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# LAURA AMUSSEN

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1744 Wentworth Avenue, Parkville, MD 21234  
[amussenlaura@gmail.com](mailto:amussenlaura@gmail.com) · 443.286.1749  
<https://bakerartist.org/node/1396>

## SUMMARY

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Passionate and experienced artist, educator, and curator who is driven to inspire students to pursue creative and personal excellence. Constantly striving to create a challenging and engaging learning environment, yet, one that is safe and nurturing, where research, experimentation, and vulnerability are crucial in helping each student develop their own voice. Excellent interpersonal skills—friendly and outgoing personality. Ability to work with colleagues across disciplinary boundaries, fostering a collaborative approach to teaching. Exceptional problem-solving skills, able to think creatively and critically, strong work ethic, able to handle multiple jobs simultaneously, self-motivated, and resourceful.

## EDUCATION

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- Maryland Institute College of Art, Baltimore, MD. MFA (2006) Rinehart School of Sculpture.
  - 3.7 GPA *magna cum laude*
  - Jacob K. Javits Graduate Fellowship
  - Jack Kent Cooke Foundation Graduate Scholarship
  - Maryland Institute College of Art Fellowship, MICA, Baltimore, MD
- Towson University, Towson, MD. BA (2002) Sculpture.
  - 3.823 GPA *summa cum laude*
  - Departmental Honors
- Catonsville Community College, Catonsville, MD. AA (1998)
- Salt Lake Community College, Salt Lake City, UT. (1995)

## TEACHING

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Adjunct III Faculty August 2006 – Present  
Towson University Towson, MD

Adjunct Faculty June 2018 – Present  
Maryland Institute College of Art Baltimore, MD

- Teach a 3/3 class load of undergraduate and graduate courses—both introductory and advanced—spanning nearly every discipline. Undergraduate courses taught: *Visual Concepts*, *Experimental Directions*, *3D Process*, *2D Process*, *Sculpture I*, *Sculpture II*, *Art and the Human Body (Art History)*, *Drawing I*, *Drawing II*, *Design for Non-Art Majors*, *Sculpture for Non-Art Majors*, and *Writing about Art*. Graduate—*MFA Studio II*.
- Serve on undergraduate honors thesis and MFA committees.
- Teach interdisciplinary pre-college courses.
- Inclusive teaching practices and pedagogies, with emphasis on teaching the whole person.
- Demonstrated success in working with students from marginalized and underrepresented populations and diverse backgrounds.

- Engage in cross media, interdisciplinary, and experimental approach to design, research, practice, and pedagogy.
- Nimbleness in incorporating analog and digital teaching environments.
- Encourages cross-discipline inquiry to communicate solutions and experiences for a broad range of contexts and audiences.
- Adept at traditional and emergent practices.
- Develop and adapt course curriculum and materials to reflect current trends and advancements.
- Develop and alter teaching methods based on student learning styles and outcomes.
- Monitor student's progress and provide appropriate feedback.
- Lead critiques—often using methodologies from Liz Lerman's: *Critical Response Process*—providing a focused exchange of ideas thus generating constructive and necessary feedback.
- Write letters of recommendation.
- Research and invite visiting artist and other arts professionals to class.
- Respond to student's inquiries and e-mails promptly.
- Organize and lead field trips to local arts organizations.
- Provide department with student assessments.
- Participate in departmental meetings.
- Attend campus events such as exhibitions and visiting artist lectures; encourage students to do the same.
- Attend professional development workshops.

#### AREAS OF SCHOLARSHIP AND RESEARCH

- Interdisciplinary and concept-based approach to media and processes.
- Current issues in the history, theory, and criticism of contemporary art and visual culture.
- Social, cultural, and personal relevant concept development.
- Exploitation of material and process as symbol and metaphor.
- Installation Art (indoor and outdoor): Site-specific, site-responsive, land art, place.
- Feminist Art Movement—female and underrepresented artists.
- Sculpture: all applications (from found materials to fiber, wood, and welding).

#### AREAS OF PRACTICE

- Interdisciplinary concept-based production of work—sculpture, installation, drawing, performance, fiber, video, projection, photography, and mixed media.
- Site-specific installation—responding to location, ecology, history, and architecture.
- Material and process-based practice.

#### VISITING CRITIC

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- Rinehart School of Sculpture, MFA Program, MICA, Baltimore, MD, Fall 2020
- General Fine Arts, Junior Mid-term Critiques, MICA, Baltimore, MD, Spring and Fall 2019
- Fibers, Senior Mid-term Critiques, MICA, Baltimore, MD, Fall 2015
- General Fine Arts, Mid-term Critiques, MICA, Baltimore, MD, Fall 2014
- Fibers, Senior Mid-term Critiques, MICA, Baltimore, MD, Spring 2014
- The Patterson Residency Program, Creative Alliance, Baltimore, MD, Spring 2013
- Studio Artist Program, School 33 Art Center, Baltimore, MD, Fall 2012
- Sculpture Final Critiques, MICA, Baltimore, MD, Fall 2012
- General Fine Arts, Senior Project, MICA, Baltimore, MD, Fall 2010
- General Fine Arts, Foundations, MICA, Baltimore, MD, Spring 2009

- General Fine Arts, Final Critique, Foundations, MICA, Baltimore, MD, Fall 2008
- Senior Independent Study, Final Critique, Goucher College, Baltimore, MD, Spring 2007
- General Fine Arts, Senior Project, MICA, Baltimore, MD, Fall 2007
- General Fine Art, Senior Final Critique, MICA, Baltimore, MD, Spring 2002

## GUEST LECTURER AND PRESENTATIONS

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- Senior Seminar, Goucher College, Baltimore, MD, 2016
- Professional Development, MICA, Baltimore, MD, Spring and Fall 2015
- Professional Development, MICA, Baltimore, MD, 2014
- Curators Panel Discussion: MICA, Professional Practices for Visual Artist's, Baltimore, MD, 2014
- Co-host: smARTS, a local PBS television show which features people from Baltimore County's arts and culture community; as well as a "Get smARTER" segment, Towson, MD, 2014
- Professional Practices for the Visual Artist, MICA, Baltimore, MD, Spring and Fall 2012
- Professional Practices for the Visual Artist, MICA, Baltimore, MD, 2011
- Introduction to Curatorial Studies, MICA, Baltimore, MD, Spring and Fall 2011
- Introduction to Curatorial Studies, MICA, Baltimore, MD, Spring and Fall 2010
- The Etiquette of Networking, MICA, Baltimore, MD, 2009
- How to begin a relationship with a gallery & get your work shown, MICA, Baltimore, MD, 2009
- Art in the Environment, Reston Arts Center, Reston, VA, 2009
- College Teaching of Art, MICA, Baltimore, MD, 2006
- *Wandering the Pshychogeography of Space and Place*, MICA, Baltimore, MD, 2006
- *Placelessness in Contemporary Life: The Work of Katrin Sigurdardottir*, MICA, Baltimore, MD, 2006
- MFA Thesis Artist's Talk, MICA, Baltimore, MD, 2006
- Montpelier Cultural Arts Center, Laurel, MD, 2005
- Tri-state Sculptors Conference, ASU, Boone, NC, 2005
- Panel discussion led by Critic in Residence Amei Wallach and Director of Programs Lisa Lewenz, *18th Annual Critics' Residency Program*, Maryland Art Place, Baltimore, MD, 2004
- Dance performance created and choreographed for site-specific installation *Verve, Sculpture at Evergreen* 2002. Evergreen House, Johns Hopkins University, Baltimore, MD, 2002
- Panel discussion led by juror Mary Jane Jacob, *Practicing in Place: Sculpture at Evergreen*, Evergreen House, Johns Hopkins University, Baltimore, MD, 2002

