

Festival Schedule

Daily 10-9 Visual art on display on the 1st, 4th, 5th, and 6th floor gallery spaces.

Monday, March 30

7:00 GAF Playwrights' Workshop (Labowitz Theatre)
Staged readings of short commissioned plays each inspired by a moment of discovery.

Tuesday, March 31

12:30 Gallery Tour (Meet in 1st floor gallery)
Artist led guided tour of the visual art.

7:00 Gallery Opening Reception (1st floor lobby)
Reception celebrating the visual art and launch of the GAF Artist Catalogue.

Wednesday, April 1

7:00 New Worlds|New Works Panel (Labowitz Theatre)
Discussion with NYC based artists considering the process in which they create new work and engage politically with their audiences.

Thursday, April 2

12:30 Gallery Tour (Meet in 1st floor gallery)
Artist led guided tour of the visual art.

2:00 (Related Event) Creative Tactics/Arts for Social Change Workshop
(Judson Church)

7:00 Brave New Works (Labowitz Theatre)
Dance and performance art.

Friday, April 3

7:00 Brave New Works (Labowitz Theatre)
Dance and music.

Catalogue designed by Katie Heller, '09



**NEW|WORLDS
NEW|WORKS**

March 30th through April 3rd

Visual Artists
Catalogue

Credits

Student Leadership Team

Visual Arts Liaison	Maria Kucinski
Gallery Curator	Gina Pollack
Designer	Katie Heller
Marketing Director	Marcie Grambeau
Performing Arts Liaison	Michael S. Sanchez
Stage Manager	Luke StormoGipson

Professional Staff

Artistic Director	Kristin Horton
Associate Artistic Director	Ben Steinfeld
Visual Arts Advisor	Keith Miller
Playwrights' Workshop Advisor	Christopher Cartmill
Arts Faculty Graduate Assistant	Anna Fahr
Director of Student Affairs	Danielle Insalaco-Egan
Assistant Director of Student Life	Samantha Shapses
Theater Manager	Jennifer Birge
Production Stage Manager	Justin Mabardi
Lighting Designer	S. Benjamin Farrar

Special Thanks:

Dean Susanne Wofford, Linda Wheeler-Reiss, Melissa Daniel, Gisela Humphreys, Lise Friedman, Sheila Bandyopadhyay, Jeongi Kim, Leslie Satin, Marguerite Day, Arts Faculty Committee, and Nick Likos.

As we find ourselves in this period of government transition and economic turbulence, Gallatin students are trying to find their footing as educated adults and thoughtful artists. The 2009 Gallatin Arts Festival: New Worlds/New Works presents new ways of seeing and considering our present condition while offering visions for the future.

Each student in the Gallatin School of Individualized Study approaches his or her studies from a variety of perspectives. GAF visual artists are no different; they approach this year's theme from various points of view - some choose to focus on the individual and the introspective while others take on a broader and more global perspective. The artists explore their own realities to create provocative works of art that consider cultures abroad, gender identity, media influence, as well as observations of their immediate surroundings.

I've had the great pleasure of working with these artists as Visual Artist Liaison for this year's festival. They are smart, engaging, and dedicated to their work. As Gallatin students, we are very lucky to have the opportunity to showcase our work and to have dedicated professionals help guide our ideas. As you pass through the galleries, I hope you enjoy the insightfulness of the work and the thoughts it provokes.

-Maria Kucinski, Visual Arts Liaison

In the midst of a changing economy, a new president, and a barrage of ever-improving technology, it is clear that we are on the brink of something. Uncertain about the future, we can see that the world around us is changing. And at the same time, we are constantly bombarded by millions of images telling us how to look, think, and feel.

