

Collection 2023



Corcoran
School of
the Arts &
Design

Collection 2023

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



(FRONT COVER) *View of Fine Art undergraduate thesis exhibition space, NEXT Festival 2023 extravaganza.*

Photo: Lydia Embry

17th Street Corcoran Flagg building entrance, NEXT Festival 2023 extravaganza.

Photo: William Atkins

NEXT FESTIVAL 2023

Social Practice
104

Theatre
111

6
/
179



*Visitors to the NEXT Festival
2023 extravaganza.
Photo: Maria Luz Bravo*

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DIRECTOR'S STATEMENT

NEXT Festival 2023, the Corcoran School of the Arts and Design's end-of-year celebration, showcased the exceptional exhibitions, performances, symposia and interdisciplinary collaboration across campus from all of Corcoran's dynamic programs: Art History, Design, Interior Architecture, Music, Museum Studies, Studio Arts, and Theatre & Dance.

The projects on display at NEXT Festival represent the culmination of years' worth of work, growth, and discovery. It was exciting to see how our students are imagining our futures, and what they ask of us to make change. Their work also reflects the care and commitment of our faculty and staff in supporting, teaching and mentoring our students' work.

This book and companion web site will give you a taste of what NEXT 2023 was all about—a celebration our students' learning, making, and experimenting—past, present, and future.

Congratulations to this year's graduates.

Lauren Onkey, Director

*Corcoran School of the Arts and Design
Columbian Colleges of Arts and Sciences
The George Washington University*



(L) *Art History Symposium, moderated by William Wilson Corcoran Visiting Professor, Aruna D'Souza. NEXT Festival 2023.*

Photo Credit: Babette Pendleton

(R) *Spring Bands concert. NEXT Festival 2023.*

Photo Credit: Lily Sperdelozzi



2022-23

Director's Statement

The Corcoran School of the Arts & Design functions as an incubator for artists, designers and scholars, who learn from internationally renowned faculty at the intersection of creativity and social innovation.

Front of Corcoran Flagg building. Showing NEXT Festival 2023 signage.

Photo credit: Jane Catania



THE EVOLUTION OF NEXT

For the past decade, NEXT has showcased the work and skills of Corcoran School students. Held every spring as an end-of-year thesis and capstone show, NEXT gives GW and the DC community the opportunity to see the latest in contemporary art and scholarship. This year the Corcoran launched a festival format to broaden the depth and breadth of the school's diverse programming, with performances, exhibitions and symposia across campus. The festival offered an opportunity to highlight the school's dynamic programs and cultivate more interdisciplinary partnerships among the students and faculty.

Attendees were able to view and critique the vast displays of the end-of-year projects and appreciate the fine arts, dance performances, musical pieces and more that the students had to offer.

NEXT projects may take many forms in the fields of theater, dance, music, studio arts, design, art history, interior architecture, museum studies and more. They all represent a culmination of a student's learning experiences at the Corcoran and a glimpse of future promise. Students exhibit their theses and presentations to an audience of their peers, faculty and the George Washington University and D.C. arts community.

ABOUT CORCORAN

The Corcoran School of the Arts and Design at GW is dedicated to educating the next generation of cultural leaders. Offering over 20 undergraduate and graduate degrees, with 500 students, the Corcoran comprises creative arts, humanities, professional art and museum-world curricula within the liberal arts environment of the Columbian College at GW.

Students at the Corcoran have exhibited their thesis work for more than 30 years. In 2011, the exhibition came to be known as NEXT in a nod to the public seeing "what's next" in contemporary art and scholarship. This year's NEXT evolved into a festival format to encompass the diversity of all the school's programs and provide much public facing programming for the DC community.

This is a time of renewed creativity and growth for the Corcoran, with a new director, Lauren Onkey, who began her tenure in July 2021. Dr. Onkey previously served as the Senior Director at NPR Music, where she led a team in creating innovative cross-platform music journalism, including Tiny Desk Concerts. She has shown a lifelong commitment to the arts as an educator, museum professional, presenter and producer.

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NEXT FESTIVAL 2023

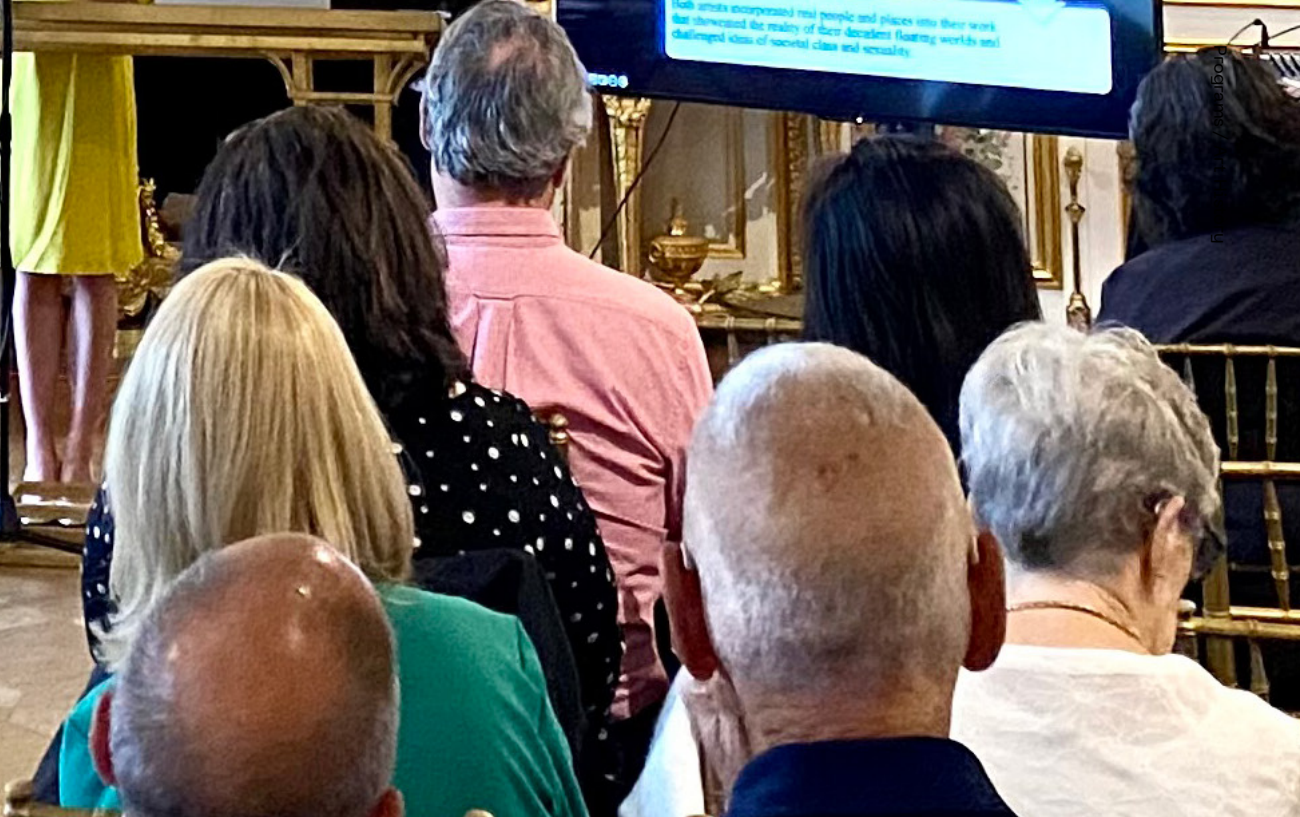
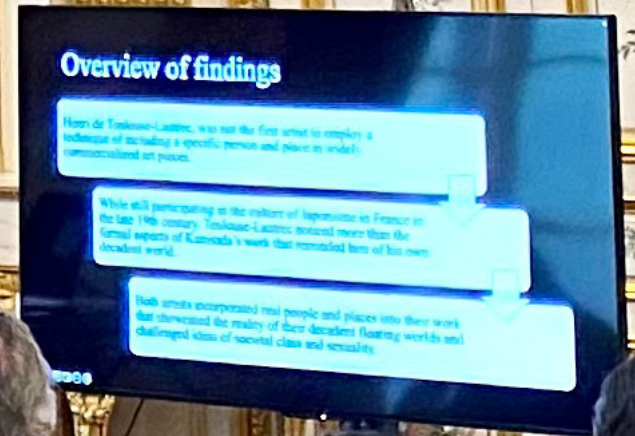


Visitors to the NEXT Festival 2023 extravaganza.

Photo: Maria Luz Bravo

Art History

BA, MA





The Art History Program at the Corcoran School of the Arts and Design is situated in the heart of the culturally rich city of Washington, D.C., providing students with unique opportunities to study the arts. Our students learn to apply visual and historical analyses to artworks, as well as incorporate relevant and current theoretical and methodological approaches to research. Our rigorous and supportive scholarly program places special emphasis on developing individual students' research and writing skills.

2023 Thesis Advisor

Alexander Dumbaze (MA)
Lisa Lipinski (BA)

(PREVIOUS PAGE) *Art History Symposium, undergraduate student presenter, Katherine Capristo. NEXT Festival 2023.*
Photo credit: Babette Pendleton

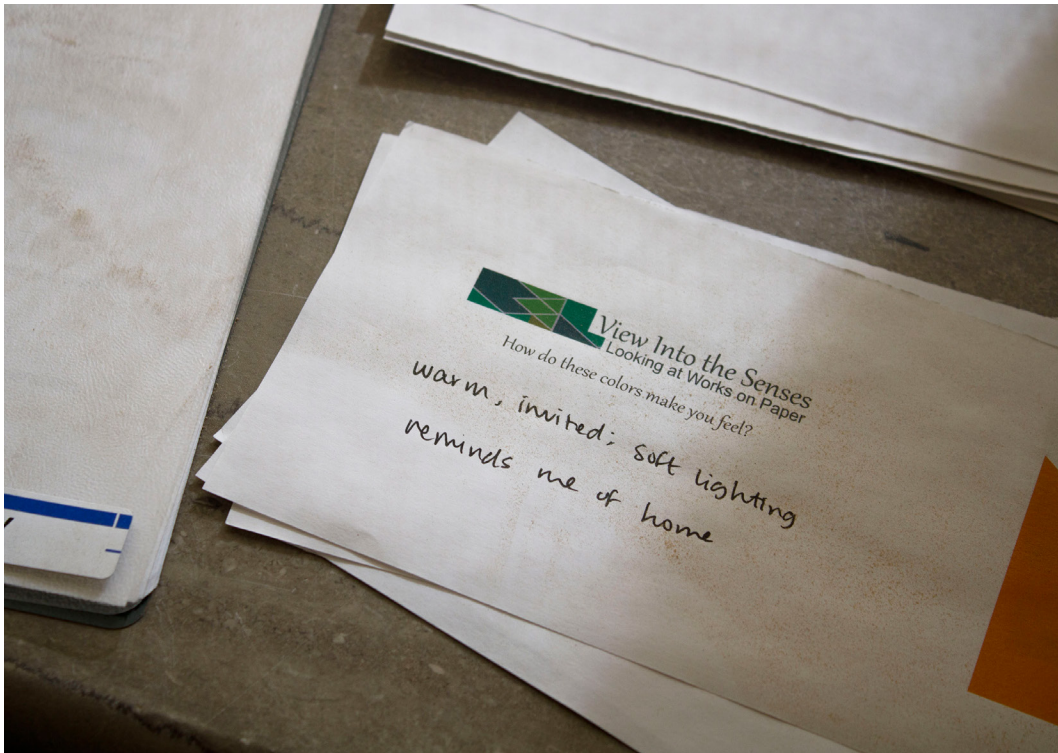
(1) *Art History class exhibition "View into the Senses", faculty lead Lisa Lipinski.*
Photo credit: Lily Sperdelozzi



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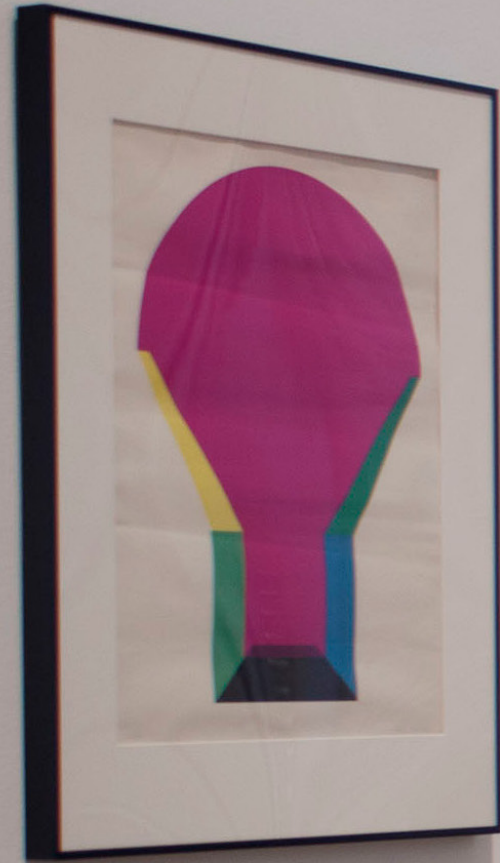
(L) Art History Class,
Faculty member Alexander Dumbadze.

Photo Credit: Jordan Tovin



(TOP & R) Art
History class exhibition
"View into the Senses",
faculty lead Lisa Lipinski.

Photo credit: Lily
Sperdelozzi



2022-23

Programs / Art History

Symposium Presenters

Katherine Capristo, BA

"Floating" Above Decadence: A Comparative Look at Henri de Toulouse-Lautrec and Utagawa Kunisada in Their 19th-Century Worlds

"*Floating Above Decadence* will address the artistic response to societal decadence during the 19th century through the commercialized print works of Utagawa Kunisada (Japanese, 1786-1865) and Henri de Toulouse-Lautrec (French, 1864-1901). It first aims to define and compare concepts of the "floating world," the namesake of Japanese *ukiyo-e* prints, in both early 19th-century Edo and *fin-de-siecle* Paris and establish the two artists' connection to these societal sects. Encompassing both the Yoshiwara district of Edo Japan and Montmartre of Paris, France, the floating world established artistic niches for both Kunisada and Toulouse-Lautrec, informing their view and representation of the cities in which they inhabited.

While it has been suggested that Henri de Toulouse-Lautrec was inspired by the Japonisme movement in *fin-de-siecle* France, no comparative studies have been done to connect his work to a specific artist

of the Japanese graphic arts from earlier times. A comparative look at Kunisada and Toulouse-Lautrec, focusing on their privileged, nationality-focused upbringings and work with commercialized printing processes, narrows the gap between the two artists and their relationships with "floating world" personalities. Both artists' works reflect a direct comparison between a caricatured portrait of an actual individual and a real location, which helped propagate hope for their respective cultures facing cultural collapse and decadence. By depicting real people and places, they aimed to detract from the undercurrents of cynicism and decadence in their 19th-century worlds and promote an attainable, opulent place with existing individuals in their respective forms of commercialized prints.

Mary Bei Prince, MA

"The in-between Insider and Insider: Disidentification in Martin Wong's, Iglesia Pentecostal"

Mary Bei is an adoptee, born in Zhejiang China she grew up outside of Rochester, New York. She attended Hamilton College in Clinton, New York, earning a Bachelors of Art with a concentration in Art History

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and graduating with honors. While at Hamilton, she researched and cataloged the Wellin Museum of Art's Dorothy Shakespear archive. This experience inspired her thesis, titled, "Dorothy Shakespear the Art(ist) Historian: Reflecting Fascist Origins of Vorticism in Hommage à GB WL TSE EP." As a curatorial intern at the Smithsonian National Museum of African Art, she researched new acquisitions and re-catalogued the collection with consideration for the ethics of gender representation. Through GWU's Art History Master's program, Mary Bei refined her interest in understanding how power mediates the fixedness and fluidity of identity. For her qualifying paper, she utilizes queer theory to investigate how painter Martin Wong exposes the power structures of the late 20th century.

Evan Laporte, BA

Evan (he/him) is an observant and curious person who seeks to understand humanity's story and its many ways of expressing itself in all forms of art from past to present. From a young age, he was immensely interested in the construction and presentation of images and stories, becoming a young devotee of Roger Ebert's and engrossing himself within Greek and Egyptian mythology. He also became involved with the performing arts during this time, spending five seasons performing youth theatre in roles such as the title character in *Oliver!* and John the Baptist in *Godspell*. This holistic view of human creativity has served him well, as he would end up serving as an usher at both the Film Theatre at the Detroit Institute of Arts and the Kennedy Center for the Performing Arts at a young age. His hobbies include playing jazz piano and hiking.

During his time at George Washington University, Evan utilized his school's resources to engage in projects spanning a wide and varied field of study, gaining a full perspective of both world culture and how the market navigates this culture. During his classes, he created multiple research projects examining the history, condition, and presentation of numerous pieces from an academic lens. Along these lines, the subjects he focused on in these projects include the New Museum of New

York City's involvement in activism during the HIV/AIDS epidemic during the 1980s; the landscape paintings of the Dutch Golden Age through its noted specialists Jan Both and Aelbert Cuyp; the transition into Hellenistic detail in Fayum death portraiture following Egypt's Roman occupation in the first-century A.D.; and the moralistic, religious overtones of Hieronymus Bosch's total body of work.

In addition, he produced multiple assignments showcasing his understanding of the contemporary art market as both a public and private career. Within the public sector, he conceived a mock museum proposal for an exhibit dedicated on the occidental perspective of Safavid art, an installation exploring how 15th-century Iran depicted its European relations through its miniature paintings. Within the private sector, he outlined a full examination of the market viability of a print of

Pulp Fiction by Banksy, examining his history at international auctions and consulting a hypothetical seller on where to sell their work and what price they can expect to receive for said work. Merging these sectors is a full presentation of the history of painting frames as a market within art conservation and restoration, marking the noted distributors of original, refurbished, and recreated frames of Old Master works for both public display and personal collection.

Jason Rosenberg, BA

While at GW, I've explored my interests in modern & contemporary art to unforeseen heights. By fusing my dual major studies in political communication, I've gotten to delve into the hidden intersections between art and law - researching the application of copyrights, royalties, and intellectual property in the context of the art world. Living in the center of American politics has offered me a unique lens by which to view the emerging artistic developments around me and examine their role in society at large. As I prepare to apply for law school, I know the critical thinking skills, analytical tools, and writing abilities I've developed through the study of art history will be invaluable assets in my unique approach to the larger field of international law and politics.



Margot Reed Silverstein, MA

Margot's qualifying paper, "Potentiality at the Exurbs: Robert Adams's Tracts for Development," explores Robert Adams's photography of suburban development in 1960s and 1970s Colorado, which investigated the ecological relationships people formed within this new landscape. Among his photographs of commercial environments and housing developments, highways and commercial strips, Adams produced several images along the outskirts of suburban sprawl. In these images, the natural terrain of the High Plains is visible alongside the edges of new, often partially-completed tract housing subdivisions. In these images taken at the exurbs, Adams visualized the potential ways people constituted, and could constitute, their ecological response to the landscapes they inhabited.

In developed suburban tracts, there is secured potential: the relationship that this culture has chosen, one of separation and alienation, in which development transformed the natural terrain entirely for the purpose of human habitation. In undeveloped tracts that border these suburban settlements is the potential for an alternative ecological relationship to emerge, where it is possible to develop in a manner that maintains elements of the natural terrain, forming a direct connection to the land. In the image of the undeveloped tract, Adams points to new potential for alternative ecological relationships that maintain a balance with elements of the natural landscape. Meanwhile, in the developed tract, Adams signals an acceptance of the potential that has been secured and cannot change.

Katie Sullivan, MA

The German-Argentine artist, Grete Stern was an advertiser and Bauhaus-trained photographer.

Beginning her career in Berlin, Stern created an advertising studio alongside Ellen Rosenberg called Ringl + Pit. The precise images created by the studio combined humor with commentary on the changing Weimar Republic. The duo broke up as both Jewish artists fled Germany in 1933, with Stern heading to Argentina. Between October 1948 and July 1951, one hundred and forty photomontages by Grete Stern were published in *Idilio*, the

fotonovela magazine, in a weekly advice column titled

"Psychoanalysis Can Help You." The magazine, *Idilio* [Idyll], was completely written and edited by men for a mostly female readership. On this assignment, often called her *Sueños*, Stern's photomontages were both complicit and resistant towards the column she illustrates. She provided her own psychoanalysis of the dreams which derived from the column, while continuing to satisfy the editors enough to keep getting hired. This is a trend throughout her career, working in Argentina, as well as early in her career working as an advertiser in the Weimar Republic. The column attempted to analyze the nightmares of the housewives of Buenos Aires, which were illustrated by Stern. While the psychoanalysts patronized the nightmares of the women, Stern's over-the-top photo collages showed their validity. Stern's experience with popular psychology in advertising allowed her to create a multi-tiered viewing experience in her *Sueños*—seeing humor and exaggeration before recognizing social commentary. While her work was seen as illustration rather than fine art, Stern is able to recognize the experience of Argentinian women of the era in a way that the column itself could not.

(PREVIOUS PAGE)
Art History Class, Faculty member Alexander Dumbadze.

Photo Credit: Jordan Tovin

(R) VASC visiting speaker series featuring Robin Givhan.

Photo credit: Lily Speredelozzi.



“In developed suburban tracts, there is secured potential: the relationship that this culture has chosen, one of separation and alienation, in which development transformed the natural terrain entirely for the purpose of human habitation. In undeveloped tracts that border these suburban settlements is the potential for an alternative ecological relationship to emerge, where it is possible to develop in a manner that maintains elements of the natural terrain, forming a direct connection to the land.”

