

Nate Prati

COME AND TAKE IT

Oil and acrylic paint on canvas

Nate Prati is an American painter who was born and raised in Rockville, Maryland. His work currently investigates American identity and its context within the nation's history through imagined allegorical scenes.

COME AND TAKE IT is an homage to the disconnect between historical American sentiments and contemporary American people. Through irony, dark humor, figuration and flatness, Prati pokes fun at the serious holes within the American societal fabric.

Emmye

Sola/s/cium

Polyester, vinyl, faux leather, felt, steel wire, Styrofoam, rubber, plaster, brick, plywood aluminum, pallets, Masonite panels, plastic tarp, LED lights, UV lights, cardboard, contact paper, spray paint, silicone, acrylic, yarn, and fabric tape

Special Recognition to James Adams for his support, motivation and help while building this special installation.

Emmye is a contemporary 2D and 3D artist from the DMV. In 2019, she graduated from Maryland Institute College of Art in Baltimore with a B.F.A. in painting, and she will be receiving her M.F.A. in Fine Arts from George Washington University. Her art has evolved from exploring her serious blood clotting issues to a new investigation into the journey of resilience, of healing and of rehabilitation. Empowered by positive escapism methods with layered sources of soothing activities, such as autonomous sensory meridian response (ASMR) content, she creates interactive installations to temporarily pause and relieve the negativity of reality. She has named her style Sculptural ASMR — the fantasyland of touch, sound, beauty and comfort. She incorporates 3D and 2D multimedia in traditional and digital forms to mimic vascular systems and calming fantasy-world building. Using silicone, shag fabrics and more, Emmye combines her installations with audio and digital animations to find solace.

In the garden of *Sola/s/cium*, peace and acceptance light the way. These pillars of life seem to be cascaded in darkness, but they are still filled with memories and hope.

This particular piece is about losing those close to us and understanding they are still in our hearts, even though they are gone from our world and we may feel alone. In remembrance of my two loved ones who died earlier this year.

You can find more of her work on Instagram @emmyestudio

Cristina Beard

They Caught Us, but We Will Never Vanish

Net made of jute by the artist and synthetic recycled nylon rope and net from commercial fishing boats

Note Here, Not There; Dictatorship, Imperialism

Wood, fishnet ropes and cement

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

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

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

Amy Poliero

*(L-R) Challenger Deep,
Entanglement, Network,
Tectonic, Dark Matter,
Uncertainty, Oceanic Feeling,
Terra Incognita, Division*

Acrylic and mixed media on canvas

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

Experimenting with materials pushed me to expand my paintings beyond the two dimensional canvas. By incorporating glass, yarn, and fabric, the paintings become one connected installation. Somewhere in the universe, a supernova explodes, bringing the elements that make up everything we know into existence. I see my work as a visual testimony to the worldview being revived by quantum physics: We are part of a massive cosmic exchange of energy happening on an unimaginably small scale.

Sierra Koker

(L-R) Escape

Triptych: Stranger, Friend or Lover

Triptych: Wrong Space

Catch Gravity

Oil on canvas

Answer

Phone, postcards, business cards

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

Triptychs are an incredibly effective tool for clarifying chapters of a story. Each canvas supports layers of symbols and metaphors, only able to coexist within abstraction, and creates puzzles for the patient and thoughtful viewer to gain a deeper understanding.

Sarah Dunn

Liminal Structures 1-8

Acrylic on Canvas

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

Maren Magyar

(L-R) Buffering, Parts 1-2

Warped, Parts 1-3

February 24, 2022, Parts 1-3

Acrylic on Canvas

For the past two years of the Covid-19 pandemic era I have been exploring and trying to understand loneliness, from my own perspective and the perspective of others. I am teasing out the connections between technology, mental health and cultural loneliness, particularly from the female perspective. Why do so many of us feel so alone? How does loneliness exacerbate problems in society? By asking these questions, I am starting a conversation that expands beyond my own experience and toward a shared experience of loneliness. I want to investigate this current phenomenon and learn how it shapes us. Part of my search is to examine this suffering and its particular connection to a widespread cultural loneliness, the burdens of societal expectations, and what makes us all kindred spirits in this way. In this body of work, I express how the emptiness in our lives impacts and shapes our cultural and societal values. By sharing my loneliness with others, I hope to let the viewer know that they are not alone.

