

2010 gallatin arts festival april 19-23

CHAOS & ORDER

ART AS SURVIVAL

Performing and Visual Artist

CATALOGUE

STUDENT LEADERSHIP TEAM

GALLERY CURATORS	Salome Asega Chelsey Pinke
GRAPHIC DESIGNER	Sarah Chow
MARKETING COORDINATOR	Kate Erskine
STAGE MANAGERS	Emily Rozanski Paloma Wake

PROFESSIONAL STAFF

ARTISTIC DIRECTOR	Kristin Horton
ASSOCIATE ARTITISTIC DIRECTOR	Ben Steinfeld
VISUAL ARTS ADVISOR	Keith Miller
ARTS FACULTY GRADUATE ASSISTANT	Sheiva Rezvani
ASSISTANT DIRECTOR OF STUDENT LIFE	Samantha Shapses
ASSISTANT DIRECTOR OF FACULTY AFFAIRS	Melissa Daniel
THEATER MANAGER	Jennifer Birge
PRODUCTION SUPERVISOR	Melissa Chacon
LIGHTING DESIGNER	S. Benjamin Farrar
PRINT GRAPHIC DESIGNER	Courtney Hopkins

SPECIAL THANKS

Dean Susanne Wofford, Linda Wheeler-Reiss, Marguerite Day, Community Learning Initiative, Arts Faculty Committee, Nick Likos and Artis Mentors (Christopher Cartmill, Kristin Horton, William Lanson, Keith Miller, Kathryn Posin, Renée Redding-Jones, Ben Steinfeld, Gina Telaroli and Johanna Unzueta)

<http://www.gallatingalleries.com/shows/gaf/>

The artists of *Chaos and Order: Art as Survival* explore means of wielding art as a tool for reaction, interaction, dismantling and healing within the aftermath of disaster. We use the term disaster broadly, to represent the spectrum from inner turmoil to global strife. The artists persevere with and through their creativity as an ongoing process and, in doing so, they seek to examine the relationship between chaos and order. The plurality of approaches displayed throughout the festival is a testament to the necessity of art in the face of struggle. That is, the struggle for liberation from restriction, or for structure in the face of havoc.

Salome Asega and Chelsey Pinke

GALLERY CURATORS



Shraddha Borawake

SPEEDY

Chaos and disorder define the traffic and road culture of my home, the subcontinent of India. *Speedy* is a compilation of images photographed from within a moving car and from a footpath captured through the western state of Maharashtra, to the eastern state of Bengal and the southern states of Tamil Nadu and Karnataka. These photographs are superimposed on rearview and side view mirrors, providing hindsight on

a fast and ever changing country continuously navigating the aspect of globalization; an omnipresent homogenizing giant, whose effects are shocking to a citizen when he/she returns home from extended travels abroad.

Speedy searches for a unique individual in the seemingly haphazard mixture of two wheelers, pedestrians, large trucks, cyclists, cows, dogs, goats, children, scarves, murals, political propagandas, fruit vendors, accidents and speed; as it singles out its subjects with the click of a shutter (mostly the subject picks me). The car provides the viewer a passing glimpse of life. The mirror allows time to return briefly to that world. And the installation serves as a container to preserve what would have otherwise vanished in the deep recesses of time.

I am freezing an aspect of my India and praising its positive spirit that I believe it will never lose. Thanks to photography, I was able to create such an object to restore and remodel a phenomenon of evanescent musing and reflection. Therefore, the purpose of this presentation is to simulate an environment where the viewer is a passenger in a bus, car/gallery looking out onto the road, footpath/image, watching its rushed fellow commuters. It is an opportunity to meander through a small slice of life that never fails to inspire a smile and I hope to share that with the viewers by putting them in my seat.

Most importantly *Speedy* celebrates the long winding road, its many travelers and life.

Ryan P. Casey

WHEN PUSH COMES TO SHOVE

When Push Comes to Shove describes the fascinatingly paradoxical manner in which Manhattan thrives and makes sense of its own pandemonium. In order to be a part of the city, therefore, one must succumb to the disarray and acknowledge that, although isolating and intimidating, it is the very essence of an urban lifestyle and because everybody else lives the same way, one is never truly alone. By fusing tap dancing with the performance of my poem, Ryan creates music through two ostensibly dissonant musical ideas. The sounds of the taps and the words of the poem reflect the city's polyrhythmic nature and attempt to capture its pulse and vibe.



Alex Denker

Alexander will be performing two pieces.

