



**NEXT 2021**  
**Exhibition Book**

Corcoran School of the Arts & Design  
at the George Washington University

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# Director's Statement

Welcome to NEXT, the Corcoran School of the Arts and Design's annual celebration to showcase the exceptional works and diverse talents of all its graduating students. The Corcoran is committed to preparing its students for a lifetime of creative practice by providing them with the tools and experiences of creating innovative works while addressing pressing issues of our time. Many of our students are required to successfully complete an end-of-year project, and through NEXT, the latest contemporary work and scholarship are presented for the GW and DC art community to see across all of our disciplines, from studio arts, design, interior architecture, theater, dance, music, museum studies, art history and more.

This year's event marks the ten-year anniversary of NEXT and is also an official part of the GW Bicentennial Celebration. NEXT 2021 and other year-end capstone events will take place virtually, reaching new audiences online, and this digital setting gives our students the unique opportunity to create and present their works in ways that make sense for a screen. The presentations you see here take the form of research papers, photo essays, films, videos of performances, paintings and more. In addition, a small number of our studio arts students have installations on the GW campus, available to safely visit through the end of May.

All of the NEXT presentations, whether on the website or visited in person, have required a superhuman effort from Corcoran's student participants, faculty and thesis advisers, and the diligent work of our staff and creative partners. I would especially like to thank Matt Gustaferrero, Danielle Coates, Susan Sterner, Natasha

Bailey, Naomi Rothwell, Kaitlin Jencso, Caroline Casey, Nat Lewis, Liah Corral, Erik Rogers, Natasha Mojica, Annette Thompson, Maddie Goldstein and Emily Recko. Thank you as well to the teams at HUGO Creative and Creative2. Kimberly Gross, Vice Dean for Programs and Operations at Columbian College, helped us navigate university systems over many months. It is due to her advocacy that we were able to allow seniors and graduate students access to their studios and our laboratories in spite of the COVID-19 pandemic.

Interdisciplinary connections between our exhibiting students are the driving force behind this year's NEXT theme as created by our graphic design students: creative network. Creative network highlights how all of our practices at the Corcoran are linked and work together to inform one another. However, collaboration is just part of a student's experience. At the Corcoran, every individual follows their own unique journey that culminates in NEXT, which serves as a doorway to a future of creative practice and cultural leadership.

We hope you enjoy the work here and be sure to share your thoughts on #NEXT2021. Congratulations to this year's incredible cohort and their impressive demonstration of creativity, connections and resilience!



**Kym Rice**

Interim Director  
Corcoran School of the Arts and Design  
The George Washington University



# Classical Acting

## MFA

Raghad al Makhlof  
**Libby Barnard**  
**Joshua Boulden**  
Cerra Cardwell  
Coran Christie  
Kathryn Coppa  
Madalaina D'Angelo  
Jule Nelson Duac  
**Emily Erickson**  
Shayna Freedman  
Nicholas Gerwitz  
Daniel Hines  
Claire Inje-Richards  
J. Tyler Jones  
Claire Kennedy  
**Shannon Lynch Zazulia**  
Michael McDonald  
Lachlan Mckinney  
Lorena Monagas  
Allison Paranka  
**Sam Parrott**  
Morgan Pavey  
Dee Dee Popper  
Samuel Richie  
Jordan Slattery  
Derrick Utley  
Petrea Whittier  
Dan Wilson  
Stephanie Wilson  
Katy White  
Jennifer Wintzer  
Sarah Woolf  
Yuqi Yang  
William Yes



## *O Bid Me Leap: Performing Juliet in Isolation*

Libby Barnard

Since transitioning to online school, time has become paradoxical: it can feel both eternal and fleeting, all at once. Juliet feels this too during the course of the play. We are both isolated, looking out at a dangerous world from our homes, on the verge of growth and change. Juliet's liminal space is like a penumbra. She sees the shadow of her past life and the partial illumination of her future. Though both Juliet and I share this strange in-between, she has taught me to still have hope in the light of the future.

Listen to Libby as Juliet in The Academy for Classical Acting's production of *Romeo and Juliet*:  
<http://aca.shakespearetheatre.org/radioreps/>

Libby Barnard (she/her/hers) is an actor, teaching artist, producer, and cat whisperer originally from Reno, Nev. Described as a mix between a Disney princess and Xena, the warrior princess, Libby is bold, curious, and feisty. Please visit [www.libbybarnard.com](http://www.libbybarnard.com) for more information about upcoming projects.



Boulden in Shakespeare's *Cymbeline*, the story that inspired the modern telling of *Snow White*.

## *Cymbeline*

Joshua Boulden

The Academy for Classical Acting produced a one-hour performance of movement and text to tell this story with no sets, costumes, or props; only Shakespeare's extraordinary words spoken by ordinary people.

This tale takes the audience on a journey into the luminal space of the dream world, as the princess Imogen must survive her overbearing father, her evil stepmother, the conniving Iachimo, and her idiot stepbrother and suitor, Cloten. With war at her kingdom's doorstep, and her lover banished, Imogen must take her own fate in hand to escape the traps lying in wait for her. Disguises and deceptions, battles and beheadings, freedom and forgiveness all culminate into a thrilling adventure of heroes overcoming their villains by choosing to make the world a better place.

Josh Boulden is a graduate of the Academy for Classical Acting with the Shakespeare Theatre Company, where he performed the roles of Jack Tanner in *Man and Superman* and Tybalt in *Romeo and Juliet* as radio plays. His other training includes Sight & Sound Theatre's Professional Performing Arts Conservatory and the Annapolis Shakespeare Company's apprenticeship program.



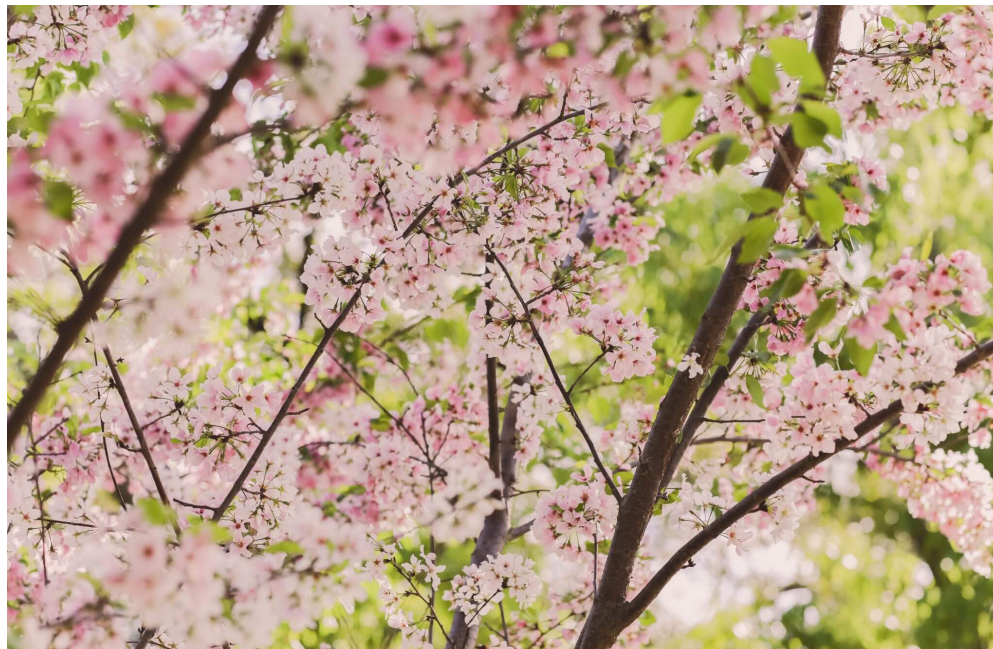


## ACA Reps: *Julius Caesar* and *The Cherry Orchard*

### Emily Erickson

The ACA Summer Reps are the annual thesis performances for the MFA students of the Shakespeare Theatre Company's Academy for Classical Acting at George Washington University. Students spend the final semester earning their master's degree putting their skills into practice in a professional rehearsal process and performance of two classical plays. Following a year of mostly online instruction, Emily and her classmates are beyond eager to get back into an in-person learning and rehearsal setting. Emily will perform as Brutus in Shakespeare's *Julius Caesar* and in the Ensemble of Anton Chekhov's *The Cherry Orchard*.

Emily Erickson is a Minnesota-bred, New York and DC-based actor, music director, vocal coach, composer, and educator. Emily has worked as a teaching apprentice at NYU, directly assisting Daniel Spector in the Classical Studio in the Department of Drama. She has also worked as an accompanist and teaching artist at The Eugene O'Neill Theater Center, Atlantic Acting School, and A Class Act New York and as a private voice and audition coach in New York and remotely.

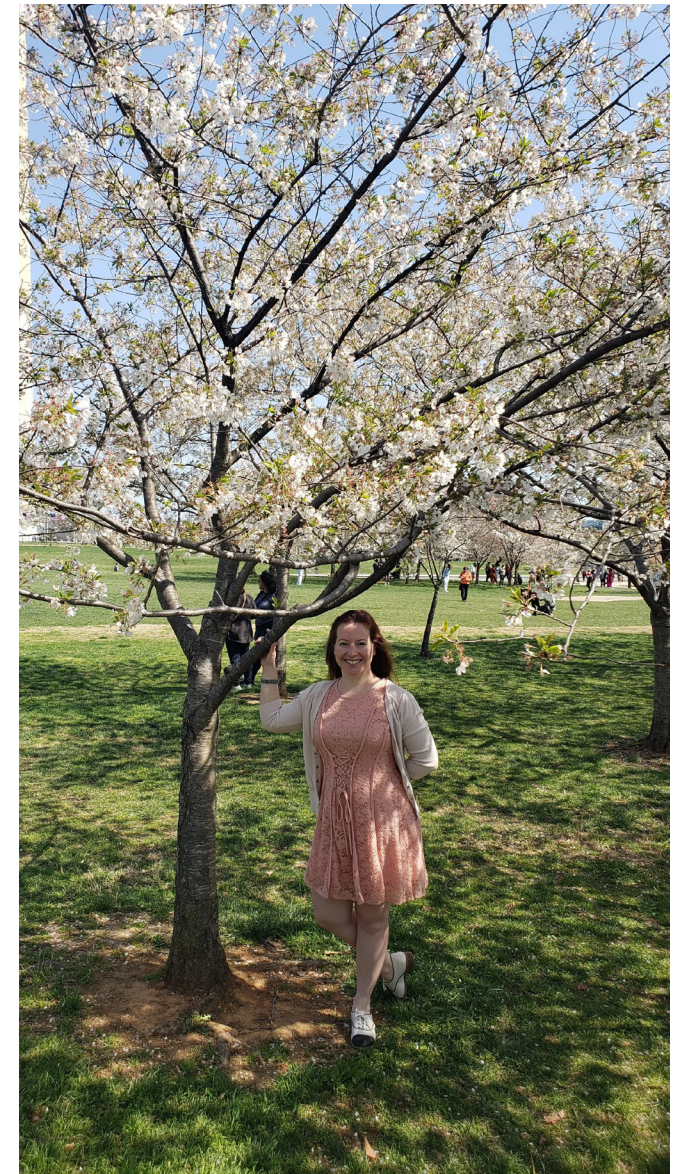


## ACA Reps: *Julius Caesar* and *The Cherry Orchard*

### Shannon Lynch Zazulia

The ACA Reps are the annual thesis performances for the MFA students of the Shakespeare Theatre Company's Academy for Classical Acting at George Washington University. Each summer, classical plays are rehearsed and performed in repertory, allowing actors to put the rigorous MFA training into practice on stage in full productions.

This July, Shannon Lynch Zazulia will join her ACA classmates in outdoor performances of William Shakespeare's *Julius Caesar* and Anton Chekhov's *The Cherry Orchard*, directed by Craig Wallace and Aaron Posner, respectively. Shannon is excited to share more with you throughout the process this summer; follow her @shannon\_next on Instagram or visit shanlynch.com/next for more information.







## ***Romeo in William Shakespeare's Romeo and Juliet***

Sam Parrott

Actor Sam Parrott performs Romeo in a production of *Romeo and Juliet*, performed by the Academy for Classical Acting at Shakespeare Theatre Company and George Washington University in 2020. Created during the Covid-19 pandemic, this radio production was recorded with none of the actors in the same room - most were in separate states!



# Dance BA

Katherine Auerswald

**Julia Chodyla**

Chloe Davis

**Hannah Jacobson**

**Alison Janega**

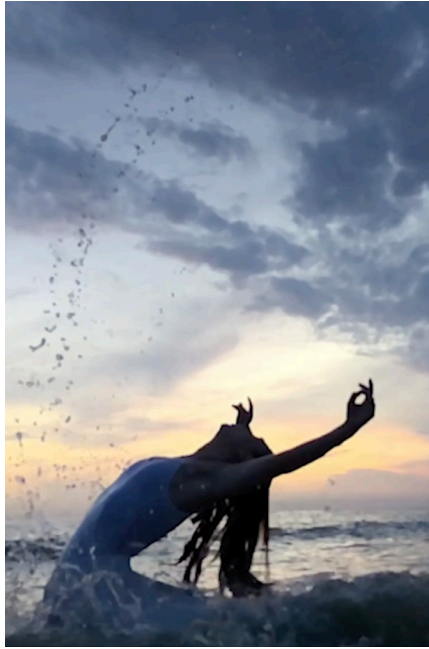
**Kinaya McEady**

Arielle Ostry

**Madelyn Sell**

Aleny Serna





## *Rouse* Julia Chodyla

Julia Chodyla is a senior Corcoran Scholar from Tallahassee, Florida double majoring in dance and international affairs and minoring in economics. *Rouse* is the second dance film Julia has choreographed and produced. The definition of "rouse" is "to bring out of sleep" or "to awaken." Accordingly, Julia describes her experience performing *Rouse* as a physical, mental, and emotional "awakening." Filmed in her hometown, *Rouse* is a nostalgic tribute to the natural surroundings that greatly impacted who Julia is as a person today.

*Rouse* has a strong focus on the forces of nature—the gravity that pulls the swing down from the height of its utmost suspension, the wind that moves Julia's skirt, the waves that sway her from side to side. There is a clear trust in these forces of nature, which symbolizes a trust in the universe and one's own intuitions. *Rouse* is also symbolic of Julia launching head-first into a new chapter of her life after graduation. Her movement shows a raw vulnerability, a metaphorical abandonment of anything that could hold her back and her appreciation for the "fleeting now."



## *"in her words"* Hannah Jacobson

Hannah Jacobson is a graduating senior from Cranford, NJ double majoring in biological anthropology and dance. Her final senior dance project is a dance film that was created remotely and with the help of her four dancers, who also contributed choreographic material. The piece is about the experience of working women during the pandemic and the hardships they have and continue to face in a gender unequal world. The piece came to life as a product of the dramatic headlines from the past year that show us exactly how inequalities are revealed and deepened in the wake of disaster. Headlines from various New York Times articles (and elsewhere) are used over the dancer's movement to highlight their meaning and provide space for further reflection on their implications. The dancers themselves are not dancing specific characters, but rather they serve as the medium through which the hardships faced by all working women and mothers are communicated and offer suggestions of hope for future inclusive recovery.





## *maculate*

Alison Janega

*maculate* is a dance film that explores the pursuit of internal balance in our lives and the outside factors that force us to readjust our priorities. The film was created by Alison Janega, who spent the past semester working virtually with dancers and filming throughout Washington, DC. The process involved set movement material and structured improvisation centered around the themes of balance and imbalance, and the resulting short film and accompanied paper are a culmination of the conceptual and collaborative efforts of all the dancers involved.

