As we begin to prepare for the next academic year, it’s the perfect time to reflect upon what has happened over the last twelve months in the Department of Fine Arts and Art History (FAAH). We offered many exciting courses, both on campus and at local arts institutions, such as The Phillips Collection and the Textile Museum. While most fine art and art history courses met in Smith Hall of Art, faculty regularly arranged field trips to museums, galleries, and artists’ studios in Washington, D.C.; Baltimore, MD; and New York, NY. Students completed internships at the National Gallery of Art, National Portrait Gallery, Hirshhorn Museum and Sculpture Garden, and Walt Disney Animation Studios, to name just a few.

This year the core of the newsletter is devoted to amplifying the voices of four part-time faculty members through insightful interviews conducted by four of their recent students. The part-time faculty, along with the full-time faculty, devote themselves to sustaining an ever-evolving and challenging curriculum for the undergraduate and graduate degrees. While the full-time faculty is outstanding, FAAH simply could not have achieved all that it has over the years without the ongoing support of many dedicated part-time faculty members. Therefore, we thought it would be wise to allow some of these individuals to share their wisdom in a forum that will reach beyond their classrooms. I hope you enjoy the conversations.

In addition to these interviews, you will get a number of other updates. We recently changed the name of the department’s student gallery from Classroom 102 to Gallery 102. While the name has changed to more accurately reflect the activity that takes place in this former classroom, the students continued to organize and present a full schedule of group and solo exhibitions throughout the year, including a faculty show. There is also a brief recap of the papers that were presented by graduate students in the art history program at The George Washington University/American University Graduate Art History Symposium. After the presentations by students this coming fall, the art history faculty will select one student to represent GW at the Middle Atlantic Art History Student Symposium held at the National Gallery of Art in 2013. The Visiting Artists and Scholars Committee (VASC) brought six lecturers to campus during the 2011-12 academic year. The second year of our partnership with The Phillips Collection proved to be even more successful than the inaugural year. Finally, after more than three decades of teaching for the department, Jeffrey Stephanic, Associate Professor of Design, recently announced his retirement.

Last but not least, please take some time to review the many achievements by faculty, students, and alumni listed on the final pages of this newsletter. I would like to thank everyone for a wonderful year, offer my congratulations on your accomplishments, and wish you a productive year ahead!

-Dean Kessmann, Chair
Anne Collins Goodyear is a Professorial Lecturer of Art History, specializing in modern and contemporary art. Her graduate seminars each semester vary by topic. She is also Associate Curator of Prints and Drawings at the National Portrait Gallery, Smithsonian Institution. Anne recently became President of the College Art Association, is Chair of the Washington, D.C. Chapter of ArtTable, chairs the Smithsonian Networks Review Committee, and is a founding member of the Smithsonian’s Time-Based and Digital Art working group.

José Ruiz is a Professorial Lecturer of Fine Arts, specializing in new media. He received his MFA from the San Francisco Art Institute’s New Genres program. Among his worldwide solo and group exhibitions, his projects have been featured in museums such as El Museo del Barrio, Queens Museum of Art, Bronx Museum of the Arts, Corcoran Gallery of Art, El Museo de Arte de El Salvador, and the Van Abbe Museum. Additionally, he is the founder of the print shop Furthermore and a co-founder of the art space Present Company.

Elizabeth Searcy graduated this past spring with an MA in Art History. She first met Anne in the fall of 2010 when she took Anne’s course entitled Subjectivity in Modern and Contemporary American Art. Liz took two courses with Anne and also completed an internship with her at the National Portrait Gallery. Liz will go on to get her PhD in Art History this fall at the University of California, Los Angeles.

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Melissa McCutcheon is a Professorial Lecturer of Fine Arts, specializing in painting, drawing, and 2D design. Melissa received her MFA from Washington University in St. Louis, and has exhibited her work worldwide in a variety of solo, two-person, and group exhibitions since 1999. Melissa has also been awarded numerous prizes and painting fellowships including Fundación Valparaiso, Mojacar, Spain; Foundation Kaus Australis, Rotterdam, Netherlands; and The Corporation of Yaddo, Saratoga Springs, New York.

Wesley Clark graduated this past spring with an MFA, concentrating in painting and sculpture. He met José during his last semester of graduate school, when he took José’s Professional Practices, a course aimed to help art students develop their careers outside of the studio. Along with Artist’s Eye Installations, his personal art hanging and installation business, Wes will join José as a faculty member at GW teaching a painting course this fall.

Madeline Fraser is a rising junior double majoring in Fine Arts and Interior Design. She is a Presidential Scholar in the Arts at George Washington, a scholarship available for entering undergraduate Fine Arts students of exceptional talent, maturity, and commitment. Madeline took two courses with Melissa: 2D Design in fall of 2010 and Narrative Practice in Painting in the spring of 2011. This fall, Madeline will be studying abroad in London.

James Carder is a Professorial Lecturer of Art History, specializing in the decorative arts. At GW, James teaches two lecture courses on the decorative arts. He also serves as Archivist and curates the House Collection at the Dumbarton Oaks Research Library and Collection in Washington, D.C. His recent publications include A Home of the Humanities: The Collecting and Patronage of Mildred and Robert Woods Bliss (Washington, D.C., 2010) and American Art at Dumbarton Oaks (Washington, D.C., 2010).

Madeline Bouton just finished her freshman year at GW. Though she has not yet declared her major, Madeline has already taken a Dean’s Seminar in Art History, a Special Topics in Drawing studio course, and two Art History lecture courses, one of which was James’s History of Decorative Arts: American Heritage. On top of her coursework, Madeline has been interning at The Phillips Collection’s Center for the Study of Modern Art since February.
Elizabeth Searcy: In addition to teaching each semester at GW, you are employed at the Smithsonian National Portrait Gallery as the Associate Curator of Prints and Drawings. Can you tell us what it’s like to work as a museum professional in the D.C. area?

Anne Collins Goodyear: I love being a museum professional because we are at the intersection of many different constituencies: members of the public, scholars, artists, dealers, collectors. Being at a museum enables us to think deeply about what it means to serve different publics. I think within Washington specifically this notion of what it means to serve the public is ramped up given that, especially at the Smithsonian, we sit at the base of Capitol Hill. As a federally funded museum we receive a significant percentage of our operating costs from the general public. I like to ask myself, “So what? Why are we doing this? Why does it matter?” I feel that, particularly being in Washington, D.C., one has to take these questions very seriously, to bear in mind why the study and presentation of art is important and also to think carefully about the steps that we take to engage these different publics and to create an environment that they find meaningful, stimulating, and welcoming.

ES: As graduate students, we can’t anticipate how our research interests will shift over time. You seem to be someone who has engaged many topics over your career thus far. How have you seen your research interests shift?

ACG: In a weird way, I see them converging. Everyone brings their own perspective to scholarship. I feel really firmly that there is no right area or wrong area of specialization. I think that what one wants to do no matter one’s focus is to try to develop a command of the literature in that field, try to get to know the significant players in that field, and then try to understand what it means to position oneself within that universe and to try to make some useful contribution. In my own case, I have always been attracted to interdisciplinary work, especially concerning ways in which technology and science inform art and ways art informs other areas. From my master’s thesis on early digital photography and my dissertation on intersections between American art, science, and technology in the 1960s to my work at the museum on Duchamp who influenced many of the later artists and was interested in science himself and, more recently, on time-based media, the intersection of art and technology consistently appears. Fundamentally, I’m interested in the way we see the world. I feel that contemporary technologies as well as artistic insight help to define the universe as we know it.

“Fundamentally, I’m interested in the way we see the world.”
which is part of the reason I have been interested in this particular intersection. Portraiture was not an outcome that I had foreseen for my career, but it actually provides a great nexus for these interdisciplinary currents. The NPG looks at portraiture as a fine art, but it also looks very carefully at who is represented, which is a good outlet for thinking broadly across disciplines.

ES: You have been on the board for the College Art Association for several years now (and recently were named President). Can you share a little bit about your experience with that organization?

ACG: I get a tremendous amount of pleasure from my involvement with College Art Association. The huge message that I would like to send to graduate students is that I started getting involved when I was a graduate student. I continue to praise a professor by the name of John Clarke who became President of College Art Association when I was in grad school. John was really good at letting graduate students know that there was a place for their voices to be heard there. What I think is important about that is not particularly whether or not people want to join CAA, although obviously I would be thrilled and encourage them to do so, but rather the vital message is even as a graduate student you have a professional voice in the field. That sense of agency I consider supremely important. Everyone has the capacity to make a contribution. It’s a matter of not being afraid to take the risk.

