





Welcome to the 2012 Gallatin Arts Festival. As curators of the visual arts component of the festival, our goal has been to curate a festival that shows a wide variety of talent. We knew it would be a challenge to select only a few works to show. Although many students applied, we additionally sought out artists in Gallatin who's talent has been overlooked. Our overall applicant pool was competitive and featured a wide array of mediums, styles and proposal ideas. It was an exciting and equally difficult process to narrow down our choices, but we are pleased with the caliber of the artists we have chosen to work with. We are looking forward to sharing with you the amazing work these Gallatin artists have produced.

**COLLIN MUNN & RAE GEORGES,  
CURATORS**

# GAFARTISTS



## KEY


PAINTING & DRAWING 

MUSIC 

PHOTOGRAPHY 

DANCE 

INSTALLATION 

PERFORMANCE 

FILM 

FASHION 

SCULPTURE 

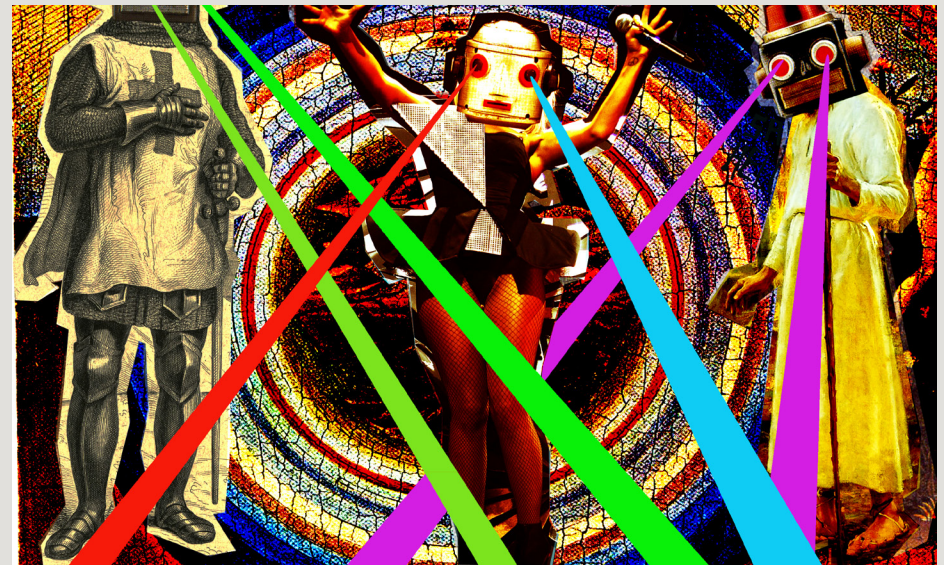


## GOODNIGHT, SISTER. GOODNIGHT, BROTHER.

Mine is an experimental theater piece that seeks at once to emulate interpersonal sibling relationships and also mock, exaggerate and deconstruct them. The audience plays a major role in the piece namely, the role of 'The Family'. The performers, a brother and sister fraternal twin pair, may or may not be related to the audience by blood. In an effort to understand identity through family dynamics, this piece relies heavily on true stories from the perspective of both of its performers, but in abstracting these stories it retains its significance, providing a secure psychological distance. All audience members are kindly asked to participate by reading their prompted lines.



**JOSEPH BAKER** is a student at Gallatin where he is exploring the psychoanalytic process and its significance to the collaborative art of the professional theater. He is devoted to transposing the consciousness-raising of psychoanalysis in the careful manifestation of original experimental performances. After pursuing his B.F.A. in "Acting" from the School of the Arts at SUNY Purchase, Joseph has devoted his time to individual and collaborative new projects. Relying heavily on various psychological models, he maintains that the theater and stage can be a safe vessel for the exploration of the self through psychoperformative practices like play, reenactment, exaggeration and characterization.



## SAY GOODBYE TOMORROW

My visual process almost always starts at the sketch book with a .35mm black ink pen. I like to draw without any planning, and simply follow my hand and let intuition decide what forms on the page, or build upon a specific idea that arises out of improvising. I make art because it's fun and because I like people and sharing with them. I'm interested in how we communicate, and how the interaction of the physical and the digital world manifests itself in our interplay. Inherent to communication are symbols: religious, artistic, aesthetic, cultural... I'm especially intrigued by symbols and how people interact with them: how personal associations are built, and how symbols simultaneously reflect and inform culture. These ideas of symbolism and culture collide with a lighthearted paranoia about the future via technology in this piece. Warning: computers will take over and turn Lady Gaga and Jesus into laser-bearing robots that will entertain (kill) us all. jk. :)

**JACKSON BISHOP** is in his junior year at Gallatin, developing a concentration in Green/Graphic "Design and Entrepreneurship." Interest in these fields arises from a desire to solve problems via simple, smart design. He is currently studying business and entrepreneurship in order to understand how aesthetic considerations of design can be translated to practical, helpful products that are readily available to the people who need them. Aside from his studies, Jackson spends a lot of time drawing, reading, and placing C'EST MOI stickers everywhere he can. He is a singer and guitarist, currently co-producing an album (to be released this summer) with his roommate/musical collaborator, Xander. Next Fall, Jackson will study abroad in Berlin with hopes of furthering his understanding of the world of contemporary design and its modern applications.