Margot Reed Silverstein
Art History, MA

Graphic Design

BFA





A BFA in Graphic Design equips graduates with a critical lens with which to comprehend, shape, and distribute language, both written and visual. The work of this year's graduates exemplifies the wide-ranging application of graphic design as a process, an artifact, and a tool. While expressed through varied platforms and media, this year's capstone projects each showcase design's inextricable role in shaping the world around us.

2023 Thesis Advisor

Marc Choi (BFA)

(PREVIOUS PAGE) *Graphic Design Thesis project, work by Ollie Davies. NEXT Festival 2023.*

Photo Credit: Maria Luz Bravo

(1) *Graphic Design thesis project, work by Nadia Lee. NEXT Festival 2023.*

Photo credit: Nadia Lee

(R) *Graphic Design thesis project, work by Vickiana Dulcio. NEXT Festival 2023.*

Photo Credit: Maria Luz Bravo.

(BOTTOM) *Graphic Design thesis project, work by Alex Tan. NEXT Festival 2023.*

Photo Credit: Maria Luz Bravo.



(L) *Graphic Design thesis project, work by Stephen Bruce. NEXT Festival 2023.*

Photo Credit: Maria Luz Bravo.



Thesis Projects

Amanda Bohn, BFA

evanescent collection: a study of visualizing memory

Designers use memory all the time. It is one of the fundamental tools that guides us in understanding our audiences, and helps us anticipate their reactions and response. Although science can show us the physical manifestation of recalling, brain-imaging feels difficult to grasp and disconnected from the actual experience of remembering. It lacks the visceral, causal qualities that feel essential to all memories—both clear or faded, distant or overwhelming, transformative or completely arbitrary. As a visual communicator, the concept of memory leads to a much more curious and imaginative question: What does recalling a memory look like in a true and deeply human sense? evanescent collection explores the abstract visualization of five memories: Waking Up, Happy Birthday, Feeling Full, Laughter, and Crying. Though mundane, they are all memories that we can collectively understand and yet each remember in our own individual ways. The sheer voile fabric creates an elusive effect on the designs, placed at slightly different heights and varying drapes to conceptually emphasize the range of clarity and emotions associated with each memory. There are moments in which you can see through one memory to another, emulating the shaping qualities that accumulated memories have on us.

Stephen Bruce, BFA

Sketched: Expanding Beyond Familiar Identities

At the forefront of what makes a person is their identity. Through experience, they develop who they are and what they must do. Swiss psychiatrist Carl Jung's study of The Twelve Jungian Archetypes states that at the center of our personality is a dominant archetype, and that every other personality archetype is considered secondary. Sketched is a thesis that explores how a person's identity is more complex than a single archetype. People have the possibility of being more than what is seen on the surface. One can be a

caregiver who is nurturing and kind, but they can also be an explorer who wants to find the next adventure. This conclusion is achieved through personal narrative and character design using both traditional and digital mediums. Displayed on one wall you see a collection of hand drawn sketches showing the expressions, poses, and scenes of five different characters. Each has their own story and the qualities of multiple archetypes being present. The other wall displays life-sized illustrations in full color to create a presence that feels real yet stylized. By learning who these characters are, and what aspects of their identity are present, is how a person is able to see themselves.

Ollie Davies, BFA

Within

What is it that makes video games so immersive? That was the question I aimed to answer through my thesis research. After extensive analysis, I narrowed my findings down to three parts that go into creating immersive experiences: 1) Characters. 2) Environments. 3) Interaction. If all three of these conditions are met, then the game has potential to immerse its players.

Within seeks to demonstrate how video games are able to create such a strong feeling of immersion in players. This

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installation consists of a CRT monitor displaying the video game Within, an Unreal Engine 5 video game created from the ground up for this experience. Within begins with the character lost inside of a mysterious hedge maze with only his flashlight to help him get out... Experience this game alone or with a friend, and work together to overcome the darkness and escape from the maze.

Vickiana Dulcio, BFA

I CAN ONLY FALL AS FAR AS YOU LET ME

I am fascinated by fame and what comes with it. If someone gains fame and is in the public spotlight, there is potential for an abundance of wealth and opportunities. When this happens, the public develops a sense of entitlement to the public figures' time, privacy, and talents. While this isn't a call to sympathy, we as the public place our "idols" (athletes, movie stars, politicians) on pedestals. It is when they begin to reflect who we are, with their flaws and imperfections, that those pedestals are made to disappear. Our idols are a reflection of who we are and what we value as a society, and when they are "canceled," it's because we can't accept that to be true. The text in this piece, "OUR IDOLS HAVE BEEN MANUFACTURED TO BE DESTROYED WHEN THEY START TO REFLECT WHO WE ARE" summarizes the complexities of commodifying one's image. The diluted ink and interconnected splatters represent how interconnected we are as well as the fact that we have the responsibility to hold ourselves and others accountable for the decisions we make. Additionally, the glossy black text allows us to confront the fact that we place all of our hopes and dreams on the shoulders of strangers, who we discard when they fail to live up to our standards.

Abigail Kim, BFA

Care to Connect

Care to Connect inspires viewers to create their own "dish" by viewing abstract photographs and text. On display are structural prisms, where one side shows the viewers a food ingredient and the

other a display of words regarding the process of cooking. Thus, as the viewers view both sides of the prism, they see the interconnection between the disciplines of designing and cooking. At the installation, there are four questions intended to make each viewer ponder on their personal connection in designing a dish and the intentionality of every detail that coalesce into an enjoyable meal. On each prism, several words are bolded and colored, which are the guiding principles and core elements in the processes of design and cooking. These keywords communicate what drives the research underlying this thesis, and they work with the photos of the ingredients by creating a unique experience for each viewer. Every viewer interprets these keywords and photos personally, and this thesis hopes to transform how they approach designing and cooking. Throughout this installation, I want viewers to feel the rhythm and harmony of these two disciplines and be inspired to further explore these interlaced topics.

Nadia Lee, BFA

From Gesture To Language

Chinese calligraphy is an art form that is deeply intertwined with nature. Beyond its function as a way to communicate words, Chinese calligraphy embodies the organic essence of the natural world.

This concept of looking beyond the function of the word is symbolized by the layers of sheer fabric. In the video projection, each written character is paired with its corresponding organic scene, creating and reflecting the seamless connection between the written language and the world from which it was inspired.

In exploring the bond between Chinese calligraphy and nature, the emphasis is on movement. The unique characteristics of Chinese calligraphy are free-flowing, gestural, pictorial, and abstract. These qualities evoke the feeling of movement and fluidity that is often found around us in nature. This installation focuses on natural and organic materials to reflect the essence of Chinese characters and their connection to the natural world. My piece aims to provoke thought and different perspectives on this topic, encouraging



viewers to see the connection between Chinese calligraphy and nature and gain a deeper appreciation for the art form and beauty of the natural world.

風 – Wind	光 – Light
煙 – Smoke	水 – Water
雲 – Cloud	鳥 – Bird
火 – Fire	瀑 – Waterfall

Cristina B. Silva Marxuach, BFA

The Script: A Guide to Understanding a Designer's Process

A designer's process shapes the identity and language of their work. Although there are fundamentals to designing, process will always be determined by the individual. My process might start with research and brainstorming, followed by thorough ideations, and result in a final product. But what this looks like varies for everyone. Discovering your own process involves extensive introspection to establish a creatively productive practice where one actively engages their emotions.

The Script is a meta-representation of my process through the lens of cinematic storytelling, with me as its director, screenwriter, editor, and producer. Borrowing from the formal language of a script, I present the process of my thesis development through a conversation between “Me” and “Myself.” These characters represent my inner thoughts as a designer. A key visual component of this work is the feedback I received from my peers, which appear as handwritten “edits” on the script pages.

The accompanying posters, Research/ Inspired, Ideation/Doubt, and Refinements/ Self-Criticism, conceptually promote the story of my thesis and the emotions I experienced. Unlike the “edits” visible on the script, the posters include self-reflection, inner thoughts, and analysis. The handwritten elements encapsulate the purely human and vulnerable aspects that make up any creative process—aspects that are an invaluable facet of one's work.

Alex Tan, BFA

Do I Have Your Attention? The Manipulation of Design and Space

To be a graphic designer, one must become a master manipulator. Everything from large wall murals to social media is used to influence people by reinforcing or reducing certain activities or behaviors. Often, ads are given this authority to influence because advertisers and designers have control over what people can and cannot see, whether that is in the space, or within the ad itself. This power of influence is what I refer to as manipulative design. I was inspired by interaction designer Mike Monteiro, who wrote in his book, *Ruined by Design*, “Design is a craft with an amazing amount of power...The power to influence... Design is a craft with responsibility.”

In my thesis, I dive deeper into this concept and discuss the benefits and dangers of the power that designers have over the general public, who remain mostly unaware of how they are being manipulated. As a designer, space and its interactions are factors that must be kept in mind. I believe that spaces have the opportunity to either foster or discourage togetherness through their design and their intended function. My thesis ultimately answers the question “how does graphic design dictate certain behaviors and actions?”

(PREVIOUS PAGE)
Graphic Design thesis project, work by Cristina B. Silva Marxuach. NEXT Festival 2023.

Photo Credit: Maria Luz Bravo.

(R) Graphic Design, thesis class. Faculty, Marc Choi.

Photo Credit: Maria Luz Bravo.



“To be a graphic designer, one must become a master manipulator. Everything from large wall murals to social media is used to influence people by reinforcing or reducing certain activities or behaviors.”

Alex Tan
Graphic Design, BFA



Collection

Interior Architecture

BFA, MA, MFA

2022-23

Programs / Interior Architecture



The Corcoran's Interior Architecture (IA) fosters a community that encourages creativity and pushes the boundaries of design with an emphasis on conceptual thinking and the design process. Through our studio-based curriculum, the core of our program, students learn to design three-dimensional environments through the use of dynamic concepts, cutting-edge materials and innovative methods and techniques. Our mission is to educate future designers on all aspects of the discipline so that they contribute to and advance the field of interior design through professional projects and creative research.

2023 Thesis Advisor

Douglas Crawford (BFA)

Karen Giaconda (BFA)

Alex Donahue (MFA)

Christina Filipescu (MFA)

Melina Misri (MA)

(PREVIOUS PAGE & 1)
NEXT festival 2023
installation.

Photo Credit: Lydia
Embry

(BOTTOM) Interior
Architecture thesis projects,
NEXT Festival 2023.

Photo credit: Maria Luz Bravo.



(TOP) Interior Architecture
class. Faculty, Douglas
Crawford.

Photo Credit: Maria
Luz Bravo

(NEXT PAGE) Interior
Architecture class, faculty
Douglas Crawford.

Photo Credit: Maria Luz Bravo.

Graduates

Salma Alhazemi, MFA

My name is Salma Alhazemi and I am an international student pursuing a Master of Interior Architecture at George Washington University, set to graduate at the end of this semester. My prior experience as a Teaching Assistant at Jazan University in Saudi Arabia has been instrumental in shaping my passion for architecture and design. I was inspired by the opportunity to share my knowledge and enthusiasm for the subject with students, and I quickly realized that interior architecture was more than just a career for me—it was a calling.

The graduate program at GWU has been a transformative experience, allowing me to delve deeper into my passion and hone my skills in developing strong conceptual ideas and applying them to solve problems in a spatial manner. I am particularly interested in Parametric Design and the Deconstructivism Architectural Style, and I am constantly inspired by the works of architects like Antoni Gaudi and Zaha Hadid. I have learned that architecture is not just about creating functional spaces, but also about telling stories and shaping the identity of a city or community.

Traveling is my true passion and I have been fortunate to experience it in numerous great cities, rich in history, culture, and hidden stories. From the Hagia Sophia in Istanbul to the Manhattan skyline, my travels have always left me curious about the relationship between city identity and architecture. My experiences walking through the narrow alleys of old town Prague, resting in Piazza Santa Maria in Rome, and admiring the Shree Siddhivinayak temple in Mumbai, have all shown me how buildings can reveal their cities' intimate tales. I have a passion for travel and learning and I have already had the opportunity to study abroad in Lisbon, which broadened my horizons and gave me exposure to new cultures, environments, and people.

My ultimate goal is to establish my own architecture firm, where I can use my creativity and technical skills to bring meaningful, impactful projects to life. I am eager to continue this growth and expand my knowledge in my field by studying Ph.D. interior architecture in another new city. I am excited about the prospect of studying in Australia, known for its rich history and beautiful architecture. The Ph.D. program

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will not only offer a unique opportunity to learn and grow, but it will also enhance my plans for future education and my career as an academician and practicing interior architect.

In conclusion, I am eager to continue my journey in architecture and design, using my passion, skills, and knowledge to create meaningful, impactful projects that will shape the future. I am confident that the Ph.D. program in interior architecture in Australia will be the next step in this exciting journey and I look forward to the opportunities it will bring.

Hebah Al-Khawaja, BFA

Hebah Al-Khawaja is a Palestinian-American Muslim student studying Interior Architecture at The George Washington University. Her love for art and design began in her infant years when she would draw on the walls in her family's home. She continued to hold this passion for art into her adulthood where she realized she wanted to explore the design world through architecture after connecting it to the reason she desires to travel. In her final semester of her undergraduate career, she plans to design an Islamic center and masjid aimed towards college-aged students in downtown Washington D.C., where all local universities will have equal access to.

This project will be the beginning of her journey to curate a new style of architecture that fuses her Palestinian culture with her favorite architectural styles such as Islamic, Organic, elements from the Mid-Century Modern era, and all interiors from decades of the 20th century. Hebah has also developed a fascination with the form of flowers and other plants as well as the psychological impact of color from a young age which she also plans to incorporate into her capstone. After she graduates she will continue her research and develop her own style by traveling, making art, and exploring different careers in the design industry.

Mary Armintrout, MFA

Interior Architecture has been a series of problem-solving projects. It is renewing

existing spaces that no longer serve its intended purpose, it is finding solutions in a field of competing priorities, and it is a balance between the left and right brain. I look forward to working on projects that empower individuals, families, and organizations to thrive in well-designed, functional, and harmonious environments—acknowledging that the concepts of functionality and space will continue to evolve as our human needs change.

The MFA program has been a career change for me, but there are apparent common threads from previous experience. As an undergraduate studying policy and social justice, I became aware of how spaces are built to welcome or exclude people: from instances of hostile architecture on city benches to historically private buildings repurposed for public use. Like policy, interior design requires us to think about the intersection of global and individual demands such as sustainability, equity, workflow, and accessibility.

My previous career was focused on human-centered design for government programs, which included ethnographic interviews and synthesis to develop client insights. The human experience offers so many clues to problem-solving; clues that we often leave behind when operating on autopilot. Maintaining this client-centered approach and armed with a new way of thinking, I feel a renewed sense of purpose to create responsive, beautiful environments in which we live.

Sarah Butler, BFA

My design choices are influenced by incorporating efficiency, purpose, and innovation in my projects. I find inspiration from improvements in my own work, as well as by admiring the accomplishments of my peers and learning from those around me. My passions include hand drawing, painting, and researching the trends and cultivation of fashion design. I will be attending Condé Nast College of Fashion & Design in London, England this upcoming fall. I plan to graduate from the program with a MA in Fashion Styling.



Mili Cattan, BFA

Mili Cattan is a designer, born in Montevideo, Uruguay. She moved to Miami, FL at the age of two and later to Westport, CT. In 2019 she began her studies at The George Washington University majoring in Interior Architecture with a minor in psychology. Her love for children and passion for education led to the development of a Kindergarten as her capstone project.

Carlota Chacon, BFA

Carlota Chacon is a senior at the George Washington University pursuing a BFA in Interior Architecture. She was born and raised in Caracas, Venezuela and later moved to Miami, Florida at the age of 21. When she graduated high school, she went to a small international school in Oxford, UK to study Business; she then got into the George Washington University's School of Business, but decided to switch schools and pursue her sudden interest for Interior Design. Her love and passion for Design has since then increased with the knowledge of internships she has had over the years.

Cherish-Joie Charles, MFA

A lifelong lover of architecture and the decorative arts, Cherish-Joie was inspired to explore a career in interior design after becoming fascinated with how lighting, materiality, and architectural details come together to create immersive environments. Moving into professional practice, she hopes to tell compelling stories through her work as she explores how the world can become more equitable and accessible through empathetic, curiosity-led design thinking and problem-solving.

She is also a classically trained coloratura soprano and multidisciplinary artist who explores her Caribbean heritage through mixed media sculpture, collage, photography, and travel.

Jean Chen, BFA

Jean Chen is an international student from China. She has loved animation and art history since younger and enjoys a variety of fine arts such as sketching, ceramics, and sculpture. Her passion for architectural design was sparked when her family moved to a new apartment during elementary school and strengthened by

Dubai's skyscrapers that she saw in her travels. Studying abroad in an American high school, she became fascinated with suburban residential houses and space planning. It was in the dean's seminar Modern Architecture + Design at the George Washington University, where she felt related to the pensive and detail-oriented master architects, that she decided to pursue the field and make the world a better place through design.

Soorin Chung, MFA

Throughout my academic career, I have journeyed to better understand what quality of life in others may look like. In my pursuit, I have discovered empathy as the cornerstone for understanding and addressing people's well-being in every condition. My journey thus far has led me to approach every project I design with empathy.

Moreover, nature is a very big part of my design. With most of my designs, I try to develop concepts with an analogy to nature whether that may be a tree, flower, microorganisms or animals with the biophilic approach.

Designing for the greater good, I hope to approach every design with integrity and empathy. After I graduate, I hope to work in the field of healthcare or education, along with my continuous search for enhancing the quality of life in children. I look forward



to innovating ceaselessly and bringing unconventional perspectives to the field of interior architecture and design.

Isabel Du Clos, MFA

Isabel is a driven and creative individual with a passion for interior architecture. From a young age, Isabel has been captivated by the transformative power of design and the impact it can have on people's lives.

Her goal has always been to open her very own interior design firm, where she can help others design functional and aesthetically pleasing spaces. In order to understand the fundamentals of being a business owner, Isabel decided to get her business degree and holds a B.S. in business with a concentration in finance.

For the past 6 years, she immersed herself in the finance and consulting industry to learn how her degree was applicable to the real world. She was able to digest how companies across a breadth of industries structure their organization and what makes them successful.

During this time, she started to build her brand and express her passion for design, amongst other things, through her blog. Her creative outlet started to expand beyond my small group of readers and suddenly, the website began to drive thousands of views per month. Friends and family started to reach out, asking if she could help them decorate and furnish their new homes. It was at this moment that she realized interior design is truly her calling.

Isabel decided to go back to school and is currently pursuing her MFA in interior architecture. The program at George Washington University has provided a strong foundation in design principles and technical skills. Isabel is drawn to the process of transforming a space, from the initial concept to the final product. She believes that interior architecture has the power to positively impact people's lives, whether it be through the creation of a calming home environment, a productive workspace, or a welcoming public space.

Rosa Fihla, BFA

Rosa Fihla is an undergraduate student at the George Washington University, getting a Bachelor of Fine Arts in Interior Architecture and minoring in Art History.



She is originally from Johannesburg, South Africa, and has resided in DC since 2019. She is passionate about making her own music, being involved in environmental and social justice and supporting other black artists. Her capstone is an African beauty salon specifically for students of colour. This idea was shaped by Rosa's own experience, having faced difficulty finding a safe space for black voices to be heard. She intends for the salon to be inclusive, accessible, inexpensive, and able to cater to a variety of hair textures.

Ryan Fowkes, BFA

Growing up in East Hampton NY to a family with several generations in the construction industry I had exposure to the world of construction and design from an early age. I was always fascinated by architecture but I never imagined myself pursuing any type of design career. I came to George Washington University after being recruited to run track and cross country as an undecided major but after trying a few different classes out I took a class on the history of American Architecture which caused me to be inspired to pursue a degree in architecture or whatever was closest. This led me to the Interior Architecture program here at George Washington University.



Becca Friedman, MFA

I believe that our built environments play a vital role in the human experience. From the homes that provide us shelter, to the restaurants where we dine, to the hospitals where we seek care, the places we inhabit have a direct impact on our moods and well-being.

That is exactly why I was motivated to seek a career in interior design. After spending seven years working in marketing in the entertainment industry, I knew that I wanted to pursue a new path that would not only leverage my creative skillsets, but also allow me to improve the lives of others. This desire led me to GWU, where I will be graduating with my Masters in Interior Architecture this Spring.

With my background as a marketer, I'm trained in catering to the consumer. Through my studies at GWU, I've realized the importance of designing with the end user in mind. In particular, I'm motivated by designing for populations that are traditionally underserved from a design and architecture standpoint, and I look forward to making an impact as an interior designer.

Ayyat Galaleldin, BFA

Ayyat Galaleldin is an African-American Muslim originally from Sudan, majoring in Interior Architecture and minoring in Psychological, Behavioral & Brain Sciences. Her interests include spending time with her family and friends, traveling and contributing to her community through teaching and planning events. Her passion stems from traveling the world and witnessing the beauty of different people from various backgrounds coming together. This inspired her capstone, One Purpose, an all girls youth center. One Purpose is a family within itself. It is home to many young girls, ranging from ages 13 to 18 years, who share the same purpose. The goal of creating a sense of community where individuals who are on a path of personal growth and support.

One Purpose will be a support system by offering advising and collaborative activities that are directed towards providing a sense of community. Designing a space that influences and inspires creativity and growth is critical for the establishment of a supportive community.

