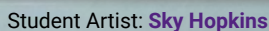
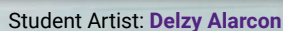
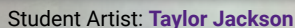


## SPRING '20 IN REVIEW

## Visual, Performing, and Media Arts News at Montgomery College



# MC Art Beat

Visual, Performing, and Media Arts News at Montgomery College



## Message from the Dean

### DEAR FRIENDS OF MONTGOMERY COLLEGE ARTS,

The sudden onset of the Covid-19 crisis and the temporary closure of MC facilities in March 2020 brought a sudden halt to another enormously creative and extremely productive semester of arts events.

Performances, exhibitions, and workshops showcased both student and professional work in music, theatre, dance, media arts, and fine arts on all three campuses. Highlights of the spring season included a student theatre production of *As You Like It* on the Rockville campus at the Parilla Performing Arts Center. There were also several World Arts Festival performances and workshops, and music concerts offered throughout the semester, including the Maryland Band Director's Band. Antoinette Suiter and Dawn Whitmore were our artists-in-residence this spring. They led workshops and created exhibitions. Other art exhibitions included a show based on the Art of Theatre Design and the Graphic Design Student Exhibition. In addition, the annual student art show was offered in conjunction with our accreditation application to the National Association of Schools of Art and Design (NASAD) and was an outstanding success. After the start of the national health crisis, it was decided that for the time being we needed to transition to virtual arts events. In times of crisis, the hope and inspiration that the arts can offer are more important than ever. This led to an exciting virtual production of *Our National Museum of the Unforeseen Tragedy* among other remote offerings.

More virtual events are planned for the fall. The Fall 2020 Arts Calendar will be out soon. Be sure to check our exciting schedule of virtual theatre and dance performances, concerts, workshops, and other arts events at [montgomerycollege.edu/artsinstitute](https://montgomerycollege.edu/artsinstitute).

### Frank Trezza, PhD

Dean for the Visual, Performing, and Media Arts  
frank.trezza@montgomerycollege.edu

Cover Images: <https://www.instagram.com/explore/tags/mcartremote/>

Top left artwork by Jordan Wright

Top right artwork by Taylor Jackson

Bottom left artwork by Delzy Alarcon

Bottom right artwork by Sky Hopkins

# in loving Memory

♥ ..... ♥

**Pete Vidal**

September 4, 1971–June 13, 2020

Photographer Pete Vidal's passing is an immense loss for the Montgomery College Community. MCTV created a beautiful tribute to Pete:



<https://www.youtube.com/watch?v=um8oIVhaqoY>

Please look for the *MC Art Beat* tribute to Pete's life and work in our next issue.



# Contents Spring '20 *In Review*

## Contributors

**Dr. Frank Trezza, Editor**  
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**Elizabeth Melanson, Writer**  
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**Katherine Hubley, Writer & Designer**  
Professor of Graphic Design

## Special Thanks

Al3jandro Acosta  
Delzy Alarcon  
Karen Deans  
Sky Hopkins  
Taylor Jackson  
Jorge Munoz  
Joseph Silver  
Jordyn Wright  
Professor Cristin Cash  
Professor Tendai Johnson  
Professor Amanda Miller  
Professor Ken Yatta Rogers  
Professor Judy Stone  
Professor Martha Vaughan



