



next 2021 exhibition book

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



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106	photojournalism <i>BFA</i>
114	performing arts (theatre, dance, music) <i>BA</i>

director's statement

Welcome to NEXT 2022, the Corcoran School of the Arts and Design's end-of-year celebration showcasing the unique talents of our graduating students. As students complete their final projects and enter into a world in need of their creativity, we gather students, faculty and the larger D.C. art community to commemorate their practice and accomplishments in theater, dance, studio arts, music, design, interior architecture, museum studies, art history and much more.

For the first time since 2019, NEXT will celebrate its opening night in person. Performances, exhibitions and symposia will be available both in person and online. The past two years of virtual showcases have allowed us to expand the breadth of our reach, but this year, we can celebrate the return of creativity across campus.

NEXT signifies the achievements of graduating students throughout their time at the Corcoran—each project represents the culmination of years' worth of work, growth and discovery. And behind each student's work is a desire to contribute to the pressing issues of a larger community. We recognize the care and commitment of our faculty and staff in supporting, teaching and mentoring our students' work.

Together, we celebrate our students' learning, making and experimenting—past, present and future.

Congratulations to this year's incredible cohort, and enjoy the show.



Lauren Onkey, Director
Corcoran School of the Arts and Design
Columbian College of Arts and Sciences
The George Washington University

See the virtual NEXT at next.corcoran.gwu.edu

Student work featured on the cover:

Emmye *MFA in Fine Arts*
Nateé Himmons *BA in Dance*
Maevé Curran *BFA in Fine Arts*
Phebe Grosser *BFA in Photojournalism*

art history

BA, BA/MA & MA

BA

Reilly Cornwall
Piper Mary Forstl
Catherine Gille
Ariana Heffner
Ann Grace Juneau
Taylor Delaine Milefchik
Amanda Mary Msallem
Caroline Grace Mullen
Jessica Pica
Molly DeWood Risk
Isabella Ann Schuster
Katherine Sophia Sullivan
Adriana Marbella Vergara
Samantha Walley

BA/MA

Heather Herbstritt
Hope Thomson
Alejandra Velazquez
Emma Aldridge Veon

MA

Gary James Calcagno
Carolyn Ashley Davis
Kendall Taylor Hanner
Ariana Ilissa Kaye

Adriana Marbella Vergara's favorite work of art, Jacob Lawrence's "Migration Series."



Presenting
in the **Flagg
Building**
at the **Next
Symposium**

Dragging My Fingers
Reilly Cornwall



Growing up, my kitchen cabinets were stacked high with bowls of every color. They were handmade, sturdy and marked with a year and my mother's initials. These dishes were the staple of our dinner table for years, and today some of mine have joined them.

I grew up in sunny San Diego and moved to Washington as a college student. I started out as a photographer before discovering ceramics and never looking back. I've been working with wheel-thrown ceramics for three years now, and I have greatly enjoyed exploring the medium of clay.

There's a unique permanence to clay after it has been fired. From mud vessel to stone, the moment of its making is forever captured. With my background in photography, this is what truly made me fall in love with ceramics. Every fingerprint, every trimming, every line, every shape is imprinted permanently in stone, just like a photograph.

American Indian Piper Mary Forstl



A print of this work used to hang over the couch in my grandmother's living room since before I was born. This was my first experience looking at art and questioning its meaning beyond the question of what it is actually representing. This started my interest in art and influenced me to pursue it as a degree. While I don't have any profound effect this work had on me to share, it definitely exposed me to the process of thinking that we use in this discipline.

I'm working on a paper right now about Eric Fischl, the contemporary painter most known for his provocative suburban nudes. This process has challenged me to look with intention to try to discover meaning in such seemingly nonsensical or profane images. His work is so hard to grapple with because it presents such an absurdly critical view of America in a very familiar, quintessentially American, suburban setting. It definitely asks the viewers to explore their discomfort about the potential truth of the suburban reality.

Winter Harmony Catherine Gille



"Winter Harmony" (1890/1900) by John Henry Twachtman, on display in the National Gallery of Art, evokes a calm feeling within me. It reminds me of a painting that I once studied years ago, before knowing that art history was something that I wanted to pursue; a painting whose title has long since escaped my memory. As it feels so reminiscent of the work that initially piqued my desire to study art, I can't help but appreciate and continually return to it. About the composition itself, I admire the soft, blurry blend of the winter snow with the various shades of pastels that create a lovely muted landscape. To me, the simplicity is evocative.

For a seminar on contemporary art theory, I produced a research paper that reevaluated Carrie Lambert-Beatty's definition of "the parafictional" to include technologically immersive installation art. She originally outlines the parafictional as "imaginary personages and stories [that] intersect with the world as it is being lived," whereas I argue that this definition can be altered to include these multifaceted, technologically curated experiences. I focus, additionally, on how these spaces become a deceptive confrontation to our five senses as they produce a kind of alternate reality situated amidst notions of our lived reality. I continue to claim that the initial response from a participant's senses creates an authentic experience, as they are provoked to react in an organic way. Therefore, I conclude with an updated contemporary definition of the parafictional that includes the intersection between installation art and authenticity.

Nudes and Masks Ariana Heffner



During my freshman year, I decided to enroll in an art history course on East Asian Modern and Contemporary Art. Not only did that course lead to a deep interest in the subject, but also the decision to change my major from International Affairs to Art History. Ever since that first class, I have continually researched the field, resulting in the introduction of a wide range of artists. An all-time favorite is Yangzhou-born, Paris-based Pan Yuliang and her painting “Nudes and Masks” (1956). There is so much I could say about this beautiful work of art. The significance of the female nude in Pan Yuliang’s work or the meaning behind the masks included in the scene. Pan Yuliang dedicated her art career to finding ways to merge traditional Chinese and European art conventions, and paintings like “Nudes and Masks” hold a special place in my heart.

During the fall semester of 2021, I participated in Professor Mika Natif’s graduate course Diversity in Mughal India. Students were required to select, research and analyze a painting from the Mughal dynasty. For the research paper, I selected Nini’s “Saint Cecilia” (early 17th century). The production of the painting may have been during the reign of Abu’l-Fath Jalal-ud din Muhammad Akbar (1542–1605), popularly known as Akbar or Akbar the Great, and most likely recontextualizes Christian iconography to justify Divine Kingship. My current research focuses on finding similarities between Nini’s painting and earlier images of the Islamic legend of Layla and Majnun to highlight Divine rulership.

Symphony in White, No. 1: The White Girl Ann Grace Juneau



I had never been a particularly huge fan of Whistler’s work, but after first seeing this work, I was immediately captivated. After looking at this closely, it is so captivating in such an eerie way that you have to keep looking at all of the intricate details. The frantic hair juxtaposed with the straitlaced dress makes it impossible to ignore!



The Magic Flower Game

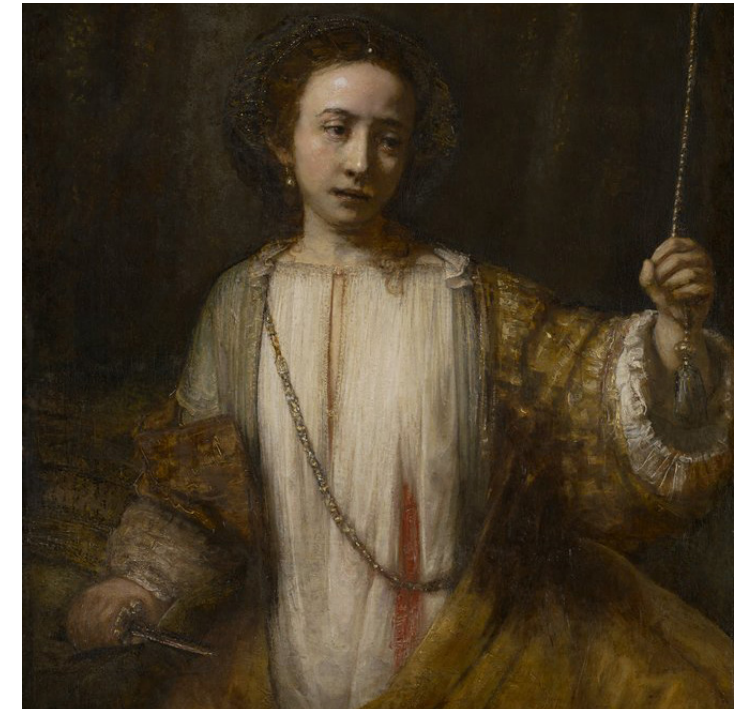
Taylor Delaine Milefchik

“The Magic Flower Game” by Dorothea Tanning is the work that made me fall in love with Tanning’s art and her role in modern art. This particular work is so haunting. It’s intriguing and makes the viewer wonder what is going on. Who is this child? What is the game? I wrote one of my favorite essays about “The Magic Flower Game” and Tanning’s contributions to modern art and surrealism, which made me fall in love with her artwork and surrealism as a whole. Eventually, my personal discovery of Tanning led me to write my all-time favorite essay about women in modern art and what little representation they receive in museums.

A paper I often still think about is a market research paper on “Côte de Provence 2” by Paul Klee I wrote in fall 2021. I wrote it for my favorite art history class I took at GW, Navigating the Art Market, which introduced me to the business side of art history and challenged my views on art at a whole new level. This market research paper required different types of research I was not accustomed to and taught me so much about how the art world functions and the real value art has in culture and society.

Lucretia

Amanda Mary Msallem



Rembrandt’s “Lucretia” was the first work I completed a major research project on at GW and sparked my love for studying art history at GW. Her tragedy rooted in heroism is contrasted by her poised elegance, all caught in a frozen moment of intensity. Lucretia’s transcendent gaze captures the viewer, reeling us in. Lucretia unexpectedly captivated me, and my study of Rembrandt’s work helped me realize my passion for art history, research and exploration.

One research project that still lingers in my mind is my exploration of Cindy Sherman’s functional and figural solitude within her “Untitled Film Stills” series. While this series is usually discussed in terms of Sherman’s dialogue on the stereotypical portrayals of women, approaching it with a focus on her process and development expanded my understanding beyond just my view of the series, and instead led to an attempted view of Sherman’s perspective of her works. Not only did I admire Sherman’s works in a new light, but I also grew a new skill set of diving into an artist’s process and intention, one that I carried with me into later research.

A Lady Writing a Letter

Caroline Grace Mullen



Vermeer is an amazing artist to learn and work from; his work with light cannot be overstated. This specific piece is one that I recreated in my Materials, Methods, and Techniques of Art History class with Professor Reuther. Painting this work using the techniques and materials that Vermeer used opened my eyes to the mastery that painting requires and piqued my interest in the conservation and restoration of art.

During my junior spring semester, I took a seminar class titled Game of Crowns with Professor Barbara Von Barghahn, where I conducted research on Queen Elizabeth I's reign and portraiture. Through this project, I learned of how sensitive Queen Elizabeth's image as the virgin queen was to the making of her portraiture. Additionally, I found that her wardrobe and jewelry played an important role in the formation of her image. This project piqued my interest in European court art, and professor von Barghahn's guidance and encouragement has caused me to want to continue pursuing my research in graduate school.

Mountains and the Sea

Molly DeWood Risk



"Mountains and the Sea" by Helen Frankenthaler has become one of my favorite paintings, combining landscape, nature and emotive technicalities that create her iconic work. Each brushstroke has a story of its own; the colors flow and mesh together just like the tides represented. I first encountered this work in a Modern American Art course as we briefly touched on Frankenthaler and her mastery of understanding complex human emotions mixing with the surrounding nature and implementing them both on a canvas. I love the way the colors collide as your eyes observe the work, and how delicately intricate each aspect of brushwork, lines and color is as applied to the canvas.

Currently, I am working on a senior thesis project on Helen Frankenthaler and her work in the 1960s. During this time of cultural progression and collision, Frankenthaler emulated human emotions and encapsulated feelings by painting their meaning onto the page. As this period becomes the psyche of her body of work, I have found that she powerfully switched to a new form of paint and technique while maintaining the historical precedence of abstract expressionism. Frankenthaler's position in society as well as her status as a painter began to flourish, and she is one of the greatest American abstract expressionists of her era.