“Everyone has the capacity to make a contribution. It’s a matter of not being afraid to take the risk.”
If you don’t know José Ruiz, then you may be one of few in the city that doesn’t. And if you know Ruiz, or just spent a bit time with him, then you have likely been in a conversation with a man able to fluidly engage with you while maintaining, what seems like, three other conversations over his phone. This multi-task nature seems to be a natural fit with Ruiz, as he wears more than a few hats. I was able to catch up with José over drinks to discuss his practice.

**Wesley Clark:** How would you describe your art practice and are your businesses a part of that practice?

**José Ruiz:** When I was an undergrad, a professor once told me that my practice consisted of digging several holes on a somewhat expansive field. Imagine a field worker in Siberia. At the time, I didn’t know what to make of the comment. The holes were of course shallow, given my age, but I also felt that my professor was trying to say that I lacked a definable trajectory: one that could be pre-defined based on an aggregate ritual. It was later I realized that this tendency to entertain several things at once would define my career. An important discovery was that I could view these “holes” aerially as points, points that could then map out a constellation.

I am involved with several projects, in part, because I dislike being complacent; I much prefer to be challenged. When I take on a new project, I accept the premise that it may completely fail. I’ve found that it is within this act of risk-taking that new and exciting opportunities surface.

But to answer your question, my practice is a hybrid of art presentation, curating, organizing, managing, and collaboration.

**WC:** I can see how becoming a curator might naturally grow out of being an artist—by necessity in some cases. What is the motivation for you as an artist to open galleries and printshops?

**JR:** I don’t think artists should have just one role in society. Even that one role, as traditional as it may be, should be fought for so that it can have a better standing in the world. It will never be one person’s work that will make this change; it has to be a collective effort, a challenge in part due to art’s insularity. The more that artists work outside of their studios, the better the chance to redefine what art is and what it can do. One reason for opening Present Company, an artspace in Brooklyn, and Furthermore, a digital printshop in D.C., was to continue working with art from as many angles as possible. Present Company and Furthermore require me to balance extremes in the chain of contemporary art, from curating and promoting to production and service. These two endeavors have given me a solid perspective on the things that surround art, which has been an extremely educational experience.

“I don’t think artists should have just one role in society.”
José & Wes, continued

WC: Looking at your CV, you seem to have been thoroughly busy since 2000. Now with a newborn, a two year old, a wife, an art practice, curatorial practice, and multiple businesses - how much sleep do you get on average, and how do you manage it all?

“Having a new family is like having a front row seat in the history of evolution.”

JR: Time is the one thing that is not expandable. Or at least I haven’t figured it out yet. It can be tough, but luckily I don’t have the persona to stress about things. I work with extremely smart and confident people and everything is in some way a form of collaboration. It wouldn’t be possible otherwise. I used to have a somewhat neurotic side that would want to do or be involved in every aspect of everything. Now, it’s more about trusting others and striving for seamless communication.

Having a new family is like having a front row seat in the history of evolution. I just make the most time I can to always be there. I usually get 4 hours of sleep for several days straight, interrupted with one or two days where I sleep for 12 hours. It’s not something I try to regulate too much.

WC: What are some of the current projects you have in the works right now - whether winding down or in the planning stages?

JR: Currently, I am working on two essays. One is for an online journal called WOW HUH and the other is for a book that is being assembled on the subject of being an independent artist. This summer, I will be exhibiting some works with the Cisneros Foundation in Miami in partnership with Sotheby’s. I am also finalizing some pieces for a group exhibition in New York in the fall as well as one here in D.C. I’ve been invited to curate a retrospective exhibition for a Central American artist that will take place at the Museum of Art and Design of Costa Rica, next year, so I am beginning to get myself into that mindset. Through the printshop, we are in the process of opening a second location in New York. Since we have recently started to publish our own publications and editions there, we are working towards participating in a zine fair in Austria this fall as well as developing a program/exhibition for a publishing house/gallery in Tokyo, Japan. The gallery that I co-run in Brooklyn is preparing to launch its curatorial program this fall too, so we are spending most of the summer doing a lot of administrative work for that endeavor.
Madeline Fraser: When did you realize that art was your path in life?

Melissa McCutcheon: I’ve known I wanted to be an artist since I was young—8. I’ve always had diverse interests though, so I was surprised when I met other artists in graduate school who didn’t seem to be interested in much of anything outside of art. I couldn’t understand that at the time; my artwork is completely informed by my multitude of interests.

MF: What kind of support did you receive as a young artist? Family, friends, teachers, etc.?

MM: My family was very supportive, although they and I were completely naïve as to what that would entail. My third grade teacher, Mrs. Green, was also very supportive, and also Mr. Krsak, 6th grade. But after sixth grade—no support from my teachers at all! I was quite shy and probably, sadly, easily overlooked by many teachers.

MF: Tell me about your experience at art school and how it affected your growth as an artist.

MM: My undergraduate experience was good. I really enjoyed the supportive community I had within the art department at Saint Olaf College in Northfield, MN. Graduate school, on the other hand, was a completely different story. I went to Washington University in St. Louis and it was tough—in every way one can imagine. People were not nice to one another, faculty and students included, and it was very competitive. But it may have been a lesson I needed to learn about the world that I was entering: the art world can be brutal. Ironically, however, the worst experiences I had were in graduate school, and the very best experiences I’ve had as an artist with other artists was actually in the belly of the beast: New York. New York has a very supportive community of artists—I spent nearly five years living in Brooklyn and felt that I was part of a great artistic community in every way possible.

MF: I see you’ve done a number of fellowships and residencies, including the Helene Wurlitzer Foundation Fellowship in New Mexico, The Corporation of Yaddo Fellowship in New York, and the Foundation Kaus Australis Fellowship in the Netherlands. What is it in particular about the residency experience that you’re drawn to?

“It may have been a lesson I needed to learn about the world that I was entering: the art world can be brutal.”
MM: My love of the residency experience is the opportunity to be placed with a small group of fellow artists, in which I am often the only painter among a composer, writer, poet, or sculptor from a variety of diverse locations around the country and world in a place of seclusion and complete lack of pretense for an extended period of time. It’s a highly competitive process so I feel privileged to be included in any residency experience. I’m currently scheduled to participate in one in Medellin, Colombia for summer 2013, a dangerous prospect in a sense (former drug capital of the planet), but fascinating for my interests as an artist. I am interested in exploring the theme of displacement in my work as it relates to class—class as it exists against the backdrop of a variety of socio-political and socio-economic circumstances—in this country and outside of this country. The work itself tends to have a strong narrative quality with space for the viewer to interpret this narrative.

MF: How would you say your work has matured over your career?

MF: Can you name a specific highlight that may have marked a turning point in your career?

MM: Right after graduate school I started receiving my first taste of tangible rejection. I would fall apart every time I received a rejection letter. I finally told myself, “either you learn to deal with this stuff or choose a different career”; so, I stopped crying about the rejections and just persevered. I learned at that point how crucial it is for an artist to be able to accept rejection as a part of the career path. There are just way more highly qualified MFAs out there than there are opportunities for them.

MF: What advice would you give to young artists just starting out?

MM: In relation to the previous question, rejection is part of the deal. Being an artist is not an easy path, but it can be a really rewarding choice. Choose to be an artist for the right reasons: because you have to, because it’s who you are. Be original; don’t copy other artists. Do the necessary hard work and soul searching to become your own artist. Be genuine and be kind to people. It’s not about fame, attention, or status; it’s about following your gut.

“"The greatest surprise to me about my own experience as an artist is how much I’ve learned and evolved from struggling with the work."
Madeline Bouton: How and when did you discover your interest for art history and more specifically, the decorative arts?

James Carder: Before going to college, I had long been interested in art (mostly in paintings) and in classical music. I went to art museums and concerts as often as I could, and I acquired art books and LPs whenever I had the money. However, when I began my undergraduate education, I intended to pursue a pre-medical course of studies. Because I also needed to fulfill various core requirements in my course work, by chance I took an art history course on French Gothic architecture from Carl Sheppard and fell in love with the subject and the discipline. Needless to say, I switched to an art history major, concentrating in Roman and medieval art history with a strong interest in architecture and the decorative arts. As an undergraduate, I also participated in the excavation of Diocletian’s Palace in Split, Yugoslavia, where I became the cataloguer for “small finds”: pottery, glass, jewelry, and coins. I guess that this was the beginning of my interest in the decorative arts.

