A Note from the Chair

As this is my first newsletter, I want to introduce myself as the “new” Chair of FAAH; however, I am now one-third of the way through my three-year term. Furthermore, next year will be my tenth year as a faculty member at GW. While I am not exactly new to the position or department, a short introduction is probably in order for those of you who attended GW before my arrival.

Prior to arriving in Washington, DC in the fall of 2002, I taught part-time at a number of colleges and universities in St. Louis, MO, which is near my hometown, Maryville, IL. My teaching at GW has been primarily focused within the Photography program, where I have taught beginning to advanced level courses. At the graduate level, I regularly team-teach Critical Practices and serve as a co-director on MFA thesis papers. At the undergraduate level, I especially enjoy working with beginning students in the department’s introductory black and white photography course (FA 1041), which is still taught in a chemical darkroom using light-sensitive film and paper. While digital photography is rapidly taking over chemical photographic processes, developing film and prints in a darkroom continues to be a magical experience. Having said that, digital photography is also very popular at GW and is captivating in other ways, such as the fact that we can teach a photography/video course in which students capture high-quality imagery on smart phones.

I was trained as a traditional photographer back in the late 1980s and early 1990s when digital imaging was just beginning to become readily available to artists. I earned my MFA in 1996 from the Department of Cinema and Photography at Southern Illinois University in Carbondale, IL. I entered the program exclusively working with a 4 x 5 inch view camera, exposing black and white film and making small contact prints from the negatives. Even in the early 1990s, which for the current GW students seems like ancient history, this was a conservative approach to the medium. Thankfully, my work dramatically changed over my three years in graduate school to include large-scale color photographs, digital prints, video and audio projects, and a number of installation pieces. The funny thing is that I am currently working in the darkroom on small sheets of 8 x 10 inch black and white paper, not far from where I started. My personal artwork often bridges the gap between traditional film and digital imaging, not unlike the ways in which current photography students at GW use the medium.

A lot has happened during my first year as Chair. Hopefully, during my next two years in this position, along with the help of other faculty members and students, in addition to the generous support of alumni, we will continue to move the department forward. Throughout the rest of the newsletter you will find some of the many highlights from the 2010-11 academic year.

-Dean Kessmann, Chair
New FAAH Faculty Members

The University recently hired two new full-time, tenure-track FAAH faculty members: Julia Brown, Assistant Professor of Painting, and James Sham, Assistant Professor of Sculpture. We are thrilled to have them on board to provide our students with new and exciting perspectives on the possibilities open to student artists. Professors Brown and Sham have been on campus this summer to get an overview of the programs and facilities in which they will be primarily responsible; both have already begun to institute some positive changes. Professors Brown and Sham will start teaching this fall.

Instead of printing brief bios, I have asked Professors Brown and Sham to introduce themselves to each other and the rest of us via a published conversation. Read the conversation below:

James Sham: Hello Julia. Welcome to the interview.

Julia Brown: Hello James. Would you like to introduce the man in the photograph?

JS: Well that's my passport photo. The hairstyle is part of an ancient Chinese tradition practiced by the men in my family. As far back as I have researched, all the men in my family have shared this hairstyle, and believe that their source of "chi" derives from it. Personally, I was born and raised in Canada though, and I'm a little removed from this tradition. Where do you hail from Julia? I heard you were born in Michigan, which basically makes you Canadian!

JB: True. I'm arriving at GW from a few years spent at residencies in New York and Provincetown, Massachusetts. Tell me more about this traditional family hairstyle.

JS: According to tradition, if we cut our hair—which naturally grows this way—we become excommunicated from our clan. Like you, I've just spent a few years on the residency tour as well—I was stationed largely in Houston and Fargo. What are your impressions of DC so far?

JB: I could spend a lifetime in the museums. I just rediscovered Giuseppe Arcimboldo on a trip to the National Gallery-what a strangely contemporary painter. What have you been working on this summer?

JS: I second you on Giuseppe Arcimboldo-in my mind he was always like Magritte's curmudgeonly uncle. I've been working on some new video work involving violins, modern dancers and mime. How do you think your work will make adjustments to being here in DC? Do you think anything will change?

