

A person wearing a pink niqab is crouching on a red patterned rug on a sandy beach. The background shows the ocean and some beach grass. The sun is low on the horizon, creating a warm glow. A small brown box with the text "HAWAIIAN TROPICS" is visible on the rug.

# **HYPHEN AMERICAN**

**February 5, 2018–March 2, 2018**

Curated by Rex Delafkaran & Tsedaye Makonnen

I arise from two opposing cultures, my hyphenated experience has been relatively similar to what other first generation and immigrant American citizens feel; disjointed. Belonging to this polarized existence creates an urgency for harmony and dissonance. My cathartic response and process has been to gather elements of language, memory, and ritual into my practice; language being my initial and immediate gateway into exploring my Ethiopian identity through art. Thus far I've used Amharic in printmaking, sculpture, and performance as a way to teach myself how to read and write my ancestral tongue and as a way to literally and metaphorically communicate with my hyphenated kinship. I regularly use the sounds and scents of my childhood in my practice, it helps me grasp my other half in a tangible way.

Growing up in the D.C. area and around the largest Ethiopian population outside of the actual country meant that home and the surrounding community felt like Addis Ababa, school and anywhere outside of familial circles felt like America. This dichotomous existence meant that somehow around family I felt American and around Americans I felt immigrant. As an adult it's apparent that I am more American than I am Ethiopian but as a child that wasn't so clear. Walking around and seeing my parents' language written on storefronts, signs, grocery bags and flyers felt completely normal. Hearing Amharic and other dialects from East Africa buzzing around me wherever I went felt completely normal. It was a necessary privilege for a community separated from their home, landing somewhere foreign with nothing but their culture, a restitution for unresolved trauma that migrants and refugees enduringly carry with them for an entire lifetime.

The Hyphenated are co-existing in a country that increasingly expects assimilation and invisibility, or annihilation, this expectation is even more so for brown and black communities because, of course, this country's foundation is built on institutional and systemic racism along with other -isms. These vast and varied communities are ironically the most patriotic, upholding American values and being reminded that those same values don't protect or include them.

This exhibition emerged from separate but similar art practices that Rex and I maintain. Since we share an art community, we've worked closely together as artists and have been able to observe each other's work develop in the intimacy of a studio as well as publicly. Once both of us noticed that we use languages from our parents' respective countries as a way to learn it and explore our identities, Hyphen American emerged. My hope is that this show communicates the pride and anxiety we feel as first generation- or immigrant- Americans. That this cross-pollination is translated through the literal and metaphorical use of language in the powerful work created by the artists in this exhibition. The exceptional caliber of work produced by these artists is not only timely, it is also historically significant for our shared human experience.

I love all of my prefixes: Black, African, American, Ethiopian, Immigrant. A blurred, ethereal, othered, cacophonous human experience shared by most of us and yet it feels so isolating and personal.

## Curator **Tsedaye Makonnen**

Tsedaye Makonnen (1984; Washington, D.C.) is an Ethiopian-American interdisciplinary artist who focuses on installation and performance art, creating sculptures, experiences and participatory pieces that involve the audience. Other titles she bears and inform her art practice are mother, educator, and birth-worker. Recurring themes present in her work are identity, migration, colorism, womanhood, ritual, and kinship. For the last few years her work has been exploring the forced migratory patterns of the African Diaspora and their creative responses to assimilating and recreating the Self within new territories.

Tsedaye has performed at the Corcoran Gallery, Smithsonian National Portrait Gallery, Smithsonian National Museum of African Art, Five Myles Gallery, El Museo del Barrio, Grace Exhibition Space, Panoply Performance Lab, Pratt Film Institute and more. In 2017, she participated in the 1st edition of the Festival International d'Art Performance in Martinique, ITINERANT 2017 International Performance Art Festival at Queens Museum, Light City Baltimore, and the 7th Annual Chale Wote Street Art Festival in Accra, Ghana. Most recently she performed and exhibited at Art Basel Miami with Prizm Art Fair and Satellite Art Fair.

HYPHEN AMERICAN /  
on the cusp

*The feeling starts deep, sits there, forming in many directions, just beneath the sternum. Once the feeling reaches the surface you realize it's not a feeling at all, it's the meeting of your inner and outer language, it's your family, it's your home, your name, your culture; it's unclear.*

There are wonderfully rich and challenging moments when split between two cultures, one has to reach elsewhere for a hybrid identity, or in effect, a hybrid future. We live in a liminal space, gracefully stretched between the respect and desire to understand where our family comes from, and the urgency to move beyond it.