MB: How long have you been with Dumbarton Oaks?

JC: I first came as a consultant to what is known as the House Collection in 1989. I was tasked with registering and documenting almost everything at Dumbarton Oaks that wasn’t Byzantine, pre-Columbian, or part of the library. This included paintings, drawings, sculptures, tapestries, furniture, silver, etc. that ranged in date from ancient Egyptian times to the mid-twentieth century. The House Collection also included garden statuary, significant interiors, and important architecture—including a gem of a building by Philip Johnson. Because the task of documentation quickly proved to be greater than the terms of my part-time consultancy would provide for, I applied for and received several large grants to carry out this work. I think that it was on the strength of this and my knowledge of the decorative arts that I was asked to become a full-time staff member in 1992. I began as House Collection Manager, curating the House Collection and managing the registrarial database system, EmbARK, as we did not have a registrar at the time. In 1998, I was also appointed Archivist.

MB: What does being an Archivist at Dumbarton Oaks entail?

JC: Dumbarton Oaks, like all organizations, has a vast number of important documents, papers, images, and artifacts that reflect the mission and history of the institute as well as its founders and important scholars who have left their papers to Dumbarton Oaks. The archivist manages this material and insures Dumbarton Oaks’ mission to inventory, conserve, store, and make accessible the institute’s past, current, and future records and artifacts. I initiated this program in 1999. The archivist at Dumbarton Oaks also oversees the oral history project, which was begun in 2008 with the mission of interviewing and recording all people who are or have been significantly associated with Dumbarton Oaks and/or its founders.
MB: What does a House Collection Manager do?

JC: The House Collection Manager curates the approximately 1,400 piece collection referred to above, a large percentage of which constitutes decorative arts objects. The manager is responsible for the proper registration, conservation, and storage or display of these objects as well as, occasionally, their publication and exhibition. And although Dumbarton Oaks does not actively acquire art works for the House Collection, in my time as Manager I have acquired several pieces. The Manager also insures that both scholars and the general public have access to the art works in this collection either by viewing them on exhibition or in storage or by studying them online.

MB: Are you busy with any current research projects? Can you describe what you are working on?

JC: I presently am working with Robert Nelson, the Robert Lehman Professor of Art History at Yale University, on an annotated transcription of letters between Mildred and Robert Woods Bliss and Elisina and Royall Tyler. The Tylers—who lived in France, although he was an American—were close friends of the Blisses. Royall Tyler was a very knowledgeable amateur art historian and connoisseur, and he published several books on Spanish and Byzantine art. He advised the Blisses on many of the art works that they acquired, and this correspondence that we are working on chronicles his influence on their collecting and provides a record for the acquisition of many of the art works that are still in the Dumbarton Oaks Museum. The first installment should go up next month on the Dumbarton Oaks website. I also have just mounted two exhibitions, Still Life & Landscape, an exhibition of paintings, drawings, and furniture, and Animal Bronzes, an exhibition involving bronzes from the ancient Chinese, Egyptian, Scythian, Roman, and Inkan cultures. I am also working on an exhibition of architectural models, drawings, and photographs of the Dumbarton Oaks Garden Library, designed by Frederic Rhinelander King, and the Pre-Columbian Collection Wing, designed by Philip Johnson, to mark the fiftieth anniversary next year of their construction. This will go up early in 2013.

MB: Why is teaching Art History different from teaching any other discipline?

JC: Well, I haven’t taught in any other discipline, so I probably cannot answer this objectively. But what I love about teaching art history—and this would be true for the teaching of any kind of material or intellectual culture, I would think—is dealing with works that are beautiful, significant, and embody human creativity, one of our species’ greatest gifts, in my opinion. I try to impart to students not only the history of an artwork—the when, why, and how, but also its esthetic importance—what makes it a great or, perhaps, not-so-great example. This all gets mixed in with the need to teach students to look accurately at an art work and to think about it critically in order to develop their analytical skills. At the end of the day, I guess, I really just want my students to love art (if they didn’t before) or to love it even more.
Gallery 102 has had a busy year. On top of hosting 14 shows, the gallery has undergone a number of organizational changes as a result of the hard work of 2011-2012 president and first-year MA Alexa Hayes. As you may have noticed, the gallery has a new name, “Gallery 102,” which is just one of a number of updates, including the establishment of an eight-person committee that is in charge of bringing together an event-packed 2012-2013 academic year. We look forward to seeing what this young committee has in store for us! In the mean time, a few highlights from the past year:

Professor Obler’s Art of the Exhibition Dean’s Seminar brought a lot of attention to the gallery last academic year. This students in this year’s freshman-only seminar set the bar higher. Their exhibition Obstruction confronted notions of chaos, dystopias, and areas of conflict, and brought together a wide range of artists and media. Another notable fall show, memorable for its fun and untraditional theme, was The Donut Show, curated by Professorial Lecturer of Photography Evan Hume and MA student Caranine Smith. From a grid of donuts dedicated to Sol LeWitt to a Dutch-style donut still-life, this show gave artists free reign to fully interpret what “the donut” meant to them.

The spring semester was no less exciting, with such shows as The Faculty Show, including works from over 20 part- and full-time faculty, and Seen/ Unseen, a show exploring issues of cultural appropriation, organized and curated by graduate students Ellen Castrone and Liz Searcy. The Annual Awards Show, juried by local artist Margaret Boozer, brought in some of the finest work done by GW students in the 2011-2012 year. This year’s awards totaled $8,000. A special congratulations goes to Wesley Clark, who had GW’s only MFA thesis show this year. Entitled Constructs, Wesley’s show included a stunning and monolithic altar that went on to win the Annual Awards Show’s Second Place Award.
The Visiting Artists and Scholars Committee (VASC) is the department’s student-led organization responsible for bringing notable scholars and artists to speak at George Washington. These esteemed visitors enrich the curricular life of GW’s students by delivering lectures, as well as leading either studio visits with MFA students or seminars with MA students. Within the last year, VASC brought six lecturers to GW: Michele Greet, Mitchell Merback, and Sharon Ya’ari in the fall; Huey Copeland, David Lubin, and a special event with filmmaker John Akomfrah in the spring.

Visitors this year delivered lectures on a variety of topics ranging from visual culture during WWI to Latin American artists in Paris in the late 20th century. In Huey Copeland’s “Relative Fictions,” he argued that the figuration of black female subjects—both real and fictive—not only subtended the development of Western aesthetic practice, but also opened onto a different set of imperatives and conceits that freshly reframe our understanding of modern and contemporary art.

In his lecture “From Icon to Mirror of the Soul: Ritual Reciprocity and Therapeutic Exchange in Medieval and Renaissance Man of Sorrows Imagery,” Mitchell Merback discussed the evolution of the “Man of Sorrows” imagery in Northern Renaissance Art. The “Man of Sorrows” shows Christ after the crucifixion and is meant to evoke a need for penance, empathy, and general devotion in the Christian viewer.

These fantastic lectures not only strengthened the arts community of GW, but saw in attendance scholars from such institutions as the Smithsonian American Art Museum, the National Portrait Gallery, and the Smithsonian Museum of African Art.
The department is now in its second 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 “Art as Experience” and involved artists whose work is phenomenological, experiential, and site-specific. Participating artists this fall included German installation artist Wolfgang Laib, the British new media/ performance duo The Otolith Group, and sculptor Jill Downen. In the spring, TPC and GW brought sculptor Anthony McCall, performance artist Janine Antoni, and performance artist/ social activist William Pope.L. Artists delivered their lectures on Wednesday evenings at TPC, and then visited our MFA students the following day to conduct individual critiques.

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. The 2011-2012 postdoctoral fellow, Kristin Romberg, presented her research in April with a lecture entitled “Art in the Battle for Time: Aleksei Gan’s Island of Young Pioneers.” In her lecture, Romberg discussed early Soviet cinema, documentary realism, and labor policy.

