

WATER / ماء

TRESPASSING LIQUID HIGHWAYS

September 10 - October 12, 2018

Opening Reception:

Monday September 10, 2018

6:00-8:00 pm // Performance by Rex Delafkaran

Closing Reception & Poetry Evening:

Friday October 12, 2018

6:00-8:00 pm // Poetry Reading with Zeina Assam & more

Curator

Ikram Lakhdhar

Ikram Lakhdhar is a Tunisian art historian and curator. Her academic and curatorial practice investigate transnational feminism, critical race and queer theories, arts politics and performance studies, Arab and Muslim poetics and the politics of representation in visual culture. She has presented research and spoken at panels at universities, galleries, and museums including NYU's Kevorkian Center for Near Eastern Studies, the Jerusalem Fund, the Washington Project for

the Arts, Transformer, the Parking Gallery in Johannesburg and others. She has published articles, exhibition reviews and catalogue essays with DIRT, Arts.Black, BmoreArt, Common Field's Field Perspectives, and more. She previously curated an exhibition entitled Moments of Freedom: Revolutionary Art from Tunisia, South Africa and China gaining international impact on the Arab Spring. She is the recipient of scholarships from the Toor Cummings Center for International

Studies, the Valetta 2018 Curatorial School, and the Getty-CIMAM travel award. She holds an M.A. in Arts Politics from NYU Tisch School of the Arts and a B.A. in International Relations, a self-design major in Art and Politics and a certificate in Museum Studies from Connecticut College. She currently holds positions as the Communication + Network Membership Manager at Common Field and the Co-Founding Editor at DIRT.

WATER / ماء

TRESPASSING LIQUID HIGHWAYS

"Sea Is History."

-Derek Walcott

"One way ashore, a thousand channels."

-Édouard Glissant, *Poetics of Relation*

With hurricane Maria sweeping up the Caribbean and the current migration crisis in the Mediterranean resulting in increased deaths, slavery, and xenophobia, WATER / ماء: Trespassing Liquid Highways underscores the geographical pull of the Caribbean and the Mediterranean seas as spaces of contested movements, as liquid highways, and as sites of violence. The exhibition employs Édouard Glissant's Archipelag thought as an analytical framework to investigate the relationality of the Mediterranean and the Caribbean seas. Through painting, collage, sculpture, video, poetry and performance, the artists examine movements within/inside/under/around the body of/and water from multi-layered perspectives—questioning colonialist and orientalist notions of paradise and uncovering forgotten transnational entanglements.

WATER / ماء: Trespassing Liquid Highways employs Édouard Glissant's Archipelag thought as an analytical framework to perform an intricate disclosure of the intimacies that bound the seas' shared history. Glissant writes, "Peoples do not live on exception. Relation is not made up of things that are foreign but of shared knowledge.

This experience of the abyss can now be said to be the best element of exchange."¹ Archipelagic thinking opens up new possibilities of interpreting the ways in which the works in the show help to think through issues of racial subjugations, colonialism, imperialism, and misremembered histories of slavery. The entanglement of the Caribbean and the Mediterranean undergird Sylvia Wynter's depiction of "the archipelago as a structure that has come to define the organization of the "captive populations"² of the modern/colonial world." In her dissertation on the entanglements of the four continents, Lisa Lowe laments how little we know about "matters absent, entangled, and unavailable by its method"³ despite available knowledge. Within this vein, this exhibition crystallizes the theory that both the Caribbean and the Mediterranean are key centers that shaped the creation of the Western world and its unfurling history—looking into the political impositions of colonialism, the fluid economy of slavery and the exploitation of black and brown bodies in the creation of white wealth.