JB: Given my interests in the historical, there are a lot of possibilities for using the city itself in my work. I've been reading up on DC's history this summer. How do you think being here will influence your own work?

JS: I think the collections here will have some sort of impact in my work but I'm not sure in what manner. This city is full of the artwork that made me excited about art as a teenager, and probably have since been put to the back of my mind. It's a little like traveling back in time. Although I recently read that some scientists in Hong Kong have just disproven the possibility of time travel. Your thoughts?

JB: [Dear readers, I think you should all know that this interview is being conducted online, through skype, which allows me to look up the article which Professor Sham mentions, almost instantly.] So it says here that they "shot photons through a vapor held at near absolute zero, the coldest temperature possible."..."a vapor held at near absolute zero" is kind of a lovely phrase. But I'm more interested in time as a cultural construct.
JS: Very poetic. It almost sounds like you're composing haikus with abridged science writing. I wanted to ask you about the photographs you attached here. Can you talk a little bit about what's going on?

JB: The photographs were taken as production stills while I was working on a project in Italy. You're looking over my shoulder at the viewfinder while I'm filming artisans in a couture textile factory painting out tiny errors made by the mechanical silkscreen printing process. It's part of a project I'm still working on which is exploring the materiality of the body and labor within the context of industrial production.

JS: I don't think I've ever experienced a couture textile factory, but I imagine the company uniforms must be breathable and beautiful.

JB: What's your background as an artist?

JS: I began my interest in art through painting, but that quickly led to more performance-based and installation-based works. The first three artists I looked at as a teenager were Barnett Newman, Yves Klein and Marcel Duchamp. Of course, since then I've gone in my own direction, but the intersection of these three artists is how I envisioned myself as an artist at the outset. Who were your earliest artistic influences?

JB: We share a similar background in that we both first studied art within liberal arts colleges. As an undergraduate art student, my favorite artist was Ellsworth Kelly. I liked the compositional rigor of his abstractions. As an even younger person, my favorite artists were those we had monographs of in my family's bookshelf. I think that in debates about popular access to visual art, we sometimes forget about the circulation of books and reproductions. What was being an art student like for you?

JS: It was fun-very fun. Like you mentioned, for undergrad I studied Philosophy and Studio Art in a liberal arts program, so I never had the conventional “art school” experience. The luxury of being in a program like that was that many students were coming from multiple disciplines and ending up in the art department. I think I painted at least 200 cabbages in undergrad.

JB: How did you come to working as a professional artist?

JS: Well I think I was always working as an artist, but one day I got business cards! It’s hard to say whether you ever stop being a student, or conversely, that when you become an artist, you inherit some sense of professionalism. I've met a lot of artists who have a corporate concept of professionalism in the field. They wear three-piece suits to bed. Then there are some that have a very academic concept of professionalism. They’re all elbow patches and tweed. Personally, I think of “professional” artists the same way I think of professional comics. Even at the peak of your career, your family will still wish you had a real job and dressed better. How about you Julia, what kind of student were you?

JB: As an art student you are bombarded by feedback and opinion - which is important for developing an internal critical process about the work you are making. At the time it was hard for me to hear my own internal guidance system over all the voices and personalities, and to have faith in my own preoccupations. A lot of learning for me was trying to figure out why I had unpopular responses to things (like why I found abstraction to have narrative qualities, or why I bridled when someone talked about the social field being "outside" of "art"), and then trying to defend my ideas.

JS: I like how you put it as an “internal guidance system”. For me it felt almost like a GPS with 10-20 voices all trying to give directions at the same time. You have to be both a good listener, as well as know what to block out. I had a challenging time in both undergrad and grad because I felt more comfortable in between disciplines than within one.
JB: So how do performance and sculpture relate in your work?

JS: I'm not really a purist when it comes to the various disciplines in art. I've always thought of performance as being the verb in the sentence, or the function in the equation. There's a history of performance art that relates to the performative, exhibitive nature of theater, and this is not what I have in mind. I almost relate more to performance art the way they use the word 'performance' on Gatorade commercials. There's this action (or call to action) implied with no specific subject or object. Even when I work sculpturally, there's an implicit question of action: what does this object do in the context of the world? How does this installation or intervention transform the surrounding reality?