## EXHIBITION AND AWARD JUDGING

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- *Yorkfest Adult Juried Art Exhibition*, Creative York, York, PA. 2018
- *National Juried Exhibition*, Delaplaine Visual Arts Center, Frederick, MD 2018
- *Juried Student Exhibition*, Gettysburg College, Gettysburg, PA. 2017
- *Annual Student Exhibition*, Mount St Mary's University, Emmitsburg, MD. 2017
- *Library Gallery Exhibition Competition*, Montpelier Cultural Arts Center, Laurel, MD. 2016
- *Undergraduate Exhibition*, Maryland Institute College of Art, Baltimore, MD. 2014
- *Annual Student Exhibition*, Harford Community College, Harford, MD. 2014
- *Small Wonders Annual Exhibition*, Maryland Federation of Art, Annapolis, MD. 2012
- *Annual Art and Earth Juried Exhibition*, Berkeley Arts Council, Martinsburg, VA. 2012
- *Annual Juried Exhibition*, Delaplaine Visual Arts Center, Frederick, MD. 2011
- *Beckler Family Members' Gallery Exhibition*, Delaware Center for the Contemporary Arts, Wilmington, DE. 2005

## SOLO EXHIBITIONS AND SITE PROJECTS/INSTALLATIONS

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### 2020

*Flourish*, Sculptor-in-Residence, Ladew Topiary Gardens, Monkton, MD

*Nurture*, Project Space Gallery, Baltimore Clayworks, Baltimore, MD

### 2017

*Nourish*, Schmucker Art Gallery, Gettysburg College, Gettysburg, PA

### 2013

*AFLOAT*, Creative Alliance, Baltimore, MD

### 2008

*Lady Chapel, Minstallation*, Creative Alliance, Baltimore, MD. Curator: Robert Tillman

*Archiscapes*, RTKL, Baltimore, MD

### 2007

*The Façade*, The Katzen, American University Museum, Washington, DC. Curator: Jack Rasmussen

### 2006

*MFA Thesis Exhibition*, MICA, Baltimore, MD

### 2005

*Redefining Space*, Mezzanine Gallery, Turchin Center for the Visual Arts, Boone, NC

*Void/ Filler*, Urban Institute for Contemporary Arts, In Space Gallery, Grand Rapids, MI

### 2004

*Tension Controlled Satisfaction Denied*, Artemis Gallery, Seattle, WA

*Orifice*, Delaware Center for the Contemporary Arts, Wilmington, DE

### 2003

*Passage*, Elizabeth Roberts Gallery, Washington, DC

*Suspended*, Morris A. Mechanic Theatre, Baltimore, MD

*Honors Thesis Exhibition*, Galerie Francoise Et Ses Freres, Baltimore, MD

*Laura Amussen: Paintings and Sculptures*, Angelfall Studios, Baltimore, MD

## SELECTED GROUP EXHIBITIONS AND INSTALLATIONS

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### 2020

*Unnatural Causes: Art of a Critical Nature*, Carroll Mansion, Baltimore, MD

*Merkin Dream*, Maryland Art Place, Baltimore, MD

*That Group Show*, Ruby Projects, Fairfax, VA

### 2019

*Garden Glow*, Ladew Topiary Gardens, Jarrettsville, MD

*Connections*, The Eubie Blake Cultural Center, Baltimore, MD

### 2018

*Repurposed on Purpose*, Maryland Art Place, Baltimore, MD. Curated by Doreen Bolger

*Baker Artist Award Finalist Exhibition*, Peale Museum, Baltimore, MD

### 2017

*Camp Artscape: Parents' Day!*, Center for the Arts Gallery, Towson University, Towson, MD

*Artists for Truth*, SpaceCamp Gallery, Baltimore, MD

### 2016

*Creative Alliance's Annual Auction*, Marquee Ball Invitational, Creative Alliance, Baltimore, MD

*Sondheim Prize Semi-Finalist Exhibition*, Meyerhoff Gallery, MICA, Baltimore, MD

### 2015

*Creative Alliance's Annual Auction*, Marquee Ball Invitational, Creative Alliance, Baltimore, MD

**2014**

*Creative Alliance's Annual Auction, Marquee Ball Invitational, Creative Alliance, Baltimore, MD*

**2013**

*Sondheim Prize Semi-Finalist Exhibition, Meyerhoff Gallery, MICA, Baltimore, MD*

*Creative Alliance's Annual Auction, Marquee Ball Invitational, Creative Alliance, Baltimore, MD*

**2012**

*Sondheim Prize Semi-Finalist Exhibition, Meyerhoff Gallery, MICA, Baltimore, MD*

*Creative Alliance's Annual Auction, Marquee Ball Invitational, Creative Alliance, Baltimore, MD*

*Jim Paulsen Alumni Sculpture Exhibition, Center for the Arts Gallery, Towson University, Towson, MD*

**2011**

*Creative Alliance's Annual Auction, Marquee Ball Invitational, Creative Alliance, Baltimore, MD*

**2010**

*Departures and Arrivals, Center for the Arts Gallery, Towson University, Baltimore, MD*

**2009**

*MICA-Affiliated Trawick & Bethesda Painting Award Honorees, Meyerhoff Gallery, MICA, Baltimore, MD*

**2008**

*Sondheim Prize Semi-Finalist Exhibition, Meyerhoff Gallery, MICA, Baltimore, MD*

**2007**

*Sondheim Prize Semi-Finalist Exhibition, Meyerhoff Gallery, MICA, Baltimore, MD*

*Young Sculptors Competition, Hiestand Galleries, Miami University, Oxford, OH. Juror: Mary Ceruti, Executive Director, SculptureCenter, NY*

*Desiderium, Gallery Aferro, Newark, NJ. Curator: Evonne Davis*

*Accumulation, Rosenberg Gallery, Goucher College, Baltimore, MD. Curator: Jackie Milad*

*Art Auction Gala, Washington Project for the Arts/Corcoran, Washington, DC. Curator: Mary Early*

**2006**

*Maryland Art Place's 25th Anniversary, Maryland Art Place, Baltimore, MD. Curator: Julie Ann Cavanor*

*Faculty Exhibition, Towson University, Towson, MD*

*AAC Sculpture on the Grounds: Insight Out, Arlington Arts Center, Arlington, VA. Curator: Twylene Moyer, Managing Editor, Sculpture Magazine*

*Exchange: Baltimore @ DC, Warehouse Arts Complex, Washington, DC*

*The Red Show, Zuni Gallery, Ferrara, Italy*

*12th Annual International Exhibition, Soho20 Chelsea Gallery, New York, NY. Juror: Lilian Tone, Curator MOMA, NY*

*24th Annual Juried Exhibition, Pleiades Gallery, New York, NY. Juror: Elizabeth Sussman, Curator, Whitney Museum of American Art, NY*

*New Art Examined: Works by 2006 MFA Graduates in the Mid-Atlantic Region, Arlington Arts Center, Arlington VA*

*Artscape Outdoor Sculpture, Artscape, Baltimore, MD*

*25th Annual Montpelier Invitational Sculpture Exhibition, Montpelier Arts Center, Laurel, MD*

*Ceres Seventh National Juried Exhibition, Ceres Gallery, New York, NY. Juror: Cora Rosevear, Associate Curator, Dept of Painting & Sculpture, MOMA, NY*

*Materia Populi, Thesis Exhibition, MICA, Baltimore, MD*

**2005**

*DCCA 2005 MFA Biennial, Delaware Center for the Contemporary Arts, Wilmington, DE*