Alison Janega is a Corcoran Scholar at The George Washington University from Schaumburg, Illinois, double majoring in Dance and Political Science along with a minor in American Studies.



## *being*

Kinaya McEady

The purpose of “being” is to capture the energy and timelessness of existence, a black existence. Intertwined with the floating clouds, the flow of the river, and supported by the audaciousness of the hill, the movement derives its freshness and joyous ambivalence from nature. The music by Blanka Mazimela, a South African musician, upholds the feel-good energy of the piece and combines organic instrumentation with electronic sound and vocals. This piece intends to spark energetic vibrations and feelings of wholeness in a way that is simple and comprehensible. In creating this work, it quickly became clear that the individual movements of the dancer are less important than the energy that moves her. This energy begins within and flows through the body into space from the fingertips, elbows, toes and other parts of the dancer. This is what the piece is about. Energy.





***body:home***  
Madelyn Sell

*body:home* is a dance film created to highlight the individual journeys we all undergo with our bodies. Inspiration for the piece came from my own personal journey recovering from an eating disorder and struggling with body dysmorphia. As dancers, we spend so much of our lives in front of mirrors, our image of ourselves can become distorted and skewed. Our bodies are our instruments, and how we express ourselves to create art; it's our home and the differences are what help us create so much beauty.



# Decorative Arts & Design History MA

Eva Brydson  
Karen Cardullo  
Marjorie Clay  
Phyllis Gerstell  
Patricia Long-Jarvis  
Claire Morgan  
Ashley Smith  
**Melissa Thaxton**  
Shalya Wheat





***A Lifetime of Fashioning Identity  
And Power: How a Collection  
of Eighteenth-Century French  
Decorative Arts Shaped the  
Person and Legacy of Marjorie  
Merriweather Post***

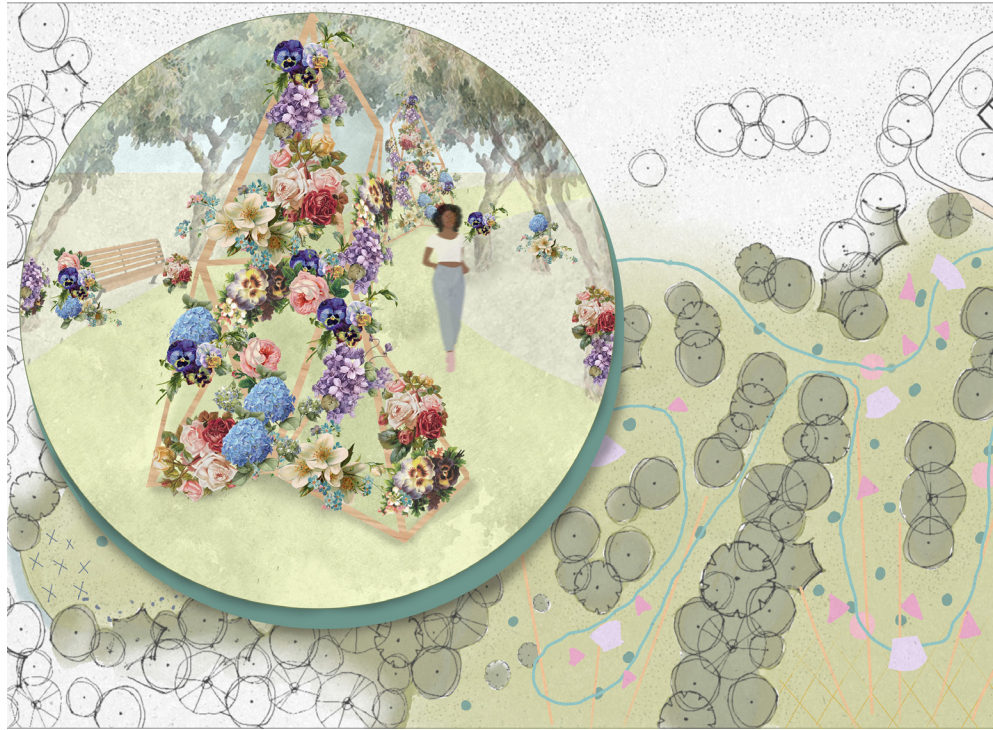
Melissa Thaxton

As a dual-enrolled student in both the MA Program in Decorative Arts and Design History and the Graduate Certificate program for Women's, Gender, and Sexuality Studies, I had the opportunity to specialize in two diverse but complementary fields of scholarship while at GW. This interdisciplinary program of study supported my academic and research interests in feminist perspectives on European decorative arts and painting from the eighteenth and nineteenth centuries.

My research at the Hillwood Museum, in which I explored the extraordinary eighteenth-century French art collection of Marjorie Merriweather Post (1887-1973), allowed me to interrogate the signification of objects, objects' role in shaping and informing identity, and the centrality of material culture in the cultivation of power. Indeed, these issues of identity and power are central to understanding the ways in which gender, race, sexuality, ethnicity, and other layers of identity impact and inform the ways in which we view and understand art—and each other. Thus, as a museum professional, I am committed to actively engaging with one of the most pressing challenges facing many museums today: the design and implementation of more inclusive and equitable policies and programs that can help create more enjoyable, supportive, and interactive spaces for dialogue and learning.







## ***In the Language of Flowers: A 21st Century Approach to Floriography***

Aseeli Coleman

*In the Language of Flowers: A 21st Century Approach to Floriography* expands upon the concept of the Victorian Language of Flowers (Floriography). *In the Language of Flowers* investigates the practice of Floriography as a response to the past year of contending with the global pandemic. Social crises have forced us to rethink the ways in which we communicate with each other. The exhibition expands the scope of Floriography beyond western influences and looks at floral meanings in different cultural contexts. It also acknowledges how the characteristics of flowers—such as their color, growing patterns, and medicinal properties—can provide additional meaning.

The Exhibition utilizes the defunct golf course area of Franklin Delano Roosevelt Park, in South Philadelphia, the backdrop for a lesson in Floriography. As visitors move through the exhibition they are guided through a physical manifestation of the reimagined dictionary. They are encouraged to create floral messages that can be taken home, adorn objects within the park such as benches and tree trunks, or interface on a series of sculptures designed specifically to accommodate floral message making. In turn, flowers become the primary medium for communicating with nature, the park, the community, and each other.



## ***Material Delusions: The Realities and Fantasies Of The Lost City Of Atlantis***

Jessica Conklin

*Material Delusions: The Realities And Fantasies Of The Lost City Of Atlantis* is an exhibition that dismantles a perceived factual history by exposing the inherent overlap of fantasy and reality. In the current presentations of history, there is the unspoken idea that the narrative is static, fixed, and true. This exhibition aims to reveal the flaws in this idea by using design as the catalyst for changing our understanding of what we truly know. The lost city of Atlantis is a case study in which the blurs between fantasies and realities are explored. Atlantis is a myth that has prevailed throughout time. Starting with Plato in 306 B.C. and persisting into the 21st century, Atlantis has been rearranged, warped, and transformed into thousands of different stories. The mythical nature of Atlantis allows for room to experiment and adapt the architecture and artifacts without compromising a perceived historical value. A fabricated archaeological park with the stratified layers and architectural fragments derived from different descriptions of Atlantis is used to play out fantasies of historical descriptions. The subjective nature of history is uncovered and it reveals the true reality that the historical narrative is not static. There are multiple perspectives within each myth, each place, and each fragment. The goal now is to use this knowledge to analyze the realities and fanatics present within our own history.



# Fine Art

## BA, BFA & MFA

### BA

Prentiss Bullard  
**Alexis Emerson**  
**Gladney Hall**  
**Málin Hillemann**  
**Seulki Kim**  
Mary Langseder  
**Catherine Le**  
Nicole Pollack  
**Maywadee Viriyapah**

### BFA

Joy Nikkel  
**Maria Clara (Mari) Rios Cacia**  
Sidney Stevens

### MFA

Caroline Casey  
**Kamille Jackson**  
**Kevin Kwon**  
**Jamille Wallick**  
**Lianna Zaragoza**

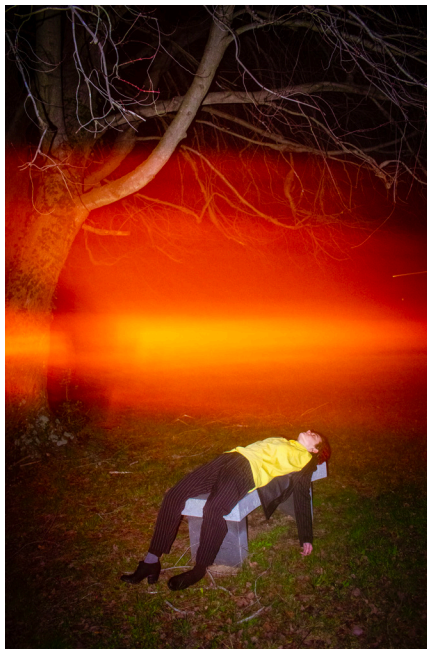




## *The Only Time* Alexis Emerson

I am an artist who works in photography and digital art. I make art to document and organize my life, and to reflect on and make sense of my past experiences. I make art of what's most important to me - most often, taking portraits of my close friends and loved ones.

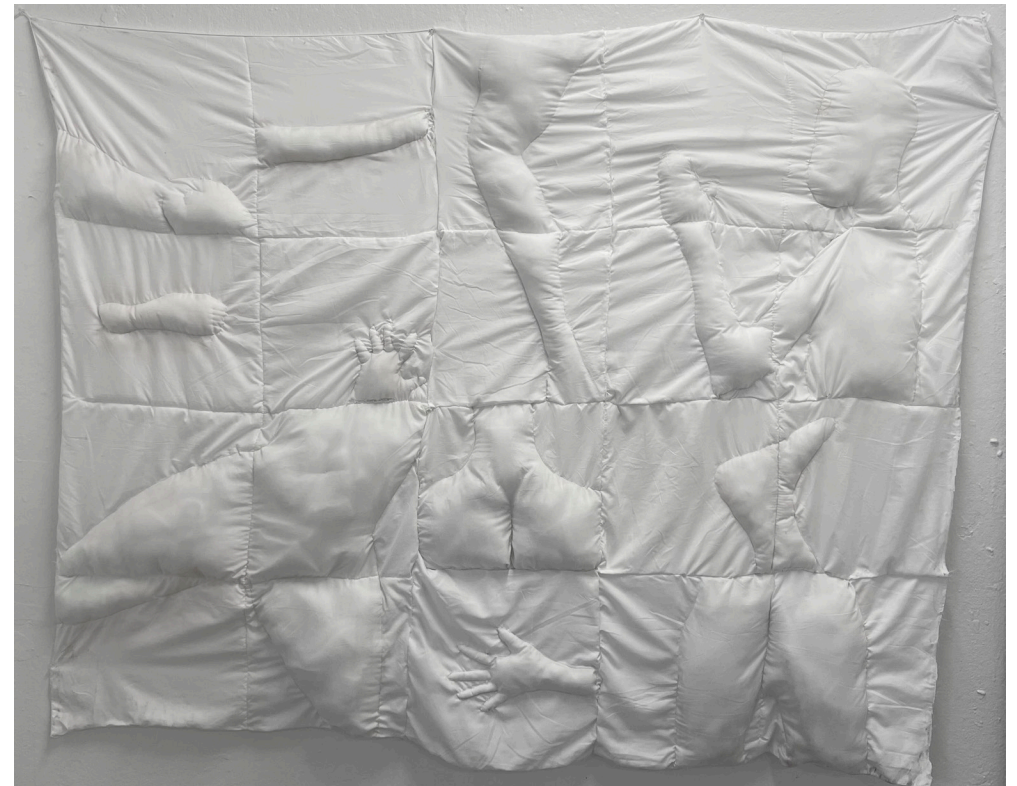
I made these photos in November 2020 with my sister Paige. They were taken at a cemetery in Vienna, Maryland during an evening of driving the area around our hometown of Salisbury. Using a combination of flash and long exposure, I froze the subject while simultaneously creating blur and motion. I made these pictures out of the pure desire to create and to spend time with my loved ones, and I believe this to be the best reason to make art.



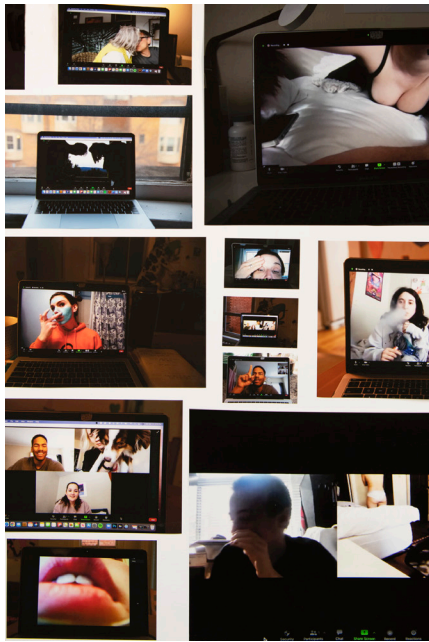
## *Untitled* Gladney Hall

When we wake, we leave our sleep, tears, sweat, skin, and hair tucked in our sheets: snapshots of our time embedded and sewn into a box-stitched down comforter. We continue on our journeys of daily tasks that add up to larger tasks that add up to the form of our lives. Far too often we mistake our own softness with our plush sheets and leave it tucked within our pillows when we leave our beds and journey on with our days. I have spent so much time packed in my own comforter, like a second skin, being vulnerable in front of it instead of myself, family, and friends.

Vulnerability is one of the most intimate and brave acts that humans permit. Rest is one of the most vulnerable actions we are required to perform as humans: unconscious, inactive, exposed—vulnerable. My work explores a space of rest and intimacy.







## Split Screen

### Målin Hillemann

With little green lights blinking on at all times, we have become contained within our screens. Our everyday lives are recorded: work, school, family, friends. Windows upon windows, frames within frames, our world has become little rectangles of lagging pixels and distorted audio.

This year I have spent almost 900 virtual hours with classmates and professors. They have seen my bedroom, my dog, my roommate, my home. They have witnessed my life from such a private point of view and I've witnessed theirs- yet we have never breathed the same air.

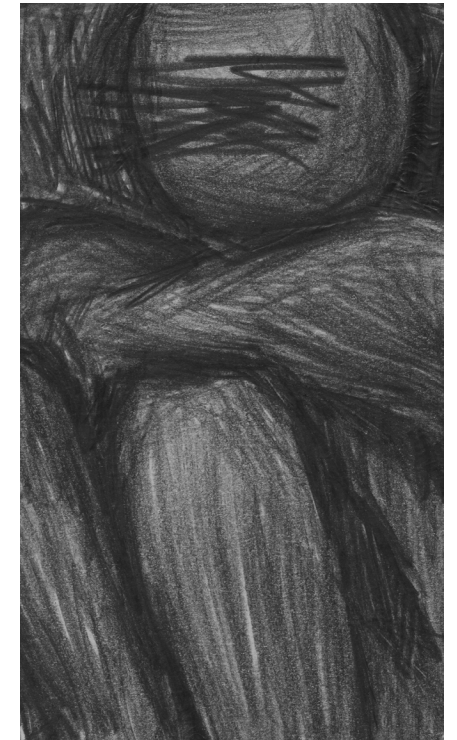
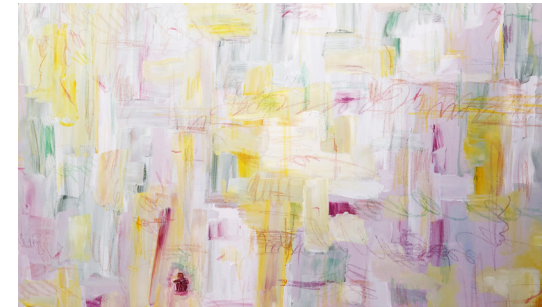
This is a visual diary, allowing me to explore the lack of privacy, deep intimacy, and humor that comes along with this virtual year. I have documented the moments that make up what my life is now. I have found amusement in witnessing moments that weren't meant for my eyes, a parent passing behind a classmate's screen in only a towel, a friend on the toilet, the inside of an ear leaning closer to hear about my day of nothingness. This year has felt invasive, yet has yielded deeply intimate relationships. We have found togetherness in this time of loneliness and I celebrate that with *Split Screen*.