The Chigi Vase

Isabella Ann Schuster

The Chigi vase, created during the Corinthian era and found in an Etruscan tomb around 1881, is a fascinating artwork I studied. It may be the earliest known example of a wine jug/olpe/sagging pitcher. While most scholars consider the vase to be the most technical masterpiece of Archaic Greek vase painting, the most informative part of the Chigi vase is its inscription, for it reveals the Judgement of Paris to be the subject. My favorite aspect of the material is the rough ashlar and quasi-polygonal masonry. The Chigi vase includes depictions of battle scenes, horsemanship and hunts where such thematic unity reveals issues, including the stages of maturation of the Corinthian male and the interpretation of everyday, the exotic, the heroic and the divine in the lives of mortals.

My current research is on South Asian textiles. In my senior seminar paper, I focused on Kashmir shawls. I discussed their status as celebrated stylish garments in 19th-century Europe. I compared a middle 19th-century shawl to an early 17th-century, highlighting the stylistic changes over 200 years. The later shawl depicts hundreds of people, animals and plants, along with court life, merrymaking and hunting scenes. The earlier shawl incorporates references to the 16th century under the patronage of India's Mughal emperors and is one of few surviving and complete examples from the 17th century. As the original production of Kashmir shawls was slow and laborious, and required specialization, I remain mesmerized by the lavishly decorated work of early patrons.

Olympia

Katherine Sophia Sullivan



I first saw Manet's "Olympia" in AP Art History my sophomore year of high school. I had never been interested in art history before, as I thought that it was all names and dates. It wasn't until I was told the story of the connection between this painting and the famed "Venus of Urbino" that my attention was caught. I was fascinated by how a painting could cause such nationwide scandal.

My honors thesis questions the ethics of the photography of Gilles Peress in Northern Ireland, considering British surveillance and media. How can a French artist fully understand the complexities of an Irish nationalistic movement and the violence that comes with it? Most importantly, is it ethical to include the face of someone present at events like Bloody Sunday when association with paramilitary groups places targets on the backs of the Irish? In the past, I have written on Louise Lawler and female subject matter in her art of the 1980s and 1990s.

Migration Series

Adriana Marbella Vergara



Throughout my academic career, I have found myself coming back to Jacob Lawrence's "Migration Series." I have revisited the work multiple times to explore different themes and panels in the 60-part series. I am lucky to have grown up with access to the Museum of Modern Art, where half of the series is located, and to have seen it in person. I am happy to say that moving to DC for college gave me the opportunity to see the other half of the series at The Phillips Collection. Being able to view the series in its entirety gave me an even greater appreciation for the work and solidified it as an integral part of my art history coursework. This series is one of perseverance and strength, and it has had a profound impact on how I have come to understand the time period during which it was created and come to appreciate Jacob Lawrence's artwork.

For my senior thesis, I am focusing on contemporary artist Louise Bourgeois and her connection to craft theory. Being able to write about such a strong female artist for my senior thesis has been truly empowering. As a woman about to enter the art world myself, she serves as an important inspiration for me. Examining her work beyond the feminist readings often imposed on her art has allowed me to gain a deeper understanding of her work and the meaning behind her material choices. As I want to pursue a career in art conservation and focus mainly on contemporary art, her work has forced me to consider the medium artists choose to work in and what message they portray to their audience.

Narcissus Garden

Samantha Walley



My favorite work of art is Yayoi Kusama's performance exhibition Narcissus Garden, at the 1966 Venice Biennale. Kusama sold mirror balls next to a sign that said "YOUR NARCISSISM FOR SALE" for two dollars each to attendees of the exhibition, putting consumerism in art at the forefront of her performance. In the following decades, this performance adapted to floating mirror balls in ponds and fountains, in which visitors take selfies in their reflection, evolving the meaning of narcissism for sale. I love this performance work, as Kusama used her work and humor to point out a growing conversation about art, greed and accessibility to art.

My current research focuses on Nazi-looted art in museums and the evolving meaning of the artwork as a stolen work. I am particularly interested in the role of ethics pertaining to art museums, litigation and legislation pertaining to Nazi-looted artwork. In my research, I discovered that the interactions viewers have with these works of art are altered once a work's ownership is questioned. Particularly in relation to Holocaust victims and their families, these artworks take on a struggle for justice and question the ethical value of ownership.

18th-Century Court Dress

Gary James Calcagno



I was struck by this 18th-century French dress because of the Orientalist motifs. The voluminous structure of the dress also mimics the architecture of the pagoda motif with typical French flamboyance. Since the dress is also made of silk, it is a unique example of translated culture both visually and in its material. Fashion here becomes a reflection of cultural exchange, which is a recurring interest of mine. While my research has expanded into several avenues, my focus has been on European chinoiserie of the 17th and 18th centuries. Ideas like cross-cultural exchange and “globalism” are also central focuses as these ideas can be applied to visual culture before the 19th century. Objects that don’t fit squarely into one culture or the other are of particular interest because it forces us to reconsider how we approach culture past and present.

Annunciation

Carolyn Ashley Davis



I originally encountered Henry Ossawa Tanner’s “Annunciation” (1898) during my first semester as a graduate student and have a personal attachment to it. I find Mary’s emotional state remarkably realistic, reflecting the loneliness and confusion of being confronted with the monumental news of bearing the Son of God. There is beauty in the humility of this image—allowing the viewer to relate, empathize and even aspire towards Mary’s holiness. Tanner explored themes of loneliness, sorrow and hardships in biblical scenes as an expression of his own adversities as a Black American artist painting during the late 19th century. Ultimately, the “Annunciation” has shaped my subsequent research, which focuses on unique and diverse pictures of holy women.

My graduate qualifying paper focuses on an enconchado painting of “St. Anne Teaching the Virgin” from 17th-century colonial Mexico. I examine the cross-global medium as well as the emphasis on female literacy in the atypical iconography of St. Anne, mother of the Virgin Mary. While previous research has neglected St. Anne in favor of her male counterpart, St. Joseph, my research brings to light St. Anne’s role as a matriarchal figure in Latin America. Contrary to past scholarship, which suggests a decline in imagery of St. Anne in 17th-century Mexico, I have found that the existence of numerous enconchado pictures of St. Anne demonstrates otherwise. I’ve concluded that there was a market for images of St. Anne that contributed to a lay devotion and advocacy of the marginalized saint.



Dance of Death Alejandra Velazquez

During fall 2020 in Professor Von Barghahn's class, I researched a genre of art called the Danse Macabre. This genre of art grew as a response to the severe sickness and death that people experienced during the Black Plague. Researching this during our own pandemic was eye-opening and allowed me to feel a sense of connection with people from the Middle Ages, as well as reflect on how art continues to be a daily part of how we deal with our surrounding environment.

For my qualifying paper, I am writing about the way that the film, "The Secret of Kells" continues the legacy of "The Book of Kells" through its interpretation in the cultural sphere.

Through the Large Glass Emma Aldridge Veon



This still of Hannah Wilke posing as a glamour model behind Marcel Duchamp's masterwork "The Large Glass" inspired an exploration into politics, linguistics, gender, labor and aesthetics that I hope to continue for the rest of my life.

As a scholar, I'm interested in exploring manifestations of gender and sexuality in visual culture. I am most interested in feminist performance and body art, but through my courses at GW, I had the opportunity to approach many different fields of study from a queer-feminist critical lens.

decorative arts & design history

MA

Benjamin Bowery
Karen Cardullo
Atiyah Curmally
Agnieszka Delikat-Taylor
Zachary Diaz
Ella Jones
Munyoung Kim
Deven Kirby
Erin McGraw
Allison Schoen
Melissa Thaxton
Margaret Wood



"A Woman Wearing Traditional Lachy Sądeckie Costume, Poland"
from Agnieszka Delikat-Taylor's research



Presenting
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Herter Brothers Benjamin Bowery

Benjamin Bowery (M.A. 22) is a student in the Decorative Art and Design History Master's program, with a research focus on 20-century American furniture and interiors. While at George Washington, Benjamin interned with the Baltimore Museum of Art, researching period rooms at museums across the United States to help inform innovative display and interpretative practices. In spring 2022, he undertook an independent study with Professor Elizabeth Lay examining major interior designers in 20th-century America, with a focus on the work of women designers in the emerging professionalized field. His other research includes a study of the complicated ideas of authenticity around colonial revival interiors and furniture reproductions at Colonial Williamsburg, presented at the NEXT 2022 Symposium. He plans to become a curator of decorative arts, serving as a creative storyteller and social advocate in showcasing American cultural history.

A Woman Wearing Traditional Lachy Sądeckie Costume, Poland Agnieszka Delikat-Taylor

Agnieszka Delikat-Taylor is a Decorative Arts & Design History (M.A) student with a particular interest in textile history. She grew up in Krakow, Poland where she graduated from a textile and fashion design school with a degree in Fashion Design and another degree in Culture and New Media Studies. After working for several years in the fashion field, she realized two things. First that she wanted to explore more deeply the roles of traditional textile production in the lives of women. Second, how important sustainability is in fashion. Therefore, she decided to combine her degrees and experiences to work on promoting the appreciation of traditional techniques and craftsmanship in the fashion field and emphasize the role of women designers in professional and nonprofessional design fields.



Private Collection, Personal Utopia Allison Schoen



Trained as an oil painter since a young age, I now use my creative eye when studying the work of other artists. I pursued a Master's in Decorative Arts & Design History with the intention of entering the museum field. After conducting an independent study on art collecting, I found a passion for the topic and concentrated my research on contemporary art collectors who have established private museums.

I recently completed my thesis, titled "Private Collection, Personal Utopia: An Examination of Trends in Contemporary Private Museums in the United States." The 21st century has seen a rapid rise in the establishment of private museums — institutions that are open to the public, yet privately owned, operated and funded, to showcase the founder's vast collection of art. By examining historical precedents and the act of collecting, and comparing key aspects among three prominent private museums in the United States, common themes and trends emerge. My thesis argues that private museums provide a platform for their founders to wield immense influence over the contemporary cultural narrative and to create new museum models that reimagine the museum experience, including new ways of looking at, displaying and talking about art.

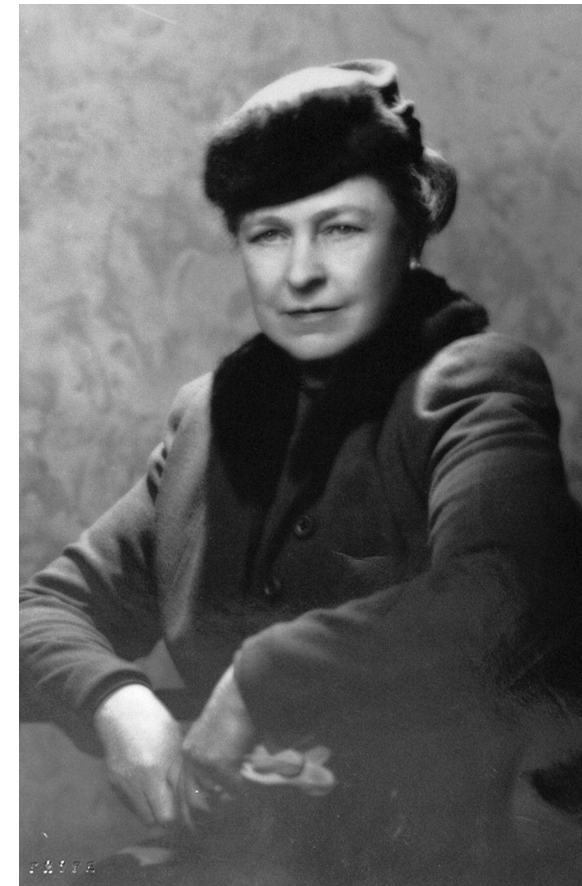


Crisis and Couture Ella Jones

For centuries, fashion dolls facilitated the dissemination of sartorial traditions in the Western world, carrying with them messages of social status, political affiliation and national pride. While today's fashion dolls are often marketed as toys, historical fashion dolls were not intended for children; they originated as luxury objects that facilitated the exchange of fashion trends and traditions. "Crisis and Couture" explores the many ways in which dressmakers, fashion companies and even governments have capitalized on miniature fashion, which has captivated the public, particularly during periods of political and economic unrest.