JB: Talk to me about "General Lee's Chicken".

JS: "General Lee's Chicken" was a photographic print I made in a series where I took busts of historical male leaders and carved off their beards. After I "scalped" their busts, I made scans of their hair and digitally reconfigured them into still-life portraits of each personality. "General Lee's Chicken" comes from a bust of General Robert E. Lee. Ok, final question: what question are you tired of being asked?

JB: I love it when people are interested in my work. What question are you tired of being asked?

JS: I'm tired of being asked if I'm related to Genghis Khan. It turns out we all are.

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Visiting Artist and Scholar Committee (VASC)

Another exciting way that students add to the vibrancy of campus life is the department's Visiting Artist and Scholar Committee. A committee of undergraduate and graduate students is responsible for researching and selecting most of the artists and scholars who come to campus to deliver lectures. VASC sponsored five lectures during the fall 2010 semester—Elizabeth Rodini, Jeanne Quinn, André Dombrowski, Colby Caldwell, and David Kapp. The visitors for the spring 2011 semester included art historians Anne McCauley, James Meyer, John Davis, and archaeologist Betsy Bryan. Each presented a lecture about his/her work to students and faculty. In addition, art historians often led seminars on their research for a small group of MA students, while visiting artists conducted individual critiques with the MFA students and upper-level undergraduate fine arts majors. This coming fall the following artists and scholars will participate: Michele Greet (September 21, 2011), Sharon Ya’ari (October 5, 2011), and Mitchell Merback (November 16, 2011).
New Partnership

The Department of Fine Arts and Art History formed a new partnership with The Phillips Collection at the beginning of the fall 2010 semester. This is an exciting new venture in which we co-sponsor a number of educational opportunities for GW students, faculty, staff, and members of the Phillips. We are thrilled to work together with the Phillips and look forward to the coming year.

Last year GW and the Phillips co-sponsored the successful Conversations with Artists lecture series. We brought six contemporary artists (John F. Simon, Jr., Jim Sanborn, Mark Dion, Walid Raad, Matthew Ritchie, and Alice Aycock) to The Phillips Collection Center for the Study of Modern Art. Following their Wednesday evening conversations, the visiting artists came to campus on Thursdays to meet one-on-one and in small groups with MFA students and undergraduate Fine Arts majors. This coming year (2011-12) the following artists will participate: Wolfgang Laib (October 12, 2011), The Otolith Group (October 19, 2011), Jill Downen (November 9, 2011), Anthony McCall (February 15, 2012), Janine Antoni (March 28, 2012), and William Pope L. (April 4, 2012). If you are going to be in Washington on any of these dates, please contact the department at art@gwu.edu so we can reserve a seat for you at the lectures. Admission is $10, $5 for members and free for students.

Our two institutions have also teamed-up to co-sponsor a GW/Phillips Post-Doctoral Fellowship. The fellows will typically be in residence at the Phillips and GW for a full year to conduct research and to teach art history courses. This past year, we co-sponsored two post-doctoral fellows during the spring 2011 semester: Makeda Best and Riccardo Venturi. Each taught a course focused on their research interests; Professor Best’s course addressed issues of labor in American Art of the Gilded Age, while Professor Venturi’s course examined the cinematographic experience in modernist painting. In addition, they delivered lunchtime lectures at both the Phillips and GW. At the conclusion of their fellowships, both presented stimulating lectures on the research they had conducted while in Washington, DC. Makeda Best’s lecture was titled What a Woman Can Do with a Camera: The Art and Work of Frances Bejamin Johnston. Riccardo Venturi delivered a talk entitled Mark Rothko and Painting in the Age of Cinemascpe. Next year, we are excited to host Kristin Romberg, a specialist in Russian Constructivism, for a full year as the 2011-12 GW/Phillips Post-Doctoral Fellow!