## HAY UN SON

Diversity is a characteristic shared by dance and the individual. My piece communicates this commonality by using dance fusion to draw upon personal identity. Globalization has encouraged interaction and influence on a greater scale. Its effects have been profound within the world of art, and my dance will seek to mirror this idea on a personal and cultural level. In revealing myself to the audience, I hope that they too will feel empowered to explore and embrace their identity.



## UNDERGROUND GROOVE

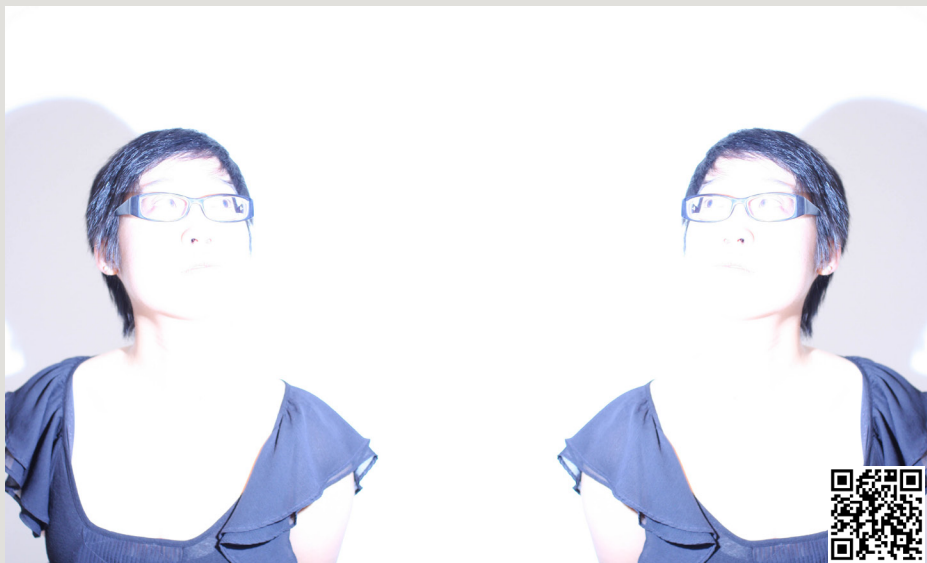
My work with poetry and dance was inspired by my desire, in true interdisciplinary fashion, to combine my interests for writing and dance, and to find a voice – literally and figuratively – for my feelings as a young person living in NYC. "Underground Groove" captures the experience of riding the subway: interactions with complete strangers; the incessant rhythm of the tracks; overcrowded cars; lots of waiting. Through mixed genres of dance and poetry, music and soundscape, I aimed to capture the humor, claustrophobia, annoyances and quirks of subterranean travel – and fleeting interpersonal encounters – through the universal language of rhythm.

[www.ryanpcasey.com](http://www.ryanpcasey.com)

**RYAN P. CASEY**, a Young Arts award winner, is in his junior year at Gallatin studying "Issues of Morality and Authorship in Journalism and Literature." Inspired by Savion Glover's appearances on Sesame Street, he began studying tap and jazz at the age of five at The Dance Inn in Lexington, Massachusetts. He debuted his first poetry/dance fusion, "When Push Comes to Shove," at GAF 2010, and has since performed it around North America. In 2011, he restaged the piece for Urbanity Dance Company in Boston. He is currently touring with Gallatin alumna Michelle Dorrance's company, Dorrance Dance, and writing for publications like Dance Spirit and CNN.com.

**AISHA BELLA CASAS** is in her junior year at Gallatin focusing on "Social Justice and the Arts," and pursuing a minor in "Dance." Originally from Mexico, she has studied a variety of ethnic dances since she was five years old and has a deep connection with this form of expression.





## IMPOSING IDENTITIES

Imposing Identities is a conceptual piece inspired by the minimization of identity to fit the rhetorical construct of the nation-state through “washing out” the multi-faceted nature of cultural and national associations. Through interviewing subjects, and from my own experience, I have realized that explanations of multi-citizenship and cultural identity often operate in a dialogue where pressure is applied to identify towards one extreme. I aim to create frustration for the viewer through the removal of visual cues, which often act as an aid in the predetermination of the rhetoric that revolves around an individual’s cultural and national identity. I hope for the viewer to consider that global identity often falls outside of the system in which one cultural or national association dominates over repressed identities. Through the simplistic nature of Imposing Identities, the viewer comes to realize that identifying an individual’s predominant association is a flawed process in itself.