WATER / ماء: Trespassing Liquid Highways examines migration routes as political demarcations, sites of violence,



Image courtesy of Helen Zughaib

and porous exchanges. Ellington Robinson, a US Virgin Islands native, explores how economics and culture are used to create political containers that we call states and countries. His work critiques the world map as a constant division of these territories in favor of a world united by its singular origin as proved by the big bang theory. Robinson questions why geographical divisions are necessary. MATTER, MATRIX, MOTHER, 2016, is a network of meditative graphite marks indicating mountainous locations where the Maroons (African slaves who

escaped slavery and mixed with Indigenous people of the Americas), live, plan their strategy for independence, and practice their traditions. An oil-painted, collaged panel sits within the drawing, and acts as a portal to an abstract world that attempts to embody cosmic enrichment, a gesture to a way out and a peace of mind, recalling Édouard Glissant's urgent reminder that "borders must be permeable; they must not be weapons against migration or immigration processes."⁴

Where the historian sees devastation, the artist

sees ample imagination and poetics. Scherezade Garcia, a Caribbean artist from the Dominican Republic, grapples with contemporary allegories of history and processes of colonization through paintings of black figures during the transatlantic slave movement. Her painting series, Super Tropico 2017, evokes memories of a faraway home and the hopes and dreams that accompany planting roots in a new land. She examines quasi-mythical portraits of migration and cultural colonization whose fate doesn't always end up safely off the shore. Her

work explores the notion that “the Caribbean is the starting point of the genesis of Western modernity. And it is also the ground zero of sorts of struggles for decolonization”⁵ Her layered colorful surfaces, elusive images, surrounded by mesmerizing calligraphies create waves – dancing, welcoming and also horrifying and roaring, tokens of the voyage of uprooted Dominican communities. Garcia calls her sculptural floats abundant oceans ‘the liquid highway,’ conjuring a space where bodies dissipate into the unknown abyss.

Ilyes Messaoudi, a Tunisian artist who lives and works in Paris, uses the traditional Tunisian aesthetic found in everyday material like a scarf as a background onto which he lays complicated issues and plays with the complexities of Tunisian identity formulations, awakened by the Arab Spring cultural revolution. Through an adaptation of tales of One Thousand and One Nights, he digs, exploring a thousand and one taboos, a thousand and one doubts, a thousand and one emotions, the ones that keep haunting us. His featured series illustrates the journey of North African migrants throughout the shores of the Mediterranean, while raising attention to Europe’s recent, problematic immigration policies.

Colonial and Oriental representations of the Caribbean and Mediterranean lands, especially former colonies, are portrayed through a Eurocentric lens of the West vs. the Rest. By placing these artists side by side, WATER / ماء: Trespassing Liquid

Highways is challenging the western gaze and reclaiming representation of their identities. Beyond white liberal narratives of the exotic paradise, the artists featured in the exhibition present work that binds beauty to social issues, and traditional aesthetics to contemporary inequalities.

The show creates a vivid visual narrative and opportunities for discourse that reconsider differences and commonalities between distinct but intertwined communities. These shared borders bear a brutally racialized history, yet also persist as a space of cultural fluidity and creative dialogue.

Helen Zughaib, a Lebanese-American artist, whose paintings focus on the victims of post-Arab Spring revolution displaced by war, addresses the ways in which the current anti-immigration sentiment has impacted women and children. Her paintings deal with the bias and negative stereotyping that this wave of refugees, seeking safety through crossing the waters, has brought to much of Western Europe and America. Her Syrian Migration Series is inspired by the Migration series of Jacob Lawrence, who documented the movement of African Americans from the rural South to the urban North in 1940-41. This is an ongoing project, beginning with the protests in Syria, resulting civil war, and massive migration and displacement of refugees. With *Another Brick in the Wall*, 2018, Zughaib uses conjoining panels of paintings, which resemble a pattern of traditional



Image courtest of Ilyes Messaoudi



Image courttest of Helen Zughaib

Palestinian embroidery pattern, many of which do not exist anymore, to symbolize bricks and turn a heartbreaking subject into a beautiful monument.

Sama Alshaibi is a Palestinian/Iraqi multimedia artist who unveils negotiations in spaces of conflict: the causation and aftermath of war and exile, the clashes between nation and citizenry, the vexatious dynamics of humans competing for land, resources, and power. *Silsila Arabic* for 'chain' or 'link'— is a multimedia project that uses Ibn Battuta's concept of migratory practices within bodies of water found in North Africa and the Middle East to salvage a story of continuity within the context of an endangered future. In *Together Apart*,

2017, the artist is a migrant whose journeys are symbolized by garlands—redemption tokens from her exile and the burden of displacement.