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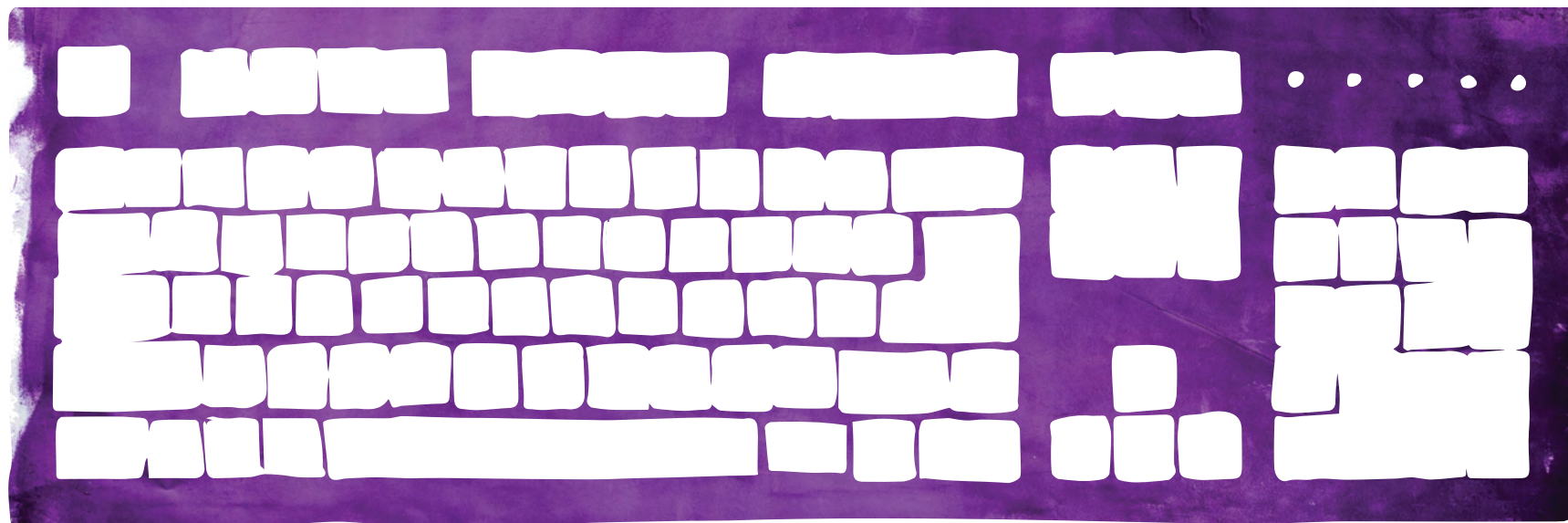
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# #MCARTREMOTE

With on-campus displays of artwork canceled for the second half of Spring 2020 Semester, students and faculty utilized **#MCARTREMOTE** on social media to share work, and form connections for the MC Art Community during the pandemic.





**#MCARTREMOTE** is a tag utilized on Instagram and Facebook to identify work created by the MC Art Community during the Pandemic. This effort began as the Annual ArtWalk event organizers on the Rockville and Germantown Campuses sought to share online, the vibrant and creative work usually displayed on campuses. This effort began on May 4, and will continue throughout remote teaching and learning. Another tag often displayed with **#MCARTREMOTE** is **#MCSTRONG**, drawing attention to the incredible determination and resilience of the MC Community.

Resilience is a quality easily identified in both artwork created by students and in efforts of Arts Faculty and Staff during the Spring 2020 semester.

Studio Art Major **Delzy Alarcon** created the untitled work (*below left*) for Professor Judy Stone's 3D Design class just after classes transitioned to emergency remote learning. This work was created for an

assignment where, "Students created masks using found objects from their home or from recycling to convey a deeply personal psychological/mental state or feeling of where they were in April 2020 due to the pandemic, OR to convey psychological/mental state or feeling of another time or place in order to feel a sense of transformation or protection."

Delzy relates that part of the inspiration for her piece was a sense of "drowning in work" or "Being stuck in one place for too long." She credits Professor Stone with providing helpful, detailed assistance in her creation of the cardboard globe used for her project. Delzy is continuing her studies this Summer and Fall at MC, and hopes to transfer to a four-year program upon completing her Associate's Degree.



Artist: Delzy Alarcon

For more student work, visit: <https://www.instagram.com/explore/tags/mcartremote/>

**Jordyn Wright's** Self Portrait (*below right*), was created for Professor Amanda Miller's ARTT100 Intro to Drawing class. Professor Miller explains that for the assignment, *How Do You See Yourself? Self Portraits with Symbolism*:

"Students were asked to use drawing as both a skill for representation and a vehicle for personal expression. We began the drawing focused on drawing the facial features and the anatomy of the head and face, relating the more complex form to simple geometric forms that students already had experience drawing.

The class looked at examples of historical and contemporary portraiture to study ways in which artistic decisions can go beyond the representation of the subject to describe character, communicate status, or express a feeling or idea. Topics include cultural identity and personal history, conventions of representation and expression of power, and choices of style and technique to communicate.

Students were asked to consider how their own portrait could be expressive beyond physical appearance, showing more than just what they look like but also who they are as a

person. In addition to observational drawing techniques, students explored ways to include symbolism and content in their self-portrait..."

The necklace Jordyn wears in her portrait she received from her mother, and it holds special importance for her. It was Jordyn's father's artwork that inspired her major in Studio Art.