*\_\_\_structured, Maryland Institute College of Art, Baltimore, MD*

*re:place, Gateway Georgia Avenue Revitalization Corp. Silver Spring, MD*

*"I really want to see....", Gallery Four, Baltimore, MD. Curator: Joan Weber*

*Street Nature, Gallery Imperato, Baltimore, MD*

**2004**

*Inward Gazes*, Rosenberg Gallery, Goucher College, Towson, MD. Curator: Cara Ober  
*Collaborate or Die*, Rinehart School of Sculpture, MICA, Baltimore, MD  
*Refresh*, Galerie Francoise Et Ses Freres, Baltimore, MD  
*Phenomenology*, Meyerhoff Gallery, MICA, Baltimore, MD  
*Outdoor Sculpture Invitational 2004*, Adkins Arboretum, Ridgely, MD  
*Critics' Residency Program*, Maryland Art Place, Baltimore, MD. Critic: Amei Wallach, NY  
*Transformers*, Transformer Gallery, Washington, DC  
*Journey*, Chela Gallery, Baltimore, MD  
*Small Works*, MFA City Gallery, Baltimore, MD

**2003**

*Out-of-Towner's*, Transformer Gallery, Washington, DC. Curator: Jayme McClellan  
*Au Naturelle*, Howard County Center for the Arts, Ellicott City, MD  
*Contemporary Art from Around the World*, Gallery International, Baltimore, MD  
*Essence: Structure/Substance*, Villa Julie College Gallery, Stevenson, MD  
*Artscape Outdoor Sculpture*, Artscape Baltimore, MD  
*12th National Juried Show*, Art Center of Northern New Jersey, New Milford, NJ. Juror: Dana Miller, Associate Curator of Postwar Art, Whitney Museum of American Art, NY  
*The Eighth International Shoebox Sculpture Exhibition*, University of Hawaii at Manoa, Art Gallery, Honolulu, HI  
*Seep*, School 33 Art Center, Baltimore, MD

**2002**

*Sculpture at Evergreen 2002*, Evergreen House, Johns Hopkins University, Baltimore, MD. Juror: Mary Jane Jacob, Independent Curator, Chicago IL  
*Expo XXI Juried Art Competition*, B.J. Spoke Gallery, Huntington, NY. Juror: Dana Miller, Assistant Curator, Whitney Museum, NY  
*Art MD 2002*, Howard County Center for the Arts, Ellicott City, MD  
*Fall Juried Exhibition*, MFA Circle Gallery, Annapolis, MD. Juror: Annie Adjchavanich, Executive Director, Washington Project for the Arts-Corcoran School of Art  
*2002 All Media Juried Exhibition*, Arlington Arts Center and Ellipse Arts Center, Arlington, VA. Juror: Claudia Gould, Executive Director, Institute of Contemporary Art, PA  
*Summer Juried Exhibition*, MFA City Gallery, Baltimore, MD  
*2002 Independents' Show*, Puna Contemporary Art Center, Pahoehoe, HI  
*2-3-4-Dimensional IV International*, Period Gallery, Omaha, NE  
*Spring Juried Exhibition*, MFA City Gallery, Baltimore, MD  
*2002 TU Student Art Exhibition*, Holtzman Gallery, Towson University, Towson, MD  
*25th Annual Art on Paper Exhibition*, MFA Circle Gallery, Annapolis, MD  
*5th National Juried Competition*, Gallery West, Alexandria, VA

**2001**

*Surfaces*, Hodson Gallery, Hood College, Frederick, MD

## AWARDS, FELLOWSHIPS AND GRANTS

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**2020**

Award Winner, Interdisciplinary Arts, Mary Sawyers Baker Artist Award, Baltimore, MD. Finalist, Baker Artist Awards, Baltimore, MD

**2019**

Finalist, Baker Artist Awards, Baltimore, MD

**2018**

Finalist, Baker Artist Awards, Baltimore, MD

**2017**

Semi-Finalist, Trawick Prize: Bethesda Contemporary Art Award. Bethesda, MD

**2016**

Semi-Finalist, Janet and Walter Sondheim Prize, in conjunction with Artscape. Baltimore

**2015**

Semi-Finalist, Trawick Prize: Bethesda Contemporary Art Award. Bethesda, MD

**2014**

Best Solo Exhibition, Baltimore City Paper, *Afloat*, at the Creative Alliance, 2013, Baltimore

**2013**

Semi-Finalist, Janet and Walter Sondheim Prize, in conjunction with Artscape. Baltimore

**2012**

Semi-Finalist, Janet and Walter Sondheim Prize, in conjunction with Artscape. Baltimore

**2011**

Individual Artist Award, Maryland State Arts Council

**2009**

Individual Artist Award, Maryland State Arts Council

**2008**

Anonymous Nomination, United States Artist Fellowship, Los Angeles, CA

Full Fellowship, Residency, Vermont Studio Center, Johnson, VT

Semi-Finalist, Janet and Walter Sondheim Prize, in conjunction with Artscape. Baltimore

Semi-Finalist, Trawick Prize: Bethesda Contemporary Art Award. Bethesda, MD

**2007**

Finalist, William and Dorothy Yeck Award, 2007 Miami University Young Sculptors Competition, Hiestand Galleries, Miami University, Oxford, OH. Juror: Mary Ceruti, Executive Director, Sculpture Center, NY

Full Fellowship, Residency, Vermont Studio Center, Johnson, VT

Individual Artist Award, Maryland State Arts Council

**2006**

First Place, Ceres Gallery, New York, NY. Juried by Cora Rosevear, Associate Curator, Department of Painting and Sculpture, Museum of Modern Art, NY

Semi-Finalist, Trawick Prize: Bethesda Contemporary Art Award. Bethesda, MD

**2005**

Andy Warhol Foundation for the Visual Arts Grant through Turchin Center for the Visual Arts, Boone, NC

**2004**

Semi-Finalist, Trawick Prize: Bethesda Contemporary Art Award. Bethesda, MD

**2003**

Second Place, Collector's Choice Award, MFA Circle Gallery, Annapolis, MD

Honorable Mention, American Bamboo Society Arts and Crafts Award

**2002**

Special Recognition, 2-3-4-Dimensional IV International, Period Gallery, Omaha, NE

Honorable Mention, 2002 Independents' Show, Puna Contemporary Art Center, Pahoehoe, HI

Juror's Choice Award, Spring Juried Exhibition, MFA City Gallery, Baltimore, MD

Cooley Art Scholarship, TU Student Art Exhibition, Holtzman Gallery, Towson, MD

Juror's Choice Award, 25th Annual Art on Paper, MFA Circle Gallery, Annapolis, MD

Best in Show, Fifth National Juried Competition, Gallery West, Alexandria, VA

**2001**

Juror's Choice Award, Autumn Juried Exhibition, MFA City Gallery, Baltimore, MD

Second Place, Spring Juried Exhibition, MFA Gallery on the Circle, Annapolis, MD

Honorable Mention, Fall Juried Exhibition, MFA Circle Gallery, Annapolis, MD

## 2000

Sculpture Scholarship Award, TU Student Art Exhibition, Holtzman Gallery, Towson, MD  
Third Place, Fall Juried Exhibition, MFA Circle Gallery, Annapolis, MD  
Juror's Choice Award, Emerging Artist's Exhibition, MFA Circle Gallery, Annapolis, MD