## The Loneliness

### Seulki Kim

I draw, paint, and speak for my friends, family, and myself. Family and friends and I are most important in my life. So I care a lot about my emotions, experiences, and memories, and my loved ones' emotions, experiences, and memories. My friend's loneliness, my dad's anxiety as a head of household, my brother's excitement when he went to travel, my sadness when I lost my friend; these feelings, emotions, experiences, and memories are the biggest part of my works. It's always my intention to express, experience, draw, and paint these different kinds of emotions, experiences, and memories of mine and my loved ones' with colors and marks.







## Untitled

### Catherine Le

Every painting starts with a trip to Home Depot's \$2 "oops pile" of unwanted house paints and a scavenger hunt around my house. The process of shopping for paint and arbitrarily stumbling upon items in my late grandpa's shed in the backyard, motivates and challenges me to create these large scale, abstract paintings filled with non-traditional and secondhand items that have lived beyond their use. The different textures, materials, and colors are scattered throughout my studio as I experiment with these objects, manipulating their form and original connotations into something new and unexpected. Inspiration for my work comes from these eclectic materials, scavenged from my environment like the expired pasta in the pantry, the half empty can of sealant foam from the shed, and the ceramic hand purchased from an estate sale. With these materials, I am able to sculpt a painting.

## Inheritance

### Maywadee Viriyapah

My identity and personal experiences hold a prevalent place in my practice. My work comprises of recontextualizing visual symbols to comment on the experiences colored by my upbringing in an Asian immigrant household. Allowing material to take a prominent lead, I utilize found objects as an extension of my experience. My mother's habit of maximizing the use of one item to fulfill un-intended tasks contributed to this sense of othering and permeated into my practice's use of recycled and unusual materials.

After returning to my family home, I was confronted with the relationship dynamics that formed my likeness for 18 years. *Inheritance* highlights how we carry our identities built from our culture, race, generational trauma, and familial experiences throughout our lives. Dryer lint has become a material homage to my family's small laundromat. Intertwined within the lint's fibers are the skin cells, hair, and discarded remnants of one's life. With dryer lint finding its way back into a garment and red string linking us to our destiny, *Inheritance* hopes to bring new life and meaning to how we carry the weight of our family's life cycle.







## *I am the Sender* Mari Rios Cacua

I am a multimedia artist currently working within the language of printmaking and layering. My work as of late is focused on identity and immigration within the larger socio-political climate of America.

As species, humans and animals alike, the practice of migration goes back hundreds of thousands of years. It's innate. Scientists track the Great Human Migration as we have expanded across the world, enthralled by human nature and nurture. Yet, in the "Nation of Immigrants," immigrants are seen as intruders. This work is a commentary on the position that immigrants often find themselves in as they leave home searching for something they've yet to discover. As an immigrant myself, I often find myself in the pursuit of a home; stuck between where I've come from and where I'm aiming to go. This body of work came out of a feeling and experience in one country, but the immigrant and migrant experience is more significant than any one country. *I Am the Sender* gives in to the ephemerality that is "home" as we continue on the Great Human Migration, and I invite you to come along to find what it is you're searching for.





## Drawing Table Kamille Jackson

Creating images with Visionary Art motifs, environmental features, and biographical iconography in a two-dimensional space veers these images into a metaphysical realm, and therefore present a false objectivity. Disassembling and reorienting the objects in my installation work, as well as mixing preowned and industrial materials, allows me to reexamine my relationship to these objects and their inherent power. The objects serve as bits and pieces of material evidence for the systems and societal narratives they support.

Creating my own symbology through these modes of working is an outlet for me to world-build while remaining vigilant of which motifs and larger structures feel at odds with a black, queer existence.



## '0212202112 Kevin Kwon

There is a consistent theme in my work from this past year that embraces all of the struggles and challenges I have endured. My work is an exploration of being an immigrant living in the United States during the 21st century. In a broad sense, it is a visual reflection that depicts a sense of place, cultural identity, and diaspora through abstract visual forms.

On one level, my paintings are psychological landscapes that depict the moments of moving from place to place, narrating and building a story.

After dissecting the visual components of my Korean passport, I realized the patterns are also widely used in Korean Traditional Arts. The shape that most appealed to me looks like a rotated version of a "3." In my paintings, I zoom in to exaggerate the shape and treat it as a voice to narrate a story.







## ***Ghost Stories From the Forest*** Jamille Wallick

To make the sculptures in *Ghost Stories from the Forest*, I used materials from ghost forests along the Atlantic coast as well as trash and recycling that comes from my own role in a consumerist lifestyle.

The forests lining the Atlantic coast are being saturated with encroaching salt water, leaving stands of bleached, salinated ghost trees. Rising seas resulting from climate change cause this salt water intrusion. These dying forest edges, however, create an opportunity for marshlands as they migrate inward. Together these areas become a land caught between hope and loss, a space between life and death.

As a child I learned ecosystems in a tidy form—a forest, a marsh, an ocean—I didn't learn of the places where these systems overlap, but I grew up in the middle of North Carolina so my sensory experience taught me that ecosystems blur gently into one another: driving east from my birthplace the pines melt into the marshes and then into the sea.

There are no tidy lines between forest and marsh and there are no words for the middle places, but there they are, revealing their betweenness and inviting me to become a student of the interconnectedness of the world.



## ***A Place to Remember You By*** Lianna Zaragoza

Lianna Zaragoza lives in Arlington, VA and works in Washington D.C. The foundation of her practice is rooted in acts of care and efforts of preservation. She often simulates and recreates elements of the natural and built environments of the places she grew up as a resource for simulating home through accessible materials. Operating within the context of cultural and physical displacement, she communicates the entanglement of grief with place through installation, painting, sculpture, and site-responsive works. *A Place to Remember You By* presents loss as an active site of possibility, existing as a place for people to inhabit the space of displacement and longing. She disrupts the notion of loss as a fixed location and approaches it as a site that has the capacity for continual transformation.

The background features a complex, abstract pattern of white lines on a purple field. The lines form various geometric shapes, including triangles, hexagons, and irregular polygons, some of which are interconnected to create a sense of depth and movement. The pattern is most prominent on the left side of the page and fades slightly towards the right.

# Fine Art & Art History BA

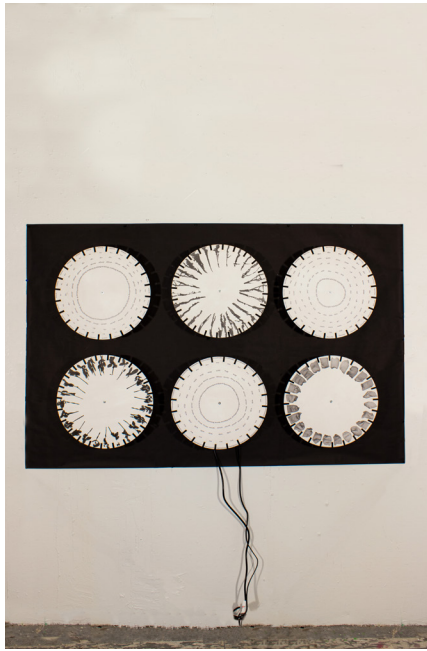
Amanata Adams  
Julia Matsumoto  
KyongJoon (KJ) Min





## *The Meeting, The Book* Amanata Adams

The working title for my project is *The Meeting, The Book*, as a reference to the everyday process and people associated with the daily activities of a styling studio. As a current studio and styling intern and as an art history and fine arts student, stepping into the fashion world was a distinctly different experience. I believed fashion to be closer to commercial art than fine art, however working on editorial photoshoots, fashion shows, and with couture has proved to me that fashion is akin to fine art. This series explores the connection and interpretations between my experiences in the styling studio in the form of photography. I aim to capture my coworkers for their true essence, as to me they serve as the modern reflection of the fashion world. I also aim to capture the space of our studio as a space to ground the project and display the transient nature of working in fashion.



## Recurrence

Julia Matsumoto

As a maker, I work to be untangling. I want to dwell with the tangible things I notice, whether the quickly blooming tree outside this window, how to make rice, or the patterns of people walking through Dupont Circle. The only detectable consistency in my practice is amusing these noticings. I manipulate my fascinations through methods of repetition, layering and accumulation, making new visual representations of items or concepts - a repository of distortions. What lies exposed from these distortions are alluring balances and instabilities, a wavering in times and objects.

It often feels that we blame time for not giving enough to us, that we expect from it without our attention. Animation gives time to objects and reveals the commanding beauty of their cyclical markers. I want to encounter objects and their durations differently. My work, *Recurrence*, highlights everyday time by isolating a water stream, pillow, plant, and phrases and situating them in a phenakistiscope—a process of animation developed before our digital world. Feeling and unfeeling the meaning of such everyday materials through animation of antiquity allows for a historical interplay back and forth and through their own times.



## Singing in the Rain

KyongJoon (KJ) Min

"Do you believe in the 'existence of free will?'" This is the long-time, unsolved question in human history. If you believe that it does exist, you are going to be more aware of what you can do otherwise; just accept what you have and follow the law of nature. Maybe these two concepts are not different but divided by the words we use. This work is my own experiment of the idea. There is an aspect of beauty called 'wabi-sabi' in Japan. The exact meaning of wabi-sabi is very ambiguous and complex, but famously defined as the beauty of imperfection. For example, artists who try to show wabi-sabi displays the broken unfinished pottery or the old rusted statue and sculpture for their exhibition. I can't define the exact meaning and definition of wabi-sabi, but I wanted to put my way of 'wabi-sabi' in the work, the beauty of itself. Just like we do not listen to music to reach the end of the song.





# Graphic Design

## BA

Kristopher Ingle  
Ally Landrum  
Claire Stone  
HyungJun Suh  
Adrienne Thornton





the Shanghai dominated... ing rise to KSH's... This style of... as having highly... tion and is seen as... China dipping their... in style of the design... like KSH saw this op... uniate with foreign... r with the Western... ng a more Western... cal composition.

etic brand used more than... sition to communicate with... of Hong Kong. Their use of... showed the country's eventual... n to Western ideals. Illustrations... n in early posters done by the... / KSH contained two girls, who... aces of the brand, surrounded by... al Chinese architecture (Figure... g girls are dressed in traditional... g, with flowering cherry blossom... o their left, and a Chinese pavilion... r right. This illustration is geared... d a Chinese audience, meant to be... ilar scene, and helped the brand... me trustworthy in the eyes of Hong... g residents. But as Western culture... me more integrated and foreigners... n America and Great Britain arrived... n America and Great Britain arrived... audience for these brands widened... using the illustrations to change. KSH... sters maintained the visage of two... rs, but changed the environment they... ere in. The girls now appeared to be... ated by an old European estate, sur... ounded by European flowers, benches... r staircases and even a European style... pond. KSH migrates these girls to an... environment more palatable to European... ple, making it clear exactly when this... adapting to Western culture

## Graphic Design as a Tool for Cultural Preservation: Preserving Hong Kong Graphic Design

Kristopher Ingle

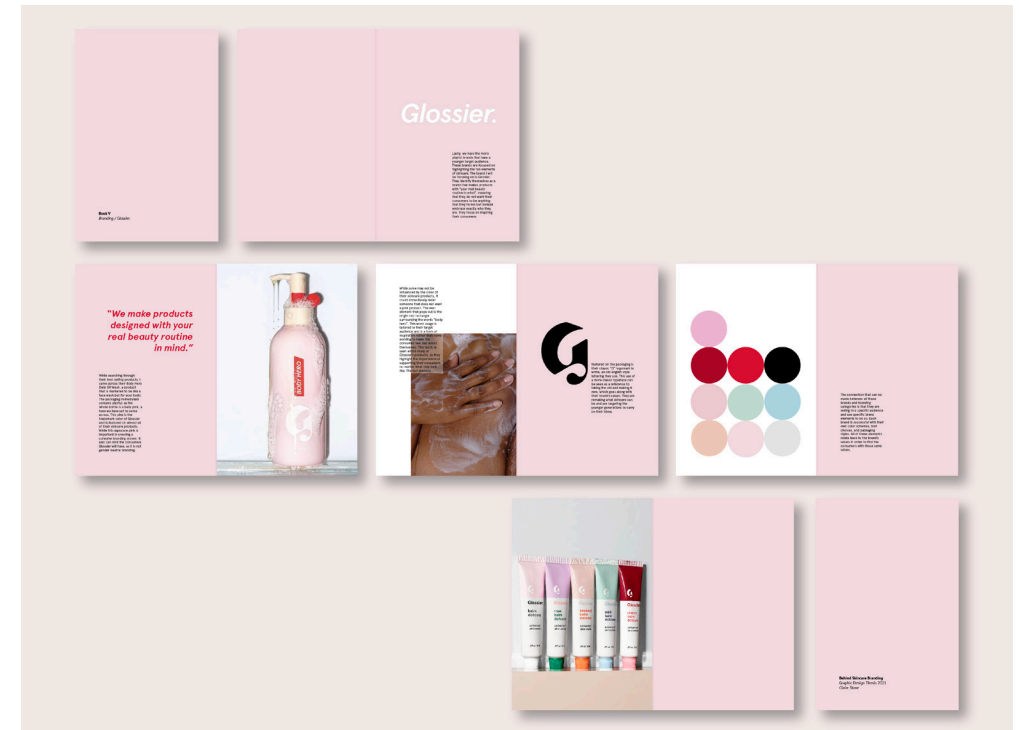
Hong Kong's history of design is worth preserving. Teaching people about cultures different from their own promotes respect, understanding, and diverse artistic landscape. To teach about a culture, we must first preserve it. In order to truly preserve Hong Kong's culture, preservation efforts cannot be limited to the context of Hong Kong. Preserving this culture outside of its context is as important as preserving it within Hong Kong, not only so that members of the diaspora can connect with their culture, but also so we can enrich and diversify the graphic design canon. My thesis is an effort to accomplish that goal, and an exploration of what the future of design might look like if the preservation of Hong Kong's culture of design is successful.



## ***The Coffee Table Book on Mental Illness and Design***

Ally Landrum

*The Coffee Table Book on Mental Illness and Design* is a publication designed to explore and to start a dialogue about serious mental health issues. As a designer, I feel an obligation to help create solutions to existing problems within society, and the issue of mental illness is one that sits close to my heart. Throughout the book, I explore the ways in which different artists and designers are using their mediums to bring to attention every-day struggles with mental health, helping to normalize mental health and illness struggles. I explore different stories and experiences with mental illness through snippets of "diary entries" explaining how mental illness can affect someone and how one might go about describing their struggle. There exists a serious stigma surrounding talk about mental health and illness that can be damaging to those struggling. Mental illness is not uncommon, and for many, it is an everyday battle. Through my thesis, I seek to dive into the ways in which graphic design and art can be used in both a public and private setting to open up those channels of conversation in order to start down a path of destigmatization of mental illness.