Zenya Lepper

Behind the Bale

Digital inkjet print

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

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

Olivia Henderson

And maybe it was. And maybe it will (Two Ghosts)

Bedsheets, ink, mesh wire, wood, words wished to have been said

Pry (Coming Through)

(Left of staircase) Mesh wire, yarn, plaster gauze, plaster, clay, bedsheets, acrylic paint, ink, clay

Linger (Coming Apart)

(Right of staircase) Mesh wire, yarn, plaster, bedsheets, acrylic paint, ink, clay

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

Olivia Herdman

Between the Rocks

Wall: Permutadohomoanthropoda Family Portrait

Floor (L-R)

Budding Bibrachial Lepidoptera (Jennifer);

Rock Formation 1; Looping Annelida (Clint);

Rock Formation 2; Budding Chilopoda (Stanley);

Rock Formation 3; Horned Lepidoptera (Leslie);

Rock Formation 4

Found object, acrylic on canvas, wood, plaster, ceramics

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

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

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

James Dingman

Hold the Hand

Hospital curtains, gurney, wood, CRT Television

Hold the Hand (Booklet)

Vellum

Hold my Gaze

Inkjet on matte adhesive paper

The fluidity of time is something that everyone may or may not be aware of. Most recently, the years have compressed and stretched during the COVID pandemic, and some of us wonder, where did the time go? This fluidity has become apparent to me ever since my spouse was diagnosed with a serious disease. The diagnosis, hospital visits and waiting rooms all have their own perceived length of time. A sentence stretches into an hour and an hour into years.

I use these personal experiences and observations and transfer them into my artwork by using memories, inquiries about our past and present relationships, and the uncertainty of loss. I've discovered that you can control time's viscosity. The ebb and flow of a conversation, sitting in gentle silence, and holding a loved one's hand, they all have their own rhythms that don't match the mechanizations of ticking time.

Maeve Curran

Grant Me Your Time and Space

Gateway to Tír na nÓg

Acrylic, resin, and copper leaf on panel

Watch Me

Oil on panel

Temporal Dissociation

Oil on panel

FaceTime Me.

Red.

Blue.

Green.

Cyan.

Magenta.

Yellow.

Black.

His Eyes.

His Hair.

His Lips.

His Hair.

His Jacket.

His Sky.

Oil on panel

My art investigates issues with digital communication and escapism through the internet. I mix these real-world technological issues into fantastical worlds. To build these worlds, I combine the emerging technology of augmented reality with the traditional art material of oil paint. New technology is a compelling vehicle for storytelling because it is not archival. Our technology will not last forever. However, it is integral to how we portray and imagine future society.

My art augments traditional materials, the archival, with today's technology, the ephemeral, which is key to my interest in combining reality and fantasy. The traditional mediums are the reality of my artwork and the technology that extends from it is the fantasy of it. The digital and the physical can exist separately, but together they create a new story.

Isabel Delgado

Reconstructed

Acrylic paint, yarn, plastic packaging, journal pages and calligraphy ink on cardboard

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

Maricarmen Solis

There's No Place Like Home (No Hay Lugar Como el Hogar)

Posca markers, acrylic on wood, papel picado

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

Bess Daniel

(L-R)

Just a Moment

Oil on canvas

Formaldehyde

Oil, charcoal, and pastel on canvas

Disremembering and Unforgotten

Screen prints on Rives BFK, acrylic on acetate

Twins (1+2)

Oil and charcoal on canvas

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

Hunter Folsom Lacey

Ripple Effect

Archival pigment prints

Hunter Lacey is a Texas-based photographer. Her work explores human relationships, family ties and our connection to the land. She is especially attached to her project *Ripple Effect*, as it is inspired by her brother Chase who has congenital encephalopathy. *Ripple Effect* is a multimedia project that looks at the positive impact that meaningful employment has on people with intellectual and/or developmental disabilities (IDD) and the community surrounding them.

The project consists of a portrait series of people with IDD who have careers — some upward of 25 years, a film that follows the work and home life of Max Adamczyk, and an article that provides insight into the issues affecting this population.

Sarah Goolishian

Silent Rhythym

Archival pigment print

This multimedia project follows the journey of graduating seniors in the Gallaudet Dance Company as they prepare for their spring dance concert and life after school. Every member of the dance company is either deaf or hard of hearing, meaning dance is pushed beyond the scope of sound. Deaf and hard of hearing people face challenges and frustrations with accessibility on a daily basis. The Gallaudet Dance Company creates a space where they can be free from expectations and do what they love: dance.

From left to right:

Harmony Baniaga, Marilyn Puebla, Shanesha Brown, Sarah Kurtz, Annemarie Timling, Shelby Norris

Phebe Grosser

For *Her*

Archival pigment prints

The D.C. Divas play with a common goal: they play for Her. The D.C. Divas are an all-women's full-contact professional football team in the Women's Football Alliance. Playing for the Divas serves as an opportunity to empower young girls and women of all ages, showing them that their possibilities are never limited to a box the world tries to put them in. Each drive, each play and each moment stems from the strength and the courage that inspires female athletes. This extends beyond time on the field. In each moment of their lives, they work toward bettering themselves in their personal life and their "football life." The team has become a family, a sisterhood, carving their own path in a world that questions and challenges their passion on a daily basis. These pictures are made for Her and to remind other girls of the power they hold.