## BIBLIOGRAPHY

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- J. Susan Isaacs, "Laura Amussen, Schmucker Art Gallery, Gettysburg College." *Sculpture Magazine*, January/February 2018, Vol. 37 No. 1. Pages 62-63
- Joan Cox, "Staying Afloat: Sometimes a Journey Takes Two," *Bmoreart*, November 16, 2013. <https://bmoreart.com/2013/11/staying-afloat-sometimes-a-journey-takes-two.html>
- Bret McCabe, "No Safe Harbor," *Baltimore City Paper*, Vol. 37, No. 46, November 13-20, 2013. Page 31.
- Kelly Neel, "Sink or Swim?" *Baltimore Gay Life*, October 2013. Page 7.
- Bret McCabe, "The Marquee Ball," *Baltimore City Paper*, March 30, 2011. Page 14
- Jason Hughes, "Accumulation, At the Rosenberg Gallery at Goucher College," *Baltimore City Paper*, July 25, 2007. Vol. 31 No. 29, Page 42
- Jessica Dawson, "Off-the-Wall Art in Arlington", *Washington Post*, October 28, 2006, Page C02
- Bret McCabe, "Great Outdoors, Artscape's Public Art Installations Are the Gifts That Keep on Giving," *Baltimore City Paper*, July 26, 2006
- Glenn McNatt, "Sondheim Finalists, Highlight of Exhibits," *The Baltimore Sun*, July 24, 2006
- Tom Patterson, "Ties, Artists Combine Sculpture, Other Media," *Winston-Salem Journal*, January 1, 2006
- J. Bowers, "Artificial Life," *Baltimore City Paper*, July 6, 2005. Vol.29 No. 27, Page 37
- Blake DePastino, "Face in the Crowd," *Baltimore City Paper*, May 11, 2005. Vol. 29, No. 19, Page 36
- Matthew Robb, "The unlikely artist: Laura Amussen chases a dream," *Maryland Life Magazine*, March/April 2005, Vol. 1, Issue 2, Pages 88-90
- Lauren Bender, "Inward Gazes: Creating Pieces of the Identity Puzzle," *Radar*, December 2004, Issue 12
- Jonathan Pitts, "Art's Opposites Form a Theme in New 'Refresh,'" *The Baltimore Sun*, Live Section, August 5, 2004
- Cara Ober, "Art Scape: Phenomenology," *Baltimore City Paper*, July 21, 2004, Vol. 28, No. 29, Page 40
- "Art Walk: Adkins Arboretum presents its biennial 'Outdoor Sculpture Invitational'" *The Star Democrat*, June 23, 2004, Page 1C
- Glenn McNatt, "Critics Curate Show," *The Baltimore Sun*, April 6, 2004
- J. Bowers, "Wonderland," *Baltimore City Paper*, January 14, 2004
- Glenn McNatt, "Diverse in so many ways," *The Baltimore Sun*, January 13, 2004
- Jessica Dawson, "Out-of-Towner's at Transformer," *The Washington Post*, January 1, 2004. Page C05
- Sarah Tanguy, "Sculpture at Evergreen," *Sculpture Magazine*, March 2003, Vol. 22, No. 2, Page 86-87
- Blake DePastino, "Surgical Steel: Laura Amussen Honors Thesis Exhibit," *Baltimore City Paper*, February 12, 2003, Vol.27, No. 7, Page 30
- Rebecca E. Paulsen, "Local Color: The Art of Connoisseur," *Chesapeake Home*, Jan/Feb 2003, Vol. 11, Issue 1, Pages 28-29
- Mike Giuliano, "Watch These Artists Go 'Au Naturelle,'" *The Howard County Times*, Thursday, February 6, 2003, Page 40
- Sandy Alexander, "Sculptor's Branch Out in Natural Art Exhibit," *The Baltimore Sun*, Thursday, January 16, 2003, Pages 1B & 5B
- Ed Istwan, "Sculpture at Evergreen," *Radar*, September 2002, Issue 2
- Glenn McNatt, "Upon Reflection, A Lovely Piece of Work," *The Baltimore Sun*, Thursday, August 8, 2002
- Lisa Speckhardt, "Guilding the Lily," *Landscape Architecture*, July 2002, Page 16

Mike Giuliano, "How Does Your Garden Grow," *Baltimore City Paper*, June 12, 2002, Vol. 26, No. 24, Page 39  
Greg Rienzi, "Evergreen's Grounds Become an Artistic Wonderland," *The Gazette*, May 28, 2002, Page 3  
George Wallace, "BJ Spoke Expo Winners Named," *The Northport Journal*, March 21, 2002, Page 5  
Helen A. Harrison, "Expo XXI Winners," *The New York Times*, March 17, 2002, Section 14 L1, Page 14

## WORKS INCLUDED IN PUBLICATIONS AND CATALOGS

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*Insight Out: Sculpture on the Grounds*, Catalog, Arlington Arts Center, VA, 2007  
*Inward Gazes: Creating Pieces of the Identity Puzzle*, Catalog, Goucher College, 2004  
*Sculpture Magazine*, News, October 2004, Vol.23, No.8, Page 12  
*Sculpture Magazine*, On Record, September 2004, Vol. 23, No.7, Page 78  
*The Seattle Times*, Critics Hot Pick, Artemis Gallery, July 30, 2004  
*Sculpture Magazine*, On Record, May 2004, Vol.23, No.4, Pages 65, 79  
Maryland Art Place 18th Annual Critics' Residency Program, 2003-2004 Catalog, March 2004  
The 8th International Shoebox Sculpture Exhibition Catalog, University of Hawai'i Art Gallery, 2003  
*Baltimore City Paper*, Critic's Choice: Art, School 33 Art Center, May 28, 2003, Page 52  
*The Towerlight*, Art Around You, March 6, 2003, Page 15  
*Sculpture Magazine*, Itinerary, Sculpture at Evergreen, September 2002, Vol.21, No.7, Page 20  
*Sculpture Magazine*, Automne/Fall, 2002, Issue 61, Page 53  
*Baltimore Magazine*, Upcoming Events, September 2002, Page 85  
*Baltimore Magazine*, "Best of Baltimore, Sculpture Where You Would Expect It, Sculpture at Evergreen," August 2002, Page 112  
*The Baltimore Sun*, Live, August 29, 2002. Page 32T  
*Baltimore City Paper*, Critic's Choice: Art, Sculpture at Evergreen, June 5, 2002, Page 56  
Sculpture at Evergreen, 2002 Catalog, June 6-September 30, 2002

## CURATORIAL PRACTICE

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Director of exhibitions and curator August 2007 – February 2018  
Rosenberg and Silber Art Galleries, Goucher College Towson, MD

Provided leadership, direction, and oversaw all aspects of the Rosenberg and Silber Art Galleries; exhibition programming and design, installation, lighting, educational/community programming, and publications. Performed and maintained all administrative and financial duties associated with both gallery spaces, internal and external grant writing, monthly and annual budget reconciliation. Supervised and trained 4-8 student worker employees and/or interns annually.

- Oversaw gallery programming 2007–2018, programmed and mounted over 100 exhibitions.
- Presented exhibitions of contemporary art which were conceptually and aesthetically rich, serving the educational objectives of the center and the college's curriculum by connecting art to other forms of human inquiry.
- Developed gallery programming that promoted diversity, multiculturalism, and inclusion while broadening the communities understanding of these issues and perspectives.
- Contextualized the artwork within a cultural, social, historical, and educational framework, by augmenting each exhibition with various forms of outreach including free color trifolds and catalogs.
- Artist talks took place during opening receptions and were followed by a Q & A, thus promoting a platform to discuss relevant social and political topics.

- Exposed the community to a broad range of human perspectives in hopes of facilitating a life of inquiry, while encouraging creativity, as well as critical and analytical thinking.
- Each year, developed, curated, organized, oversaw, and installed five thematically based group exhibitions of contemporary art for the Silber Art Gallery.
- Each year, developed, curated, organized, oversaw, and installed five solo exhibitions of contemporary art for the Rosenberg Gallery.
- Partnered with other departments and local arts organizations to develop exhibitions.
- Handled works of art with care; unpacking, storage, and repacking works; pickup and delivery of works when necessary.
- Assisted artists with large scale site-specific installations when necessary.
- Liaised and establish a strong rapport with varied community audiences and the Baltimore arts community; including other art galleries and cultural organizations, funding bodies, philanthropists, curators, directors, arts services organizations, and media.
- Interviewed, hired, and trained gallery staff/interns.
- Determined budgets and helped to find funding for exhibitions.
- Oversaw publications for exhibitions, working closely with graphic designer.
- Wrote curatorial statements and artist statements in conjunction with each exhibition for the printed educational materials - trifolds and catalogues.
- Collaborated with marketing, events, and development.