## ***Behind Skincare Branding***

Claire Stone

This is an exploration of community within skincare brands. The way they market to certain groups, the way they target certain groups, can all be seen within their graphic design work. Within this work, a few popular skincare brands were broken down into their base target audiences and missions. Each brand falls into a different category and all of its design elements refer back to that category.

My entire thesis will be published on my website, [clairelstone.com](http://clairelstone.com).



# Interaction Design

## BFA & MA

BFA

Hussein Salem

MA

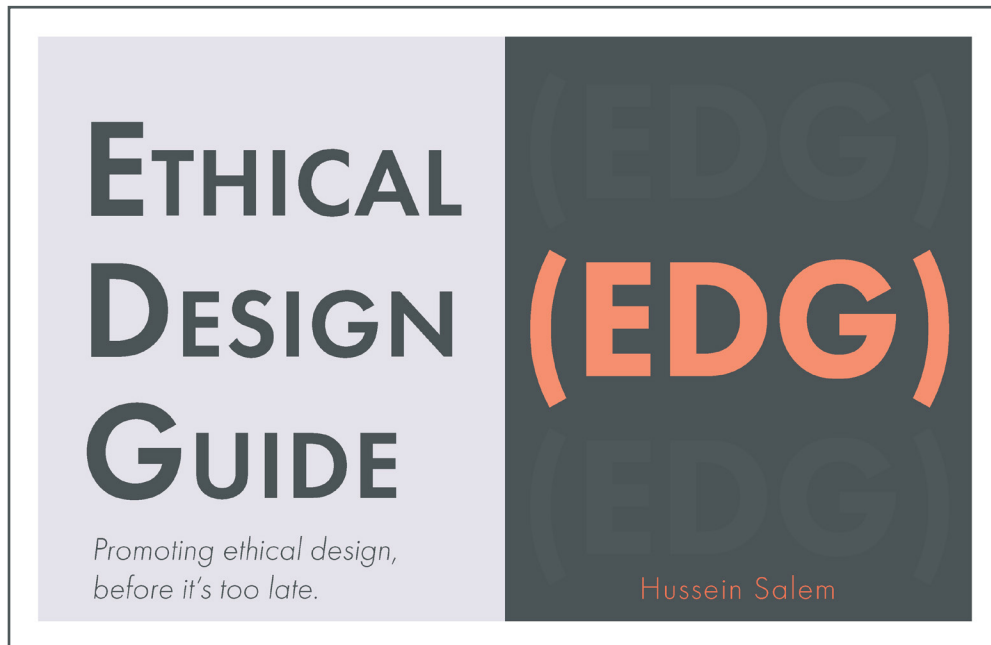
Zainab Balogun

Michael Chergosky

Xianni Huang

Hera Koestantjo

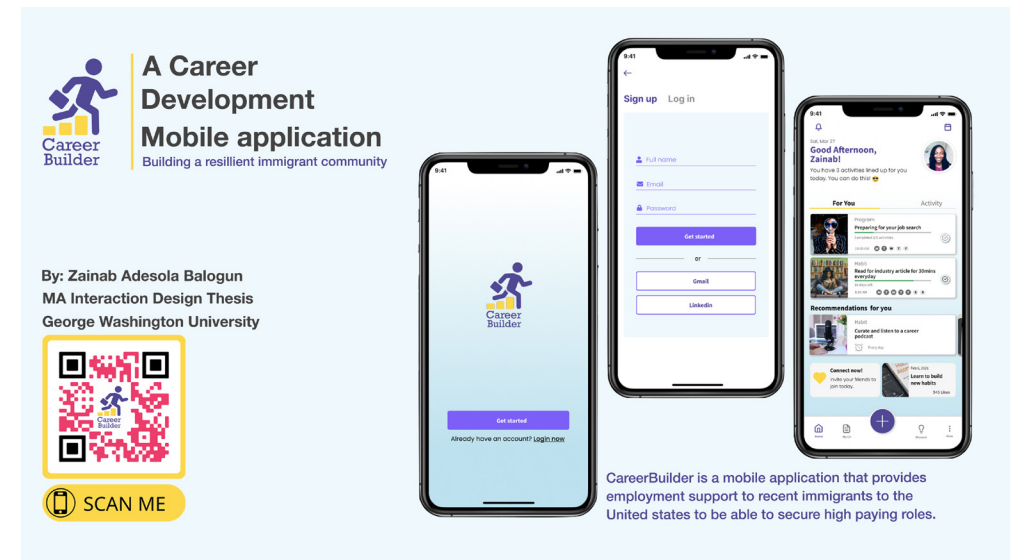
Nasim Nasrollahzadeh



## Ethical Design Guide (EDG)

Hussein Salem

Growing up during the digital age, I've seen drastic shifts in technology. I remember iPads as a hot commodity; now, they're considered a must-have device for five-year-olds. The world of web design also leaped; from colorful, flash-filled websites that cluttered the early internet, to the ultramodern, grayscale designs we use today. But when it comes to design, many overlook advancements or progression, labeling them as trivial, or strictly aesthetic. On the contrary, people are impacted by design every day, whether it's a coffee maker, a car, or a website. Social issues are brought to the forefront through design, making its impact everlasting. Yet, one major factor which halts the progressive nature of the field is the lack of an ethical code. Because of this neglected topic, companies and developers are left with no restrictions, calculating ways to profit from users, which is why I've dedicated my thesis to this topic. By creating an ethical design guide (EDG), I aim to give readers an understanding of unethical design and the ways it affects them every day. As an aspiring designer, I hope to see a moral compass within design, to help shape the lives of people everywhere.



CareerBuilder is a mobile application that provides employment support to recent immigrants to the United States to be able to secure high paying roles.

## Careerbuilder: A Mobile App Design for Career Development

Zainab Balogun

For many, immigrating to the United States in pursuit of better opportunities is a dream come true. While living in a new country can be met with much excitement and positive experiences, recent immigrants still face significant challenges integrating into their new culture and making a decent living. Without the right support and information, recent immigrants often find themselves socially isolated, underemployed and experience financial instability even though they possess the legal documentation, qualification and skill to work. For many immigrants, limited social capital, lack of prior US work experience and personal support such as resume writing and job reskilling are a few of the challenges that impede the chances of employability in a foreign country. It is on this backdrop that I set out to carry out research to understand the problems that these groups of job seekers face as they seek out employment; in order to design a solution that will make for an easy transition into the US workforce.

CareerBuilder is a mobile application that provides employment support to recent immigrants to the United States to be able to secure high paying roles. CareerBuilder offers features that enhance a job seeker's job search experience and ability to develop skills and habits for career development. The features include real-time, peer-edited resume support from professionals and industry experts; enhance social capital through a community of immigrant professionals. In addition, CareerBuilder aims to provide people with tools and resources needed to build self-efficacy for employability and career success.





## Arduino for Wellness

Michael Chergosky

With the start of the COVID-19 pandemic, I became interested in the mental and physical impact of distance learning on students and teachers.

As I conducted research, I realized the toll that extended hours at the screen were taking on the health and well-being of the students and instructors I interviewed. However, I realized that these problems were not unique to distance learning. As an undergraduate, my computer science classes basically meant staring at a computer screen for hours at a time.

I design and build interactive products, services, and art pieces of various kinds, so I began brainstorming ways that computer science might incorporate health and wellness into their curricula. I chose Arduino microcontrollers because they are cheap, open-source, and they allow for interaction to occur away from the screen.

I designed two simple projects that encourage interactions between the body and the computer. One uses an anemometer to measure breath; the other uses a pulse sensor to measure heart rate. I created a series of videos for instructors, in which I explain how the projects work. I hope to show ways that instructors and instructional designers in STEM fields can take a whole-body approach to computer science education.



## Cloudmat

Hera Koestantijo

Sleep is a salient feature of health and wellbeing that impacts multiple aspects of early childhood development. Early childhood sleep problems are associated with several poor developmental outcomes across neurocognitive, social-emotional, physical health, and often mess up with family functions.

It is advised to maintain a daily sleep schedule and consistent bedtime routine. For a toddler, the routine might be 5-30 minutes long and include calming activities such as reading a story, bathing, and listening to soft music. Security items such as a blanket or stuffed animal are often important at this age.

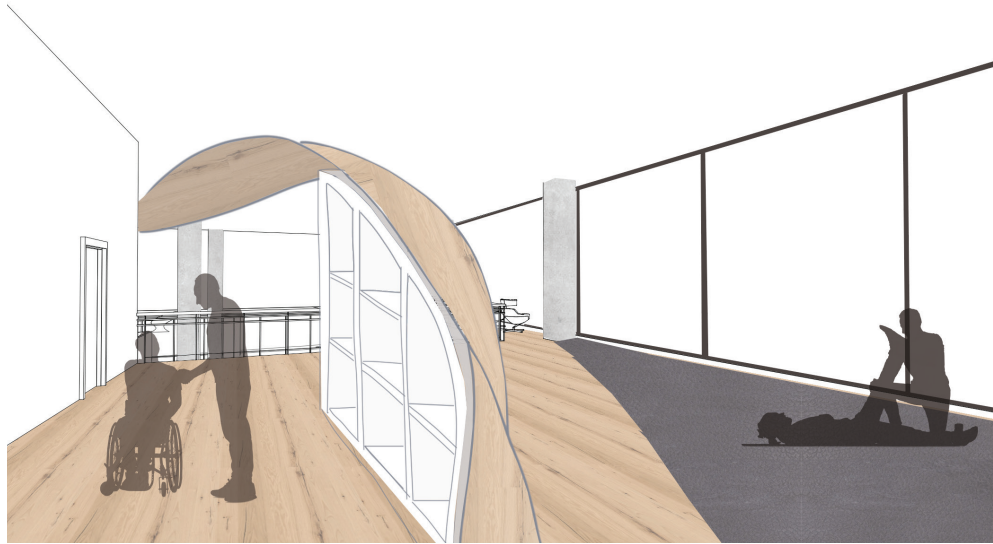
Cloudmat is here to help! It's a quilted blanket that can produce soothing sounds to help toddlers sleep. From threading using a sewing machine to finally making my first very own prototype, I constantly and consistently iterated and asked stakeholders to comment and test it out. Now, Cloudmats are distributed to four toddlers that I observe from time to time. I would think of this project to be a long term observation project, testing out the longevity and durability of the product.



## ***Fair Distribution of Housework*** Nasim Nasrollahzadeh

*Our Beautiful Day* is an interactive book to help toddlers and preschoolers learn about housework to increase their contribution in house chores at an early age. The storyline is set over a course of a day where a child will be asked to perform light chores suitable for their age such as organizing their bed and clothes, setting the table for lunch, feeding pets, planting flowers, etc. The objective of this book is to teach small children and their parents insight into how important it is to have a fair distribution of housework. Fair distribution of housework is a critical factor in order to reduce gender inequality. In recent years, women play an important role in the job market with paid labor becoming more equal. However, there still is a huge gap in the gendered division of unpaid domestic labor and women are doing almost twice as many chores as their partners. Gender stereotypes lead to gender inequality which are rooted in education and childhood. *Our Beautiful Day* is trying to change these gender roles as children's early exposure to housework helps them produce their own attitude toward division of house chores.

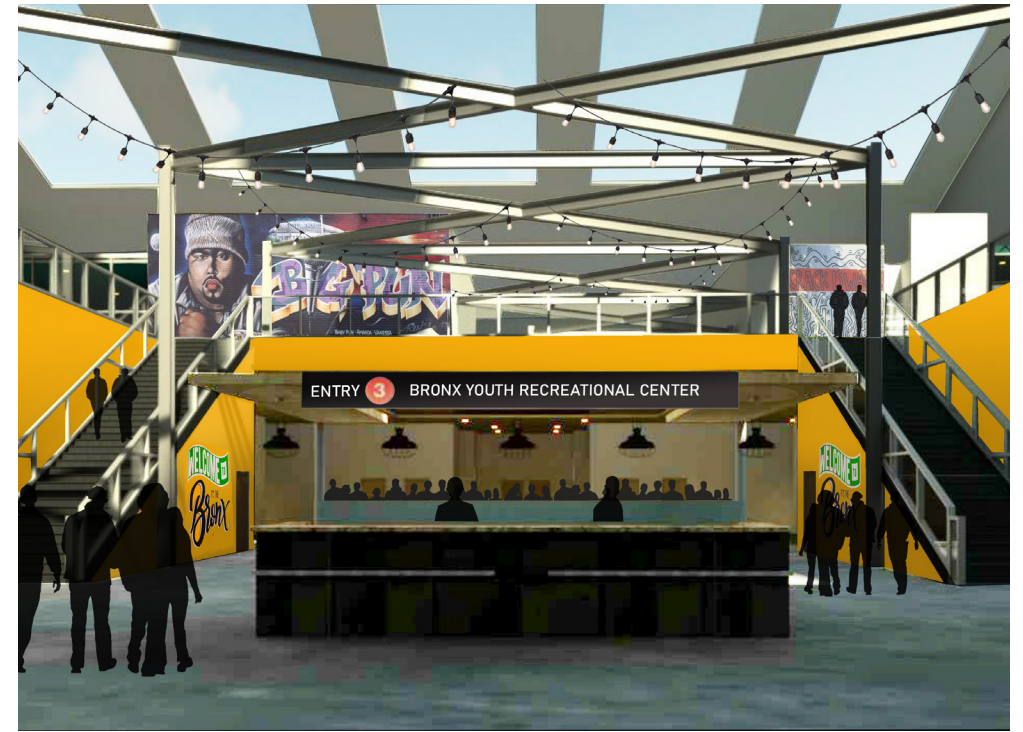




## ***BUILD Neuro Physical Therapy*** Claire Bainlardi

The physical environment of current healthcare architecture and design is often unwelcoming and un motivating. Physical therapy clinics that help individuals suffering from neurological injuries and disorders especially lack attention in the design industry. The road to recovery is oftentimes very lonely and stressful, for both the patient and their support system. BUILD Neurological Physical Therapy aims to take physical and mental health into account by creating a positive and encouraging space for patients and their families.

Through the concept of plasticity, inspired by the organic nature of the brain and its genetic makeup, fluid sculptural features transform the space. These elements flow throughout the space, blending into the program to create various moments of calm, motivation, and inspiration for its users.



## ***Bronx Youth Recreational Center*** Francisco Cabrera

Bronx Youth Recreational Center is a safe space for middle and high schoolers during their after-school hours to take part in fun activities, build community, and seek personal growth opportunities. The center is located in The Bronx, NY within the Kingsbridge Heights area. A unique feature of the center is its embodiment of Bronx culture with areas like the kitchen resembling a bodega, and many spaces containing muted furniture with pops of color coming from graffiti and the ceilings. Another essential element of the center is the implementation of natural lighting within key areas such as the main entrance, basketball courts, and on the open second floor lobby.