Yixian Jin

The Loop (What is SHE?)

Archival pigment prints and adhesive pigment prints

The Loop (What is SHE?) is a visual representation of a swaying pendulum, and it explores the struggle of an infinite loop of internalized misogyny and gender roles. When a biologically and socially defined female believes she has successfully combated the centuries of patriarchal ideology instilled in her body and brain after years of both intentionally and unconsciously forcing herself into a misogynistic mindset, what is the next step? What would SHE do?

Yijo Shen

Seeking a Homeland

Archival pigment prints

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

This project has invited both parents and children to express their perspective of interacting and understanding Tibetan culture.

Gabrielle Rhoads

The Missing Dimension

Adhesive pigment prints

I cheated on my driver's test. As I looked down the barrel of the vision testing machine, I saw red. When the administrator asked me what I saw, I told her red. She asked again. Red. She asked again. I realized then that different images were being projected at different eyes, but I was only seeing one of them. I closed my right eye. Green.

Sensory impairments are difficult to articulate because we can never experience someone else's senses. There is little basis for knowing if our experience is shared by others. I misunderstood the severity of my visual impairment, strabismus, believing that my experience was not uncommon. After my fifth eye surgery, I began to understand that it was.

By interrogating the effects of my impairment and visually communicating how it affects my perception of the world and myself, I intend to create an approximation of my lived experience.

Paxson Haws

The Death of Motherhood

Archival pigment prints, embroidered 12mm Habotai silk

Since the reinstatement of capital punishment in the 1970s, over 1,500 people have been executed. Only 17 of them have been women — most at the state level — with the most recent being the federal execution of Lisa Montgomery in 2021. Montgomery was the sixth woman to be federally executed since Mary Surratt met her fate in 1865 for her role in the assassination of Abraham Lincoln.

This project details the lives and crimes of the first and the most recent federally executed women. It explores the cases and lives of women on or facing death row to stimulate conversation and evaluations over the justifiability of capital punishment.

Maansi Srivastava

Roots Hanging From the Banyan Tree

Archival pigment prints

After the recent loss of Nani, my mother's mother, my understanding of life and death began to shift. The youthful illusion of invincibility has started to fade. In conversations with my mother, we realized that we have both felt a sudden severance from our roots.

In my grief, I grasped for memories of a simpler time. Through documenting the daily lives of other Indian-American families, recollections of my childhood rituals began to flood back. I found that I was not alone in my experiences and fears of losing connection with my heritage. As children of a diaspora, our cultural roots continue to grow and spread. The soil is ours; we flourish where we are planted.

These images represent my experience growing up between two cultures. The process of making this project has helped me realize that the roots I feared were severed have always been with me and will continue to sustain and empower me.

Sydney Walsh

From There, To Here

Archival pigment prints, InkAID transfer on Arches 88 paper, inkjet on vellum paper

“Are you Chinese?” was the first question my best friend asked me. We stuck together because we were the only Asian kids in our class. Growing up, friends would make jokes about us eating dogs and doing their math homework. Other kids would chase us around the playground saying “ching-chong.” Then, one day my friend told me, “Well, you know, you’re not really Chinese.” How could I not be Chinese when we both experienced such blatant racism? Just because I didn’t grow up with an Asian family didn’t mean I wasn’t Chinese.

Interracial and intercultural adoptees often grow up in places where their birth culture and language are unfamiliar to most. They grow up in families who don’t look like them. They grow up not knowing their medical history. If we live in a society that isn’t colorblind, then why is adoption treated differently? The adoption experience is often overly romanticized and seen as giving a child a new life. In reality, it’s a new life that’s completely disconnected from our cultural and genetic history — leaving it up to us to create our own foundation of an identity.

Camille DeSanto

Cherry Pie Mindset

Archival pigment prints

Queenie Featherstone has been homeless for 12 years now after being evicted from her family's apartment where she grew up. She faces mobility issues and developed hearing loss since becoming unhoused. She is one of the most positive and actionable people I know.

I met Queenie when I was working with Street Sense Media in the beginning stages of my thesis work. After several weeks of frequent visits, I began to recognize the regulars. Queenie was always there, attending poetry workshops, serving lunches and onboarding new vendors. She earned her nickname, the homeless diva, from her sense of style and her refusal to be disrespected.