I find myself tentatively balanced on the cusp of conflict with both my Iranian homeland and American home. I am confronted by the systematic racism, xenophobia, sexism and exotification in the United States, while I desperately seek to understand how my family's Iranian home continues to change along troubling paths and suffer in the ways it does. This conflict heightens when the connections are drawn within each country's history of violence and corruption, and leak into one another.

What are the mythologies that we create or are forced to work within? How can we use these mythologies in radical or subversive ways?

There was something powerful and deeply affecting in realizing I could be read - Iranian, American, Queer - based on the community I am surrounded by. Within this there is a personal mythology created and claimed: asked about my "ethnic-ness" as a means

of sexualization, told that I am not Iranian enough and othered by my own community, told that my orientation as a queer, female identified person is wrong and invalid. The combination of these identities is potent. In understanding that I have been silenced and judged, I also understand the privilege of finding and expressing my voice.

Mid step toward a powerful, reclaimed identity within my body, I track that tender place transformed after every Muslim Ban, every instant of harassment, witnessing friends and loved ones silenced, and every condescending "sure, but where are you from from?" It is in this tracking that Tsedaye and I come together. Hyphen American was initiated by our shared curiosity and intimate relationship to the languages of our family and its profound affect and varied accessibility to us. Language presents itself in our work respectively and has a strong current through this exhibition.

In a myriad of ways, these rich moments and charged experiences present themselves both conceptually and aesthetically. It is a terribly personal and powerful situation to express being Hyphen American. Approaching this exhibition, we understand and embrace the beautifully vast lexis of identities and media utilized to tackle these experiences.

There is an anxious tenderness and joy in the relationship between language, identity and the body. Exploring through my own practice, research, and the curation of these phenomenal artists, that tension has been an impetus for radicalizing, subverting, questioning, and digesting what it means for so many to be situated here and now, each working within our own HYPHEN AMERICAN armature.

## Curator **Alexandra (Rex) Delafkaran**

Alexandra (Rex) Delafkaran (1993; California) is an Iranian-American interdisciplinary artist, dancer and curator from California, currently based in Washington, D.C. She uses movement and objects to explore the rich tensions between bodies, intimacy, language and identities. Since receiving her degree in Ceramics and Performance Art from the San Francisco Art Institute,

she has worked and exhibited in Southern Exposure Gallery, Diego Rivera Gallery, Smithsonian Hirshhorn Museum and Sculpture Garden, Panoply Performance Lab, and others. While working as Gallery Manager at Hamiltonian Gallery and teaching dance, Rex continues to perform and exhibit, making sculpture out of Red Dirt Studios.



## Nana Ama Bentsi-Enchill (Ama BE)

(b. 1980, Ghana/USA) is a multi-disciplinary artist and cultural advocate living in Brooklyn, NY. As a Ghanaian born in America, Nana Ama's work investigates notions of value and identity as acquired through cultural inheritance, foreign imposition and personal inquiry. She is interested in the confrontation of opposing cultural value systems as they ritualistically meet in mundane and ceremonial spaces. She has performed on the shores of Matanzas, Cuba, James Town, Ghana, and New York City, and driving her work to be conversant across the diaspora. She has performed

and exhibited in, *Wearing Spirit: Aesthetically Personifying the Feminine in African Sacred Traditions*, *The Kitchen: Center of Consciousness* installation in *The Altar: Rituals of Healing in the African Diaspora*, NYU's Kimmel Galleries, 2017 Chale Wote Street Art Festival, Here Hear at Gowanus Open Studios, Panoply Performance Lab, Archive Series at Le Petit Versailles, Black Gotham in New York's Seaport District. She is also the producer of the documentary series, *Look the Other Way*, addressing the state of Africa's creative industries, and the value systems that inform them.



## Anahita (Ani) Bradberry

Anahita (Ani) Bradberry (b. 1993; New Haven, CT) is an Iranian-American multidisciplinary artist and art historian based in DC and New York City. She was raised in New Haven, CT and Pittsburgh, PA. She earned undergraduate and graduate degrees in modern and contemporary non-Western art with a focus on Japan from American University's feminist Art History program, spending 6 years in DC. Interested in challenging predetermined power structures in the global contemporary art world, Anahita walks the line between artist and critical art writer to gain a deeper understanding of the cultural power of radical creativity. Ani commands light and imagery to create ephemeral sculptural experiences using rare gas, electricity, natural and industrial materials.

