of public space. Much of his work explores the inevitable contradictions that arise with the terms “public space” and “public art,” specifically addressing consumer behavior and the products of consumer culture. Killoran’s recent installation Immergence was presented at Las Cienegas Projects in Los Angeles in 2009 and at Hyde Park Art Center in Chicago in 2010. He has also presented solo projects at the Wadsworth Atheneum in Hartford, USA; IKON in Birmingham, UK; Sculpture Center in New York City, USA. Killoran has been included in numerous international exhibitions, including Everyday, the 1998 Biennial of Sydney, Australia; Wanås 2000 at the Wanås Foundation in Sweden; All About Laughter at the Mori Museum in Tokyo, Japan; Behind the Green Door at Harris Lieberman Gallery in New York and the One on One Festival in London, UK, in both 2010 and 2011. He has attended residencies at the Skowhegan School of Painting and Sculpture, Art in General’s Eastern European Residency Exchange at the Jeleni Studio Program in the Czech Republic, and Civitella Ranieri in Umbertide, Italy. Grants received include Rema Hort Mann Foundation and Penny McCall Foundation. In 2010 Killoran was the Artist-in-Residence at the Alice Kaplan Institute for the Humanities at Northwestern University as a grant recipient of the James B. Pick and Rosalyn M. Laudati Funds for Arts Computing. Patrick Killoran lives and works in New York City.

While in residence, Killoran focused on a performance project entitled Shattenhaendler (Shadow Merchant), in which he negotiated with members of GW’s community to purchase their shadows, highlighting ways in which cultural value is assigned in arbitrary ways. Those interested in selling their shadows could contact Killoran, set a price, and then pose for their shadow’s portrait. Along with his studio work, Killoran gave a lecture on his work to the GW community in April, conducted studio visits with fine arts graduate students, collaborated with MFA student Travis Beauchene on the visuals for GW’s production of the opera Dido and Aeneas, and established, in collaboration with graduate art history student Mollie Berger, the Activist Art Forum.
Incubator Studio Fellowship Program

In spring 2013, the GW Arts Initiative established the Incubator Studio Fellowship program for full-time faculty in order to provide a platform for scholarly and creative work in the arts. The fellowship supports opportunities for full-time faculty working individually, collaboratively, and/or with local and visiting artists, performers, scholars, and curators to create meaningful artistic and scholarly linkages across the arts and other related disciplines. Incubator Studio Fellows work closely with the Artists/Scholars-in-Residence and are provided with course releases, summer salaries, and stipends to support creative research.

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The Spring 2013 Incubator Studio Fellows were Douglas Boyce from Music, Julia Brown from Fine Arts & Art History, and H.G. Carrillo from English.

Douglas Boyce
Chair of the Department of Music and Associate Professor of Music

During the fellowship, Douglas Boyce was focused on the composition, performance, and recording of Three Hares (working title), a new musical for piano trio, performed by Trio Cavatina. The work was sketched, workshopped, and performed on the GW campus. Boyce held open workshops on the compositional process, as well as master classes with student performers and composers. He continued to record during the summer of 2013, and will premiere the piece during Trio Cavatina’s 2013-2014 season.

Julia Brown
Assistant Professor of Painting

Julia Brown produces multimedia artworks based on historical and cultural research. She used the fellowship to conduct intensive research, production, and post-production for a new body of work for exhibition. This included new video works and thematic works in other fine art media. The resulting exhibition will center around the class dynamics of service and labor in the pre- and post-industrial periods and explore the intersections between documentary and artistic strategies in research-based arts practice.

H.G. Carrillo
Assistant Professor of English

H. G. Carrillo is in the midst of creating his second novel Republica, about 25 year-old Jorge Gavilando, a U.S. Naval aviator, decorated with the Purple Heart and fitted with a prosthetic leg, who is honorably discharged four days before he is given notice that he is to be deported. Carrillo’s novel will investigate the difference between “public matters” and government issues, focusing on notions of citizenship and citizenry along with national ideas of place and home, immigration laws, and naturalization. He used the fellowship time and resources to conduct interviews and research, and he completed an outline for his novel.

What’s to come?

The GW Arts Initiative is currently in the final stages of establishing the 2013-2014 Incubator Fellows and the 2013-2014 Artists/Scholars-in-Residence. The Visiting Artists and Scholars Residency Program will take on a new form this year, providing funding for three artists and/or scholars instead of one, and extending this funding from six months to one year. Another change is that all three resident artists and scholars will be from the Washington, D.C. Metropolitan Area. The GW AI is also working toward establishing the Community Arts Resource Institute, connecting the expertise of faculty, the energy of students, and the talents of resident artists and scholars to local arts organizations in need of such assistance. The long-term goal of the GW AI is the establishment of a Center for Creativity, Innovation, and Artistic Collaboration, a center designed expressly for the arts with state-of-the-art laboratory, performance, screening and exhibition spaces, and study/research spaces.
Gallery 102

Gallery 102 is the student-led art gallery at The George Washington University. As a platform for students to exhibit work, produce, curate, and install exhibitions, Gallery 102 is a uniquely creative and experimental space for both the GW and broader DC-arts community to enjoy.

The Fall 2012 Gallery 102 schedule was packed with exhibitions. The first show of the semester, *The Fruit of Thine Labor*, introduced the department’s newest MFA students artistic practice. The students met on Labor Day to install collaboratively and used only one material: salt blocks, a reference to human sweat. The fall also featured two undergraduate-curated exhibitions, *Endgame* and *Lost in Translation*, curated by Gallery 102 committee members Kevin Welch and Christie Malvin, respectively. Two MFA thesis shows, Larry Cook’s *...And the Wisdom to Know the Difference* and Pamela Fernadez’s *Histories: Private Memories and Public History*, took place in November, followed by *Techspective*, an exhibition curated by Professor Obler’s Dean’s Seminar students in Art of the Exhibition. The semester rounded to a close with two class exhibitions: *WED 5-10* by Professor Civin’s Drawing III course and *12.12.12: The Last Exhibition* by Professor Huckenpahler’s New Media: Digital Art courses.

The spring semester was no less exciting. Gallery 102 Committee member Roxanne Goldberg curated two exhibitions, *Sandy’s Stories: An Epilogue of Hurricane Sandy* and *art + evolution*, a collaborative exhibition with the Center for the Advanced Study of Hominid Paleobiology at GWU. *art + evolution* was highlighted in *GW Today* for its successful interdisciplinary collaboration. Gallery 102 President Travis Beauchene launched an art exchange with the students of University of Massachusetts, resulting in a 3-week-long exhibition of UMass MFA artwork in Gallery 102 entitled *91 to 95* and an exhibition of MFA artwork in Amherst entitled *Capital Fixtures*. Presidential Scholars in the Arts students debuted their most recent exhibition, *Extensions*, and undergraduates Crys Ghantous and Christie Malvin hosted the week-long color and space experiment *ENTER*. Students from Professor Boggs’s Special Topics in Photography Course, *Slow Food Photography*, showcased their photographic documentation of ecologically balanced food practices in D.C. The final exhibition of the semester, the *2013 Annual Awards Show*, was juried by Artist-in-Residence Patrick Killoran and displayed the finest work of GW’s art students between 2012 and 2013.
The Visiting Artists and Scholars Committee (VASC) is the department’s student-led organization responsible for bringing notable scholars and artists to speak at GW. These esteemed visitors enrich the curricular life of GW's students by delivering lectures and occasionally leading either studio visits with MFA students or seminars with MA students. Within the last year, VASC brought six lecturers to GW: Namiko Kunimoto, Tristin Lowe, and Kaja Silverman in the fall and Alfred Acres, Nina Dubin, and FORCE: Upsetting Rape Culture in the spring.