For decades FAAH students have been interning at the Phillips. This new partnership strengthens the relationship between the institutions. One change is that our students’ applications will go directly to a point person at the Center for the Study of Modern Art, who will direct them to the appropriate staff members. As in the past, these internships are instrumental in getting our alumni placed in positions at the Phillips and other major arts institutions.

Lastly, in addition to the courses taught by the GW/Phillips Post-Doctoral Fellow(s), FAAH has accepted The Phillips Collection Center for the Study of Modern Art’s generous offer to host one or two other courses per year at the Center. Teaching courses at the Phillips provides students with direct access to the staff, collection, archives, and library. Therefore, in addition to spending time in a traditional classroom setting, students in these courses get to listen to lectures and participate in discussions in the galleries, in front of original works of art.
Classroom 102 (student gallery)

There were 17 exhibitions in Classroom 102 throughout the fall 2010 and spring 2011 semesters; once again, FAAH students had many opportunities to show off their work to the GW community and beyond.

Some highlights included *Today: A Current Events Show*, an exhibition last fall organized by our graduate art history students. It examined artists’ tendencies to produce works of art that reveal the contemporary events of their day, whether they be historical, political, cultural, or religious in nature. Works by both undergraduate and graduate fine arts students were featured in this exhibition, and the art history students wrote, edited, and designed an exhibition catalogue. *Today* was followed by an exhibition titled *Incoming*, which displayed the work of first-year students in the department’s MFA program. Professor Obler taught a Dean’s Seminar titled *Art of the Exhibition*, in which the students, freshmen newly arrived at GW, had to organize an exhibition in Classroom 102 for their final project. The course and exhibition were a hit; in fact, the exhibition received a full-page review in *The Hatchet*. The exhibitions in the spring 2011 semester included solo exhibitions by four of our graduating MFA students and our Annual Student Awards Show.

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**Announcements**

**Return, Reconnect, Reminisce:**

*September 15-18, 2011*

All GW alumni and their families and friends are invited to Alumni Weekend 2011! Join us for the Distinguished Alumni Achievement Awards, All-Alumni Kick-off Party and Concert featuring Chuck Brown & Robert Randolph and The Family Band, Breakfast with the Deans, Faculty Lectures, Taste of GW, 50th Anniversary Celebration of the Peace Corps, and much more! Special reunions will be held for alumni in the undergraduate classes of 2006, 2001, 1996, 1991, 1986, 1981 and 1961, as well as members of this year’s special affinity group reunion, former 21st Century/SJT Scholars. There will also be a special ’80s Celebration. For more information, please visit alumni.gwu.edu/aw. We look forward to seeing you on campus in September!

**New Art History Program**

The FAAH faculty recently created a new BA/MA Program in Art History, which will allow the best and brightest FAAH undergraduate art history majors an opportunity to receive an MA degree in just three semesters after completing their undergraduate degree. Students will apply during their junior year, and if accepted into the program, will be allowed to take three graduate level courses during their senior year that would count toward both their BA and MA degrees. Interested students should contact Professor Obler (bobler@gwu.edu).

**Alumni Achievements**

The Department of Fine Arts and Art History wants to know what our alumni have been up to! If you would like to have your art-related achievements listed in the next departmental newsletter, please send an e-mail to art@gwu.edu.
FAAH Faculty Member Retires

While we have recently added two new faculty members, Jeffrey Anderson, Professor of Art History, retired at the end of last year. We are sad, but I am certain that Professor Anderson is enjoying spending more of his time devoted to research. We will miss having him in the classroom and around the building, but we look forward to keeping up with his scholarship.


Since he was hired in 1975, Professor Anderson taught Medieval Art, with an emphasis on courses focused on the Byzantine Empire. In addition to regularly teaching in the department, Prof. Anderson has served on countless committees over the years and as Chair. Professor Anderson was always actively involved in the department at all levels and served as the Graduate Art History Advisor in recent years. In addition, Professor Anderson continued to participate in extracurricular activities, attending student exhibition openings and visiting artist/scholar lectures, as well as participating in the graduate student symposium. During his final academic year, even though Professor Anderson had been granted a 0-0 course load, he continued to serve on two mentoring committees and was available to help in various other ways. Perhaps we will be able to convince Professor Anderson to take a break from his research to deliver a lecture now and then.