The 2009 Gallatin Arts Festival is a response to being young in the new world that we inhabit, a world specific to our generation. We all have the privilege of living in a vibrant city where inspiration can be found around every corner, yet we each have a unique perspective. This year's artists responded to the world around them with everything from explorations of the self and the body to life in China and Muslim Africa. Walking into the gallery, we are beckoned into dreamlike urban landscapes and treated to the sight of a gown made entirely of flowers. We are challenged to question the power of digital manipulation, to examine queer identity, and to be aware of the saturation of media messages in our culture. I feel privileged to be part of an event that celebrates the far ranging abilities of the students here, giving them the opportunity to share their creations with others. On top of multiple classes, jobs, and internships, these students took the time to translate their thoughts into art, not an easy task, given the never-ending responsibilities and pressures of daily life. I have also been lucky enough to work with a group of motivated teachers and students who have spent months putting this festival together.

All of this work is a testament not only to the ingenuity and talent of students at Gallatin, but to the fact that they are constantly stopping to think about and question the world around them. Gallatin students have a wide array of interests, but we all have something in common: we think outside the box. And it shows.

-Gina Pollack, Gallery Curator



Raena Binn, '09
*A View of China's Past and Future
Through the Lens of the Present*
C-prints

Last year, I visited China for the first time and spent six months there. In so many ways it was an entirely different world. China is a nation with a conflicting

and shifting character. Through my photographs, I would like to portray a nation in which there is not only a strong juxtaposition between the past and the future, but also a changing sense of its own self and identity.

This proximity of old and new is especially expressed in the city of Shanghai. My photographs capture the sense of transition in the city, portraying the not-so-far-away past and the fast-approaching future along with the interconnectedness of these times. There is a sense of displacement in the images as I explored the sense of disorder and constant change that I witnessed as a visitor to an unfamiliar culture.



Nicholas Crummey, '09
Gis-Gis, Xam-Xam, Islam
C-prints

I spent the last year in Africa, photographing a Muslim world that many people are not exposed to. It's not the trendy Muslim world that we see in newspapers or on TV, but one that is largely obscured and ignored, except in discussions of poverty or disease. Though Islam's relationship with images has been historically ambiguous, much of Muslim Africa is a profoundly visual place where seeing does really lead

to understanding. Hundreds of languages are spoken, including Wolof, the language from which the title is taken. "Gis" is the verb "to see," while "xam" is the verb "to know," which when doubled mean "vision" and "knowledge," respectively.

Taken in Mauritania, Zanzibar, Senegal and Egypt, my photographs reflect not only the diverse, beautiful landscape of the second largest continent on earth, but also the beliefs and people of the second largest religion on earth. While I am not endorsing any particular religion or belief, I am challenging the viewer to see these new worlds. It is difficult, but important to abandon our current feelings and stereotypes, and to see these images not as foreign worlds, but as part of our shared planet.



Steven Frieson, '11
Stories

Metallic prints

The idea for *Stories* has been in my head for a while. Over the past year and a half I have been spending great amounts of time with queer people. This started shortly after I realized that I am queer, early in my first year of college. Going through this process while surrounded by many other queer people has helped me find my personal identity as well as a group identity. They have helped me realize

that I am fluid, an identity that is based around blurring the binaries of gender and sexuality. As a group identity, I am queer. I am part of a queer family. We are all here for each other and relate to each other in very familial ways while we all keep our individual stories.

The book as a whole is symbolic of us as a family, we are all bound together, while each individual page and portrait shows our individuality—how we each differentiate from each other in views, religions, class, race, and almost every other way possible. Queer is the first identity that I have truly connected with and I want to show everyone my family portrait.



Tina Gong, '11
Doppelgänger
Ink and acrylic

I will illustrate the rich inner reality that exists in my imagination. Instead of portraits of nameless people, I will be making "portraits" of the imaginary friends of my childhood which still exist in their modified forms today. These creatures, shaped by my own thoughts, dreams, and ideas, are in a sense, fragments

of myself that I would like to put on display. Through the model of relationships and interactions of these metaphoric selves, I would like to reinterpret the real world that exists outside.



Emily Gowen, '09

Miranda

C-prints

I shot outdoor images that depict lighting aspects of both dusk and night scenes. Each contains a human subject, although they are not meant to hold a demanding presence within the image; rather they seem somewhat dreamlike or impassive. The effect makes the images appear as though they are taking place during two different times of day simultaneously.