Art historians this year lectured on a wide range of historical periods and regions, from Renaissance art in the Netherlands to Modernism in Japan. In the fall, Namiko Kunimoto’s lecture, “Electric Dress and the Circuits of Subjectivity,” highlighted Japanese artist Atsuko Tanaka (1932-2005) and her memorable work, installation, and drawings all titled *The Electric Dress*. Kunimoto developed her talk around the visual, social, and cultural elements that artists like Tanaka dealt with, citing urban development in postwar Japan as contributing to ambiguous gender roles. Following Kunimoto, Kaja Silverman delivered a lecture entitled, “The Second Coming,” in which she explored new approaches to the theory and history of photography.

In the spring, Al Acres examined Netherlandish altarpieces and the meaning of their figures, symbols, and modes of viewing in his lecture, “Styles of Meaning: Jan Gossart’s ‘Adoration of the Kings.’” Acres highlighted a few mysteries that remain surrounding the altarpiece, including a shadowy angel/demon figure. Nina Dubin discussed eighteenth-century paintings of women perusing love letters in her “Love, Trust, Risk: Painting the ‘Papered Century.’” These letters emblematized the “papered century,” named for the period’s unprecedented proliferation of monetary notes and credit instruments.

Artists Tristin Lowe in the fall and FORCE: Upsetting Rape Culture in the spring delivered lectures highlighting their artist process and recent artworks. Lowe, who creates playful, imaginative, and provocative sculpture, detailed his experiences installing his show at the Philadelphia Museum of Art, *Under the Influence*. FORCE, an artist duo made up of Hannah Brancato and Rebecca Nagle, discussed art as a public intervention, the use of image culture, and how their work stretches across art, feminism, and pop culture.
In addition to co-sponsoring this lecture series, the department and TPC jointly organize art history courses to be taught at TPC, co-sponsor a postdoctoral fellowship, and are strengthening an internship program that began nearly thirty years ago. This year’s postdoctoral fellow was Dr. Valerie Hellstein (right image above), a scholar of twentieth-century American and European art, with a current focus on Abstract Expressionism. While at the Phillips, she completed a book manuscript about Abstract Expressionism and The Club, investigating how the conversations related to metaphysics, psychology, and philosophy the artists and intellectuals held there embodied a radical critique of cold war politics and individuality. Dr. Hellstein also taught a course for GW graduate students and members of the public on twentieth-century abstract art and metaphysics, and held a public lecture entitled “Painting the Spiritual” at The Phillips Collection in April.

For more information regarding our partnership with The Phillips Collection and to view the 2013-2014 Conversations with Artists calendar, please visit our website at: http://art.gwu.edu.

The department is now entering its fourth year of a partnership with The Phillips Collection (TPC), one of America’s first museums of modern art, which is located a short 15-minute walk from campus. As one component of this venture, GW is continuing to co-sponsor the Conversations with Artists lecture series, a program that brings leading contemporary artists to D.C. for public lectures held at TPC’s Center for the Study of Modern Art.

The theme this year was “Sculpture and Post-Studio Practice” and involved artists who utilize participatory, object-based, ephemeral, public, socially engaged, and site-specific approaches. Participating artists last fall were Matthew Day Jackson and Pedro Reyes (center image above). In the spring, participating artists included Tehching Hsieh, Jessica Stockholder, Daniel Buzkov (left image above), and Wangechi Mutu. Artists delivered their lectures on Thursday evenings at TPC, and then visited our MFA students the following day to conduct individual critiques.

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2012 Graduate Symposium

Every fall semester, the department co-sponsors a Graduate Student Symposium with American University that features eight student speakers whose papers have been chosen for their academic excellence. In 2012, GW had four second-year MA students present papers: Jennifer Grejda, Francine Rinzel, Dena Rapoport, and Nell Fortune-Greeley. Provided in this section are the abstracts of their papers.

Jennifer Grejda
“A Tale of Two Courts: The Emperor of China Tapestries, Chocolatiers, and Sensory Meditation”

In 1684, Jesuit missionaries returned to France from their sojourn in the Orient. The Jesuits were in China to convert the Chinese to Catholicism through their exchange of scientific knowledge. Their arrival at the royal court may have prompted the son of Louis XIV, Louis-Auguste Duc du Maine, to commission the extraordinary tapestry series, The Story of the Emperor of China. This paper offers a new interpretation of The Collation, a tapestry from this cycle. I propose that there are layers of meaning in The Collation that circulate around a common denominator of blood. I argue that the tapestry depicts the emperor and empress of China drinking chocolate and that this popular beverage in Europe possessed religious significance. Chocolate has a rich history that dates back to pre-Columbian Mesoamerica. Mayans and Aztecs believed chocolate represented blood as a life force. During the colonial period in Mexico the chocolate beverage became popular with European missionaries, especially the Jesuits who were engaged in the chocolate trade. By the seventeenth century, Europeans transferred the pagan symbolism of chocolate as blood into Christian (Eucharistic) terms. Additionally, the interpretation of liquid chocolate encompasses analogies to alchemical elixirs of life. I consider the consumption of chocolate in the context of Jesuit and Catholic practices of seventeenth-century France.

Louis XIV’s interest in the China trade resulted from a cultural and scientific exchange of knowledge. Through the Jesuits, chocolate became a cross-cultural connection that linked the French court with the Chinese court. Chocolate advanced a cultural bond between East and West, not only as a caffeinated beverage similar to tea, but also as a material link between French religion and science.

Dena Rapoport
“Leonard Freed: Empathetic Eye”

Leonard Freed’s (1929-2006) recurrent returns to photograph Jewish and African American communities during the 1960s and 1970s express his mutual fascination for Jewish and African American communities. His photographs reveal a groundbreaking photographic approach that humanizes his subjects and challenges preconceived notions of how communities are depicted by outsiders. A close examination of two comparative pairings that I establish demonstrates how each project informs the other between these two Diasporas. The first pairing entitled “Imaging Triumph” considers Freed’s handling of the body from two distinctly different contexts that both reveal a certain aesthetic sensitivity to his subjects. These two photographs from the 1960s, one of a Holocaust survivor and the other of a youth in Harlem, represent triumphant aspects for both these communities, yet further analysis of these photographs reveals the complexity of this notion of triumph within both the Jewish and African American communities.

The second pairing entitled “Geographic Kinship” illustrates Freed’s concern for tying Black and Israeli communities to their respective geographic environments as a means of evoking the broader concerns each of these communities faced during the 1960s and 70s. For Jews, Israel represented a vital component to the fabric of Jewish security in a post-Holocaust world. For African Americans, their culture was tied to Harlem. In particular, Freed’s photograph of African American children playing at a fire hydrant in Harlem in 1963 symbolically recalls the duality of this street totem. This particular photograph recalls the photographs Charles Moore (1931-2010) took for Life magazine in May of 1963 of the brutal methods police used to quell the Birmingham riots with police dogs and fire hoses. Leonard Freed uses photography to champion minority causes. Freed’s images represent the shared concerns for hope, during the sociological struggle Jews experienced in a post-Holocaust context and African Americans demanded integration and equality. Overall, the four photographic considerations demonstrate Leonard Freed’s empathetic eye for promoting the truth regarding the human conditions of his time and highlight his experience as a photographer.