Jordyn says she knows she has to "keep sketching, keep drawing, keep creating." Her current work involves depictions of civil rights icons, through which she hopes to spread knowledge and awareness of these figures.

Jordyn begins her third semester at MC this Fall, and hopes to pursue a Bachelor's Degree upon completion of her Associate's.



Artist: Jordyn Wright



Artist: Al3jandro Acosta

For more information on the projects displayed here, and to view more student projects on Instagram, visit: <https://www.instagram.com/explore/tags/mcartremote/>



Artist:  
Taylor Jackson



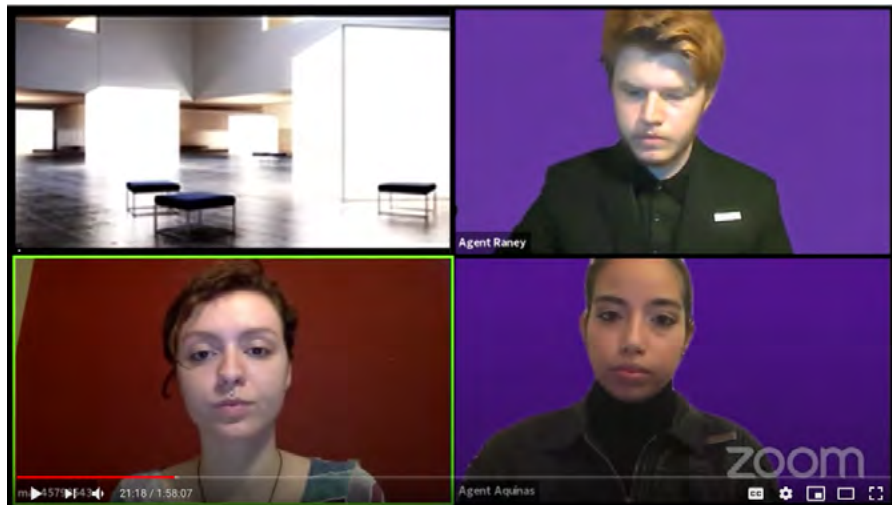
Artist:  
Sky Hopkins





Website Screenshot. To view the website, visit:

<https://museum2040.wixsite.com/museum2040>



Screenshot from recorded *Museum* performance. To view the recorded performance, visit:

<https://www.youtube.com/watch?v=6S3LciOOGe4&feature=youtu.be>

## *Our National Museum of the Unforeseen Tragedy (Museum) Multimedia/Performance*

**Auditions for *Our National Museum of the Unforeseen Tragedy (Museum)* were held just weeks before the college was closed in March due to the Covid-19 crisis. Professor KenYatta Rogers was set to direct, and a talented production team had already been assembled. The show was scheduled to open in Rockville's Theatre Arts Arena on April 15 and at Takoma Park's Cultural Arts Center the next week.**

*Museum*, written by Renee Calarco, is set in the year 2040 at a ceremony celebrating the opening of a museum commemorating a (fictional) terrorist attack on the National Mall in 2017. Shortly after the play's premier in 2016, Calarco revised it to incorporate the results of that year's presidential election, and she has continued to update the work to reflect current events since then. While details have changed, the play has always been an exploration of national and individual identity. It asks the audience to question how, by and for whom, collective histories are written, and how collective traumas are experienced and memorialized. Its themes proved particularly timely as the

MC community faced the upheaval and uncertainty of the pandemic.

Calarco conceived *Museum* as an immersive theatrical experience that is "part performance piece, part exhibit." MC's technical team had already begun converting the Theatre Arts Arena into a museum space with the assistance of Jenny Walton (lab manager in the Department of Visual and Performing Arts), who offered her expertise in exhibition design. The goal was to create an authentic and transformative experience for the audience, who would feel as if they were attending the opening ceremony with the cast.



In early March, the cast explored the play's themes and dramaturgy in a series of workshops. A devising specialist prepared them for the improvisational aspects of the show, such as when they would mingle and interact with the audience as fellow visitors to the museum. In a session with the playwright, the cast talked about the politics of memory and national identity. They planned to meet with her again to discuss *Museum's* connections to current events, but the college was closed before they had the chance.

In the midst of the pandemic, exhibitions, concerts, and theatrical productions at colleges everywhere came to halt. While many worried about the fate of the arts during the shutdown, the *Museum* team decided to move forward with the production. The question, at first, was "how?".