[anibradberry.com](http://anibradberry.com)



## Nakeya Brown

Nakeya Brown (b. 1988; USA) was born in Santa Maria, California in 1988. She received her BA in Visual Arts and Journalism & Media Studies from Rutgers University and her Master of Fine Arts from The George Washington University. Her photography has been exhibited at the McKenna Museum of African American Art, Woman Made Gallery, Hamiltonian Gallery, and The Urban Institute for Contemporary Art. Brown's work has been featured in New York Mag, Dazed & Confused, The Fader, TIME, and Vice. Her work has been included in photography books Babe and Girl on Girl: Art and Photography in the Age of the Female Gaze. Brown was awarded the 2017 Snider Prize by the Museum of Contemporary Photography. She currently lives and works in Washington, D.C with her 5 year-old daughter, Mia.

[www.nakeyabrown.com](http://www.nakeyabrown.com)



## Hector Canonge

Hector Canonge (b. 1978; Buenos Aires, Argentina) is an interdisciplinary artist, curator and cultural entrepreneur based in New York City. His work incorporates the use of new media technologies, cinematic narratives, performance, and socially engaged art to explore and treat issues related to constructions of identity, gender roles, psychogeography, and the politics of migration. Challenging the white box settings of a gallery or a museum, or intervening directly in public spaces, his performances mediate movement, endurance, and ritualistic processes. Some of his actions and carefully choreographed performances involve collaborating with other artists and interacting with audiences. His installations, interactive platforms, and performance art work have been exhibited and presented in the United States, Latin America, Europe and Asia. As curator and cultural entrepreneur, Canonge created, and organizes independently ITINERANT, the annual Performance Art Festival of NYC, and the monthly programs TALKaCTIVE: Performance Art Conversation

Series, and LiVEART.US hosted at the Queens Museum and at other local public institutions. Working in Latin America and Europe, Canonge started projects such as ARTerial PERFORMANCE LAB (APLAB), a transcontinental initiative to foster collaboration among performance artists from the Americas, PERFORMEANDO, a program that focuses on featuring Hispanic performance artists living in the United States and Europe, PERFORMAXIS, an international residency program in collaboration with galleries and art spaces in Latin America, and recently the performance art program NEXUS for Miami Art Basel. Canonge teaches Media Arts Communication, and directs projects, programs and initiatives from MODULO 715 his studio in Jackson Heights, Queens. The artist is back in the US after working as guest curator for LATITUDES, the first International Performance Art Festival of Santa Cruz de la Sierra in Bolivia.

More information:  
[www.hectorcanonge.net](http://www.hectorcanonge.net)





## Hoesy Corona

Hoesy Corona is a multidisciplinary artist who creates mysterious and surprising experiences. Corona has shown compelling works and inventive sculptures fitted to the human body extensively at various institutional, private, public and underground venues including among others The Hirshhorn Museum and Sculpture Garden; The Baltimore Museum of Art; The Walters Art Museum; Current Space; Delicious Spectacle; and Panoply Performance Laboratory. In addition to maintaining

a prolific studio practice Corona is the founding co-director of Labbodies, an arts organization that creates opportunities for new media and performance artists to exhibit their work in the USA. Recent honors include a Halcyon Arts Lab Fellowship 2017-2018 in Washington, DC; an Andy Warhol Foundation Grit Fund Grant administered by The Contemporary in Visual Arts 2017; a Robert W. Deutsch Foundation's Ruby's Project Grants in Visual Art 2016-17; and a Light City public art commission in 2017.



## Dominique Duroseau

Dominique Duroseau (b. 1978; Chicago/Haiti) Dominique Duroseau is a Newark-based artist born in Chicago, raised in Haiti. Her interdisciplinary practice explores themes of racism, socio-cultural issues, and existential dehumanization. Her exhibitions, performances, and screenings include SATELLITE ART and PULSE Play in Miami; The Kitchen, The Brooklyn Museum, El Museo del Barrio, A.I.R. Gallery, BronxArtSpace, Rush Arts

Gallery and Smack Mellon in New York City; Index Arts, Project for Empty Space, and Gallery Aferro in Newark, NJ. She is currently a fellow at A.I.R. Gallery in Brooklyn and has received artist residencies from Gallery Aferro and Index Art Center. Duroseau holds a Bachelor's in Architecture from the New Jersey School of Architecture and a Master of Arts in Fine Arts from Kean University.