Francine Rinzel
“Degas’s Display: Fans at the 1879 Impressionist Exhibition”

Within the social, political, and economic climate of a fast-paced, newly industrialized Paris, Edgar Degas (1834–1917) produced nineteen fan-leaves between 1878 and 1880, exhibiting five of these at the 1879 at the fourth Impressionist exhibition. The fans were not meant to be used as such; the artists painted arc-shaped pictures on paper or silk, which were subsequently framed and exhibited permanently open. Although the lady’s fan (eventail), by then a centuries-old feminine fashion accessory, may seem an unlikely choice for artists with an avant-garde agenda, Degas’s fans were innovative new art forms that incorporated the modern taste for Japanese aesthetics, eschewed academic traditions, and facilitated his experimentation with composition, technique, and materials. At the same time, however, the fan’s history as ornament and symbol of sexuality, as well as its status as a popular commodity, makes Degas’s choice to elevate the fan to the status of fine art an interesting one.

Avant-garde painters of the nineteenth-century were acutely aware that their economic, cultural, and intellectual world was in flux; their art not only depicted that flux but was also very much a part of it. Impressionist paintings were filled with many objects that, like the lady’s fan, were commodities, but when Degas decided to paint pictures on a commodity, he chose not many, but only one—the lady’s fan. This singular aspect of the fan-leaf paintings makes us ask whether there is something different to be learned from Degas’ paintings on fans than what can be gleaned from simply studying the fans depicted in his paintings on canvas. This paper examines the rapidly changing economic and cultural environment in which Degas was working, focusing on the rise of the bourgeois-as-consumer and the commodification of art. With this background, I will focuses on the fan-leaf paintings and consider what they signify beyond what is conveyed by the appearance of fans and other commodities on contemporary painted rectilinear canvases. I propose that, for Degas, the fan-leaf paintings were sites of rich, contradictory meanings that functioned both as an implement for pursuing his modern artistic agenda and as a metaphor for what he and his contemporaries saw as the commercialization of art in nineteenth-century Paris; as such, they are valuable aids to the modern art historian seeking to situate Degas within the artistic milieu of his time and more broadly within Western art history.
This spring, members of the Fine Arts and Art History faculty conducted a search for a new full-time professor in art history concentrating in Medieval Art and Architecture. We are delighted to announce that Dr. Mika Natif has accepted the appointment and will be joining our faculty this fall.

New Faculty Member: Dr. Mika Natif

Dr. Mika Natif (Ph.D., New York University – Institute of Fine Arts, 2006) is a historian of Medieval Art focusing on the intercultural exchanges and global connections that Muslim societies forged with the European sphere in the pre-Modern era. Her primary field of research is Islamic painting, with special interest in Central Asia, Iran, India, and the Mediterranean. She had held teaching positions at Princeton University and at the College of the Holy Cross (MA), and curatorial positions at the Metropolitan Museum of Art, and most recently at the Harvard Art Museums (as Assistant Curator of Islamic and Later Indian Art). She has conducted research in archives, galleries and museums all over Europe, as well as Turkey, Israel, and India. Her publications include articles and books chapters on Islamic book arts, on visual culture, idol anxiety, and objects of pilgrimage. Her current book manuscript, Mughal Occidentalism, explores the intercultural and artistic exchanges between Muslim India and Europe. She is also the co-editor and co-author of Eros and Sexuality in Islamic Art (Ashgate, September 2013).

During Dr. Natif’s visit, she delivered a fascinating lecture on her research entitled “Mongol Cosmopolitanism: The case of Rashid al-Din and his Moses.” In the fall semester, she will be teaching AH 1031: Survey of Western Art I, as well as an upper level seminar for art history majors entitled The Naissance of Christian Art & Architecture. Welcome, Dr. Natif!
Giving

Gifts to the Department of Fine Arts and Art History allow us to provide support for faculty and student research and travel, graduate student fellowships, and academic enrichment activities including guest speakers, visiting faculty, and symposia. Each gift, no matter how large or small, makes a positive impact on our educational mission.

You can give to the Department in a number of ways:

- Securely online at www.gwu.edu/give2gw. Choose “other” under designation and type in the name of the department.
- By calling the GW Annual Fund at 1-800-789-2611.
- By mailing your check, made out to The George Washington University and with the name of the department in the memo line, to:

  The George Washington University
  2100 M Street NW, Suite 310
  Washington, D.C. 20052

Alumni Weekend 2013

Please join us for Alumni Weekend 2013! This year, you can choose from 60+ events, including a reception with incoming Columbian College Dean Ben Vinson, an All Alumni Kickoff Party and Concert Featuring Cyndi Lauper. Taste of GW and more! Special reunions for the undergraduate classes of 2008, 2003, 1998, 1993, 1988, 1983, and 1963, and this year’s Greek Reunion, which marks 155 years of fraternity and sorority fellowship. All Colonials, regardless of class year, and their families are welcome!

Donors

The Department of Art and Art History would like to gratefully acknowledge the following generous donors who made a gift to the department from July 1, 2012 – June 30, 2013.

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FULL-TIME FACULTY

David Bjelajac (Art History)
- Curatorial advisor and co-curator, "Painting and Performance: The Trawick Prize Exhibition" (art exhibition)
- "Memory Rather than History," in Shaped by Time: Contemporary Art and the Emergence of Abstraction (forthcoming with Yale University Press, spring 2014) (essay)

Turker Ozdogan (Fine Arts, MFA 1973)
- MACASIAL International Ceramic Workshop, Symposium, and Exhibition, Otsu, Japan, May-June 2012 (group exhibition, workshop, and symposium)

Lilien Robinson (Art History)
- "The Armory Show in Chicago – One Hundred Years Later," Lecture for GWU Alumni, Art Institute of Chicago in conjunction with the exhibition "Pastico and Chicago," April 2013 (lecture)
- Chair, Medical Search Committee, Department of Fine Arts & Art History, GWU, Spring 2013 (service)

Dean Kessmann (Fine Arts)
- Disposable Culture, The Pulitzer Foundation for the Advancement of Science, Washington, D.C., 2012 (group exhibition)
- "The Trawick Prize Exhibition, Gallery B, Bethesda, MD, 2012, 3rd Place (group exhibition and award)
- "Sondheim Semi-Finalist Exhibition, Meyerhoff Gallery, MICA, Baltimore, MD, 2014 (group exhibition)
- "Artist Fellowship Program Grant Award, D.C. Commission on the Arts and Humanities, Washington, D.C., 2012 (award)
- "The Trawick Prize: Bethesda Contemporary Art Awards (third place), Bethesda Arts & Entertainment District, Bethesda, MD, 2012 (award)

Bibiana Obler (Art History)
- Craft Research Fund Travel Grant, Spring 2013 (grant)

PART-TIME FACULTY

James N. Carder (Art History)
- "Caravaggio," in The Harvard University Center for Renaissance Studies, May 2013 (grant)
- "Phil Johnson at Dumbarton Oaks." Peer-reviewed online publication, Dumbarton Oaks Research Library and Collection’s Online Publications Website (article)

Lizzy Cook (Fine Arts, MFA 2012)
- "The Kitchen Benefit Art Auction, The Kitchen, New York, NY, spring 2012 (group exhibition)
- "Alternative Art Fair, Eleven Rivington, Paris, France, 2012 (group exhibition)
- "First Among Equals (w/ Alex Da Corte)," ICA: Institute of Contemporary Art, Philadelphia, PA, 2012 (group exhibition)

Erin Haney (Art History)
- "Alternative Art Fair, Eleven Rivington, Paris, France, 2012 (group exhibition)
- "First Among Equals (w/ Alex Da Corte)," ICA: Institute of Contemporary Art, Philadelphia, PA, 2012 (group exhibition)

FULL-TIME FACULTY: O-W; PART-TIME FACULTY: C-H
PART-TIME FACULTY: H-N

• Local Expeditions, Bronx, April 2 - May 5 (solo exhibition)


• Director, Resolution Photo Fund, incorporated February 2013

• Photography and Africa," Smithsonian Institution, December 1, 2012 (book talk)