The first is a sample of a simple klezmer tune. Klezmer, a Yiddish music, embodies the Jewish traditional song and the music that may have been heard from hopeful immigrants to America. Although usually happy, Klezmer may also contain a liturgical style. Second, Alexander will play a selection from Aaron Copland's Clarinet Sonata, a sonata taken from Copland's Sonata for Violin and Piano. Copland, who happened to be a gay composer, dedicated the piece to his friend Lieutenant Harry Dunham who was killed in the South Pacific and is therefore very much a war piece. Please note the similarity between the two pieces.



Hayden Dunham

VISIBLE LIGHT CAPE

This project creates a soft warm nesting site for humans to seek refuge from the harsh hyper-urban environment of New York City. This project integrates sound, scavenged materials, animal parts, symbols, pockets and sacred objects into a cape to provide a safe space for individuals to return to their natural selves. It does not shield one from participating in the chaos but equips individuals with the tools necessary to push through the hardships that confront humans living in a man made place.



Kate Fritz

Kate grew up playing with the San Francisco Scottish Fiddlers under music mentor and fiddle master Alasdair Fraser. The elders of that community taught her about the explicit connections between the suppression of traditional music and other forms of oppression. Since she moved to New York City in 2006, Kate has explored American traditional music including old-time and bluegrass fiddle styles. The theme of the GAF music night 'Music of Survival' speaks to her understanding of the deepest meaning musical expression.



Sam Gallison

PLEASE LET ME BE MISUNDERSTOOD

As the line between human and machine creativity becomes increasingly blurred (electronic music, chess-playing computers, drawing machines, etc), the focus of *What Makes Us Human* must shift accordingly. Imagination and a sense of mystery are qualities that are, in essence, impossible to automate - and therefore extremely valuable. This project highlights the border (or lack thereof) between creatively intended and coincidentally interpreted meaning.



Marcie Grambeau

There is no true way to bring order to chaos. As artists, we create 'containers,' songs and plays that deal with chaos whether it's internal, or external as truly bringing order to chaos is impossible. This is survival. The music I chose is from *Brundibar*, a children's musical written by Hans Krasa, performed in the Jewish ghetto Terezin during Nazi occupation in Prague, Czech Republic. Its 55 performances were his successful attempt to contain, understand and transform the unconceivable - from this, hope for survival emerged for thousands and in these small victories, there was triumph over evil.

Leah Hamos and Miriam Tobin

RAMBHA IN THE ART GALLERY

Rambha in the Art Gallery is the second stage in a three part directing project. The first stage was a structured improv and the third will be a traditional theatre performance. This stage is a constructed situation; text, human bodies, paper, pencil, magazine clippings, glue, elevators, lobbies and art galleries mix and clash to create a world of distorted repetition. Our gallery pictures are ever-changing, always in motion, as is art and the human body. Where does the visual end and the performance begin? Are we in a revolution? January-April, 2010





Jade Hawk

EACH AND EVERY DEW DROP
(OR SOMETHING SERIOUS LIKE THAT)

“To carry yourself forward and experience myriad things is delusion. That myriad things come forth and experience themselves is awakening.” – Zen Master Eihei Dogen

How do we experience the world, how do exist from one moment to the next, how do we express that experience? Language allows us to grab hold of the ever-changing, transient world about us. It freezes and encapsulates, locks down our experiences, confines its multiplicity. We need it. It helps us get a handle on all this nonsense. But what happens when you let it go? Or, most important, what happens when you don't?

Eden Jeffries

TRUTH LI(N)ES

Truth Li(n)es is a series of six superimposed, combined photographic images using photos taken in South Africa and Botswana from 2009. This project explores the intersection between truth and lies through visual narrative. It exposes the multiplicity and complexity of perspective in storytelling. It challenges the act of representation across border lines as a process of making meaning out of our own lives and the world around us.



Jessica Lewis

EATING CROW

Eating Crow (Choreographed by Jessica Lewis, Danced by Jessica Lewis and Neale Shutler) was choreographed during the Fall of 2009 in Kathryn Posin's Gallatin Arts Workshop: "The Art of Choreography." This dance was inspired by the emotional upheaval of Ms. Lewis during the earlier part of the semester. For the first time in her long career in the performing arts, she felt that she could bring the chaos of her life into order by dancing and choreographing the extremely emotional piece. The strict "call and response" form of Bela Fleck's music was the perfect structure for this piece, about a lover's quarrel, to take place within. The music gives order to the chaos of conflicted and extreme emotions that are in play throughout the piece.