Diana Galvez, MA

Diana Galvez, born in Panama (1997), is renowned for her artistic ability and commitment to her work and creations. She has always been drawn to the arts and sciences, even as a young child. She started her career in Panama while pursuing her two greatest passions while earning a degree in structural architecture. Later, she pursued her interest in interior architecture to the fullest while studying at George Washington University.

Adja Gningue, BFA

Adja Gningue is a Senegalese Interior Architecture student at George Washington University. A creativity-driven dreamer, Adja started off with a passion for jazz and ballet dance, as well as poetry and scriptwriting. Her exposure to engineering in High School introduced her to architecture. In the process, she slowly fell in love with design, which prompted her to pursue the field. In her free time, Adja loves to dance, photography, writing, and exploring the world and all it has to offer. In the future, she plans on tapping into film and fashion, two fields that she has been passionate about pursuing as well.

Erik Arturo Gonzalez, BFA

Erik Arturo Gonzalez, born in Monterrey, Mexico, and raised in the Rio Grande Valley of Texas, is a senior studying Interior Architecture at The George Washington University. He has a great passion for jazz, mid-century architecture, early 20th century modern art, and queer art of the 21st century. His ambitions aim to leave a mark on the architectural, interior design, and fashion world.

Sandra Hartz, MFA

I am Sandra Hartz, a Colombian born woman who now calls the United States my home. I relocated here in 2002, with my 4-year-old daughter and the dream of pursuing a better life. Over the last 20 years, I have worked in retail, logistics, and healthcare, became a citizen, completed my bachelor's degree, gotten married to my soul mate, had another child, and began to pursue my life's passion; design.

I am passionate about designing spaces that elevate the experience while maintaining functionality for the users. I truly feel I can do this best in the

healthcare industry by helping patients and their families experience a comforting and peaceful environment during some of life's most challenging times.

I am unique, as I have started to pursue my passion decades after most, which provides me rich life experiences that I can use to seek out solutions to real design problems, while prioritizing harmony and aesthetics. Through my life's experiences, I have an understanding of being a single-mother, an employee, a wife, a provider, a student and so much more. Through these experiences one can provide perspective that others may not fully understand until you go through it.

As I complete my studies at George Washington University, the opportunity to work for a world class firm with some of the top talent in the industry, in Washington, DC, our nation's capital; a place filled with history, diversity, and opportunity is truly in keeping with my goal of improving lives through design.

Anna Helsel, MFA

*"Don't limit your challenges; challenge your limits."
-Jerry Dunn*

My name is Anna Helsel and I am from South Korea. I immigrated to America when I was thirteen years old. It was a rigorous experience as a teenager, coming from the other side of the world where everything was different and new. However, I learned; I learned to adapt and be flexible without losing my identity.

Art has always been my creative escape but it wasn't until later when interior design spiked my interest. As a military spouse, I moved over ten times across the country and overseas. Every move challenged me to create a functional space that fits with the local aesthetics, while still making it feel like a home. It was a stress at times, but I loved the process and was very satisfied with the results I came up with. I was also fascinated how the same piece of furniture can look and feel different in a space.

Currently, I am a second year MFA Interior Architecture student at George Washington University. I am also a mother of two young girls. It's definitely challenging going to school as a mother, but I am honored to have received the ShareFund Scholarship which is given to promising first year students based on portfolio, work ethic, and attitude.

I am extremely grateful to be a part of this amazing and aspiring design community. I am very excited to make a positive impact by applying what I learned to create a space that not only solves the problem, but also is functional, inclusive, and mindful of sustainability, and the well-being of people.

Ben Kahn, BFA

Ben Kahn is a designer and a wannabe pop star from Armonk, New York. Ben's journey to Interior Architecture at George Washington University can be traced back to at age 10 seeing "Savage Beauty" by Alexander McQueen at the Metropolitan Museum of Art. Ben has pursued design ever since that point in fashion, graphic, production, and interiors. He has a great passion for music, contemporary art, mindfulness, emotional intelligence, and photography. Ben's ambitions is to to cultivate happiness through creative expression.

Alison Kambourian, MFA

My start in life is one characterized by multi-cultural exposure, in which I spent most of my childhood living in Chile, Argentina, Brazil, Mexico, and the U.S. After graduating from American University with a degree in International Relations, I knew that I wanted to continue my love for celebrating the diverse beauty that can be found around the world in a more architectural sense and, shortly thereafter, started my design journey with the Interior Architecture MFA program at George Washington.

A salient theme in my life has been about celebrating the richness of numerous country's cultures whilst also relating my own sense of identity and comfort in a new context. I see this theme prevailing into my design ethos going forward so as to help users feel a symbiotic relationship between environments that evoke intrigue with comfort, the familiar with the unfamiliar, the collective and the individual experience. It is important for me, as a designer, to be considerate of people from all walks of life and ensure they feel that they belong.

I am very fortunate to live in one of the most stimulating international cities in the world and I'm excited to make a positive impact by contributing my knowledge, passion, and skillsets to the design industry.

Campbell Kinsman, BFA

My passion for architecture is rooted in my belief that structures have a responsibility to positively contribute to the social and cultural environment which they occupy. I feel that it is important for buildings to fill a community need. This belief inspired SW Market- an indoor food market designed to relieve the burden of food shopping for parents. Located in a residential zoning district populated by family households, SW Market reimagines grocery shopping for DC residents. Food and shelter are closely related as basic human needs. This project is an opportunity to explore methods of promoting healthy consumption habits through design. By prioritizing human health and wellbeing SW Market acts as a platform for shoppers to form positive relationships with the space and in term the food.

Dasol (Danielle) Lee, MFA

I am an MFA candidate in Interior Architecture at the Corcoran School of Arts and Design at George Washington University. Prior to pursuing a degree in Interior Architecture, I received a BA in Media Communication from the University of North Carolina at Chapel Hill, where I grew my passion in the creative field and found my interest in storytelling through visual elements.

Before deciding to study Interior Architecture, I traveled to multiple cities all over the world including Paris, London, Rome, Prague, Amsterdam, Lisbon, Hong Kong, and Seoul. I was mesmerized by each of their unique architectural designs that emanate from the local culture and surrounding environment. All of these elements play a significant role in creating a space for their people, and communicating their stories with the visitors.

Moving forward in a career in interior architecture, I want to further apply the skills and passions that I developed during my MFA program and from my past experiences. I would like to design spaces that are not only functional and aesthetically pleasing, but that contain a story and inspire people within the space.

Kara Livingston, BFA

Kara Livingston is an Atlanta native with a passion for Interior Design. She draws inspiration from her performing arts upbringing and the rich cultural and historical life of the city she hails from. She believes in the power of design and creating spaces that speak to creativity, thoughtfulness, intent, and universality. Design, to her, is not just in the spaces that we create, but in the traditions and memories that are created and nurtured within those spaces. She believes that "good design" both sets out to improve the general quality of life of the users that it is intended to serve and is accessible to any and everyone, from all walks of life. As an aspiring residential designer, she aims to aid in bringing the principles of "good design" to a wider, more diverse population, so that any and everyone can feel comfortable and proud of the spaces that they inhabit and call home.

Muskaan Lulla, BFA

Muskaan Lulla, originally from Mumbai, India, is a senior studying Interior Architecture at the George Washington University. She was raised in Lagos, Nigeria, and eventually moved to Dubai, UAE in 2015. Her passion for fine art and exposure to various styles of architecture is what inspired her to pursue her major. Muskaan is interested in using design to create spaces that can heal and positively impact peoples' lives, and is therefore creating a Wellness Center for her capstone project. She aims to one day utilize her degree to help create sustainable and affordable housing options in Lagos.

Christine Maysaud, BFA

Christine Maysaud is a first-gen transfer student born and raised in Northern Virginia, studying for her B.F.A in Interior Architecture and minoring in Psychological and Brain Sciences at The George Washington University. In the spring of 2021, Christine was a recipient for the IA Share Fund Start-up Scholarship given to promising first-year students in the Interior Architecture program. She was inspired to pursue Interior Architecture from her exposure to art and design courses in high school and recognized the impact architecture has on well-being. Christine is interested in using design to create unique experiences using natural forms, colors, and materials. She decided to fuse her psychological studies for her capstone project by creating a Dementia Day Center.

Abbie McGrann, BFA

Abbie McGrann is a senior at George Washington University, pursuing a B.F.A. in Interior Architecture with a minor in Spanish. Abbie is from Minneapolis, MN, and is interested in the intersectionality between modern art and ancient architecture. Since studying art and design at GW over the last four years, her passion and design urge has continued to grow and plans to pursue a career overseas in hospitality design. Abbie is particularly intrigued by nature and the organic world around us that she has decided to design a hyper-local restaurant and sustainable hydroponic farm for her capstone project. She plans to utilize her design skills in the future as an outlet for creative expression in the forms of both fine art and architecture.





Megan Miller, BFA

Megan Miller is an artist and designer from Newport Beach, California. Her interest in architecture derived from her passion for fine art, and many of her designs and drawings are inspired by the color palettes used in her drawings. In addition to interior architecture, Megan is interested in set design, furniture design, and hotel design. Megan is close to her family and was inspired by her aunt, who is a recent breast cancer survivor, to design a breast cancer recovery center for her capstone project.

Steven Mion, MFA

Steven Mion is committed to the idea that design can be a force for good in the world. He believes that designers have the opportunity to make decisions that have a real effect on the end users of a space, and that deliberate design choices can help address tough problems like homelessness, recidivism, education gaps, and economic disparities. He enjoys design as a process much like solving a puzzle, in which spaces, forms, materials and objects fit together to create the most ideal outcome for the end user. He is excited to start a career influencing outcomes for those who are often left out of the conversation.

Prior to his time at the Corcoran, Steven

had a career in policy and government relations. On Capitol Hill, he worked on housing policy, among other things. The pandemic gave him a chance to reflect, and he decided to change careers so that his passion for building a better world could become a little more literal. He hopes to use his background to his advantage as he designs supportive and transitional public housing.

Valeria Munoz, BFA

Valeria Munoz is a senior at the George Washington University Interior Architecture Program. She was born in Houston, TX and grew up in Miami, FL. With a passion for architecture in design she studied architecture for 3 years in highschool and continued to study interior architecture in University. Her areas of interest include product design and branding as well as furniture design and interior architecture. She takes inspiration from organic architecture and the integration of nature in all of her designs for biophilic and sustainability purposes, and hopes to further develop her professional career through experience in various forms of design.

Aytan Muradzade, MA

Aytan is a graduate student in the Masters of Interior Architecture program at the George Washington University - Corcoran School of Arts and Sciences and graduated from the Bachelor of Interior Design program at Azerbaijan State Academy of Fine Arts in Baku, Azerbaijan. Through her academic and professional experience in the field, she managed to learn more about the design process from start to finish, working on different residential projects independently as a freelance designer. She was always passionate about exploring more and improving herself further, so she decided to enhance her knowledge and views on architecture, interior architecture and design by applying for the Masters program. Furthermore, her work experience in different fields helped her understand the human behavior and needs in different interior spaces to take relevant measures to improve user experience.

Zoë Nystrom, MFA

Zoë is an Interior Architect graduate student at George Washington University

studying hospitality after a career as a sommelier in the restaurant industry. She designed the wine programs at Reveler's Hour as part of the Michelin-starred team of Tail Up Goat; Rasika West End with James Beard-Awarded Chef, Vikram Sunderum; and World's 50 Best-Jack Rose Dining Saloon. She is excited to join the hospitality design industry to use her "insider" perspective as a tool to create intentional, community-oriented spaces.

Hospitality design is truly an extension of her career, grown from a passion for travel and how "sharing a meal is sharing one's culture". Design has the power to shape relationships and experiences and it builds thoughtful environments where hosts from all facets of the hospitality industry can take care of their guests on a daily basis. She is inspired by the arduous "hospitalians" that hone their crafts and are often well-supported by thoughtful designs.

Ultimately, I would like to apply my industry experience to tailor designs to restaurants' technical and programming needs while enhancing guest and staff experiences alike. I want to use my industry perspectives to work with a team of specialized contractors, prioritizing sustainable environmental and human-centered design.

Roozana Petrosian, MFA

My name is Roozana Petrosian. Creativity has always been a big part of my life with a passion for details. I received my Bachelor of Fine Arts from the Yerevan State Academy of Fine Arts design program. Currently, I am working on my Master of Fine Arts degree in interior architecture from the George Washington University. My design philosophy is that the environments that we live in, work in, or simply walk in, play a very big part in our emotional and physical health; in other words, how they make us feel and affect how we experience our lives. This belief strengthened through my experience caring for my father through cancer. The many hospital and clinic visits, and palliative care, reinforced the idea that the spaces we pass through tremendously affect our experience of life. My goal is to create functional and aesthetically pleasing spaces that enhance the lives of those who use them.

Ilayda Sakalli, MA

Ilayda Sakalli is an Interior Architect with a passion for design, problem-solving, and creativity. She is currently enrolled in the Master's Program of Interior Architecture at George Washington University with two fellowship awards. She graduated from Bilkent University Interior Architecture Department with high honors and was selected as the student representative by the rector for the Annual Bilkent Teaching Award Committee in 2022. Her interests lie in biomimicry in design and emergency architecture for disaster response. In her spare time, she enjoys photography, cycling, playing piano, and feeding squirrels in front of the Capitol.

McKenzie Silk, MFA

Interior design has been present in my life since childhood. Having moved over 15 times, I found comfort and excitement in transforming a space to make it feel comfortable and practical for that specific chapter in my life. Now, I aim to create spaces that make people feel transported to a moment in time, evoke a certain feeling and enhance their overall experience. Prior to making a career change, I studied Finance at Virginia Tech and then accepted a job with PwC in public accounting. I am confident that my passion for design, attention to detail and experience in a client-facing role allows me to bring a unique perspective to my work and will continue to shine through on future projects.



Tegan Smith, MA

Tegan is currently in the MA Interior Architecture program. She completed her undergraduate degree in Interior Design at Florida State University.

Ashley Stidham, MFA

Ashley Stidham grew up in Sacramento, California and moved to Washington, DC to pursue a masters degree in interior architecture, following an existential crisis during the pandemic about the purpose and meaning of her life. A brief career in marketing and communications preceded her academic career at George Washington University. She and her lawyer fiancé Leo have two mischievous yet lovable dogs and one lazy cat.

Jane Wilde, BFA

Hey guys, it's me, Jane.

The idea to design a planetarium came to me after a summertime internship with the Smithsonian. My goal is to bring the elements of spectacle that are usually reserved for museum spaces to a more casual and spontaneous setting. The production of art and technology have developed to a point where we can integrate complex works and beautiful objects into the messiness of everyday life. Through every medium imaginable, I want

to reimagine every day as an exhibit, and the world as a museum.

Maggie Williams, MFA

I believe in the power of strong design and the impact it can have on people's lives. Connecting with people's emotions is a vital strength of mine to navigate the best solution for their needs. My diversified portfolio demonstrates my versatility in material and color palettes. The best part of the design process is evoking a particular feeling in the space after curating the mood of the project. My detail-oriented design approach is evident in every project, from concept to finishes.

Julia Winne, MFA

Julia Winne was born and raised in a small town in New Jersey. After spending her childhood in proximity to the city, she was obsessed with the idea of being a designer. She began to study fashion design as early as in middle school, taking classes at FIT in New York. She ended up graduating with her B.A. in fashion design after studying in New York, Tokyo, and Wisconsin. As she graduated, the fashion industry was taking a negative turn to the Covid-19 Pandemic; Julia decided to take a big risk.

She decided to move by herself to a new city to begin an MFA program she knew little about. She was fascinated by the idea of being able to design spaces and learn about the built environment. As a designer, an artist, but also a math nerd and lover of computer modeling; Julia finally felt like she found her place in the design world and looks forward to beginning her new career in a few months.

Cece Witherspoon, MFA

I am currently a graduate student at the Corcoran School of Arts & Design at George Washington University where I am working towards my Masters in Interior Architecture. Having spent the last two years furthering my education and interning at various design firms in the Washington D.C. area, I am eager to graduate this Spring and enter the interior design community.

Prior to starting graduate school at George Washington University, I worked as a Media Planner at a digital marketing agency in New York City, spearheading all strategic

initiatives for the agency's second largest e-commerce client. I gained valuable research, analytical and problem solving skills while working in this role. Moreover, because of this previous work experience, I learned how to take my client's goals and generate innovative ideas and strategies to improve business performance. As much as I enjoyed this role, I knew I wanted to switch to a more creative career.

For my undergraduate degree I received a Bachelors of Arts in Art & Art History from Dickinson College. By studying art I was exposed to a broad number of disciplines including architecture, design, religion, politics, world history, and socioeconomics to name a few. I also learned how to conduct research, think analytically, and analyze the visual world; all of which are important skills to use in future professional endeavors. Ultimately, my exposure to architecture, color theory, and form sparked my interest in interior design.

Since starting my graduate program in Interior Architecture I have learned how to design three-dimensional spaces through the use of concept development, materials and finishes, and innovative techniques. I have gained exposure to many forms of interior design from my graduate program and relevant internship opportunities, including retail, residential, workplace, hospitality, and healthcare. After graduation I hope to get a job with a small to mid size firm that specializes in workplace and hospitality design. I am most excited about these types of projects because the design and organization of these spaces have the power to inspire and directly impact the user experience.

Ennoson Yen, BFA

Ennoson Yen is a Student at George Washington University, Majoring in Interior Architecture. Her family is originally from South Sudan but she has lived in the states ever since she was little. She is passionate about trying new things and always exploring what the world has to offer. Her Capstone is an African restaurant and social hub that will be an invitation into East African culture where anyone can come to not only dine and explore African Gastronomy, but enjoy a little bit of East Africa within the city of DC.

Gerry Zhang, BFA

Gerry is a George Washington University transfer student. She takes interest in designing interiors that promote well-being and creating meaningful experiences. Since we spend most of the day in buildings, she believes that people desire to feel at ease, move naturally within spaces, and have feelings of happiness. In the spring of 2021, Gerry and with two members of her team received the Honorable Mention award from Deltec Home in the Arch Out Loud Architecture Competition for designing a home within a hurricane-resistant shell known as the Pearl of the South shelter.



(PG 46-47) Interior Architecture thesis projects, NEXT Festival 2023

Photo Credit: Maria Luz Bravo

(PG 48) Interior Architecture, class visit by Director, Lauren Onkey, and alumni, Sasha Bikoff.

Photo credit: Jordan Tovin

(PG 51) Interior Architecture thesis class projects, NEXT Festival 2023.

Photo credit: Maria Luz Bravo

(PG 52-54) Interior Architecture thesis projects, NEXT Festival 2023.

Photo Credits: Maria Luz Bravo.

“My prior experience as a Teaching Assistant at Jazan University in Saudi Arabia has been instrumental in shaping my passion for architecture and design. I was inspired by the opportunity to share my knowledge and enthusiasm for the subject with students, and I quickly realized that interior architecture was more than just a career for me—it was a calling.”

Salma Alhazemi
Interior Architecture, MFA

Theatre

BA





Collection

Our Bachelor of Arts in Theatre provides an education that focuses on all aspects of the field. From acting, to design, to management, your coursework will help you understand each part of a successful production. Theatre students also partner with other programs across the university, creating an expansive creative foundation to pair with in-depth studio training.

2023 Thesis Advisor
Sidney Williams (BA)

(PREVIOUS & THIS PAGE)
Spring 2023 Theatre production, Meet Vera Stark. Various students from the theatre program.
Photo credit: Lily Sperdelozzi



Spring 2023 Theatre production, Meet Vera Stark. Various Theatre program students.

Photo Credit: Lily Sperdelozzi



(I) Spring 2023 Theatre production, Meet Vera Stark. Various Theatre program students.

Photo Credit: Lily Sperdelozzi



(TOP) Spring 2023 Theatre production, Meet Vera Stark. Various Theatre program students.

Photo Credit: Lily Sperdelozzi

Graduates

Katherine Campbell, BA

Kate Campbell is a senior from Vancouver, Washington double majoring in theatre and political science with a minor in history.

Carly Craffen, BA

Carly Craffen majored in business analytics with a concentration in entrepreneurship and a minor in theatre focusing on costumes. Carly participated in 5 CTAD productions and won the Al Kincaid Award for the Arts in Spring 2022. She also participated in a theater club called Forbidden Planet Productions as Assistant Producer to Business and worked on 6 productions as a costume designer. After graduation, she will be attending graduate school to earn her Master of Science in Business Analytics either at American University or John Hopkins University.

Shulamit Ben-Meir, BA

Shuli Ben-Meir is a senior from Westchester County, NY majoring in psychology and minoring in theatre.

Avery Dell, BA

Avery Dell is a senior Corcoran Scholar from Denver, majoring in theatre and organizational sciences with a minor in sustainability. She additionally serves as Co-Artistic Director of the 14th Grade Players.

Amelia Jacquat, BA

Amelia Jacquat is a senior Corcoran Scholar from New Orleans, LA majoring in systems engineering with minors in computer sciences and theatre.

Ethan Kahwaty, BA

Ethan Kahwaty is a senior from Buffalo, NY double majoring in business and political science and majoring in theatre.

Miranda Lee, BA

Miranda Lee is a senior Acting Corcoran Scholar from Greenville, SC double majoring in theatre and statistics and double minoring in music and religion.

Maya Levine, BA

Maya Levine is a senior double majoring in environmental studies and theatre.

Alexandra Mamalian, BA

Alex Mamalian is a senior from Potomac, MD majoring in communication and double minoring in theatre and psychology.

Lydia Melka, BA

Lydia Melka is a senior Posse scholar from Snellville, GA majoring in business and theatre.

Chloe Olwell, BA

Chloe Olwell is a senior majoring in theatre and journalism.

