



ART HISTORY PROGRAM
GRADUATION MAY 2020



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left and cover photo credit Harrison Jones

program history

Courses in Art History at George Washington University were an early and ultimately significant component of the curriculum. The discipline's distinguished past is essential and timely as Columbian College of Arts and Sciences moves forward in the twenty-first century. Founded in 1821, and predating the Art History curricula of Princeton (1832), Yale (1869), and Harvard (1874), the Art History Program has evolved and reached maturation, while vigorously sustaining its core mission of providing students an exceptional education in Art History and connoisseurship.

From its inception, a major focus has been establishing cooperative ventures with cultural institutions in Washington, DC, initially with the Smithsonian American Art Museum (1829) and later with the Corcoran Gallery of Art (1869)/Corcoran School of Fine Art (1878), and the National Gallery of Art (1937).

Responding to contemporary thoughts and needs, the curriculum now includes courses in Islamic Arts, Asian Arts (India and Indonesia, China, Japan, Korea), History of Photography, History of Textiles, and African American Art. The Art History

program also has expanded its links to other disciplines in the Arts and Sciences (Anthropology, Classical Archaeology, Philosophy, History, Judaic Studies, etc.). The Art History program provides a firm foundation for further innovative advancement in response to changing educational needs.



image features Professor Lisa Lipinski, Leah Brand, Paige Sellars, and Cameron Lakin.
photo credit Harrison Jones



photo credit Harrison Jones

To the class of 2020...

Today presents a challenging environment to embark upon fledgling careers. Even so, you have been prepared for such challenges in your field of study by a faculty devoted to communicating knowledge about the many contributions of diverse historical and contemporary cultures. Your studies at GW have provided an academic foundation to build a 'professional structure' for success. Time will become even more precious as you travel through the course of your career. Build your career wherever that may be and own it. Know that the faculty of the Art History Program wish you much success as well as great joy in life's endeavors.

Picture the journey of your career and the building of your 'professional structure' in the context of a splendid painting from a series of four works in the National Gallery of Art by Thomas Cole. Created in 1842 by the founder of the Hudson River School of American landscape, the set constitutes an allegory of the stages of human life. The quartet of works share the pictorial refrain of a wilderness terrain that alters as a voyager travels in a boat on a winding river. The painting of Youth

contains a magnificent distant castle. Formed by clouds and rising against an azure sky, this evanescent and ephemeral architectural complex is a visual metaphor of aspirations. The guardian angel standing on the riverbank imparts a basic message – be persistent in your goals and kind to others – and your professional ‘structure’ will gain solidity beyond mere dreams.

Thomas Wolfe’s first novel *Look Homeward Angel* (1929) was written at the time of America’s Great Depression and his last publication, *You Can’t go Home Again* (1940), was created on the eve of the invasion of Poland and the start of World War II. These parenthetical titles may seem contradictory, but you always can ‘look homeward’ to GW and indeed as alumni, ‘can go home again.’ We take pride in the bricks and mortar our alumni have fashioned into ‘professional structures’ of their careers. As your academic family, our faculty will always be available to advise and assist you in the building of a resume to chronicle success.

**Warmest wishes on behalf of the Art History Program Faculty,
Barbara von Barghahn (BvB), Chair**



Thomas Cole (American, 1801-1848). *The Voyage of Life: Youth*, 1842 (oil on canvas: 134.3 x 194.9 cm: 52 7/8 x 76 3/4 in), Washington, DC, National Gallery of Art

faculty + staff

Full Time Faculty

David Bjelajac, Professor
Assistant Director, Academic Affairs, Corcoran School

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Director of Graduate Studies, Corcoran Art History

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Cristin McKnight Sethi, Assistant Professor

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Barbara von Barghahn, Professor
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Director, Gallery 102

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Christiane Joost-Gaugier, Adjunct Professor

Divya Kumar-Dumas, Adjunct Professor

Katherine Markoski, Adjunct Professor

Lynn Matheny, Adjunct Professor

Dianne Pierce, Adjunct Professor

Paul Reuther, Adjunct Professor

Alan Wallach, Adjunct Professor

Elizabeth Weber, Adjunct Professor

Main Office Student Assistants

Alejandra Velazquez

Jordan Villatuya

Telease Bowen

Eric Pleitez

award winners

Outstanding Senior in Art History

Daniel Israelsson

Mel Lader Outstanding First-Year MA Art History Student

Laura West

The Melvin Lader prize fund supports an annual award to an art history master's candidate in their first year of study. Melvin Lader received his PhD from the University of Delaware and joined the faculty during the 1970's. A specialist in modern and contemporary art, and for many years the Advisor for the Art History graduate students, he was active on University, College, and Department Committees and served one term as Department Chair. Modest and unassuming he made sustained and considerable contributions through his research and publications receiving formidable professional recognition, especially for his pivotal works on Achille Gorky and Jackson Pollock. Dedicated to his students as teacher, academic advisor and mentor he was also an exceptional and beloved colleague.