Giving to the Department of Fine Arts and Art History

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 and furthers our standing as one of the nation's preeminent liberal arts colleges at one of the world's preeminent universities.

You can give to the Department in a number of ways:
- Securely online at [www.gwu.edu/give2gw](http://www.gwu.edu/give2gw). Choose “other” under designation and type in the name of the department.
- By phone 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, DC  20052
**Full-time Faculty Achievements**

David Bjelajac


Alexander Dumbadze

Received an advance contract from University of Chicago Press for book manuscript *Death Is Elsewhere: Bas Jan Ader*. (book)


“Dan Flavin,” *Dia:Beacon, Beacon, NY* (July 2010). (lecture)

Philip Jacks

Completed Masters of Architecture Degree, University of Maryland, May 2011. (Thesis: Concentration in historic preservation design and technology.)

Dean Kessmann

“Architectural Intersections,” Orlando Museum of Art, Orlando, FL. (solo show; print from *Architectural Intersections* accepted into permanent collection)

“An Exchange with Sol LeWitt,” Massachusetts Museum of Contemporary Art (MASS MoCA), North Adams, MA/Cabinet, Brooklyn, NY. (group show & catalogue)


Light Work Collection, Syracuse, NY. (prints from *A Year at a Glance* accepted into permanent collection)

Bibiana Obler


"The Matter of Geist: Kandinsky’s Abstraction, Münner’s Figuration," *Abstraction and Materiality in Literature, Music and the Arts*, invited lecture to conference organized by the Department of German and Scandinavian Studies at the University of Oregon, Eugene, OR, April 2011. (lecture)


"Dekorative/Décoratif," panel: *Space and Place in Modern and Contemporary German Art*, German Studies Association, Oakland, CA, October 2010. (lecture)

Panelist, Panel discussion (also featuring Philippa Hughes, Jeffry Cudlin, and Cory Oebenrofer) about the exhibition *By Request*, Flashpoint Gallery, Washington, DC, 20 July 2010.

"Beyond the Art/Craft Divide: Rethinking Ceramics History," Southeastern College Art Conference, Richmond, VA, October 2010. (organized and chaired panel)

Turker Ozdogan

“Invitational Ceramic Artists,” Ege University, Ataturk Cultural Center Art Gallery, Izmir Turkey. (group show & catalogue)

“From Model to Masterwork,” Montgomery College, MD. (group show)

“Turkish Artists National Exhibition,” OCTOBER PATH, Istanbul, Turkey. (group show)

“Ceramistanbul,” Cultural Center, Istanbul, Turkey. (group show & catalogue)

“Ceramistanbul,” Cultural Center, Bologna, Italy. (group show & catalogue)
Barbara von Barghahn

New Catholic Encyclopedia: Supplement 2011, ed. Robert L. Fastiggi, 2 volumes. (seven 1000-1500 word articles on Hieronymus Bosch, Jan van Eyck, Robert Campin, Diego da Silva Velázquez, Bartolomé Estéban Murillo, Peter Paul Rubens, and Anthony van Dyck)

“Longitudinal Architectural Spaces in Palaces of Spain and Portugal (1500-1800): Extolling the Queen’s Virtues and Power,” Europäische Galeriebauten: Gallerien in a Comparative European Perspective. (article)


Frank Wright

Completed a painting commissioned for Episcopal High School, Alexandria, VA.


“Smelly socks make great art.” Irish Times, Wednesday, November 24, 2011. (performance)

University College Cork, Ireland, November 2010. (artist lecture)

Lilien Robinson


“Artistic Visions of War and Peace,” 42nd National Convention, Association of Slavic, East European and Eurasian Studies, Los Angeles, CA, November, 2010. (organized panel)


Barbara von Barghahn

New Catholic Encyclopedia: Supplement 2011, ed. Robert L. Fastiggi, 2 volumes. (seven 1000-1500 word articles on Hieronymus Bosch, Jan van Eyck, Robert Campin, Diego da Silva Velázquez, Bartolomé Estéban Murillo, Peter Paul Rubens, and Anthony van Dyck)

