



McLean Project for the Arts

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Media Contact: Nancy Sausser / Deb Bissen
(240) 498-5034 / nsausser@mpaart.org
(703) 216-1181 / dbissen@mpaart.org

McLean Project for the Arts to Open *SHIFT* July 15 ***Henry L. Thaggert and Sarah Tanguy juried MPA's first online exhibition***

McLean, VA: How has your world been affected by this "SHIFT" in our lives? The work of 48 mid-Atlantic artists will answer this question on July 15, when [McLean Project for the Arts opens *SHIFT*](#), MPA's first juried online exhibition.

The works featured in *SHIFT* focus on the concept of shift, change or exchange in paradigms, position, direction, timeliness, viewpoint, atmosphere, needs, dreams, schedules, interactions, environment, perspective...

"So much has changed in our world in the last few months, in ways both personal, political and global," said Nancy Sausser, MPA Director of Exhibitions. "Naturally, artists are thinking deeply about the times, why and the broader implications of these changes, and their work is reflecting and responding to this complex and unprecedented time. *SHIFT*, MPA's first online exhibition, features 48 artists, chosen by jurors Henry Thaggert and Sarah Tanguy. From over 250 submissions, *SHIFT* provides a window into the myriad ways artists are addressing and integrating these changes into their work."

SHIFT was juried by Henry L. Thaggert and Sarah Tanguy. **Henry L. Thaggert** is a collector and art patron in Washington, DC, where he is a corporate attorney for a Fortune 500 company. Mr. Thaggert has served on boards of several arts institutions including the Baltimore Museum of Art, the George Mason University's School of the Arts, the Smithsonian's National Museum of African Art, the Sitman Gallery at the University of Maryland, and the Mid-Atlantic Arts Salon--an educational group focused on African-American art and culture. Mr. Thaggert currently co-chairs the Smithsonian Institution's National Portrait Gallery Collector's Circle.

Sarah Tanguy is an independent curator and arts writer based in Washington, DC. Over the years, Ms. Tanguy has been the curator of 12 collections and more than 250 exhibitions in the United States and abroad. In addition to numerous exhibition-related essays, she has written for *The Washington Times*, *Scaphere*, *New Art Ensemble*, *Glass*, *American Craft*, *Metalworks*, *Urbanite*, *Hand Print Workshop International*, *Turning Points*, *Mid-Atlantic Country*, *Baltimore*, and *Readers Digest*. From 2004 through 2019, Sarah was a curator at ART in Embroidery, U.S. Department of State.

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MPA@MCC 1134 Ingleside Avenue • McLean, Virginia 22101 • 703.798.1953 • www.mpaart.org