Laurence Leite Outstanding Second-Year MA Art History Student

Caroline Willauer

The Laurence Leite Prize Fund was established in 1996 in memory of Laurence Leite. The fund supports an annual award to an art history master's candidate in their second year. Professor Leite received his PhD from Johns Hopkins University and joined the GWU faculty in the late 1950's, retiring after over 25 years of teaching. He was a specialist in Italian Baroque art, but taught an amazing variety of courses: Northern and Southern Renaissance; Medieval Art; 18th Century Art; 19th Century Art; 20th Century Art, Iconography, as well as the Survey course. He was a brilliant scholar and teacher, a generous mentor beloved by generations of students, undergraduate and graduate. His lectures were legendary in both content and delivery. His impact was such that many of his students were so inspired that they pursued careers in Art History. This award was endowed by one of his former students, who followed Professor Leite's path of research and teaching - Diane Apostolos Cappadona, a member of the Faculty at Georgetown University.

**Arthur Hall Smith Prize for Outstanding Research Paper
in 19th/20th Century Art**

Heather Herbstritt

The Arthur Hall Smith Prize was established in memory of Arthur Smith, Professor Emeritus of Painting. This fund supports an annual award presented to an Art History graduate or undergraduate student who has demonstrated exceptional research and writing skills in the area of nineteenth and twentieth-century art. A native of Norfolk, Virginia, Professor Smith received his initial training in drawing from his father who was a naval engineer. Enrolling at Illinois Wesleyan University, he excelled as a scholar and artist. Upon graduation, Professor Smith was awarded a Fulbright Fellowship to continue his arts study in general and painting, specifically, at the Ecole des Beaux Arts and private studios in Paris. His further study was interrupted by the outbreak of the Korean War, and, consequently, enlistment in the army. What defined Professor Smith's mature work was the underlying base of references: master drawing and painting, Korean and Japanese prints and painting, especially sumi black ink painting, and contemporary Abstract painting and prints. Throughout his career at George Washington University he remained a serious and accomplished student of the latter. Each discipline – Fine Arts and Art History – not only informed the other but ultimately formed a perfect synthesis in his paintings and drawings. The Arthur Hall Smith Prize represents recognition and confirmation of outstanding scholarly achievement at George Washington University of graduate and undergraduate Art History students. While it fully recognizes and honors their laudable academic accomplishment, it speaks with confidence to each recipient of sustained dedication and ultimately meaningful professional contribution to the study of Art History. The Arthur Hall Smith Prize is made possible by the generosity of Diane Apostolos-Cappadona, Professor Emerita, Georgetown University.



image features Professor Lisa Lipinski, Leah Brand, Paige Sellars, and Cameron Lakin.
photo credit Harrison Jones



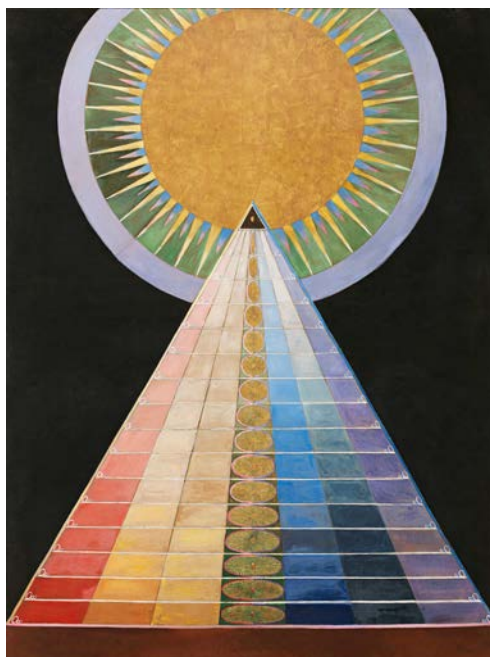
graduate student features

ISABELLA VICTORIA IONNI

While studying abroad in London in 2016, I stumbled across the Serpentine Galleries in Hyde Park. Unknowing what exhibit was on view, I was astonished to come across Swedish artist Hilma af Klint and her abstract occult paintings. I sat in front of this painting for a while as I was struck by its overwhelming presence. Long after I left the exhibit, af Klint's work stayed on my mind. Eventually, when I learned that her work would be traveling to America for the first time, I decided to write my Qualifying Paper on **Hilma af Klint's "Paintings for the Temple."**