Yul-san Leim

These paintings are a part of the result of a personal process aimed at mediating the social chaos of late capitalism, the interpersonal chaos of relationships and the internal chaos that results from both.

Sam Metcalfe

KNOWLEDGE OF NOTHING

Knowledge of Nothing is death as continuous transformation. As the viewer comes to it they have a choice to either take a piece of the image or leave it as it is. Depending on how you treat the piece (just like yourself) it will transform from its current form faster or slower. This will be simultaneous with the impermanence of the overall image as that too will come apart as viewers take from it. The piece has been backed with a collage of 3 years of my notebook drawings and sketches. This imbues it with my own impermanent memories and perceptions hidden in there structure as each viewer becomes aware of them only through the piece they take away. I want viewers to introspect on the transitory state of all things and their relationship to that process as they directly participate in it through art.



Darrian O'Reilly

HIDING FROM JUDY BUTLER: A MEMOIR

The piece serves to reflect a different light on the relationship between order and chaos. Chaotic monsters interrupt the expected order of lives and we prepare to vanquish them. But instead of actually defeating them we marry them, integrating them into a new and radically different order. Any catastrophic moment proceeds like this, we internalize the experience and despite how much we want to forget it, it will haunt us and create unconscious changes and assimilation within our life. Chaos is internalized and creates new order.



Molly Pearl and Drew Pham

LINE OF DEPARTURE

Line of Departure is a doctrinal term the military uses to refer to the starting point of an operation, the transition between friendly and enemy lines. This group of photographs are taken by two lovers as they experience both union and solitude, illustrating their attempt to negotiate a place in the grand movements of policymakers and generals. As we examine the images we make the transition into hostile territory, discovering that the world their love is built around is an unforgiving and desolate one. Among the abandoned gas stations and mechanical beasts a basic human emotion finds itself at odds with the logic of the American dream, marching ever forward.



Carley Reiff

QUIET CHILD

Quiet Child is a chaotic mixture of art forms and media performed and created by Carley Reiff revolving around a poem, a song and some questions. Carley proposes at this point in modern industrial society, dominated by our own structures, an increasing number of people feel burdened and helpless in front of the very systems we imagined into existence. She believes that when one system fails or is corrupted we must look to the child within ourselves, to chaos, to recreate order.



Sheiva Rezvani

THE GREAT GARBAGE PATCH

The Great Garbage Patch is an oceanic gyre two times the size of Texas where the world's trash spirals into a massive accumulation of mostly broken down plastic, in the middle of the Pacific. This series is a sci-fi interpretation of this very real environmentally disastrous phenomenon.

This is not science, this is heartbreak. Messages in a [plastic] bottle float back to us. "You treat trash like death, but it will come back to haunt you. Worldwide ocean currents flow and spiral into our food chain. Children play in parks that sit on trashy graves that will outlive us all. It began with rubber duckies. It ends with us."



Joi M. Sears

ART AS SURVIVAL WORKSHOP

I believe that art should educate, inform, organize, influence and incite to action. The artist should not only be a creative being, but a teacher of morality and a political advisor. Theatre of the Oppressed provides a voice to the voiceless and encourages active participation in the transformation of one's life. Transformational Activism is the idea that we can tap into the power of mass collaboration and collective creativity to transform people into more loving, peaceful and compassionate human beings. It is based on the idea that people need to transform on the inside as well as on the outside in order to create any meaningful change in the world. I have always believed in the power of art to transform lives and mobilize communities. Once we recognize and embrace our individual creative potential, we can then collectively explore how the arts can be used as a vehicle for social change.



Rachael Sharp and Rohiatou Siby

ALCHEMY

This piece combines Rohiatou's vision of exploring the traditional Mande rhythm of Lamban as a healing dance with Rachael's vision of exploring the arts as a modality for experiencing our shared humanity. Perhaps by bringing ourselves into this context differences can be bridged, alliances can be built and collective healing can begin. The piece has unfolded through the process of bringing the

visions together and incorporating each of the dancers' voices. Dancers: Rohiatou Siby, Kantara Souffrant, Dasha Chapman and Sahasra Sambamoorthi.

Aurelia Shrenker

Aurelia Shrenker and Eva Salina Primack have been performing together as Æ ("ash") since 2007. Based in Brooklyn, NY, they perform internationally and have just released their debut CD, the self-titled Æ. They bring together their deep understanding of different vocal traditions to create something new and daring with each song. The name Æ represents something of a dual nature- not singular not plural, but exactly two. Their repertoire includes songs from Appalachian, Balkan, Caucasus Georgian and Corsican traditions. Æ's work is rooted in folk culture and never falls short of being visceral and provocative-- in their music, youthful exuberance and reverence for ancient tradition seamlessly coincide. The arts can be used as a vehicle for social change.