#### RELEVANT SKILL SET

- Working knowledge of art history and contemporary art practices; including all artistic disciplines i.e. painting, sculpture, installation, drawing, digital, printmaking, photography, performance, video, and projection.
- Skilled at handling multiple installation applications, working knowledge of hand and power tools, as well as, gallery maintenance and repairs i.e.: patching, sanding, and painting.
- Software and Social Media: Microsoft Office, Quicken, Photoshop, Dropbox, Web Platforms; Facebook, Instagram, Twitter.

#### A SAMPLING OF EXHIBITIONS CURATED BY LAURA AMUSSEN

- *When Living is a Protest*, an exhibition featuring thirty-four images by Brooklyn based, Jamaican born, photographer, humanist, and activist Radcliffe (Ruddy) Roye. In this ongoing body of work, Roye approaches protest with sophistication and emotional intelligence. As a photojournalist, Roye's, protest is silent in terms of sound, but loud in narrative. With a keen and compassionate eye, and a penchant for making visible the oft overlooked and ignored, his photographs are teeming with a sense of both immediacy and intimacy. The variations in his images move beyond the scope of a single individual in favor of encompassing the vulnerabilities of entire communities. Capturing moments of survival, resistance, and rage, these visual narratives are simultaneously and seamlessly imbued with integrity and dignity for each of his subjects. A contributor for *National Geographic*, *TIME*, and *The New York Times*, Roye's work has also appeared in *The New Yorker*, *Vogue*, *Ebony*, *Fast Company*, *BET*, and *ESPN*. He was named *TIME* Instagram photographer of 2016.  
(Silber Art Gallery, April 17 - May 25, 2018) Digital version of printed catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/when-living-is-a-protest>

- *Rose Anderson: Relics of Industry, Nature as Sanctuary* Rose Anderson gathers photographic specimens while searching wild, untouched places for whispers of humanity in nature. She combines moments captured in different times and places to illustrate a story outside the time, space, and social constructs that enclose the human narrative. Her work imagines a world in which all of today's conversations have gone silent, and human roles are usurped by non-human characters. Relics of human society and industry as we understand them--as separate from and dominating over nature--are incidental, relegated to the background. Suspending our awareness of the constructs we build to inoculate ourselves against the inevitability of time and the forces of nature, we are left to contemplate the human condition in a larger context. We can gaze into nature without fear, see ourselves in it, and find sanctuary in something larger than ourselves. (Rosenberg Gallery, February 28 - April 9, 2018)  
Digital version of printed catalog-  
<https://www.goucher.edu/rosenberg-gallery/exhibits/relics-of-industry>
- *Jim Condron: Diminishing Returns* incites viewers to examine the application of the economic principle of the law of diminishing returns to art and art making in the 21<sup>st</sup> century. The paintings in the show range in size from 5 x 6 inches to 90 x144 inches. Each painting gradually increases in size while maintaining the project's foundational proportion. The sculptural works in the show reference farming practices and consider the framework by which the economic concept of the law of diminishing returns was founded and explained. The agriculturally based sculptures and abstract paintings also investigate the law of diminishing marginal utility. A highlight of the show is a sculpture made from a vintage 1940's General GG tractor in a bed of Red Bird Peppermint Puffs. Visitors are invited to experience the principle of diminishing marginal utility by eating as many of the candies as they like. (Silber Art Gallery, January 30 - March 16, 2018) Digital version of printed catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/diminishing-returns>
- *Timothy J Horjus: Subverted Sublime* Horjus creates artwork that functions aesthetically within the framework of high formalism and the stylistic tendencies of post-painterly abstraction. His paintings are pretty and handsome, and visually cling to the antiquated ideals of modernism, however, through a conceptual base and contemporary references, they also function within the current cultural discussion of information transmission. (Rosenberg Gallery, January 17 - February 26, 2018) Digital version of printed catalog-  
<https://www.goucher.edu/rosenberg-gallery/exhibits/subverted-sublime>
- *Rachel Rotenberg: Sanity* Rachel Rotenberg's wood sculptures transform gallery spaces into amorphous worlds that are populated by sensually curving surfaces, intriguingly formed negative spaces, and forceful volumes. Implying movement, these suggestive forms make visible the symbiotic relationship between the intellect and the physical – each one echoing the other. Though wholly abstract, these works remain visual metaphors of conscious and subconscious thought. The artists' mind flows, and the internal logic of the work is made visible to the viewer; their mystery beckoning the audience to come closer; to linger. Often, stains and colors are applied to the finished pieces. Like faint memories; subtle, yet present, the pigments do not overpower the forms but rather heighten or draw attention to each of the fragmented parts. Each individual work represents an amalgam of these multifaceted symbiotic relationships, yet, once complete, they create a cohesive whole. (Silber Art Gallery, October 24 – December 10, 2017) Digital version of printed catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/rachel-rotenberg-sanity>

- *Helen Glazer: Walking in Antarctica* This exhibition is the first comprehensive display of photographs and photo-based sculpture based on 3D scans of the Antarctic landscape produced by Helen Glazer after her 2015 residency as a grantee of the National Science Foundation's Antarctic Artists and Writers Program. Informed by scientific insights into the complex interactions of wind and water that shape the landscape, Glazer spent seven weeks exploring the Antarctic wilderness with her camera. The exhibition takes as its theme a series of "walks" through the Antarctic landscape: over frozen lakes, around massive glaciers and icebergs frozen into the sea ice, into a magnificent frozen ice cave, up gravel-covered windswept mountains, and through a lively colony of Adelie penguins.  
(Rosenberg Gallery, October 18 - December 18, 2017) Digital version of printed catalog-  
<https://www.goucher.edu/rosenberg-gallery/exhibits/walking-in-antartica>
- *Steven Dobbin: I Repeat Myself* Remember learning your multiplication tables? We often repeat things several times before they commit to our memory. As a special education teacher for over 30 years, Steven Dobbin has established repetition and symbols as a way of survival for his students. This philosophy, repetition is the "Mother of all Learning," has informed Dobbin's aesthetic. Use of the same subject in various mediums—the grids of wood transfers, the glass jars and tins containing symbols, and finally the blinking neon sign—all become a reflection of our memory, and his need for order and predictability.  
(Silber Art Gallery, September 5 – October 8, 2017) Digital version of printed catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/i-repeat-myself>
- *Stephen Towns: A Migration* is a collection of new and previous works highlighting the migration of Africans to the Americas. His paintings and mixed-media works explore African Diaspora through portraiture, and often incorporate insects, such as butterflies - one of the only insects capable of transatlantic flight - as metaphor. This work is a direct response to the many issues plaguing African American culture; issues such as loss of ancestral roots, slavery, class, education, skin tone, economy, and religion. These works reflect Towns's own struggles to attain a sense of self-knowledge, self-worth, and spirituality beyond the Christian values that are often idealized in African American culture. Drawing from personal experience and research each piece is densely layered and symbolizes endurance, strength, and spirituality; while simultaneously embodying each of his subjects. Ultimately providing Towns an outlet to process all that he has learned about the violence of American history and impart a framework on how to navigate and articulate the current anger and frustration that exists throughout the nation and the world today.  
(Rosenberg Gallery, August 16 - October 16, 2017) Digital version of printed trifold-  
<https://www.goucher.edu/rosenberg-gallery/exhibits/a-migration>
- *Dre Britton: Structural Integrity* is comprised of found furniture and fractured objects culled from the city streets of Baltimore. The level of decay evident in each object dictates the extent to which artist Dre Britton formally intervenes in developing his sculptures, paintings, and hybridized three-dimensional works of art. Methodically exploring these degrading structures, bolstering support mechanisms, and considering the formal elements such as; weight, mass, volume, color, and texture of each object is what drives the aesthetic choices of his studio practice. (Silber Art Gallery, January 24 – March 26, 2017) Digital version of printed catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/dre-britton-structural-integrity>
- *Erin Fostel: The Weight of Absence* The architectural drawings Erin Fostel is currently working on came about through grieving the loss of her father in late 2014. He was an architect who