Areas of Interest

Modern & Medieval/Renaissance on
Astrology, Magic & the Occult





CAROLINE WINSLOW WILLAUER



***Northeaster* by Winslow Homer (1895, oil on canvas, 34.5 in × 50 in, Metropolitan Museum of Art)**

is a painting that I keep coming back to because it is such a powerful, dynamic representation of the ocean off the coast of Maine. Every time I see it in person I am transported to those exact rocks along the Cliff Walk at Prout's Neck, Maine, a place that I have happy memories of visiting from my childhood. This painting, and other seascapes that Homer painted in the 1890s, formed the basis for my qualifying paper.

Areas of Interest

American Art of the 19th and 20th Century,
Decorative Arts, and Contemporary Art



undergraduate student features

photo credit Denny Henry

WILLA SCOUT ALEXANDER-JAFFE

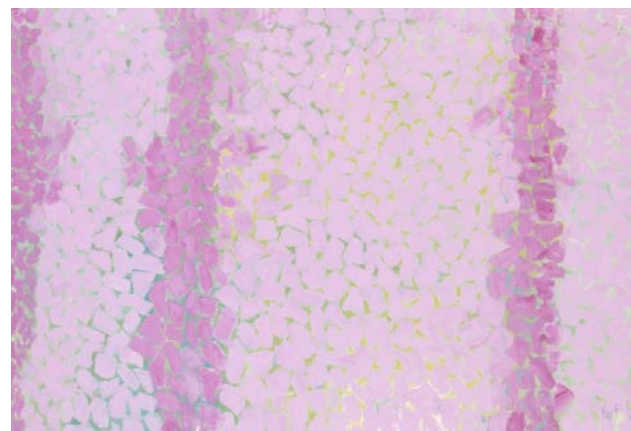
Over the past year, I had the opportunity to intern for the Smithsonian American Art Museum's curator of 20th-century art. Throughout this internship, I learned about many different contemporary, minority artists. My main project consisted of researching Alma Thomas' oeuvre and biography for an upcoming exhibition. Throughout this process, I developed a great deal of respect for her talent as an artist, along with her integrity as a person. Alma Thomas was a member of the Washington Color School, who believed that creativity should be independent of gender or race, creating works with a focus on accidental beauty and the abstraction of color. *Wind and Crepe Myrtle Concerto* is my

favorite Alma Thomas painting because it depicts her signature style of overlaid thumb-sized rectangles, while using a more gentle color than some of her other works. This painting was inspired by a crepe-myrtle tree that lived in Thomas' beloved garden. I enjoy that the work illustrates a subject that is personal to the artist.

Alma Thomas, "Wind and Crepe Myrtle Concerto," 1973, acrylic on canvas, Smithsonian American Art Museum.

Areas of Interest

Modern/Contemporary Art & Latinx/South American Art





ASHLEY PATERSON BROWN

The Swing, is an 18th century oil painting by **Jean-Honoré Fragonard**. The painting depicts a moment in time where the aristocratic class engages in a leisure activity. The frivolity is unmatched. Fragonard portrays a previously unseen moment of intimacy and romance. The young man in the foreground, reclining in shrubbery, reaches his one arm outward towards the maiden as she flies through the air. The maiden gives herself away in an act of desire and indulgence. Fragonard depicts the young lady with a soft freckled sunlight filtering through the background, highlighting her fair skin, while her husband is hidden from his wife's affair, "in the dark," behind shadows. Once seeing

The Swing, I immediately felt I was in a time capsule experiencing this time of decadence and seduction, present in the pre-revolutionary era in Paris. Fragonard utilizes the Rococo techniques of billowed fabrics, pastel colors, and soft lighting. Every time I see *The Swing*, I am transformed into Fragonard's depiction of romance and gaiety.