## Lloyd Foster

Lloyd Foster (b. 1990, Washington, DC) is a Ghanaian-American photographer based in Washington, DC. Self-taught, Foster's work uses personal connections, memories, and authentic perception to capture daily life, combat warped media perspectives, and to better understand his subjects.



## Baseera Khan

Baseera Khan is a New York-based artist whose work shares an experience of exile and kinship shaped by economic, pop cultural, and political situations. She mixes consumerism with spirituality and treats decolonial histories, practices, and archives as geographies of the future. Khan recently exhibited her first solo exhibition, *iamuslima*, at Participant Inc Gallery, NYC (2017). *iamuslima* is currently traveling to Moudy Gallery at Texas Christian University, and Fine Arts Museum of Colorado Springs in (2017-18). She performed at Whitney Museum of Art, Queens Museum, and ArtPop Montreal International Music Festival (2017). Khan attended Skowhegan

School of Painting and Sculpture (2014). She was also an International Travel Fellow to Jerusalem/Ramallah through Apexart and a Process Space artist-in-residence for Lower Manhattan Cultural Council, NYC (2015). In the past year, Khan completed an artist-in-residence program at Abrons Art Center, NYC (2016-17) and will attend a residency at Pioneer Works, Brooklyn, NY (2018-19). Khan is published in *Artforum Magazine*, *Art in America*, *Bomb Magazine*, *OSMOS Magazine*, *Unbag*, *TDR Drama Review*. She received an M.F.A. at Cornell University (2012) and B.F.A. from the University of North Texas (2005).





## Kunj

Kunj (b. 1988; USA) explores both cultural and sexual identity through performative ritual with a focus on hetero-normative dissuasion. Questioning and rebelling against institutional ideas of race, gender, and queerness – Kunj often creates work that is impermanent, using ritual performance and structure to explore the notion of no-identity versus new-identity. He received his BA in Anthropology and Studio Art from the University of Maryland, with emphasis on physical culture, identity, and printmaking, and has performed at Grace Exhibition Space (NY), EMP Collective (MD), and The National Portrait Gallery (DC).



## Marcelline

Marcelline (b. 1993; Yaoundé, Cameroun) is a Cameroonian-born artist using their body as a primary medium and subject alongside video, sound and sculpture to create ephemeral installations artworks. With a strong belief in community building, their work questions the socio-political landscape that informs the experiences of a naturalized citizen living at the intersections of blackness and gender non-conformity/variant, selfhood as a form of myth building and spiritual healing as a way to cope with trauma. They received their BFA from the Maryland Institute College of Art in 2015 and have exhibited works at Mercer Union in Toronto, Company Gallery in Manhattan, No Nations Art Gallery in Chicago, NADA at Art Basel Miami and MoMA Ps1 just to name a few.



## Zavé Martohardjono

Zavé Martohardjono (b. 1984; Montreal, Canada) is a Brooklyn-based interdisciplinary artist interested in geopolitics, social justice, queer glam, and embodied healing. Their videos and installations have exhibited at Aljira Center for Contemporary Art, Asian Arts Initiative, Bronx River Art Center Gallery, Center for Art + Thought, Center for Contemporary Arts in Glasgow, Leonard & Bina Ellen Art Gallery, SOMArts Gallery, Winslow Garage, and xart splitta. They've performed at BAAD!, Boston Center for the Arts, Center for Performance Research, Gibney Dance, Issue Project Room, Panoply Performance Laboratory, Recess, Storm King Art Center, the Wild Project and elsewhere. Zavé is in LMCC's 2017-2018 Workspace Residency program and has had residencies at The Bronx Museum of the Arts, Gibney Dance Work Up 3.0, Shandaken: Storm King, La MaMa, and Chez Bushwick. They organize with artists of color and work at the ACLU to end mass incarceration. They received their B.A. from Brown University and their M.F.A. in Media Arts Production from the City College of New York.