Driven by her strong Christian faith and her journey to be more Christlike, she helps everyone around her in any way she can. She effortlessly turns strangers into friends and makes everyone feel welcome with her cherry pie mindset.

Cherry Pie Mindset is a collaboration between Queenie and Camille DeSanto created to bring awareness to invisible homelessness and fight stigmas surrounding the unhoused population.

Candace Dane Chambers

Watered

Archival pigment prints

Despite having once been the nation's leading agriculturalists, decades of land theft and federal discrimination have dwindled Black farmers down to just 1.3% of the industry. *Watered* is a multimedia project offering a window into the experience of the Black women striving to reclaim food sovereignty and return to the land. This work takes a focused look across Maryland and Virginia, highlighting small local farmers cultivating new models for success.

From left to right:

Liz Jones, Leni Sorensen, JamiQuann Rudd (top),
Michelle Hutton (bottom), Liz Jones, Joyce Akintilo

Megan Tomasi

*amid these landscapes traipses
the soul*

Archival pigment prints

This work is a photographic process that explores the male body as a form of beauty beyond sexualization.

Through interviews with the men I photograph, I seek to address the insecurities of their physical selves brought about by toxic masculinity and what they have been told they should look like as a man.

The belief motivating my work is that every individual is beautiful, regardless of their relationship to their body. Since I began this project, it has become even more apparent to me that men need to have body positivity in their lives; the interviews that I have done so far have shown me this as a fact. My hope is that men will see this project and realize that their struggle to accept their body is universally felt by men with looks of every type.

A shared insecurity, when finally expressed,
breeds solidarity.

Shereen Ragheb

I Was Born A Foreigner

If This Home Could Speak, Atlanta, Georgia. 2022.
Bookshelf

Untitled (Family Archive №1), Giza, Egypt. 1999.
Man with red car

The Distance Between Us, Atlanta, Georgia. 2022.
Man with focus with magnets on a fridge

Empty Nester, Atlanta, Georgia. 2022.
Curtains with empty bed

Untitled (Family Archive №2), Stamford, Connecticut. 2000.
Mom with two kids

Untitled (Family Archive №3), Jeddah, Saudi Arabia. 1995.
Mom and dad in doorway

Untitled (Family Archive №4), Jeddah, Saudi Arabia. 1998.
Mom and dad standing with a video camera

Untitled (Family Archive №5), Jeddah, Saudi Arabia. 1997.
Dad with son on shoulders

All For One, One For All, Atlanta, Georgia. 2022.
Recent family portrait (kids on stairs)

Untitled (Family Archive №6), Toledo, Ohio. 2001.
Family picture with us waving (green background)

Three Generations Filipina, Sea Island, Georgia. 2022.
Grandma talking to mom and me

You Look Prettier With Straight Hair, Atlanta, Georgia. 2022.
Mom and me doing hair

Untitled (Family Archive №7), Stamford, Connecticut. 2002.
Family picture on New Year's (USA sweatshirt)

Magsaing ka na, Atlanta, Georgia. 2022.
Washing rice

Untitled (Family Archive №8), Stamford, Connecticut. 2002.
Nanay and myself with curlers in our hair

Bless Your Heart, Atlanta, Georgia. 2022.
Hands with rosary cross

Bismillah, Atlanta, Georgia. 2022.
Family dinner

Archival pigment print, pigment adhesive prints

Shereen Ragheb

I Was Born A Foreigner

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

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

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

Sabrina Godin

Individual Survival

Pigment print on cotton polyester fabric

“The most critical turning point in my life happened when my aunt’s boyfriend raped me,” says Retta Timmons, recalling what her life was like after being sexually assaulted by her great-grandfather, uncle, and aunt’s boyfriend. “When you have been a victim of that trauma, we think that we are the only ones that it happened to and that we cannot talk to anyone, but we know that’s not the truth.”

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

“To this day, people still think if you’re married, and your husband forces sex on you, it’s not rape.”

— Shanon Lee

Portrait of woman with red and black veils

“You own me,
Yet you never
Paid.

And now I need to forgive you?
That’s going to heal me?
You get to be free?
And Me?”

— Lia Mack

Portrait of woman with white and black veils

“This is how prey is trained
Bend him until he flimsy nothing,
He means more when he’s weak.
His innocence too much child, his
smile has no place here.
Make him loose, easy, unseen; imagined.
Silence his shine, his light too loud

Crack open, reveal constellations turned supernova,
galaxy be damned.

His sun too bright, too beautiful to
be heard.
Take away his sunrise—teach him sunsets are
beneath the horizon.
Bleed him into submission,
Let the beast claim his soul.
Transform his remains, he more than meets the eye.
Carved out archangel, his wings
are for clipping-cursed be his flights.
A pity he will be hole and not whole.
No prayer would want him, no altar
would call for forgiveness—he is sacrifice.
Who is he to deny flesh and blood?
This cocky cum rag—be it life or death,
he is for the taking.
For him, don’t be gentle.
Don’t be soft.
Show him callous.
Remove remorse.