Areas of Interest

Rococo Art, Italian Renaissance Art

HELEN MARGARET GRACE ANDERSON

***Flaming June* by Frederic Leighton**

was the first piece of art I remember being so moved by that tears came to my eyes. I was a junior in high school, and I saw it when I was touring colleges in New York City and we had an obligatory museum day. Over the course of the last five to six years since I've seen it, I've wanted to create that same feeling for others. I am not artistically gifted (hence my major, Art History), but I learned I could bring those feelings to museum paintings and works like that and curate exhibitions that might move someone else. *Flaming June* marked a change in how I viewed my future, and I hope to be able to create a similar environment for someone else.

Areas of Interest

Northern Renaissance and
Neo-Classicism Art



LAIA CASADESUS

When I came to GW, I didn't know what I wanted to major in, so my first semester I took classes from different areas. One of my classes was "Art History I" with Professor Lipinski and it rapidly became my favorite class during my first semester at GW. It was love at first sight. The first work we studied in that class was, ***The Urinal* by Marcel Duchamp**. At first I was completely confused, and didn't understand why this urinal was so significant. However, after learning about it, all the previous art I had seen at museums suddenly made sense. I chose this work because it impacted the way I understood art, and art history in general. Throughout my college career, I've constantly related works of art with this one, because for me this work became a starting point for the revolution of artistic practice.



Areas of Interest

Modern/Contemporary Art & Latin American Art





HEESANG ROBIN CHO

For my favorite artwork, I chose ***Bowl with molded and carved lotus decoration***. Growing up under a family with a strong ceramics background, my parent's studio was my playground surrounded by multiple glazes and potteries. As Korean ceramics are widely known for their celadon potteries, I always admired how unique and indigenous celadon glazes are. Furthermore, I chose the celadon bowl as my favorite celadon ceramic because bowls are utilitarian in a variety of ways.

As a Korean American, taking East Asian Art in Fall 2019 had broadened my perspectives of ceramics in East Asia, especially Korea which inspired me to focus my topic on learning more about the ceramics of my Korean background.

Areas of Interest

East Asian Art



MEGAN ELISABETH CULLER



After transferring to George Washington University in 2018, I came across this unique painting on a storage collection visit to the Freer Sackler with my Indian Painting class. As a part of a twenty-painting set depicting the planets and zodiac signs, I was drawn to the contemplative inner peace of this anthropomorphic image of the moon which is balanced by the set's overall folk charm and vibrant aesthetic quality. The paintings of this set have given me the opportunity to delve into my research on Indian and Islamic astrology, exploring the anthropology of Indian art and the role astrology plays in local ritualistic practices throughout the sub-continent.

Areas of Interest
South Asian Art

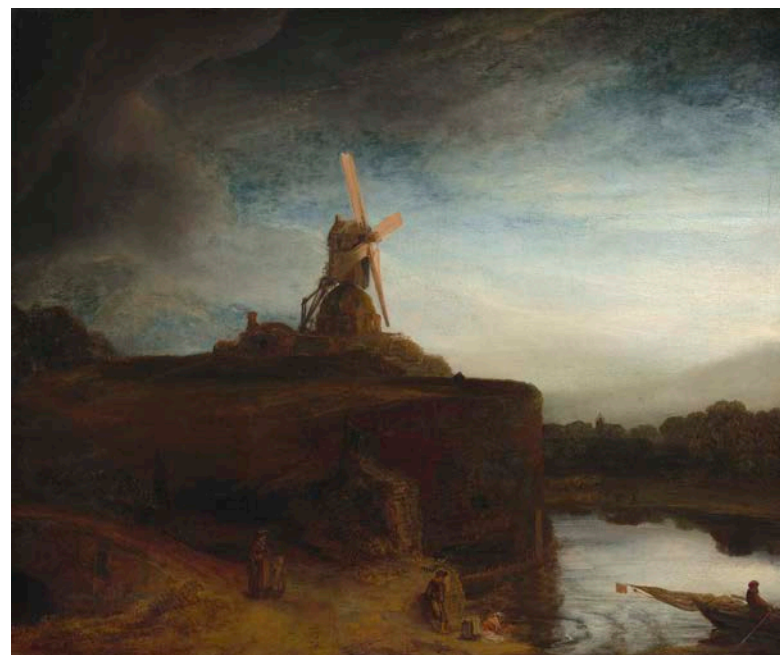
CAROLINE EMILY FRIEDMAN

Rembrandt's *The Mill* was the topic of one of my papers Freshman year. As one of the few landscapes paintings in Rembrandt's oeuvre, I wrote about *The Mill's* hopeful Dutch symbolism in the aftermath of war. At the National Gallery, I gained access to the curatorial records to research and support my writing. I remember interpreting small details like the positioning of the mill's sails and the small shadowed figure hunched over the parapet. I also loved learning about the history and being able to connect it back to my interpretations. I believe my interest in Art History was undoubtedly shaped by this painting.