Natti Vogel

In accordance with the traditions of both the court troubadour and the bohemian village provocateur, I'm delighted to serve you all a tender and full-bodied song cycle fresh out of the oven - the final trimmings and garnishes are still under way - entitled "Have Your Love and Eat it Too." This steamy cycle includes four pithy yet piquant courses, all of which attentive diners will find are centered around themes of interpersonal possession, consumption and communion: "The Problem With People," "A Modest Proposal," "The Way to A Man's Heart," and "Mr. Subsister."



Liam Vuevo

György Ligeti – Cello Sonata

I. Adagio, rubato, cantabile

"I did not choose the tumults of my life. Rather, they were imposed on me by two murderous dictatorships: first by Hitler and the Nazis and then by Stalin and the Soviet system. Common to both of these totalitarian dictatorships was the banning of 'modern' art, which both systems considered to be hostile to the people" -György Ligeti 1948

The first movement of this beautiful piece was written in 1948, the same year that all "modern" music was banned in Hungary. This was a politically tumultuous time in Europe and many of Ligeti's immediate family members were killed or imprisoned in concentration camps following the takeover of Northern Transylvania by Hungary in 1943. This seems to epitomize art of survival, as Ligeti wrote as a direct response to the crises and tragedies around him. For him, music was his only means of conveyance and personal expression in a time of stifling oppression.

Tali Weinberg

In my practice of weaving and stitching, I explore how objects and values circulate, interact and evolve, moving through spaces of homes, bodies and art worlds; how cloth enables simultaneous engagement with the world and an inward focus/ protection/comfort; and the web of production, circulation, meaning-making, consumption and use that enables me to bring a piece into being. In quilting I find beauty and liberation in the ability to take something apart in order to create something new – life from the discarded – materiality as transformation – the knowledge that amidst constraint and chaos we have an abundance of choice in how we produce meaning, objects and social lives.





Karen Zasloff

PAPER WINGS

Could the flap of a butterfly's wings in Brazil set off a tornado in Texas?

(The butterfly effect, chaos theory)

Paper Wings inhabits a giant window of the Gallatin Gallery for an audience on the sidewalk. Shadows cast by paper cutouts on an overhead projector trace a student's shifting relationships with chaos and order,

as she locates herself within moments in her day. Her subconscious path takes on the unpredictable yet interdependent patterns of chaos theory, expressed, in part, through the technique of video feedback, which responds to tiny changes in movement. Watching shadows through a window, of both human and paper figures, places the real and the constructed on the same plane. This interplay of shadows unveils the constant presence and power of the subconscious in helping us make sense of the world.

Created in collaboration with Miyoko Conley, Alison Durkee and Cat Cooper

Natalie Zutter

How does the mind tick back and forth between a military-clockwork, sterilized prison and a sprawling, lurid, chaotic world—especially when the latter is the reason you're locked away now? *Osawatomie, Kansas* deconstructs two literary classics and studies the metaphorical upheaval of mystical childhood worlds, represented in the crumbling psyches and the restless bodies of their heroines during arts and crafts period. Their struggle to navigate the endless debate between fantasy and reality and to trust one another, presents commentary on truth, therapy and ruin.



Student Leadership Team 2010



Chelsey Pinke, Curator
Chelsey is a senior at Gallatin and delighted to be curating the Gallatin Arts Festival 2010. She is an artist who has dabbled in a variety of media from watercolor to film and most recently paper cutouts. "The Social Impact of Images" is the title of her concentration, a study that combines art theory, media criticism, psychology and film. Upon graduation she hopes most of all to travel and experience a variety of cultures.



Salome Asega, Curator
Born in Las Vegas, Salome moved to New York where she is currently studying Visual Pedagogy through the Transnational Arts at the Gallatin School. Interested in the ways we can use the arts as a means building connectivity and collectivity cross-culturally, Salome believes very much in the power of collaboration. No coincidence her name means peace in Amharic.



Paloma Wake, Stage Manager
Paloma is in her third year at Gallatin studying theater production and a smattering of semi-related subjects. She has recently become keen on the arts at Gallatin. Her theatrical training is primarily in stage management, NYC credits include : Pataphysics Penyeach (Mabou Mines, NYTW); Beowulf : 1,000 Years of Baggage (Banana Bag & Bodice, Henry Street); We Carry On (self-produced at Manhattan Rep and TheaterLab); BRIDE (Lone Wolf Tribe, PS122). She is also the artistic director of the Gallatin Theatre Troupe, of which she is quite fond.