enjoyed exploration, always interested in finding new ways to get from here to there. She wanted to create a body of work that served as both a commemoration of his life, and a relief from the heartbreak of his death. She started exploring parts of Baltimore City she did not know well. At some point, she began taking photographs of certain buildings and structures that caught her attention, ones she thought would have been of interest to her dad. These ruminations, explorations, and photographs have become the foundation for her new body of work. (Rosenberg Gallery, June 10 - August 13, 2017) Digital version of printed catalog-  
<https://www.goucher.edu/rosenberg-gallery/exhibits/erin-fostel-weight-of-absence>

- *Intricate Observations X 2* is an exhibition of works by Annet Couwenberg and Jann Rosen-Queralt. It highlights their experiences working at the intersection of art and science, reflecting an abiding curiosity of and attention to the physical and natural world. Their work encourages interdisciplinary engagement and reaching beyond customary conventions. This practice of "intimate science" hinges on meticulous observation and experiential learning, illuminating myriad ways for the two artists to participate in the process. By studying and implementing new technologies in their chosen medium, an on-going critical investigation into the integration of crafting in the physical and digital realms forms the basis of their two recent bodies of work. (Silber Art Gallery, August 30 – October 9, 2016) Digital version of printed catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/intricate-observations-x-2>
- *In My Likeness* brings together six contemporary artists each of whom feature themselves as the subject in their works. Through sculpture, painting, performance, photography, and video, the artists; Mequitta Ahuja, Michelle Dickson, Kyle Hackett, Julia Oldham, Sheldon Scott, and Alessandra Torres, explore different aspects of selfhood that are far removed from the typical self-portrait. Instead, their works focus on the fluidity inherent to one's identity and the different selves we portray. Historically, self-portraiture has been used as a didactic tool in teaching budding artists how to draw the human form from observation; armed with a mirror- or a photograph- they themselves are a readily available model. Undercutting the traditional and more formal aspects of self-portraiture, artists today confront a multitude of complexities in relation to the definition of self. Artists question their existence, self-awareness, and identities by looking inward and outward, simultaneously. (Silber Art Gallery, June 21 – August 14, 2016) Digital version of printed catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/in-my-likeness>
- *Naomi Safran-Hon: House Without Home* Co-Curated with J. Susan Isaacs. Ph. D., Professor of Art History and Curator of the Holtzman MFA and Center for the Arts Galleries at Towson University. Artist Naomi Safran-Hon, whose work is included in the *Visions of Place* exhibition at Towson University, grew up in Haifa, Israel, but resides in Brooklyn, NY. In this body of work, she investigates her relationship to Israel and its ongoing conflict, revealing the fragility of the human experience. *House Without Home* brings together 13 pieces that depict fragments of a house that don't create a home. The paintings combine fabric, cement, pigment, acrylic, and photographs to tell the stories of these structures and their former inhabitants. (Silber Art Gallery, January 26—April 3, 2016) Digital version of printed 25-page catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/naomi-safran-hon-house-without-home>
- *With Silence Comes Peace* offers the audience an opportunity to practice the idea of present moment awareness, while contemplating the intersection of art and meditation. Many artists view making art as a way of life, a daily practice very much like a mindfulness or meditation practice. Within these practices' emptiness becomes the birthplace of creative potential.

Repetitive processes become meditative, holding one's attention and interest to the task at hand, thus fostering focus and intention. Essential to the understanding and appreciating of creative output - regardless of whether you're making art or viewing it - is present moment awareness. Artists; David Brown, Anna Fine Foer, Kim Manfredi, Jo Smail, Kurt Steger, and Stephen Watson explore these notions of mindfulness, meditation, and spirituality.

(Silber Art Gallery, October 27 -December 6th, 2015) Digital version of printed catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/with-silence-comes-peace>

- In the exhibit *Supernatural: In the Face of Danger* artists F. Lennox Campello, Ric Garcia, Carla Goldberg, Jeannette L. Herrera, Simon Monk, Richard Schellenberg, Andrew Wodzianski, and Nicholas Zimbardo explore various aspects of heroes and their place in culture. Superheroes are making their way into many contemporary artists' visual lexicon. Epitomizing the timeless battle of good versus evil, the hero and villain offer a narrative in which the righteous always prevail. These artists expand upon these notions, offering viewers a unique and fresh perspective.  
(Silber Art Gallery, September 9 - October 11, 2015) Digital version of printed catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/supernatural-in-the-face-of-danger>
- *Superheroes: The Real Story* Dulce Pinzón is a Mexican artist currently living in Puebla, Mexico. Her work is influenced by feelings of nostalgia, questions of identity, and political and cultural frustrations. Her *Superheroes* project consists of 20 color photographs of Mexican immigrants dressed in the costumes of popular American and Mexican superheroes. Each photo pictures the worker/superhero in their work environment and is accompanied by a short text including the worker's name, their hometown in Mexico, and the amount of money they send to Mexico each week.  
(Rosenberg Gallery, September 2 - October 11, 2015) Digital version of printed trifold-  
<https://www.goucher.edu/rosenberg-gallery/exhibits/superheroes-the-real-story>
- *Void* is a new large-scale site-specific installation built by artist Stephen Hendee for Goucher's Silber Art Gallery. Hendee, is best known for producing elaborate science fiction inspired; architecturally ambitious environments. These works often reference film and literary sources as points of departure. *Void* is a liminal space filled with flowing colors and illuminated crystalline entities. The abstract forms utilized by Hendee intend to transport the viewer from the everyday to another level of experience.  
(Silber Art Gallery, February 3 - March 8, 2015) Digital version of printed catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/void>
- In the art exhibition, *Juvenescence*, seven artists; Sam Fein, Sean FitzPatrick, Erin Fostel, Morgan Frailey, Lynn Palewicz, Cathleen Sachse, and Sharon Shapiro explore various aspects of childhood. Culled from both memory and imagination, the diverse works in this exhibition create narratives. They tell stories of teenage curiosity, loneliness, and struggle. Through video, painting, drawing, site-specific installation, and photography these artists offer moments of nostalgia, where we the viewer are transported back to our own childhood. That period in our lives that greatly shaped our identity, as we learned to navigate both personal and social terrain. A time wrought with emotion in a world that often felt overwhelming and our vulnerability unbearable. (Silber Art Gallery, October 21 - November 23, 2014) Digital version of printed catalog- <https://www.goucher.edu/silber-art-gallery/exhibits/juvenescence>