For more information regarding our partnership with The Phillips Collection and to view the 2012-2013 Conversations with Artists calendar, please visit our website at: http://art.gwu.edu.
American artist Thomas Cole’s notebooks and sketchbooks reveal the particular influence of two individuals in the realm of color theory: painter and manual writer William Oram, and pigment maker and manufacturer George Field. Cole devoted several pages in an 1825 notebook to the summarization of Oram’s artist manual entitled Precepts and Observations on the Art of Colouring in Landscape Painting, published posthumously in 1810. The manual elucidates compositional aspects of landscape painting in terms of the colors and pigments recommended to execute them. This was a vital resource for Cole, and his sketches from 1825 and after were made with color notations that mirror the diagrams in Oram’s manual. Years later, Cole’s 1839 sketchbook features a diagram that was copied from Field’s Chromatography; or, a treatise on colors and pigments, and their powers in painting of 1835. The diagram is accompanied by a descriptive text that summarizes the ideas of Chromatography. 1839 displayed an important intersection between several elements. By then, Thomas Cole had over a decade to apply William Oram’s theories. In addition to the success of Chromatography, George Field’s latest work Elements of Analogical Philosophy: or, a Primary View of the Principles, Relations, and Purposes of Nature, Sciences, and Art was published in 1839. Cole’s rising interest and understanding of color coincided with New York banker Samuel Ward’s commission to create The Voyage of Life. The analysis of The Voyage of Life yields clear signs of William Oram and George Field’s influence in terms of color composition and symbolism. The rich narrative combining the idea of pilgrimage with the biblical river of life necessitated the use of sophisticated techniques. Oram as an artist, and Field as a pigment maker, provided Cole with a diverse understanding of color and its possibilities in painting.
Campaign for Victory: Trauma and Desegregation in Jacob Lawrence’s War Series
Elizabeth Holland Searcy
Jacob Lawrence’s art continually depicted what he saw around him and what African Americans were experiencing in their daily lives. His experiences growing up in Harlem in the 1920s and 1930s as well as his experiences in the Coast Guard during World War II would directly impact the paintings that he made during the 1940s, in particular his War series. This series, painted from 1946-1947, reveals the emotional trauma of war on the both the individuals fighting and those who have remained at home, leaving the viewer with the sense of futility that Lawrence felt about war. However, there also remains a hopeful cord of how things could be, even within these somber images. Lawrence painted scenes of integrated fighting and socializing that were historically exceptional, or perhaps even inaccurate, and ended his series with a painting titled Victory, thereby anticipating the day when desegregation would happen and the “Double Victory” could be declared that African American leaders and the publishers of The Pittsburgh Courier were calling for during World War II.

This paper will discuss the themes of race, desegregation, and trauma found in the War series. It will argue that Lawrence was not only showing the fundamental nature of war, but that he was also participating in the early Civil Rights movement. By showing the joint pain of the human experiences of war from both the black perspective and the white perspective and from both those fighting and those who remain at home, Lawrence allows the viewer to accept these integration scenes that might have been difficult to see when they were first produced. And by presenting this inspiring visualization on integration and the end of discrimination – begun one year prior to Jackie Robinson’s debut for the Brooklyn Dodgers, two years before the end of segregation in the armed forces, and a decade before the desegregation crisis at Little Rock Central High School – Lawrence hoped to make a difference and push America towards a better future through his art and thus was on the campaign for victory.

Finding Faith in the Art of Fitz Henry Lane
Caranine Smith
Fitz Henry Lane (1804-1865) has been called the first native master of Marine painting in the United States. Despite the scarcity of documentation he left after his death, scholars have successfully pieced together much of Lane’s career and analyzed the formal elements of his paintings. One area that remains unexplored, however, is Lane’s relationship to mid-nineteenth century American religious movements, and whether he espoused any religious beliefs which were manifest in his art. I argue that Lane was intimately connected to Methodism, Unitarianism, and Universalism through his family as well as his close friends, the Reverend William Mountford and Mary Blood Mellen. In 1847, he also joined the Religious Union of Associationists, a Christian socialist society formed in Boston. The common thread between each religious movement was a belief in Jesus Christ, which offers a new means for interpreting the iconography in his art. Two of Lane’s paintings, Gloucester Harbor (1847) and Christmas Cove (c.1863), illustrate how Lane’s canvases go beyond mere landscape into the spiritual realm of Christian thought, through the use of specific symbols and visual metaphors commonly associated with Christianity.
After more than three decades as a faculty member in the Department of Fine Arts and Art History, Jeffrey Stephanic recently completed his final semester at GW. Students and faculty alike will miss Jeff, but we wish him a long, productive, and relaxing retirement!

Jeff received his Bachelor of Arts in Fine Arts (1977) and his Master of Fine Arts (1980) from The George Washington University. He was hired as a Visiting Assistant Professor in 1980, a position he held for two years. Jeff was an Assistant Professor from 1982 to 1986. In 1986 he was granted tenure and promoted to Associate Professor. During this time Jeff taught a wide variety of courses in photography, new media, and design.

Over the last three decades, Jeff served on countless departmental, college, and university committees, including the Innovation Task Force, the Hybrid Course Implementation Committee (2010-11), the Distance Learning Taskforce (2009-2011), the Fulbright Scholar Review Committee (1998-2011), CCAS Faculty Senate Representative (1999-2001), the Professional Ethics and Academic Freedom Committee (1990-1996 and 1997-1999), and the CCAS Dean’s Council (1987-1990), to name just a few. In addition to being a member of many departmental committees, he served as the undergraduate fine arts advisor on multiple occasions. Finally, Jeff held the position of Director of the Online Learning Initiative in the Office of Graduate Studies & Academic Affairs from 2008 to 2012.

Jeff has exhibited his artwork in solo and group exhibitions at the regional, national, and international levels. He is the recipient of numerous awards and grants for both fine and applied art. Jeff completed a photographic social history documentary project in Southern Italy, an Internet Resource for the Consortium of Universities of the Washington Metropolitan Area, and a multimedia tour for the National Bonsai and Penjing Museum, United States National Arboretum, Washington, D.C. Jeff has been invited to deliver lectures and workshops at area venues, such as the Smithsonian Institution, University of Maryland, and the National Gallery of Art, among others. Jeff’s artwork is included in many public and private collections, including the University of Maryland University College’s Maryland Artists Collection and the Bibliothèque nationale de France. He looks forward to continuing an active fine and applied art career.

**+faah faculty member retires**

+giving

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  Washington, D.C. 20052

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.
Barbara von Barghahn (Art History)
“Campaign in Morocco and the Pastrana Tapestries of King Afonso V: Portraits of Knightly Prowess and the Legacy of a Famed Chivalric Epic,” Meadows Museum of Art, Dallas, TX (lecture)
George Washington University Mount Vernon Sabbatical Fellow, Washington, D.C. (fellowship)
Book Grant for Jan van Eyck and Portugal’s “Illustrious Generation,” Instituto Camoes, Lisbon, Portugal
Expert Specialist Advisor, Faste et Ferveur d’Amerique Latine—Pomp and Devotion in Latin America (Versailles, Musée Lambinet, 2011)
Expert Specialist Advisor, The Invention of Glory: Afonso V and the Pastrana Tapestries at the National Gallery of Art
Cited in Público (Lisbon) review of The Invention of Glory: Afonso V and the Pastrana Tapestries at the National Gallery of Art
Cited in Público (Lisbon) review of The Invention of Glory: Afonso V and the Pastrana Tapestries at the National Gallery of Art
Provided a personal tour to His Excellency Cavaco Silva, President of Portugal, at the National Gallery of Art. Videotaped for Portuguese National Television
Barbara von Barghahn also appeared with Ambassador Nuno Brito of Portugal on Portuguese National Television

David Bjelajac (Art History, American Studies)

Julia Brown (Fine Arts, Painting)
Small Paintings from Seven Schools, Sarah Silberman
Art Gallery, Montgomery College, Rockville MD, March 7-March 30, 2012 (group show)
Storefront Video, Transformer Gallery, Washington, D.C., Nov. 2, 2011 (group show)

Alexander Dumbadze (Art History)
Creative Capital I Warhol Foundation Arts Writer Grant
Visiting Professor of Art History, Université Paris 8, Vincennes-Saint Denis, May 15, 2012 – June 8, 2012
President of the Society of Contemporary Art Historians

Philip Jacks (Art History)
“Revitalizing North Broad Street – “Avenue of the Mural Arts” in Philadelphia,” 2nd International Conference for the Constructed Environment, University of Illinois, Chicago, Research Park, October 2011 (lecture)
UFF Summer Grant for research and writing monograph: The Story of Locust Point, Baltimore’s Entrepot