He is meat—best served tender.”

— C. Thomas

Portrait of non-binary person with red and white veils

“Sexual trauma brings hurt, pain, emotional and spiritual unhealthiness, disappointment and sorrow. What was once pure has been defined and drawn into a dark place.

Every waking moment causes displeasure and thoughts of death. However, there comes a time when God steps in and tells You He desires you to hurt no more. You take a step and surrender your heart back to Him.

Slowly but surely you walk into a place of divine healing and then forgiveness. The spirit of joy and love begin to rest upon you, and before you know it, the purity and sincerity of your story is shared to begin the path of healing others.

One day you realize that the tragedy you once lived is now a place of beauty that is changing the lives of others. Rest assured that what you endured was not for you but the healing of nations.”

— Retta Timmons

Portrait of woman with white veils

“Two days after her assault, Lindsay went to the police. The detective she spoke to told her she probably drank too much and was condescending. This detective is the reason why no one wants to go to the police. The detective said he was going to investigate, but he never called her back. Lindsay went home and wrote a letter to the chief of the department to open her case again. A new female detective was assigned to Lindsay’s case who focused on keeping Lindsay in the loop. However, because of the first detective’s carelessness, the case had too many mistakes to go to trial. Nevertheless, Lindsay wanted to regain her life back. She focused on running and healing herself. Through therapy and support from friends and family, Lindsay is able to cope with the memories of her assault.”

— Lindsay

Portrait of woman with black veils

Meara Seery

Forget Me Not

Archival pigment prints

Forget Me Not seeks to remember Washington, D.C.'s forgotten river, the Anacostia. The 8.4 mile stretch of water crossing through D.C. and connecting Maryland to Virginia holds a complex history of racial injustice and inequality. Once a hub for recreational activities such as swimming, boating and fishing, the Anacostia faced environmental catastrophe due to high levels of pollution from wastewater and trash. Now, in 2022, the Anacostia is slowly returning to the recreational center that it used to be. Environmental issues are still rampant throughout the river, however, with construction, trash and sewer drainage furthering the already present environmental damage. While there are many new projects that attempt to fight pollution and clean the waters, we must work to remember and restore the Anacostia River to protect both the communities it touches and the planet.

Natalie Parks

EGO/DEATH

Recording of a live performance

CONTENT WARNING:

Suicide, portrayals of mental illness, substance use, adult language, sexual content. This performance will have flashing lights.

Art is distinguished by its ability to grant us self-recognition through the other. As an actor, director and playwright I want to tell stories that engage authentically with queerness and disability. My late autism diagnosis and the years of unnamed struggle have required me to use the artistic space between words to communicate my experiences to the world.

This is a story I wish I could have seen the first time I went nonverbal in high school and tried to knock myself out with a history textbook, unable to explain to my therapist how I felt at all. I want to create theater that can step beyond the tools of logic and literalism, into the heart, at those critical moments when just language isn't enough. I believe sharing stories like this helps us embrace compassion for each other and even more fundamentally for ourselves.

Nateé Himmons

Humanity

Dancers: Megan Miller, Alexia Papatsa, Zoe Warren

I make work that allows the audience to tap in to their quantitative and critical thinking. The use of engineering concepts and computer programming drives my exploration and creative process. Choreography is my chance to connect my comprehensive programming skills within engineering to the body in dance. I allow my work to go through a series of manipulations to create harmony between body and machine. I begin with a simple phrase, then, in Python, code lines that produce random string outputs to create choreographic sequences. The variables are different dynamics, texture and tasks I can put on the movement. My work does not narrate a story but rather combines technology and dance. With these ideas, I challenge the audience to question how a body would move if it were programmed by computer-coding software. Would the body move humanistically? Does artificial intelligence truly portray human intelligence?

This work was choreographed utilizing Python programming language paired with video animations. It seeks to examine the combination of technology and dance.

Arianne Gandy

Taking Place

Dancers: Anna Stolt, Cierra Bain, Elyse Butts, Manasa Sharma, and Shannan Richard.

In *Taking Place*, dancers dare to occupy the space and make it theirs. They explore the endless possibilities offered by the grand yet treacherous Flagg building staircase to demonstrate that dance is not restricted to the theater. This work also shows that time is not a constraint, since dance can take place continuously.