• Portrait Index," Encounters with the African Archive symposium, New York University, November 10, 2012 (lecture/Interview with Marcus Neustetter at American Cosmos: Stellar Arts, Milan: Five Continents, fall 2012 (exhibition catalogue and edited volume)

• Film screening and discussion with Shivaran Vidyarthi, "African Lens" George Washington University, October 16, 2012 (lecture)

Evans Hume (Fine Arts, MFA 2011)

• The CIA, UFOs, and Abstract Expressionism," Arlington Arts Center, Arlington, VA, May 18, 2013 (lecture)

• OPTIONS 2013, Washington Project for the Arts biennial, Arlington Arts Center, Arlington, VA, April 10 - June 3, 2013 (group exhibition)

• Photography Exhibition Award, Capitol Hill Arts Workshop, February 2013

• Seventh Annual Photography Exhibition, Capitol Hill Arts Workshop, Washington, DC, February 1 – March 1, 2013 (group exhibition)

Matt Jensen (Fine Arts)

• East Coast, West Coast, The Bronx, The Bronx, Wave Hill in The Bronx, April 2 - May 5 (solo exhibition)

• Local Exhibitions, Third Streaming Gallery in SoHo, NY, NY, May 2 - August 15 (solo exhibition)

• Storm King, an artist walk, May 11 (visiting artist)

• National Endowment for the Arts award announced for upcoming project at The Delaware Center for Contemporary Art (awarded)

• The Pillar Project, an installation by Molly Dworshus for The James New York, opened May 1, 2013 (curatorial project)

Mariah Anne Johnson (Fine Arts)

• Sublime/Subliminal, Alley Cat Studio, Washington, D.C., curator: Kathryn McDonnell, April 5 - May 5 (group exhibition)

• Unfettered, Delicious Spectacle, Washington, D.C., curator: Samuel Scharf, January 2013 (group exhibition)

• Low Moment; Pleasant Plans Workshop, Washington, D.C., February 1 - May 5 (group exhibition)

• Transformer Gallery, (e)merge Art Fair, Washington, D.C., October 2012 (group exhibition)


• Art Talk," Luce Foundation Center, Smithsonian American Art Museum, Washington, DC, October 2012 (art talk)

• Arranging Lines, Placing Shapes, Jane Haslem Gallery, organized by Amanda Lineweber, D.C., fall 2012 (group exhibition)

• Trawick Prize Finalist, Bethesda, MD, March 2013 (awarded in Spring 2013)

• In the Pines, Flashpoint Gallery, Washington, DC, September 28-November 3, 2012 (group exhibition)

• Space is the Place, Carroll Square Gallery, organized by Shira Kraft & Hemphill Fine Art, D.C., summer 2012 (group exhibition)

Christiane L Joost-Gaugier (Art History)


• Michelangelo’s Sacrifice of Abel in the Sistine Chapel," in studi in onore di loredana olivato puppi, Venice (article)


• Magie, Javier, "Jose Ruiz: The Socialization of Art," LADOS Magazine, Spain, October 2012 (article)

• Ryan Ko & Tilash Tellman, co-curator, Present Company, Brooklyn, NY, December 2011 (exhibition curator)

• "Steen Latin American Artists Exploring Cultural Landscapes," Arte al Dia, November 2012 (article)

• "Michelangelo’s Sacrifice of Abel in the Sistine Chapel," University Art Gallery, Boston, MA (featured in "Origin, Departure," a collaborative project with Murad Khan Mumtaz), January 17-March 31, 2013 (group exhibition)


• Adjunct Visual Art Faculty, Columbia University, New York, NY, Spring 2013 (employment)

• Associate Professor of Practice, George Mason University, Fairfax, VA, Spring 2013 (employment)


• "Luminism Reconsidered," Art History Seminar, Humanities Center, University of Connecticut, Storrs, CT, October 23, 2012 (presented paper)

• "Thomas Cole as Transatlantic Romantic," Humanities Center, University of Connecticut, Storrs, CT, October 22, 2012 (presented paper)


• "Luminism Reconsidered," Art History Seminar, Humanities Center, University of Connecticut, Storrs, CT, October 23, 2012 (presented paper)

• "Thomas Cole as Transatlantic Romantic," Humanities Center, University of Connecticut, Storrs, CT, October 22, 2012 (presented paper)
### UNDERGRADUATE STUDENTS

**GRADUATE STUDENTS: UNDERGRADUATE STUDENTS: B-D**

- Eden Orelove (MA 2014)
  - Curatorial intern, Allington Arts Center, February-August 2013 (internship)
  - “A Look Beyond the Teakwood Room: A Comprehensive Study of Lockwood de Forest’s Indian-Influenced Decorative Room in Late 19th Century America” in the 15th Annual Harrison Symposium at Lawrence University, May 2014 (paper presented)

- Caitlin Brague (MA 2014)
  - Intern, Washington Project for the Arts, Washington, D.C., May 2015 to present (internship)
  - Co-Founder and Co-Chair, Gallery 102 Curatorial Subcommittee, Washington, D.C., August 2012 to present (student life)
  - Board Member and schedule coordinator, Wisting Artists and Scholars Committee, George Washington University, Washington, D.C., November 2012 to present (student life)

- Miriam Grotte (MA 2014)
  - “Repetition,” Second Annual Art History Graduate Student Conference, University of California, Riverside (presented paper)

- Jennifer Grejeda (MA 2015)
  - Lyme Prize for Outstanding Second Year MA Student, GWU Department of Fine Arts and Art History, April 30, 2015 (award)
  - Graduate Intern for Programs and Lectures, The Phillips Collection, Spring 2013 (internship)
  - "Intervisual Histories: Chocolate and Jesuits in The Collation, an Inventory of the Court of Louis XIV," Middle Atlantic Symposium at the National Gallery of Art, March 9, 2013 (presented paper)
  - Instructional Assistant, GWU Art History Department, Fall 2012 (employment)
  - "A Tale of Two Courts: The Emperor of China Tapestries, Choco-
lièrs, and Sensory Meditation," Tenth Annual Graduate Student Art History Symposium, American University & George Washington University, Washington, D.C., October 2012 (presented paper)

- Dena Rapoport (MA 2015)
  - Family Programs Intern for the Division of Education, National Gallery of Art, December 2012-May 2013 (internship)
  - "Leonard Freed: Empathetic Eye," Tenth Annual Graduate Student Art History Symposium, American University & George Washington University, Washington, D.C., October 2012 (presented paper)
  - Interpretations Intern, Department of Education, Corcoran Gal-
ly of Art, September 2012-December 2012 (internship)

- Shabnam Shamloof (MFA 2016)
  - #DIPLOMATICWIRES, Furthermore Gallery, Washington D.C., spring 2013 (group exhibition)
  - 2013 Annual Awards Show, Gallery 102, George Washington University, Washington, D.C., spring 2013 (group exhibition)
  - Capital Festivals, the University of Massachusetts, Amherst, MA, spring 2013 (group exhibition)
  - Solo Exhibition, Sculpture Exhibition, Rose Gallery, Tehran, Iran 2012

- Madeline Bouton (BA AH 2015)
  - Grants Research Intern, Center for the Study of Modern Art, The Phillips Collection, February 2012-December 2012 (internship)
  - Social Media Intern, Hamiltonian Artists, Hamiltonian Gallery, January 2013-May 2013 (internship)