Ella Jones is an MA candidate in the Decorative Arts and Design History program at George Washington University and has focused her studies on costume and textiles. She graduated magna cum laude from Kenyon College in 2017 with a Bachelor of Arts in Studio Art and a minor in Art History. After working in the fashion industry for three years in marketing and sales positions, she decided to return to school in 2020 to study fashion in an academic context.

Nancy Vincent McClelland Margaret Wood



After working at the Winterthur Museum, my passion for the decorative arts flourished and led me to my graduate studies at GW. My experience at Winterthur also introduced me to the study of historic wallpapers and Nancy McClelland's scholarship. Always a fascinating figure in my mind, I eagerly seized the opportunity to highlight her contributions to the field of wallpaper in my thesis research.

In 1922, McClelland left her job at Wanamaker's Department Store to open her own interior decorating firm and wallpaper business in New York City. Her eponymous firm created reproduction and modern wallpapers in addition to dealing in antique wallpapers. In 1924, she published her seminal work, "Historic Wall-papers: From their Inception to the Introduction of Machinery," still regarded as an authority today. Wallpaper, both the study of and manufacturing of, was a male-dominated field in the 20th-century that McClelland managed to not only enter but lead. Numerous contemporary figures and publications celebrated McClelland's success in the field in both her scholarship and sales. My research led me to trace how she set herself apart from her male competitors and created a lasting legacy.

exhibition design

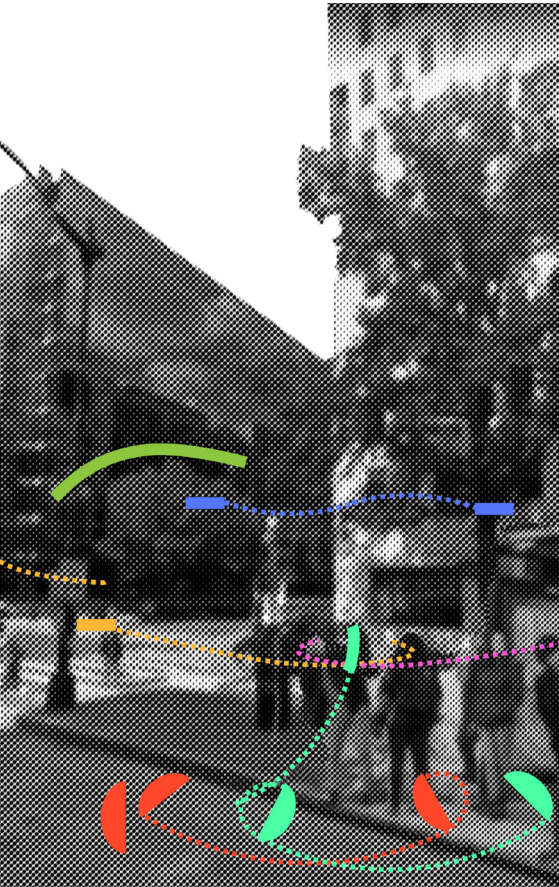
MA

Natalie Adam
Saskia Giramma
Yu Jie
Andrew Kastner
Danielle Lane
Shengyuan Liu
Dimitri Lykoudis
Alex Morpurgo
Nora Neely
Lauren Raffensperger
Megan Storkan
Lauren (Laila) Vick

Natalie Adam's "The Way We Move"



Exhibiting
in the **Flag
Building**



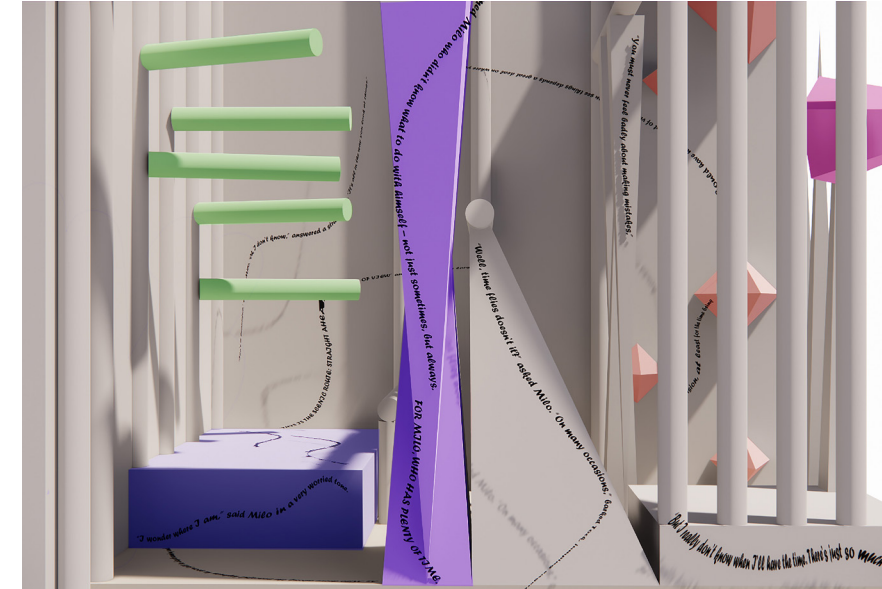
The Way We Move Natalie Adam

Our movement is responsive to the built environment. We see it in the layout of city transportation infrastructure: as we weave through crowds along the sidewalk, jog across crosswalks, squeeze onto narrow benches as we wait (im)patiently for the bus and dodge oncoming traffic.

By 2050, 70 percent of the world's population will live in urban areas, which means the design choices we make for our cities now will unquestionably affect the mental and physical health of future generations. In order to provide a healthy response to stress and a chronic citywide nature deficit, "The Way We Move" is an exhibition of prototypes that create designated sites for rest and stress-reducing moments along busy commuter corridors.

Presented at NEXT is an excerpt from a larger investigation into how form influences movement; it serves as a preliminary testing ground for an approach to designing structures that facilitate play and relaxation. Visitors are encouraged to experiment with these prototypes and consider how forms define the spaces of everyday life, structuring movement and mood. Imagine a world where the public spaces that we navigate shape our movement according to more healing principles.

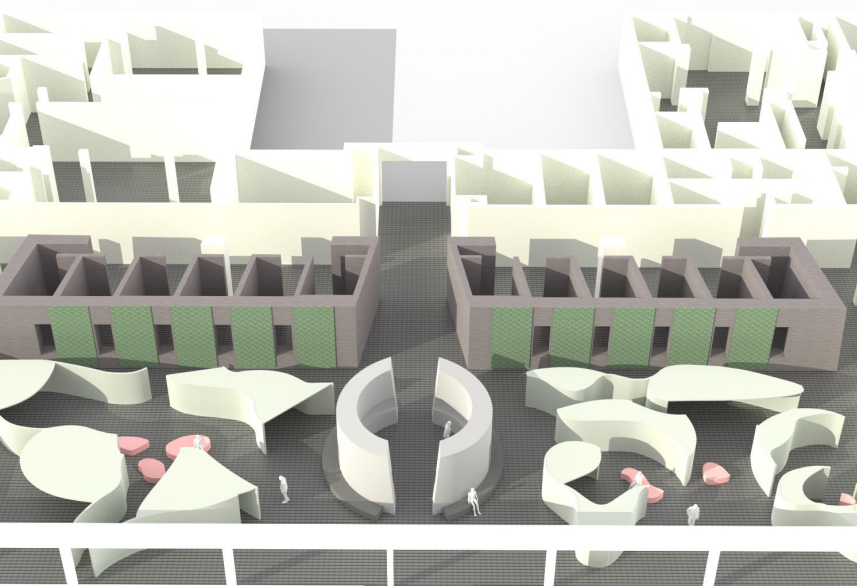
The Physical Tollbooth Saskia Giramma



"The Physical Tollbooth" presents a kinesthetic journey through the world of Norton Juster's children's adventure-fantasy novel, "The Phantom Tollbooth." An alternative way to experience narrative, the full-scale version of this exhibition offers a portal into lessons from the text—creating an approach to learning for people who are less responsive to traditional teaching methods. The NEXT installation offers an overview, in the form of an experiential map, of this alternative education-scape. It asks you to explore that world by navigating, with your body, a terrain of intelligent geometries, each corresponding to an abstract concept encountered at a certain point in the text. As you move with and respond to the shape of this space, take a moment to notice your physical and psychological response to the surrounding environment. Enjoy your own personal journey through the land beyond the tollbooth.

Parallel Worlds

Yu Jie



The exhibition “Parallel Worlds” is a riff on the existing Museum of Broken Relationships, a largely online platform that archives romances gone away. “Parallel Worlds” provides a physical space for experiencing the split realities of former couples through their stories and possessions.

The exhibition is made up of two sections: (1) an immersive presentation of the real-time updated website, displayed on interactive screens, and (2) a library of donated objects left behind after a breakup. The exhibition is a spatial devotional to universal heartache that encourages empathetic connections and nuanced understandings of love through leftover things and their trace narratives.

The exhibition of “brokenships” is organized geographically, tying object-stories to an inhabitable world map. Visitors find specific “brokenships” by clicking through to object-stories that are correlated with cartographic digital projections. Select object-stories are shared physically as sites within a scale re-creation of the Earth’s continents. Each object-story, then, is presented in two ways, mimicking the dual perspectives of the couple that it once represented.

“Parallel Worlds” is not only a redesign of the Museum of Broken Relationships but is also an expansion. It seeks to draw increasingly more participants into a community, both online and offline, united by heartache.

Seeing Signs

Andrew Kastner



“Seeing Signs” is an exploration into the communication devices used in natural settings, specifically interpretive signage called waysides. While waysides rely on text and imagery to interpret tangible aspects of a site into intangible themes, the goal of this exhibition is to develop a post-linguistic system for communicating these same themes. The design approach for this new methodology is inspired by 3D scanning technologies that capture spatial data and produce a visual record, sometimes called a point cloud, of the physical content contained in a site. In “Seeing Signs,” however, the points are given interpretable meaning.

The NEXT installation is a sample of the “Seeing Signs” deployment at the Kenilworth Park and Aquatic Gardens located in Northeast Washington, D.C. This scene explores the life cycle of the lotus plants found in the park as they go through seasonal changes. The new sign mimics this change over time through a field of interpretive points overlaid in the environment, which indicate periods of growth, bloom and decay. As viewers stroll along a simulated footpath, they experience this annual cycle as the seasonally coded points shift in and out of view.

What do you see?

Mood Swings Danielle Lane



This exhibition utilizes perspective to bring to life moodboards as an accessible, approachable tool for design. “Mood Swings” focuses on transforming rooms into inhabitable moodboards, creating a multilayered, immersive experience.

The environments we surround ourselves with directly influence the way we feel. Having a space that has been designed and assembled specifically with you and your desires in mind, where you feel most comfortable and at peace, is incredibly valuable. Being able to see yourself reflected back in a space creates opportunity for personal connection on a deep level. However, many people don’t have the knowledge or tools to design with intent, and interior design falls in priority. “Mood Swings” works to highlight the value of personal expression and erase the exclusivity of interior design, and educate groups that would not otherwise have interior design training by offering an introduction to specific interior design styles and the design ambitions behind the scenes. A combination of physical display and interactive programming provides a basic education regarding how understanding the relationships among color theory, silhouette and different design styles can be used to create spaces with intention and purpose.

See, Deconstruct, Sit. Shengyuan Liu



“See, Deconstruct, Sit.” uses the Vitra Design Museum’s chair collection to encourage a reimagined display method of modern furniture, specifically chairs—as both sculptural and functional household pieces.