Arianne is a choreographer/dancer from Cuernavaca, Mexico. At the age of 12, she was accepted into the Escuela Nacional de Danza Clásica y Contemporánea, Mexico's most prestigious dance school. In 2015, she moved to the United States to continue her training at the University of North Carolina School of the Arts. During her undergraduate career at GW, Arianne created two choreographic pieces, *El Olvido*, performed at the Fall 2021 Dance Concert, and *Taking Place*, a site-specific work associated with her senior thesis.

Saskia Giramma

The Physical Tollbooth

Cardboard, wood, foam, fabric, paint

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

Yu Jie

Parallel Worlds

Mixed media

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

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

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

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

Dimitri Lykoudis

Ruderal Transitions

Plywood, paper, pencil, colored pencil, charcoal, graphite, chalk pastel, hardware

You are being introduced to a challenge to old ideals about landscape “purity,” to a confrontation with the reality of the urban environment: cosmopolitan, disturbed, in need of repair, deconstructed.

You are looking at a meditation on ruderal fields inside cities ... at a blending of the man-made and the wild growing into new, evolving and complex forms.

You are doing your viewing through equally complex forms that could be future pathways.

Ruderal Transitions — and this micro version of it — is a display of human/ruderal constructs designed to dissolve/evolve over time to create intentional conditions of artificial/natural balance. It is presented through a succession of curated frames and formed passageways that act as a sort of “memory” for the hybrid future.

With your new design-gaze, you are asked to reimagine how you see what you previously understood to be decay...

Andrew Kastner

Seeing Signs

Mixed media

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

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

Addressing the formal characteristics and communication techniques embedded in the signs opens up an opportunity for a design that better aligns with the interpreter's goals of creating moments of revelation, perception and insight for the visitor. Where the traditional sign centers on perception, the dematerialized sign expands the logic of the prompt into the field and asks the visitor to take a more active role in their perception of the site. Furthermore, leaving behind text and imagery enables a wider range of interpretive outcomes that show rather than tell, allowing the visitor to draw on their own revelations and insights about the site.

What do you see?

Shengyuan Liu

See, deconstruct, Sit.

Mixed media

See, deconstruct, Sit. uses the Vitra Design Museum's chair collection to encourage a reimagined display method of modern furniture.

The design offers two levels of interaction/ interpretation, looking at and looking from a chair, to challenge how we experience a furniture piece. Instead of viewing the chair as a static object, this installation of the Eames Molded Fiberglass Armchair presents a test display of an integrated environment facilitating body-object interaction, chair analysis and curated perspectives.

Visitors will 1) watch other visitors' interactions with the chair, presented in front of the deconstructed diagrammatic studies; 2) sit on the chair to inhabit ergonomic body positions; and 3) follow the specific viewpoints presented by different body positions to understand the design decision of this chair in relation to other furniture pieces.

The display approach presented herein offers a "de-museumification" of the chair, giving visitors the chance to experience the intact object and relate to its true function and aesthetic.

Alex Morpurgo

Optical Interference

Mixed media

Optical Interference is an installation that invites visitors to look through prescribed views that distort how they view the room.

Danielle Lane

Mood Swing

Mixed media

Mood Swing begins to challenge the exclusivity of interior design. This micro-exhibition offers an introduction to various interior design styles and their driving concepts, silhouettes and material qualities through deconstruction and co-option of the creative process that goes into constructing mood boards. Focusing on five interior design styles, this installation comprises movable panels, five in total, one per style. On one side of each panel sits abstract collages that translate the atmosphere of each style. On the opposite side are line work and research focused on exposing the logics that speak to the construction of each collage.

Reminiscent of a book or magazine, the panels stand stacked against one another, inviting the viewer to flip through and explore the collages, ultimately exposing the hidden methodologies on the back of each panel. As the viewer sifts through the panels, the opportunity is provided to both understand the basic qualities of each style and reflect on where the viewer's individual tastes sit among the established themes.

Megan Storkan

Eating Space

Mixed media

Eating Space explores the relationship between the table and the human body in the context of a meal. With the table as the canvas, this exhibition traces the natural choreography of both body and plate in relation to the table during a traditional Swedish smörgåsbord. The remnants of human motion demonstrate the delicate yet unexpected harmony between body and table.

Author Luce Giard describes the table as “social machinery, as complicated as it is effective.” By examining these spatial relationships, we can begin to better understand how the everyday table is best serving us. This mealtime union is explored through the physical mapping of the movements of a video-recorded meal that took place in April 2022.

Natalie Adam

The Way We Move

Inkjet on archival paper

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

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

Presented in NEXT is an excerpt from a larger investigation into how form influences movement. It serves as a preliminary testing ground for an approach to designing structures that facilitate play and relaxation. As you experiment with these prototypes, consider how the forms that define the spaces of your everyday life also structure your movements and your mood. Imagine a world where the public spaces that we navigate could help shape these movements according to more healing principles — a world where you could wait at a subway station and not have to resort to scrolling on your phone but engage in a moment of release to stretch, to reset, to move and to meditate.