- In the art exhibition, *OTHER*, five artists; Carrie Beall, Lania D'Agostino, Kris Grey, Jason Horowitz, and Jaimes Mayhew explore various aspects of gender. The diverse works in this exhibition portray more than gender normative stereotypes, they delve into the psyche, the personal, and the political. They explore gender through notions of ambiguity, fluidity, and change. The videos, paintings, drawings, sculptures, and photographs these artists present give the viewer a glimpse, from their perspective, of what it means to be “*other*” within our current sociopolitical climate. (Silber Art Gallery, September 2 - October 5, 2014) Digital version of printed catalog- <https://www.goucher.edu/silber-art-gallery/exhibits/other>
- In the art exhibition, *Virilit-HE*, nine artists; Zoë Charlton, Nick Clifford Simko, Lisa Dillin, Tim Doud, Joseph Faura, Annette Isham, Camden Place, Danny Waskiewicz, and Zac Willis explore various aspects of masculinity. The diverse works in this exhibition focus on male identity; from lesson learned in youth to stereotypical male traits and the desire to buck against them. Through video, painting, drawing, sculpture, installation, and photography these artists give the viewer a glimpse, from their perspective, of what it means to be male within our current sociopolitical climate. (Silber Art Gallery, April 1 - May 4, 2014) Digital version of printed catalog- <https://www.goucher.edu/silber-art-gallery/exhibits/virilit-he>
- In the art exhibition, *Femme*, nine female artists; Alana Beall, Allana Clarke, Donna Feldman Lasky, Claire Girodie, Marilyn Gomez, Lauren Kalman, Judith Peck, Maggie Schneider, and Sandylee Triolo explore various aspects of womanhood. The diverse works in this exhibition portray much more than the beautiful female form; they delve into the psyche, the personal, and the political. Through video, painting, drawing, sculpture, installation, photography, and performance these artists give the viewer a glimpse, from their perspective, of what it means to be female within our current sociopolitical climate. (Silber Art Gallery, February 4 - March 9, 2014) Digital version of printed catalog- <https://www.goucher.edu/silber-art-gallery/exhibits/femme>
- In her solo exhibition *Taboo*, Joan Cox uses narrative, historical art references, theatrical elements of costumes, and autobiography to acknowledge and emphasize the female gaze. Over the past two years, Cox has orchestrated and captured intimate moments between lesbian lovers through photography. She then translated those photos into large-scale paintings and monotypes to produce a personal and fresh perspective of these so-called taboo relationships. This work opens a dialogue about the increasingly open presence of lesbian couples in contemporary society and the lack of their presence in the history of Western art. (Silber Art Gallery, October 22 - December 8, 2013) Digital version of printed catalog- <https://www.goucher.edu/silber-art-gallery/exhibits/taboo>
- *Whatchamacallit Thingamajig* - Ramsay Barnes, John Bohl, Seth Crawford, Joseph Faura, Sam Gibbons, Jordan Kasey, Nicole Shiflet, and Ailsa Staub. Through drawing, collage, paint, mixed media, video, sculpture, and interactive installation the works in this exhibition embody fragments of elements that seem familiar, yet as a whole are not easily identifiable and lack definition; that is, there is no specific word to describe them. They creatively transform otherwise mundane imagery and objects into works of art which transcend definition highlighting their compulsion to go beyond the expected. Like junk yard scavenger's or yard sale rummager's each artist possesses a knack for isolating or clustering various bits and pieces which then culminate in captivating compositions. It's as if each piece visually triggers a Déjà vu association; the viewers mind is cognizant of seeing something similar in the past yet due to the artists manipulation of the familiar they can't quite put their finger on it.

(Silber Art Gallery, September 3 - October 6, 2013) Digital version of printed catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/whatchamacallit-thingamajig>

- *Hydroflow* features the work of ten artists; Christian Benefiel, Sukey Bryan, Mike Calway-Fagen, Eric Dyer, Matthew Fisher, Allyn Massey, Lisa Moren, Calla Thompson, and Elena Volkova. This exhibition explores the multifaceted aspects of water which acts as the source of artistic interpretation depicted through paint, photo, video, sculpture, and installation. (Silber Art Gallery, April 9 - May 19, 2013) Digital version of printed catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/hydroflow>
- *Unnatural Nature* features the work of seven local female artists; Zoe Friedman, Stephanie Garmey, Clarissa Gregory, Christine Neill, Lynne Parks, Olivia Rodriguez, and Marcia Wolfson Ray. Each artist is inspired by nature in one way or another, yet their work is far from natural. Drawing from diverse aspects of nature the artists in *Unnatural Nature* transform various materials and bring to life the vitality of the living world. (Silber Art Gallery, February 5 - March 24, 2013) Digital version of printed catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/unnatural-nature>
- Joyce Yu-Jean Lee presents divergent views in *Perspectives: A Look through Cultural Lenses*. Juxtaposing her American and Chinese perspectives of pictorial space, *Perspectives* compares ways of seeing still and moving images; ideas of illumination; and visual consumption. Lee's stills, animations, and video works embody cross-cultural sensibilities that reference western art history. (Silber Art Gallery, October 30 - December 13, 2012) Digital version of printed catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/perspectives-a-look-through-cultural-lenses>
- In the art exhibition, *Geo-structure*, seven artists; Ryan Browning, Mimi Frank, Magnolia Laurie, Bill Schmidt, Jessica van Brakle, Richard Vosseller, and Jowita Wyszomirska incorporate geometry and structure as primary elements in their visual vocabulary. Using a variety of materials and techniques each artist achieves a sense of tension via repetition of these mathematical forms. In a culture where things are constantly in a state of flux, either being torn down or built up, it's no wonder artists today are drawn to these architectural building blocks. (Silber Art Gallery, September 4 - October 7, 2012) Digital version of printed catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/geo-structure>
- In the art exhibition, *The Aesthetic of Intimacy*, nine artists; Geoffrey Aldridge, Ben Gest, Sarah Harrington, Jen P. Harris, Jason Horowitz, Ginny Huo, A.B. Miner, and Nicholas and Sheila Pye explore the beauty of relationships in all their multifaceted splendor. The diverse works in this exhibition strive to portray more than just the expression of libidinous sexual desires and highlight all aspects of intimacy including social, physical, affectional, sexual, emotional, intellectual and spiritual intimacy. (Silber Art Gallery, March 27 – May 6, 2012) Digital version of printed catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/aesthetic-of-intimacy>
- In the art exhibition, *Paper Shapers*, seven artists; Jaime Bennati, Joe Cypressi, Elizabeth Dove, Scott Hazard, Jason Hughes, Leslie Shellow, and Renee van der Stelt, employ paper as their primary artistic medium. This exhibition highlights many of the ways that paper can be manipulated. Whether it is by folding, cutting, rolling, piercing, layering, weaving, or molding,

the work in this exhibition is far from a simple scrap or piece of paper.  
(Silber Art Gallery, January 31 - March 4, 2012) Digital version of printed catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/paper-shapers>