Traditionally, furniture is displayed as art pieces raised on pedestals alongside framed paintings, while the Vitra Design Museum offers an unprecedented store-shelf display system emphasizing the mass production of modern furniture. This project aims to synthesize existing display methods and develop an alternative display approach to respond “What is a chair?” And “What can we learn when we look at a chair?”

Following the quote “furniture occupies the room, and the figures inhabit the furniture,” the design addresses the unique characteristics of each chair with a callout of human-chair interaction analysis. The exhibition will be presented at the Vitra Schauderpot main exhibition space, proposing questions to challenge the current shelf display system.



Optical Interference Alex Morpurgo

“**Optical Interference**” hacks the prescribed viewsheds of Washington’s National Mall in order to reveal untold stories through altered perspectives—or, “optical interferences.”

Two viewsheds exist on the National Mall—one connecting the facades of the Lincoln Memorial to the U.S. Capitol and the other the Jefferson Memorial to the rear facade of the White House. These viewsheds originate at four distinct points and cross at a site near the Washington Monument.

The exhibition consists of imagined structures, placed in each of the five main viewshed locations, that contain optical devices that reveal stories not told by the monuments themselves. This placement creates a conversation between the respective viewsheds and their distinct historical contexts, providing an opportunity to look differently at the American narrative.

“Optical Interference” encourages visitors to question what the icons of the National Mall represent and what cultural stories are seen and told.

LIVE RECORD Nora Neely



This project takes the medium of a concert and applies principles of exhibition design to create something new—a live record—or an immersive and environmental music experience.

“LIVE RECORD” recognizes live music as a way of communicating, connecting and creating collective experiences. It explores overlaps in the social roles of performance and illustrates a concert theory from two perspectives: the concert seen in the eyes of the crowd as well as the concert experienced by the performer. It uses light and shadow to illuminate different perspectives, lyrics and thoughts, pulling the viewer in and out of individual and collective experiences, similar to a concert.

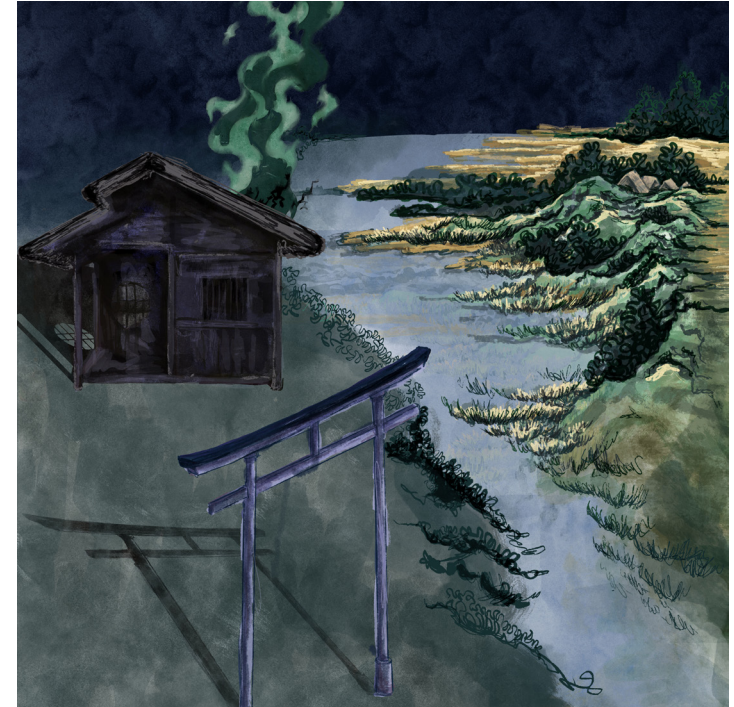
The version of “LIVE RECORD” presented at NEXT relies on the distillation of a short-duration installation: a performance of light and sound that filled Dupont Underground, an art venue in Washington, for one day. This dress rehearsal prototyped a split-perspective experience, enabling concertgoers to see through the eyes of both the concert’s “performer” and “crowd.” It tested a spectrum of lighting and shadow effects that shifted the concert-goers’ perceptions. In “LIVE RECORD,” roles are fluid (between concerts and exhibitions, performers and crowds) and the rules of time are upended. This project works to establish a new genre that includes the audience in the act of music-making, appreciating the collective and intimate experiences of participating in live music.

Eating Space Megan Storkman



“Eating Space” explores the relationship between the table and the human body in the context of a meal. With the table as canvas, this exhibition traces the natural choreography of both body and plate in relation to the table during a traditional Swedish smörgåsbord. These remnants of human motion demonstrate the delicate yet unexpected harmony between body and table. Author Luce Giard describes the table as “social machinery, as complicated as it is effective.” By examining these spatial relationships, we can begin to better understand how the everyday table is best serving us. This mealtime union is explored through the physical mapping of the movements of a video-recorded meal, which took place in April 2022.

Fecal Matters Lauren “Laila” Vick



“Fecal Matters: A Social History of the Toilet” gets to the bottom of humanity’s most intimate form of architecture. A “toilet Epcot,” a series of eight immersive pavilions takes the visitor on a journey through history’s most revolutionary changes in toilet culture. The religious movements, evolving social norms and technological breakthroughs of eight civilizations are explored through their most intimate spaces.

The design process for representing these toilet environments was inspired by two historical methods of spatial representation: medieval illuminated manuscripts of the Ottoman Empire and 19th-century folded paper models. The initial three-dimensional designs for each space were flattened and reformed into illuminations unencumbered by depth, amplifying color, pattern, and narration to represent the logic of these unreal spaces. The multiperspective drawings were then transformed into foldable paper models, linking, layering and reshaping flat drawings into inhabitable spaces.

fine arts

BA, BFA & MFA

BA & BFA

Maeve Curran
Bess Daniel
Isabel Delgado
James Dingman
Olivia Henderson
Olivia Herdman
Sierra Koker
Zenya Lepper
Maren Magyar
Amy Poliero
Maricarmen Solis

*Dual BA in Art History
and Fine Arts*

Sarah Dunn

MFA

Cristina Beard
Emmye
Nate Prati



Maren Magyar's "Warped series part 1"



Exhibiting
in the **Flag
Building**

Temporal Dissociation

Maeve Curran



Maeve is a BFA student from Baltimore, Maryland. Her art investigates issues with digital communication and escapism through the internet. She mixes real-world technological issues into fantastical worlds. To build these worlds, Maeve combines the emerging technology of augmented reality with the traditional art material of oil paint. She sees her paintings as the reality of her artwork and the technology that extends from it as the fantasy of it. New technology is a compelling vehicle for storytelling because it is not archival. Our technology will not last forever. However, it is integral to how we portray and imagine future society.

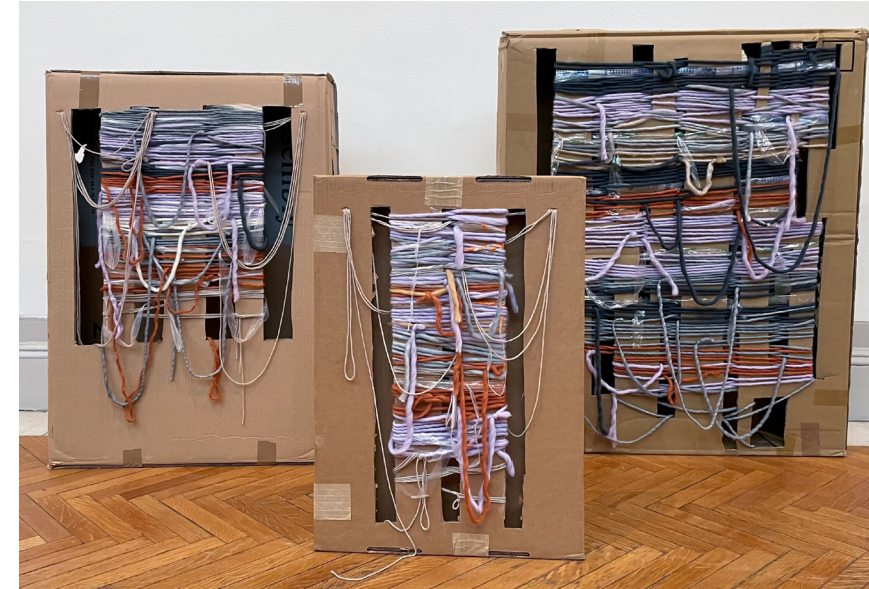
Maeve's thesis works include "Watch Me;" "Temporal Dissociation;" "FaceTime Me... Red, Blue, Green, Cyan, Magenta, Yellow, Black, His Eyes, His Hair, His Lips, His Shirt, His Jacket, His Sky.;" "Gateway to Tír na nÓg."



Formaldehyde
Bess Daniel

My work lives within the interactions between existentialism and personal reflection. How do we move on from loss? How do we live knowing that we will die? Do we have agency in our state of mortality? These are the broader questions that not only circulate through my practice but are also embedded within my current life. My art practice addresses these questions through an in-the-moment reaction to my emotions. This questioning of the human experience is not only apparent but also necessary to my work. It is hard to grow as a person with the weight of trauma hanging over me. Through my art, I am able to express this introspection and tension, so that my work can relate to those struggling to understand who they are after losing an important piece of their lives. The growth of my art practice moves with my ability to process and grow from my loss.

Reconstructed (Fiber Iteration)
Isabel Delgado



My art practice is an exploration of material. I use yarn, scrap fabric, cutouts of old sketches and decorative paper on cardboard boxes. I utilize different treatments of these boxes like painting, weaving or sewing fabric directly on the cardboard. The use of inexpensive and abundant material allowed for more expressive work. I found myself interested in nostalgic material like old journal entries and other memorabilia. My process for creating the collaged boxes relies on letting go of my need for my work to be “perfect,” a challenging practice that will ultimately lead to my growth.

Hold My Gaze James Dingman



The fluidity of time is something that everyone may or may not be aware of. Most recently, the years have compressed and stretched during the COVID pandemic, and some of us wonder where did the time go? This fluidity has become apparent to me ever since my spouse was diagnosed with a serious disease. The diagnosis, hospital visits and waiting rooms all have their own perceived length of time. A sentence stretches into an hour and an hour into years. I use these personal experiences and observations and transfer them into my artwork by using personal memories, inquiries about our past and present relationships, and the uncertainty of loss. I've discovered that you can control this viscosity. The ebbs and flows of a conversation, sitting in gentle silence, and holding a loved one's hand. They all have their own rhythms that don't match the mechanizations of ticking time.

James Dingman is a U.S. Navy veteran turned visual artist. He is graduating with a BFA in photography with a minor in graphic design.

Liminal Structure 1 Sarah Dunn



As an artist, I am interested in the meeting of planes and colors to create form and take inspiration from the brutalist architecture of Washington. These buildings project a sense of power over us as we navigate our daily lives: they invite our gaze, they tower over us, they engulf us. And yet they are composed of simple forms and materials like straight lines and concrete. It is this balance between the simplicity of their form and the hegemonic presence that they possess that I strive to re-create and reconstruct in my practice. Through the medium of acrylic paint, I abstract the form of brutalist buildings, creating impossible and imaginary structures that exist within a world where space and time collapse and shift into each other. In doing so, I emphasize their enigmatic and impenetrable qualities, inviting the viewer to contemplate their relationship with the abstracted structures.



Pry (Coming Through)
Olivia Henderson

Body language and nonverbal cues are an integral part of communication. I explore this subtle feature of life through my sculptures, in relation to what makes and breaks our bonds with each other, by creating a literal sculptural "body language." The forms I make are ambiguous, so a viewer can project their own narrative onto the figures' connections with one another, generating a personal tie on top of it all. To create the organic shapes of my pieces I use an array of malleable materials, such as plaster, clay, wire, fabric, ink, yarn and paint. I also incorporate other people's words and thoughts, which I weave into my pieces so that their responses become a physical component of the work. With these shared words and perspectives, I'm able to develop my understanding of human social connection and use language as an artistic medium.