- Gabriella Demczuk (PSA, BA FA 2015)
  - Intern, NPR, Photo and Multimedia, spring 2013 (internship)
  - Extensions, Gallery 102, February 2013 (group exhibition)
  - Annual Awards Show, Gallery 102, April 2013 (group exhibition)
  - SMPA Best of Multimedia Showcase 2015, GWU, April 2013 (group exhibition)
  - Intern, The Hill Newspaper, Photo, fall 2012 (internship)
  - Intern, The Baltimore Sun, Photo, summer 2012 (internship)
  - Awarded, Photojournalists Under 25 Boston Globe (award)
  - Awarded, Best Young Photojournalists in the World, Diari ARA, Barcelona (award)

### UNDERGRADUATE STUDENTS F-T; ALUMNI - MA: 2012-2010

- Edita Paulauskaite (BA AH 2013)
  - "Concentric Readings of the 1867 Universal Exposition," Spaces and Intersections, University of Kent, Canterbury, UK (presented paper)
  - "Welcome to the Court: The Diplomatic Self-Presentation of King Menelik II of Ethiopia," Popular Culture Association/Ameri-
can Culture Association National Conference, Washington, D.C., March 2013 (paper presented)
  - "Concentric Readings of the 1867 Universal Exposition," Spaces and Intersections Graduate Student Conference, Georgetown University, Washington, D.C., February 2013 (presented paper)

- Noelia Irizarry-Roman (MA 2012)
  - PhD Candidate, Latin American Art History, University of Illinois Urb-
a-Champaign
  - Assistant Coordinator, Washington Project for the Arts, Washing-
ton DC (employment)
  - Accepted Doctoral Candidate, Art History, University of Illinois Urbana-Champaign, January 2013 (degree program started)

- Brynne McBryde (MA 2011)
  - PhD Candidate in Art History, Pennsylvania State University

- Danielle O’Steen (MA 2011)
  - PhD Candidate, Art History, University of Maryland
  - PhD Candidate, Art History, University of Maryland, College Park, September 2012 (degree program started)

- Jordan Amirkhani (MA 2010)
  - Associate Lecturer in the History of Art and PhD Candidate in the History and Philosophy of Art, University of Kent, Canterbury, UK
  - "Mark Morris and The Choreographic Rights to ’The Rite of Spring,’" The Centenary of The Rite: 100 Years After, Kellox Coll-
ge, United Kingdom, May 2013 (presented paper)
  - "Best Graduate Teaching Assistant” Award, Kent Union, May 2013 (award)
  - "Chris Hunt,” Critical Narratives in Form and Colour, Canter-
bury: University of Kent Press, 2012 (catalogue)
  - "Postgraduate Panel on Modernism and Avant-Garde Studies,” European Network for Avant-Garde and Modernist Studies, University of Kent, Canterbury, Kent, United Kingdom, September 2012 (panelist)
  - Teaching Award, Derek Jarman School of Arts, University of Kent, May 2012 (award)

- Alicia Farina (BA AH 2014)
  - Co-Curator, Figuring History: Works by Dee Levinson, The Alex Gallery, spring 2013 (exhibition curator)
  - Staff Writer, Arts, Culture, Music and Style for the 9:30 Club Venue Group, Washington D.C., May, 2013 (employment)

- Roxanne Goldberg (BA AH 2015)
  - "Limited to Eight: The Rothko Room at The Phillips Collection, American University & George Washington University, Washington, D.C., November 2012 to present (student life)
  - Co-Founder and Co-Chair, Gallery 102 Curatorial Subcommittee, January 2013 (degree program started)

- Rebecca Imrich (PSA, BA 2014)
  - Intern, Vehicle SF, June 2012-August 2013 (internship)
  - Extensions, Gallery 102, February 2013 (group exhibition)

- Valerie Ippolito (BA AH 2014)
  - Gallery Intern, Hillier Art Space, Washington, D.C., Spring 2013 (internship)

- Andrew Johnson (BA AH 2014, MA 2015)
  - Gallery Assistant, Luther W. Brady Art Gallery, George Wash-
ington University, Washington, D.C., September-December 2012 (employment)

- Genevieve Lipinsky de Orlov (BA 2015)
  - Intern, Office of Collection Information and Research, National Portrait Gallery, September-December 2012 (internship)

- Ariana Panbechi (BA AH 2016)
  - "The New Direction of Color, Annette Aaron, Soo Jo, Jena Eppoli-
to, Lao, Aaron Gallery, Washington D.C., May 23rd 2013 (employment)
  - Gallery Assistant, Aaron Gallery, Washington D.C., March 30th 2013-present (employment)
  - Recording Secretary, Phi Sigma Sigma Sorority, Washington D.C., January 2013-present (student life)

- Melissa Sturman (PSA, BA FA 2016)
  - Rome art program Scholarship, Rome Art Program, May 2015 (award)
  - Extensions, Gallery 102, February 2013 (group exhibition)
  - "Mural, Purée Juice Bar, Bethesda, November 2012 (freelance commission)

- Amy Thompson (BA AH, 2014)
  - Curatorial Intern, American Art pre-1945, Corcoran Gallery of Art, January-May 2013 (internship)

- Danielle Tyson (BA AH 2013)
  - Development Intern, National Building Museum, January-March 2013 (internship)

- Ellen Castrone (MA 2012)
  - Inventory Specialist, Division of Home and Community Life, National Museum of American History, Smithsonian Institution

- Lindsey Christensen (MA 2012)
  - "Welcome to the Court: The Diplomatic Self-Presentation of King Menelik II of Ethiopia," Popular Culture Association/Ameri-
can Culture Association National Conference, Washington, D.C., March 2013 (paper presented)
  - "Concentric Readings of the 1867 Universal Exposition,” Spaces and Intersections Graduate Student Conference, Georgetown University, Washington, D.C., February 2013 (presented paper)
Faye Gleisser (MA 2009)  
PhD Candidate in Art History, Northwestern University  
• “Message, Hamilton & Whitened Take on the Ghosts of the got,” at the National Gallery of Art, Washington D.C., August 2012 (gallery talk, series of 3)  
• Exhibition Lecture, “Roy Lichtenstein: A Retrospective,” Art Institute of Chicago, Department of Education, Summer 2012 (lecture)  
• Exhibition Lecture, “Picasso and Chicago,” Art Institute of Chicago, Department of Education, Summer 2012 (lecture)  
• Center for Interdisciplinary Research in the Arts Grant, Northwestern University, 2012-13 (grant)  
• LuC/ACLS American Art Dissertation Fellowship, LuC/ACLS, 2013-2014 (fellowship)  
• Research Intern, Chicago Video Data Bank, Chicago, April 2013 (internship)  
• Co-chair, American Cultures Colloquium, Northwestern University, 2012-13 (colloquium)  

Kati Kumljen Miner (MA 2009)  
Currently teaching Art History at the Art Institute of Austin, Texas  
• Art history adjunct faculty, The Art Institute of Austin, Austin, Texas, effective September 2012 (employment)  
• “Tales of Folk and Fairies: The Life and Work of Katharine Pyle,” Illustration Magazine Summer 2012 issue 32. (article)  

Elisabeth Narkin (MA 2009)  
PhD Candidate, Department of Art, History & Visual Studies, Duke University; concentration: architecture and court society of the French Renaissance  
• Duke University Summer Travel Grant, May 2013 (grant)  
• “There are two ways you can tell this house is French’: National Architecture, Social Hierarchy, & Marketing Strategies in Sebastiano Serlio Books” VIth Dept. of AAFHS Graduate Student Symposium, Durham, NC, February 2013 (presented paper)  
• “The King as Hunter: Visualizing Masculine Identity in Francois Ier’s Pavillons de Chasse” Sixteenth Century Society, Cincinnati 2013 (presented paper)  