Class of 2023

Isabella Pedraza, BA

Isabella Pedraza is a 4th year from Belvidere, New Jersey and will be graduating this spring with a Bachelor of Arts in Creative Writing and English and minors in Theatre and Film Studies. She participated in 7 CTAD productions during the course of her time here at GW. Isabella has loved the time she spent as a member of CTAD and is incredibly grateful for the opportunities she has had to work alongside such passionate and talented people.

Hannah Roche, BA

Hannah Roche is a senior majoring in theatre in the Corcoran School of the Arts and Design. She's a member of the Varsity Women's Rowing Team and is from Haddonfield, NJ.

Anna Schiavoni, BA

Anna Schiavoni is a 20 year old theatre major and music minor at George Washington University. She has participated in various productions at STAGES, Pierson Middle and High School, the Long Island Musical Theatre Festival (LIMTF), community theater, Southampton Cultural Center, Young Authors and Writers Project (YAWP), George Washington University Theatre Program, Manhattan Concert Productions, and Bay Street Theatre. Anna would like to thank her parents for all their love and support.

Samara St. John, BA

Samara St. John is a small-town girl from New Hampshire. Over the past four years, she studied theatre in addition to political science and history.



(PREVIOUS PAGE) *Spring Theatre production, Meet Vera Stark.*

Photo credit: Lily Sperdelozzi

(BOTTOM) *Spring 2023 Theatre production, Meet Vera Stark.*

Photo credit: Lily Sperdelozzi



(TOP) *Spring 2023 Theatre production, Meet Vera Stark.*
Photo credit: Lily Sperdelozzi

Dance

BA





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/
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In the Dance Bachelor of Arts program at the Corcoran School, we train students to tell their own stories through movement. Our program prepares you for a professional career in the multifaceted field of dance as artist, entrepreneur, manager or dance specialist. The strength of the program is the intimate relationship and mentorship by the dance faculty.

2023 Thesis Advisor
Giselle Ruzany (BA)

(PREVIOUS PAGE) *Spring Dance concert, NEXT Festival 2023.*

Photo credit: Jenna Banks

(1) *Dance thesis projects, work by Zoe Warren. NEXT Festival 2023.*

Photo credit: Maria Luz Bravo.



(ALL IMAGES) Dance class, faculty Giselle Ruzany.
Photo credit: Maria Luz



Graduates

Catherine Alvaro, BA

Catherine Alvaro is a 4th year Corcoran Dance Scholar at the George Washington University graduating this spring with a Bachelor of Science in Exercise Science with a Pre-Medical concentration and minors in Dance and Chemistry. She is the President of the GW American Medical Women's Association, works in the Fitness, Rest, and Exercise for Strength and Health research lab at the Milken Institute School of Public Health, and plays midfield on the GW Club Field Hockey team. Catherine will incorporate her experiences from dance through a lens of health and interpersonal communication to enhance her medical training. She is attending medical school in the fall and intends to pursue a career as an orthopedic surgeon.

Haley Boylan, BA

Haley Boylan is a senior, majoring in organizational sciences and double minoring in dance and psychology, from Winston-Salem, NC.

Antonella Garcia, BA

In our lives, the various elements we pass through have an influence on us. But it's how we allow them to affect us that determines our self-concept in every way. In this film I wanted to dive deep into that feeling and explore my reactions and tendencies. *Sin Disculparme*, holds a special place in my heart because it tells a piece of my story that is difficult to verbalize.

Anni Huggett, BA

Anni Huggett is a senior from Western Massachusetts double majoring in dance and criminal justice.

Elle McNeil, BA

Elle McNeil is a senior from Richmond, VA majoring in exercise science and minoring in dance.

Valerie Peña, BA

Valerie Peña is a senior from Bethlehem, PA double majoring in dance and political communication.

Shannan Richard, BA

Shannan Richard is a senior from York, Pennsylvania majoring in dance and business.

Jade Tortorice, BA

Jade Tortorice is a senior from Philadelphia, PA double majoring in criminal justice and dance.

Paige Valego, BA

Paige Valego is a senior from Gastonia, NC double majoring in dance and psychological and brain sciences.

Grace Vanetti, BA

Grace Vanetti is a senior from Las Vegas, NV majoring in dance, minoring in chemistry, and completing a pre-medicine concentration.

Zoe Warren, BA

Zoe Warren is a senior from Lincolnshire, IL, double majoring in dance and environmental engineering.

The materials you see are of human consequence, but are they helping or hurting us? As technology advances, humans are constantly demanding resources. The more resources we ask for, the more we push the limits of what this planet can provide and maintain. For my thesis, I am doing a continuation project of a previous choreographic exploration that looked at the concepts of regeneration and degeneration in humans and nature. As an environmental engineering double major, I want to examine the power of influence in design and industry, and how humans are actively depleting the planet at the expense of our future wellbeing as natural resources decrease. While this will hurt us in the long run, the planet will heal and restore itself as natural processes govern.

Each solo represents a different approach of human society to the natural resources that surround us - DISCOVERY, POWER, and WHAT REMAINS. How is their performance environment giving from them, taking from them, and how is it left?

Class of 2023

Sophia Young, BA

Sophia Young is a senior from Little Rock, AR, graduating from the George Washington University this spring with a Bachelor of Arts in Dance and a Bachelor of Arts in Journalism and Mass Communication. Throughout her time at GWU, Sophia has enjoyed combining her passion for journalism and performing by writing for local news publications about the D.C. culture, arts, and entertainment scene. She has loved working with the talented professors and collaborating with her peers at the Corcoran!



(R) Dance class, faculty Giselle Ruzany.

Photo credit: Maria Luz Bravo

“For my thesis, I am doing a continuation project of a previous choreographic exploration that looked at the concepts of regeneration and degeneration in humans and nature.”

Zoe Warren
Dance, BA

Interaction Design

BFA, BA, MA





Our degree programs in Interaction Design engage students in critical thinking and problem-solving to re-imagine how individuals and communities use and engage with technology, access information and experience designed services. Interaction Design, at its heart, is the design of the interaction between users, systems and products. We believe that the future of interaction design relies on also considering its social and environmental impact, and our curriculum reflects this forward-thinking conviction.

2023 Thesis Advisor

Kevin Patton (MA, BFA, BA)

(PREVIOUS PAGE) *Interaction Design thesis project, work by Christian Garcia.*

Photo credit: Maria Luz Bravo.

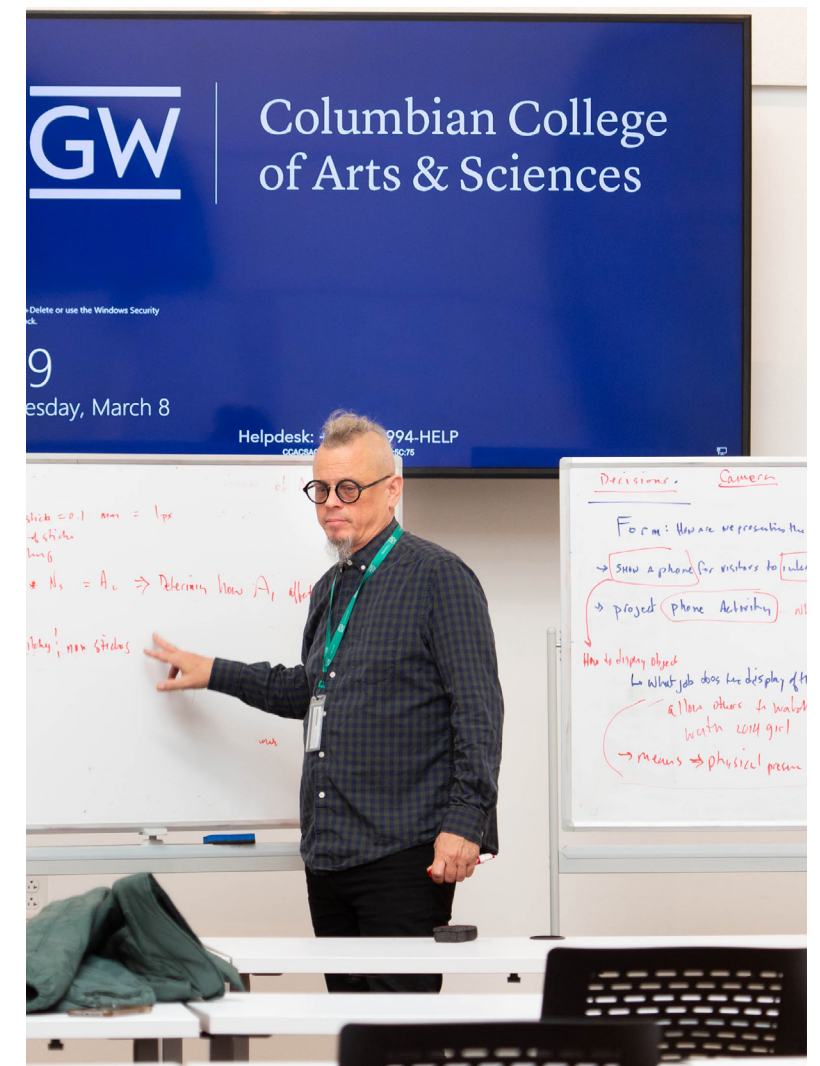
(1) *Interaction Design thesis projects, NEXT Festival 2023.*

Photo credit: Maria Luz Bravo.



(ALL IMAGES) Interaction Design class, faculty Kevin Patton.

Photo credit: Maria Luz Bravo.



Thesis Projects

Isabelle Bryson, BFA

Internet Existence

Internet Existence is an exploration of growing up online. This project comments on 21st century identity formation through a curated representation of oneself on social media. Users, particularly at vulnerable ages, have overflowing opportunities to classify themselves not only with their followers and following, but with their likes, comments, and even profile views.

Social media has its own rules and norms, and often produces a cycle of performance and voyeurism of oneself and others. People often refer to the physical world as the “real world,” but a life lived online argues otherwise.

Isabelle used archived posts from her own tumblr accounts, as well as archives of Instagram posts, likes and comments, following lists, notes app entries, and even personal texts from her adolescence, between 2013 and 2016.

Ziwei Chen, MA

Global Friend

GLOBAL FRIEND, an app designed to support new immigrants and local seniors as they navigate common mental health challenges such as social isolation, loneliness, and a desire for meaningful connections. Whether you're adjusting to a new country or transitioning to a new stage of life, GLOBAL FRIEND offers a platform for individuals to connect with others, learn about different cultures, and build new friendships.

Yixuan Chen, BFA

Emporium Furniture – Second hand Furniture Platform

Emporium Furniture is a digital second-hand furniture platform designed to facilitate the buying and selling of pre-owned furniture from residences. We focus on creating better connections and optimizing the user experience through physical locations and time-based filters for

Class of 2023

those seeking buyers in a timely manner. Additionally, we integrated information from group chats on social media related to emerging deals.

Sarah Coloma, MA

The Balance Chair

“The chair that elevates your work and wellbeing.” The Balance Chair promotes sustainable productivity, a concept that balances the needs of employees and those of employers. As a remote employee for over 3 years, Coloma found herself ignoring physiological signals to do activities like getting a drink of water and stretching during her eight hour work period. Sedentary time sometimes stretched for longer given her dual status as a full-time employee and part-time graduate student. She ignored calendar and digital assistant reminders to take a break and felt fatigued after a day's work, unable to truly enjoy personal time away from work. After learning about others' experiences as employees, Sarah created this chair. The Balance Chair removes the affordance of sitting at regular intervals throughout the day so that users take regular breaks from sitting without any internal negotiation.

Madelyne S Cruz, BA

The Grapevine

Artist or Project Statement: The current state of the criminal justice system is flawed. It perpetuates ongoing stigmatization and hinders successful reintegration of formerly incarcerated individuals into society. This population faces limitations to their voting rights, housing access, and job opportunities, all of which increase their vulnerability to recidivism. To address part of this issue, we seek to support returning citizens in the DC-Metro Area through The Grapevine. The Grapevine is a job search platform that only features job listings suitable for those with prior convictions, allowing returning citizens to confidently apply for positions that will welcome their unique experiences and abilities. Additionally, the platform offers resume building tools and a community forum where members can provide support and guidance. We believe

that everyone deserves a second chance, and we're committed to helping people find theirs!

Obinna Ezekwesili, MA

Happily – Habit tracking application

This project endeavors to develop an interactive mobile application. The application serves a dual purpose of enabling users to establish and sustain habits, while also offering an accountability partner for an extra boost in achieving their goals.

Christian Garcia, BA

Mindstill

Mindstill is an immersive installation designed to lead viewers on a visual journey reflecting the vivid imagery that emerges during meditation. Through generative designs, spatial audio, and digital projections, this contemplative space aims to foster mindfulness and encourage visitors to embrace the serenity and beauty found in the present moment.

Corey Howell, MA

Circuit Workers' Congress

“The Circuit Workers' Union contributes to a growing body of work that reconsiders the relationship between humans and machines. Examining the current state of human-robot interaction, the Circuit Workers' Congress demonstrates the need for a fundamental rethink of robots' role in the workforce. By proposing a more egalitarian and just society, the project points to the potential for radical change in the way we think about work, labor, and technology. “

Lina Huang, BFA

Beansprout

Beansprout is a networking app for college students to connect with like-minded individuals based on shared interests beyond the academic or professional realm. Just like the namesake plant that symbolizes growth and potential,

Interaction Design class, faculty Kevin Patton.

Photo credit: Maria Luz Bravo



Beansprout enables college students to continue their growth and learning journey.

In interviews and surveys with over 200 college students in the US and internationally, 60% reported feeling only somewhat supported or not supported at all. When it comes to seeking support, most students prefer confiding in friends or peers rather than reaching out to institutional support systems. In conversations with GW administrators, they too recognize students' feelings of loneliness and lack of support.

This lack of support is especially evident in large institutions where it's challenging to address every student's individual needs. That's where the need for additional avenues of student support becomes apparent. By acknowledging and addressing this issue, we can create a more inclusive and supportive college environment for all students.

By offering a peer support network, Beansprout helps students establish trust and familiarity with the resources available at their schools. With communication channels such as direct messaging, forums, and reviews, Beansprout empowers students to navigate the college experience with greater ease and resilience.

Tavish A. Lesica, BFA

T4Drive

This project was the epitome of my life of interest in cars and every technological aspect of them. I saw this project as a way to interest others in how we not only interact with cars but how this interaction has developed since the beginning of the first automobiles. My platform is a collection of information from over 50 different websites that are meant to be used as a outsource. Meaning, the purpose behind my thesis project is to delight the world with the extensive background and groundbreaking technology that is being developed within our everyday lives of travel. Throughout the process of building this site, I have been lucky enough to speak to many people regarding their position on how our cars are advancing day to day and to fully understand the knowledge that goes into developing this software is beneficial to everyone in the modern world.

Thornthan (Amylieng Liengpanich, MA

Short film animation "NARA"

This project is a 2d combined 3d animation about the story is about a girl named "Nara" who started to suffer from depression without realizing it. Strange things happened to her that she couldn't understand, including the appearance of a strange creature named Black. Black represented depression and was created figuratively to make it easier for viewers to understand. Nara tried to get rid of Black, but it seemed difficult. She then began to learn to understand and live with it. The story wants to convey that anyone, regardless of gender or age, can suffer from depression if they want to be kind to themselves and seek help when needed. Depression is not something to be ashamed of, it is like any other physical illness, but it is just not visible like others. When you realize or start feeling stressed, please do not keep it to yourself until you can't handle it. Consult someone you trust or anyone willing to listen, or it may be a psychiatrist. Some of your thoughts may be worse than they are. Sometimes you may have your own Black, like Nara! Remember that your mental health is more important than anything else, and don't forget to reward yourself on a tired day and smile at your small successes. I hope you smiled after reading this. :)

Zhang Long, MA

Brave New China

In "Brave New China," I strive to shed light on China's 2022 social justice events, with "in each observer's eye, a thousand Hamlets dwell" as the core concept. Drawing inspiration from the knolling technique, my project explores the interplay between order and chaos.

Viewers might be curious about the project's perspective. Due to the elephant in the room, I adjusted my design approach. The objective is to provoke reflection and stimulate discussions on social justice and human rights, creating an impact beyond mere visuals.

Art has the power to inspire change and highlight critical issues. Through "Brave New China," I aim to craft a captivating piece that encourages engagement with social justice and human rights themes,



Interaction Design thesis project, work by Luisa Ribadeneira. NEXT Festival 2023.

Photo credit: Maria Luz Bravo.

offering a unique perspective on China's 2022 events, and inviting the audience to discover their own truths.

Luisa Ribadeneira, BFA

Improveverse

Materials: 300 GSM Paper, 80# Text Paper, White SBS Paperboard, Design Made in Adobe Illustrator

Project Statement: Improveverse is an improvisational card game that challenges players to create short stories relating to a given topic using a combination of image and text cards. To make things more challenging, the game includes various barriers or challenges that players must adhere to while telling their story, such as shaking your head or speaking like a robot. The game also includes cards prompting you to add a personal touch to your stories, like "my closest friend" or "the person to my left." Improveverse is designed to help players improve their improvisation and public speaking skills while having fun and unleashing their creativity.

Sarah Sheikhnureldin, BA

Artificially Blind

Artist or Project Statement: In Artificially Blind, you play as someone who has just moved to Nexus City: the world's first city made up entirely of Artificial Intelligence. As you traverse through daily life in the city you begin to realize some of these AI systems have racial bias. Converse with various individuals in the city and gather information on different viewpoints towards Artificial Intelligence. Solve puzzles to correct biased AI systems and come to your own conclusion on what the future of Nexus City should look like.

Anne Schoonmaker, BA

Women's Work

Crafts and artworks considered "women's work", like embroidery and crochet, have long been considered trivial and unimportant in the eyes of greater society. When the field of Computer Science first began, women were considered many of the first Programmers. The term "computer" did not refer to the object but was a job

title many women held. When companies advertised computer or programming jobs, many likened these positions to typically feminine pursuits like cooking or knitting to attract women to the field, as they were perceived to have a better disposition for programming. This art aims to illustrate the untold stories of women in computer science and highlight the positive aspects of computing these women experienced.

Anne is a Computer Science and Interaction Design student looking to focus on accessibility, storytelling, and inclusivity in technology. Her degree's combination of arts and computing allows her to bridge the gap between developer and designer. The interdisciplinary nature of Anne's interests enables her to use her creative problem-solving in a multitude of ways, like cooking, coding and embroidery.

Lijing (Ally) Wang, MA

Cura – Bridging the Healthcare for Chinese Students

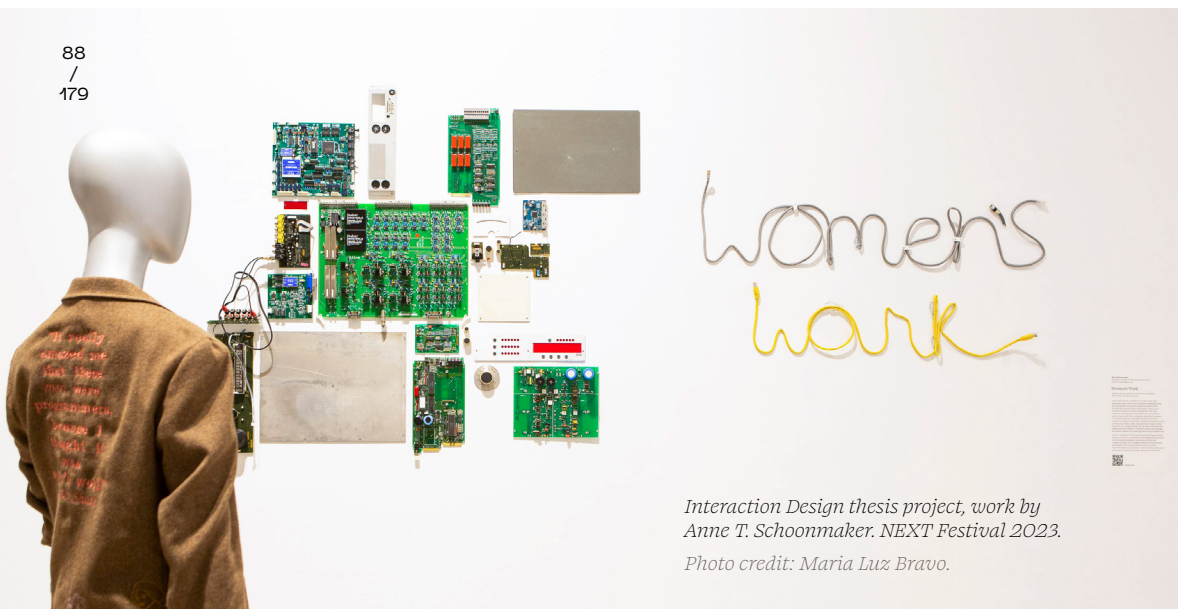
Cura is a project that aims to bridge the gap in healthcare access for Chinese students studying in the United States. As a healthcare companion app designed specifically for Chinese students in foreign countries, Cura provides comprehensive support in navigating the complex healthcare system, overcoming language barriers, and ensuring timely and appropriate medical care.

Through an intuitive and user-friendly interface, Cura empowers Chinese students to take control of their healthcare journey. The app offers features such as appointment booking, translation services, and medication reminders, all tailored to the unique needs and challenges faced by Chinese students in a foreign healthcare environment.

With Cura, Chinese students can feel confident and informed when seeking medical care, even in an unfamiliar country. By providing essential tools and resources, Cura strives to enhance the healthcare experience for Chinese students, ensure their health needs are met, and foster a healthier and more inclusive study abroad experience.