Professor Rogers opted to let the students decide. When presented with the simplest option, a filmed stage reading of the play, they were not enthusiastic. Instead, they chose to continue with the full production, even though they could not be together on stage. Rogers credits the students with envisioning new ways to collaborate and create art through Zoom and other platforms. The result was an adventurous and innovative reimaging of *Museum* that included a multimedia website and four live performances streamed online between April 23rd and 26th.

After the shutdown, the cast and crew quickly adapted, taking on new roles based on their strengths and abilities. Student stage manager, Mikhala Welch, created a website that offered audiences a multimedia virtual experience (<https://museum2040.wixsite.com/museum2040>). On it were video previews of the show, cast and crew

biographies, an in-depth timeline of the two decades leading up to the fictional museum's opening, a documentary from the world of the play, and music from the production. Links led to the live-streamed performances and their [recordings on YouTube](#).

The cast and crew collaborated with the playwright on yet more rewrites to tailor the show to its new platform, while the technical team created new costumes, sets, and props. The students met on Zoom for hours everyday to rehearse, enjoying the comradery in a time when many were feeling isolated. Their energy and enthusiasm were palpable in their performances, and they reached a large audience who offered real-time feedback in Zoom's comments section and on the website's discussion forum.

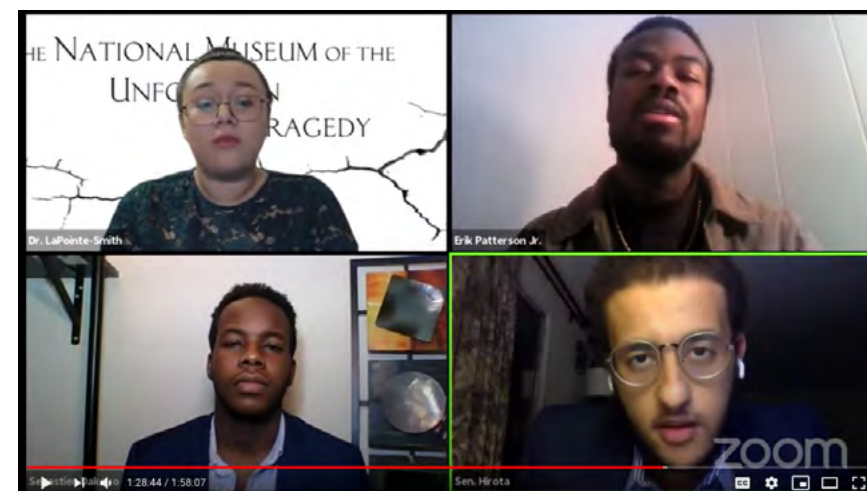
In the end, MC's cast and crew created something unique and engaging. They combined aspects of theatre and film

with the interactivity of an online platform to offer the audience a virtual experience akin to a happening. The pandemic pushed them to take their exploration of new theatrical spaces and interactions further than they had already imagined, and their efforts captured the attention of a number of theatre departments at other institutions. Professors at Bowie State University used *Museum* as a teaching tool in their classrooms this spring, and faculty at the University of Maryland reached out to praise their ingenuity.

Rogers is optimistic about the future of the arts at MC, even as we return to remote learning in the fall. He reflects that "as artists, it is our job to push the field and education further, to experiment, and find a way forward in all situations." With the continued support of theatre faculty and administration, he's looking forward to more exciting developments this year.



Screenshot from recorded *Museum* performance



Screenshot from recorded *Museum* performance



Study Collection Installation at Cafritz Center's Community Arts Gallery

## *New Faculty: Dr. Cristin Cash*

This spring, Takoma Park's Department of Visual and Performing Arts welcomed new Professor of Art History, Dr. Cristin Cash. Dr. Cash joins us from St. Mary's College of Maryland, where she served as Chair of the Department of Art and Art History and Director of the college's Boyden Gallery and Fine Art Collection. She earned her PhD from the University of Texas at Austin, with a focus on Ancient American Art and Architecture, and has taught a wide range of courses, including the Art and Architecture of the Americas from ancient times to the present, World Architecture, and Museum Studies. She is also an experienced curator, whose current research and curatorial work focuses on the intersection of art and politics in the contemporary art of Mexico and Cuba.