Areas of Interest

Dutch Golden Age, Italian Baroque Art,
French Realism



CECELIA LACLAIR HALLE



For this I offer an excerpt from my thesis: It is in museum that one encounters the disjuncture between a mediated version of history, positioned as official by the state and accepted as objective by the viewer, and the sociopolitical realities of the Adivasi (indigenous peoples of India) living in Madhya Pradesh, in India, and more broadly in South Asia. At the site of this disjuncture, one encounters a deliberately curated history told by material culture, be it through an anthropological framing of Adivasi produced objects, or their framing as ‘art’. While the anthropological framing of Adivasi material culture follows the trajectory of the British imperial classification of Indian society and the Adivasi, the designation of material culture as ‘art’ is indicative of a culture shift surrounding discourses of indigeneity, the ‘tribal’, and what one understands and consumes as ‘art’.

As Adivasi objects historically classified as “ethnographic specimens” are recategorized as ‘tribal art’, a taxonomical shift is initiated which indicates that “there is nothing permanent or transcendent about the categories at stake.”¹⁷ Though these frameworks are perhaps impermanent, the political moments which foment these changes are momentous in that they



can potentially change how dominant society accesses and understands Adivasi history and culture. The discursive shift towards ‘tribal art’, away from ‘ethnographic specimen’, positive or negative, creates space for a representation of Adivasi material culture within art history which previously “privileged sectarian and literature traditions, especially Hinduism and Buddhism with their monumental and dateable art.”¹⁸ The inclusion of ‘tribal art’ in the still forming canon of Indian art, and more particularly modern and contemporary Indian art, is a vital intervention into the hegemonic favoring of dominant culture

in art history which has the potential to highlight systemically marginalized Adivasi histories.

Interior view of the Folk and Adivasi Art Gallery at the Roopankar Fine Arts Museum, Bharat Bhavan, Bhopal, Madhya Pradesh. Photograph by Cecelia Halle.

17. Clifford, James. “Histories of the Tribal and Modern.” in *Grasping the World: The Idea of the Museum*, ed. Claire Farago and Donald Preziosi (Burlington, VT: Ashgate, 2004), pp. 636-652, p.642.

18. Katherine Hacker, “Tribal Art,” in *South Asian Folklore: An Encyclopedia* (Routledge, 2002), pp. 30-32, p.32.

Areas of Interest

Modern and Contemporary South Asian Art and Museology

DANIEL ISRAELSSON



Areas of Interest
Classical Art History

I first encountered this painting in Professor von Barghahn's class "Monarchs, Merchants and Magnificence," while doing a project on Charles I of England and later during a project on **Sir Anthony van Dyck**. The painting was painted by van Dyck and features the five children of Charles I and Henrietta Maria. I am captivated by this piece because of the combination of royal poses and childhood joy, especially seen in the figure of Charles II (in the center) when compared to the baby in the corner. The current curator of the Queen's collection, in which this painting is housed, commented on the playfulness van Dyck included by noting how viewers could imagine the dog rising and scaring all the children. This painting and all of van Dyck's work is so finely detailed that looking at them (especially in person) feels like looking into real life that is often composed of hidden charming moments.



**ELISE MCKENNA
KEIM**

Holbein the Younger's use of intense detailing and symbolic layering in this painting never ceases to amaze me!

Areas of Interest
Northern Renaissance Art



CAMERON DAVID LAKIN



While difficult to choose a single work, I always seem to find myself returning to this work (*Descent from the Cross*, Constantijn van Renesse/Rembrandt Workshop, 1650-52) when I am at the National Gallery of Art. A traditional subject that is able to hold its own in a gallery filled with exquisite works, the painting immediately caught my attention the first time I visited the gallery with my Dutch art class. It was the first painting I wrote about after coming to GW, and it was this class that really drew me to art history. While my interests seem to constantly change, I always try to make it back, even if just for a brief moment, to this painting not only to spend some time with the work but also to think back to my initial plunge into art history during my first few weeks at GW.