Each image was shot at dusk to emphasize an atmospheric light shift in contrast with a synthetic light source, and contains components of both natural and urban landscapes. The figures hold a passive presence in the photographs, as though unaware of their surroundings. The juxtaposition of light sources, combined with the listless body language of the subject in each photograph produces an image that seems otherworldly while very definitively existing within a realistic context.



Katie Heller, Bud Intonato, McCallan Stringer, Antonio Santini, Brian Wang, '09-'10

Wild New York

InkJet prints

Manhattan is often seen as a concrete jungle—a clutter of buildings, people, noise, and activity that overwhelms a relatively small island—and for many, the excitement that this city breeds is

far too intense and wholly unappealing. Indeed, many suburbanites, outdoor enthusiasts, and beach dwellers do not understand the appeal of such a compact and vertical city, and yet their perception of New York is limited to ads and travel journals showcasing the always-crowded Times Square as some sort of New York ideal. And for those who live in the city, midtown's iconic neighborhood does little to represent even a taste of the much bigger apple.

A group of artists, therefore, has come together in order to highlight New York's diversity in a unique and altogether ironic way. We have developed an ad campaign that centers on New York City as a wild place...literally. Through concept and character development, our goal is to shift the perspective of this tourist destination, and shed new light on a city of urban extremity.



Max Avi Kaplan, '09

Max Avi's Lunar Society Gown

Mixed media

Max Avi's Lunar Society Gown features over 620 silk hydrangea blossoms, satin ribbon and elements of Victorian costume to make a theatrical statement in a new aesthetic. The gown's design references a time

when the male and female costume silhouette had never differed more. The crinoline dress was considered essential during the 1860's and the image created in Claude Monet's 1866 "Women in the Garden" was typical of the silhouette fashioned in the gown. The impressionist movement is referenced by the profusion of color and the pointillism created by the small hydrangea petals while the set design highlights the dramatic enchantment of the dress and the material culture of the period.



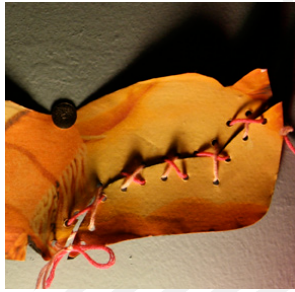
Katherine McBride and Jake Lazere, '09-'10

Me, Not Me, Me, Not Me

Installation and video

This project deals with our frustrations and observations about the limiting nature of media depictions and the ubiquity of normalizing images.

In our visualization of a new world, we wish to project our response to the disempowering societal constraints in our society, specifically those that deal with media portrayals of gender and sexuality. We hope to challenge the negative stereotypes in media messages by creating a collection of images and video clips that express the emotions elicited by our response to mass media: anger, discomfort, humor, and dejection. These images will be intentionally projected in a living room setting, providing a commentary on the way we receive, digest, and often internalize media messages.



Maggie Munoff, '09
Reconstructing the Fractured Body
Mixed media

This series is my attempt to reconcile my own body image in the face of our media-saturated society. From a young age, I suffered greatly under the literal and emotional weight of a constructed image. Although I have, more or less, recovered, I still grapple with the power of the image. Last year I began a project

that involved piecing together parts of a body into a singular body. Using my own photographs and various objects – wheels, thread, film canisters, wire, shoestrings, and other materials, I created the prototypes for what will be this series– fragmented bodies being reconciled as whole. My poses, props, and configurations rely on self-reflection in the face of the media images that I encounter on a daily basis. But for me, the ultimate goal of the project is healing. <http://www.maggiemunoff.com>



Alan Paukman, '09
Untitled
Paintings and photograph

This body of work is a visual exploration of limitation and error. Both the photographs and paintings explore a stripped, bare visual space that still shows signs of mistake. The forms that

they portray are foreign to everyday life, but are intended to still evoke an emotional response, thereby suggesting a new way of looking at the world that we inhabit.