Dr. Cash feels “personally and professionally very lucky” to have found what she describes as her dream job. After almost twenty years as a professor of Art History, she had been exploring other careers in the field when a former student suggested that she teach a class at Montgomery College. That student, MC’s Community Arts Program Director, John Deamond, had a feeling that she would enjoy working with MC students. After some hesitation, Dr. Cash learned that an instructor was needed for the Survey of African Art History. She had always wanted to teach the course and, as a specialist in Global Art, could not turn it down.

Within a week of her first class, she says, “I just absolutely fell in love with the students...these are the students I’ve always wanted to teach.” At times, she found that their classroom discussions were more interesting and productive than ones she had had in graduate seminars. She credits this to the diversity of MC’s student body. Students of different ages, nationalities, backgrounds, and experiences contributed to a class that was “never a one-way transaction.” She was particularly happy to find that a number of the students in her African Art Survey were from Africa or were of African descent, reflecting that, “the added responsibility and the added pleasure of teaching students about their own histories just really put (the experience) over the top for me.”

Dr. Cash was also pleased to discover that Montgomery College houses a substantial collection of art and artifacts. Established in 1999, the Sandra & James F. Fitzpatrick

Washington Collection, featuring work by prominent D.C.-area artists, was intended to be used as a teaching tool for the benefit of students. It has since been supplemented by donations from another prolific collector, Vivienne Lassman, and a number of D.C. artists. In addition, a significant collection of African Art was donated by Frank and Bridget Erwin in 2004.

(For more information on MC’s art collection, visit: <https://www.montgomerycollege.edu/academics/departments/visual-performing-arts-tpss/teaching-collection.html>)

Coincidentally, in designating the collection a teaching resource and planning for its integration into the college’s curriculum, MC faculty and staff had hoped to emulate a program developed by Dr. Cash at St. Mary’s College of Maryland. There, she had collaborated with faculty in a wide range of disciplines, including nursing and neuroscience, to use objects from the collection to teach critical skills and concepts. In hands-on workshops, students honed their observational and descriptive skills, and conducted visual and contextual analyses of a variety of objects. Cash remembers, for example, using artworks to help science majors understand how to read cross-sections in a biology class. The experience reinforced her belief that object-based learning is key to the development of visual acuity and memory, and that those skills are crucial far beyond the Art History classroom.

Upon her arrival at MC, Dr. Cash put the college’s collection to use. Each student in

her African Art class had the opportunity to choose works from the Fitzpatrick and Erwin Collections and participate in professional practice that is often available only to graduate students. After using the objects to practice visual analysis, students began to conduct research and compile formal information sheets that would be added to the collection’s files. Dr. Cash had just installed an exhibition of the class’s study collection in the Cafritz Center’s Community Arts Gallery when school was closed in March.

Though it was disappointing that the transition to remote learning made further hands-on study impossible, Dr. Cash’s expertise in online teaching proved beneficial not just to her, but to her students and colleagues. As faculty worked together to quickly redesign their courses amid the Covid-19 crisis, Dr. Cash was able to share distance learning tips and techniques based on her extensive experience. She is currently designing high-quality distance-learning versions of her survey and specialty courses, which will serve MC students well as we enter remote learning in the fall.

Dr. Cash’s goal for the future of Art History at MC is to ensure that our curriculum reflects a truly global understanding of the field. She hopes not just to offer new courses, such as Global Contemporary Art and African American Art History, but also to move beyond the “western perspective” that dominated introductory art history surveys until recently. In fact, what is now known as the decolonization of Art History, has been a priority for Dr. Cash throughout her career. As Co-Chair of

the College Board’s Art History Advanced Placement Test Development Committee from 2016 to 2018, she was successful in introducing a more global and skill-based curriculum to high schools. This, she hopes, will open the field to a wider, and more diverse range of students, and contribute to the development of a truly inclusive history of art in the future.

When Dr. Cash is not innovating the way we teach Art History at MC, she is traveling the world. Her last stop was Cuba, where she is working on a research project with a photographer who documents global organic gardening practices. Study abroad trips have brought her to Peru, India, Honduras, and El Salvador, and she hopes to continue visiting new places and sharing her love for Art History with MC students in the future.



Professor Cristin Cash





Student work in  
Rockville's Sarah  
Silberman Gallery

# National Association of Schools of Art and Design (NASAD) Accreditation Review





Photography Display Technical Center, Rockville Campus

This spring, a team of accreditors from the National Association of Schools of Art and Design (NASAD) visited Montgomery College for five days of intensive review of our art and design programs. Their visit was the culmination of more than two years of preparation and collaboration between departments on all three campuses.