Areas of Interest

Italian Renaissance and Baroque Art
and Architecture





CAROLINE BARRETT LEA

The first time I wandered the halls of the Uffizi Gallery in high school, I knew I would be returning with my heart set on studying the Italian Renaissance. The **portrait of Eleonora de Toledo and her son Giovanni** stood out to me in the gallery; the beauty of her dress and the radiating importance of the Florentine. After studying under Professor Jacks, I returned to Florence as an intern with the Medici Archive Project. I was able to dive into my own research on Renaissance textiles, inspired by the Portrait of Eleonora. The Portrait continues to be my source of interest and passion for studying the Medici and Florence.

Areas of Interest
Italian Renaissance





DYLAN TYLER MINOWA

The Fauvist Movement is one I have always admired throughout my course of study. The use of vivid colors and bold brushstrokes had a major impact on modern art. **Henri Matisse's** work is especially influential as his subjects focus on other pictorial interests rather than capturing conventional representation. Matisse evokes emotional reactions through his radical visual forms and saturated colors. His break from Impressionism helped to create a new method of perception.

Areas of Interest
Modern/Contemporary Art

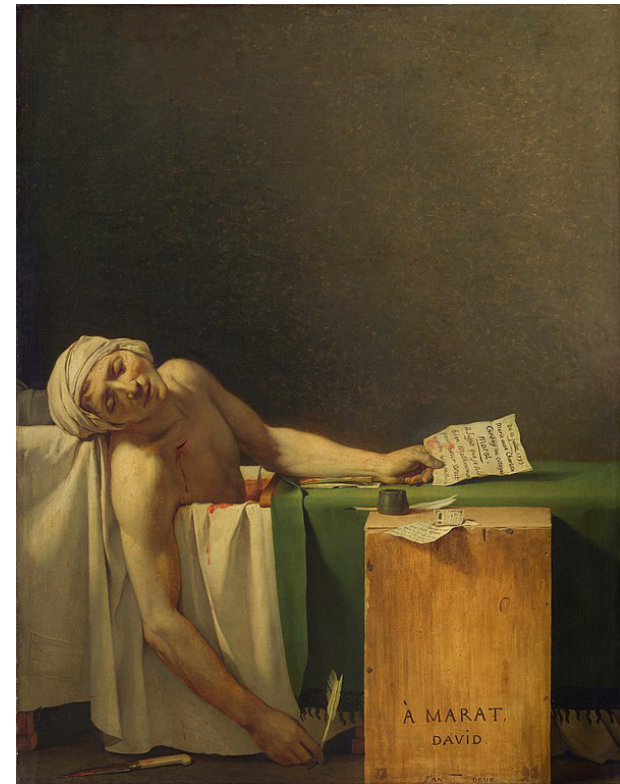


**LAURANA MEG
NYMAN**

Through its visual reference to images of religious martyrs and its depiction of an important political figure in 18th century revolutionary France, ***The Death of Marat*** is representative of the power of images in manipulating the public opinion of individuals in power. This painting has always been one of my favorite works of art, and now, in my own art practice, I am exploring how images affect our ideas of heroic and national identity in relation to problematic political figures in contemporary Western society.

Areas of Interest

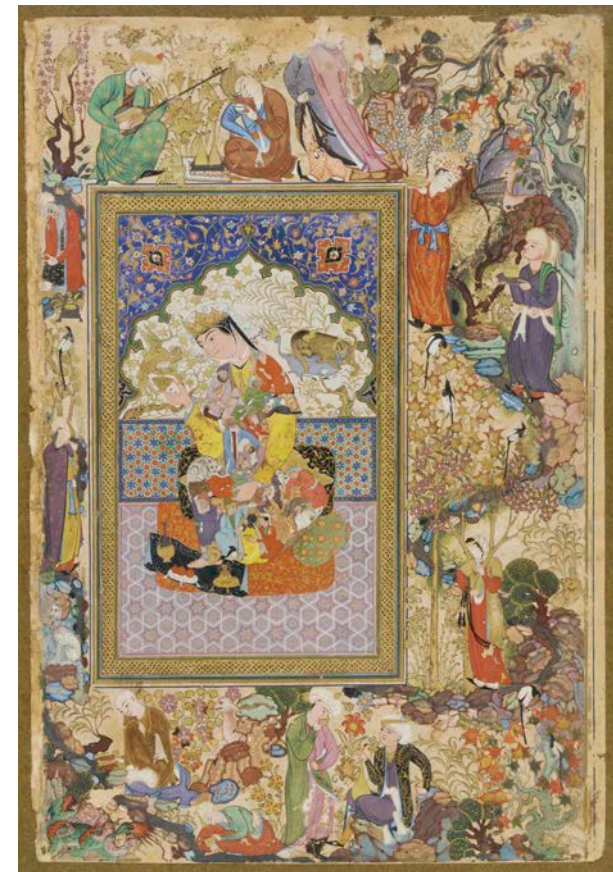
Medieval; Neoclassical and
Romantic European Art