Dean Kessmann (Fine Arts, Photography)
Select, Washington Project for the Arts Auction/Exhibition, Washington, D.C. (group show & benefit auction)
Building Bridges, Not Fences, Strathmore Fine Art, North Bethesda, MD (group show)
Sondheim Semi-Finalist Exhibition, Meyerhoff Gallery, Maryland Institute College of Art, Baltimore, MD (group show)
An Exchange with Sol LeWitt, 2011 (exhibition catalogue)
“Changes in Photography over the Last 15 Years,” Creative Voices D.C., The Phillips Collection, Washington, D.C., March 2012 (panel discussion)
Bibiana Obler (Art History)
James Renwick Postdoctoral Fellowship in American Craft, Smithsonian American Art Museum, Spring 2012
Award Recipient, University Facilitating Fund, 2012-13

Turker Ozdogan (Fine Arts, Ceramics)
1st International Degirmendere Practical Ceramic Symposium Exhibition, Turkey, 2011 (group show & catalogue)
Hacettepe University Macsabal Symposium Exhibition, Ankara, Turkey, 2011 (group show & catalogue)
Fifth International Eskişehir Terra Cotta Symposium Exhibition, Turkey, 2011 (group show & catalogue)
Seramikle 50 Artı, Ege üniversitesi, Atatürk Kültür Merkezi, Sanat Gallery, December 13, 2010-January 8, 2011 (symposium catalogue)
“Architectural Ceramics of the World”, Fifth International Eskişehir Terra Cotta Symposium, Workshop and Exhibition, (PISMIS TOPRAK) Eskişehir, Turkey (September 15 – October 2, 2011 (lecture)
Applied Ceramic Art School International Symposium, Workshop, and Exhibition, Kocaeli University, May 30 – June 8, 2011 (workshop)
2nd International SERES Convention: Glass, Ceramic, Enamel, Glass and Dye Convention, Anadolu University, October 10-12, 2011 (workshop)
Wood Firing Symposium, Workshop, and Exhibition, MACSABAL, Ankara, Turkey Hacettepe, September 16-October 2, 2011 (workshop)
Invitational International Osan-Korea Macsabal Wood Firing Symposium, Osan, Korea, June 2012 (workshop)

Siobhan Rigg (Fine Arts, New Media)
Open Invitation for Open Meetings, 39th Street Gallery, Brentwood, MD (solo show)
Transformer Auction, Washington, D.C. (group show/ benefit auction)
Other Supermen, (e)merge Art Fair, Artist Platform, Washington, D.C. (solo project)
(Siobhan Rigg, continued)
Juror, DCPS Citywide Visual Arts Exhibition, Katzen Art Center, May 2012

Lilien Robinson (Art History)
“Painting Authority: From Myth to Reality,” Association for Slavic, East European and Eurasian Studies, 43rd Convention, November 2011, Washington, D.C. (lecture)
“Manifestations of Sovereign Power and Authority in the Arts,” Association for Slavic, East European and Eurasian Studies, 43rd Convention, November 2011, Washington, D.C. (panel organizer)
Executive Board of the North American Society for Serbian Studies
Co-Editor in Chief of Serbian Studies, The Journal of the North American Society for Serbian Studies
Editorial Board, Serbian Studies, peer-reviewed journal of the North American Society for Serbian Studies

James Sham (Fine Arts, Sculpture)
Artist-in-Residence, Artpace International Artist Residency 12.1, San Antonio, TX, 2012
Visiting Artist, “James Sham Visiting Artist Talk,” University of Houston, Houston, TX
INSITE/OUT, Artspace, New Haven, CT, curator: Ted Efremoff (group show)
Untitled, Artpace IAIR 12.1, San Antonio, TX, curator: Jeffrey Grove (group show)
Sham, James. “Opera Telephone”, (commentary by Sandra Skurvida and Nina Katchadourian) Aspect—the Chronicle of New Media Art, Vol 19: Communication, Boston, MA
Villareal, José. (ed.) “James Sham explores the values of sound, silence and muteness in new exhibition at Artpace”, Artdaily.org, May 2, 2012
Bennett, Steve. “Exhibit uses language as a visual medium”. San Antonio Express-News, April 15, 2012
Full-time faculty achievements

James Carder (Art History)
Curator, Special Exhibition: Still Life & Landscape, Dumbarton Oaks Research Library and Collection, Washington, D.C., Spring 2012

Christopher Dolan (Fine Arts)
First Street Gallery’s National Juried Exhibition, New York City NY, Juried by Dore Ashton, Spring 2012 (group show)
Bowery Gallery’s National Juried Competition, New York City NY, Juried by Lance Esplund, Spring 2012 (group show)
The Faculty Show, Gallery 102, Washington D.C., January 2012 (group show)
Howard County Art Council Celebration of the Arts Exhibition and Auction, Columbia MD, Juried by James Adkins, Karen Besson, Joan Bevelaqua, Steve Krensky, and Steve Sannard, Winter 2012 (group show)
Small Paintings from Seven Schools Invitational, Montgomery College, Rockville MD, Curated by Ed Ahlstrom and Ken Jassie, Winter 2012 (group show)
Howard Community College Faculty Exhibition, Columbia MD, Fall 2011 (group show)
American Landscapes National Juried Exhibition, Annapolis MD, Juried by Jack Rasmussen (group show)

Kenny George (Fine Arts, MFA 2008)
Games!, Flashpoint Gallery at (e)merge Art Fair, Washington, D.C. 2011
Project Create 16th Anniversary Silent Auction, Paul Hastings, Washington, D.C.
Environment Film Festival, Warner Theatre, Washington, D.C.

Joe Hicks (Fine Arts, MFA 2005)
Members Exhibition, The Clay Studio, Philadelphia PA, January 2011

Evan Hume (Fine Arts, MFA 2011)
Annual Photography Exhibition, Curated by Bruce McKaig, Capitol Hill Arts Workshop, Washington, D.C., January 2012 (group show)
James McLaughlin Memorial Show, The Phillips Collection, Washington, D.C. October 2011 (group show)
Light Struck: Abstract Photography Today, Juried by Ellen Carey, Photosop Gallery, White River Junction, VT, September 2011 (group show)
Exhibitor, (e)merge art fair, Capitol Skyline Hotel, Washington, D.C., September 2011

Brian Kelley (Fine Arts)
37 Years of Painting at William and Mary: An Alumni Invitational, Andrews Gallery, College of William and Mary, Williamsburg, Virginia, March 22 - April 19 (group show)

Melissa McCutcheon (Fine Arts)
Love, Berger Art Gallery, Manhattanville College, Purchase, NY (group show)
One Foot In Each World, Brooklyn Artists Gym, Brooklyn, NY, Viewpoints, Aljira Center For Contemporary Art, Newark, NJ (group show)
Harmony Peace Foundation Exhibition, Chelsea Art Museum, New York, NY (group show)
The Global Perspective: Understanding the Past, Looking to the Future, Worcester State University, Worcester, MA (group show)

Ben Tilghman (Art History)
Appointed Assistant Professor of Art History, Lawrence University, Appleton, WI, Spring 2012

Part-time faculty achievements

Frank Wright (Fine Arts, Drawing)
Montgomery College Painting Invitational Exhibition, Sarah Silberman Art Gallery, Montgomery College, Rockville, MD (group show)
Members Art Exhibition, The Cosmos Club of Washington, D.C. (group show)

Kenny George (Fine Arts, MFA 2008)
Montgomery College Painting Invitational Exhibition, Sarah Silberman Art Gallery, Montgomery College, Rockville, MD (group show)

Melissa McCutcheon (Fine Arts)
Love, Berger Art Gallery, Manhattanville College, Purchase, NY (group show)

Ben Tilghman (Art History)
Appointed Assistant Professor of Art History, Lawrence University, Appleton, WI, Spring 2012
(Ben Tilghman, continued)


Paper Presenter, Annual Conference of the College Art Association in Los Angeles
Paper Presenter, International Congress of Medieval Studies in Kalamazoo, MI
Paper Presenter, “Geographies of Desire,” University of Maryland
Paper Presenter, Medieval and Early Modern Studies Institute, George Washington University

Damian Yanessa (Fine Arts)

Art in Motion, Missouri Valley College, Marshall, MO, Summer 2012 (group show)

Shifting Ground, Arts West Gallery, Elon University, Elon, North Carolina, February 13-March 7 (solo show)

“Visiting sculptor molds current exhibit around technology shift.” The Pendulum, February 28, 2012 (lecture review)

Visiting Artist, “Shifting Ground,” Yeager Recital Hall on Monday, February 2012

By the Numbers, Blackrock Center for the Arts, Germantown, Maryland, September 7-30, 2011 (group show & catalogue)

(Damian Yanessa, continued)

Art & Nature: Reflections on the Sublime, Ridderhof Martin Gallery, University of Mary Washington, Fredericksburg, Virginia, September 2-30, 2011 (group show)