Tendai Johnson, chair of the Rockville and Germantown Art Department, had hoped to pursue NASAD accreditation since he started at MC fifteen years ago. He says that the timing was finally right in 2019 with the addition of new Dean of Visual, Performing, and Media Arts, Frank Trezza, and the support of Vice President and Provost Kimberley Kelley and President DeRionne Pollard.

In early 2019, a representative from the Community Colleges of Baltimore County, one of the few two- year colleges to earn NASAD accreditation, visited MC to explain what the process would entail. After the meeting, the Rockville and German-

town Art Department, the Department of Visual and Performing Arts at Takoma Park, the Media Arts and Technology Department, and Interior Design faculty voted unanimously to move forward with the accreditation process.

Though it would involve a great deal of work, everyone agreed that NASAD accreditation was an important next step for our art and design programs. Not only would it signify MC's alignment with national and international standards, but it would allow our students to transfer more seamlessly to elite four-year schools.

Following a visit from a NASAD consultant in the fall of 2019, the departments selected representatives to conduct a self-study. Over the course of the next few months, the team took stock of MC's strengths and weaknesses, and produced an impressive study that garnered praise from NASAD accreditors. Their hard work had unexpected benefits for all involved. The collaboration between

departments and campuses spurred new conversations and initiatives that will help us better serve our students. Already, it has facilitated discussions with several area universities about new articulation agreements. These "two plus two" agreements allow our students to transfer as juniors after earning associate's degrees at MC.

In preparation for the NASAD accreditation team's visit, faculty and staff worked together to install impressive displays of student art. The galleries and halls of the Rockville Art Building and Technical Center, Germantown's High Technology Building, and Takoma Park's Cafritz Arts Center were filled from floor to ceiling with paintings, drawings, sculpture, ceramics, prints, and metals.

During their visit, the accreditation team visited our three campuses and met with administrators, faculty, staff, and students. In their exit interview, they praised MC's exceptional preparedness for the visit and commended the strength of our students'



Student art display in Rockville's Art Building

work. They were impressed by our studio facilities and safety procedures, and shared that students were enthusiastic and felt that faculty were attentive to their needs. In addition to recommendations for further enhancement of our programs, the team made note of our excellent Community Arts offerings, Artist-in-Residence and exhibition programming, and available technology. Applauding MC's commitment to radical inclusivity, the team's report left our departments optimistic about receiving NASAD accreditation in the near future.



Cafritz Arts Center Display, Takoma Park/Silver Spring

# POSTER SESSIONS

Every year since 2005, students from the Sociology Anthropology and Criminal Justice Departments work with Illustration students in the Graphic Design Department to create collaborative poster sessions. Papers by Social Sciences students are illustrated by Graphic Design students and displayed together at a yearly Poster Sessions Exhibit.

## The Black Elephant in the Room

**Student Illustrator:** Jorge Munoz

**Student Author:** Phoebe Woode

Apparently, beauty has never been in the eye of the beholder. When it comes to natural hair worn by predominantly black women, it is often seen as unattractive, unacceptable, and not beautiful. In recent years, there have been stories all across the U.S. about discrimination regarding African American hairstyles. This is a way to oppress an entire group. In Karl Marx's theory about society, he discussed there being a hierarchy based on class. However, instead of this hierarchy being based on class, it is based on hair. Hair-based discrimination is a modern form of oppression.

*This is part of the **Annual Poster Session**, a collaboration between the Sociology, Anthropology and Criminal Justice Department and the Media Arts and Technologies Department, featuring work by social science and illustration students.*



For a closer look at this and other examples, visit: <https://www.montgomerycollege.edu/academics/departments/media-arts-technologies-rockville/annual-poster-session/index.html>



Undaunted by the closure of MC's Campuses, Professors worked hard to showcase this important work online. To view the poster session visit: <https://www.montgomerycollege.edu/academics/departments/media-arts-technologies-rockville/annual-poster-session/index.html>

Illustration Student Joseph Silver, says participating was an interesting collaboration: "Also you're translating a whole article as opposed to a single description or a page. It means being conscious of what image will have the most impact and what will resonate with the reader. That was a bit of fun to dive into."

Professor Martha Vaughan has led the effort from the Graphic Design Department since the poster sessions began. She highly recommends cross-discipline collaboration, an advantage for design students who, before the collaboration, might question why they need to take Sociology

as part of their studies. She adds, "When you can see the connection between two courses you're taking, it makes the subject matter so much more dynamic."