## ***Altitude Micro Hotel***

Sophia DeNezza

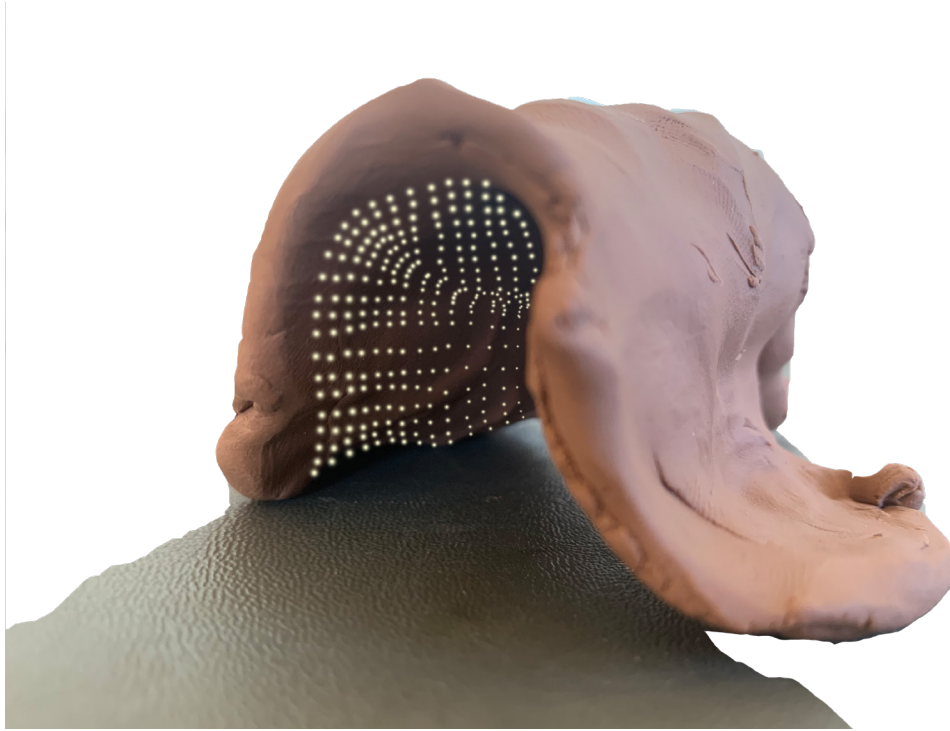
Altitude Micro Hotel is a luxury ski-in, ski-out, boutique micro hotel designed with the goal of eliminating the hassle that is often associated with the skiing, and creating a luxurious, yet practical vacation experience. With Aspen being one of the most prestigious resort towns in the country, Altitude will not only provide a comfortable stay, away from the typical touristy hotels and resorts, but it will also focus on the connection between the interior spaces and the vast, mountainous environment surrounding the resort. This design revolves around the concept of altitude, which reflects the alpine Colorado landscape and the feeling of movement while skiing. Through the creation of lofty spaces, a focus on vertical proportions, and the formation of smooth curves throughout the design, the concept of altitude will mimic the prominence and stature of the surrounding mountain landscape, while also emphasizing the movement and fluidity felt when skiing down the slopes of Snowmass. By utilizing the site's beautiful existing architecture and creating a contemporary, conceptual, and practical design, Altitude micro hotel will provide guests with a luxurious and unforgettable Aspen experience that will keep them coming year-round.



## ***Float-Aquarium Bar***

Trevor Frantz

This project pairs education with leisure and recreation in a classic aquarium experience. The design suspends reality by drawing guests down a pathway that provides an informative and delightfully immersive experience. With flowing curves and evident aquatic inspirations, visitors are able to feel at one with the surrounding marine life.

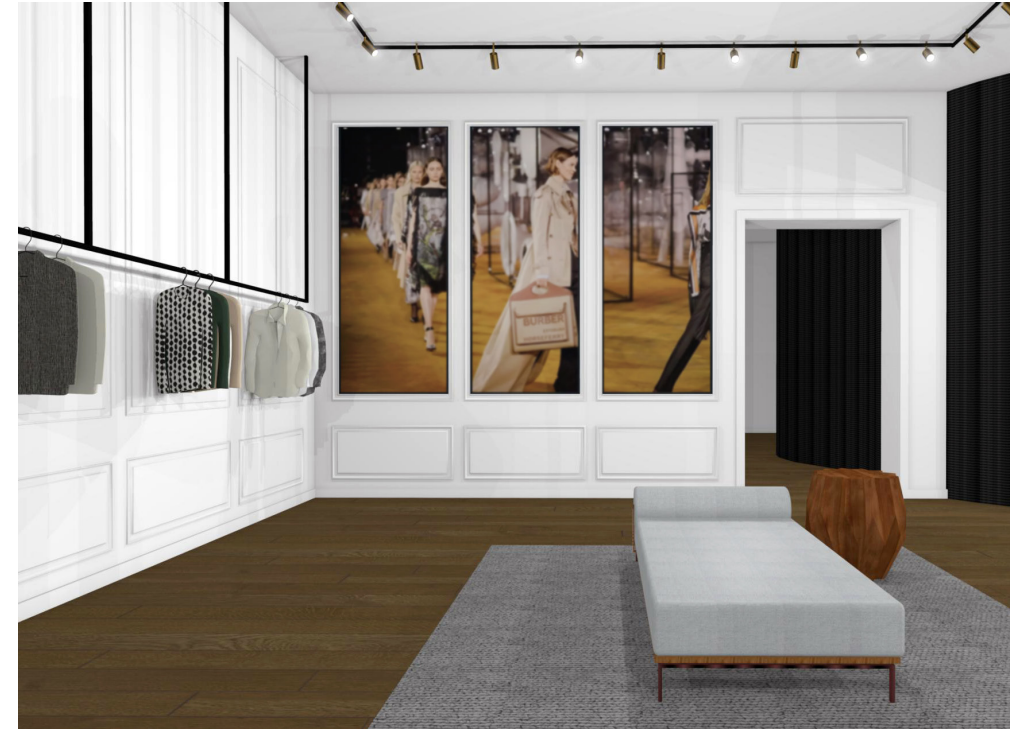


## *The Squiggle School*

Lila Gaber

The Squiggle School focuses on exposing children ages 3-5 to the world around them and instilling in them a love of learning. By providing spaces to learn, play, experience nature, and engage in classroom activities, students will be immersed in the learning process at a critical point in their development. Having these meaningful experiences at the very beginning of their education will have a lasting impact as they enter more structured educational experiences in elementary school and beyond.

In order to engage students, the design of the space is as interactive as possible. There are curving walls to run around, niches to hide away in, and elements to climb on top of and crawl underneath. Additionally, the curves used help make this space comforting and welcoming, so children feel confident while exploring their environment. They will feel that they are in control of their surroundings, and able to affect change around them. As their natural curiosity guides them through the space, children will develop a love of learning that they will carry with them throughout the rest of their lives.



## *Clash*

Victoria Gogick

Clash is a high-end fashion store designed to reinvent the typical shopping experience. With its museum-inspired design, the minimal but curated product offerings provide a clutter-free layout and hassle-free shopping experience. This, combined with the in-house tailoring department, which ensures the perfect fit of all clothes, aims to combat the wastefulness of fast fashion.





## *Ikhaya Women's Shelter*

Alexa Greig

The Ikhaya Women's Shelter provides a place of refuge as well as a support system for women, and their children, escaping domestic violence. The shelter aims to create an inclusive community through the use of an indoor/outdoor canopy that intersects with all of the 13 buildings on site. The outdoor canopy provides a sense of CONNECTION between the buildings, as well as partial shade coverage from the hot South African sun, while the indoor canopies influence the layout and flow of the interiors.



## *Domestic Violence Care Center*

Athena Poulos Iliakopoulou

Changes in sociocultural patterns since the COVID pandemic began are undeniably noticeable within households. Statistically, there has been an increase in reported domestic abuse cases globally by 20%, according to the World Health Organization. As people have been forced to quarantine with their intimate partners, there have been difficulties escaping typical home settings. Creating a temporary refuge as a response to the increase in domestic abuse cases will allow for the healing of invisible trauma.

Hosting a space that promotes resilience not only sets the path for one's long-term well-being but also teaches individuals how to avoid going back to abusive relationships. A social service center setting that has been designed around the promotion of mindfulness will restore the sense of self and worth victims of abuse lack. The aim is to create a space of decompression and empowerment as a response to the pandemic, to help women who lack the means to heal from their domestic abuse experiences.



## *Equestrian Center*

Caroline Kahn

Growing up as a participant in competitive Hunter/Jumper horseback riding, I noticed that the barns I visited were extremely run down, musty, dark and confined. The style, organization, and programming of the traditional barn I was seeing first hand was typically outdated and did not maximize aesthetic and/or function in its design. Most importantly the horses health and safety was not the top priority in these barns. Horses are strong, elegant and expensive animals, and riding is a highly competitive sport that demands from riders a lot of time, commitment, and money. With that being said, it would only make sense for the space in which the horses live and the riders practice to reflect such an elite sport. This Equestrian Center breaks out of the box of the outdated barn by modifying the traditional program through reconfiguring adjacencies and implementing new technologies like stall watch and automatic systems. Elements such as windows, two way mirrors, and skylights literally break the exterior and interior walls and roof as well. In addition to windows and skylights, the barn has numerous entrances and exits to really open up and break the 'box' of the structure. With this, the space not only maximizes function, but does so while welcoming light and air in and is open to adjacent spaces within and to the outdoors."



## *Luna Meditation Hall*

Jana Khalil

Luna Meditation Hall is dedicated to creating an environment where people can come for an energetic reset. Composed of a main meditation hall, private meditation enclaves, and classrooms, this space encourages people to turn inwards either alone, in connection with others, or with guidance. Employing phases of the moon as a design concept, this space focuses on layering and the play between light and shadow as a reflection of the journey inwards during meditative moments.





## **Farm Stay**

Sally Mandel

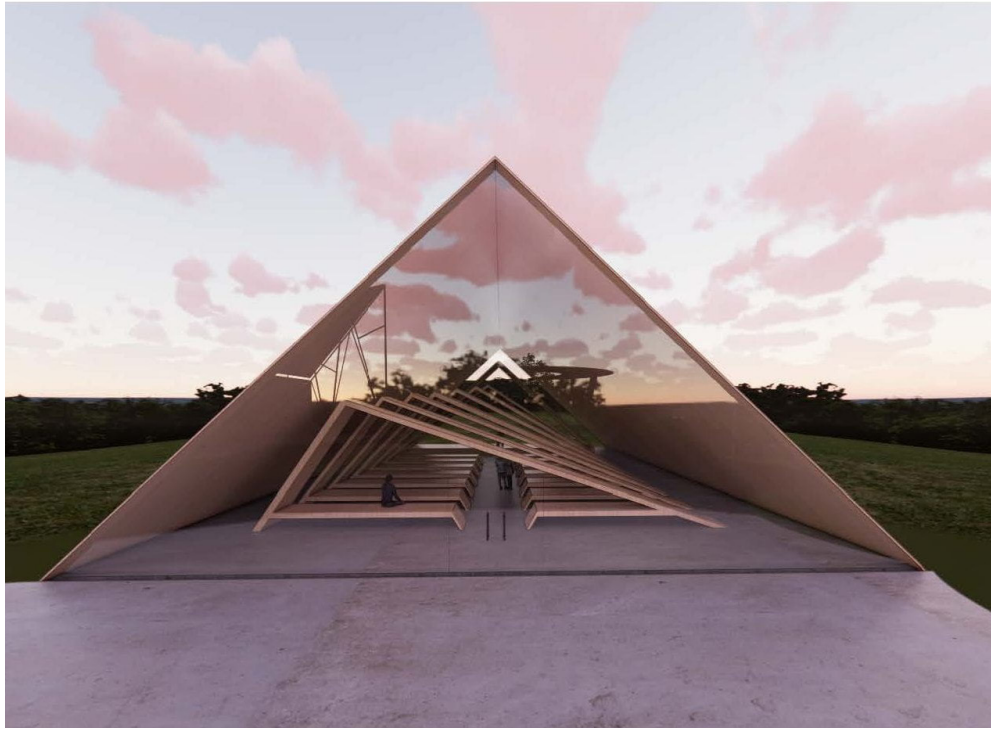
Farm Stay is an experiential space that aims to promote sustainable farming and clean food through an immersive retreat. It allows guests to escape the chaos of the city while simultaneously learning sustainable farming practices and following the path of produce from planting, to cooking, to eating. The concept of life cycle comes to fruition on site starting in the main house, where guests are planted like a seed. Cozy guest rooms cradle visitors and allow them rest, rejuvenate, and begin their journey. Just as a plant grows into a seedling, the garage promotes growth and allow guests to soak up sustainable practices. Finally, when the plant is fully grown and harvested, the restaurant allows guests to experience the harvest and enjoy the feast. The life cycle continues when guests leave and sow the seeds of knowledge with others as they return home.



## **Books and Beyond**

Sibyl Frances Natad

My thesis revolves around one subject matter, books. The idea is to design a retail display that adds excitement and unique attributes to showcase the focal point of the project. I explored materiality, forms, and angles to create a retail display that is both inviting and functional to its users.



## ***RE.turn: End of Life Center***

Grace Poillucci

Not yet have we as human beings come to understand and agree upon what occurs after death. Mourning is a universal experience, but the ways in which we come to accept the passing of our family, friends, and community members vary greatly across cultures.

In American funeral culture, the traditional end of life culture looks more toward remembrance of the past than toward the future. This leaves Americans with a stagnant taboo surrounding the culture of funerals, concerned more with the dreariness of a life lost than the celebration of a life lived.

The premise of this proposed project explores end of life practices across cultures and religions, uniting their best qualities to create a new way of mourning in America. This project looks to develop an experience that allows for mourners to grieve in the ways best for them, erasing the standard of a quick ceremony and moving toward a multiday process of renewal.

This project looks to push the bounds of cultural change through design. What power does architecture have to initiate mass culture change? Does design have the ability to diminish the long-standing stigma around death and mourning in the United States?



## ***14th & U St***

Morgan Richmeier

My thesis design takes form at the intersection of 14th and U Streets in Washington, DC. I was inspired by DC's impressive array of parks and lively street culture, so I've designed a fully public, indoor park that functions for a variety of uses. With bike storage, personal short-term lockers, restrooms, and a variety of fixed and unfixed seating, the in-park caters to the heavy pedestrian and cyclist traffic that flows through this corridor. While the basement level features single and multi-user restrooms to provide for people's maintenance needs, the rest of the building channels energy from the street through three levels. The first floor resource area situates and directs users who may need to store bikes, shopping bags, coats, etc. while they relax. Connected through an atrium space, the second floor doubles as a reservable community space and social seating floor. Finally, the third floor is the most removed from the energy of the streetscape, featuring tranquil plant life and patio seating.





## *The Animal Hostel*

Alaina Willard

The Animal Hostel, located within Washington, D.C., is a shelter focused on helping improve adoption rates by providing a safe, wellness-focused environment that is designed to enhance connections between the community, individuals, shelter staff, and animals. Through the concept of unity, Animal Hostel incorporates interior and exterior design elements that not only encourage natural interaction between pet and potential owner, but also establish a connection to the neighborhood to generate a positive outlet for residents, business owners, and consumers. The site, located in an original 4-story row home, is expanded with new additions that connect it to the neighboring structures. To unite the building's verticality, a central core constructed of glass, provides natural light that is critical to the wellbeing of the animals, and evokes a feeling of openness, freedom, and transparency. The design incorporates indoor and outdoor playspaces to provide the animals plenty of room for exercise and socialization, as well as shy and needy animals safe and quiet spaces to help reduce anxiety. Strategically placed windows, enclosed balconies, and outdoor playspaces give the animals a view out to the surrounding streets, and the people within the community a view into the lives of the shelter animals.



## *The Hobnob Nook*

Edewede Akpesiri-Odia

The Hobnob Nook is a day center for kids with ADHD. It brings these kids and their parents together to encourage order, community, and physical and mental well-being.