## Helina Metaferia

Helina Metaferia is an interdisciplinary artist, working in the areas of performance, video, installation, and two and three dimensional media. Her work investigates the role of the body as both subject and object in art, as well as transnational identity and cultural hybridity within the context of her Ethiopian-American heritage. She has exhibited her work in solo and group shows at venues such as the Museum of African Diaspora (San Francisco, CA), Museum of Fine Arts (Boston, MA), Museum of Modern Art (Addis Ababa, Ethiopia), Galeria Labirynt (Lublin, Poland), Grace Exhibition Space (Brooklyn, NY), and Defibrillator Gallery (Chicago, IL).

Helina completed her Masters of Fine Arts at Tufts University's School of the Museum of Fine Arts and attended the Skowhegan School of Painting & Sculpture. Her artist residencies include Bemis Center for Contemporary Art, Ox-Bow, Yaddo, MASS MoCA, The Lighthouse Works, and a full fellowship to the Vermont Studio Center. Helina was a recipient of a 2015-2017 AICAD Teaching Fellowship at the San Francisco Art Institute, where she taught in the Graduate and New Genres departments. She is currently a Hamiltonian Artists Fellow at Hamiltonian Gallery in Washington, DC.

[www.helinametaferia.com](http://www.helinametaferia.com)



## Joseph Orzal

Joseph Orzal (b. 1985; Washington, DC) is a Filipino-Mexican-American artist, curator, and serial collaborator from Washington DC. He received his BFA from the Corcoran College of the Art in 2010 and has been actively exhibiting since then. His works combine physical and emotional observations of the human state and mine the palpable yet unspoken intricacies of racial, sexual, and class distinctions in Western societies. After his glorious departure from the Corcoran Gallery of Art, amidst his involvement with the Save the Corcoran group, he co-founded NoMüNoMü—an intersectional artist collective and curatorial platform in Washington DC working towards liberation from the perpetual systems of oppression and class domination that permeate throughout the art world.



## Mojdeh Rezaeipour

Mojdeh Rezaeipour (b. 1986; Tehran, Iran) is an Iranian-American mixed media artist and storyteller. Her semi-autobiographical work explores the duality of her childhood in Iran and the disembodied nature of the immigrant experience through a constant deconstruction and reconstruction of memory and understanding. She is based in her dome studio in the forests of Southern MD and often works in pyrography on wood, incorporating natural elements like roots, petals, branches and pigmented beeswax. After completing her architectural studies at UC Berkeley, Mojdeh has been involved with many facets of art and design in San Francisco, New York, Rome, Tokyo and Washington DC. She is currently pursuing a self-directed masters as a part of Alt\*Div with an emphasis on art as spiritual practice, and has exhibited locally at venues such as Arlington Arts Center (VA), IA&A (DC), Katzen Art Center (DC), Target Gallery (VA), Olly Olly (VA) and Strathmore Mansion (MD). Mojdeh's stories have been featured on The Moth Mainstage, Podcast, and Radio Hour. She serves as The Moth's Washington, DC StorySlam Producer and leads independent workshops on visual storytelling.

[www.mojdeh.art](http://www.mojdeh.art)





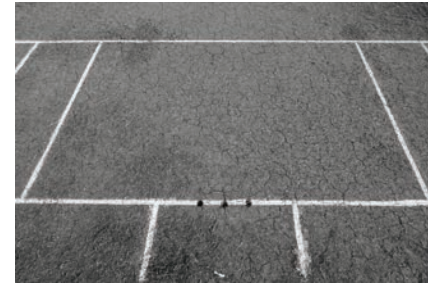
## Tariku Shiferaw

Tariku Shiferaw (b. 1983, Addis Ababa, Ethiopia) is a Brooklyn based artist whose work deals with mark-making in ways that addresses both the physical and the metaphysical spaces of painting and societal structures. At the age of nine, he moved to Nairobi, Kenya with his family and shortly after immigrated to the U.S. He spent the latter part of his childhood in Los Angeles, California. He studied for his bachelors in Fine Arts (BFA) at the University of Southern California (USC) in 2007 and later attained his MFA at Parsons The New School for Design in 2015. Shiferaw has exhibited throughout New York and Los Angeles. Recent exhibitions include The 2017 Whitney Biennial as part of Occupy Museums' Debtfair project (New York, 2017); Hard Cry, Lubov (New York, 2017); Life Sized, Anthony Philip Fine Art (Brooklyn, 2016); Introduction 2016, Trestle Gallery (Brooklyn, 2016); The LA Art Show, Werd Gallery (Los Angeles, 2016); ATAVAST, Roomservice/Standard Practice (Brooklyn, 2015); New Work New York, 1st MFA Biennial Presented by St. Nicks Alliance & Arts@Renaissance (Brooklyn, 2015).