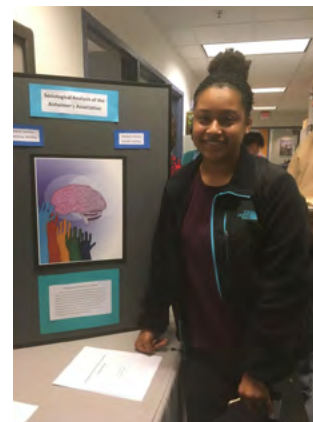
Illustration students select the paper they'll work with based on a list of titles. Professor Vaughan explains, "For many students, there are titles in the list that they already know something about, are interested in, or can identify with."

**"When you can see the connection between two courses you're taking, it makes the subject matter so much more dynamic."**

—Professor Martha Vaughan

**When in-person sessions become a possibility again in the future, an online gallery component will likely complement it due to the success of the online gallery for the Spring 2020 Poster Session.**

Photos from in-person Poster Session, 2017  
MC Blogs Created a post featuring the work in the 2017 show.  
[Click here](#) for more information.



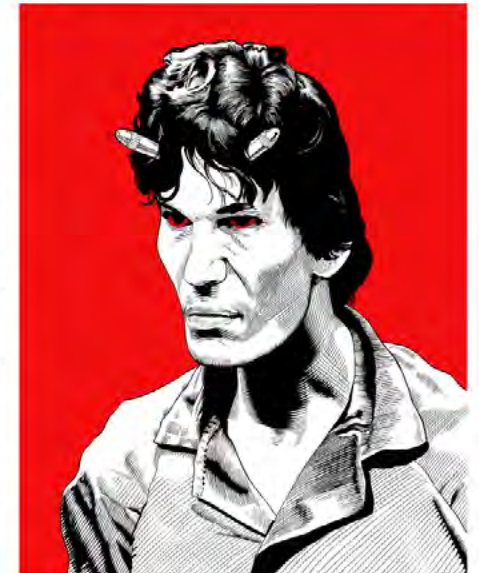
## The Night Stalker: Forensic Evidence

**Student Illustrator:** Joseph Silver

**Student Author:** Parinaz Negahban

Richard Ramirez left thirteen dead and paralyzed in the city of Los Angeles between the years 1984 to 1985. In August 1985, the law enforcement and the media's pressure caused Ramirez to leave Los Angeles and continue his killings in San Francisco, where his abandoned car was spotted and brushed down for DNA evidence. After being caught by the police, Ramirez was sentenced to death at the end of his trial in 1989. Eventually, he passed away of cancer in 2013. The paper argues that it is much simpler to prevent repetitive crimes from happening with the advancement of technology in the past three decades. Alongside witness testimony that was once the major evidential source in courts, now, DNA analysis advancement and the broadening of governmental and scientific databases play a major role in placing the known criminals in prison. No matter how hard a criminal attempts to cover up his wrongful and devilish acts, there will always be some type of evidence linking him to the scene and someone smarter to catch him.

*This is part of the **Annual Poster Session**, a collaboration between the Sociology, Anthropology and Criminal Justice Department and the Media Arts and Technologies Department, featuring work by social science and illustration students.*



For a closer look at this and other examples, visit: <https://www.montgomerycollege.edu/academics/departments/media-arts-technologies-rockville/annual-poster-session/index.html>



RETIREE SPOTLIGHT: PROFESSOR **MARTHA VAUGHAN**



For many of MC's Faculty and Staff, an eventual return to offices will be like stepping back in time; post-it notes with reminders from mid-March, outdated software, beloved books, reminders of life pre-Covid-19. For those retiring, returning to campus and offices to gather belongings will be even more bitter sweet. One of MC's accomplished Spring retirees is cross-discipline collaboration pioneer, mentor and advisor, beloved colleague and Graphic Design & Illustration Professor, Martha Vaughan.