Interaction Design thesis project, work by Luisa Ribadeneira. NEXT Festival 2023.

Photo credit: Maria Luz Bravo



Interaction Design thesis project, work by Anne T. Schoonmaker. NEXT Festival 2023.

Photo credit: Maria Luz Bravo.

“When the field of Computer Science first began, women were considered many of the first Programmers. The term “computer” did not refer to the object but was a job title many women held. When companies advertised computer or programming jobs, many likened these positions to typically feminine pursuits like cooking or knitting to attract women to the field, as they were perceived to have a better disposition for programming. This art aims to illustrate the untold stories of women in computer science and highlight the positive aspects of computing these women experienced.”

Anne T. Schoonmaker
Interaction Design, BA

Fine Arts

MFA, BFA, BA





In our Fine Arts degree programs, you discover your own creative direction through foundational coursework, exposure to diverse creative practices and experiences, rather than through directives for specific artistic aesthetic. The program attracts students who want to expand the material and intellectual dimensions of what they create. Within our program, students engage critical and creative relationships between content and form, investigate how art and history intersect, and study diverse contexts of creative production.

2023 Thesis Advisor

Allyson Vieira (BA, BFA)

James Sham (MFA)

(PREVIOUS PAGE) Fine Art undergraduate thesis project, work by Alyxandra Williams.

Photo credit: Maria Luz Bravo.

(1) 2023 Fine Art graduate solo exhibition, work by Alan Devenport.

Photo credit: Jenna Banks.



(L) Fine Art undergraduate thesis projects, work by Soffia Obando Carcamo. NEXT Festival 2023.

Photo credit: Maria Luz Bravo.



(TOP) Fine Art undergraduate thesis project, work by Hannah Longbottom Estrada. NEXT Festival 2023.

Photo credit: Maria Luz Bravo.

(R) Fine Art undergraduate thesis projects (right), work by Tyler Jones. NEXT Festival 2023.

Photo credit: Maria Luz Bravo.



Thesis Projects

Soffia I. Obando Cárcamo, BFA Memorial to the Offering, The Form of Ratios

My process makes its way into my body in the form of playful bruises and tangy paper cuts. When the cardboard draws moisture from my hands and the silk fibers drift into my lungs, I sympathize with the material as the physicality of the process leaves a mark on me as well. In my eyes, materials are capable of forming relationships and setting their own boundaries. I must learn what lines not to cross and what the medium allows me to do. Once I have accepted the terms I am finally able to give the material a new form. However, this often happens towards the end after we clash and compromise. That is my favorite part, the unlearning, the push-and-pull, the process of reconciliation.

My curiosity for the alternative state of a material leads me to several outcomes, which can be interpreted as 'undesired results,' but to me they are possibilities. The tension that builds when I try something that I think will undoubtedly work is exhilarating, because when it doesn't, I see it as an invitation to continue the process and find a way to make it happen. I cannot claim victory before I fall short, preferably a few times. What I look for in a material is the unexpected, a novelty, and perhaps some audacity. Yet, everything has the potential to be those things, they are just waiting for someone like me to invite them into a new form.

Tyler Jones, BA

De La Soul, Video, Around The Way Girl

Through this series of ready-made artworks, I am highlighting synthetic materials with a non-art function and disguising their meaning. An ordinary object can be elevated based on the output and designation of the piece. After shopping for beauty trends that have been repetitive, I found similar beauty and inspiration in the fine art world. That is the reason I chose a recurring design in each work. I utilized different beauty supply items to represent beauty standards in a

different light. I altered the appearance of the items I used, similar to how a person would alter their appearance.

It is important to me that the viewer is able to find themselves in the artwork, not just mentally but physically see themselves. I am teasing the connections of how people believe they are viewed versus how they view themselves, especially with different additions.

Lianna Keegan, BFA

The Continuum, Double Doorstep, heaven on Earth,

Being in the absence of material and physical art forces us to grasp onto something when nothing is there, that is the immaterial art. The challenge to finding form in its own nothingness. When we are in the presence of absence what is there to be said, what is there to be seen? I asked myself this question when faced with the grief and loss of close loved ones.

Waking up and hearing that two people I loved dearly were now gone, my mind went into shock, denial and tried to make sense of their absence from this earth. It tried to grasp onto something that was no longer there.

Just because people pass away and their physical presence is no longer with us, it does not mean that their memory, their impact on the world and our lives has gone away. Their immaterial presence still remains. When we are left with an empty space, the art that does not manifest itself

Class of 2023

in any physical form is able to reveal itself. Through the discovery and exploration of the physically imperceptible, I have become open to that which is physically imperceptible, to that which would otherwise have gone undiscovered and unknown. Through this practice I have found that the absence of materiality not only pushes forth memory of the physically absent, but also creates a presence that is everlasting.

Amanda Lee, BFA

Nuclear Family, Splat!, A Light Snack, f(x), Creature Feature

My practice imagines what might happen if we mix-and-match the physical expression of genes - a fuzzy, plush earthworm, a human starfish with radial symmetry, or the food for a creature from another dimension. The unfamiliar may spark curiosity and laughter, or disgust and aversion. Though they may make us uncomfortable, creatures of fantasy and science-fiction each have a unique origin story to tell. I envision them in an immersive third person video game. As the operator of the controller, how much do I honor a character's origin and objectives and how much do I impose my own creative will? There's no decision to accept or condemn them, as I am the medium through which they interact with their environment. Their journeys, both real and fictional, reflect our own.

Hannah Longbottom

Estrada, BA

Semana Santa 2019 I, Semana Santa 2019 II, Sodom, Gomorrah, Obscuring The Epicene: Seed, Obscuring The Epicene: Root, Obscuring The Epicene: Overrun, Where Do You Stand?

This body of work exists to highlight queer erasure following the Spanish conquest of present-day Guatemala. It reclaims Maya customs from Catholic theft by re-signifying the now syncretic religious practice of alfombra-making.

In Guatemala, Semana Santa's alfombras (rugs or carpets) are composed of natural materials presenting religious symbolism and intricate patterns for Catholic celebrations. Today's works are walked over by the procession and destroyed with sacrificial intention, its labor dedicated to Easter's implications. They're a chance for community involvement and artistic expression within the Catholic realm, but were once intended for Maya deities.

In the thesis, I contemplate my multi-layered identity's history, colonized by the Spanish both socioculturally and biologically. During my health equity studies, I found interest in LGBTQ+ health disparities and studied its origins in my own culture. My alfombra reclaims the particularly queer-accepting Maya ideologies, before colonization by Catholic conversion. It, alongside my prints and paintings, touches on the camouflaged history of queer identities within historically Maya lands. My screen prints imply queer gender identities and my paintings imply queer sexualities, both acceptable traits in Maya spirituality. These traits are often stigmatized by church members today, despite their use of Maya alfombras. The body of work is dedicated to those sent into hiding and lost following Spanish arrival. The labor is dedicated to lives risked at the disapproval by any religion or political power, and the health and well-being disregarded consequently. Its interactive components are intended to induce reflection of one's impact on queer silencing and health today. Presented in the heart of the US capital, during an influx in risk of LGBTQ+ rights, it asks those walking over my alfombra if their footprint maintains oppression or aids the oppressed.

Despite the burning or banning of ancient texts or today's library books, the queer identity will persist.

Alyx Williams, BA

See Doodle

I use my body as a paintbrush, pressing it against materials, capturing its physicality. The marks my body makes exemplify my exploration of the paradoxes between my body and mind: fear and power live in opposition in my head, my body is strong,



but I perceive it as weak, I anticipate illness that may never come.

Molding emotion through creative expression allows me to communicate my challenges. My use of cyanotype is allegorical to feeling lost in my corporeality, and clay is symbolic of losing myself in letting go of such a prying mindset. I encourage my viewers to project themselves into my work, and I hope you get lost in my art or lose yourself in it, as I do.

Zoe Wood, BFA

When is the next stop? Spitting Myself Out, Humidity, Town Hall Meeting, Buddies For Life.

I conjure my work, not execute it. Non-representational and non-figurative figures: What are they? Why do they look like that? Who cares? These funky figures that I manifest into my pieces are not about what I see but what I remember. They are born free through my process but become bound by the piece in which they exist.

I like frustrating people. Places of discomfort and confusion are fascinating places to linger. These works create an uncommon ground for viewers to step into. I want my viewers to sit in the chaos of my paintings and these figures until they come up with their own answer to the piece that satisfies their trying minds. Look at the foreground, look at the background, look at the ground on which this piece resides. Enter the world in front of you and negotiate with the bound figures.

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(BOTTOM) Fine Art graduate thesis project, work by Zoe Wood. NEXT Festival 2023.
Photo credit: Zoe Wood

(TOP) Fine Art graduate thesis project, work by Allie Collier. NEXT Festival 2023.
Photo credit: Maria Luz Bravo.



Allie Collier, MFA

I'll Meet You in Retrograde

I'll Meet You in Retrograde is a photographic and literary body of work investigating the recesses of memory, family, femininity, and religion by navigating haze and clarity, dark and light, and everything in between. This work was created by a catapulting into the past: an effort to unravel an upbringing overshadowed by evangelicalism. This led to rediscovering the idea of god and the sublime in the mundane, in moments existing apart from religious fever and rules.

Born and raised outside of Nashville, Tennessee, Allie Collier is a writer, musician, and multidisciplinary visual artist. She received her Bachelor's of Art in graphic design and philosophy from Lee University in the foothills of the Tennessee Appalachians in 2019. She is currently an MFA candidate at the Corcoran School of the Arts & Design at the George Washington University in Washington, D.C.

Alan Li Devenport, MFA

Pardon Me; America Runs On...; Dedication; Hello, Beautiful

Childhood has a beautiful innocence where, despite the world feeling enormous and strange, we feel as though our place and roles are unchanging. As children, we experience our lives with wonder and curiosity, shaping our memories into vivid and fantastical moments in time. Although we only remember a small portion of

events, we fill in the gaps with the excited musings of a creative child.

Through a lens of childlike wonder, the illustrations explore my experience of growing up in a family with a mix of American and Asian cultures. The playful and imaginative approach used in the illustrations depicts a world that is both familiar and fantastical, filled with humorous observations and dreamlike environments. By melding elements from both cultures, the illustrations bring to life a unique perspective and a sense of belonging in a multicultural family. The use of vibrant colors and whimsical imagery creates a sense of joy and nostalgia, inviting the viewer to step into a world of childhood wonder and imagination.

Dajana Perić, MFA

Impasse, 2023

Impasse aims to preserve cultural heritage and transmit oral history through the integration of movement and song. The focus of the work is on the burden of the individual during the changes in the historical course - the shifting of borders and the consequences they leave behind.

(1) A Fine Art graduate thesis project, work by Dajana Peric. NEXT Festival 2023.

Photo credit: William Atkins

“In the thesis, I contemplate my multi-layered identity’s history, colonized by the Spanish both socioculturally and biologically. During my health equity studies, I found interest in LGBTQ+ health disparities and studied its origins in my own culture. The body of work is dedicated to those sent into hiding and lost following Spanish arrival. The labor is dedicated to lives risked at the disapproval by any religion or political power, and the health and well-being disregarded consequently. Its interactive components are intended to induce reflection of one’s impact on queer silencing and health today.”

Hannah Longbottom Estrada
Fine Arts, BFA

Photojournalism

BFA





The Bachelor of Fine Arts in Photojournalism program provides a unique, multidisciplinary training ground for a new generation of visual reporters and documentarians. Based in the Studio Arts program, photojournalism majors are immersed in both the traditions of photojournalism and studio arts practices from day one.

2023 Thesis Advisor
Matt Eich (BFA)

(PREVIOUS PAGE) *Photojournalism undergraduate thesis projects, work by Sophia Moten. NEXT Festival 2023.*

Photo credit: Maria Luz Bravo.

(1) *Photojournalism undergraduate thesis projects, work by Madi Girault. NEXT Festival 2023.*

Photo credit: Maria Luz Bravo.

Collection

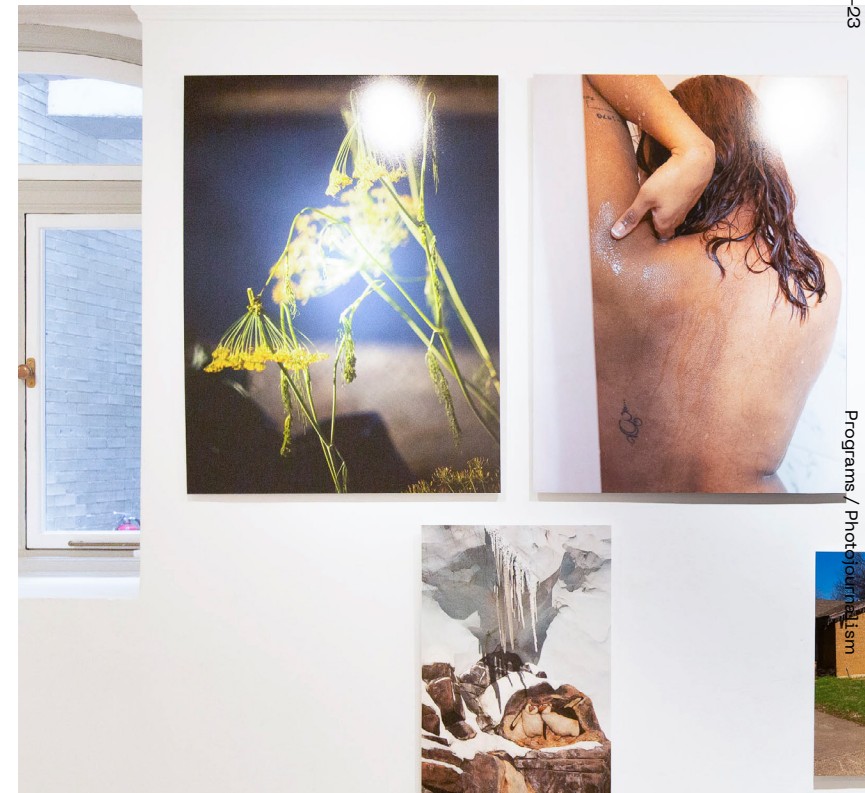
I wanted my life to be pretty;
I wanted perfection...



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2022-23



Programs / Photojournalism

All images from Photojournalism undergraduate thesis projects. NEXT Festival 2023.

Work by Amanda McHardy (L), Jenna Banks (TOP RIGHT), Tiffanie Arias (BOTTOM RIGHT).



Thesis Projects

Tiffanie Arias, BFA

Spend All Afternoon With You

Chronicled through my less-than-rose-colored lens, this series of photographs deals with two inescapable facets of the human experience: love and loss. They share a home, coexisting as two sides of the same coin. Every day is a coin toss.

The heart is a house
with
four walls that
take
 three
 deep
 breaths
 in...

and has two inhabitants
one
of which is
loss.

Grief
strikes the heart like raindrops drilling
down on a metal roof
it gets soaked in by the heart like maple
syrup on pancakes
and sun rays that dance on the leaves of a
withering plant
desperate
to have more time
and take up more space

Love
brings in warmth like cumulus clouds
revealing a sunny day
it tries its best to make ends meet
and then some
but fractures
 under the pressure
 of being fully realized
in other instances it flourishes
like music flying above its makers,
and the moon's shine gracing everything
below it
 fervently welcoming the onlookers
 in the world around us.

Jenna Banks, BFA

Room to Breathe

Meandering through paths of tall trees, my thoughts wander. Almost instantly, I am flooded with creative energy that previously eluded me. Time in nature yields self-reflection, separation from stress, and

a means of connecting with surroundings. Here, I achieve peace, I take my deepest breaths.

My familial relationships are rooted in nature, sprouting reverence at a young age. Most of our free time was spent outdoors. Hikes in a baby bjorn, jogs in a stroller, and days in the park were sprinkled throughout my childhood. This turned into family ski trips, bike rides, and Sunday runs with my mom. Quality time was always in nature.

These formative college years in an urban environment revealed an absence in my life: my craving for greenery; the magic in the caring nature of these branches. This is how I encountered Rock Creek Park, a space that cares for me.

Rock Creek is a civil servant working overtime for the city, nurturing many. The park is referred to as a pair of lungs, offering a clearer mind with each inhale. It is a small solace within the chaos of city living. Here my worries melt. Waves of tranquility bathe my uneasy mind.

This work is a form of self-care. I locate myself within the landscape to better understand my relationship to it, to allow myself to be engulfed by it. I connect with myself, both past and present.

Madi Girault, BFA

But Did You Justin Bieber Cry?

When I was 10, I saw Justin Bieber's My World 2.0 tour. The minute he took the stage, I started sobbing. More than a decade later, I still can't describe what I felt and why this affected me so deeply. When I saw One Direction, I heard the opening notes to the first song Na Na Na and screamed so loud my mom claims the ringing in her ears was from me and not the absurdly loudspeakers. We plaster the faces of celebrities all over our walls and wish them good night as we turn off the lights. We get made fun of for celebrating their birthdays and knowing their favorite colors.

It's strange loving someone that you've never met, but it is a tale as old as time. Our grandmothers obsessed over Elvis and The Beatles; our moms were infatuated with Madonna and Duran Duran; and now we yearn over Harry Styles and Taylor Swift.

Class of 2023

They have created the soundtracks to our lives, from the songs we play in our first car to the ballads we sing while cooking dinner.

This photographic essay documents the subculture and experiences of music superfans. It is also a way to celebrate my identity as a superfan while paying homage to the artists whose music has saved my life on numerous occasions. Though the Fangirl often feels isolated in her experience, there is also a powerful sense of community and connection made through music. It is holding hands with your best friend while singing. It is screaming until you lose your voice. It is hours spent on message boards and reading fan fictions. It is the notes that remind you of loved ones. It is being so excited that the only logical response is to cry. It is the Fangirl.

Amanda McHardy, BFA

itch & scab

My mom always told me not to scratch at my bug bites. She said I'd only make it worse. But they'd itch so bad that, I knew, itching would bring such relief. I wouldn't be able to focus on much else until I did. So, I'd scratch and scratch and scratch, until they bled. I couldn't be mad about it, it was my own doing.

I've never really been good at *not* scratching. Once my mind is set on something, I have to act on it. It's a compulsion.

A couple of years ago, I became fixated on the idea that I was wasting my youth and that I would have nothing to show for the 'best years of my life.' To combat these thoughts, I began documenting my life. Or maybe it was to counteract my feelings of inadequacy, but I was hell-bent on capturing every 'perfect' moment shared between me and my friends.

I scratched at the itch.

Like the presence of a bug bite, this became an obsession. I lost control. I was so focused on capturing every memory that I forgot to be a part of them. Hiding behind my camera, I buried emotions and fears within each and every photograph.

I scratched and scratched and scratched until it bled.

The itch evolved. I found myself using photography as a means of emotional suppression for more than just my fears of growing up and imperfection. It distracted me from creative burnout, my fluctuating self-confidence, anxiety, and, most recently, grieving the loss of my Nonno. After self-reflecting, I feel embarrassed and sad about my past actions.

I can't be embarrassed about it, it was my own doing. Was it worth it? Was it really such a relief?

As I see it now, succumbing to the *itch* only leaves you with a *scab*.

Sophia Moten, BFA

Loving Life in Queerness

When I was in High School I worked at an ice cream shop. A girl named Emma was my shift lead. She made me laugh, and we always joked about getting married. One day someone told me we should go on a date and I recoiled. At the time I knew two queer people, neither were women.

Throughout my Texan adolescence, homosexuality for men was dangerous, but for women was silent, shameful, it wasn't disguised, queerness was met with disdain. One day in February, Emma and I kissed under the light of my center console, and I felt my world changing as it happened.

Growing up afforded me the ability to engage with my community. In this work, I consider how much I don't know, seeking and documenting the lives of queer people all around me.