- In the art exhibition, *Power Struggles: Leveraging Control*, eight artists; Dustin Carlson, Woojin Chang, Emily Denlinger, Lillian Bayley Hoover, Phyllis Plattner, Robby Rackleff, Tony Shore, and Calla Thompson, challenge notions of authority, oppression, and control. Each artist visually explores the imbalances of power found in social hierarchies, whether they be social, sexual, political, or economic. At times violent and direct, at other times poetic and metaphoric, the works are disruptive, insistent, and impossible to ignore. Exercises of power are waged consistently by governments over people, doctors over patients, parents over children, teachers over students, and male over female, the constant battle between these opposing forces bleed into our everyday lives. The anxious scenarios depicted within this exhibit work to dismantle the notions of violence and glamorization of power.  
(Silber Art Gallery, October 25 - December 4, 2011) Digital version of printed catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/power-struggles>
- Derived from the landscape with a focus on wilderness and outdoor recreation, *Wildland* artists—Ryan Browning, Travis Childers, Frank Day, Elizabeth Hoeckel, Savanna Leigh, Susan Main, Joshua Smith, Peter Stern, and Polly Townsend - draw inspiration from Mother Earth. As Wallace Stegner wrote in the Wilderness Letter, "*We simply need that wild country available to us, even if we never do more than drive to its edge and look in.*" (Silber Art Gallery, June 28th - August 7th, 2011. Traveled to Salisbury University, March 2012.) Digital version of printed catalog- <https://www.goucher.edu/silber-art-gallery/exhibits/wildland>
- *Once Upon a Time...* Storytelling has always been intertwined with various art forms—artists cull inspiration from scriptures, history, literature, mythology, current social or political events, personal experiences, and their own imagination. Narrative works depict events unfolding, often compressed into a single image or object that implies something has happened or is about to take place. Artists: Rochelle Abramowitz, Libby Barbee, Erin Fostel, Brent Green, Katelyn Greth, Nora Sturges, Pamela Phatsimo Sunstrum, and James Allen Swainbank unite characters, plots, and imagery to create a brief escape from the everyday world.  
(Silber Art Gallery, April 5 - May 8, 2011) Digital version of printed catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/once-upon-a-time>
- In *Insectology*, Heather Boaz, Rebecca Clark, Jennifer Coster, Craig Dennis, Susan Eder, Marian April Glebes, Talia Greene, Mike Libby, Renée Rendine, and Lola Robinsky study the insect world and translate their observations into visual expressions of human behavior, experience, and existence. Whether incorporating insects directly by using body parts, entire dead specimens, or live participants, or indirectly by translating investigations into drawings and photographs, each artist's work piques our curiosity and challenges our perceptions.  
(Silber Art Gallery, February 1 – March 6, 2011) Digital version of printed catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/insectology>
- In *The Ordinary Expands* artists M. Gert Barkovic, Jessica Braiterman, Brent Crothers, Steven Dobbin, Michelle Hagedwood, Huguette Roe, and TRAsh Collective, explore the familiar and every day through the metamorphosis of mundane materials. By presenting mass-produced, disposable objects in unusual contexts, each artist's work is familiar, yet strange. Their individual ideas and expressions influence their material choices. All the pieces create seductive

visual statements, and while some speak of the minimalist and formalist legacy and are purely visceral, others speak of the temporality of art and culture. Regardless of their language, each artist transcends the materials and proves that there is beauty in ordinary simplicity.

(Silber Art Gallery, November 9 – December 12, 2010) Digital version of printed catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/the-ordinary-expands>

- In *Temporal Topographies* Becky Alprin, Amanda Burnham, Samantha Gainsburg, Alexander Groshong, Hannah Naomi Kim, Evan La Londe, Cathy Last-Mann, Elena Volkova, and Adam Weir explore the space where time intersects with created and natural environments. Each artist uses distinct methods of inquiry, drawing from physical space and psychology, examining how the two come together. They study place and map the shapes and surfaces of mountains, rivers, and forests. They scrutinize exterior construction—the features of cities, buildings, highways, and fences. They explore interiors—homes, doorways, fireplaces, and windows. These elements are then translated into small segments and removed from their larger context. Time passes as buildings dissolve and crumble or are consumed by nature. Structures become fragments, visible traces separate from specific setting or time. These remnants create open-ended narratives and suggest a sense of uncertainty and wonder. Time and space become inextricably linked, ever-changing, shifting, fleeting.

(Silber Art Gallery, September 21 – October 24, 2010) Digital version of printed catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/temporal-topographies>

- *Adornamental* features the work of seven artists - Liz Ensz, Stephanie Liner, Xavier Schipani, Piper Shepard, René Treviño, Emily Uchtyl, and Kelly Walker - who are breaking new ground in the decorative and ornamental arts. At times considered primarily feminine and removed from fine art, the decorative arts began to achieve an elevated status in 1975, with the creation of the Pattern and Decoration Movement. The movement was, in part, a reaction against the impersonal nature of Minimalist art. Originating in New York, the Pattern and Decoration Movement involved mostly female artists creating complex and multicolored patterns, but it was not long before the decorative arts were embraced by male artists as well. Contemporary artists continue to employ decorative and ornamental aspects in their work, demonstrating pattern as a tool for expression and showing that there is no distinction between fine art and decorative art.

(Silber Art Gallery, February 16 – March 28, 2010) Digital version of printed catalog-  
<https://www.goucher.edu/silber-artgallery/exhibits/adornamental>

- Throughout history, the human body has been represented and interpreted in multiple and diverse ways. In *Ambiguous Bodies*, the artists - Heather Boaz, Jeanne-Marie Burdette, Zoë Charlton, Elizabeth Crisman, Joshua Crown, Ellen Durkan, Jason Horowitz, Jackie Milad, Jenny Mullins, Lynn Palewicz, and April Wood - continue that tradition, embracing ambiguity as a way to dismantle the classical or ideal notions of form and to include differences of beauty, race, sexuality, and gender—broadening the scope of how a human body can be portrayed.

(Silber Art Gallery, November 3 – December 13, 2009) Digital version of printed catalog-  
<https://www.goucher.edu/silber-art-gallery/exhibits/ambiguous-bodies>

## REVIEWS OF CURATORIAL PROJECTS

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Victoria Emily Jones, “Stephen Towns: A Migration exhibition,” *Art and Theology*, September 17, 2017  
<https://artandtheology.org/2017/09/17/stephen-towns-a-migration-exhibit/>

- Rebekah Kirkman, "Paintings removed from Stephen Towns' solo show prompt discussion on empathy and emotion," *Baltimore Sun*, September 12, 2017  
<https://www.baltimoresun.com/citypaper/bcp-091317-art-stephen-towns-20170912-story.html>
- Cara Ober, "Provocative Nat Turner-Inspired Portraits Fuel Debate After Their Removal," *Hyperallergic*, September 8, 2017  
<https://hyperallergic.com/399539/provocative-nat-turner-inspired-portraits-fuel-debate-after-their-removal/>
- Anna Fine Foer, "Calling all Earth lovers," *Bmore Art*, February 15, 2017  
<https://bmoreart.com/2017/02/calling-all-earth-lovers.html>
- Anna Fine Foer, "Science Fictions," *Bmore Art*, November 3, 2016  
<https://bmoreart.com/2016/11/science-fictions.html>
- Erin Fostel, "Selfies of Significance," *Bmore Art*, August 25, 2016  
<https://bmoreart.com/2016/08/selfies-of-significance.html>
- Anna Fine Foer, "Home Eroded: Naomi Safran Hon," *Bmore Art*, February 13, 2016  
<https://bmoreart.com/2016/02/home-eroded-naomi-safran-hon.html>
- Bret McCabe and Cara Ober, "Women in the Arts," *Baltimore Style Magazine*, October 2013, Vol.21, No.5, Pages 56-68 (Images)
- Alex Ebsein, "The Aesthetic of Intimacy," *Baltimore City Paper*, April 25, 2012
- Martin L. Johnson, "Dress Rehearsal," *Baltimore City Paper*, March 17, 2010
- Bret McCabe, "Exquisite Corpus," *Baltimore City Paper*, November 18, 2009
- Martin L. Johnson, "Signs of the Times," *Baltimore City Paper*, April 15, 2009
- City Paper Staff, "Top Ten: The Year in Art," *Baltimore City Paper*, December 10, 2008, (Habitat #6, Ethnography of No Place #9)
- Martin L. Johnson, "The War at Home," *Baltimore City Paper*, December 10, 2008
- Kate Noonan, "Human/Nature," *Baltimore City Paper*, October 1, 2008
- Kate Noonan, "Full Circle, An Artscape Exhibition," *Baltimore City Paper*, July 28, 2008
- Deborah McLeod, "Road to Nowhere: Ceci N'est Pas Une Carte," *Baltimore City Paper*, April 28, 2008
- Jason Hughes, "In Her Views: Char Brooks and Annie Waldrop Deconstruct Femininity in Their Own Ways," *Baltimore City Paper*, October 10, 2007