## *Remembrance Crematorium*

Yi-Chen Chang

When facing death, there are different reactions in different cultures. In the East, incense is the traditional medium to let people contact spirits. At the time my great-grandmother passed away, abiding by tradition, our family held a two-week blessing ceremony. In the ceremony, I suddenly found that from a solid stick to fading smoke, the process is also like a human's life. In my hometown it is taboo to talk about death, and crematories are always located in the countryside. This might be the reason why we usually neglect: the decease of time. The perception of death can subconsciously lead people to remind themselves: seize the day. A combination of a crematorium with a public area will offer a place that not only the bereaved may celebrate and visit the site of their loved one, but also one in which the local community is allowed to access a space of quietude and time for reflection.





## ***U.COMMONS: A Physical Place for Virtual Learning***

Aileen Kim

With higher education leaning deeper into digital technologies, a model of providing access to resources and support through well-positioned academic satellite spaces can go a long way towards equity and student success. The target users of this space are undergraduate and graduate students taking classes online exclusively or as part of a traditional program.



## ***Suzuki School of Music*** Taylor Oosting

Classical music education for K-12 students has proven developmental benefits; unfortunately arts education is often among the first programs cut from a public school's budget. This project, an after school Suzuki Education Centre for strings, aims to bring accessible music education to urban communities and to lower the barrier of entry for classical music education and enjoyment. Located in one of the most diverse communities in the nation, a New York city borough, this project serves as a blueprint for future accessible music institutions. Conceptually, this project is based on the practice of Kintsugi, a Japanese method of repairing broken pottery by mending the broken areas or reattaching broken pieces with a gold lacquer. Embracing the damage as an opportunity to find beauty in the imperfections.



## ***The Mill – A Celebration of Food & Community***

Brynn Orban

Historically, food has been a valuable resource - one that both nourishes and fuels the body and one that brings communities together. Society's unrealistic norms of what a body should look like, largely compounded today by social media, have led to diet-culture, disordered eating, and body image issues. There is a clear need for a space that prioritizes living a healthy, balanced lifestyle.

The Mill is a food-focused wellness center featuring a garden-to-table restaurant, cooking and nutrition classes as well as a health and wellness coaching clinic - all with the aim to celebrate food and community and to provide a holistic alternative to diet-culture and weight loss clinics.

Inspired by the transformative process of grain moving through a Mill, the site plan and architecture of The Mill will highlight spaces of learning - experiences that are transformative for its guests. By using the existing grids of the historic Mill and Barn, situated askew from each other in their idyllic forested, creekside setting, a shifted grid will be employed to highlight these spaces of growth.



## ***The Steady Beat: A Female-Focused Recording Studio***

Hannah Shafer

Women are inherently faced with various limitations when trying to create and produce music, including but not limited to: a pay gap, difficulty advancing in their careers and being confined to certain genres. While many of these issues go far beyond the operations and design of a recording studio, creating a space that supports female collaboration and removes stigmas around females in the entertainment industry will help female creators flourish. Using a historic site in DC's Shaw as inspiration, the space becomes increasingly dynamic, collaborative, and creative as the users move from the 9th Street entrance towards the rear Blagden Alley entrance, which connects to a flourishing artist community. Supporting spaces include two recording studios, a large powder room, mother's room, writing rooms, and café/lounge for visiting creators.





## *Upcycling Retail Experience*

Mengjiao Wang

The volume of clothing Americans throw away each year has doubled to 14 million tons in the last 20 years. Textile production requires significant amounts of natural resources, and its decomposition process produces greenhouse gas and leaches toxic chemicals into groundwater and soil. This experiential store attracts customers to participate in the upcycling process of clothing, which can increase people's attention to the urgent environmental problems caused by the fashion industry. At this place, every piece of old clothing can be reinvented and start their new "journey".



## *The Education Co-Op*

Aidan Young

In the current public education system, too many students are not supported by their teachers and peers. This has led to a drastic increase in dropout and unemployment rates among high school and post-high school students. As of the 2017-2018 school year, Washington, D.C., had the lowest high school graduation rate at 69%. By creating an educational center that can provide these students with the tools they need to be successful, the overwhelming gap between high school and the workforce can be bridged. This center will provide services that counteract the obstacles these students currently face, such as a supportive peer community, academic tutoring, mental health support, and career readiness programs.



# Museum Studies MA

Sophia Brocenos  
Rebecca Brockette  
**Nicole Casart**  
Stephanie Daube  
Maria Ferraguto  
Margaret Flanders  
Melissa Marie Garcia  
Allison Gartrell  
**Mackensie Henn**  
Sydney Holdren  
Yael Horowitz  
Sarah Klein  
**Madeleine Larson**  
Kathren Lee  
Margaret Mauldin  
Jessica McEvoy  
Helen Pearson  
Samantha Philben  
**Sarah Potter**  
Kimberly Schwartz  
**Alexis Simms**  
Stella (Rachel) Smith  
Christopher Stroud  
Kimberly Totten  
Megan True  
**Kara Wheeler**  
Mackenzie White





## **Narwhal: Revealing an Arctic Legend**

Nicole Casart

Nicole Casart was born and raised in Hawaii, and dreams of someday working at a museum in Hawaii. She graduated from Harvard University in 2013 with a major in Psychology and minor in Neurobiology. She came to D.C. via an associateship in the Obama White House and she loved the city so much, she stayed. She has worked on Capitol Hill and a small law firm before becoming interested in the museum field by volunteering at the National Museum of Natural History. She then worked at the International Spy Museum and interned at the U.S. Botanic Garden, where she researched and drafted an interpretive plan for activities to teach visitors about the evolution, biodiversity, and cultural importance of native Hawaiian plants. When not thinking about how museums can make their collections and staff more representative of and accessible to the communities they serve, she enjoys running, listening to podcasts, and talking about the international music sensation BTS.



## **Won't You Be My Neighbor?**

Mackensie Henn

While at George Washington University, I pursued my Masters in Museum Studies with a focus on Exhibitions and Visitor Experience. My ambition is to pursue a career in Museum Interpretation and have a particular interest in American History and civics education. While I have a passion for Museum Education, I loved my curatorial classes with Kym Rice and hope to get the chance to create exhibits that make an impact on my audiences.

This exhibit I developed over my time in the program, named after the opening song of the television show *Won't You Be My Neighbor?*, focuses on the themes of community. Designed with multi-generational families in mind, this exhibit examines the lessons taught by Mister Rogers and how they translate to a modern day. While his show has been out of production for almost two decades, the community that he created and the lessons he taught still have power in a modern day.





## ***Cotsen Textile Collection Rehousing*** Madeleine Larson

This is a 19th century Uzbek ikat coat that I worked on in a project at the GW Textile Museum to process and rehouse the Cotsen Textile Collection, acquired by the Museum in 2018. The Cotsen Textile Collection is comprised of a huge range of objects across material, style, and geographic and historic scope. In this project, I acted as the primary steward guiding these collection objects from all their diverse origins to their permanent homes at the Textile Museum. I got to know every thread and crevice of these objects, examining and cleaning them, labeling them, and rehousing them in archival supports. I was blown away by the incredible beauty and technique of this ikat coat, and I had never encountered anything like it, especially not so intimately as I could in the Conservation Lab. The contrast of the competing designs and the rich colors of the ikat dyeing are exquisite. Rehousing this piece allowed me to think creatively about where to sew on a label so it was out of sight, how to fold the coat to minimize strain on the fabric, and what size the final storage product would be.



## ***District Spring*** Sarah Potter

My name is Sarah Potter and I am a photographer and writer. I came to Corcoran in August 2019 to study museums, and I left it in May 2021 an artist, creator and young professional. It's incredible how two years can change a person. I began experimenting with film photography during 2020, when we were all stuck at home, struggling to keep our sanity and looking for hope. The photos I've included here represent the end of my time as a Corcoran student and the beginning of my entry into a new post-pandemic world. I'm so grateful to the professors and students here at GW that have pushed me to be a better student and artist. The path ahead isn't clear but I look forward to walking it nonetheless. Check out more of my work on Instagram @lasartaine.





## Lady History Alexis Simms

I created *Lady History* to share more women's stories. I applied the skills I learned as a Museum Studies student to research, interpret and share these stories. I do the audio editing and create the graphics for social media. *Lady History* is the podcast where we cover the stories of the world's most iconic women. From ladies who saved the day, to ladies who committed crime. From women who broke barriers, to women who built them. We're covering the good, the bad, and the ugly of women's history. You can listen to the podcast on [ladyhistorypod.com](http://ladyhistorypod.com).



## "The Water was Let into the Pipes and Conveyed into the Town...": Wells, Chamber Pots, and Municipal Water in 19th Century Alexandria, Virginia

Kara Wheeler

The four chamber pots shown above represent a year's worth of work researching wells, chamber pots, and the water systems of Alexandria, Virginia, in the 19th century. Under the direction of my mentor at the Alexandria Archaeology Museum, I researched the discovery of the sherds of nine chamber pots excavated from a site within the city. The process included refining the artifact catalog, labeling, mending the vessels, researching historical documents, and creating an academic poster presented at the 2020 Society for Historical Archaeology conference. The presence of the chamber pots in the well likely shows urban modernization at a household level. The residents likely discarded the chamber pots after piped clean water flowed into the city and the establishment of a reliable sewer system to discard wastewater. An additional benefit included explaining to museum visitors (especially children) the purpose of a chamber pot and seeing their reactions.



# Music BA

Rachel Asaeda  
**Sheng Gao**  
**Daniel Halsted**  
Meaghan Kacmarcik  
Vasu Kushalnagar  
Xinglan Shi





## Senior Recital

### Sheng Gao

Sheng Gao is a senior student in the music major with a piano performance concentration and computer science minor at George Washington University. He is also a music scholarship recipient from George Steiner. Before GW, he studied general engineering at Beihang University, where he became interested in art exhibition and performance. During his undergraduate career at GW, he has been recognized as a piano soloist, a collaborator, a concert program administrator and an art history researcher. Sheng has performed in solo and chamber recitals and cameratas at Corcoran School of the Arts & Design. His repertoire covers major music works in the Western tonal era. He has participated in the virtual concert series during the COVID-19 pandemic, seeking to unite people and share music with his audiences under social distancing protocols. He has worked with librarians and scholars at the National Gallery of Art and the Folger Shakespeare Library in Washington, D.C., exploring the artworks of the Renaissance and Shakespeare's age. In his senior solo piano recital, he acts as both performer and administrator and pairs the program with piano literature research concentrating on keyboard étude of the Romantic period.



## Whisky In the Jar

### Daniel Halsted

Danny Halsted is a Graduating Junior at GWU majoring in Music and Biology. He studies music composition and voice in the music department, and works both as a forensic technician and a freelance artist.

This is one song from Danny Halsted's upcoming show, "She Moved Through the Fair." The Show is a mystery-musical following the death of a young woman in a small Irish town in the mid 1600s. The Songs in the show are all based on traditional Irish folk songs, a medium chosen because of the artist's intense love for the genre and the rich cultural history of Ireland.

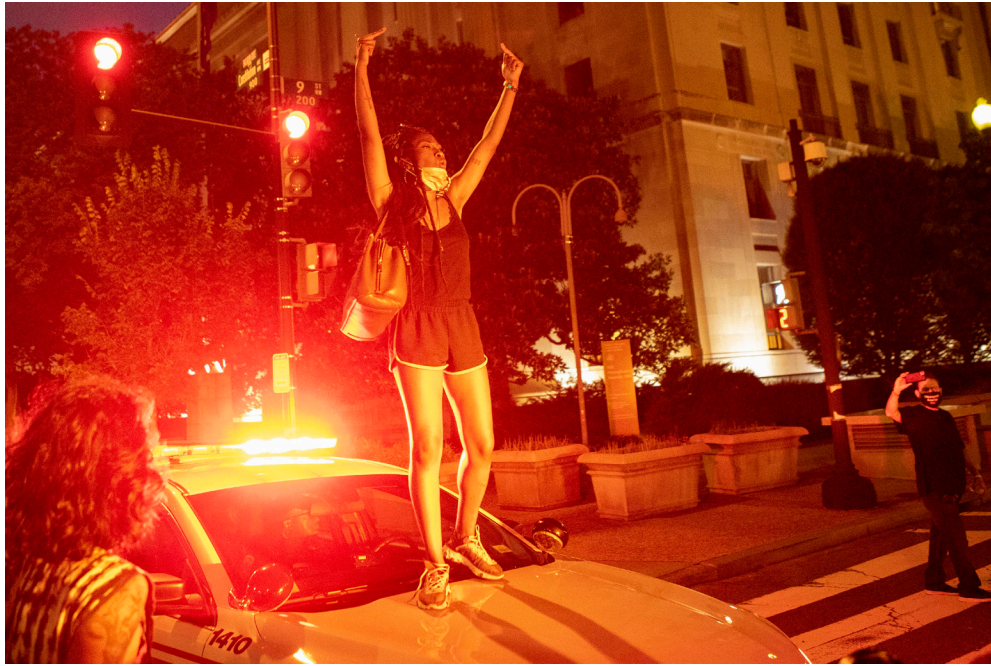
Following the death of his Fiancée, Rosie McCann, the show follows Jamie MacNaughten, a local musician in the small village of Cashel. While also dealing with Rosie's death, Jamie is further taxed as the accusations of the murder turn to fall back on the young traveler as the town is quickly pushed towards assuming Jamie killed her for her fortune. "Whisky in the Jar" comes late in the story as an infamous Bandit takes the witness stand and accuses Jamie of being his former partner in crime, sealing Jamie's guilty verdict and eventually placing our hero in prison.



# New Media Photojournalism MA

Zach Brien  
Bonnie Cash  
Cheyenne Coleman  
Tierney Cross  
Jasmin Kenya Flores  
Olga Lucia Jaramillo Salazar  
Long Nguyen  
Deja Nycole Ross  
Anna Rawls





## ***Fists Up, Fight Back***

Zach Brien

*Fists Up, Fight Back* documents the movement for Black liberation beginning in May 2020 in Washington, D.C. Through reporting, still images, and a short documentary, the project follows the launch and growth of one group, D.C. Protests.

The still images focus on the most emotional moments in this movement from May 2020 to January 2021. The short documentary tells the story of D.C. Protests - where it came from and what its members fight for and how they maintain the group. The written story explores the technical issues and historical context that D.C. Protests faces in its pursuit of Black liberation.

My goal in undertaking this project is to show the complexities of starting a human rights movement for social change. I want to show viewers that another, more equitable world is possible. It won't be simple. It won't be easy. It will, however, be worth it.



## ***Carry With Us***

Bonnie Cash

The importance of health care professionals has been amplified by the Covid-19 pandemic. Nurses, in particular, are called on to provide more than ever for patients, often putting their own mental and physical health on the line. *Carry With Us* focuses on Ryan Thomas, a 23-year-old nurse who launched his career as a surgical trauma intensive care unit nurse at UVA Medical Center in Charlottesville, Virginia, in August 2020. The pandemic has shaped his interactions with patients in the hospital sphere as well as in his EMT volunteer work at the Western Albemarle Rescue Squad in Crozet, Virginia. Working 12-hour shifts on minimal sleep, Thomas is slowly navigating high levels of stress and increased isolation. After a year, he continues to seek a sustaining balance that blends his work life with his friends, family, and love of nature.





## ***Do Not Pretend to Forget: Surviving a Known Assailant***

Cheyenne Coleman

Every 73 seconds, an American is sexually assaulted. 1 in 6 women will experience a sexual trauma in their lifetime. By sharing my story, in collaboration with two friends of mine and fellow survivors, I hope to begin a conversation which leads to a shift in societal attitude.



## ***We Live in the Grey*** Tierney Cross

*We Live in the Grey* is a multimedia project that aims to destigmatize and represent the conversation surrounding the decriminalization of sex work in Washington D.C. The project offers the historical context for understanding how sex workers have been repeatedly pushed to the margins of society and explores the layers of oppression that lead to cultural and societal shaming of the sex work community. The work focuses on the lived experiences of former sex workers and the debate around decriminalization.