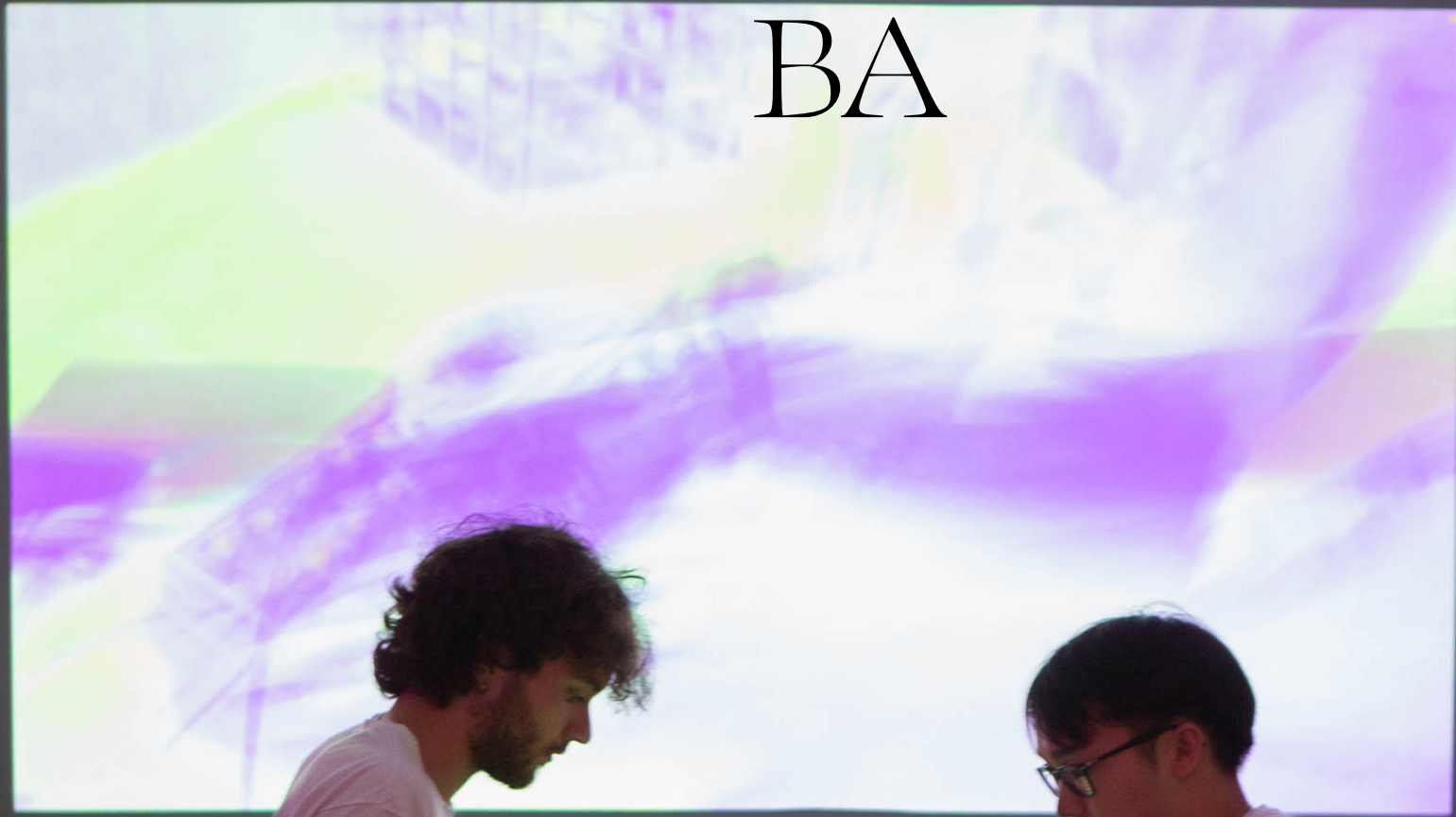
Loving Life in Queerness is an exploration of joy and community for queer people in the greater D.C. area. It is the start of an archive. It is my homecoming.

“Growing up afforded me the ability to engage with my community. In this work, I consider how much I don’t know, seeking and documenting the lives of queer people all around me. *Loving Life in Queerness*, is an exploration of joy and community for queer people in the greater D.C. area. It is the start of an archive. It is my homecoming.”

Sophia Moten
Photojournalism, BFA

Music

BA





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The Bachelor of Arts in Music degree lays a strong foundation for students interested in music-related professions or in advanced music study in graduate school. We offer a variety of courses in performance, ensembles, music theory, history, composition, ethnomusicology and electronic and computer music so students leave the program with fundamental knowledge to engage with music meaningfully.

2023 Thesis Advisor

Robert Baker (BA)
Heather Stebbins (BA)
Eugene Montague (BA)

(PREVIOUS PAGE) Music performance for class project during NEXT Festival 2023 extravaganza event. Faculty lead, Ning Yu. Undergraduate music students featured.

Photo credit: William Atkins

(1) Music class with undergraduate student, Nica Albertson.

Photo credit: Maria Luz Bravo.



(TOP) Spring Band Concert. NEXT Festival 2023.
 Students in the Music Program.
 Photo credit: Lily Sperdelozzi.

(BOTTOM) Spring Band Concert. NEXT Festival 2023.
 Students in the Music Program.
 Photo credit: Lily Sperdelozzi.



Thesis Projects

Nica Albertson, BA

My compositions often explore the inherent beauty of our souls: this abstract, intangible, energetic, essence of who each of us are. I am inspired by my upbringing in an Iranian-American household where I learned to incorporate modal scales and ornamentation to my musical choices from my mom, Zivar Shamsipour Albertson. I was often engaged with group-music, call and response, chant, and so much more. I grew up with a dad trained in classical and jazz guitar, encouraging me to study piano, and I picked up the guitar, rejecting lessons from my dad, for some reason choosing to learn from youtube recordings of Ed Sheeran's Chicago "Studio Sessions" in 2011 instead.

I found myself using the guitar as a percussion instrument in the way piano did not enable me at the time. My palm would slap the wood while my fingers freely picked away with random, yet sensical, patterns. I have always played from the heart, not the mind.

My journey as a songwriter can be summed up by this quote from Hafez's The Gift:

"Art is the conversation between lovers. Art offers an opening for the heart. True art makes the divine silence in the soul Break into applause." I have been working towards consolidating my musical interests, focus, and slow down; simultaneously creating space and acceptance for the chaos that is creativity. It does not matter what I do and do not like, rather, I care about whether my heart is open to what art can offer me, so that I may break into applause...and maybe you will, too.

Anne Laurie Joseph, BA

There is power in knowing our names; power in knowing our truths, and so much power in knowing and claiming our stories. Through stories, I have learned the language of the soul. Through stories, I have found friendships that transcended time, space, and generations, and through stories I have discovered the endless beauty, compassion, love, and courage that exists in the world.

More than anything else, I believe that stories, whether told through music, art, literature, film, or drama, creates space for every single being to discover their truest selves, and to explore what it truly means to be alive, to love, to experience pain, to persevere, and to simply be.

And more than anything, as a multimedia storyteller, I hope to tell stories that create room for beings to feel seen, heard and understood. There is nothing more powerful than seeing and listening to others who have lived our traumas, walked in our skins, danced in our shoes, and lived experiences similar to ours. There is nothing more powerful than stories that send hope, relentlessly knocking at the doors of our hearts and tugging at the strings of our souls, reminding us that we will never be alone.

I want my stories to do just that.

Madeline Miller, BA

My name is Madeline, I am a jazz vocalist. Music as an ever evolving means of expression, has allowed me to endlessly explore new ways to speak and feel. In my musical life I am emotional, sensitive, and vulnerable. But above all else, I am a storyteller. Influenced by jazz icons like Sarah Vaughn, Abbey Lincoln, Nancy Wilson and Chet Baker, I'm more than just a musician or a vocalist, before anything else I'm a communicator.



Class of 2023

allowed to create music at the time, older white men. "Unexpected Places" aims to combine the music that is in the canon with those who were not able to be there. These composers are the "unexpected" part of this program.

Megan Ortman, BA

My artistic identity lies in the intersection of my musical and academic interests, with the mystery of not quite knowing what comes next for me. In the liberal arts setting at GW, I've had the opportunity to study multiple aspects of my art on my own terms, guiding my research to schools of musical thought that I never knew existed. It's in this setting that I truly fell in love with both the process of singing as well as the historical research that can go hand in hand with it.

I've spent my time in spaces where I'm mostly surrounded by people who neither know nor understand the style of music I dedicate so much of my life to. I've always found joy in sharing my loves with others, and getting to teach my peers about the vast chronology and nuance involved in opera makes me happy.

The history of opera is one of classism, racism, misogyny, and fetishization, both in what was sung and the practices surrounding it that are carried forward in the name of lineage or heritage. But. This art presents some of the purest, strongest, and most beautiful emotions I've ever seen on stage, and I refuse to believe that it is obsolete. We've outgrown the structures that surround opera, but certainly not the opera itself.

My role as both an artist and researcher is to deepen the body of knowledge on this repertoire and the times that surrounded it; and, to rethink the ways we present opera at all.

Anaya Shaw-Taylor, BA

Anaya Shaw-Taylor believes performers achieve full and uniform control over their instruments when they present themselves through performance and through music. She believes her job as a pianist and a

performer is to try her best to make sure the audience feels connected while she is performing.

Shaw-Taylor is a classically trained pianist and focuses mainly on the techniques studied, and used in Western European music. She views music as a medium for connecting individually and collectively on different intensities and frequencies.

She attempts to convey her own interpretation of piano performance with her passion for a sustained musical experience.

Thomas Zamroz, BA

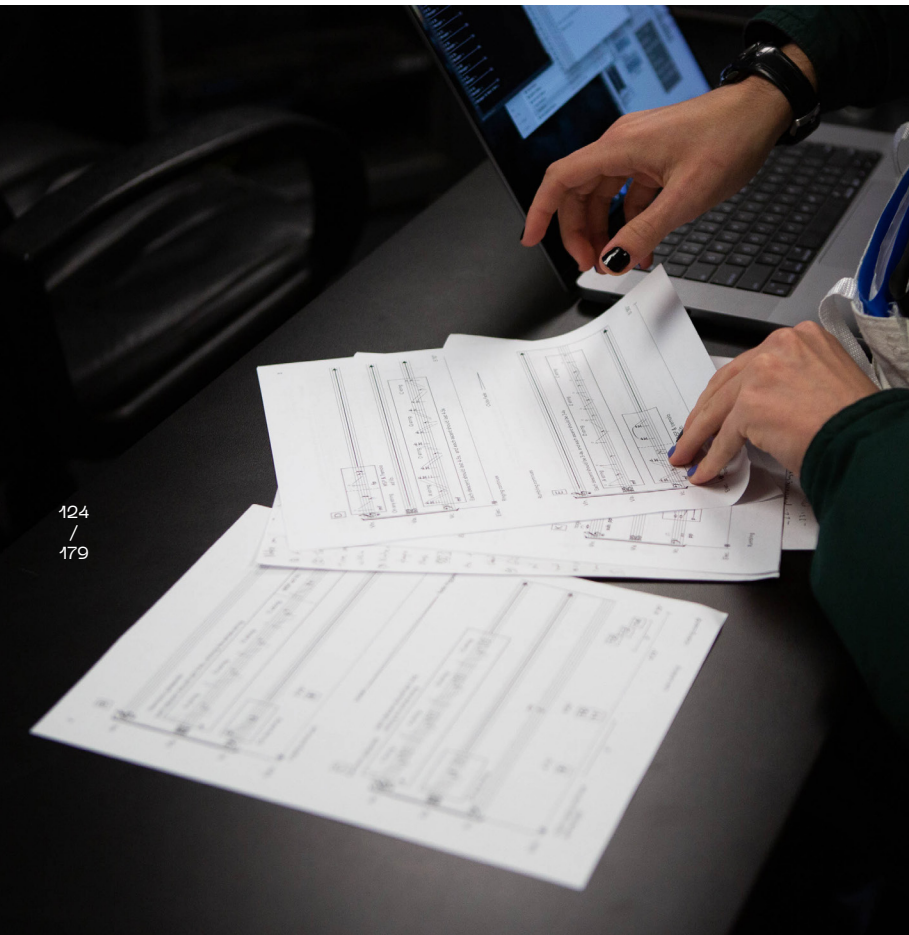
My works as a composer, such as *Solo for Bagpipe* and live electronics and *String Quartet* and electronics are projects that seek to explore the blurred lines, mentally, physically, and philosophically, between humans and technology. Are humans and the technology they create one and the same? Is there a fundamental difference between electronic technology and mechanical technology? Does the interaction between digital and acoustic technologies create mental confusion and discord, or mental clarity and resolution?

My works attempt to provide commentary to the interaction between humans and the technological environment we have created as reflections of ourselves. I do this in three distinct fashions. Firstly, I create acoustic music that incorporates fixed electronic elements as a way to thematically tie the role of human performers and the role of sounds that humans cannot make with any non-electronic technology. Secondly, to create even more ambiguity, I create a sonic environment that further intertwines the electronic and the acoustic through live audio processing of sounds produced acoustically. Lastly, this question of technology is further expanded by allowing for live performances of purely electronic pieces.

From this, another question often arises: What is the role of the performer and composer? These roles become more and more indistinguishable through the introduction of more electronic elements into music and sound art, highlighting

something that is unique to electronic and digital technology that has not previously been achieved. From this, there seems to be a creation of a new type of artist, the

“musical technician” or someone, who not only makes music, but also performs, refines, and reinterprets sound art in the new digital world much like how a jazz performer accomplishes this in the acoustic world. My works help to further expound this societal transition, while also looking back at other more familiar techniques to create a unique sense of temporality and historicity, as music only exists in time, in collaboration, and in context.



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(PREVIOUS PAGE) *Spring Band Concert. NEXT Festival 2023. Music program students.*

Photo credit: Lily Speredelozzi.

(L) *Spring Band Concert. NEXT Festival 2023. Music program students.*

Photo credit: Lily Speredelozzi.

(R) *Music class for undergraduate students.*

Photo credit: Maria Luz Bravo



2022-23

Programs / Music

“There is power in knowing our names; power in knowing our truths, and so much power in knowing and claiming our stories. Through stories, I have learned the language of the soul. And more than anything, as a multimedia storyteller, I hope to tell stories that create room for beings to feel seen, heard and understood.”

Anne Laurie Joseph
Music, BA

Exhibition Design

MA





The Master of Arts in Exhibition Design (MA–EX) program explores the intersection of design and public communications, in the nation’s capital, at a critical moment in the history of cultural discourse and spatial practice.

Exhibition design, in the MA–EX program at GW’s Corcoran School, is more than the design of spaces that convey information, share stories, or promote products. It does more than relate artworks, objects, and audiences in experiential compositions. It has the potential to tell us about how we are living and how we could be living.

2023 Thesis Advisor

Andrea Dietz (MA)

(PREVIOUS PAGE) *Exhibition Design Thesis project, work by Mike Guy. NEXT Festival 2023.*

Photo credit: Maria Luz Bravo.

(1) *Exhibition Design Thesis project. Work by Danielle Hess.*

Photo credit: Andrea Dietz



Collection

Corcoran School of the Arts & Design

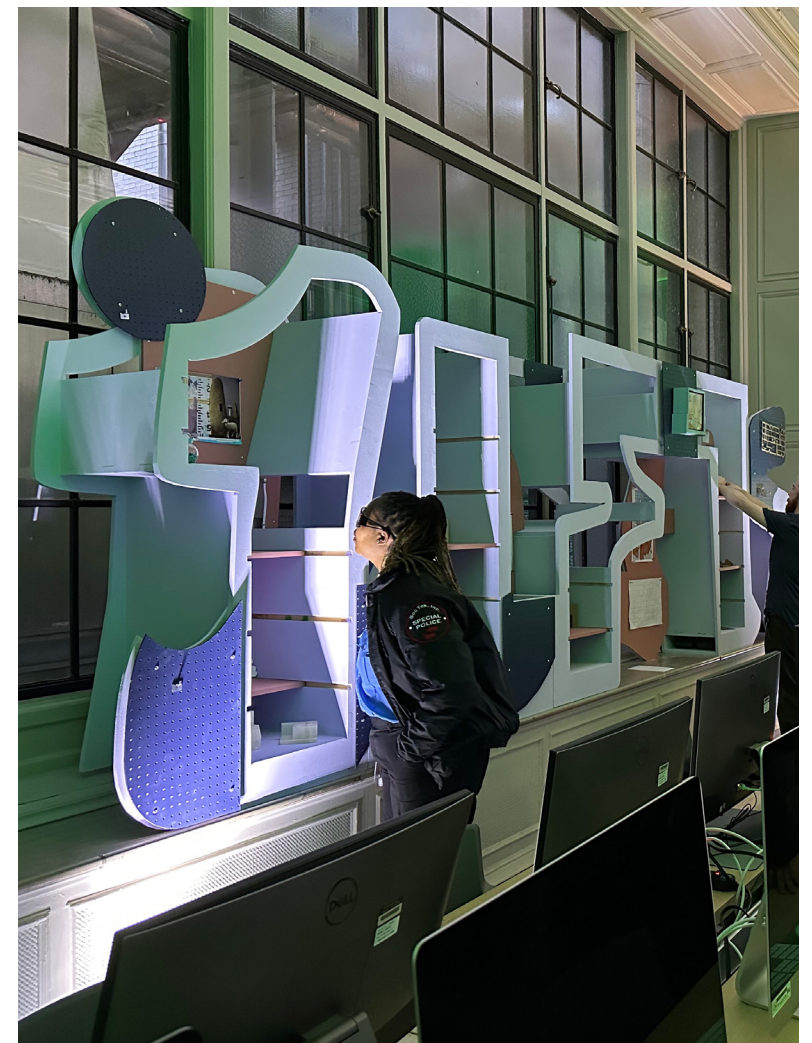
LOOK UP

LOOK THERE

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(TOP) Exhibition Design thesis project. Work by Danielle Hess.
Photo credit: Andrea Dietz.

(BOTTOM) Exhibition Design thesis project.
Work by Mike Guy. NEXT Festival 2023.
Photo credit: Andrea Dietz



Thesis Projects

Michael Guy, MA

What Did They Do

What Did They Do is a display structure, installed in a prominent window in the student lounge of the GWU Corcoran Flagg Building that centers and shares student work across the school's academic programs.

What Did They Do challenges display conventions. Display, too often, is passive—reduced to an object in a white room on a white box that distances object, creator, and viewer. *What Did They Do* presents display as an art form in and of itself. It recognizes display as an opportunity for sharing information, encouraging participation, and connecting those involved in (and benefiting from) the creative process.

What Did They Do looks to the language of graffiti and street art and proposes display as an appropriative and iterative practice. It plays with text, color, and material interaction in a three-dimensional interpretation of spray-paint messaging. It coopts an existing, already disrupted architecture and adds to it an invitation for further intervention. It prompts others to layer in their own creative work and welcomes its own overwriting.

What Did They Do asks for a reconsideration of the sharing and showing of what artists did and, in turn, of what display might do to prompt greater appreciation of the creative process.

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Danielle Hess, MA

HEY! LOOK!

Alexandra Horowitz's "On Looking: A Walkers Guide to the Art of Observation" explores the interplay between expert knowledge, human attention, and cognition. It responds to the questions, "How does what we know affect what we see?" and "How does what we see affect how we experience the world?" Through eleven walks with expert eyes, including those of an artist, sociologist, geologist, and toddler, Horowitz reveals the worlds within the world around us.

HEY! LOOK! adapts "On Looking" into a series of invitations to students, faculty, tourists, and the DC 'suits' to sit and observe the worlds within the world. It is an exhibition of the everyday that asks visitors to slow down and experience more fully sites that are routine or overlooked—in this case, the exterior of the GWU Corcoran Flagg Building and its entryway.

HEY! LOOK! takes the form of 5 mini exhibits that provide information, interactions, and prompts for looking at the world from different angles. Each exhibit is a box that contains information or conveys perspectives from "On Looking's" experts and that turns the "On Looking" ways of seeing on the worlds in and around the Corcoran Building.

Passers-by who are diverted by *HEY! LOOK!* are given opportunities to engage in directed viewing with specific viewpoints and viewports—and to use those vantages to see anew the wildlife, pedestrians, and geology around. What is that bird flying overhead? How fast is that secret service officer walking? What is hidden around me that I can find just by spending a few more moments looking?

(R) Exhibition Design thesis project, work by Mike Guy. NEXT Festival 2023.

Photo credit: Maria Luz Bravo.

(L) Exhibition Design thesis project, work by Danielle Hess. NEXT Festival 2023.

Photo credit: Andrea Dietz

Class of 2023

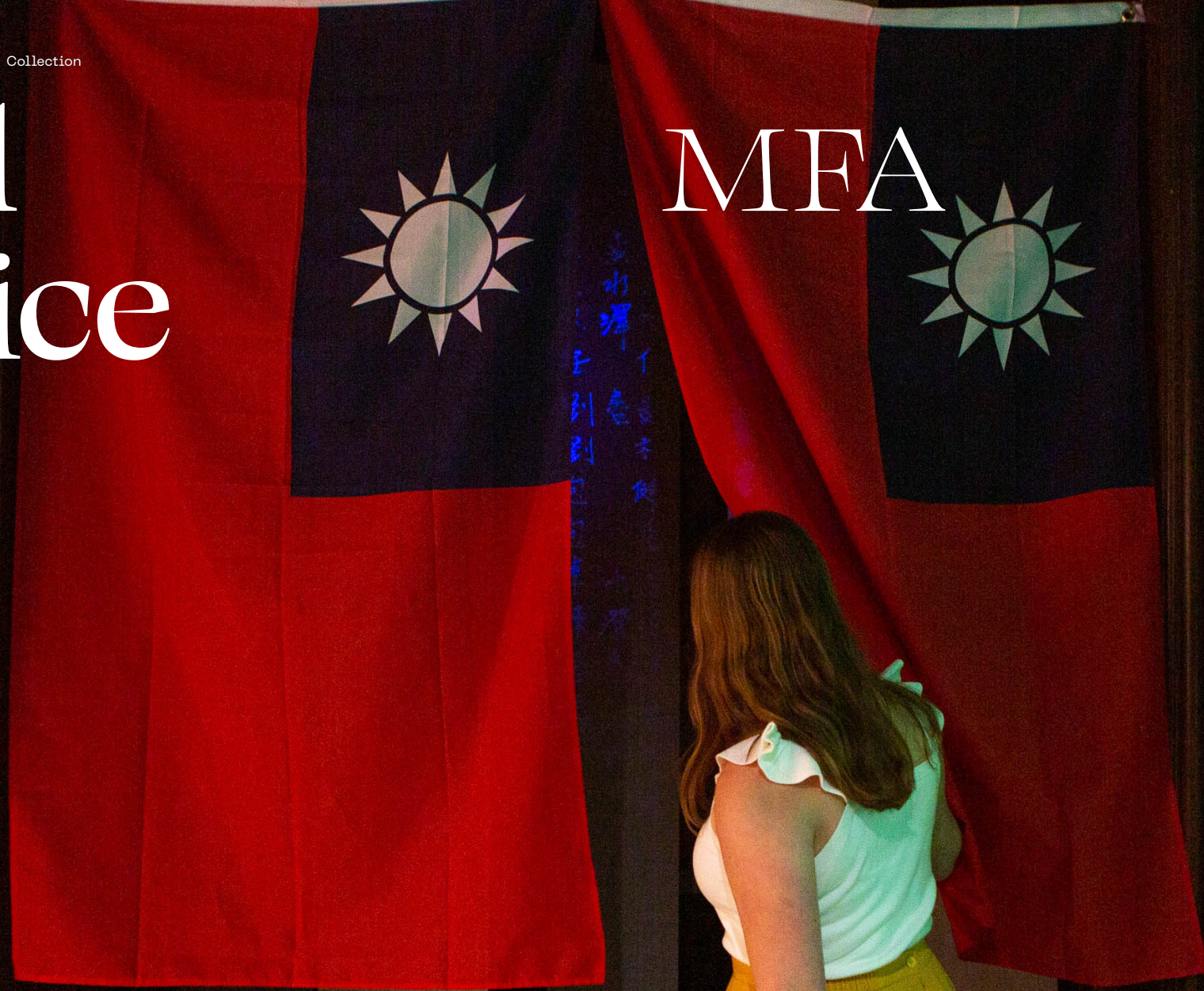
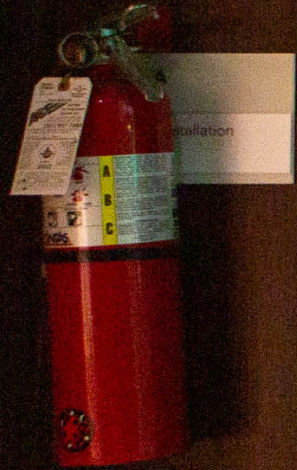


“What Did They Do challenges display conventions. Display, too often, is passive—reduced to an object in a white room on a white box that distances object, creator, and viewer. *What Did They Do*, presents display as an art form in and of itself. It recognizes display as an opportunity for sharing information, encouraging participation, and connecting those involved in (and benefiting from) the creative process.”