Nora Neely

LIVE RECORD

Mixed media

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

LIVE RECORD recognizes concerts as a way of communicating, connecting and creating collective experiences. It explores overlaps in the social roles of performance and illustrates a live music theory seen from multiple perspectives. It is a concert to walk through, to listen to, to watch, and also to create and perform in.

The exhibition was prototyped as a short-duration installation with a live performance of light and music by artist Sophie Lakin. This dress rehearsal created silhouettes to indicate different perspectives. Colorful light multiplied the shadows of “the crowd” and mirrored the music. Handwritten notes and lyrics represented “the performer” and helped create intimate experiences, even for visitors who may be unfamiliar with the music. The experience pulled viewers in and out of individual and collective experiences reminiscent of a concert.

This version of *LIVE RECORD* presented in NEXT relies on the distillation of one song through a recorded performance that you are invited to step into and surround yourself with. It tests a spectrum of lighting and shadow effects that describe the experience of being in “the crowd.” Visitors’ shadows will multiply, becoming silhouetted by blue colors fading in and out with the music like a collective breath. Handwritten lyrics pop up on a screen. The installation correlates sound, visuals, color and text to convey a collective, performative gallery experience.

In *LIVE RECORD*, roles are fluid (between concerts and exhibitions, performers and crowds) and the rules of time are upended. This project works to establish a new genre that includes the audience in the act of music-making and the intimacy of participating in live music.

Typography III

In The Mind Of A Designer

Hardcover bound

Everyone ends life with the same unhappy ending and people who need to leave, leave. However people who need to live need to live until the time to leave comes. An important value is that we can find a lot of options to be turned into meaningful moments along the way even though we know the same end. Everyone knows it but not everyone does it, especially when people encounter limitations.

While college life is nothing different, six self-motivated students volunteered (to find options) to make different yet meaningful opportunities while exploring and experimenting with possibilities beyond boundaries, such as school, class, time, access to facilities, etc. in summer of 2021—pandemic time.

What makes a legacy is people's actions and here, Devon, Krista, Amanda, Abby, Brianna, and Emma present a statement of Graphic Designers who they became.

Kate Winschel

Muriel Cooper:

Graphic Design's Big Bang

Hardcover book, pedestals, monitor with video

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

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

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

Aimee Alvino

The Olympics: Designed for Sport or Politics?

Hardcover book, inkjet on paper, acrylic sheet

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

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

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

Jessica Padilla

Breaking the Barrier

Bitmap fonts on Macintosh and Work Sans variable font poster, inkjet on Epson enhanced matte paper mounted on foam board, iPad with animation

Typography plays a crucial role in the way humans perceive information from any sort of text. However, what we associate with both the print and digital world used to be a specialized craft that was highly exclusive and limited to certain professions, given this discipline was based on handicraft practices. Moving forward to the 1980s and 90s, rapid advances in digital computer hardware and software radically altered the craft of typography. Digital computers placed typesetting tools into the hands of individual designers, resulting in a period of experimentation where new and unusual typefaces were seen.

The Digital Revolution enhanced typography to possess flexibility and become manipulated, to communicate messages of their own. Likewise, as a designer, I am able to adapt in any situation and apply a free-flowing mindset when I design. I allow my hands to cultivate authentic, everchanging pieces, using nature as my inspiration.

Devin Healy

Cover Lover

Hardcover books, premium paper, ink, acrylic stickers, embossed gloss

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

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

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

Mina Hong

Read, Look, and Play: Hangul Typography History and Education

Dull paper, neon color paper, lenticular sheets, and neon color threads

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

Devon Ott

Just a Brand?

Softcover book and slip cases: cardboard, acrylic, shoe laces; Nike glow sign: birch wood, LED lights, spray paint; Installaion: Nike sneakers, Nike shoe shelves

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

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

Krista Marino

Design Drives Changes

Hardcover book

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

Iman Ibrahim

Bloom: Reclaiming the Power of Muslim Girlhood

Digital web app

Design Challenge: How might we make young muslim girls feel supported and valued within their communities?

Bloom is a brand of personal development tools aimed at educating the muslim community and uplifting young muslim women.

The Goal: The muslim community will acknowledge the challenges that young muslim girls go through and take steps to ease the worries of young muslim girls. Muslim girls are uplifted and grow up in environments where their unique feelings and identities are cherished and protected.