Tierney Cross is a photojournalist based out of Washington D.C. With a background in political science and international relations, she is detail-oriented, analytical, and well-versed on the intersectionality of pressing issues. Thematically, she aims to alter negative social perceptions concerning identity, specifically volatile stereotypes that perpetuate internalized shame. She is available for assignment for photography, videography, and audio-driven narratives. Contact her at [tierneycross@gwu.edu](mailto:tierneycross@gwu.edu).





## ***Natives: Chocolate City***

Jasmin Flores

For decades, Washington, D.C., was affectionately known as “Chocolate City” because of its predominantly Black population. Despite the multi-generational roots that connect Blacks to the district, they now make up less than half of the population. *Natives: Chocolate City* is a multimedia story about the whitewashing of historically Black neighborhoods in Washington, D.C.—primarily Foggy Bottom and Capitol Hill. This project depicts the complex but familiar narrative of Black Washingtonians displaced and driven out of their neighborhoods through redevelopment, redlining, and disinvestment. *Natives* tracks filmmaker and The George Washington University M.A. graduate Jasmin Flores and her extended family as she deepens her understanding of her great-grandparents Mollie and Clifton “Patio” Winston and their displacement from what was once their beloved Foggy Bottom community, and the home and connections they built over 70 years on Capitol Hill. *Natives* highlights and celebrates the legacies of native Washingtonian elders.



## ***Two Worlds***

Olga Lucía Jaramillo Salazar

*Two Worlds* is a multimedia documentary project that explores the intergenerational impact of migration on the families of migrant mothers from Central America.

The project is about home, family, motherhood and transformation. It offers a perspective on migration through the voices of Vicky A., born and raised in San Pedro Sula, Honduras, and Sara Raquel S., born and raised in San Salvador, El Salvador. In 2003, Vicky crossed the Mexican border in search of a better future for herself and the young children she left behind. Sara Raquel left El Salvador at 16 in 2016, crossing the Mexican border to reunite with her mother, who migrated to the United States when Sara Raquel was three years old.

Through collaboration with Vicky A. and Sara Raquel S., the project offers a way of looking at their physical, psychological and spiritual worlds that opens the door to their dreams and possibilities, and shatters stereotypical representations of immigrants.

I grew up listening to stories about my family's experiences during La Violencia, a very dark period of Colombian history, and the displacement from our hometown. My mother, aunts, and uncles shared these stories repeatedly, as if they were ongoing. These stories of migration and trauma have become myths for many, including my family, and motivate me to explore and tell stories about migration years later.





## ***Old Timer's Corner: Barry Farm on the Edge of Gentrification***

### Long Nguyen

Barry Farm is an African-American neighborhood south of the Anacostia River in Washington, D.C. It has a history that dates back to the Civil War, and many of the families of residents have lived there for generations. The Barry Farm redevelopment project threatens to tear apart the fabric of this close-knitted community. This project explores the impact of the Barry Farm redevelopment project on the lives of families and individuals in Barry Farm, many of whom have been forced to move out of the neighborhood. Through the stories of Kisha Davis, JJ Pinkett and Donte Butler, and especially their relationships to a stretch of Barry Farm dubbed "The Old Timer's Corner," this project tells a story of how a sense of community can still exist even in the midst of the struggle brought about by gentrification.





## Oh, Mother of Mine

Anna Rawls

The Prison Policy Initiative reports that women and girls are the fastest growing segment of the prison population in the United States, disproportionately impacting women of color and growing 834% since 1978, more than double the pace of men. What, then, happens to the mother-daughter relationship when it is interrupted and controlled at the hands of the state? Charnal Chaney, 31, was three when her mother was incarcerated. She was one of thousands of children living in the District of Columbia, an area with one of the highest incarceration rates in the country, who have experienced a parent be incarcerated. "Oh, Mother of Mine" explores the systemic barriers mothers face in the carceral state, the generational impact left by their incarceration, and the healing that continues for mother and daughter even after their release.



## Black & Dangerous

Deja Nycole Ross

Deja Nycole strives to document the history of humanity- forever dedicated to the empowerment of the African Diaspora, and minorities everywhere. She captures moments and writes in an effort to show people's realities while empowering each other to make a difference across our global communities. Her project *Black & Dangerous* is a collaborative project utilizing poetry, portraiture, and reportage to redefine the way Black people are perceived because of stereotypes. Through various visual and audible mediums, Black folk share their individual experiences, beliefs, and feelings of what it means to be *Black & Dangerous*, both to society and as redefined to themselves. This project aims to shift the negative narratives society has placed on the Black community and give control back to the individual. *Black & Dangerous* is giving Black folk the power to reclaim their voice and see the positive contributions they provide to society because of who they are at their core. *Black & Dangerous* is a celebration of individuality within the Black community while observing the emotional and mental cycles these stereotypes contribute to.

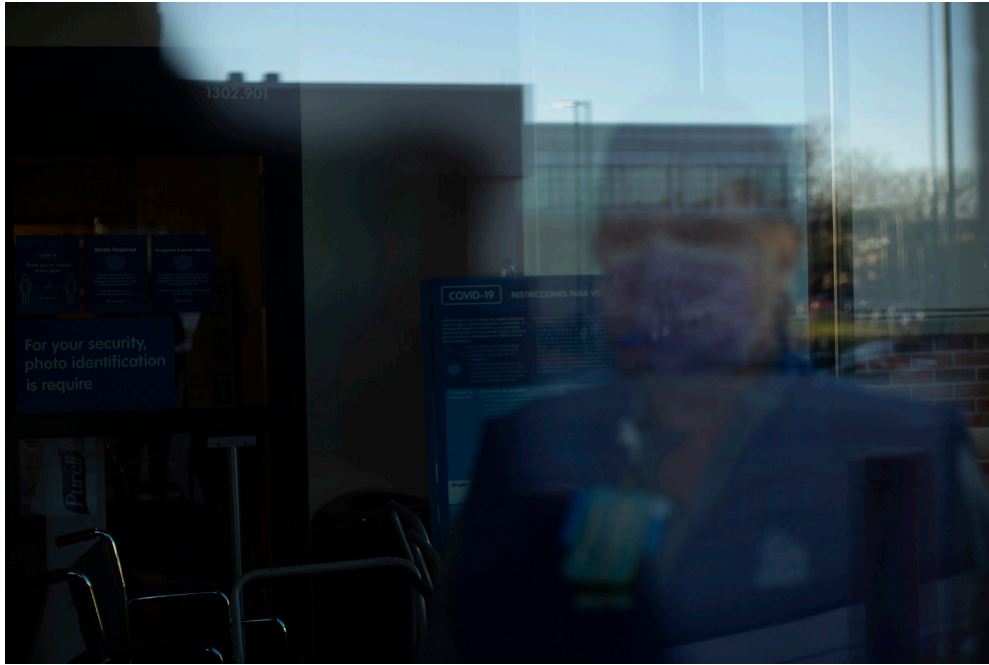


# Photojournalism

## BFA

Donna Armstrong  
Arielle Bader  
Hadley Chittum  
Ari Golub





## *Revisiting Home* Donna Armstrong

At the start of the pandemic, I ended up home in Overland Park, Kansas with my family. I documented my mother who is a Pediatric Emergency Medicine Physician. When I returned home for Thanksgiving, our dog suffered an injury to her spinal cord. Next, my mom's sister was diagnosed with cancer. In January, my sister, dad, and I all got COVID.

I struggled to process everything or make images. Sometimes, I made nothing. Sometimes, I wandered around the house I have lived in since childhood and observed the way the light dances in the afternoon. This project represents what I learned during my time at home when my parents should have been empty nesters. I learned I need the quiet moments and that my family can withstand a lot of pain. I learned that even if I think I know something well, there's always something new to rediscover.

Donna Armstrong is a photographer from Kansas City, Kansas. She enjoys projects where she can get to know the people and community she is engaged with. Donna's varied visual interests range from social issues to family, rendering her experience in a poetic language. See more of her work at [donnaarmstrongphoto.com](http://donnaarmstrongphoto.com)



## *Farming for the Future* Arielle Bader

When the pandemic hit, the Downer family's whole focus became their five acre farm in suburban Darnestown, Maryland. Their backyard is now their classroom. The forest is a playground, and the land sustains their future.

Bridgette, a science educator, and Jesse Downer and sons, Rowan and Ossian, practice permaculture design. These sustainable principles guide their farming practices and regenerative life, with an emphasis on reducing carbon output inside their home and outside by healing the soil. In a time of increased climate threat, they live in a relationship with the land and grow community roots for resilience.

We will all live with the effects of the climate crisis. The environmental movement looks different for many and it raises the questions: What difference can an individual make? Can the masses mobilize and demand systematic change? Will the commitment ever be enough?

Arielle Bader is a documentary photographer from Tampa, Florida. A focus of her work is documenting the effects of climate change on communities, often working in collaboration with environmental activists.





## **Team El** Hadley Chittum

They were just teenagers when they were convicted of murder and sentenced to a combined fifty years in prison. Lashonia and Sean Thompson-El never knew each other growing up but still found themselves locked up, hundreds of miles apart, alone with their anger and trauma. Today, the two are married and dedicate their lives to trying to prevent the violence they themselves used to cause. Their commitment to healing prevails through the pain and stress that come with life post-incarceration. Together, they crafted a love that liberates and empowers.

*Team El* is a collaborative project exploring the way society views individuals convicted of violent crimes by combining photographs made by the artist with photographs made by Lashonia and Sean. Through these intimate images we hope to break the chains continuing to confine returning citizens by judging them irredeemable.



## **Hold Your Breath** Ari Golub

My mother and I walked into a diner off of Rockville Pike when I was 14. It was late winter. The sky was a brilliant magenta. The back of my neck to my lower right shoulder felt like an explosion of social anxiety, stress, OCD, and other conditions—threatening to humiliate me in front of a crowd of people who were now unknowing participants in a game of social Jenga. I shout “fuck” at the top of my lungs. Heads cock. The diner falls silent.

My thesis is an introspective and diaristic conversation about my condition, Tourette Syndrome, and its comorbid mental health conditions. The work is intended to advocate and spread awareness for Tourette Syndrome. As it happened in the diner when I was young, the work references the gaze, and ostracization, and shame I feel as an outsider, not accepted by our ableist social architecture.







## Adrienne Gabriella Dubois

This thesis is a short film featuring the life of a character, Adrienne, from the play "Cry it Out" by Molly S. Meltzer. In this piece, the examination of her fractured identity, using three different yet influential theatre practitioners, reveals the schism between appearance and psyche, and probes the loss of an internal coherence.

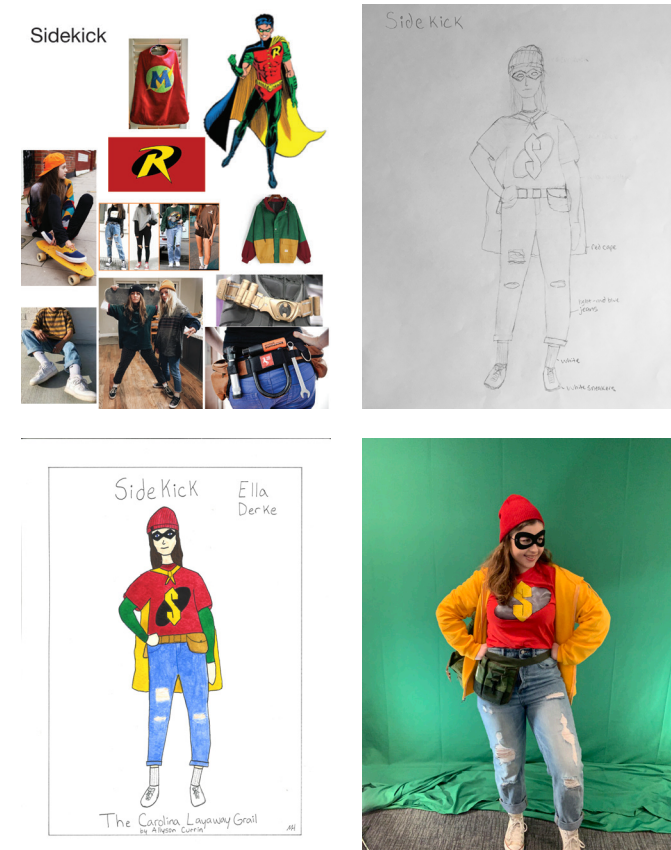
Warning: This video may contain triggering and/or sensitive material. Contents include adult language, photosensitivity, blood, discussion of self-harm, depression, eating disorder and miscarriage.

## From Concept to Costume: Documenting the Process of Design for a Virtual Theatre Marketa Hlouskova

I costume designed GWU's production of *The Carolina Layaway Grail* by Allyson Currin. In the play, Diana's grandfather, Duck, believes that the voices of their ancestors live inside a globe. When Duck loses his globe, she goes on a reluctant quest to retrieve it. Along the way, she meets a cast of colorful characters that represent archetypes within her hero's journey.

I wanted to emphasize the dichotomy between Diana's realistic life with her grandfather in the rural south and the City. I've decided to showcase my design for the character Sidekick, one of the archetypes from the City. I drew influence from skater fashion and contemporary urban streetwear. For the fantasy element, I drew inspiration from comic book superheroes, particularly Batman's sidekick Robin. I also based her color palette on Robin to complement her energy and optimism.

In my presentation, I emphasize the process I worked through in designing and producing these costumes. It demonstrates how my initial ideas evolved into a fully realized costume used for performance.







## *Genesis/Renaissance*

Alicia Januzzi & Jolien Louis

*Genesis/Renaissance* is a short film that began with the concept of combining minimalist-style acting and exaggerated design. As collaborative partners, both with our own specialties as theater artists, the marriage of performance and design was integral for defining the story. The film uses expressionism and abstract design techniques to explore the cycles of being an artist: the highs, the lows, the triumphs and failures, and all the chaos in between – chaos being the most important aspect of this life. The film captures Student A's internal world while making a play, going to class, and living their life as a college student. College is, after all, a microcosm of the real world; why wouldn't things get a little messy?

Warning: This video may contain triggering and/or sensitive material. Contents include photosensitivity, flashing lights, and adult language.

Jolien Louis is a production designer from New York, NY. She is graduating from GWU with a BA in Theatre and she will be continuing on at the American Film Institute, Production Design MFA '23.

Alicia Januzzi is an actor and director from Harrisburg, PA. She is graduation from GWU with a BA double major in Theatre and Psychology with plans to pursue theatre and film.