Award Recipient, Ann’s Circle Award for Exemplary Craftsmanship, Solomons, Maryland, August 2011

Supersize: Bigger is Better?, Annmarie Sculpture Garden & Arts Center, Solomons Island, Maryland, June 10-August 21 2011 (group show)

“Exhibit examines the absurdity of life on a grand scale.” Magazine: Southern Maryland Arts & Culture, June 17, 2011 (exhibition review)

Yuriko Yamaguchi (Fine Arts)

Nature’s Tool, Field Museum, Chicago, IL, May 2012 (group show)

Four Perspectives: Becoming MPA, at Mclean Project for Arts, VA April 19-June 2, 2012 (group show)


Juror, Torpedo Factory Studios, Alexandria, VA, March 2012

Koplos, Janet. “Yuriko Yamaguchi at Howard Scott,” Art in America, November 2011


Interconnected, Howard Scott Gallery, Chelsea, NY. September 8-October 15, 2011 (solo show)

In Unison, at Hillyer Art Center, Washington, D.C., September 2011 (group show)

Ellen Castrone (MA Student)

Contractor, Inventory of the Medicine and Sciences Collection, National Museum of American History, June 2012

Curatorial Intern, The Phillips Collection, Jan-May 2012

Organizer, The Phillips Collection Graduate Roundtables, Jan-May 2012

Co-curator, Seen/Unseen, Gallery 102, February 2012

Curatorial Intern, Prints and Drawings Department, National Portrait Gallery June-Aug 2011

( Ellen Castrone, continued)

Co-President, Visiting Artists and Scholars Committee, Fall 2011

Wesley Clark (MFA Student)

Constructs, Gallery 102, Washington, D.C. April 2012 (solo show)

Award Winner, Second Place, Gallery 102’s Annual Award Show, GWU, Washington, D.C. April 2012
(Wesley Clark, continued)
15 Passenger Van, Montserrat House, Washington D.C.
May, 2012 (group show)
Under the Influence, in conjunction with the 30 Americans
Show, Corcoran Art Gallery, Washington D.C., Nov.
2011 (lecture)

Larry Cook (MFA Student)
Instructor, Project Create Art, Summer 2012
Instructor, Higher Achievement Art, Summer 2012
Award Winner, Toel Award, Gallery 102’s Annual Award
Show, GWU, Washington, D.C. April 2012
15 passenger van, Montserrat House, Washington D.C.,
2012 (group show)
Bombay Artisan Series, Inner Visions Gallery,
Washington D.C., 2011 (group show)

Francesca Downs (MFA Student)
15 Passenger Van, Montserrat House, Washington D.C.
May, 2012 (group show)
Intern, Transformer Gallery
Museum Assistant, The Phillips Collection

Pamela Fernandez (MFA Student)
Digital Media Intern, American Architectural Foundation,
June 28, 2011-to present
Vengancha, Co-Author Prof. Jeffrey Middents (American
University), American Comparative Literature
Conference (Extreme), College Park, PA, September
30-October 1, 2011 (paper presentation)

Nell Fortune-Greeley (MA Student)
Curatorial Intern, Department of Prints and Drawings,
The Smithsonian National Portrait Gallery, May-August
2012

Jennifer Grejda (MA Student)
Museum Assistant, The Renwick Gallery, September
2011
Instructional Assistant, WID (Writing in the Discipline)
Program for Art History, January 2012

Alexa Hayes (MA Student)
Lader Prize for Outstanding Work as a First-Year MA,
May 2012
Curator, COLLABORATION: Exploring Visual Dialogue,
Gallery 102, March 12-23 2012
Public Relations Intern, Touchstone Gallery, January-
July 2012
Research Assistant, American Institutes for Research,
October 2010-April 2012
President, Gallery 102 Committee, January-May 2012

Samantha James (MA Student)
Education Intern, National Portrait Gallery, January-
May 2012
Promotions and Calendar Officer, Visiting Artists and
Scholars Committee, January-December 2011
Curatorial Intern, Phillips Collection, March-December
2011
International Arts and Culture Cohort Graduate Teaching
Assistant, Elizabeth Somers Women’s Leadership
Program, August 2011-May 2012
Co-president, Association of Graduate Art Students,
August 2011-May 2012

Emily Mendonca (MA Student)
Interpretation Intern, Public Education Department, The
Corcoran Gallery of Art, June 2011-May 2012
Paper Presenter, The Ninth Annual Graduate Student Art
History Symposium, American University & George
Washington University, September 2011

Summer Pearce (MA Student)
Collection Intern, Department of Preservation, National
Postal Museum, Summer 2012
Graduate Administrative Assistant, GW’s Office of
Graduate Student Assistantships and Fellowships,
January 2012
Curatorial Intern, Department of Prints and Drawings,
National Portrait Gallery, Fall 2011

Dena Rapoport (MA Student)
Registration Assistant, Stories in Art, National Gallery of
Art, June-August 2012
President, Visiting Artists and Scholars Committee,
January 2012-present

Elizabeth Searcy (MA Student)
Accepted, PhD program, Department of Art History,
UCLA
Leite Prize, Outstanding Second-Year MA Student,
Department of Fine Arts & Art History, George
Washington University
Curatorial Assistant, African Art Film Festival, National
Museum of African Art, Smithsonian Institution,
February 2012
Cosmos Scholar, The Cosmos Club Foundation, grant for
paper titled “Campaign for Victory: Jacob Lawrence’s
War Series”
Paper Presenter, “Campaign for Victory: Jacob
Lawrence’s War Series”, The Ninth Annual Graduate
Student Art History Symposium, American University &
George Washington University, September 2011
Intern, Scholarly Programs, National Museum of African
Art, Smithsonian Institution, Summer 2011
Blair Bainbridge (BAFA student)
Award Winner, Steck Award, Gallery 102’s Annual Awards Show, GWU, Washington, D.C. April 2012
Outstanding Senior in Fine Arts, Department of Art and Art History, GWU, May 2012
The 2012 Annual Awards Show, Gallery 102, April 2012 (group show)
The Expanded Field, Gallery 102, March 2012 (group show)
Seen/ Unseen, Gallery 102, January 2012 (group show)
Senior Secretary, Department of Fine Arts and Art History, George Washington University, January 2012-present
Obstruction, Gallery 102, Fall 2012 (group show)
Intern, (e)merge art fair, Washington, D.C., Summer 2011

Victoria Bivens (BAAH student)

Otabek Ishmukhamedov (BAFA student)
The 2012 Annual Awards Show, Gallery 102, Spring 2012 (group show)
Volunteer, 5x5 Project, Spring 2012
Snapshot Home Movie Contest Finalist, The Phillips Collection, April 2012

Christie Malvin (BAFAAH student)
The 2012 Annual Awards Show, Gallery 102, April 2012 (group show)
Scene/Unseen, Art All Night: D.C., MLK Jr. Memorial Library exterior, September 2011

Chelsea Souza (BAAH student)
Curator, Anywhere but here: GW Study Abroad, Gallery 102, September 30-October 16, 2011
External Affairs Intern, Smithsonian American Art Museum, September 2011-May 2012
Accepted as a masters candidate in History of Art and Visual Culture, Oxford University, Fall 2012

Madeline Whitman (BAAH student)
Intern, Hemphill Fine Arts, Summer/Fall 2012
Intern, Washington Project for the Arts, Summer 2012
Gallery Assistant, The Luther W. Brady Art Gallery, Oct. 2010-May 2012

Jordan Amirkhani (MA 2010)

Callie Barker (BAFA 2009)
Fashion Design Intern, Electric Love Army, NYC, June-August 2012
PROXIMITY, Boston MA, January 2012 (group show)
Post-baccalaureate, Studio Art, The School of the Museum of Fine Arts, Boston MA, September 2011-May 2012
PUSH, Boston MA, September 2011 (group show)

Kathryn Bartfield (Kathryn King) (BA 1954)
Retiring, Assistant Secretary in the Office of the Secretary and General Counsel at the National Gallery of Art

Sara Bick-Raziel (BAAH 2011)
Administrative Assistant, Business Development, Estates, Appraisals & Valuations at Christie’s Intern, Gurr Johns International