Emily Rozanski, Stage Manager
Emily is a Gallatin senior with a concentration in Performing Social Change. She has worked on- and off-stage in theatre all her life, including as a founding member of Fabrefaction Theatre Company in Atlanta, GA. She studied acting through Tisch School of the Arts and has since found her calling in program management, events planning and festival coordination. Enjoy!



Sarah Chow, Web Designer

Sarah is an artist who makes websites, glitches, webscapes and morphologies. She is a senior in Gallatin studying Digital New Media and Imagery.



Kate Erskine, Marketing Coordinator

From 2007 to 2008, Kate worked as a volunteer and intern for Hillary Clinton's Senate office and presidential campaign. Last summer, she spent two months interning as a campaign coordinator for a women's rights NGO in Cape Town, South Africa. She also really loves red velvet cupcakes.

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.

Welcome to GAF 2010!

This year the arts festival showcases the imaginative thinking of Gallatin students from the visual and performing arts who have created work in response to the theme, Chaos and Order: Art as Survival. In December, the student leadership team devised the theme as a means of challenging artists to explore the ways in which art can function as a tool for change as well as a new way of seeing. When this year's team began brainstorming ideas and visions of chaos, images of what survives disaster emerged leading to evocative questions about the relationship between chaos and survival. Does survival mean bringing order to chaos or the opposite? Does chaos inevitably lead to disaster? What else can emerge from chaos? What might chaos presuppose about order or vice versa? How does one find order in chaos or freedom in structure?

Part of what art does is test the limits of order and chaos – how can artistic work push the boundaries of our conceptual thinking around these ideas? 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

Photo portraits by Adam Uhl

event calendar

APRIL 19-23

All events take place at the Gallatin School, 1 Washington Pl.
Visual Art is on view daily from 10am-9pm on the 1st & 4th floor galleries

MON
19

7pm

Gallery Opening Reception

GROUND FLOOR GALLERY

Reception celebrating the visual art and launch of the GAF Artist Catalogue.

TUE
20

7pm

Art as Survival Workshop

JERRY H. LABOWITZ THEATRE FOR THE PERFORMING ARTS

Participatory workshop led by Gallatin MA students Joi M. Sears and Rachael Sharp. No experience necessary! Theatre of the Oppressed is a participatory theatrical technique popularized by Augusto Boal in the 1970s, and it has evolved into a worldwide movement celebrating the human potential for change. The workshop will introduce these techniques and include games and activities for actors and non-actors alike.

WED
21

7pm

Music of Survival Concert

JERRY H. LABOWITZ THEATRE FOR THE PERFORMING ARTS

A night celebrating folk music traditions from the Balkans, Appalachia, Czech Republic, and more. Featuring Aurelia Shrenker, Marcie Grambeau, Natti Vogel, Kate Fritz, Liam Veuve, and Alex Denker. Hosted by Gallatin Professor Greg Erickson.

THU
22

7pm

Chaos & Order Live

JERRY H. LABOWITZ THEATRE FOR THE PERFORMING ARTS

Performances featuring the work of Karen Zasloff, Jessica Lewis, Jade Hawk, Darrian O'Reilly, Rachael Sharp, Ryan P. Casey, and Carley Reiff.

FRI
23

12pm

Tactical Culture Workshop

JERRY H. LABOWITZ THEATRE FOR THE PERFORMING ARTS

A workshop and discussion led by Gallatin Professor Steve Duncombe and members of the Eyebeam Center for Art and Technology's College of Tactical Culture on how to effectively develop ideas and strategies for creative activism. Co-sponsored by Gallatin's Community Learning Initiative.

4pm

Anticipate and Incorporate! Surprise & Symbolism in Tactical Performance

JERRY H. LABOWITZ THEATRE FOR THE PERFORMING ARTS

A presentation and exploration of the theory and practice of guerrilla theatre, media interventions, creative disruptions and pranks by Professor Lawrence Bogad, UC Davis. What is the role of imagination and creativity in the organization of social movement campaigns? Co-sponsored by Gallatin's Community Learning Initiative.

7pm

Chaos & Order Live

JERRY H. LABOWITZ THEATRE FOR THE PERFORMING ARTS

Performances featuring the work of Karen Zasloff, Jessica Lewis, Jade Hawk, Darrian O'Reilly, Rachael Sharp, Ryan P. Casey, and Carley Reiff.