“Longitudinal Architectural Spaces in Palaces of Spain and Portugal (1500-1800): Extolling the Queen’s Virtues and Power,” Europäische Galeriebauten: Galleries in a Comparative European Perspective. (article)
Jennifer Grejda (MA student):
Larry Cook (MFA student)
Wesley Clark (MFA student)

Graduate Student Achievements

**Damian Yanessa**
*Intercrossed: New Works by Yuriko Yamaguchi*, Asian Arts & Culture Center, Towson University, 2010. (solo show)
*Corcoran Collects*, Corcoran Gallery of Art, 2010. (group show)
*Catalyst, 35 years of WPA*, Katzen Art Center, American University, 2010. (group show)
*Untitled, Rockville Visual Art Center*, 2011. (group show)

**Yuriko Yamaguchi**
Key Note speaker at the *Tri state Sculpture Conference*, Towson University Auditorium, 2010. (lecture)
Talk at the Hirshhorn Museum on Hans Hackell, 2010. (lecture)

**Damian Yanessa**
Borrowed from Reality, Suffolk Cultural Arts Center, Suffolk, VA 2011. (group show)
*Abstract Realities*, DC Arts Center, 2010. (group show)
*Sensory Overload*, Corcoran Gallery of Art, 2010. (group show)
*Dimensions: Tallahassee International*, Museum of Fine Arts, Florida State University, 2010. (group show)

**Samantha James** (MA student):

**Emily Mendonca** (MA student):
Visitor Services Representative at Smithsonian American Art Museum exhibition *Telling Stories: Norman Rockwell from the Collections of George Lucas and Steven Spielberg*, fall 2010
Museum Assistant at The Phillips Collection, spring 2011
Weekend Educator at National Portrait Gallery, summer 2011

**Brynne McBryde** (MA, 2011):
Accepted, PhD program in Art History at Penn State Visiting Artists and Scholars Committee President, fall 2010-spring 2011
Curatorial Intern at The Phillips Collection, summer 2010

**Danielle O’Steen** (MA, 2011):
Curatorial Intern at The Phillips Collection, spring 2011
Organized and facilitated graduate roundtable discussions, collaborative project with Klaus Ottman at Center for the Study of Modern Art at The Phillips Collection, spring 2011
Curatorial Intern at the Department of Prints and Drawings at the National Portrait Gallery, fall 2010

**Patricia Quealy** (MA student):
Presented paper, *Alienation in the Conservatory: Tissot’s Response to Victorian Morality*, at the 8th Annual Graduate School Symposium sponsored by The George Washington University and American University, fall 2010
Internship at National Portrait Gallery, fall 2010

**Francine Rinzel** (MA student):
Lader Prize (departmental prize for outstanding first-year MA student)

**Kelsey Pieper** (MA student):
Internship at Foundation for Contemporary Arts, New York City, summer 2011

**Liz Searcy** (MA student):
Curatorial Intern in the Prints and Drawings Department at the National Portrait Gallery, spring 2011
Presented paper, *Sickness and Selfhood: Hannah Wilke’s Intra-Venus*, at the Cleveland Symposium, sponsored by Case Western Reserve University
Presented paper, *Sickness and Selfhood: Hannah Wilke’s Intra-Venus*, at the Mardi Gras Conference, sponsored by Louisiana State University, spring 2011

**Susan Sherwood** (MA, 2011):
Caranine Smith (MA student):
Leite Prize (departmental prize for outstanding second-year student)
Research Assistant for Keno Auctions in New York City, summer 2010

Sara Wendell
Internship, Tudor Place, summer 2011

Undergraduate Student Achievements
Rachel Azarow (Art History major):
Visitors Services Intern, Research Library Assistant at United States Holocaust Memorial Museum in Washington DC (summer 2010)

Blair Bainbridge (Fine Arts major):
Curated a Classroom 102 exhibition with FAAH graduate students (fall 2010)
Attended Aspen Cultural Diplomacy Forum as the only undergraduate representative from GW (fall 2010)
Photograph on display at GW Board of Directors Dinner at the Smithsonian National Museum of Natural History (spring 2011)
Honorary membership position and Student Sculpture Award from Washington Sculptors Group (fall 2010)
Intern at Connor Contemporary Art (spring 2011)