Budding Chilopoda (Stanley)
Olivia Herdman



I have been a lover of escapism since my early childhood, losing myself in fiction books and becoming a character in their worlds. Today, I pull from fiction to create fantastical creatures and whimsical forms of my own.

I utilize paint, plaster, ceramics and found objects to create characters and worlds that explore shape, color and form. I find inspiration from fantasy animation as well as scientific imagery, especially microbiology photos and the organic shapes and forms that occur in nature, such as plants, rocks and insects.

In my recent work, I pay homage to my inner child through a constructed world of humanoid bug characters and extraterrestrial landscapes. My work combines nature with fantasy, morphing the recognizable with the unnatural. I also explore the contrast between humor and play with the otherworldly and uncomfortable. I invite the viewer to step into this universe and imagine themselves existing alongside these characters.



Blue Dress
Sierra Koker

My paintings are the culmination of my mind, heart and life as a Black woman, and offer a new perspective on what that means. Sociocultural psychology, geology and the human condition inspire my work, as I've always been curious about the structures of the world. Accordingly, I find myself drawn to the primary colors for their boundless blending ability and innate emotional experience.

Color choices coupled with the use of triptychs prove effective to embody my movement through different phases of life's tragedies and triumphs. Each canvas supports layers of symbols and metaphors only able to coexist within abstraction. Through this, the work creates puzzles for the patient and thoughtful viewer to gain a deeper understanding of another's mind.

As the naturally reserved person I am, the studio is a haven where I feel I am free to lay bare all the pieces of myself and see the bigger picture.

Behind the Bale
Zenya Lepper

My work focuses on the equine community, specifically documenting the work that goes into maintaining a barn. The equine world tends to become very separated from the general public— with the posh or the negative side coming to the limelight once in a while. With my photos, I want to show a fresh perspective of this community. Where you see how people put all their time and energy into the upkeep and care of these animals. And while it is a job, it is a job that forms connections between humans and animals.

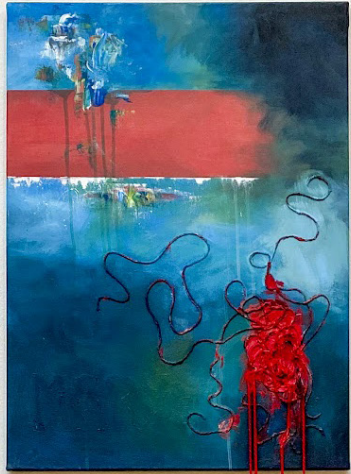
Like other communities, the people that are the supporting beams of the work are often left in the shadows, but with my camera, I hope to become their stage to the outside world.



Warped series part 1
Maren Magyar



I have been exploring and trying to understand loneliness and isolation, both from my own perspective and the perspective of others. I am teasing out the connections between technology, mental health and cultural loneliness, particularly from the female perspective. By asking these questions, I am starting a conversation that expands beyond my own experience and toward a shared experience of loneliness. Part of my search is to examine this suffering and its particular connection to a widespread cultural loneliness, the burdens of societal expectations, and what makes us all kindred spirits in this way. By sharing my loneliness with others, I hope to let the viewer know that they are not alone.



Challenger Deep
Amy Poliero

My artwork investigates the relationship between biology and astrophysics through abstraction. I've developed a shape vocabulary that recalls both microscopic and galactic forms at the same time, inviting the viewer into a world devoid of scale. I'm interested in how humans struggle to visualize the unknown; just as the sun blocks stars from our view during the day, I believe our brains evolved to block us from experiencing the true interconnectedness of the universe.

Experimenting with materials pushed me to expand my paintings beyond the two-dimensional canvas. By incorporating glass, yarn and fabric, I create tactile, almost repulsive textures, that are not achievable with paint alone. Somewhere in the universe, a supernova explodes, bringing the elements that make up these materials (and everything else we know) into existence. I see my work as a visual testimony to the worldview being revived by quantum physics: we are part of a massive cosmic exchange of energy happening on an unimaginably small scale.

*Silhouette with
Liquor Store Sign*
Maricarmen Solis



As an artist, I speak about my experiences as a Chicana woman from Los Angeles through prints, murals and performance. I am constantly inspired by the nostalgia that my culture brings and hope to offer that nostalgia to my audience. As a medium-agnostic artist, I allow my personal experiences and the contemporary experience of Chicanidad to inform my work. Whether it be a portrait of my own parents or a collage about street vendors, I am driven by my aspiration to engage my own community and to inform those who are unfamiliar with it. It is fundamental that people outside of my community see my work, especially when I address social issues, such as gentrification. Beyond my art, as an activist, I investigate the lack of art accessibility in my community and how we as artists can use art as a catalyst for community engagement.

Trapped. I Have Not Forgotten Cristina Beard



Embodying the experiences of living under a dictatorship in Chile, Cristina Beard recounts the hardships of living through the 1973 coup d'état and its aftermaths. In addition, as an immigrant in the United States, Beard encountered a new set of struggles. Feeling separated from her land, but part of this new country, she felt the effects of the United States' own intervention in Chile, which aided in the needless torture of her family members, widespread death, and the disappearance of countless people because of their political ideology, especially missing women.

For this installation, Beard uses materials resembling detention and a sculptural self-portrait pulled in different directions to visualize the link between affliction and antipathy in relation to the United States' involvement.

Beard's work is a personal, political protest against American interference in international affairs. She seeks to advocate for peaceful strategies that protect the well-being of those most vulnerable.

Sola/scium Emmye



Emmye is a contemporary 2-D and 3-D artist from the DMV. In 2019, she graduated from Maryland Institute College of Art in Baltimore with a BFA in Painting and will receive her MFA in Fine Arts from George Washington University in summer 2022. Her art has evolved from exploring her serious blood clotting issues to her new investigation: the journey of resilience of healing and rehabilitation. Empowered by positive escapism methods with layered sources of soothing activities such as Autonomous Sensory Meridian Response (ASMR) content, she creates interactive installations to temporarily pause and relieve the negativity of reality. She has named her style *Sculptural ASMR*—the fantasy land of touch, sound, beauty and comfort. She incorporates multimedia in 3-D and 2-D traditional and digital forms that mimic vascular systems, as well as calming fantasy world-building. Using silicone, lighting, fabrics and more, Emmye combines her installations with audio and digital animations to find solace.

graphic design

BFA

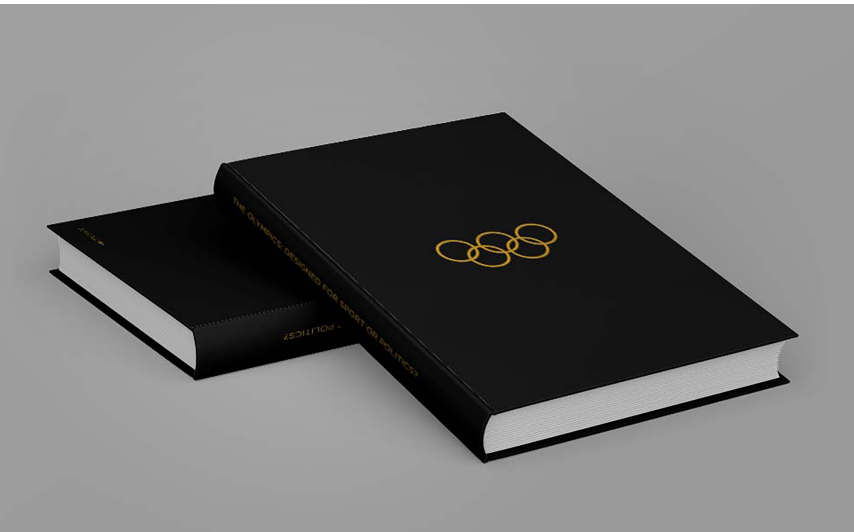
Aimee Alvino
Devin Healy
Krista Marino
Devon Ott
Jessica Padilla
Ahn Sang-soo
Kate Winschel

Kate Winschel 's "Muriel Cooper: Graphic Design's Big Bang"



Exhibiting
in the **Flag
Building** and
presenting at
NEXT 180

The Olympics: Designed for Sport or Politics? Aimee Alvino



My senior graphic design thesis explores how the branding of the Olympic Games in relation to the hosting country created a specially curated image of the country and of the Olympic organization. The logo and branding of each Olympic Games are used to promote a country's culture, political beliefs and economic strength while often intentionally neglecting and dismissing many social and political issues at the national and international levels.

The historical events, circumstances and phases of time investigated in my thesis demonstrate that the Olympic Games branding is influenced by culture and politics and that the branding of the Games has consequently influenced other media and design outlets.

In any design practice, it is important to consider the audience and the world which one is designing for. Studying the designs for one of the biggest international events provides insight into some of the most successful approaches to achieving this goal.

Cover Lover Devin Healy



From concept to bookshelf: What does it take to be a book cover designer? Devin's thesis explores this question, uncovering a revolving door of influences such as genre identities, artistic movements, trends, and necessary collaboration between designer and client.

Lovers of books behold, we are allowed to judge a book by its cover! Devin has always adored wandering through the aisles of a bookstore, letting colors and shapes guide her eyes to the most striking covers. Today, with her dissertation's inquiry into a designer's ability to harness consumer-targeted design, she was able to gain a new perspective. What followed was a case study, where she applied new and existing trends to carefully selected titles, implementing redesigns intended for today's contemporary market.

In the pages of her publication, there is an inspiring interview with renowned cover designer Rodrigo Corral, whose refined advice should be read by any aspiring creative.

Design Drives Change Krista Marino



The design of the New York City subway possesses the ability to transport large numbers of people quickly and efficiently. The subway map was designed to visually communicate the intricacies of this complex system into a diagram that can be understood and accessible. Massimo Vignelli rebranded the subway system in 1972, transforming wayfinding and signage beyond New York City. Vignelli brilliantly revived the New York City subway map by simplifying information previously illustrated from the expansion of the ever-growing subway lines. “Design Drives Change” intends to prove Vignelli’s established order when he redesigned the New York City subway system. Although his map design is not the current version, Vignelli revolutionized design through modernism based on his European influence. Vignelli’s rigid, systematic design facilitated a movement where utilitarian design must be minimal and concise.

Just a Brand? Devon Ott

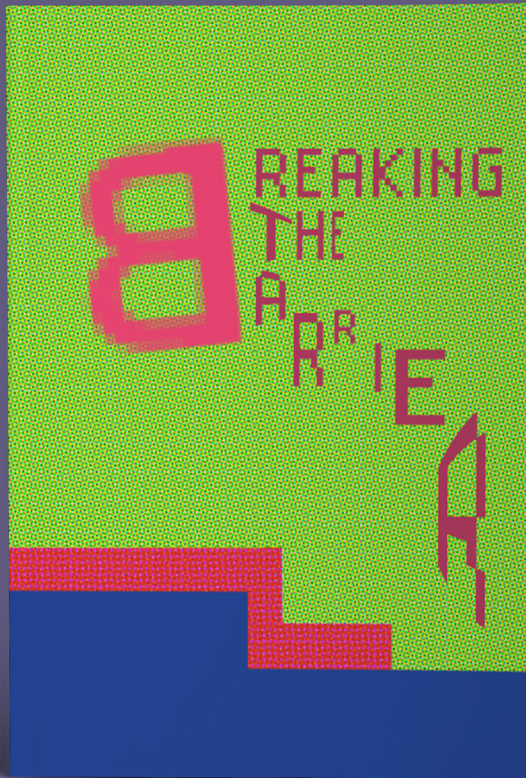


The overall mission that emotionally resonates with an audience is a crucial element of branding that has the power to transform a company. Nike advertisements revolve around this mission by convincing a diverse, inclusive audience that they can achieve greatness. Embodied by professional athletes but addressing the average consumer, Nike’s branding and design took an average shoe company to a household name, the world’s largest supplier of athletic shoes and apparel, and a way of life.