Rex Delafkaran is an Iranian-American artist, based in Washington D.C. Commissioned to create a site-specific performance, Delafkaran embarked on a task to conceptualize water as border and exile, but also redemption and ceremony. Delafkaran explores the notion of being submerged as a means of both acknowledging exile and separation as well as a metaphor for moving through/under/around to get to a place of serenity/understanding. Delafkaran elaborates,

"There's a sense of violence and tenderness explored in *The way you say I'm trying*, 2018. Influenced by the experiences and critiques of the artists in this exhibition and my family, I am exploring the polarization of homelands, the volatility of borders and the language of such issues. Utilizing the tension of a voice muffled by water, and movements that are illustrating a conversation difficult to have in spoken language, the work embodies elements of resistance, security, and un-safety. What languages do we have at our disposal to contend with such prejudices, violence and displacement? *The way you say I'm trying* expresses a confusion and feeling, and moment of response."⁶

Ani Bradberry, an Iranian-American artist, based in Brooklyn, NY, created a commissioned sculpture. The sculpture consists of a hanging piece of neon that dips into a clear aquarium filled with water, creating a sense of tension and danger as the

glowing and flowing mercury beads are immersed in water. The water refracts the form of the neon, distorting its image. Bradberry explains,

"Floating and sinking are sensations that are often difficult to differentiate. *Surface Tension* refers to the state that lies in the space in between – a

dangerous suspension within uncertainty. *Surface Tension*, 2018 is alive, pulsing with limited energy, experiencing a pull from all sides. The entry point into the nebulous liquid is elastic, close enough to touch. The faces that surround the scenario appear clear, yet the liquid holds only illusion at all angles when



Image courttest of Scherezade Garcia

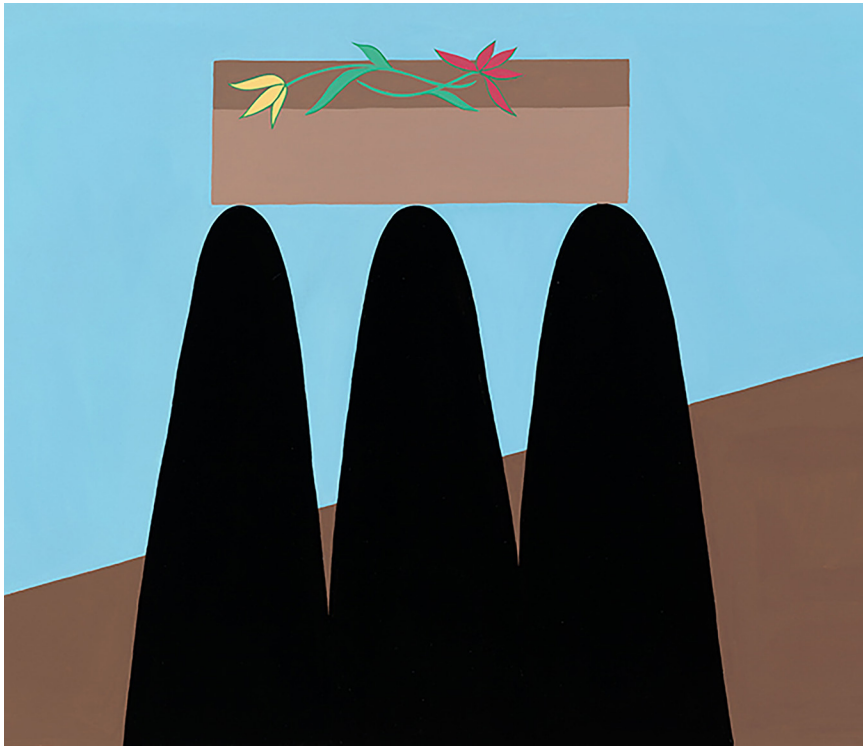


Image courtesy of Helen Zughaib

gazing from the outside. The luminous path is refracted in all directions, speaking many different languages. The light itself is a reaction: the result of forced power through a closed system. Thousands of volts hang peacefully at the mercy of a single line, safe only until the live wire touches the water. This destructive potential energy defines the chaotic experience in the aftermath of war and conflict. Despite the

vulnerability as it hangs by a thread, Surface Tension offers comfort within an ocean of risk. We watch the vessel from dry land and try to determine if the water holds the form up or draws it deeper."⁷