Emily Burns (MA 2009)  
Postdoctoral Fellow, Smithsonian American Art Museum  
• Appointed, Assistant Professor of Art History, Auburn University, 2013 (employment)  
• “2 Chiefs and 2 Artists: Imagining the American West in Paris, 1889-1890.” Invited lecture. Cody Culture Club, Buffalo Bill Center for the West, May 2013 (lecture)  

Jill Pederson (MA 1999)  
Assistant Professor, Art History, Arcadia University  
• “What can we learn from the ‘Big Data’ Boom? Using Data to Drive Strategy,” presented at the American Museum Membership Conference, Atlanta, GA April 23, 2013 (public lecture)  
• Elected to the Board of the American Museum Conference, April 2013 (service)  
• Associate Vice President, Membership at the Los Angeles County Museum of Art, February 2013 (employment)  
• Selected to participate in the Arts Leadership Institute (ALI) by the Arts and Business Council of New York, October 2012 (service)  
• Served as a New York Advocacy Board Member of the Sphinx Organization and 2012 Co-Chair of the Sphinx Carnegie Hall Gala, October 2012 (service)  
• Increasing Loyalty through Customization: The Curate Your Own Membership Program at the Whitney Museum of American Art,” presented at the Americas for the Arts National Conference, San Antonio, TX June 8, 2012 (public lecture)
Janet Rebold Benton (MA 1969)
Distinguished Professor of Art History, Pace University, Pleasantville, NY
• "Holy Terrors: Gargoyles on Medieval Buildings," Medieval Media Monsters and Monstrous Creatures, University of New Mexico, April 2013 (lecture)
• "Great Artists and their Masterpieces: Michelangelo, Rubens, Monet, and Van Gogh," 4 lectures, Smithsonian Institution, Washington, D.C., March 2013 (lecture)
• "Italy’s Extraordinary Art: From the Pantheon to St. Peter’s," 4 lectures, Schimmel Theater, NYC, NY, February 27, March 6, 13, 20, 2013 (lecture)
• "Medieval Bestiaries: Similarity and Disparity of Information in Text and Image," Word and Image Conference, European University, St. Petersburg, Russia, December 2012 (presented paper)
• "Extreme Architecture: Global Ambitions and Accomplishments," Conference, Moscow, Russia October 2012; and also at Hermitage Museum, St. Petersburg, Russia, November 2012 (lecture)
• Fullbright Senior Scholar, Visiting Professor, Graduate School of Art History, European University, St. Petersburg, Russia, fall 2012 (grant)

ALUMNI - MFA

Wesley Clark (MFA 2012) - see Part-Time Faculty

Larry Cook (MFA 2012) - see Part-Time Faculty

Evans Hume (MFA 2011) - see Part-Time Faculty

Patrick McDonough (MFA, 2009)
Assistant Director, CONNERSMITH, Washington, D.C.
• Love to Love You, MassMOCA, North Adams, MA, May 2013 (group exhibition)
• Concrete Abstract, Heiner Contemporary, Washington, D.C., April 2013 (group exhibition)
• White Surf Paint Actions, various locations, Washington D.C., 2013 (special project)
• all i want is to be a happy man, G Fine Art, Washington D.C., September 2012 (solo exhibition)
• Capps, Kriston. "Patrick McDonough: all i want is to be a happy man," Washington City Paper, September 27, 2012 (article)
• Artists in Education Grant, Virginia State Arts Council, 2012

Ding Ren (MFA 2009)
Foto Factory, Teacher, Amsterdam, NL
• Voyage: sea journeys, island-hopping, and trans-oceanic concepts, Künstlerhaus Dortmund, curated by Rona Rangsch and Imai Maude, 2013 (group exhibition)
• Foto Factory, Teacher, Amsterdam, NL, 2013
• RADAR Redux, Contributing Editor, International Affairs Desk, Baltimore, MD, 2013 (publication)


Wesley Clark (MFA 2012) - see Part-Time Faculty

Ding Ren (MFA 2009)
• (group exhibition)
• Art History, European University, St. Petersburg, Russia, fall 2012
• at Hermitage Museum, St. Petersburg, Russia, November 2012
• "ments," Conference, Moscow, Russia October 2012; and also at Hermitage Museum, St. Petersburg, Russia, December 2012 (presented paper)
• "Maneuvering" Artist Talk, Overgaden Institute of Contemporary Art,, Copenhagen, DK, August, 2012 (lecture)
• "Epiphanies: The Art of Tattoo, Presented by KRAFT, The Garage, Bethune, France, August 2012 (solo exhibition)
• "Maneuvering" Artist Talk, Overgaden Institute of Contemporary Art,, Copenhagen, DK, June 2012 (lecture)
• "Aiming for a Perfect Archive. In collaboration with Judith Schwarzbart, Museum for Contemporary Art, Roskilde, DK, June 2012 (lecture)
• "Surface Tension: The Future of Water, Eyebeam Center for Art and Technology, NY, New York, June 2012 (group exhibition)
• "Too Much Sound, Presented by Sonic Circuits at Atlas Performing Arts Center, Washington, DC, June 2012 (group exhibition)
• "Fabricius, Jacob and Christian Andersen, Bente Scavenius, Mikkel Boh, Merete Janowski Thomas Asbaek, Janus Ham Ny Danske Kunst, 2012, Published by Copenhagen (article)
• "Blood Script" image and text included. RETFÆRD (Nordic Journal of Law and Justice), Issue 34, 2012 (article)

Francis Demes (MFA 1994)
George Washington University, Administrator

Ned (Edmund) Bittinger (MFA 1983)
Painter, Portraitist
• Portrait of Judge James Schneider, hung in the Bankruptcy Court, Baltimore, MD, January 2013 (public work)
• Portrait of Secretary of Energy Dr. Stephen Chu, hung at the Department of Energy, Washington, D.C., October 2012 (public work)
• Portrait of Judge Bruce Black, hung in the Santa Fe, NM, Court House, September 2012 (public work)
• Portrait of Congressman John L. Mica, Washington, D.C., June 2012 (public work)

Sasja Lucas (MFA 1981)
Sasja Lucas Studio Art, paintings, drawings, prints, murals, art education, installation art
• Unique Impressions III: The Monotype Guild of New England’s 28th Year, Zullo Gallery Center for the Arts, Medfield, MA, May 2013 (group exhibition)
• "Deconstruction Award, The Monotype Guild of New England and the Zullo Gallery Center, May 2013 (award)
• Sasja Lucas Drawings, Paintings, Prints, Harvard Vanguard Center, Cambridge, MA, April - May 2013 (solo exhibition)
Joan Konkel (MFA 1980)
Artist, self-employed
• Papaya at Noon.” Kaiser Permanente, Baltimore, MD, March 2013 (commission)
• Exhibition, The Crossroads Gallery, Falls Church, VA, January - March 2013 (solo exhibition)
• “Capriccio.” Acme Packet. Bedford, MA, February 2013 (commission)
• Exhibition, 530 Burns Gallery, Sarasota, FL, December 2012 - June 2013 (solo exhibition)
• Courage Unmasked. American University Museum at the Katzen Arts Center, Washington, D.C., September 12, 2012 (group exhibition)
• Home is Where the Art is, Zenith Gallery, Washington, D.C., September 2012 (group exhibition)
• Abstract Show, Louisa Gould Gallery, Vineyard Haven, Martha’s Vineyard Island, MA, August 2012 (group exhibition)
• Exhibition, Levine School of Music, Washington, D.C., April - June 2012 (solo exhibition)