**DELFIN
ÖĞÜTOĞULLARI**

This album folio reminds me of the intensities of the art of the Islamic World. It defies all public preconceptions about book traditions in Islamic art with its cramped, crowded composition that appears serene and balanced. When I first saw this album page, I was able to fully comprehend the independence that the album tradition allowed the artists of the time. Not only had it intensified my passion to study Islamic Art, but also it gave me a better understanding of topics in my seminar level Islamic Art class.

Areas of Interest
Islamic Art



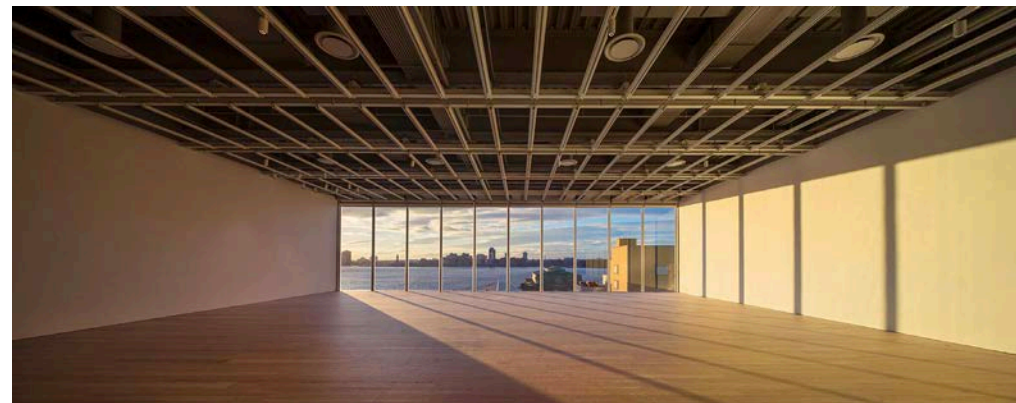
ELIZABETH PIGOTT



In March of my senior year in high school, I visited the Whitney Museum and witnessed *Open Plan* (2016) by **Andrea Fraser** for the first time. Four years later, Fraser's site-specific installation stuck with me, and I'm still trying to figure out why. 20th and 21st century institutional critique became a large area of my own focus at GW. This area of study is largely dismissed by conservative art historians, but for me, beauty derives more from language rather than passive aesthetics. Through language, sound, and space, *Open Plan* reflected Fraser's own artistry as much as it did the Whitney's violent history. Ruthlessly contemplative, participative, and interrogative, *Open Plan* emulates those three qualities for me, and I always hope to be similarly challenged when I engage with contemporary art today.

Areas of Interest

Modern and Contemporary Art





SARAH KATHARINE (KATIE) SIGETY

At first glance, the unassuming, six by four-inch framed group photograph hanging in the bedroom of art collectors Ken and Joyce Robbins could pass as a seemingly straightforward color film still, created to commemorate a special gathering of important people in India. This painted photograph, labeled *The Conference of Ruling Princes and Chiefs*, depicts a group of formally dressed individuals, all men but one, mostly native Indians, yet all centered around a European man wearing a three-piece suit and a pith helmet. They are posed in four rows, each row corresponding with the caption underneath, listing each individual by row. The entire composition is gathered around a single figure, who is labeled “the Viceroy.” While this European man serves as the focal

point of this photograph, the figure seated to his right draws the viewer’s eye even more dramatically. This small, veiled, figure stands out as being the only woman in the image. The caption lists this woman as “the Begum of Bhopal,” Sultan Jahan Begum, the only female native ruler in all of India, who was frequently “likened to Queen Victoria in that she [had] devoted her life to the service of her people and of the empire.” Sultan Jahan Begum’s proximity to the “Viceroy” physically situates her at the right hand of the man who controls the power of the British Raj creating a visual hierarchy that hints at the larger social order this photo depicts, the colonial power dynamic between the native leaders of the princely states and the British Raj.