My thesis analyzes the branding, messaging and design of Nike that serves as a reminder that good design is guided by a greater concept, art is powerful and a brand is successful when it is more than just a brand.

Breaking The Barrier

Jessica Padilla



Typography plays a crucial role in the way humans perceive information from any sort of text. However, what we associate with both the print and digital world used to be a specialized craft that was highly exclusive and limited to certain professions, given this discipline was based on handicraft practices. Moving forward to the 1980s and 1990s, rapid advances in digital computer hardware and software radically altered the craft of typography. Digital computers placed typesetting tools into the hands of individual designers, resulting in a period of experimentation where new, unusual typefaces were seen.

The Digital Revolution plays a pivotal role in democratizing typography and making it more accessible for designers, as it provides opportunities for designers to create expressive typefaces.

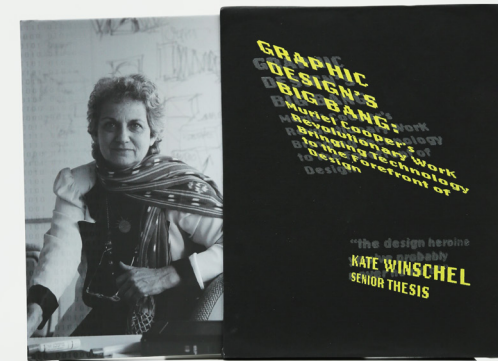
Read, Look, and Play: Hangul Typography History and Education Ahn Sang-soo



Hangul typography for Korean has unique history and characteristics compared to any other language. It conveys Sejong the Great's wish for his people to be able to read and write, and designer Ahn Sang-soo's new suggestions to let viewers look at Hangul in different ways. My thesis suggests that young designers should play with Hangul typography to spread Korean culture to the world. I also included interviews with Pyun, Seok-Hoon, the CEO of Yoon Design Group, and Ahn, Sangsoo, the "Nalgae" (president) of Paju Typography Institute. My thesis encourages young Korean design students to explore Hangul typography and the government and schools to support them.

For graphic design, I enjoy making minimal designs that convey concepts and storytelling. I would like my audience to understand the context by looking at my design. After I graduate from the Corcoran school of Arts and Design in May of 2022, I would like to continue learning and spreading my Korean culture and designs to the world.

Muriel Cooper: Graphic Design's Big Bang Kate Winschel



"Take all the strands that define contemporary media, technology, and design, and follow them back in time to their source. To your astonishment, you will find all the strands converge in a single person: Muriel Cooper."

Muriel Cooper is the 20th-century graphic design heroine that no one knows about. Largely credited for bringing graphic design to the computer screen, she converged the strands of tech and art for graphic design and yet her story goes untold.

My mission within design is to work with women to expand and help them communicate their stories to the world. I am inspired by women who want to go against the odds and find success. I dream of a world where women become the names we remember in history, and my thesis works to bridge that gap.

interior architecture

BFA, MA & MFA

BFA

Nedine Ahmed
Mary Baker
Cary Benson
Alexandra Caballero
Yerinel Caceres
Anna Comstock
Maria Isabel Navarro Durling
Ayebanengiyefa Ikoli
Lily Katz
Nicoletta Maietto
Todd Neblett
Kimberly Ortega
Kayra Richards
Arianie Siwady
Melika Sizar
Fatoumata Sow
Qingyuan Ye
Emma Zihal

MA

Aliana Willard

MFA

Maria Amosova
Natalie Combs
Taylor Corzine
Bryce Delaney
Anna Hawkins
Magenta Livengood
Melany McGillvray
Minh-Uyen Nguyen
Thuc Khanh Nguyen
Melanie Santiago

Natalie Combs's "The Reset"



Exhibiting
in the **Flag
Building**

School of Play Mary Joyce Baker



Noting the lack of attention to design for early education spaces for children ages 3–5, where many children are confined to one room and these spaces are cluttered with toys to make up for the lack of design, it is important that we create a new era of early education spaces designed through a child's lens that encourages exploration and play. Many early education studies have shown the importance of toddlers experiencing playtime in educational settings that encourage collaboration and social engagement with other children and their environment in order to help their cognitive development.

The goal of the School of Play is to create a unity between space and object through overlapping ellipses where the space itself becomes a tool for exploration, learning and play. The original construction of this building was designed with two parallel load-bearing walls that create a stark separation of space. The new design aims to seamlessly break these barriers through overlapping ellipses that are connected through a fluid line to encourage movement and learning throughout the entire school.

The Fashion House Cary Benson



The Fashion House is an exhibition, studio and retail space located in the U Street Corridor neighborhood of D.C. The Fashion House aims to showcase sustainable fashion, incorporate an immersive experience and celebrate local artists. Additionally, The Fashion House will be open for multiple designers to display their work at once but will be on a rotating schedule based on the number of designers looking to rent the space.

The Learning Tree Alexandra Caballero



The Learning Tree is a local children's library that is rooted in the Shaw neighborhood of Washington. Research shows that children gain self-assurance through experiencing autonomy at an early age. Characteristics of a forest environment are introduced with undulating circulation and obscured views that provide opportunities for exploration. Spaces are defined by stacks and walls arranged in a flowing and knotting motif that emulates the grain of wood. The central knot is celebrated as the point of ascent with a twisting staircase connecting the third and fourth floor.

Volumes and partitions taper down toward the exterior walls to capture and distribute sunlight throughout, which enhances the golden warmth of wood. Embedded resinous detailing provides points of refraction and color, which spark the imagination of young minds. The bright periphery provides a safe space for caregivers and their children to enjoy reading and discussing the cherished finds during their exploration.

Tap to Table Anna Comstock



Anna is an Interior Architecture student who has always enjoyed exploring Washington's restaurant scene. Looking for a new experience and a new way to support herself through college, she began bartending at a local beer garden. Immediately disillusioned with what she believed the garden's work environment to be, she began asking her fellow bartenders — are you happy here? To her dismay, they answered no.

This experience is not unique in the restaurant industry. It's hard to design a restaurant that is successful in all aspects of service. For Anna's capstone project, she wanted to get to the bottom of what truly makes a restaurant sing. Tap to Table is a taproom concept that brings harmony and balance to the guest experience, employee experience and its beer. Sited on 14th Street in a classical, historic building, Tap to Table involves roughly four different levels, each providing an entirely different journey depending on who a guest is and what their preferences are. Furthermore, the taproom is designed to honor its beer's source — hop fields. By balancing polished chrome with biophilic elements, Tap to Table works to emulate farm-to-table establishments in their quest for transparency and wholeness.

Amici Nicoletta Maletto



Amici, which means friends in Italian, is a restaurant that was inspired through a personal connection to the culture and values of my Italian roots. Modern-day restaurants lack the hospitable services of creating an extensive, comforting and entertaining stay for guests. My personal memories as a child, involving my Italian father who would host various dinner parties, created my passion for loving food, family and friends and cultivating relationships through the familial environment created in those parties. The restaurant will include a central bar, a wine counter, an open pasta station, various lounge areas, dining and an enclosed outdoor terrace that overlooks the scenic waterfront. These central areas will take the guest through stages of a dining experience, like how one would feel and move through a space at home. It will promote socialization, connection and intimacy, which directly connects to the name and core value of the restaurant.

Onaga Lily Katz



Food is a powerful element of our lives that reminds us of our relationship to our land, culture and community. Inspired by the poetic connections between human existence and the natural environment that can be found in Japanese design, Onaga, a high-end Japanese restaurant located in the West End neighborhood of Washington, creates an environment where a meal can transport guests through time and space, reminding us that true meaning lies in connection to others and the natural world. Japanese design philosophies of simplicity and ambiguity help to inform the organization of space and treatment of materials. Simple, undecorated spaces carved out of heavy, natural stone provide secluded dining enclaves, connected by corridors and thresholds that define circulation areas while both obstructing and framing lines of sight. Materiality conveys the passage of time, with raw stone communicating “historic and geological memory” juxtaposed with aged wood, a reminder of impermanence. Onaga establishes an immersive experience that suspends guests in time and place, shifting focus to the beauty of the present moment.

Reagan-National Concourse Todd Neblett



Imagine an airport where stress and anxiety are not present; you can make it from curb to gate in five minutes flat. Enhancements to technology and security are redefining the airport experience, allowing it to become a relaxed, wellness-focused environment. Spaces within the concourse have been redesigned from the ground up and tailored to the needs of travelers, allowing for a productive and supportive environment. A mix of public and private spaces allows for relaxation, a quiet work environment or social interaction based on someone’s interests. Framed views of the runway and Potomac River allow travelers to be immersed in DC immediately upon arrival and as a final goodbye before departure. By reenvisioning the way people spend time at the airport, it becomes a destination in itself.

Family Aid for Colors Kimberly Ortega



If good design became financially accessible to all humanity, we would expand the focus of design to serve low-income minorities. In particular, the intention of this family-friendly legal aid firm in the Anacostia neighborhood is to ensure that its clients feel safe and acknowledged in a private setting by providing spaces to put their minds at ease. It will allow its clients and part-time voluntary lawyers to interact with enveloping architecture that provides open, semiprivate and private spaces that create a sense of nurture. Interior walls of the space will consist of offsetting curves with an arched feature celebrating the client zone and allowing for conference rooms and private offices to be enclosed. This also provides the opportunity to design secreted lounge seating for its users. Thoughtful integration of natural daylight and a warm material and color palette that references nature will also support a comforting environment.

As a young, first-generation Latina designer living in Washington, my vision is to use the opportunities I have to contribute to an ever-evolving sphere of service while expanding the nucleus of many lower-income minorities who can, in turn, offer their skills to others.

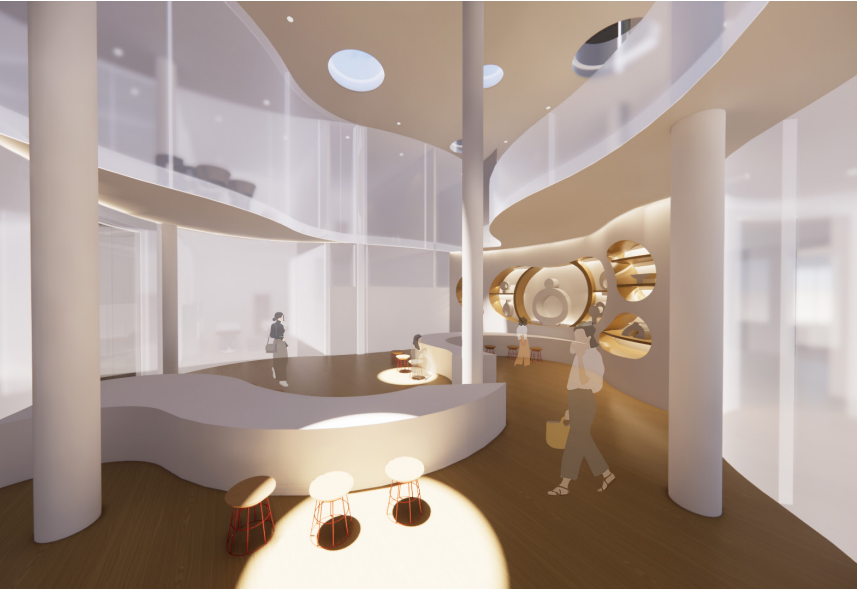
Kurlz, an African American Hair Institute Kayra Richards



Kayra Richards (B.F.A.), from Paterson, New Jersey, was inspired to pursue interior architecture while exploring different career interests at GW. She uses interior design to express her creativity while providing its users a space to create memories. Coming from an urban area, Kayra uses interior architecture to solve issues as they relate to the Black community. She often finds herself incorporating design decisions that are universal and welcoming of all walks of life.