Montana DeBor (Fine Arts major):
Figurative work included in Winter Palace Gallery’s Academic Drawing Exhibition
Exhibition of work at Washington DC Convention Center and Corcoran Gallery of Art (spring 2011)
Volunteer with organization to teach art workshops to homeless teen mothers, with exhibition of group’s work at Arlington Central Library (spring 2011)
Cartoonist for GW Hatchet (spring 2011)

Fatima Elgarch (Art History major):
Accepted to Masters in Architecture Program at Columbia University
Intern in Educational Department of United States Holocaust Memorial Museum
Visitors Services Representative in Paris for United States Holocaust Memorial Museum (fall 2010)
National Archives Intern at Smithsonian National Museum of Natural History
City Galleries Intern on the Board of the Alexandria Commission for the Arts (summer 2010)

Sarah Landry (Art History major):
Accepted to Museum Studies Program at Smith College

Annie McGinnis (Fine Arts major):
Recipient of 2011 Barbee Award for Ceramics
Accepted, University of Michigan Law School

Izack Nacheman (Fine Arts major):
Assistant Manager at Vivant Haitian Art Collection in Philadelphia (summer 2010)
Drawings on display at GW Board of Directors dinner at the Smithsonian National Museum of Natural History (spring 2011)

Alexandra Pinel (Art History major):
Luther Rice Fellowship recipient
Job in Marketing/Sales Department for Alvin Ailey American Dance Theater (spring 2011)
Intern at DDB Advertising Agency (summer 2010)

Marcia Zelman (Art History major)
Accepted, Sotheby’s Institute of Art Masters Program in Art Business, New York

Alumni Achievements
Sara Bick-Raziel (BA, 2011)
Internship at the Corcoran Gallery of Art in the Membership and Development Office, Washington, DC, 2011

Chanan Delivuk (MFA, 2010)
Chanan Delivuk and Shannon Young, Porch Projects, Washington, DC, May 2011. (two-person show)
Project Create Art Auction, Reyes + Davis Gallery, Washington, DC, May 2010. (group show/auction)
Numbers Alive, Artistic Director. (local non-profit)
Arlington Art Center, Instructor. (local non-profit)
Project Create, Instructor. (local non-profit)

Sara Koss (MFA, 2010)
32 Under 32 (article), ART (202) JOURNAL, June 2010.

Jacqueline Levine (MFA, 2010)
Spleen, 12th and U Street, Washington, DC, 2010.
Gorgeous Imagination, Creative Alliance, Baltimore, MD, January 2011.

Maxine Pelz (BA, 2010)
Internship, Marketing Department, Whitney Museum of American Art, Summer 2009
Advertising and Marketing Associate, Communications Department, Metropolitan Museum of Art

Melanie Samper (BA, 2010)
Art Auctioneer Associate, Royal Caribbean Navigator of the Seas, Park West Gallery

Lindsay Amini (MA, 2009)
Exhibitions Coordinator, Meridian Center, Washington, DC

Ding Ren (MFA, 2009)
Puzzling (a) Space, Hillyer Art Space, Washington, DC, October 2010. (group show)
Catalyst, Katzen Center, Washington, DC, November/December 2010. (group show)
7th Annual Transformer Auction, Mexican Cultural Institute, Washington, DC, November 2010. (group show/auction)
The Trawick Prize, Trawick Prize Gallery, Bethesda, MD, September 2010. (group show)

Finding Whimsy in the Traverk Prize Finalists (review), Pink Line Project, September 7, 2010.

Patrick McDonough (MFA, 2009)

Patrick McDonough’s Cover Art, worn magazineblog, June 1, 2011.

SUPERFAN: Patrick mcdonough (interview by Kenny George), worn magazine, spring/summer 2011, p. 27-32.