Martha retired from Montgomery College after 16 years of service this May. Of her unprecedented final semester, Martha notes: "It was a difficult decision to retire, made even harder by this ongoing crisis. It was comforting to be involved in the enormous task of quickly adapting to a

remote learning format to ensure students were able to complete their semester with as little disruption as possible." Martha has always been a team player. When her father graduated from Montgomery College in 1970, she missed her own graduation from Virginia Common-



Professor Vaughan (left) with a coworker near Dupont Circle c. 1978



Professor Vaughan's *Here Comes the Sun* for CBS Sunday Morning

wealth University to attend his. From growing up in Montgomery County, to her father's graduation and all of her siblings attending MC, the institution always held a special place in her heart. She was delighted when approached at an Illustrator's Club meeting by then Faculty Dan Voss about teaching classes at MC. From her first moments teaching Martha loved the experience. She says, "In my career as an illustrator, so many opportunities came my way thanks to family, professors, colleagues and mentors. Teaching gave me the chance to share some of my experience with the next generation. I will always treasure the time I spent working with and learning from my students as they enter tomorrow's brave new world."

Martha's portfolio includes illustration work created for CBS Sunday Morning, the Washington Post, National Wildlife Federation, World Wildlife Fund and National Gallery of Art. Martha has held

many leadership roles in the industry, serving as President for the Illustrator's Club of Washington, Maryland and Virginia from 1997 through 1999, and chairing the Society of Illustrators Annual Exhibition in 2000. She has received numerous recognitions and awards for her work

and was included in four Print Regional Design Annuals.

She brought that same dedication and innovation to her work at MC. Martha is a an early-adapter of cross-discipline collaboration, celebrating 15 years of Poster Sessions Collaboration between the Media Arts & Technologies Department and the Department of Anthropology, Sociology and Criminal Justice, and in 2018 Martha participated in the Art2STEM collaboration between MA&T and the Science, Engineering & Technology unit.

Martha possesses endless enthusiasm and drive for student success. She submitted countless curriculum proposals to ensure up-to-date courses and held hundreds of meetings with advisees each semester. Martha's efforts didn't stop at curriculum and advising; In 2010 she pioneered the transformation of an outdated illustration classroom to a multi-function Mac lab





Professor Vaughan assists a student on an illustration project

**“She saw, as all outstanding teachers do, the gold that was there, waiting to be unearthed.”**

—Karen Deans

with split-top desks serving as both drawing tables and computer stations. This lab is a testament to Martha's innovation and her commitment to providing students with a professional, contemporary learning environment, and just one part in her multi-faceted legacy.

She also coordinated the Media Arts Gallery from 2004-2019 offering collaborative and solo exhibitions from the applied and technical arts disciplines. These include *Optimistas*, *A Photographic Survey of Cuban Life* by MC Alumna and Assistant Photo Editor of Washingtonian Magazine, Lauren Bulbin; and *A Life in the Year*, a collaboration between faculty and alumni featuring photography, painting, traditional and digital illustration, music and video.

Martha's work was recognized last Spring with the Outstanding Faculty Excellence in Teaching Award. Former student Karen Deans, says, “From our very first meeting, Professor Vaughan was my champion. She provided a list of relevant classes, explaining the benefits of each,” and recalls “One

of my most resonant memories from class with Professor Vaughan was one I witnessed regularly. During lab sessions, she would sit with each student individually, generous with her time, poring over their work on the computer screen or in their sketch pad, asking questions and making astute suggestions, essentially teasing out the very best from her students. She saw, as all outstanding teachers do, the gold that was there, waiting to be unearthed.”

As for advice for the next generation of designers and illustrators, Martha suggests: “Embrace change. Use your gift of creative problem solving to meet new challenges with a positive outlook and a readiness to learn.” She adds, “Although these days seem dark, as our students step into the light, I feel hopeful for a future brighter than today.”

During Martha's tenure, MC changed its motto to “Make Your Move.” So where is Martha heading from here? She's looking forward to spending time with friends and



Professor Vaughan's Pthalo Blue

family, creating new illustrations, enjoying live music and mentoring young creatives and says, “I will be forever grateful to my generous colleagues for sharing their creative inspiration and technical mastery. Going forward, I hope to remain involved with the college and my department in some capacity.”

View more of Martha's work on her website: <https://marthavaughan.com/>

The background of the entire image is a photograph of a textured, light-colored wall. Two spotlights are mounted on the wall, one on the left and one on the right, both pointing downwards. The spotlights create a warm, yellowish glow on the wall below them. The wall itself has some subtle textures and shadows.

**Arts Students and Faculty,  
We'd Love to See your Work!**

**#MCArtRemote**

**Follow the Arts at MC!**



**@VPMAatMc**



**@montgomery\_vpma**