Lydia Bodnar-Balashutrak (MFA 1977)
Faculty, Studio Arts, The Glassell School of Art, Museum of Fine Arts, Houston, TX
• The Glassell School of Art Gallery, Museum of Fine Arts, Houston, May 2013 (group exhibition)
• Texas Art, HM Award, Williams Tower Gallery, Houston, TX, Winter 2013 (group exhibition)
• Selections from the Barrett Collection, Tyler Museum of Art, Tyler, TX, Winter 2013 (group exhibition)
• Forrest Snag’s From Hide & Seek series, commissioned by and installed at Texas State University, San Marcos, TX, November 2012 (commission)
• Visiting artist - faculty assistant, University of West Bohemia, Plzen, Czech Republic, Summer 2012 (residency)

John Morrell (MFA 1977)
Chair and Associate Professor of Art, Department of Art and Art History, Georgetown University
• Domestic Landscapes, Atlantic Gallery, New York, NY, May-June 2013 (solo exhibition)

Beth Hobby (MFA 1976)
Retired, continuing to exhibit art at a local gallery/design shop

Joyce Michaud (MFA 1972)
Associate Professor, Director of the MFA, MA, and Graduate Certificate in Ceramic Arts, Hood College, Frederick, Maryland
• Endless Variations II: A Shino Extravaganza, NCECA, Lone Star College, Houston, Texas, 2013 (group exhibition)
• Essential Union University Art Gallery, Jackson, TN, March – April 2012 (solo exhibition and gallery talk)
• "What Fuel’s You as a Person, Thinker and Creator?" in conjunction with Essence, Union University Art Gallery, Jackson, TN, March – April 2012 (lecture)

Lenore Miller (MFA 1972)
Director, University Art Galleries and Chief Curator, George Washington University
• Iva Guergueva: Reinvigorating Prints, Luther W. Brady Art Gallery, March 27 - May 3, 2013 (catalogue publisher)
• Utical: John Hubbard in Context, Luther W. Brady Art Gallery, May 16 - June 28, 2013 (catalogue publisher)
• Art Committee Member, Cosmos Club, Washington, D.C., May 2012 (service)
• Art Committee Member, Frances and Virginia Bader Fund, Washington, D.C., appointed through May 2013 (service)

Wayne L. Paige (MFA 1971)
Chair, Fine and Performing Arts Department, Middleburg, VA, Adjunct Professor, Art, Loudon High School, Warrenton, VA
• Wayne Paige, Phoenix Gallery, New York, NY, November 2012 (solo exhibition)

Henry Halem (MFA 1968)
Full-time Artist
• First International Glass Invitational, Royal Oak, MI, April-May 2013 (group exhibition)
• "Pioneers of American Studio Glass,” SOFA Chicago, November 2012 (solo exhibition)
• Without Boundaries: Transformations in American Craft, St. Louis, MO, August 2012 (group exhibition)
• "From the Factory to the Studio,” Illinois State University, Bloomington/Normal, IL, July 2012 (lecture)

Elizabeth Simonofsky (BA AH 2012)
Assistant Account Executive, DraftFCB, New York, NY
• Assistant Account Executive, DraftFCB, New York, NY March 2013 (employment)

Sarah Manley (AH Minor 2010)
Art Therapist, Woman’s Trauma Program, New Jersey
• Allied Therapist (art therapist), PHCS, Princeton, April 8, 2013 (employment)

Madeline Whitman (BA AH 2012)
Gallery Assistant, The Joan Hisaoka Gallery, Smith Center for Healing and the Arts
• Gallery Assistant, The Joan Hisaoka Gallery, Smith Center for Healing and the Arts, Washington, D.C., September, 2012 (employment)

John Wainwright (AH Minor 2004) M.D. Candidate, New York Medical College

Natalie Zeit (AH Minor 2004) PhD Candidate, Department of American Studies, University of Texas Self-Preservation: Identity, Food Politics and the American Dream* in Mark Menjivar’s series “You Are What You Eat,” presentation at the University of Texas at Austin’s American Studies Graduate Conference, April 4-5, 2013, Austin, TX. (presented paper)
Photography Book Award Winner, Kraszna-Krausz Foundation, 2013 (award)
Graduate Intern, Harry Ransom Center, Austin, TX, September 1, 2013 (internship)
WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath, Ruth K. Shurtleff Symposium, Museum of Fine Arts, Houston, November 10-11, Houston, TX. (panel moderator)
WAR/PHOTOGRAPHY: Images of Armed Conflict and Its Aftermath, with Anne Wilkes Tucker and Will Michels, Museum of Fine Arts, Houston; Annenberg Center for Photography; Corcoran Gallery of Art; Brooklyn Museum. November 10-2013 November 20-2013 (exhibition curator)
PhD, American Studies, University of Texas, August 2012 (degree program started)

Rebecca Byrd (AH Minor 2002) Attorney and Lobbyist, Drinker, Biddle, & Reath

Sonja Lunde (BA AH 1999) Director of Planning and Special Projects - Utah Museum of Fine Arts

Kim Miller (BA AH 1991) Associate Professor of African Art History and Women’s Studies at Wheaton College’s Norton
Invited Speaker, faculty/student seminar, “Freedom and Tyranny,” Department of Women and Gender Studies, The College of New Jersey, March 2013 (lecture)
Consultant and Workshop Participant to develop and plan an exhibition focusing on African women artists, National Museum of African Art, Smithsonian Institution, February 2013 (exhibition)
Invited Speaker, “Protest, Pain, and Place: Locating South African Women’s Activism Against Apartheid,” Department of Women and Gender Studies, The College of New Jersey, March 2013 (lecture)
Provost’s Faculty Summer Research Award for research and writing on my book manuscript, June 2012 (award)
Provost’s Summer Research Award to establish Peace and Social Justice Studies Minor Program, June 2012 (award)
Editor (with Brenda Schmalmann), Gender and South African Art, Special issue of African Art, 45, May 2012 (book)

Marc Thompson (BA AH 1987) Office of the United States Attorney for the District of Columbia, Criminal Appellate Division Panel discussion on legal resumes, DC School of Law, Spring 2013 (panel discussion)

Nina Stritzler (BA AH 1981) Director, Bard Graduate Center Gallery/Gallery Publications

Mary Jane Cahalan Gunn (BA AH 1972) Elementary Teacher, El Paso Independent School District in amenable art programs called the Van Go! Art Program. Teacher Leader, EPISD elementary art teachers
Pre-K Art Curriculum for EPISD Pre-K Teachers,” El Paso Independent School District Student Art Show, El Paso, Texas, April 2013 (presentation)
Wrote Pre-K art curriculum for El Paso Independent School District, El Paso, Texas, August 2013 (service)

Masters in Museum Education at Bank Street College of Education (degree program started)

Nicole Dowd (BA FAAH 2008) Graduate Recruitment Coordinator, Corcoran College of Art + Design

Maggie Edwards (BA FAAH 2006) Curatorial Assistant, Norton Museum of Art, West Palm Beach, FL

Andrea Lee (BA FAAH 2006, PSA) Client relations & estate services manager, Quinn’s Auction Galleries, Falls Church, VA

Aaron Bock (FAAH Minor 2006) MBA, non-profit management, Indiana University, 2012 (degree completed)

Courtney Udelson (FAAH Minor 2003) CEO/ Designer Courtney Lee Collection

Jennifer Pollard (BA FAAH 2003) Artist and Teacher at Arts-based Elementary School in Kentucky

Arielle Krieger (FAAH Minor 2010) M.S.Ed Candidate, Museum Education Program, Bank Street College of Education, New York City, Educators, Lower East Side Tenement Museum

Meredith Bosley Pollack (BA AH 1994) M.Phil. in Art History from The Graduate Center, City University of New York.