While researching demographics for her capstone project, Kayra found that there was a major issue of Black hair discrimination found in the workplace. Being an advocate for Black people embracing their hair in its natural state, this sparked the ideas for her current studies. For her senior capstone project, Kayra is currently designing Kurlz, an African American Hair Institute, which will serve as a community-based salon/cosmetology school for Black men and women in the area. The design concept, "community", is used to implement this design stems from the arts and cultures found in Anacostia, a neighborhood in D.C. The space includes exhibitions, salon services, and instructional classrooms to accommodate the clients, visitors and students.

Renewal Arianie Siwady



Renewal is a wellness-focused boutique hotel designed to be an indoor oasis in the bustling upscale City Center of Northwest Washington.

Inspired by the cherry blossoms lining the Potomac Basin in early spring, curvilinear walls reference the unfolding sakura petals as they expand vertically and horizontally across three floor levels. Dappled light, introduced through openings in the roof, is reflected and refracted through translucent tinted glass panels to capture the blooms' brilliance and ephemeral beauty.

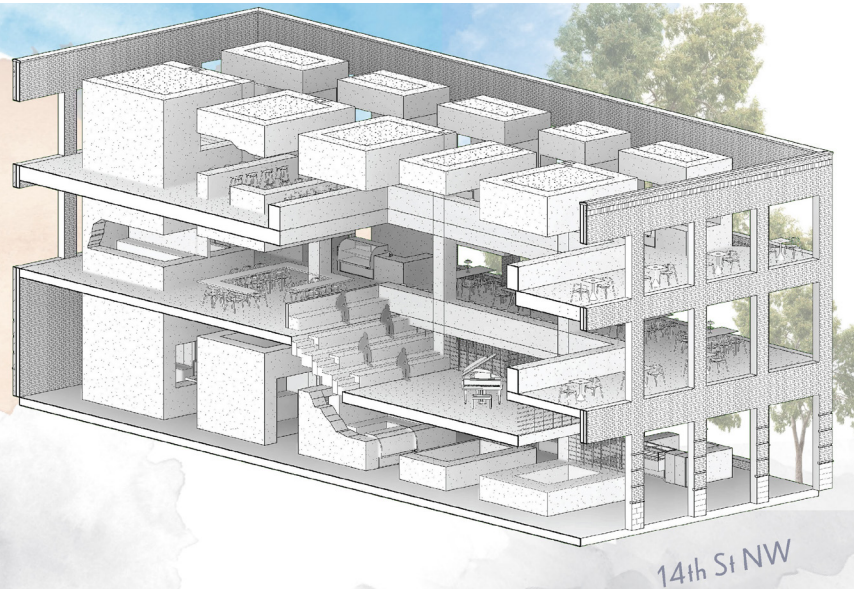
To encourage visitors to connect with their inner selves, the hotel's unique program includes creativity studios, an aromatherapy store, a spa and yoga amenities. Senses are heightened through the activities, and spatial experience is enhanced through the complex design imbued with symbolism and association, providing users with a memorable experience of Washington.

Hope Children's Hospital Melika Sizar



Hope Children's Hospital has dedicated its third floor to leukemia patients ages 5–7 in the preoperative stage. We have been accustomed to design day cares, libraries and specifically hospitals based on the perspective of an adult. Finding hospital spaces that engage and attract a child is like finding a needle in a haystack. This capstone project's goal is to explore a new design perspective through the exploration of different play zones and family zones that promote the concept of healing. The design of this leukemia ward will promote healing through the use of natural light, soothing pastel colors, natural shapes and forms, wellness gardens, and the implementation of circadian lighting. The Hope Children's Hospital research project has been able to introduce a unique approach to designing hospitals that is purely based on a child's perspective. This has been made possible through numerous interviews with hospital patients and health care professionals throughout the United States.

Ellington Hall Emma Zihal



Ellington Hall, named for jazz legend and D.C. native Duke Ellington, is an indoor market and live-music venue located in the Logan Circle neighborhood of Northwest Washington that unites the city's best flavors, sights, and sounds. Porous floor plates allow live music from a central stage to resonate throughout, replicating the pied piper quality of street performance in a bustling marketplace.

Monolithic concrete volumes—inspired by contemporary brutalism in the surrounding urban environment—punctuate the space in contrast with the historic brick of the industrial building shell. Vendor stalls are contained within each monolith. Emanating in degrees from center stage, concrete fractures reveal accents of brass and lacquered wood that evoke the materiality of musical instruments and express impact inspired by moments of percussion in music. At Ellington Hall, guests experience the quintessential sensory attributes of D.C. via tactile materiality, flavorful fare and local musicality.

The Monroe Art Hotel Maria Amosova



The Monroe Art Hotel is an artistic venue dedicated to offering visitors and guests a new way of experiencing art. Rather than having a transient experience, as is the case with most galleries and museums, visitors of the Monroe Art Hotel have the option to choose the way of and amount of time spent engaging with the art pieces. From the restaurants and lounges to the guest rooms and gallery, each space in the hotel features an amalgam of curated work, including but not limited to sculptures, ceramics, paintings, stained glass, mosaics, furniture and mixed media.

The Reset Natalie Combs



The Reset is a holistic wellness center for veterans looking for alternative methods of healing that supplement allopathic medical practices. Holistic healing can be a method for long-term healing instead of short-term fixes. As holistic wellness is becoming more popular among veterans, providing a space that focuses on nonconventional treatments will reinforce the sentiment that the focus is on healing the entire person and not just treating the symptom. This wellness center is meant to focus on healing the body through community, creativity, introspection and relaxation.

The Local Collective Taylor Corzine



This project envisions a marketplace-botanical garden hybrid experience that provides access to local food, retailers, events, education, product diversity, and a biophilic environment. The Local Collective is a place where the community can support local small businesses, and those businesses will, in turn, give back to their community. It aims to be a space for the community to create unique connections with one another and to appreciate the beauty and wonders of the plant life around them. There is also an opportunity for shoppers to reduce their carbon footprint and expenditures by providing a "one-stop shop" of local makers. These community-driven initiatives, paired with the eco-friendly impact, pair well with the botanical garden setting and create a natural segue to conversations about sustainability within the retail industry.

Love at First Bite Bryce Delaney



Love at First Bite is founded on the saying “Give a person a fish and they will eat for a day, but teach a person to fish and they will be set for life.” As consumers, we rarely know what produce looks like prior to being shipped and shelved; therefore, we are left up to the hands of mass corporations to provide us with our nutritional produce.

Love at First Bite is a sustainable-focused educational project with a goal to educate and mend the gap in the production cycle through providing a platform within an urban environment that will reintroduce, inspire and teach sustainable eating and living habits.

Inspired by consumers' transformative journey from the unknown to the known, the program highlights spaces of engagement, contemplation and learning by implementing a sustainable restaurant, teaching kitchen, planted and hydroponic garden, farmers market, and café. Love at First Bite is designed and laid out to provide users with the ability to gradually gain information. Through the unveiling of spaces and the use of locally sourced sustainable materials, users are subconsciously picking up on sustainable practices, teachings and lessons through every stage of their journey.

D.C. Harmony Anna Hawkins



A music-focused retirement center that features private living quarters, an in-house chef and a community gathering space—as well as a concert hall for performances, music teaching classes and a recording studio for residents to use freely. D.C. Harmony's goal is to continue to foster the passion for music even after retirement.

The Point Magenta Livengood



The quality and vibrancy of city life is increased when people live, work and shop all in the same neighborhood. The Point is a mixed-use, multistory, adaptive reuse building in the underutilized Buzzard Point area of Washington. This inside-out city aims to honor the aesthetic and unique history of the site while anticipating future needs of urban dwellers with a human based-design and practical sustainable solutions.

The ground floor promenade circulates through The Point's indoor park and uses the abundant light of the open atrium to make the idea of an inside-out city possible. In the upper floors of this atrium, luxury apartments have private balconies that open up to this unique indoor/outdoor space for a one-of-a-kind city view.

The Niche Market Khanh Nguyen



Though the Washington's cultural scene has been growing a lot in the past few years, it is still a rather underutilized market, as there is very little variety of options. Shops and market halls in the D.C. area are rather uniform in both offering and aesthetic. Though this provides options to the many, it deprives people of more new and exciting experiences. It would be beneficial to the city to have some spaces to solve this problem. In urban language, "niche" refers to an area of the market specializing in one type of product or service. The Niche Market is meant to target a broader idea with similar spirit: a marketplace where different functions come together under one roof with the goal of providing a fun, exciting and different experience from the majority of business offerings in the city.

For the People Elyse Nguyen



Washington is the nation's capital and is home to many monuments and landmarks that symbolize the importance of the welfare of the people. However, there is a lack of facilities throughout the city, exposing discrepancies in how the health and well-being of the community is being supported.

Providing an area centrally located in the city as a place for rest and respite will help support the community. For *The People*, a community day center, will benefit a wide range of people, whether someone lives in Washington or is just visiting. Public restrooms and a park are some basic elements that assist in the overall well-being of users, but there are also other programmatic elements that extend beyond answering basic human needs. There will be an outreach library and laundry services; these unique amenities make this place a landmark attraction of its own.

Elyse is native to the Washington area. This project is a response to having trouble finding a public restroom downtown during the coronavirus pandemic, when handwashing was a priority measure of public health.

The Joy Lab Melanie Santiago



The Joy Lab is a wellness and mindfulness center aimed at creating an environment that is designed for well-being and the prevention of illness. This WELL certified building will help create a community of like-minded people who are working on maintaining or pursuing better physical and mental health. The center will offer activities for the mind and body, including group workout classes, a children's room, seminars, group and private therapy, a meditation room, and a spa.

The building selected for this project is the visitor center located inside the 50-acre property of Brookside Gardens. The location was selected because of the proven positive effect nature has on health and its location within a residential community. This space will help create a community by bringing people together from all different backgrounds with the common goal of health and wellness.

new media photojournalism MA

Candace Dane Chambers

Sarah Goolishian

Paxson Haws

Yixian Jin

Hunter Folsom Lacey

Yijo Shen

Candace Dane Chambers's "Watered"



Exhibiting
in the **Flag
Building** and
presenting at
NEXT 180

Watered Candace Dane Chambers



Candace is a visual anthropologist and photographer seeking to document a nuanced record of how Black folk create change and community through cultural expression.

Her thesis work, “Watered,” is a multimedia project focusing on the Black women striving to reclaim their place in agriculture after generations of federal discrimination and land theft. A portrait series takes a broad look, highlighting ten small local farmers returning to the land across Maryland and Virginia. A written article features Ann Gale Sutton, the owner of Deep Roots Farms and one of the thousands of Black farmers awaiting federally mandated loan forgiveness.

The third component is a short documentary capturing farm manager Michelle Hutton. Motivated by ancestral tradition but limited by land consolidation, Michelle is pursuing her career within an urban model that’s struggling to provide substantial space for new farmers. The film uses her intergenerational perspective to examine the significance and cost of food sovereignty for the Black community.

The Death of Motherhood Paxson Haws



Paxson Haws is a multimedia photojournalist who focuses her work in sports photography and investigative true crime multimedia projects. She graduated from the University of Oklahoma with a Bachelor of Arts in Journalism, where she worked as an editor at the student newspaper. Paxson has won several journalism awards, including two Top 20 finishes in the Hearst Journalism Awards as well as several awards from Columbia Scholastic Press Association and the Society of Professional Journalism.

This thesis project details the lives and crimes of the first and most recent female federally executed—Mary Surratt and Lisa Montgomery. It explores the challenges of death row cases and crimes to stimulate conversation and evaluations over the justifiability of capital punishment.

Ripple Effect

Hunter Folsom Lacey



“Ripple Effect” is a multimedia project that looks at the positive impact that meaningful employment has on people with intellectual and developmental disabilities (IDD) and the community surrounding them. The project consists of a portrait series of people with IDD who have careers, some for more than 25 years; a film that follows the work and homelife of Max Adamczyk, and an article that provides insight into the issues affecting this population.