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1. Glissant, Édouard, "Poetics of Relation", p 23
2. Wynter, Sylvia "Rethinking Aesthetics", p 243.
3. Lowe, Lisa, "The Intimacies

of Four Continents", p 208

4. Glissant, Édouard, "Poetics of Relation", p 169

5. Flores, Tatiana, and Michelle Ann Stephens. "Relational Undercurrents: Contemporary Art of the Caribbean Archipelago", p 254

6. Artist conversation with curator

7. Artist conversation with curator

Poet **Leila Chatti**

is a Tunisian-American poet and author of the chapbooks *Ebb* (Akashic Books, 2018) and *Tunsiya/Amrikiya*, the 2017 Editors' Selection from Bull City Press. She is the recipient of scholarships from the Tin House Writers' Workshop, The Frost Place, and the Key West Literary Seminar, a grant from the Barbara Deming Memorial Fund, and fellowships from the Fine Arts Work Center in Provincetown, the Wisconsin

Institute for Creative Writing, and Cleveland State University, where she is the inaugural Anisfield-Wolf Fellow in Publishing and Writing. Her poems have received awards from Ploughshares' Emerging Writer's Contest, Narrative's 30 Below Contest, and the Academy of American Poets, and appear in *Ploughshares*, *Tin House*, *American Poetry Review*, *Virginia Quarterly Review*, *Kenyon Review Online*, and elsewhere.

Poet **Derek Walcott**

Born on the island of Saint Lucia, a former British colony in the West Indies, poet and playwright Derek Walcott was trained as a painter but turned to writing as a young man. Walcott's major breakthrough came with the collection *In a Green Night: Poems 1948-1960* (1962), a book which celebrates the Caribbean and its history as well as investigates the scars of colonialism. In 1992, Walcott won the Nobel Prize in Literature. Since the 1950s Walcott divided his time between Boston, New York, and Saint Lucia. His work resonates

with Western canon and Island influences, shifting between Caribbean patois and English, and often addressing his English and West Indian ancestry. In addition to his Nobel Prize, Walcott's honors included a MacArthur Foundation "genius" award, a Royal Society of Literature Award, and, in 1988, the Queen's Medal for Poetry. He was an honorary member of the American Academy and Institute of Arts and Letters. He died in 2017. (Source: Poetry Foundation)

Poet **Zeina Azzam**

is a Palestinian American writer, poet, editor, and community activist. She volunteers for organizations that promote Palestinian human rights and the civil rights of vulnerable communities in Alexandria, Virginia, where she lives. Her poems have been published in several online publications, literary journals, and edited volumes. Zeina holds an M.A. in Arabic literature from Georgetown University.

UPON REALIZING THERE ARE GHOSTS IN THE WATER

By Leila Chatti

—in memory of the refugees drowned
crossing the Mediterranean Sea

I should have known but the water
never told me. It sealed its blue lips
after swallowing you, it licked my ankles
like a dog. I won't lie
and say the ocean begged for forgiveness;
it gleams unchanged in the sun.
Some things are so big they take and take
and remain exactly the same size.
Darkness is like this; grief too. I cry
and the ocean slips from me—all along
a little sea roiling inside with its own
sad phantoms. For a summer I soaked in
its green warmth, wore its salt like
gemstones.
Now the heavy shame: how I waded in
to your grave as if trying it on,
how, when the waves came,
they gave me back.

THE SEA IS HISTORY

By Derek Walcott

Where are your monuments, your battles, martyrs?
Where is your tribal memory? Sirs,
in that grey vault. The sea. The sea
has locked them up. The sea is History.