Mike Guy
Exhibition Design, MA

Social Practice

MFA



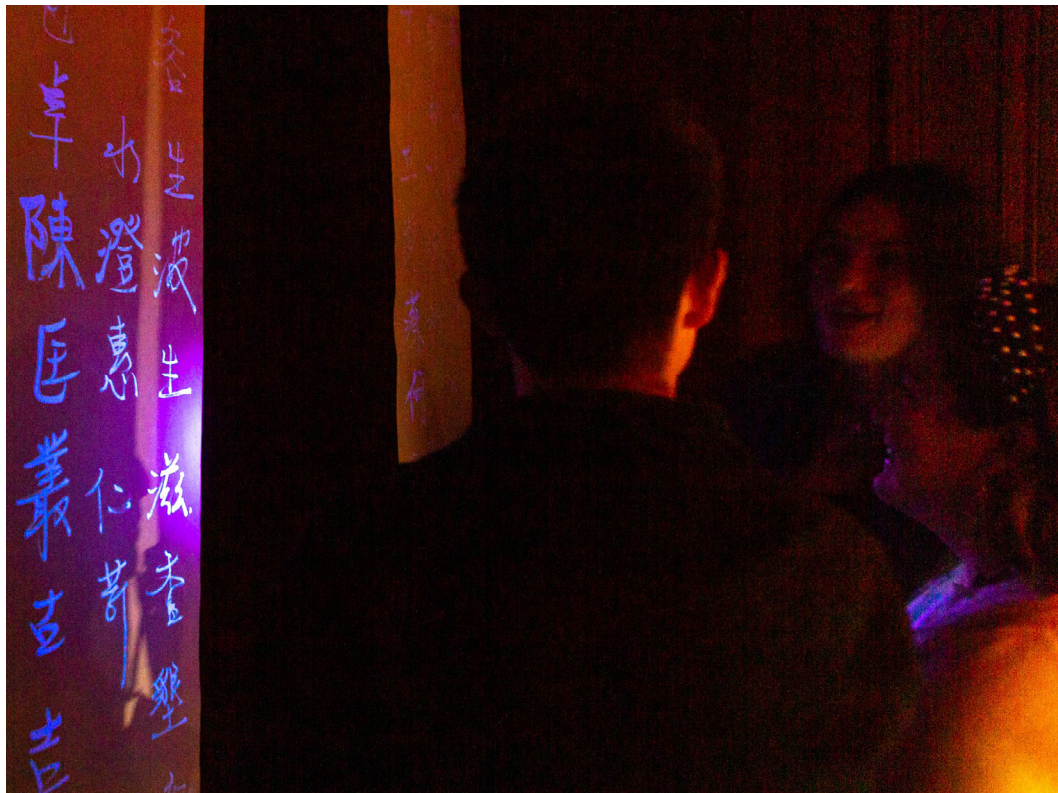
This unique program is for artists and creative thinkers who want to connect art, policy and collective action. We prepare graduate students who want to take on big issues and complex problems, such as equity, education and emerging technologies, to think critically, evaluate compassionately and create inventively.

2023 Thesis Advisor

Carmen Montoya (MFA)

(PREVIOUS PAGE AND 1) *Social Practice thesis project, work by Vanessa Chen. NEXT Festival 2023.*

Photo credit: Maria Luz Bravo.



(ALL IMAGES) Social practice thesis projects. NEXT Festival 2023. Work by Tina Villadolid (upper left), Martina Maya-Callen (right), Vanessa Chen (lower left).
Photo credit: Marial Luz Bravo.

Thesis Projects

Vanessa Chen, MFA

Did you forget, or are you afraid to remember?

In 1949, the Chinese Nationalist Party, the Kuomintang (also known as the KMT) fled to Taiwan after being defeated by the Chinese Communist Party in the Chinese Civil War. To quickly rebuild the army so that it could take back the mainland, the KMT used atrocious means to control the island's people. They took over the island and Taiwan entered a period known as the "White Terror", in which the Taiwanese people were silenced, disappeared, and lived under constant surveillance and fear for 37 years. Not only did the KMT's occupation erase the people's languages and identities, but it also led to a divided sociopolitical landscape on the island that remains to this day. This history was erased and untaught, so much so that even some people nowadays deny acknowledging that this tragedy happened.

I created this body of work to honor those who fought for Taiwan's democracy, and at the same time urging the public to reassess the traces of colonization in our daily lives and to really hold the oppressors accountable. This installation is dedicated not only to the people of Taiwan, but all those who are still fighting for freedom today.

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Martina Maya-Callen, MFA

Inflating Breath

Our breath inflates our lungs and gives us life just as it inflates glass during the glassblowing process to create art. I breathe my own energy into every glass blown art piece that I create with intentionality and this process has been an avenue to decreasing my own anxiety, promoting my mental health. This material that is the consistency of honey at 2,400F is my safe haven and allows me to explore my own relationship with wellness and self-care – forcing me to be present in the moment. My desire is for the viewer to explore their own relationship with their body and breath and to maybe, just maybe take just a moment to breathe in the midst of all the chaos.

Tina Villadolid, MFA

In the Presence of Savage Women

In the Presence of Savage Women memorializes an exhibition Villadolid made in December 2022.

This staircase was the portal to *Filipinabilia: Origins, Rituals, Artifacts*, which populated the South Bridge, an area not currently accessible because of the ongoing renovation. The exhibition was a reclamation of space for the Filipina/o/x histories that are deeply intertwined with that of the United States, creating an entry point for unwinding legacies of colonial anti-indigenous narratives that keep these histories buried. *In the Presence of Savage Women* is a monument to the resistance of systemic erasure.

(R) Social Practice thesis projects, work by Tina Villadolid. NEXT Festival 2023.

Photo credit: Maria Luz Bravo.

(L) Social Practice thesis project, work by Martina Maya-Callen.

Photo credit: Maria Luz Bravo.

Class of 2023



“The exhibition is a reclamation of space for the Filipina/o/x histories that are deeply intertwined with that of the United States, creating an entry point for unwinding legacies of colonial anti-indigenous narratives that keep these histories buried.”

Tina Villadolid
Social Practice, MA

Museum Studies

MA





This unique program is for artists and creative thinkers who want to connect art, policy and collective action. We prepare graduate students who want to take on big issues and complex problems, such as equity, education and emerging technologies, to think critically, evaluate compassionately and create inventively

2023 Thesis Advisor

Laura Schiavo (MA)



Collection

Museum Studies thesis project, faculty lead Laura Schiavo. NEXT Festival 2023.

Photo credit: Maria Luz Bravo (L), Lily Sperdelozzi (R)



(PAGES 154, 158) Museum Studies Malaro Symposium. NEXT Festival 2023.

Photo provided by: Laura Schiavo

(PAGE 157) Museum Museum Studies class project, faculty lead by Laura Schiavo.

Photo credit: Lily Sperdelozzi



2022-23

Programs / Museum Studies

Graduates

Lauren Anderson, MA

Lauren Anderson is an up-and-coming museum professional in the Washington DC community. After she completes her master's degree in Museum Studies from George Washington University, she hopes to pursue a career in exhibition development within the fine arts sector of museums or exhibition interpretation within historic sites. Lauren has always had a passion for art and history, though she was not gifted with high artistic ability, giving into the theory, "those who can't do, teach." Lauren has always viewed exhibitions as another form of teaching. Being able to create exhibitions that encompass her passion for art and share them with others is what pulled her toward this career path. The same passion is shared within the realm of historic sites and houses. Lauren believes that preserving and reinterpreting historic lives for the benefit of the future is a major faction of our history as a society, especially in DC.

Alyssa Barilotti, MA

Alyssa Barilotti is a museum professional originally from New Jersey, completing her graduate degree in Museum Studies in the Spring of 2023 with a concentration in Public Engagement. While in school, Alyssa worked in the field by designing museum programs and cultural exchanges, visitor engagement plans, and consulted on an emerging museum's exhibition design and theming. Before her master's degree, Alyssa worked for a small non-profit where she managed conferences and events, both in-person and virtual, oversaw website design and maintenance, and aided stakeholder engagement. She earned a dual bachelor's degree from Arcadia University in International Studies and French, focusing on Conflict Resolution and Peacebuilding.

Alyssa believes museums can be powerful agents for change and has focused her graduate work on exploring how museums can harness their resources to address the most complex global challenges. Over the past two years, she has concentrated on the intersection of international affairs and museum practices, studying how museum professionals can use their resources nationally and internationally

for cultural exchange and diplomacy. While completing her degree, Alyssa interned with the International Peace Museum in Dayton, Ohio, and the Smithsonian Institute's Office of International Relations (OIR) in Washington, DC. During these internships, she applied her studies to develop and facilitate programs encouraging museums to share knowledge and expertise to build community and affect positive social change. Going forward, Alyssa plans to work in public engagement and programming at museums or cultural organizations focused on cultural diplomacy.

Caroline Barnes, MA

Caroline's passion for history, archaeology, architecture, and design inspired her to get a master's degree in Museum Studies at the Corcoran School of the Arts and Design at The George Washington University. Her interests include provenance research and the preservation of ancient objects. After graduation, she hopes to work in a history or anthropology museum where she can pursue her interest in using material culture as a medium for storytelling. Caroline believes museums are dynamic stewards of human culture and history that play an important role in society as centers of community and education. She is looking forward to serving these essential institutions by helping them become an increasingly vital and meaningful resource and cultural center to individuals and communities.



Class of 2023

Alexandra Boelhouwer, MA

After graduating from Museum Studies at George Washington University, Alexandra Boelhouwer hopes to remain in D.C. to work at a history or art museum. Her work and intern experiences have allowed her to develop an understanding of best practices for collection care and the important role physical collections play in historical and cultural understanding. She hopes to work hands on with collections while thinking forward and addressing preventative conservation concerns. She also has a love of history and aims to continue to help develop exhibitions, perform curatorial research, engage with questions of provenance of collection objects, and explore how these issues develop and impact the museum world going forward. A key way to bring these objectives together is to work towards including more archival documents, provenance information, and non-traditional materials in museum galleries to present the wide range of materials and information institutions contain to the public and emphasize how they impact our understanding of material culture.

Taylor Bryan, MA

Curious and always learning, Taylor Bryan's research interests vary greatly. Being from Dayton, Ohio where the airplane was invented, Bryan grew up with a love for all things aviation. In her undergraduate degree, her studies primarily focused on Soviet history. She combined these two interests by comparing the memoirs of American WASP Anna Flynn Monkiewicz and Soviet fighter pilot Anna Timofeyeva-Yegorova

(both of whom flew for their respective governments during World War II). This research analyzed how Monkiewicz and Timofeyeva-Yegorova experienced war as well as broke barriers for women in aviation.

Bryan also has a deep appreciation for entertainment history due to her previous experience as a dance instructor. During a semester at GWU, she spent the semester researching and designing an exhibit demonstrating the intersection of ballet

and high fashion. Additionally, Bryan possesses a love for film history having written papers on Soviet silent film and the provenance of a pair of shoes which once belonged to Dutch actress, Audrey Hepburn.

Emma Cieslik, MA

Emma Cieslik (she/her) is an emerging museum professional passionate about researching, curating, and managing collections of material culture, specifically material religion, in museums as well as celebrating museums as spaces of intercultural discovery, accessibility, and communication. Her specific research interests are religious ethnography, queer religious history and identity, purity culture, Catholic devotionals, altar making, digital repatriation, and more. Follow her on Twitter @eocieslik.

Emma Cieslik (she/her) is a museum professional based in Washington, D.C. She is currently pursuing a master's degree in museum studies, with a concentration in collections management, at George Washington University. She has worked in natural history, history, and art museums in curatorial, collections management, registration, education, and digitization, with special experience in accessibility and object conservation. She has also conducted ethnographic, archival, and oral historical research in American religious and LGBTQIA+ communities. Her research and writing has been published in *Contemporary Jewry*, *The International Journal of Religion and Spirituality in Society*, *Feminist Studies in Religion*, *Nursing Clio*, *The Art Newspaper*, *Teen Vogue*, *Archer*, *Chronically Lit*, *Killing the Buddha*, *Gender and Its Discontents*, *Religion Dispatches*, *Religion & Politics*, *Macrina Magazine*, and *The Revealer*.

Montana Coward, MA

Montana's love for material culture stems from her love of history. She enjoys being able to use objects to tell the stories of people from the past, and helping visitors make personal connections to those stories. Though she has an affinity for military collections, throughout her undergraduate and graduate education she has worked with varied collections. She likes exploring and working with diverse materials and the

challenges they bring. After graduation, she hopes to remain in the District of Columbia working with a museum's collection.

Caroline Eaton, MA

Caroline Eaton began her undergraduate career pursuing a degree in elementary education, but switched to international studies once she realized she had a great interest in learning about other cultures and their histories. However, education still remained a huge passion for her, so she pursued an education internship with a cultural museum in Chicago. With that experience, she became fascinated by museums as an alternative and unique educational opportunity. In graduate school, Caroline has pursued research topics that involve women and historically underrepresented groups. She is passionate about exhibition development and learning about new and creative ways to convey information about history and culture to museum visitors. In the future, she would like to contribute to the content of a museum that is committed to promoting social activism and uplifting historically silenced voices.

Sasha Erpenbach, MA

During her time pursuing a master's degree, Sasha Erpenbach has worked at several different institutions that have deepened her love for material culture and researching museum objects' unknown histories. She is particularly interested in the various values that objects hold as well as the different layers of history that can be seen through different construction methods in historic house museums. At George Washington University, Sasha has primarily focused on collections care in her courses and work experience while adding skills acquired through archaeological and museum education internships from her undergraduate studies. After graduation, she plans to continue working in museum collections and historical research while also bringing knowledge of historic preservation and GIS to her future positions.

Claire Griffin, MA

Claire Griffin believes museums can be places for community discourse and collective power; spaces we can learn from one another and grow together.

During her time at the George Washington University's Museum Studies Master's program, she has developed and held core beliefs of facilitation, community building, service, shared authority, knowledge distribution, and discourse ethics. These core beliefs are foundational to her work and GWU has helped her develop methods of implementing these beliefs as well. Regardless of whether she ends up in a natural history museum, nature center, or another nonprofit organization, she knows she will uphold these core beliefs and bring them with her. Claire's passion for community work has only grown since joining this program, and she is grateful for all of the wonderful professors, riveting conversations, and caring mentors that have guided her along the way. After graduation, she hopes to move out west and bring together community through her museum work.

Katherine Hertelendy, MA

While studying art history, Katherine became highly interested in American Art and all its genres. Focusing mainly on contemporary works, she has studied Native American Art, African American Art and American Art broadly during her undergraduate degree. These areas are of great interest to her, as they capture the breadth of the American culture. Another area of research she has interest in is

American photography of the 19th and 20th centuries, as there is something so captivating in the manner of these time periods. She hopes to work for a regional or university art museum, as she has several years of experience working with these types of institutions. During her time at George Washington University, Katherine has become interested in the ethics of collection practices. In the future she hopes to work closely with institutions to discuss the implications of collecting objects that interfere with their collections management policy in order to better serve their communities.

Carly Herrud, MA

While pursuing her master's degree in Museum Studies with a concentration in Collections Management, Carly Herrud has sought to expand her knowledge on not only collections practices but how the foundation museums are built upon has created a ripple effect in the issues

we are facing now with looting and decolonization. Insights gained from her classes throughout the program have only enhanced and further reinforced her belief that museums can and will do better. At GW, Carly has largely focused on collections care in her courses but engaged more with the public in her work experience. Her internship experiences have also added valuable collections care and historical research skills to her toolbelt. After graduation, Carly plans to pursue working with collections in a museum that blends her interests for both material culture and fine art.

Sophia Kaminski, MA

Sophia's research interests primarily concern ethical digitization and online access of museum collection items. Throughout her time in George Washington University's Museum Studies program and internship experiences Sophia has explored the current state of digitization, metadata creation, and online access as well as the ways in which it can be improved- such as by using inclusive language and accessible formatting. This has become a strong passion of Sophia and something she plans to incorporate into her professional career upon graduation. Additionally, Sophia is also interested in improving accessibility regarding museum and archive collections. Sophia has expanded upon this interest by participating in digitization projects, specifically at the Society of the Cincinnati where she digitizes archival documents for online access. After graduating Sophia plans to pursue a museum career in collections.

Kiersten Laclede, MA

Kiersten's work has primarily focused on telling stories through objects. She has worked as a tour guide, research intern, collections technician, and education assistant in various Virginia museums. Each museum, class, and project has grown her passion for material culture and artifact preservation. She is particularly interested in the interpretation and visitor experience of historic house museums, which make up the bulk of her resume. While at GW she has focused on exhibition development and interpretation. Kiersten also enjoys working with the informal education and programming side of museums, particularly with children. In December 2022, she began a full time

position at the National Museum of the United States Army in Fort Belvoir, Virginia as a Lead Education Specialist, leading both in-person and virtual programs and activities in the Experiential Learning Center. Kiersten plans to return to collections and exhibition development in the future.



Jordan Mangefrida, MA

Jordan Mangefrida began her work in museum as an intern working in collections at the Rochester Museum and Science Center. While there, she saw first hand the importance of having a strong development office to support the work of a museum and pivoted her focus to pursue a career in museum management with the goal of working in development and fundraising. Her experience at the George Washington University Museum and Textile Museum further solidified her passion for fundraising stewardship and interacting with museum members and donors. Jordan is eager to work in development to help provide the support museums need to fulfil their missions and continue their important work.

Megan McIntyre, MA

Megan finds inspiration in non-traditional arts organizations that widen the accessibility of arts education and experiences within communities. With a master's degree in Museum Studies Public Engagement and a Certificate in Women's, Gender, and Sexuality Studies, she has built a personal foundation of community care and creative wonder that will serve as a compass within her career endeavors.

Whether Megan's focus takes her toward the path of museums, community centers, schools, or other non-profit organizations, she is confident that the Museum Studies department has equipped her with the necessary skills and experience to excel in the realm of community-based arts. In addition to this, Megan is a practicing illustration and mixed-media artist and is hoping to develop an art business alongside career-based work. She is excited to continue following her passions and is filled with gratitude for the support and care she has received from the museum studies department.

Haley Michael, MA

Haley Michael has developed a passion for putting museums back in the hands of the public and righting the wrongs of museum practice of old. She often started debates in her classes about the necessity of repatriation, deaccessioning, and community co-creation and engagement in museums today. Why not display a replica instead of an original if it is better for the object and its source community? Why not let underrepresented people interpret their own history in your museum?

When she was not delivering hot takes on the field she learned how to be a better leader and manager in her coursework and it has paid off with her embarking on a career position with the Sandy Spring Museum as their Community Programs Coordinator where she will be handling project management, logistics, and execution for their robust schedule of

community generated programming. She is pleased to say that she directly referenced her favorite assigned readings from her coursework in her interviews for this position, and that she owes much of this success of finding full time work before graduation to the amazing education she received in the management track of the museum studies department (thanks Max!)

Diego Mountin, MA

After earning his MA in Museum Studies at the George Washington University, in which he is specializing in Collections Management, Diego hopes to begin a career in object conservation. Combining his love for history and chemistry, Diego wants to help preserve material culture for generations to come. Although he is fascinated by just about every area of history, Diego is particularly interested in maritime history. Diego aspires to one day work at a maritime museum as a conservator or in a collections management capacity.

Madeline Mungo, MA

Madeline Mungo has been thinking about museum ethics for nearly her entire adult life, and one concern that Madeline continually returns to is the housing and display of human remains. How should museums display remains? How can they be respectful? Should they have them in their collections at all? Growing from her background in Ancient Egyptian and Near Eastern objects, Madeline has been researching and considering the ethics

of human remains collections since undergrad, and has come to a conclusion: it's complicated. Anyone who has spoken to Madeline has heard about her opinions on human remains collections, and she hopes to continue thinking and speaking about them for the rest of her life. Madeline hopes that one day museums will start hiring ethicists (not just lawyers) so she can make a career out of these opinions, but in the meantime, she will work to bring about change in other, meaningful positions. She is also not ruling out a Ph.D looking further into the relationship between human remains and technology. After graduation, Madeline will be returning to New York to start her career.