Mary Coble (MFA 2004)
Fortune, Bonnie and Louise Withers. “I am Simply a Figure.” In conjunction with Maneuvering. Overgaden. June 2012. (interview and essay)
Maneuvering, Overgaden, May 2012. (solo exhibition)
Moving Pictures, PS 122 GALLERY, Coble/Riley
Projects, New York City, NY, March 2012 (group show)
Lecturer, Coble/Riley Projects with Blithe Riley,
VERLIGHETEN, Umeå, Sweden, February 2012
Lecturer, IASPIS Seminar with Blithe Riley,
VASTERBOTTENS MUSEUM, Umeå, Sweden, February 2012
Lecturer, Coble/Riley Projects with Blithe Riley, Umeå
Academy of Fine Arts, Umeå, Sweden, February 2012

Fighting Cocks, Commitment Issues, Supported by
FADO Performance Art Network, Toronto Canada,
November 2011 (performance)
Panelist, Processing: Artist Panel for “Commitment
Issues: A Night of Performance”, Helen Gardiner
Phelan Playhouse, UNIVERSITY OF TORONTO,
Toronto, Canada, November 2011
Surface Tension: The Future of Water, THE SCIENCE
GALLERY, Dublin, Ireland (group show)
Asylum, ALT_CPH 11: ENCOUNTERS, FABRIKKEN
FOR KUNST OG DESIGN, Copenhagen, DK,
September 2011 (performance)
Contemporary Art.” SCULPTURE MAGAZINE,
September 2011
Slippery Slope, Coble/Riley Projects. CAPITOL
SKYLINE HOTEL, Washington, D.C., August 2011
(group show)
Production of Works Grant, DANISH ARTS COUNCIL,
2011

Jessica Dawson (MA 2007)
Organizer, “We Made This: Creativity and Identity,
Spanish Post-Digital Creation Culture,” two panel
discussions held at The Hirshhorn and Cooper-Hewitt
on Governors Island. Spring 2012.
Director of Identity, Seasonal Inflatable Structure at
Hirshhorn Museum and Sculpture Garden, Spring 2011

Chanan Delivuk (MFA 2010)
Bread and Butter, Transformer, Washington, D.C., June
2012
June Soapbox Festival, Solo Performance, Hillyer Art
Space, Washington, D.C., June 2012
In Our Hood, Collaborative interactive project with
Alberto Gaitán, Pleasant Plains Workshop; Washington,
D.C., May 2012
Bradley Chriss and Friends, Group Show and
Performances, February 2012
Marginal Arts Festival, Roanoke, VA, February 2012
Collaborative Performance, “Love to Love,” December
2011
Receptionist, One80 Salon, November 2011-present

Assistant to the Director, Civilian Art Projects, September
2011-May 2012
Teaching Artist, Capitol Hill Arts Workshop, July 2011-
May 2012

Alexandra Dolan-Mesca (BAFA 2008)
The Brickhouse 2nd Annual CS Artist Collective Show,
Patchogue, NY, April 14-May 28, 2012 (group show)
Salon Portrait GG Winter Show, Greenpoint Gallery,
Brooklyn, NY, November 2011 (group show)

Josh Doubleday (BAAH 2008)
Intern, Exhibition Programming and Grant
Management, Graham Foundation for Advanced
Studies in the Fine Arts, August 2011-June 2012

Olivia DuVal (BAFA 2006)
Third Place Award Winner, Student Category, The Dieline
Awards
First Place, Southeast Chapter’s 48-Hour Repack
Student Competition, IOPP (International Organization
of Packaging Professionals)
Best in Show, The Portfolio Center, Atlanta, GA

Saharnaz Farivar (MFA 1981)
Chairwoman, Chantilly Centreville Chamber of
Commerce, Dulles Regional Chamber of Commerce,
June 2011-June 2012
Author, Cookbook for Cancer Patients, 2012
Founder, Chantilly Day, an annual event whose first
dition occurred in May 2012
Presenter, “Chantilly Plaza,” American Institute of
Architects in D.C., April 2012

Kiera Garnett (BAFA 2011)
Account Associate, Kalisher, May 21, 2012-present

Robert Glick (MFA 1979)
Published, Context Magazine, LEED Gold wphs, AIA
Philadelphia, Summer 2012
LEED Gold certification in sustainable design,
Construction of the West Philadelphia High School,
May 2012
Project Manager/ Project Architect, 10-year renovation
of City Hall, completed February 2012
Lecturer, “Scale, Craft and Constructability of
Philadelphia City Hall,” University of Pennsylvania,
School of Design, November 2011

Emily Grebenstein (BAAH 2010)
Public Affairs Assistant, Central Office of Public Affairs,
Smithsonian Institution, Spring 2011
Annemarie Jordan Gschwend (MA 1975)  
Granted Order of Infante Henrique (Henry) and made a Comendadora (Commander of this same Order), 2011 for her research on Renaissance Portugal

Henry Halem (MFA 1968)  
*Color Ignited: Glass 1962–2012*, Toledo Museum of Art, Toledo, OH, 2012 (group show)  
*Color Ignited: Glass 1962-2012*, Toledo Museum of Art, Toledo Museum (catalogue)  
*Vitrolite*, Stewart Fine Art, Boca Raton, FL, 2011 (solo show)

Rebecca Kelner (BAFAAH 2011)  
Real Show 2012 Winner, Art Directors Club of Metropolitan Washington, April 2012

Amalya Keshet (MA 1977)  
Collaborator, Digital capture of the Dead Sea Scrolls and their online access, 2011-2012  
Collaborator, Google Art Project, 2011-2012  
Collaborator, Wikipedia GLAM project, 2011-2012  
Collaborator, Google Art Project, 2011-2012  
Collaborator, Wikipedia GLAM project, 2011-2012

Jacqueline Levine (MFA 2010)  
Creative Communities Grant, Cultural Development Corporation, Washington, D.C. 2012  
*POW*, TNC Gallery, New York, NY April-May 2012 (group show)  
*Play*, Greater Reston Area Arts Center, Reston, VA, April 2012 (group show)  
*SEEING RED: ROTHKO*, Occupy Art, February 2-6 2012, Washington, D.C. (group show)  
*The Temptation*, Flashpoint Gallery, Washington, D.C. February-March 2012 (solo show)  
Artist Talk on The Temptation, Luce Center/Flashpoint Artist Talk Series, Luce Foundation Center Smithsonian American Art Museum, February 2012  
*Mid-Atlantic New Painting*, Ridderhoff Martin Gallery, Fredericksburg Virginia January-February 2012, (group show)  
Exhibitor, (e)merge Art Fair, Capitol Skyline Hotel, Washington, D.C., September 22-25, 2011  
*BITE*, Greater Reston Area Arts Center, Reston, VA, June-July 2011 (group show)

(Jacqueline Levine, continued)  
Panelist, BITE Artist Panel, moderated by Phillipa Hughes, Greater Reston Arts Center, July 2011  
Rems, Janet. “GRACE exhibition has ‘bite’,” Fairfax County Times, July 15-17, 2011  
Lawson Low, Carolyn, “Art Exhibit With a Little BITE at Greater Reston Arts Center,” Reston Patch, July 2011  
*ART CARGO: Gorgeous Imagination*, Creative Alliance, Baltimore, MD 2011 (solo show)  

Sonja Lunde (BA 1999)  
Director of Special Projects at the Utah Museum of Fine Arts at the University of Utah  
Vice President, Utah Museums Association Board of Directors

Jon Malis (BA 2007)  
Award Winner, Camera USA: National Photography Exhibition and Award, 2012  
*Camera USA*. The von Liebig Art Center, Naples, Florida, June-August 2012 (group show)  
(im)permanent archive. Montgomery College Silver Spring, March-May 2012 (two-person show)  
*Stained Grounds*. Orange Coast College, Costa Mesa, CA. October-November 2011 (solo show)  
*East of the River*. Honfleur Gallery, Washington, D.C. August 2011 (group show)

+alumni achievements
(Jon Malis, continued)
St. Elizabeth’s Hospital: A Brief History. (Director of Photography): Our City Film Festival, Washington, D.C., February 2012
Man With A Bolex Movie Camera. (Director of Photography): D.C. Shorts Film Festival, Washington, D.C., September 2011
Liberty Road. (Director of Photography): Taos Shortz, Taos, NM. March 2012. Frederick Film Festival, Frederick, MD, June 2012
Graduate, MFA, Film & Electronic Media. American University. August 2011
Founder, TUBE Studio. Washington, D.C. est Feb 2012. Adjunct Professor of Film & Media Arts, American University, Washington, D.C. hired August 2011
Visiting Artist, Digital Photographic Printing, Prince George’s Community College, May 2012
National Photography Award 2012. The von Liebig Art Center, Naples, Florida

Brynne McBryde (MA 2011)
University Graduate Fellow, Pennsylvania State University, 2011-2012.