Seeking a Homeland

Yijo Shen



“Seeking a Homeland” is a multimedia project focused on how Tibetan immigrants preserve and pass down cultural heritage to their children despite being members of the Tibetan diaspora. Starting with the Tibetan Sunday School at the Vienna Community Center, these students learn about their culture through language, music classes, and dancing practice for the New Year event. This project portrays the struggles of the immigrants’ families and their efforts to sustain Tibetan culture and identity.

photojournalism

BFA

Camille DeSanto
Sabrina Godin
Phebe Grosser
Shereen Ragheb
Gabrielle Rhoads
Meara Seery
Maansi Srivastava
Megan Tomasi
Sydney Walsh

Shereen Ragheb's "I Was Born A Foreigner"



Exhibiting
in the **Flagg
Building** and
presenting at
NEXT 180



Individual Survival Sabrina Godin

For people who experience sexual violence, the act inflicted reshapes their perceptions of everyday life and extends long beyond the moment of assault. Survivors continue to live through flashbacks; they learn to reclaim their bodies and individually process their experiences. Through a series of collaborative color portraits and black-and-white landscapes, “Individual Survival” represents how survivors navigate uncertain terrain in the aftermath of life-altering trauma.

For Her Phebe Grosser



Phebe Grosser is a sports photographer from New York. Working on her thesis, “For Her,” has taught her the importance of team culture. The DC Divas play with a common goal; they play for Her. The DC Divas are an all-women, full-contact, professional football team in the Women’s Football Alliance. Playing for the Divas serves as an opportunity to empower young girls and women of all ages, showing them that their possibilities are never limited to a box the world tries to put them in. Each drive, each play and each moment stems from the strength and the courage that inspires female athletes. This extends beyond time on the field. In each moment of their lives, they work toward bettering themselves in their personal life and their “football life.” The team has become a family, a sisterhood, carving their own path in a world that questions and challenges their passion on a daily basis. These pictures are made for Her, to remind other girls of the power they hold.

I Was Born A Foreigner Shereen Ragheb



The question “What are you?” is one I’ve been asked countless times. As a child, I would eagerly answer, “half-Filipino, half-Egyptian, but I was born in the U.S.” From an early age, I was taught to introduce myself with my ethnicities first to show pride in my cultural heritage. I always made a point to say that I was American so that people never questioned whether I belonged.

Raised in a predominantly white area in the American South, it was obvious to me that I looked different from my peers. My background made me feel unique, but as I grew older, it became a point of isolation amplifying an internal conflict with my multicultural identity. This stems from a sense of distance from my cultural inheritance, leading me to believe I wasn’t Filipino enough, or Egyptian enough or American enough.

In making this work, I’ve realized that I don’t have to conform to external cultural expectations to be enough. I can identify with different parts of my cultures, embracing all the facets that come with them. “I Was Born A Foreigner” examines my multicultural experience through familial bonds and memory to address the complexities of navigating a layered identity.

From There, To Here Sydney Walsh



Sydney Walsh (常娇) is a Chinese American photographer from south Florida. She believes that photography is a vital medium that removes language barriers and universally personalizes history. She uses imagery to create records of light and tangible memories that are honest and intimate. Her thesis, “From There, To Here,” explores how interracial and intercultural adoption affects personal identities. It considers how someone can form their identity despite the loss of their birth heritage, language and family. During summer 2022, she will be a Photography/Videography Intern for The Miami Herald.

The Missing Dimension
Gabrielle Rhoads



Gabrielle Doria Rhoads is a documentary photographer based in the mid-Atlantic, originally from Allentown, PA. Her recent work centers on her own visual impairment, which she approaches through conceptual imagery.

Sensory impairments are difficult to articulate because we can never experience someone else's senses. There is little basis for knowing if our experience is shared by others. This work stemmed from her misunderstanding of the severity of her visual impairment, which she believed was not uncommon. After her fifth eye surgery, she began to understand that it was.

By interrogating the effects of her impairment and visually communicating how it affects her perception of the world and herself, she intends to create an approximation of her lived experience.

performing arts

theatre, dance, music

BA

Dance

Robin Fern
Grace Fletcher
Arianne Gandy
Nateé Himmons
Marney O'Connor
Valerie Pena
Shannan Richard
Hall Wood

Music

Nina Feliciano
Kristina Galstyan
Savannah Hanley
Christopher Pino
Laya Reddy

Theatre

Brianna Houtman
Harrison Kidd
Darya Malak Motiei
Natalie Parks
Alexander Rinaldi
Margaret Walsh

Nateé Himmons's "Humanity"



Presenting
in the **Flag
Building** at
the **NEXT
Symposium,**
NEXT 180, and
at **capstone
performances**

Humanity Nateé Himmons



“Humanity” is a piece that explores artistic engineering within an individual’s creative process. I seek to create harmony between body and machine. The piece features performances by Megan Miller, Alexia Papatsa and Zoe Warren. The video animation was directed and filmed by Nateé Himmons and edited in collaboration with Zoe Warren, with costume design assistance from Judy Hansen and music featuring “Cloud Study” by Norris Melcher and “Orbital Resonance” by Applesfish.

Love Explored Nina Feliciano



Nina Feliciano is a Columbian College of Arts and Sciences student majoring in Music and Psychological and Brain Sciences. For her Music Capstone Project, she designed a psychological experiment that measures the impact of a popular film music compositional device, known as the leitmotif, on moviegoers. A leitmotif is a musical motive or theme that is associated with a character, thing, situation, mood or idea, which recurs and/or develops in a story or drama (Parry, 1889; Hanning et al., 2010). When the listener recognizes or recalls it, its purpose is to convey, and add to, the meaning and emotion that is present in the drama (Bribitzer-Stull, 2015; Wagner, 1966; Grey, 2008). It is also used to provide musical structure for the composer (Bribitzer-Stull, 2015; Hanning et al., 2010; Whittal, 2001). Although the leitmotif is theorized to have this effect, very few studies have tested its real-life psychological impact on individuals. Working under Georgetown University professor Dr. Yulia Chentsova-Dutton, Nina composed original music, formulated study questions, programmed the survey and developed intricate hypotheses to ultimately learn more about the leitmotif’s function.

Love Explored Kristina Galstyan



“Love Explored” is a capstone voice recital that explores the use of music as a function of storytelling through the compilation of pop, jazz and Armenian songs. The recital explores themes of self-reflection and discovery through the story of a woman who experiences love, loss and a sense of identity through music. Through the music in this voice recital, I aim to effectively guide this narrative and help the protagonist reach that point of discovery.

Unsung but Instrumental Laya Reddy



Laya Reddy is a senior at the George Washington University, majoring in Political Science and Music and minoring in Africana Studies and Women’s, Gender, and Sexuality Studies. Her project, “Unsung but Instrumental: Black Women Across Genres,” explores the role of Black women in classical music and the blues. While Black women are commonly recognized for their contributions to the blues, their role in other genres — especially classical music — is often ignored. They have been instrumental to the foundation and development of both genres, innovatively using their music to express messages about their race and gender. In a tribute to these inspiring musicians, Laya’s recital is made up entirely of pieces composed or originally recorded by Black women. Her written thesis and presentations analyze the ways in which race and gender have impacted both the content and promotion of music in both genres.

Class of 2022

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

Undergraduate Programs

Art History (BA)

Reilly Cornwall
Piper Mary Forstl
Catherine Gille
Ariana Heffner
Ann Grace Juneau
Taylor Delaine Milefchik
Amanda Mary Msallem
Caroline Grace Mullen
Jessica Pica
Molly DeWood Risk
Isabella Ann Schuster
Katherine Sophia Sullivan
Adriana Marbella Vergara
Samantha Walley

Dance (BA)

Robin Fern
Grace Fletcher
Arianne Gandy
Natee Himmons
Marney O'Connor
Valerie Pena
Shannan Richard
Hall Wood

Fine Arts (BA & BFA)

Maeve Curran
Bess Daniel
Isabel Delgado
James Dingman

Sarah Dunn
Olivia Henderson
Olivia Herdman
Sierra Koker
Zanya Lepper
Maren Magyar
Amy Poliero
Maricarmen Solis

Dual BA in Art History and Fine Arts

Sarah Dunn

Graphic Design (BFA)

Aimee Alvino
Devin Healy
Mina Hong
Krista Marino
Devon Ott
Jessica Padilla
Kate Winschel

Interaction Design (BFA)

Iman Ibrahim
Lindsey Weiss

Interior Architecture (BFA)

Nedine Ahmed
Mary Baker
Cary Benson
Alexandra Caballero
Yerinel Caceres
Anna Comstock
Maria Isabel Navarro Durling
Ayebanengiyefa Ikoli
Lily Katz

Nicoletta Maietto
Todd Neblett
Kimberly Ortega
Kayra Richards
Arianie Siwady
Melika Sizar
Fatoumata Sow
Qingyuan Ye
Emma Zihal

Music (BA)

Nina Feliciano
Kristina Galstyan
Savannah Hanley
Christopher Pino
Laya Reddy

Photojournalism (BFA)

Camille DeSanto
Sabrina Godin
Phebe Grosser
Shereen Ragheb
Gabrielle Rhoads
Meara Seery
Maansi Srivastava
Megan Tomasi
Sydney Walsh

Theatre (BA)

Brianna Houtman
Harrison Kidd
Darya Malak Motiei
Natalie Parks
Alexander Rinaldi
Margaret Walsh

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

Graduate Programs

Art History (BA/MA)

Heather Herbstritt
Hope Thomson
Alejandra Velazquez
Emma Aldridge Veon

Art History (MA)

Gary James Calcagno
Carolyn Ashley Davis
Kendall Taylor Hanner
Ariana Ilissa Kaye

Classical Acting (MFA)

Cerra Cardwell
Madalaina D'Angelo
Josh Decker
Emily Erickson
Nicholas Gerwitz
Claire Kennedy
Tina Khaladze
Lorena Managas
Lachlan McKinney
Allison Paranka
Dee Popper
William Ryder
Jordan Slattery
Erik Sorensen
Katy White
Stephanie Lange Wilson
Jennifer Wintzer
Yuqi Yang
Shannon Zazulia

Decorative Arts and Design History (MA)

Benjamin Bowery
Karen Cardullo
Atiyah Curmally
Agnieszka Delikat-Taylor
Zachary Diaz
Ella Jones
Munyoung Kim
Deven Kirby
Erin McGraw
Allison Schoen
Melissa Thaxton
Margaret Wood

Exhibition Design (MA)

Natalie Adam
Saskia Giramma
Yu Jie
Andrew Kastner
Danielle Lane
Shengyuan Liu
Dimitri Lykoudis
Alex Morpurgo
Nora Neely
Lauren Raffensperger
Megan Storkan
Lauren (Laila) Vick

Fine Arts (MFA)

Cristina Beard
Emmye
Nate Prati

Class of 2022

Interaction Design (MA)

Jing Mu
Kaitlin Santiago

Interior Architecture (MA & MFA)

Maria Amosova
Natalie Combs
Taylor Corzine
Bryce Delaney
Anna Hawkins
Magenta Livengood
Melany McGillvray
Minh-Uyen Nguyen
Thuc Khanh Nguyen
Melanie Santiago

Museum Studies (MA & Certificates)

Carol Allred
Sierra Apaliski
Avery Barth
Emma Blades
Mari-Elyse Bluestone
Anna Bohn
Caroline Cone
Mary Del Vecchio
Lily Fess
Haley Higingbotham
Zhujun Hou
Margaret Hudak
Holly Irwin
Lily Kondrich
Laura Krapacher

Amber Kreiensieck
Samuel Mcgirt
Elizabeth Miller
Sophie Muro
Chloe Philips
Katherine Rice
Gabriela Sepulveda Maiz
Norman Storer Corrada
Jewel Trail
Devon Valera
Benjamin Wilson

New Media Photojournalism (MA)

Candace Dane Chambers
Sarah Goolishian
Paxson Haws
Yixian Jin
Hunter Folsom Lacey
Yijo Shen

Social Practice (MFA)

Wes Holloway
Adele Kenworthy
Jordana Rubenstein-Edberg



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