Awning Studies: Florida Ave. NE, gogo art projects- Conner Contemporary Art, Washington, DC, May 2011. (solo show)

Opening Act, Civilian Art Projects, Washington, DC, April 2011. (solo show)

reck room, Flashpoint Gallery, Washington, DC, September/October 2010. (solo show)

Good Things Come in Small Packages: The Collection of Elizabeth French, Katzen Center, Washington, DC, Summer 2010. (group show)

Young Artist Grant, District of Columbia Commission on the Arts and Humanities, Washington, DC, 2011.

Creative Community Grant, Flashpoint Gallery, Cultural Development Corporation, Washington, DC, 2010.


reck room (review), DCist, September 17, 2010.

Kenny George (MFA, 2008)

SUPERFAN: Patrick mcdonough (interview by Kenny George), worn magazine, spring/summer 2011, p. 27-32.

Michelle McAuliffe (MFA, 2008)


Jon Malis (BA, 2007)

MFA, American University, 2011.


Fire by Fire, FotoDC FLASH, Crystal City, VA, 2011. (group show)

Man With A Bolex Movie Camera, CineKink Film Festival, New York, NY, 2011.

17927, Camper Contemporary, Pulse Miami Contemporary Art Fair, Miami, FL, 2010. (group show)

Still At Large, Camper Contemporary, Conner Contemporary Art, Washington, DC, 2010. (group show)

Consumption, The Center for Fine Art Photography, Fort Collins, CO, 2010. (group show)


Mandy Burrow (MFA, 2006)

Americans, 106 Division, Calvin College, Grand Rapids, MI, 2010. (solo show)

Voices (Voices), Open Concept Gallery, Grand Rapids, MI, 2010. (solo show)


Dead End Prints, Red Hydrant Press Studios, Grand Rapids, MI, 2010. (group show)

Sitelab, Grand Rapids, MI, 2010. (group show)

The Henry Institute Grant, Grand Rapids, MI, 2010.

Sara Hubbs (MFA 2006)

Vermont Studio Residency, Vermont Studio Center, Johnson, VT, 2010.

No Customs, SAMA tower, Abu Dhabi, United Arab Emirates, 2010. (group show)

Joseph Hicks (MFA, 2005)

Northern Virginia Fine Arts Festival, Reston Town Center, VA, 2010. (group show)

Nicholas S. Moses (MFA, 2005)

Generations, Melwood Arts Center, Louisville, KY, 2010. (group show)

Thumbprint, Red Caboose Gallery, Vienna, VA, 2010. (group show)

Valentine Nazarin Wolly (MFA, 2005)

Flipped, Hillyer Art Space, Washington, DC, May 2010. (solo show)

J.J. McCracken (MFA, 2005)

Earth To Table, Fundraiser Exhibition/Sale for Stenton Family Manor (homeless shelter for families in Philadelphia, The Clay Studio, Philadelphia, PA, October 2010. (group show)

Seza Bali (BA, 2005)

Counterpoint, 2010: "Fictionalized: Approximating Truth", Togonon Gallery, San Francisco CA. (group show)

A Book of Beds (book), Publisher: Foam Magazine, (photographs included)

Mary Coble (MFA, 2004)

Coble/Riley Projects: Ascension/Immersion, Conner Contemporary Art, Washington, DC, March/April 2011. (solo show)

Source, Conner Contemporary Art, Washington, DC, May 2010. (solo show)

The Narcissism of Difference, Decker and Meyerhoff Gallery, Maryland Institute College of Art, Baltimore, MD, December 2010. (group show)

I Know What You Did Last Summer, Saint Cecilia’s Convent, Brooklyn, NY, July 2010. (group show)

32 Under 32 (article), ART(202) JOURNAL, June 2010.

Nor Any a Drop to Drink: Mary Coble and Janet Biggs at Conner Contemporary (review), Washington Post Express, June 24, 2010.

Drink the Water at Conner Contemporary Art (review), WORNMAGAZINE.COM, 2010.


Performance Art: Mary Coble @ Conner Contemporary (review), Thebrightestyougthings.com, 2010.

Young Artist Program Grant & Individual & Community Grant, District of Columbia Commission on the Arts and Humanities, Washington, DC, 2010.

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