JJ McCracken (MFA 2005)
Resident, Skowhegan School of Painting and Sculpture, Summer 2012
Green Acres, Contemporary Arts Center, Cincinnati, OH, September 2012 (group show)
Renting the Rain, Watershed Center for the Ceramic Arts, Newcastle, ME, 2012 (solo performance)
Thirst, 39th Street Gallery, Gateway Arts Center, Brentwood, MD, 2012 (solo performance)
Oros, Jess. “J.J. McCracken: Thirst,” East City Art, January 20
About Time, Salve Regina Gallery, Catholic University, Washington, D.C., 2012 (group show)
Field Work, Kaplan Gallery, VisArts Center, Rockville, MD (group show)
Thirst, and the Martyr, (e)merge Art Fair, Capitol Skyline Hotel, Washington, D.C., 2011 (solo performance)
The Old Power Plant, Thirty-five Years of Ceramics at William & Mary: Andrews Gallery, The College of William & Mary, Williamsburg, VA (group show)

(JJ McCracken, continued)
climate, control, Civilian Art Projects, Washington, D.C. (group show)
Puffin Foundation Grant: Puffin Foundation, Ltd., Teaneck, NJ, 2011
Individual Artist Award in Visual Arts—Sculpture: Maryland State Arts Council, Baltimore, MD, 2011

Patrick McDonough (MFA, 2009)
Mutual Friends, Present Company, Brooklyn, NY, 2012 (group exhibition)
5x5. Curated by Laura Roulet in association with the DCCAH, Washington, D.C., 2012 (group exhibition)
Under Cover, Maryland Institute College of Art, Baltimore, MD 2012 (group exhibition)
Community Arts Grant, D.C. Commission on the Arts and Humanities, Washington, D.C., 2012
5x5 Public Art Grant, D.C. Commission on the Arts and Humanities, Washington, D.C., 2012
Open Space-Awning Studies: SOCRATES, Socrates Sculpture Park, New York, 2011 (solo exhibition)
PARP Residency, WPA/Socrates Sculpture Park, 2011 [ ], A collaboration with Matias, Porch Projects, Washington, D.C., 2011 (two person exhibition)
Medium of Exchange, curated by Anthony Cervino and Shannon Egan, Towson University 2011 (group exhibition)
Kati Kumlien Miner (MA 2009)

Autumn Moran (BA 2005)
Spirit of Prague. Prague, CZ, May 2011 (group show)
PortraitDC, University of the District of Columbia, November 7-13, 2011 (group show)
Hillyer College Exhibition, Hillyer Art Space, Washington, D.C., July 31-August 31, 2012 (group show)
Sæzer To, Lucie (Eat it, Lucie). (Director of Photography): Wallabout Film Festival, Brooklyn, NY, April 2012
Graduate, MFA, Film & Electronic Media, American University, August 2012

Beth Mosenthal (BAAH 2004)
Architectural Designer, Gensler in Denver, CO, March 2012
Architectural Designer, Gensler: Chicago, Winter 2011

Christine Mulligan (BAAH 1973)
Adjunct Professor and Art Education Graduate Thesis Advisor, Queens College, 2011

Wayne Paige (MFA 1971)
Untitled Solo Exhibition, Phoenix Gallery, NYC, October 31-November 24, 2012 (solo show)
2012 Group Exhibition, Phoenix Gallery, NYC, February 29-March 24, 2012 (group show)
Phoenix Gallery Artists, Phoenix Gallery, NYC, May 25-June 18, 2011 (group show)

Judith Peck
Participant, Affordable Art Fair NYC, NY, Spring 2012
“Judith Peck” Poets and Artists Magazine, Los Angeles, CA, February 2012
Judith Peck, Hoyt Institute of Fine Arts, New Castle, Pennsylvania August-October 2012 (solo show)
Broad Street Group, Broad Street Studio’s Invitational “From What I Remember/From What I Forget”, Principle Gallery, Alexandria, January 2012
Woman Made, Workhouse Center, Lorton, VA, March 2012 (group show)
“Woman Made Art” review by Janet Rems, Fairfax Times, Fairfax, VA March 9, 2012
Judith Peck, Meyer Metro Gallery, Bellaire, TX December 2011 (solo show)
“Gaze of the Beholder” American Art Collector Magazine, Scottsdale AZ, December 2011
National Figurative Exhibition, Lore Degenstein Gallery, Selinsgrove, PA, October 2011 (group show)

Judy Peck, continued
New Waves 2011, Virginia Museum of Contemporary Art, Virginia Beach, VA, 2011 (group show)
Awardee, The Strauss Fellowship from the Arts Council of Fairfax County, VA, 2011
Juror’s choice award, About Face, Annmarie Sculpture Garden & Arts Center, Solomn, MD, 2011
Best in Show, In the Flesh III, Target Gallery Alex, VA, 2011
Honorable Mention, Outside the Box, Portrait Society of America Inc., 2011
Participant, Affordable Art Fair, NYC, NY, Spring 2011

Ding Ren (MFA 2009)
Lecturer, Facing Forward: Art & Theory from a Future Perspective. Aula, University of Amsterdam (Oude Lutherse Kerk), Singel 411 (corner Spui), Amsterdam. Spring 2012
Hillyer Art Space Retrospective, Hillyer Art Space, Washington, D.C. 2012 (group show)
(un)paired, KULTER. proeflokaal, Amsterdam, NL 2012 (group show)
Transvormers II, Volkskrant Gebouw, Amsterdam, NL 2012 (group show)
The Guesthouse Project Residency, Cork, Ireland 2012
Exhibitor, (e)merge Art Fair, Capitol Skyline Hotel, Washington, D.C. 2011
Nothing to Declare, Yuchengco Museum, Manila, Philippines, curated by Flandette May & Claro Ramirez Jr. 2011 (group show)
Artfunkl Residency, Manchester, UK 2011

Gina Robles-Villalba (BAFA 1986)
Ancient Voices, Modern Tools, Centro Ceremonial de Tìbes, Ponce, Puerto Rico, 2012 (solo exhibition)

Iraida Rodríguez-Negrón (MA 2002)
Meadows/Kress/Prado Curatorial Fellow, Meadows Museum in Dallas, TX, 2012-2013
PhD Candidate at the Institute of Fine Arts, New York University
Meadows/Kress/Prado Curatorial Fellow, Meadows Museum in Dallas, TX, 2011-2012

Lindz Routt (BA 2011)
Adventure Residency, Flashpoint Gallery, April 2012 (group show)
Exhibitor, Artomatic 2012, May-June 2012
Events Manager at Modus Hotels in Washington D.C.
Andrew Jay Svedlow (BAFA 1977)
Artist-in-Residence, Stonehouse Residency for Contemporary Art in California, June 2012

Rolayn Tauben (MA 1974)
*Group Oil Painting Exhibitions*, Anthony Holdsworth Studio, Oakland, CA, 2011 (group show)
GWU MA Thesis 1974 citation, “Paintings and Sculpture in the Collection of the National Academy of Design” by David Dearinger

Eric Telchin (BAFA 2000)
Author, *See a Heart, Share a Heart*, Dial Books/ Penguin Young Readers, December 2012 (forthcoming book)

Judith de Tessieres (BA 1966)
International Financier, 2012
Board Chairman and Chief Executive Officer, Texas Oil Corporation, 2012
Educational Consultant, Gifted and Talented Youth, 2012

Sandra Jay Tropper (MA 1981)
Committee Chair, Education Program, ASA Personal Property Committee, currently held
Chair, International Education, ASA Personal Property Committee, currently held
Representative, Advisory Task Force, Appraisal Standards Board for Revision of Personal Property Standards, currently held
Chair, The Appraisal Foundation Advisory Council, 2011
Jerry F. Larkins Volunteer Service Award, American Society of Appraisers, 2011

Menachem Wecker (MA 2008)
Accepted into publication, review of recent literature on biblical comic books, Vol. 6 of *Images*

Daniel Weiss (BA 1979)
Accepted the position of President, Haverford College, beginning July 2013

Jessica Wilson (BAAH 1974)
*Juried Group Show*, Four Seasons at Oatlands, Oatlands Plantation, July 2-31, 2012
*Shapes and Shadows*, Art Square Gallery, Leesburg, VA., March 2012

Stacey Wujcik (BA FAAH 2008)
Editorial Assistant, Yale University Art Gallery, August 2011