Kaitlin Santiago

Gender in Bloom

Fashion Show, Interactive Digital Zine

Gender in Bloom highlights and celebrates gender nonconformity and individualism in fashion. Gender in Bloom consisted of both a fashion show and an interactive digital zine and was made possible by the many talented models, choreographers, makeup artist, hair artist, seamstresses, videographers, photographers, Allied in Pride, and Trans and Non-Binary Students of GWU; all to whom the show owes all credit. Gender in Bloom found itself under the Creative Direction of Kaitlin Santiago.

Jing Mu

Easy Remote

Digital application

Free remote is an innovative remote app solution. Users can make use of the remote app with muscle memory, auditory, and haptic interface elements over graphical elements, so they can then focus more on the TV content and pay less attention to the manipulation of the remote.

Jing Mu is a passionate product designer who believes that equitable access to information and technology has the power to create a more inclusive and efficient world

Lindsey Weiss

Sharesy

Mobile application

Sharesy is a POS compatible mobile application designed for both customers and restaurants who find themselves frequently involved in large dining experiences.

The societal pressure to match the economic behaviors of one's peers can cause feelings of shame and embarrassment. Sharesy acts as a remedy; dismantling the processes from which these negative feelings are triggered by normalizing fair bill sharing, and alleviating the tension and awkwardness of voicing the need to only pay for what one enjoys.

For people who want to feel in control of their finances, while still participating in social events, Sharesy will give a group of diners the ability to share the cost of individual items, and virtually submit payment.

If the utilization of Sharesy were to be embedded into the diner's experience, per the establishment's requirement, it would therefore change human behavior... as accurately and fairly sharing the bill would become culturally and socially expected.

Adele Yiseol Kenworthy

what is something you always wished I asked and knew about you?

당신에게 꼭 물어봐 줬으면 하는 것 있다면 무엇인가요?

Found and foraged plant material

My name is Adele Kenworthy (she/they), and I create botanical interventions in public spaces.

In my art practice, I explore how flowers have dyed, draped and nourished social movements and daily reimagine what it means for socially engaged art to exist as an embodied practice of care.

Questions that run deep in my practice are:

- ◆ Who is allowed to be a community?
- ◆ Why is joy and beauty subversive for some but a commodity for others?
- ◆ How can we empower BIPOC communities to hold contradictions in public spaces, to hold both joy and justice in the same breath?

My deepest desire is for the space I hold in these floral forms to bear witness to the remnants and artifacts of our shared humanity, and to flood all the silences between generations with those memories.

Jordana Rubenstein-Edberg

The Joyful Scar

Photographic prints, lightbox and transparency paper,
plaster sculpture, found materials

Born and raised in the D.C. area, art and social movements have always been intertwined for me. I am a multimedia visual artist who works alongside policy makers and community organizers to create social change. Because I collaborate long term with people and work in community spaces, the creative process is just as important as the artwork created. In my practice, I seek out people and places whose roles in history have been systematically neglected, hidden and suppressed. I create works of documentary film and photography, sculpture, and interdisciplinary installations to uplift these stories and seek policy change. I am constantly wondering: How can I listen more deeply? How can I center relationships in my work? How can art practice envision and facilitate a more just world?

As part of my thesis project, I am releasing *The Joyful Scar*, a photography book documenting my own and others experiences receiving double mastectomies for breast cancer prevention. Following my time at the Corcoran School of Art and Design, I am excited to create with my own production company, UnderstoryDocs.

www.JordanaMedia.com | [@JordanaMedia](https://www.instagram.com/JordanaMedia)

Wes Holloway

Desiderium

Oil on vellum, assortment of collected & collaborated ties

Originally from Houston, Texas, I broke my C5-C6 vertebrae in a diving accident, suffered a spinal cord injury and thus became paralyzed from the chest down. My artwork has been exploring identity and the structures that influence the formation of said identity. I pull questions from my past and personal histories in an attempt to navigate the “how” and the “why” of the personas I have created. Are these common connections, are they unique one-offs, or is each merely a survival tactic?

Currently, my work is in flux between painting, collage, conversation, research, learning and installation. I have no set medium that I see as the best mode of parsing these themes; however, painting seems to be where I land most often. This medium usually leads to a more accessible conversation. I am also now more interested in the intersections of intent/reception and personal/public work.

In these visual explorations and conversations, the social and policy topics that have come up revolve around equity in healthcare, presentation of disability, LGBTQ+ cultural preservation/celebration, community living, and access to spaces/services. The phrases “emancipatory practice” and “existence as resistance” resonate with me the most.

By sharing personal experiences, I am joining and adding to a lexicon of marginalized voices seeking connection and validation. My goal is to construct a succinct, clear and confident body of work that will be equal parts education, protest and future policy ideation.

WesHollowayArt.com | @wes_and_jess