First, there was the heaving oil,
heavy as chaos;
then, like a light at the end of a tunnel,

the lantern of a caravel,
and that was Genesis.
Then there were the packed cries,
the shit, the moaning:

Exodus.
Bone soldered by coral to bone,
mosaics
mantled by the benediction of the shark's shadow,

that was the Ark of the Covenant.
Then came from the plucked wires
of sunlight on the sea floor

the plangent harps of the Babylonian bondage,
as the white cowries clustered like manacles
on the drowned women,

and those were the ivory bracelets
of the Song of Solomon,
but the ocean kept turning blank pages

looking for History.
Then came the men with eyes heavy as anchors
who sank without tombs,

brigands who barbecued cattle,
leaving their charred ribs like palm leaves on the shore,
then the foaming, rabid maw

of the tidal wave swallowing Port Royal,
and that was Jonah,
but where is your Renaissance?

Sir, it is locked in them sea-sands
out there past the reef's moiling shelf,
where the men-o'-war floated down;

strop on these goggles, I'll guide you there
myself.
It's all subtle and submarine,
through colonnades of coral,

past the gothic windows of sea-fans
to where the crusty grouper, onyx-eyed,
blinks, weighted by its jewels, like a bald
queen;

and these groined caves with barnacles
pitted like stone
are our cathedrals,

and the furnace before the hurricanes:
Gomorra. Bones ground by windmills
into marl and cornmeal,

and that was Lamentations—
that was just Lamentations,
it was not History;

then came, like scum on the river's drying
lip,
the brown reeds of villages
mantling and congealing into towns,

and at evening, the midges' choirs,
and above them, the spires
lancing the side of God

as His son set, and that was the New
Testament.

Then came the white sisters clapping
to the waves' progress,
and that was Emancipation—

jubilant, O jubilation—
vanishing swiftly
as the sea's lace dries in the sun,

but that was not History,
that was only faith,
and then each rock broke into its own
nation;

then came the synod of flies,
then came the secretarial heron,
then came the bullfrog bellowing for a
vote,

fireflies with bright ideas
and bats like jetting ambassadors
and the mantis, like khaki police,

and the furred caterpillars of judges
examining each case closely,
and then in the dark ears of ferns

and in the salt chuckle of rocks
with their sea pools, there was the sound
like a rumour without any echo

of History, really beginning.

CROSSING THE MEDITERRANEAN

By Zeina Azzam

How do we overcome war and poverty only to drown in your sea?
--Jehan Bseiso, from her poem "No search, no rescue"

You step onto the brown earth
where water seeped between grains of sand
and disappeared as if without a country.

You remember how in its infancy
hydrogen and oxygen clasped together
with no argument, in early love,

making communities in the faraway blue.
Maybe it was a fiery birth, thunder and sparks,
like your journey's start.

Now under your feet
the ground goes from soft to hard,
now welcoming, now not.

You look for signs, hold your children,
wait for rain—
even a dim drizzle will see you

collecting drops in your mind's cistern
to be sure they last. You must wash your feet,
make weak tea until you can return.

Artists

Scherezade Garcia

is an interdisciplinary visual artist born in Santo Domingo, The Dominican Republic and based in Brooklyn, New York. Through her practice of drawing, painting, installation, sculpture, animated videos and public interventions, she creates contemporary allegories of history, colonization and politics. Scherezade's work is included in the permanent collection of The Smithsonian Museum of American Art, Washington DC, El Museo del Barrio in NYC, The Housatonic Museum of Art in CT, and El Museo de Arte Moderno in Santo Domingo. She has exhibited at museums and art centers such as The Smithsonian Museum of American Art, Washington DC, El Museo del Barrio, NYC, The Newark Museum of Art in NJ, The Sugar Hill Museum, BRIC in Brooklyn and others. Her solo exhibitions include "Super Tropics" at Lyle O Reitzel Gallery in Santo Domingo, DR, "Paradise redefined" at Lehman College



Art Gallery, Bronx, NY; and "Theories of Freedom" at The Humanities Art Gallery in Long Island University, Brooklyn, NY, "This Side of Paradise-No Longer Empty, Andrew Freedman Mansion, Bronx, NY, "Souvenir" at The Jersey City Museum, Jersey City, NJ; "Stories of Fallen Angels" at El Museo de Arte Moderno, Santo Domingo, DR; "Tales of freedom" Mary Anthony Gallery and at Leonora Vega Gallery, NYC, "The liquid Highway", commissioned by Columbia University and BRIC. She is currently represented by Lyle O Reitzel Art Gallery in Santo Domingo, and is faculty at Parsons the New School for Design in NYC.