Kris Krystal Arnett Henson (BA FAAH 1997) Fashion Editor, TWELV Magazine

Sarah Granetz (BA FA 2012) Fashion Editor, TWELV Magazine

“Back To Black: Bottega Veneta’s Fall 2013,” TWELV, New York, NY. May 16, 2013. (article)
“One Moment With Mary Ellen Beaudreau,” TWELV, New York, NY. May 9, 2013 (article)
“Dinner, Danger And Discovery: Nicolas Ghesquière’s Unsilent Story,” TWELV, New York, NY. May 1, 2013 (article)
“Practical Magic At City Harvest,” TWELV, New York, NY. April 17, 2013 (article)
“TWELV MAGAZINE, New York, N.Y., Fashion Editor March 2013 – Present (employment)
Topshop/Topman, New York, N.Y., Assistant Personal Shopper July 2012 – February 2013 (employment)
“PR Consulting, New York, N.Y., Assistant Personal Shopper July 2012 – February 2013 (employment)

Shaylen Foley (BA FA 2010, PSA) Just completed a 10 month Fulbright Grant to teach English in Indonesia, returning in two months to teach with a private company
English Teaching Assistant, Fulbright Scholarship, Bali, Indonesia, August 2012 (employment)

Callie Jo Barker (BA FA 2009) MFA Candidate in Art Practice, School of Visual Arts
Accepted, MFA Candidate in Art Practice, School of Visual Arts, New York, NY. Spring 2013 (degree program started)

Jungmin Lee (BA FA 2009) PhD Candidate, Korean Art History, Myongji University, South Korea

“The Art of Yoo Young-mi, Myongji University, South Korea, August, 2012 (degree program started)
Master of Letters, Arts of China, Cultural Crossroads in Asia, University of Glasgow- Christie’s Education in United Kingdom,
London, June, 2014 (degree completed)

Lauren (Rural) DeNu (FA Minor 2009)
Employee, in-house creative agency, Discovery Communications; Account manager and overseeing creative marketing for Investigation Discovery, Destination America, Military Channel and Velocity

Sally Maier (BA FA 2007)
Senior Designer, Corcoran Gallery of Art and College of Art + Design
  • Led gallery talk with Graphic Design/Digital Media Design artists from NEXT, Corcoran class of 2013 on May 8, 2013 (gallery talk)
  • Master in Fine Arts Candidate, Graphic Design, Maryland Institute College of Art, accepted spring 2013 (degree program started)
  • Designed the identity for Richard Diebenkorn: The Ocean Park Series presentation at the Corcoran, June 30, 2012—September 23, 2012 (design)
  • Catalog Designer, Washington Project for the Arts’ Options 2013 Biennial, Spring 2013 (design)

Jon Malis (BA FA 2007)
Assistant Professor of Photography, Loyola University Maryland
  • States of Mind, Stamp Gallery, University of Maryland College Park, 2013 (group juried exhibition)
  • FLEX, Atlas Flats, Washington, D.C., April 2013 (group exhibition)
  • Appointed, Assistant Professor of Photography, Loyola University Maryland, Baltimore, MD, Spring 2013 (employment)
  • Call Collect, Hamiltonian Gallery, Washington, D.C., 2012 (group exhibition)
  • Liberty Road (Director of Photography): DC Shorts Film Festival, Washington, D.C., September 2012 (screening)
  • The Funeral: (Director of Photography): DC Shorts Film Festival, Washington, D.C., September 2012 (screening)

Olivia DuVal (BA FA 2006)
Art Director, DDB Remedy NYC
  • Art Director, DDB Remedy, NYC, May 2013 (employment)
  • Freelance Designer, Parham Santana, NYC, Nov 2012 (employment)
  • Certificate of Design, Portfolio Center, Atlanta GA, October 2012 (degree completed)

Seza Bali (BA FA 2005)
Artist
  • Unseen photo fair, Elipsis Gallery, Amsterdam, September 2012 (group exhibition)

Daniel Yang (BA FA 2003)
PBS NewsHour, Assignment Editor; Freelance Production Coordinator for live TV productions at the White House

Eric Telchin (BA 2000, PSA)
Author/Photographer
  • "SEEING AND SHARING HEARTS, ONLINE AND IN A PIC-TURE BOOK," Publishers Weekly Article, Feb 14, 2013 (article)
  • "READ SEE A HEART, SHARE A HEARTTHROUGH WE GIVE BOOKS," Time Out New York Kids Article, Feb 14, 2013 (article)
  • SEE A HEART, SHARE A HEART, published by Dial Books for Young Readers/Penguin Young Readers Group, December, 2012 (book)

Martha Gold (BA FA 1986)
Instructional Designer for a small college in western New York
  • "ARTS NEWS, "的时间 Out New York Kids Article, Summer 2012 (degree completed)
  • Certificate of Design, Portfolio Center, Atlanta GA, October 2013 (degree program started)
  • Freelance Designer, Parham Santana, NYC, Nov 2012 (employment)
  • Art Director, DDB Remedy, NYC, May 2013 (employment)

Virginia Robles-Villalba (BA FA 1986)
Synergy Enterprises, Inc., Senior Graphic Designer and freelance designer
  • Voces Antiguas, Herramientas Modernas (Ancient Voices, Modern Tools), Museo del Centro Ceremonial de Tipes, Ponce, Puerto Rico, August-December 2012 (solo exhibition)

Diane Sanders Thaler (BA FA 1982)
Artist, Teacher, Third Grade, Howard County Public School System

Betina Margolis (BA FA 1979)
Team Leader, American Express government account

Daniel Weiss (BA FA 1979)
President, Haverford College

Andrew Jay Svedlow (BA FA 1977)
Professor of Art, School of Art and Design, University of Northern Colorado
  • "Goya and the Age of Romanticism" at the Loveland Museum and Gallery, Loveland, Colorado in celebration of their exhibition on Goya, May 2013 (lecture)
  • Fragments: an installation of 100 one foot square paintings at ArtWorks Loveland in Loveland, Colorado, February 2013 (solo exhibition)
  • "The Style of Japan: An Introduction to Japanese Aesthetics" in Teaching Asian Art, published by the National Art Education Association, 2012 (chapter in book)
  • July 2012, after eight years as Dean of the College of Performing and Visual Arts at the University of Northern Colorado, I returned to my Full Professorship and as Area Head for Art History in the School of Art and Design at the University of Northern Colorado (employment)
  • Artist-in-Residence at the Stonehouse Residency for Contemporary Art in Miramonte, California, June 2012 (residency)

Brian Kirk (BA FA 1976)
Fine Arts Department Chair and Art Teacher, Stone Bridge High School, Ashburn, VA; Adjunct professor in Sculpture, Virginia Commonwealth University Off-Campus Graduate Art Program; Metal Sculpture Instructor, the Art League School, Alexandria, VA
  • Jenkins, Mark. "Natural Reaction." Washington Post Galleries Review, April 12, 2013 (article)
  • Natural Reaction: New Rust Prints and Sculpture, Studio Gallery, 2108 R St., NW, Washington DC March 27-April 20, 2013 (solo exhibition)

Allison Kyle Leopold (BA FA 1974)
Assistant Professor, teaching journalism, Tenured, Jay and Patry Baker School of Business and Technology, Fashion Institute of Technology/State University of New York

Amalyah Keshet (BA FA 1973)
Head of Image Resources & Copyright Management, The Israel Museum, Jerusalem
  • "Copyright Management in the Art/Museum Field," for art students, law students, curators, and museum technology groups, the Hebrew Univ. Jerusalem and the Israel Museum Jerusalem, 2012-2013 (lecture)
Thank you for reading!

We would like to extend a big thank you to all who helped make this newsletter possible. Congratulations to the Department of Fine Arts and Art History community for a fantastic academic year, and we look forward to seeing what you come up with in the year to come.

Blair & Emily, Office Staff