I was lucky enough to see this photograph while on a field trip to art collectors Ken and Joyce Robbin’s home for the “Photography in India” seminar taught by Cristin McKnight-Sethi. This photograph served as my jumping off point for my senior thesis, titled “‘Likened to Queen Victoria: The Self-Fashioned Photography of Sultan Jahan Begum.’” I go on to analyze the large archive of photos which visually define the Begum’s matriarchal rule, particularly Sultan Jahan Begum. Sultan Jahan Begum was complex not only because she was the only female ruler of the princely states, but as a Muslim woman who advocated for the practice of



purdah, a reformer, and close partner of the British Raj, she, “like many others in India at the time—fit uneasily into any simple category of progress or regress.” The Begum of Bhopal was endorsed by the British because she embodied their contradictory rule, which depended upon the maintenance of India as a “feudal order,” by upholding the caste system and by situating the native princes and chiefs as “loyal feudatories to their British queen,” as well as their goal of civilizing the nation by adopting western ideas of modernization. Shah Jahan Begum accepts this role and through her photographic portraiture, positions herself as successor of sorts to one of the sole examples of female sovereignty at the time, Queen Victoria, by adopting the same visual language. These seemingly

opposed ideals which defined Sultan Jahan Begum’s life are illustrated best in her photographic images, whose existence is itself a contradiction, seemingly going against the Begum’s wishes of practicing purdah (female seclusion). These photographs embody all of these conflicting factors which define the complexities and intricacies of being a Muslim, female, native ruler all while navigating the colonial power structure of the British Raj.

Area of Interest

South Asian Art, Photography, Islamic Art

**NIKKI
VAFAI**

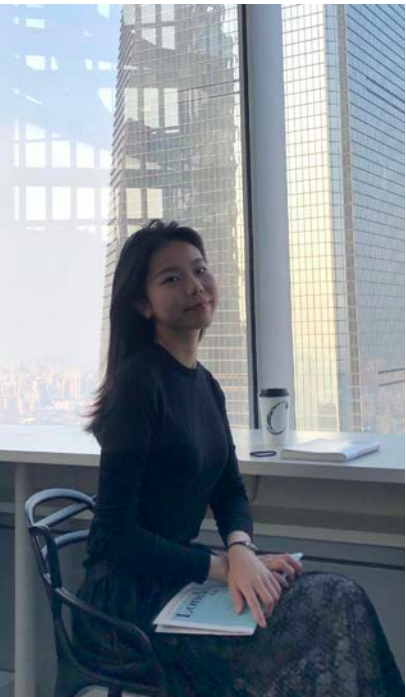
One of my favorite works of art over these past few years was **Vivan Sundaram's *Retake of Amrita***. I loved the memory of seeing the work in the Freer Sackler Gallery storage room with my Photography of India seminar class with Professor McKnight Sethi. *Retake of Amrita* specifically intrigued me because of how it reconstructs time, space, and memory through digital manipulation.

Areas of Interest
Modern/Contemporary Art



**ZI (ZOE)
YE**

I first encountered this painting in professor Robinson's class, and I was touched by the story behind it.



Areas of Interest

Modern/Contemporary Art; Northern
Renaissance Art; East Asian Art



undergraduate students not featured

Laura Bishai
Sarah Coleman
Christian Joynes
Kelly Kumpis
Shuyu Li
Natalie Okoli
Sadie Ouzts
Katherine Rice
Katherine Sory



photo credit Harrison Jones

Gallery 102

Gallery 102 is committed to the exhibiting of contemporary art, including work from GW & Corcoran students, D.C.-area artists, and nationally recognized artists of all mediums. The gallery provides practical curatorial experience to the student body. Students have the opportunity to exhibit work, curate shows and install exhibitions. The Student Exhibitions Committee consists of GW and Corcoran students – undergraduate and graduate, majors and non-majors, artists and art historians – who both develop innovative, original, and thought-provoking exhibitions and invite a select group of guest curators to present exhibitions each semester.

VASC (Visiting Artists & Scholars Committee)

The Visiting Artists and Scholars Committee brings respected established and emerging practitioners in the arts to present public lectures, conduct one-on-one critiques, lead small seminars or reading discussions, and share informal meals with students. All VASC lectures are free and open to the public. The lecture programs are organized by the Visiting Artists and Scholars Committee (VASC). Run by BA, MA, and MFA students, the committee brings six to eight artists and scholars to speak on campus each year.

photo credit Harrison Jones



acknowledgments

Thank you to the faculty, staff, and students of the Corcoran Art History Program for adapting and making the end of the Spring 2020 semester as seamless as possible.

Corcoran Art History Leadership

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photo credit Harrison Jones





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