Anahita (Ani) Bradberry

is an Iranian-American multi-media artist and writer based in the DC and Brooklyn. She earned a BA and MA in modern and contemporary non-Western art with a focus on Japan from American University's feminist art history program, earning a Mellon Institute Travel Grant to spend 3 months in Tokyo in 2015. Interested in challenging predetermined power structures in the global contemporary art machine, Anahita walks the line between artist and critical art writer to gain a deeper understanding of the cultural

power of radical creativity. Her work combines illuminated rare gasses within natural and industrial materials, often exploring a state of alienation that is defined by oscillating identities and cultural memory. Her work finds balance within handmade elements and cold, factory-fabricated parts. Anahita has been featured in exhibitions at the Washington Project for the Arts, Transformer, VisArts, the Smith Center, the Smithsonian Asian Pacific American Center, Gallery 102 and CICA – the Czong Institute for Contemporary Art.

Helen Zughaib

was born in Beirut, Lebanon, living mostly in the Middle East and Europe before coming to the United States to study art at Syracuse University, earning her BFA from the College of Visual and Performing Arts. Helen currently lives in Washington, DC, and works fulltime as an artist. Her work has been widely exhibited in galleries and museums in the United States, Europe and Lebanon. Her paintings are included in many private and public collections, including the White House, World Bank, Library of Congress, US Consulate General in Vancouver, Canada, the American Embassy in Baghdad, Iraq, the Arab American National Museum in Detroit and the DC Art Bank and Washingtonian collections. She has received the DC Commission on the Arts and Humanities

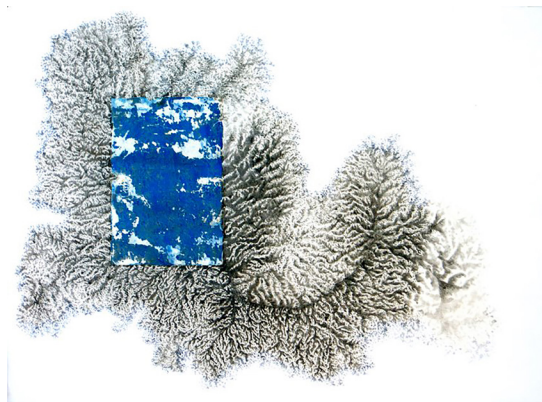
Fellowship grant in 2015, 2016 and 2017, and the Puffin Foundation grant also in 2017. Helen was an artist in residence at both George Mason University, Virginia, creating a silkscreen with Navigation Press and Wesley Theological Seminary in Washington, DC. Her paintings have been included in several Art in Embassy exhibitions abroad, including Brunei, Nicaragua, Mauritius, Iraq, Belgium and Lebanon. Helen was invited as US Cultural Envoy through the US Department of State, to Palestine, Saudi Arabia, Switzerland and France, under the US Department of State's Speaker and Specialist Program. Her paintings have been gifted to heads of state by President Obama and former Secretary of State, Hillary Clinton.



Ellington Robinson

is based in Washington, D.C. and the Virgin Islands. He earned his BA in English from Morehouse College, a diploma in filmmaking from the New York Film Academy in Paris, and his MFA in Painting and Mixed Media from the University of Maryland, College Park where he received the Anne Truitt Fellowship, David C. Driskell Graduate Assistant Fellowship, and David C. Driskell Award of Excellence Teaching Fellowship. His work is included in many distinguished public and private collections. Most recently his work was acquired by the nation's first museum of modern art, the Phillips Collection museum in Washington, D.C.; the US Department of State, Art in Embassies Program for the US Embassy of Oslo, Norway and the City of Chicago for Grand Crossing Library. His work was recently published in "Fired Up! Ready to Go!: Finding Beauty, Demanding Equity:

An African American Life in Art. The Collections of Peggy Cooper Cafritz," Washington Post, Interview Magazine, and Callaloo: Art & Culture in the African Diaspora. He is a recipient of the DC Commission on the Arts and Humanities Art Bank Collection (2011 and 2012), and DC Commission on the Arts and Humanities Artist Fellowship Award (2015). He lectured with David C. Driskell on Artists and Mentorship at the National Gallery of Art in Washington D.C. In the Virgin Islands. Ellington has also been honored as a US Virgin Islands Ambassador for his contribution to and promotion of the cultural richness of the territory and the Caribbean (2013). He was also selected for an artist residency at the Caribbean Museum Center for the Arts in St. Croix, which he completed in 2015 and The Fountainhead Residency in Miami in June of 2018.