Because the photographs are taken with a broken 35mm digital camera, they display technical imperfections, which result in a loss of control over the final images. The subject matter, consisting of elements such as space, light, and shadow becomes the backdrop on which these imperfections are exhibited. The paintings are done in a monochrome palette on found cardboard. They consist of white nonrepresentational geometric forms floating in black space. The forms are sparse and imperfect. By using found material, I want to reassign purpose to a discarded object, as well as bring unplanned elements into the work.



Gina Pollack, '10
Here Today, Gone Tomorrow
InkJet prints

These two groups of photos are an exploration of the transient in New York City – two images of bodies, preserved in silhouette or shadow, and two images of street art, remnants of self expression that have faded and deteriorated over time. The people in the first set of images are in transition – walking along the sidewalk in the late afternoon and examining a work of art, their faces hidden. Each is caught in a fleeting moment, an instant that they probably did not notice, let alone remember.

The images of street art also explore the fleeting, capturing the marks that people leave on sides of buildings, which meld with scraps of paper, flyers, and decaying paint to create surreal scenes. I have seen many of these creations, only to walk by a week later and find them gone or painted over.

Each of these images deal with the passage of time, the brief moments that we encounter, and the ones that pass us by.



Whitney Portnoy, '09
The Space Between
Digital C-prints

This project focuses on the interplay between the photographer and the subject, challenging our perceptions of ourselves in the eyes of others. Each set of images contains a photograph that I took of the subject and one that the subject took of me, so that viewers may consider both images, and both

social perceptions, as a set. I wanted to explore a dynamic that is often unspoken within the practice of photography, challenging myself and my subjects to acknowledge its importance, explore its meaning, and understand its consequences.



Seanna Sharpe, '10

Skin

Mixed media

Skin incorporates casts of the human body in various contortions, highlighted with white fabric and red watercolor. Both as individual pieces and as a series, *Skin* attempts to avoid the tendency towards the literal in art. Taking a potentially narrative subject

and creating negatives from body casting, the piece uses traces of paint, glue, and mixed media, offering feed for the symbolic mind. *Skin* focuses on raw emotion, reaction, and tactility; texture implies feeling, while implication adds volume and weight. White palettes, negative space, and sparse color highlight the roughness and intimacy revealed in the work.



Rebecca Yale, '10

Digital Manipulation

Projection

Digital Manipulation explores the idea of reality and digital manipulation in photography in relation to body image and our society's ideas of beauty. Photo manipulation devalues truth in photography, especially in commercial photography. Almost every image we see in our world has been retouched.

While many people are aware of digital retouching, most are not aware of the full extent of its power to manipulate both an image and our way of thinking. As a result, a certain prescribed idea of beauty is being preached to the consumer everywhere we look, leaving no room for individual interpretation of beauty.

Welcome to GAF 2009! This year we showcase the imaginative and innovative thinking of students from the visual and performing arts who have created work in response to the theme, *New Worlds/New Works*. In November, the Student Leadership Team devised the theme as a means of challenging artists to think about the ways in which they envision the future, explore new realities, or consider the past as it has engaged with possible futures. The arts festival serves as an opportunity for the Gallatin community to consider, dream, and reflect on art that stimulates fresh thinking and new connections about the world we inhabit. *Thank you for joining us!*

-Kristin Horton, Artistic Director

About the Gallatin Arts Festival

GAF originated in 1992 as a collaborative effort between Professor Laurin Raiken (Co-Chair of the Gallatin Arts Program) and graduate student Barry Spanier. Under Professor Raiken's guidance, Spanier developed the festival as part of his Master's Thesis. Since then GAF has expanded into the largest public event sponsored by the Gallatin School. GAF provides hands-on opportunities for students to gain knowledge of the process required to produce a multidisciplinary arts festival. Under guidance from members of the arts faculty and student affairs, the Student Leadership Team serves as the primary support for the festival. GAF is a learning experience emphasizing the development of ideas and collaborative innovation.