Megan Nguyễn, MA

Megan Nguyễn's research interests explore how individuals and families learn in public spaces, specifically in museums. She is concerned with developing ways to better engage with multigenerational families, specifically non-English speaking households. Her experience in community engagement inspires her passion for developing inclusive and accurate storytelling techniques that prioritizes multiple voices and perspectives. During her time as a student at George Washington University, she has also explored museum digitization, the experiences of virtual exhibitions and programs, the sustainability of traditional funding structures in art museums, and the language in museum interpretation and content.

As a storyteller, she is committed to transforming complex ideas into engaging, informative, and inspiring content for audiences of all ages. As a visitor advocate, she centers her work around accessibility as she believes in creating spaces that are inclusive and consumable to all bodies and abilities. She is passionate about sharing the stories of historically marginalized communities that have been underrepresented in museum spaces. Upon graduation, Megan intends to build her career in interpretation, content development, and exhibition design. She hopes to bring a fresh perspective to the industry and influence the future of exhibit development—where stories are built by communities, with communities, and for community.

Kathryn “Katie” Prinkey, MA

My article on cultural colonialism at the Museum of the Bible appeared in The Coalition of Master's Scholars on Material Culture. I have researched the collecting practices of the Green family and the Museum of the Bible for several years. I have also examined empire and museum and how decolonial theory is applicable in the museum environment, in curation and collections. I like to look at the opportunities between repatriation and maintaining the status quo. Ethics plays a major role in my research and examination of museums. Continuing with this theme, I have been selected to present on a panel at the International Inclusive Museum Conference in September 2023 on my paper “The Fallout of the Pandora Papers; How Museums are Responding and How to Handle Future Tainted Wealth and Art in the Market.”

With my research interests in mind and my choice to pursue exhibitions and visitor experience, I have plans to go into curation, exhibition development, or museum consulting. I often feel I have one foot in the museum world and another in the cultural heritage sector. Although adjacent and overlapping, they are not the same. I would like to continue to make museums more ethical, polyphonic, and open spaces whether through exhibitions, consulting, or another position. I believe that museums have many strides to take toward a more decolonized and ethical space and part of this includes making changes to systems and not just collections and displays. I hope that my own mission will help drive my career.

Melissa Saracino, MA

While in graduate school, Melissa Saracino has taken an academic interest in the repatriation of human remains and cultural property. The Native American Graves Protection and Repatriation Act provides a process for federal agencies and museums to return Native American cultural objects to their tribe of origin. However, NAGPRA only serves tribes that have been federally recognized and excludes over 400 non-federally recognized tribes from its scope. Becoming a federally recognized tribe is a very lengthy and expensive process, one that not all tribes have the means to complete. Thus, a legal status should not hinder tribes from accessing their cultural heritage. Melissa hopes to influence policy



change throughout her career and advocate for all Native American tribes within museums.

María Sotomayor de la Cruz, MA

Since her undergraduate degree, María Sotomayor de la Cruz's research interests vary greatly, but they mostly center around Puerto Rican topics involving women or other underrepresented communities. She loves working with colonial histories in the 16th and 20th centuries as well as issues involving more contemporary groups. In her undergraduate thesis, she identified, located, and reconstructed the lives of over 380 needleworking women in one of San Juan's poorest neighborhoods. During this time, she also published a popular article that analyzed the cultural, gastronomic, and urban importance of creolized Chinese restaurants in Puerto Rico. Looking to expose a wider array of audiences to these meaningful stories, she decided to go into the museum field. Today, she is more focused on developing exhibitions around Latinx and Puerto Rican topics, empathetically engaging with communities, and amplifying conversations around labor rights within the museum field. With every project she tackles, she makes sure to bring a humanistic perspective to deeply understand the topics and communities she's working with.

Amy Goodpaster Strebe, MA

Amy Goodpaster Strebe is graduating from The George Washington University's Corcoran School of the Arts and Design with a master's degree in Museum Studies in May 2023. She is interested in working at an art museum or history museum in curatorial and exhibitions, where she can pursue her lifelong interests and contribute to the museum profession in a purposeful and meaningful way. Strebe is passionate about equity, accessibility and inclusion in museums, and is optimistic that museums can continue to be a force for good in the world.

Phoebe Stucke, MA

Phoebe has been focused on working with museum collections since her first internship as an undergraduate student and has held several other collections

management internships since then. The courses she chose to take at GW also focused on developing the skills needed to work directly with museum collections. Phoebe has been especially interested to learn about topics such as provenance research, which she has been fortunate enough to get some experience in both through GW and her internships. She plans to work in collections management at an art or anthropology and archaeology museum, as these are the types of collections she is most passionate about, and looks forward to continuing to learn throughout her career.

Patience Thompson, MA

At The George Washington University, Patience Thompson pursued her master's in Museum Studies and a concentration in exhibition and visitor experience. During her program, she enjoyed classes ranging from Museum History and Theory and Social Justice to Museum Programming and Exhibition Design. She studied both the practical as well as the theoretical. She particularly enjoyed looking at how the public interacted with the museum as a whole, as well as with the museum's exhibits. In her class Critical Visitor Experience, Patience looked at every aspect of the museum from seemingly minute elements such as lighting to larger components such as architecture and entranceways. This class emphasized that every characteristic of the museum shapes the visitor experience and must be considered in exhibition design.

While Patience learned about the ideal museum experience in her coursework, simultaneously she practiced museum education in her jobs. From 2021-2022 Patience worked at the Smithsonian Early Enrichment Center, which uses the museum as a space for children to learn and grow. Each day, classes were taken into the museum where teachers would use the museum's space and artifacts to teach a lesson. Patience learned how to incorporate traditional and non-traditional museum elements into early childhood education. For example, using exhibit labels for Kindergarteners to practice finding their sight words.

Furthermore, Patience completed an internship at the National Children's Museum in the education department. During her internship, she created, tested, and implemented different education

programs for various age groups. This experience taught her the importance of scaffolding experiences to fit different visitor's needs. Patience is currently completing an education fellowship at the White House Historical Association, which plans professional development for teachers around the Nation using the vast historical collection of the White House as its resource. After graduation Patience will complete her fellowship and she hopes to continue in a position in museum programming. She is looking forward to pursuing a role in which she can combine her visitor experience perspective and her ability to program and provide an educational environment to the museum visitor.

Kayleigh Titor, MA

With a concentration in Collections Management, Kayleigh has acquired the skills and best practices needed for the proper handling and caring of collections. Her goal is to play a role in the preservation of cultural heritage. She is motivated by the knowledge collection objects hold and wants to ensure that future generations can continue to enjoy and learn from them. During her time at the George Washington University, Kayleigh worked at the National Gallery of Art and the National Museum of American History.

Although she mainly worked in their gift shops, she was constantly exposed to the inner workings of the museums and had the chance to network with various museum professionals. Recently Kayleigh also had the opportunity to complete an internship with the National Museum of Natural History. She worked within the Division of Fishes and assisted with the rehousing and digitization of their cool/cold film collection. Upon graduating, Kayleigh hopes to pursue a career in a collections or archival department within a history or art museum.

Gabriela Ríos Villegas, MA

Gabriela Ríos Villegas' interests have always centered around art and its effects on the public, particularly Latinx and Caribbean communities. This is due to her involvement in the art world since a very young age, developing curiosity as to what roles do art and art museums play in society. This was initially reflected in Ríos Villegas' undergraduate thesis about

the Iconography of Puerto Rican Political Art in the 21st century amidst the ousting of Puerto Rico's former governor due to his negligence during and after Hurricane María swept through the island. Once arrived in D.C., she began to wonder on the relationship between US art museums and underrepresented communities, the communities these very museums struggle to attain. Parting with a critical lens, her current research has focused on how art museums have succeeded or failed to make art museums a more welcoming experience for minority groups. One example is a recent report Ríos Villegas did on the Evolution of Security Sta in Art Museums and how some art museums have involved their security sta in positions usually reserved for "higher-level" employees, such as in curation. In terms of Latinx and Caribbean themes, Ríos Villegas has also researched Latinx Misrepresentation in Art Museums in the US. Her future plans in the museum sector involve further involvement with underrepresented communities, learning new ways to make art museums, including their exhibitions and collections, more accessible and inclusive.

Rachel Yackel, MA

During her time pursuing a master's degree in museum studies with a concentration in collections management at George Washington University, Rachel Yackel has expanded on her knowledge gained in academic courses. Over the past year, she has obtained experience in collections care and curatorial research at various internships and jobs. Most recently, she was a curatorial intern at The Phillips Collection and a collections assistant at the Luther W. Brady Art Gallery. Although not an artist herself, Rachel believes that art is a unique way to connect shared human experiences across the span of centuries. While pursuing her master's, she has learned the best practices in which to advocate for these priceless examples of human ingenuity. Rachel is excited about what lies ahead in her career and is interested in pursuing opportunities at an art museum that uniquely blends her passion for collection care and academic interests in modern and contemporary art.

“I am focused on developing exhibitions around Latinx and Puerto Rican topics, empathetically engaging with communities, and amplifying conversations around labor rights within the museum field. With every project I tackle, I make sure to bring a humanistic perspective to deeply understand the topics and communities I am working with.”

María Sotomayor de la Cruz
Museum Studies, MA

Collection

New Media Photojournalism

MA





The New Media Photojournalism program at the Corcoran School is the first of its kind, created to help visual journalists study and address their ever-changing field. Underscoring strong storytelling skills and fluency in multimedia platforms, the MA in New Media Photojournalism incorporates writing, photography, audio, video and web design in its curriculum to prepare students to work as freelancers, visual reporters, editors and producers. The program emphasizes the individual as a visual reporter and advocates experimentation with innovative methods of storytelling, documentation and editing.

Thesis Advisor

Susan Sterner (MA)

(PREVIOUS PAGE) *New Media Photojournalism thesis projects, work by Will Allen-Dupraw. NEXT Festival 2023.*

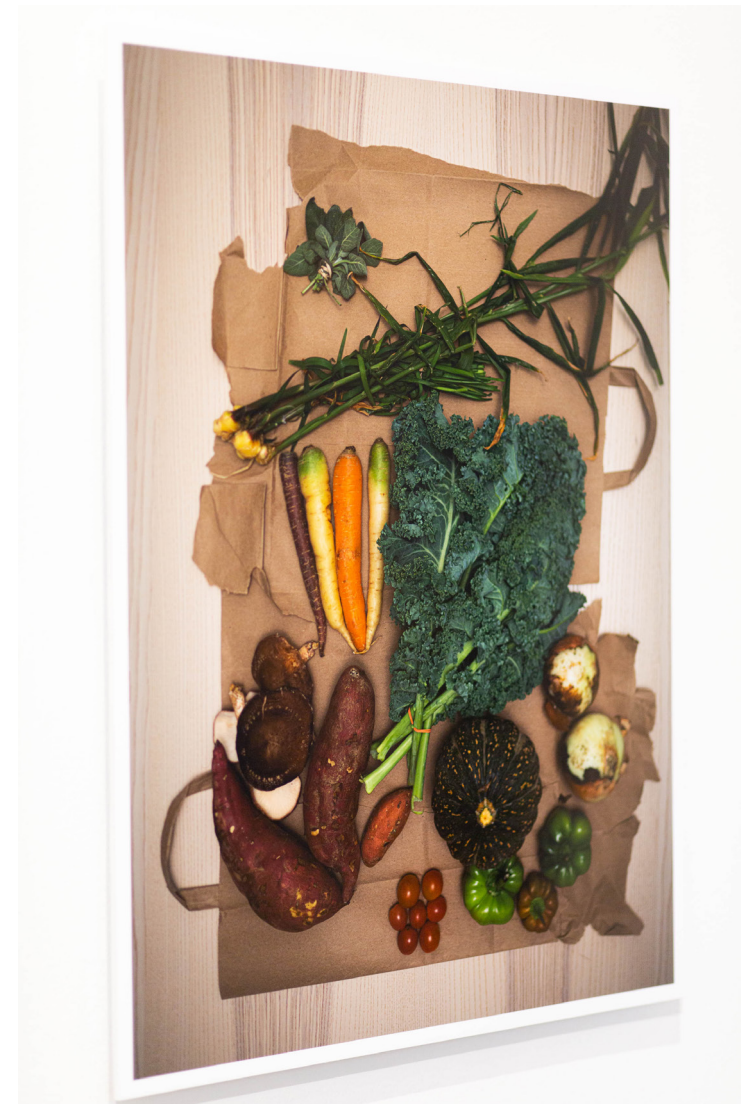
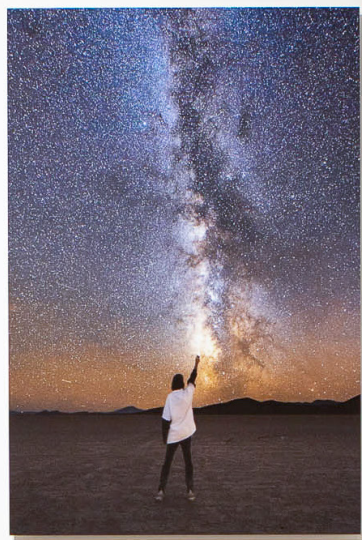
Photo credit: Maria Luz Bravo

(1) *New Media Photojournalism thesis projects, work by Haoran Wu. NEXT Festival 2023.*

Photo credit: Maria Luz Bravo.

(ALL IMAGES) *New Media Photojournalism thesis projects. Work by Eliza Tan (left), Peter Afriyie (right). NEXT Festival 2023.*

Photo credit: Maria Luz Bravo



Thesis Projects

Peter Afriyie, MA

Filling the Gap

As one of the most under-resourced areas in the city, most of Washington, D.C.'s Ward 8 has been designated as a food desert, an area lacking access to readily available fresh food. Of the 82 grocery stores in Washington D.C., only four are located east of the Anacostia River, leaving the residents of Ward 8 with limited options. The lack of access to healthy food perpetuates poverty and contributes to socioeconomic inequality. Through this project, I explore the challenges faced by the residents of Ward 8 and the people who are making a difference as food activists and through community-based organizations working to bring fresh food and healthy options to this part of the city.

I hope to raise awareness about the critical issue of food justice in Ward 8 and beyond by inspiring a larger conversation about the need for systemic change and investment in food security in underserved communities. With storytelling through written reporting, photography, and video, I aim to bring the voices of the residents of Ward 8 to the forefront and shed light on the need for an equitable food system.

Will Allen-DuPraw, MA

Arming the Left

As marginalized groups, particularly BIPOC and members of the LGBTQ+ community, struggle with more frequent acts of targeted violence against them and their communities, many wonder where they can turn to learn to defend themselves. These newly armed groups do not feel welcome in traditional American gun culture, which is dominated by right-wing white men - a demographic which is often the instigator of these incidents of violence.

To meet the need for greater personal and community defense among groups that have typically avoided firearms, groups like the Socialist Rifle Association are rising to create new spaces in American gun culture. Arming the Left, highlights the Maryland chapter of the SRA, whose membership illustrates a new wave of armed Americans.

James Mertz, MA

Shifting Tides

For hundreds of years, communities surrounding the Chesapeake Bay Watershed have built their lives around working the water. As younger generations turn away from the challenging and aging industry, the remaining watermen hold to traditions and values that are quietly slipping away. "Shifting Tides" explores a set of multi-generational watermen based in St. Mary's County, Maryland, and asks how each is adapting to rising operational costs, increased regulation, and the complex effects of climate change. By understanding how economic and environmental issues are entwined for watermen it becomes clear the region and its ways of life are under pressure and face a future of profound change.

Eliza Tan, MA

The Quiet Zone

No cell towers. No radio signals. No Wi-Fi.

Only four hours from D.C. lie 13,000 square miles of silence. Officially named The National Radio Quiet Zone (NRQZ), The Quiet Zone is a federally mandated radio-quiet territory handpicked by the National Science Foundation and U.S. Government in the mid-1950s due to its low population density and valleys, factors that would protect it from potential sources of electronic interference. Within The Quiet Zone sits the rural town of Green Bank, West Virginia, population 143, and home to the Green Bank Telescope, the world's largest steerable telescope central to America's continuous search for extraterrestrial life.

The uniqueness of Green Bank has drawn interesting characters to the quietest place in America, many of whom are on personal searches for "quiet." In fact, most of the town's current residents come from other parts of America and around the world. Some are tired of cell phones; some want a self-sustaining Appalachian lifestyle; some are individuals who identify themselves as "electrosensitives" with an aversion to frequencies emitted from Wi-Fi and 5G towers. In a modern world where cell

Class of 2023

phones and constant connection are the unquestioned norm, The Quiet Zone brings meaning to the search for "quiet."

Cara Taylor, MA

The Beast of Burden

My older sister always knew what she wanted to be when she grew up: a veterinarian. For most of my life I was envious of that; envious that her path in life seemed clear and direct. I assumed that her life would unfold with an ease that mine wouldn't. That was until I learned that one in six veterinarians has considered suicide.

Over the course of their careers, veterinarians face stressors such as burn out, student loan debt, imposter syndrome, exhaustion, anxiety, compassion fatigue, depression, and guilt. The photographs in this body of work offer space for viewers to engage with the veterinarians and consider what they carry each day. The photographs urge the viewers to question who we may lose by not addressing the mental health crisis among veterinarians: a mother, a friend, a husband, a sister.

The photographs are accompanied by an immersive video that takes viewers into the Humane Rescue Alliance in Washington, D.C., the largest animal shelter in the city. Viewers follow doctors throughout the day, feeling the pulse of the work, sometimes slow, sometimes fast, celebrating the victories and experiencing the losses, just as the doctors do.

Kate Woods, MA

The Hoof Trimmer

Mark Burwell has been giving cows pedicures for 22 years. He is one of roughly five thousand cow hoof trimmers in North America. Without them the modern dairy industry would cease to exist. Since the Industrial Revolution and introduction of mass agriculture, dairy cows have lived in environments that are hard on their bodies. Individual cows are being milked more than they were one hundred years ago to keep up with consumer demand. The result is an increase in hoof problems.

If a cow's hoof becomes overgrown or infected, then she is no longer able to walk, eat, or produce milk. As Burwell puts it, "It's like your car, if your tires aren't good then you're not going anywhere." Burwell is passionate about cow welfare. He advocates for the humane treatment of farm animals because he knows when cows are healthy and happy they produce more product.

Through visuals of Burwell's daily work on Virginian dairy farms, this multimedia project provides insight about the critical function of hoof trimming, which keeps milk, cheese, yogurt, and other dairy products on millions of Americans' tables.

Haoran Wu, MA

I Am Fine (假的!)

Smiling outside. Internal damage. The self is hidden.

I AM FINE! I always remind myself to be composed and act like nothing bothers me.

I walk alone on the street at sunset and find a brief moment of grace. On the noisy metro platform, the light dims. I follow the crowd and disappear into the rumbling sound.

I wake up in my own box, take off my clothes, and hang up myself. I fall asleep here. This is such a beautiful box, intact outside, but cracked inside. This is such a quiet box, empty and wide outside, restless and mournful inside.

According to data released by the New York Times in 2018, more than 65% of Chinese international students have symptoms of depression (the number continues to rise). This series explores the psychological and social wellbeing of Chinese international students.

“Through this project, I explore the challenges faced by the residents of Ward 8 and the people who are making a difference as food activists and through community-based organizations working to bring fresh food and healthy options to this part of the city. With storytelling through written reporting, photography, and video, I aim to bring the voices of the residents of Ward 8 to the forefront and shed light on the need for an equitable food system.”

Peter Afriyie
New Media Photojournalism, MA



NEXT Festival 2023 extravaganza event,
Center atrium.

Photo credit: Maria Luz Bravo



*NY Avenue signage for
NEXT Festival 2023.*

*Photo credit: Maria Luz
Bravo*

COLOPHON

Typefaces

Neue Machina by Pangram Pangram

Swear by OHNO Type Co.

Printing

Indigo Ink

Meet Our Team

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Faculty & Staff Support

So many of our Corcoran members support the festival from an administration, installation, design, organization, and production side of things! We couldn't do it without them!

Robert Baker
Carl Gudenius
Olivia Kohler-Maga
John Traub
Abby Bender
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Lauren Onkey
Natasha Bailey
Mary Coughlin
David Ross
Daniel Jonas
Kaitlin Jensco
Carey Stipe Lavallee
Abby Bender
Nat Lewis

Festival Designers

Marc Choi
Aasawari Kulkarni

Photographers

Maria Luz Bravo

AV/Tech

Brian Davis

Sound Tech

Thomas Zamroz

Student Support

Student workers take part in supporting the production of the NEXT festival through either the exhibition, design, or communications side of things.

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Em Petro
MC Daubendiek
Jesse Baltazar
Jenna Ahart
Abigail Cain

Thesis + Capstone Professors, Program Heads, and PAs

Thesis professors and program heads work with graduate students all year long as they develop their final projects. Program assistants help make the whole system run. Thank you all!

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Heather Stebbins
Eugene Montague
Robert Baker
Susan Sterner
Matt Eich
Laura Schiavo
Allyson Vieira
James Sham
Carmen Montoya
Giselle Ruzany

(BACK COVER) *Graphic
Design thesis project,
work by Amanda Bohn.
NEXT Festival 2023.*

*Photo credit: Maria Luz
Bravo*

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