Sama Alshaibi

(b. Basra, Iraq, 1973), is a multi-media artist who employs the use of photography, video/object hybrids, and installation. Alshaibi's practice explores spaces of conflict, post-war and migration to tease out issues of citizenship and power. Alshaibi's monograph, "Sama Alshaibi: Sand Rushes In" (New York: Aperture, 2015) presents her "Silsila" series, which probes the human dimensions of migration, borders, and environmental demise. "Silsila" was exhibited at the 55th Venice Biennale, Honolulu Biennial, Qalandia International Biennial, Marta Herford Museum of Art (Germany) and solo exhibitions at Scottsdale Museum of Contemporary Art (AZ, 2016), and the Johnson Museum of Art (Cornell University, NY, 2017). Alshaibi has

exhibited at the Museum of Modern Art (NYC), Bronx Museum (NYC), Arab American National Museum (Michigan), FotoFest Biennial (Houston), Tucson Museum of Art, Museum De Wier (Netherlands), HilgerBROTKunsthalle (Vienna), CCS Bard Hessel Museum & Galleries (Bard College, NYC), Headlands Center for the Arts (California), Institut Du Monde Arabe (Paris), Maraya Art Center (UAE), Ayyam Gallery (London/Dubai), Thessaloniki International Film Festival (Greece) and 24th Instants Video Festival (Mexico and France). She received a Fulbright Scholars Fellowship to the West Bank, Palestine (2014-2015) and titled University of Arizona's '1885 Distinguished Scholar', where she is Professor of Photography, Video & Imaging.

Ilyes Messaoudi

is a young visual artist born in Tunis in 1990. He is working through time, between tradition and modernity. The artist insolently plays with the notions of fusions and identity confusions, awakened by a cultural revolution. With his painting, his sequins and his collages, he becomes a griot of the present time, a naive and ironic wizard. As many perceptible contrasts as materials to mix and stories to tell. These contrasts... The rapidity, the thinking, emergency and eternity, eastern and western world. Through this adaptation

of The Tales of Arabian Nights, the artist is digging, exploring a thousand and one taboos, a thousand and one doubts, a thousand and one emotions, the ones that keep haunting us. His nights are sweet and agitated, with pastel or deep colors. The scenes are corresponding and colliding, according to the confusing but hopeful everyday news. This is a neverending quest, painting after painting, for reaching the culmination of the tale's promise to live a wonderfully bright night.



Rex (Alexandra) Delafkaran

is an Iranian-American interdisciplinary artist, dancer and curator from California, currently based in Washington, DC. She uses movement and objects to explore the rich tensions between bodies, intimacy, language and identities. Upon receiving her degree in Ceramics and Performance Art from the San Francisco Art Institute, she has now worked and

exhibited in Southern Exposure Gallery, Diego Rivera Gallery, Smithsonian Hirshhorn Museum and Sculpture Garden, Panoply Performance Lab, and others. While working at Hamiltonian Gallery as Gallery Manager and teaching at the Smith Center for Healing and the Arts, Rex continues to perform, write and exhibit, making sculpture out of Red Dirt Studios.



GALLERY 102

Special Thanks

Special thanks to the curators, artists, Student Exhibitions Committee, preparators, Corcoran School of the Arts & Design, and The George Washington University.

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

Ikram Lakhdhar, **Chief Curator**

Gwen Zhang, **Curatorial Intern**

Karena Halvorssen,
Communications Intern

Liz Pigott, **Lead Preparator & Operations Intern**

Andy Johnson, **Gallery Director**

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