## Nyugen E. Smith

Nyugen E. Smith (b.1976; Jersey City, NJ), drawing heavily on his West Indian heritage, is committed to raising the consciousness of past and present political struggles through his practice which consists of sculpture, installation, video and performance. He is influenced by the conflation of African cultural practices and the remnants of European colonial rule in the region. Responding to the legacy of this particular environment, Nyugen's work considers imperialist practices of oppression, violence and ideological misnomers.



## Sheida Soleimani

Sheida Soleimani (b. 1990; Iran) is an Iranian-American artist who lives in Providence, Rhode Island. The daughter of political refugees who were persecuted by the Iranian government in the early 1980s, Soleimani makes work that melds sculpture, collage, and photography to highlight her critical perspectives on historical and contemporary socio-political occurrences in Iran. She focuses on media trends and the dissemination of societal occurrences in the news, adapting images from popular press and social media leaks to exist within alternate scenarios. Soleimani's research and work

critically references the Eurocentrism that pervades the study of art and art history. She is specifically interested in the intersections of art and activism, as well as how social media has shaped the landscape in current political affairs and uprisings. Her work has been recognized internationally in both exhibitions and publications such as Artforum, The New York Times, The Huffington Post, Interview Magazine, VICE Magazine, amongst many others. She is most recently a recipient of the MacColl Johnson Fellowship, and is currently a professor at Brandeis University.



## Tsige Tafesse

Tsige Tafesse's (b. 1990; Seattle/Ethiopia) work looks to wage intimacy in a world growing deeply disconnected. Through performance, community organizing, multimedia journalism, and vr she conjures, building pathways from where we've been to where we could go. Collaboratively she's a co-producer of the Prismatic podcast (an "archive of knowledges"), is a co-founder of BUFU (By Us For Us), a decentralized living archive and documentary project about (Pan)Black-(Pan)Asian cultural & political relationships who's work has appeared at New Museum, Brooklyn Museum, AfroPunk Festival 2017, and various art/community spaces, co-directed the first "Afrofuturism Conference: Designing New Narratives for the African

Diaspora" at The New School. She has her BFA from The New School for Drama with a concentration in Directing. Her performance credits include Upright Citizens Brigade, Intiman Theater, Seattle Repertory Theatre, Seattle Art Museum, and others. Her photography work has appeared in Ebony Magazine, Rolling Stone Magazine, BlackLivesMatter.com. She was named one of Fader Magazine's "People Who Show Us Where Culture Is Going" 2017 amongst being covered in NYLON, ID Magazine, Viceland, Creator's Project, Village Voice, Vibe Magazine, and various others. She is currently a Artist-In-Residence with her collective at Eyebeam in NYC.





## Fabiola Alvarez Yurcisin

Fabiola Alvarez Yurcisin (b. 1973; Mexico) received a BFA from The Art Institute of Chicago in 2003, and a BA from the Instituto Tecnológico de Estudios Superiores de Monterrey in 1995. She has exhibited in the United States, México, and Europe. Two of her books are part of the permanent collection of The Joan Flash Artists' Book Collection at the School of the Art Institute of Chicago. Most recently, she was selected as one of the FiveWomenArtists, by CulturalDC, an initiative launched by The National Museum of Women in the Arts. Her work repurposes obsolete recording materials, like VHS cassette tape and type-writer ribbon, and weaves them together. The panels, cages and nets that she makes, are reflective surfaces that question the speed in which we produce and discard our technologies. She works in both Mexico and the United States.

[www.fabiola.com.mx](http://www.fabiola.com.mx)



# HYPHEN AMERICAN

All images reproduced in this catalogue are courtesy of the artist.

Smith Hall of Art  
George Washington  
University  
801 22nd Street NW  
Gallery102@gwu.edu  
Instagram @gallery\_102  
Twitter @gallery102

# GALLERY 102

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.

Tsedaye Makonnen & Rex Delafkaran,  
Chief Curators

Maddy Henkin, Assistant Curator

Andy Johnson, Director

Julie Hansen, Graphic Design

## Special Thanks

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