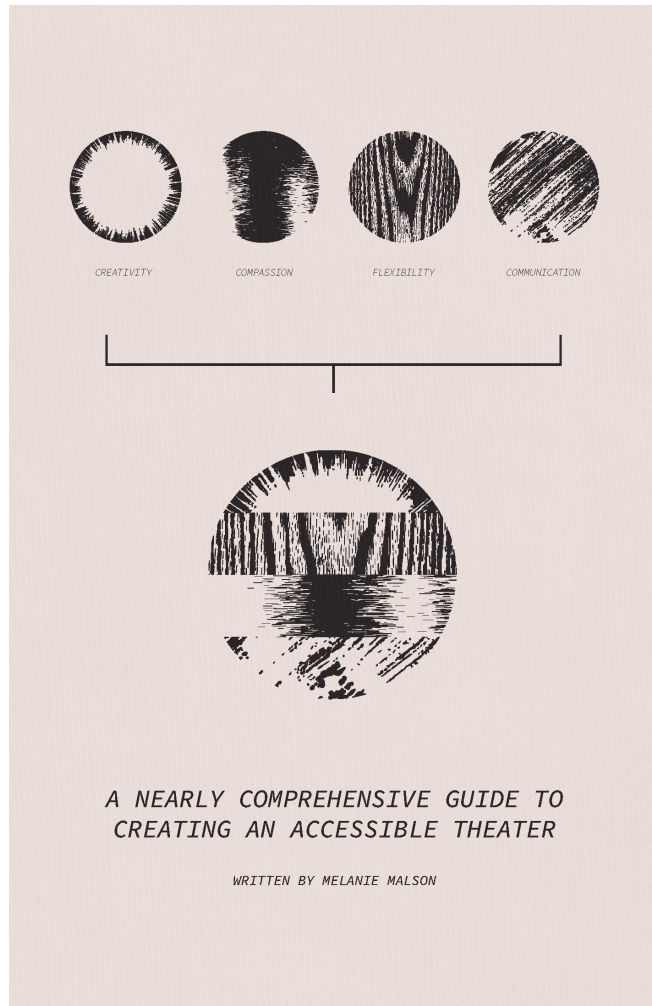
A Non-Binary Lesbian News Report for Everyone

## *NBL News Report*

Calista Izzi-Ragland

What do Lady Gaga in drag, provocative and inclusive lesbian theatre, and Italian moms have in common? In this sit-down interview with theatre student and non-binary lesbian, Calista Izzi-Ragland, Calista uses camp, queer, and gender theory to explore the multiplicity of identity inherent in their experience of being queer.

In Professor Jodi Kanter's Theatre of Social Change class, I was given an assignment to create a performance which explored an aspect of my own identity using theory we had previously read as a class. A text we read which greatly impacted me was Katy Davy's piece *Fe/Male Impersonation: The Discourse of Camp*, which explores camp as theory and how it directly impacts performance in relation to gender. I immediately thought of my own identity as a non-binary, queer individual and how growing up, this identity always secretly clashed with my catholic, Italian-American upbringing. This made me deeply consider my own multiplicity of identity and the inherent multiplicity of identity in being queer. In her article, Davy also explores the New York lesbian theatre The WOW Café and it's practice of making theatre with the assumption that the entire audience are lesbians. I loved this idea of flipping the narrative of who is the dominant demographic of audiences and who art is made for.



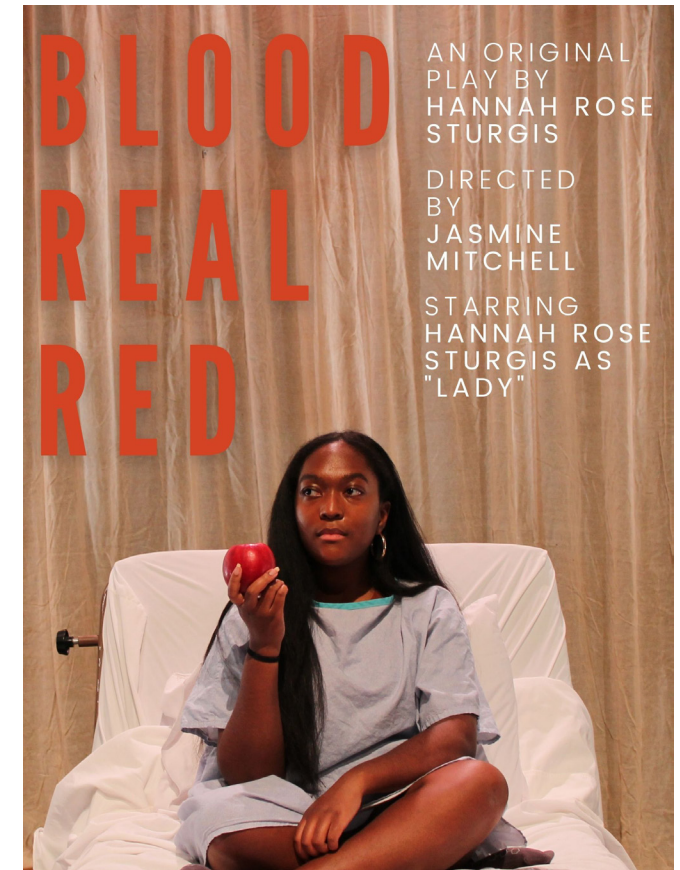
## ***A Nearly Comprehensive Guide to Creating an Accessible Theatre***

Melanie Malson

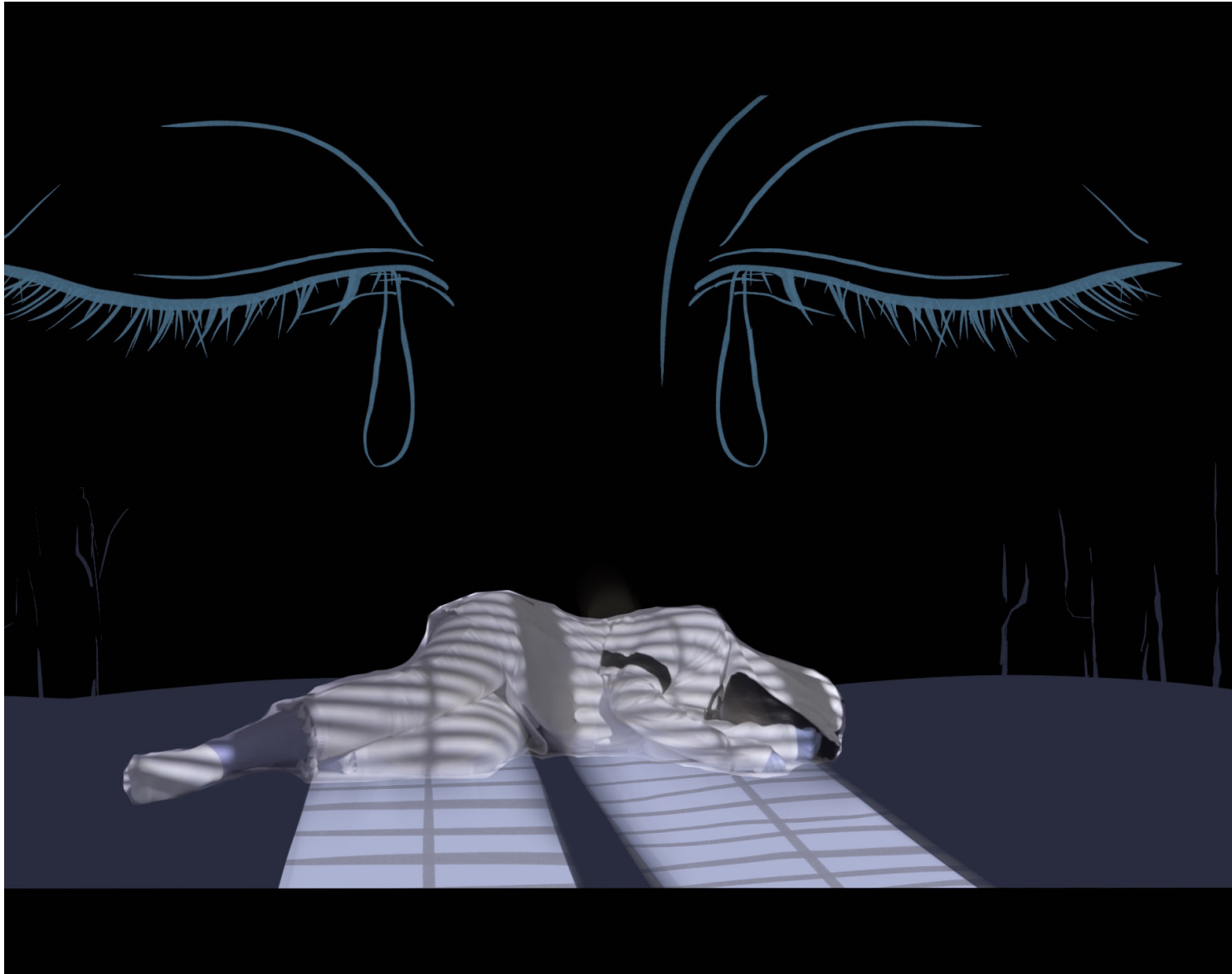
This document is for theatre practitioners, able-bodied or disabled, who are invested in making their theatre spaces and communities more accessible. If you want to make sure your artistic space is a safe and accessible place for disabled people but you need some guidance or you're not sure where to start, start with *A Nearly Comprehensive Guide to an Accessible Theatre*. It includes resources for directors, designers, actors, and leaders in the theatre community, as well

## ***Blood Real Red*** Hannah Sturgis

*Blood Real Red* is an original one-woman play written and starring Hannah Rose Sturgis and directed by Jasmine Mitchell. This work examines how Black women in the U.S. are mistreated by the medical industry through the eyes and voice of Lady. We follow her on her journey for self-discovery over 12 years. Through her story, we are allowed to step inside an experience that is singular and yet shared among Black women to understand the pain that comes with living inside a body that is not seen as equal. Sturgis wrote this play after reflecting on her own experiences and those of the women in her life and noticing a common thread—no one was willing to hear them out. Thus, the form of direct address in this play is used and we must confront the pain directly, without interruption.







## *Child of the Universe*

Elizabeth (Geyang) Wang

During the quarantine time in Covid, I, like many other people, have experienced challenges. But at the same time, I couldn't help thinking: how did everything happen? Why did it happen now? Is it a sign, warning or a message? We have heard enough about how humans overcome challenging times like this, but what might be the story from the other side? Everyone is talking about how devastating this virus is, but think about everything that we have done to the earth, are we also virus to the planet? In the end of the day, we are all children of the universe.

# Corcoran School of the Arts and Design at the George Washington University

## Undergraduate Programs

### Art History (BA)

Jordan Anger  
Lea Belland  
Emma Blanchard  
Margaret Cece  
Caroline Eisenhuth  
Mari Goldberg  
Caitlin Chan  
Alyssa Gottlieb  
Xueer Hao  
Shivaani Gardner  
Yuzhou He  
Heather Herbstritt  
Kelly Kumpis  
Jessica Layton  
Hope Thomson  
Zixuan Zhang  
Jordan Villatuya  
Alejandra Velazquez Stamatio  
Emma Veon

### Dance (BA)

Katherine Auerswald  
Julia Chodyla  
Chloe Davis  
Hannah Jacobson  
Alison Janega  
Kinaya McEady  
Arielle Ostry  
Madelyn Sell  
Aleny Serna

### Fine Art (BFA)

Joy Nikkel  
Maria Clara (Mari) Rios Cacua  
Sidney Stevens

### Fine Arts (BA)

Prentiss Bullard  
Alexis Emerson  
Gladney Hall  
Målin Hillemann  
Seulki Kim

Mary Langseder  
Catherine Le  
Nicole Pollack  
Maywadee Viriyapah

### Fine Art & Art History (BA)

Amanata Adams  
Julia Matsumoto  
Kyong Joon (KJ) Min

### Graphic Design (BFA)

Kristopher Ingle  
Ally Landrum  
Claire Stone  
HyungJun Suh  
Adrienne Thornton

### Interaction Design (BFA)

Hussein Salem

### Interior Architecture (BFA)

Tiana Barkley  
Sophia DeNezza  
Victoria Gogick  
Claire Bainlardi  
Francisco Cabrera  
Trevor Frantz  
Dex Frederick  
Lila Gaber  
Alexa Greig  
Hannah Hathaway  
Athena Poulos Iliakopoulou  
Caroline Kahn  
Jana Khalil  
Caitlin MacGregor  
Sally Mandel

Sibyl Frances Natad  
Grace Poillucci  
Morgan Richmeier  
Alaina Willard  
Brianna Williams Gutierrez

### Music (BA)

Rachel Asaeda  
Sheng Gao  
Daniel Halsted  
Meaghan Kacmarcik  
Vasu Kushalnagar  
Xinglan Shi

### Theatre (BA)

Gabriella Dubois  
Marketa Hlouskova  
Alicia Januzzi  
Caroline Kriegstein  
Jolien Louis  
Melanie Malson  
Cara McErlean  
Calista Izzie-Ragland  
Hannah Sturgis  
Geyang (Elizabeth) Wang

### Photojournalism (BFA)

Donna Armstrong  
Arielle Bader  
Hadley Chittum  
Ari Golub

## Class of 2021

## Graduate Programs

### Art History (BA/MA)

Megan Culler  
Cameron Lakin  
Delfin Öğütoğulları

### Art History (MA)

Leah Brand  
Trisha Brockmeyer  
Melissa Casale  
Xiaoyu Chen  
Elizabeth DuHadway  
Corrine Helman  
Erin Jones  
Paige Sellars  
Jillian Stellow  
Laura West  
Malarie Zaunbrecher

### Classical Acting (MFA)

Raghad al Makhlof  
Libby Barnard  
Joshua Boulden  
Coran Christie  
Kathryn Coppa  
Jule Nelson Duac  
Shayna Freedman  
Daniel Hines  
Claire Inie-Richards  
J. Tyler Jones  
Michael McDonald  
Sam Parrott  
Morgan Pavey  
Samuel Richie  
Derrick Utley  
Petrea Whittier  
Dan Wilson  
Sarah Woolf  
Cerra Cardwell  
Madalaina D'Angelo  
Emily Erickson  
Nicholas Gerwitz  
Claire Kennedy  
Shannon Lynch Zazulia  
Lachlan Mckinney

Lorena Monagas  
Allison Paranka  
Dee Dee Popper  
William Yes  
Jordan Slattery  
Katy White  
Stephanie Wilson  
Jennifer Wintzer  
Yuqi Yang

### Decorative Arts and Design History (MA)

Eva Brydson  
Melissa Thaxton  
Karen Cardullo  
Marjorie Clay  
Phyllis Gerstell  
Patricia Long-Jarvis  
Claire Morgan  
Ashley Smith  
Shalya Wheat

### Exhibition Design (MA)

Aseeli Coleman  
Jessica Conklin  
Stefani Oh  
Yueqi Sun

### Fine Arts (MFA)

Caroline Casey  
Kamille Jackson  
Kevin Kwon  
Jamille Wallick  
Lianna Zaragoza

### Interaction Design (MA)

Zainab Balogun  
Michael Chergosky  
Xianni Huang  
Hera Koestantijo  
Nasim Nasrollahzadeh

### Interior Architecture (MFA)

Edewede Akpesiri-Odia  
Yi-Chen Chang  
Treyninga Dickey

Brynn Jacoby Orban  
Aileen Kim  
Andre Lackey  
Taylor Oosting  
Shannen Quinn  
Hannah Shafer  
Vanessa Spencer  
Mengjiao Wang  
Aidan Young

### New Media Photojournalism (MA)

Shane Bahn  
Xueying Chang  
Yu-Jing Huang  
Eric Lee  
Brooke McDonough  
Venkat Sai Akash Pamarthy  
Wenxuan Wu

### Museum Studies (MA)

Sophia Brocenas  
Rebecca Brackette  
Nicole Casart  
Stephanie Daube  
Maria Ferraguto  
Margaret Flanders  
Melissa Marie Garcia  
Allison Gartrell  
Mackensie Henn  
Sydney Holdren  
Yael Horowitz  
Sarah Klein  
Madeleine Larson  
Kathren Lee  
Margaret Mauldin  
Jessica McEvoy  
Helen Pearson  
Samantha Philben  
Sarah Potter  
Kimberly Schwartz  
Alexis Simms  
Stella (Rachel) Smith  
Christopher Stroud  
Kimberly Totten  
Megan True  
Kara Wheeler  
Mackenzie White





**GW Corcoran School of  
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