**ALEXANDER CRAIG** is in his junior year at Gallatin concentrating on “Globalization of Culture” and minoring in “Metropolitan Studies.” His artistic pursuits include the mediums of photography, computer art and figure drawing while often focusing around issues of duality and identity. Being born in Switzerland to a British father and American mother, he is a dual citizen who grew up in suburban Detroit.

## REFRACTIONS THROUGH GLASS

I like dreams. I’m told I dream every night, but I usually don’t remember my dreams. The ones I remember usually happen between 8 and 10 AM; when most people are beginning their work day, I’m drifting in and out of sleep trying to will myself awake. My projects are simply my attempt to capture those glimpses of dreams that I catch mid-morning and physicalize them. All the names, faces, voices, sounds and places are familiar, but they are jumbled in a way that does not quite make sense. Suddenly Abraham Lincoln enters the room with Marilyn Monroe and the walls begin to lose their foundation, melting into a pile of nothingness. That’s what I’m trying to create.

**JOSEPH DAHLSTROM** is in his senior year at Gallatin studying “Development of Religion in Culture.” Questions of the mystical or divine experience and its origins inspire Joseph’s studies, leading him to take classes in Philosophy of Religion and Ancient Biblical Studies. Though his art is a departure from long-winded academia, the objectives of his artistic endeavors seek to shed light on the same questions. Joseph is a classically trained pianist of 15 years, making sound a central facet to his life. Joseph also plays guitar and experiments with recording production software, scoring student films when he can. While a sophomore at Gallatin, Joseph began taking classes in blown glass with Kanik Chung and Bill Couig at Urban Glass in Brooklyn. Working with the two led to a summer volunteership with visiting fellow Mia Pearlman. Inspired by the surreal and mystical, Joseph has taken to blending his various mediums of specialty in an attempt to create an ethereal dreamscape of sensory involvement.





## GOLDEN HOUR

*"By its nature, the metropolis provides what otherwise could be given only by traveling; namely, the strange,"*

Jane Jacobs, *The Death and Life of Great American Cities*

Golden Hour is a collaborative performance developed by artist and curator Hannah Daly and filmmaker and musician Thurmon Green. Drawing from the language and structure of film, performance and Urban Studies, the duo presents a three-part lecture series. Staged within a site-specific environment, the performance interrogates the history of the urban space, peeling apart social and cultural nuances of the development of the city and its spectacular visual representation. Drawing from film, music, theory, history and personal experience, Golden Hour pieces together a picture from a culled cultural repertoire.

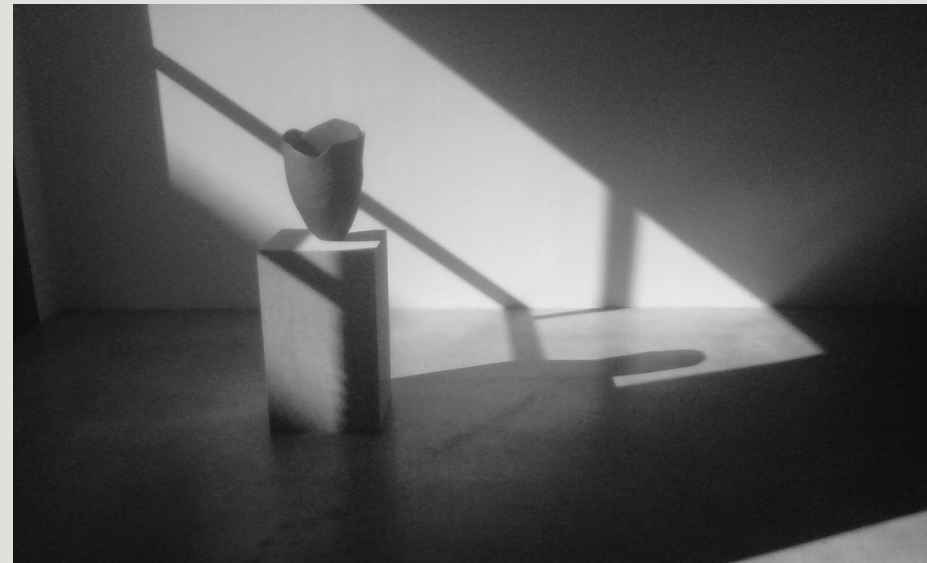
[www.hannahdaly.net](http://www.hannahdaly.net)  
[thurmongreen.tumblr.com](http://thurmongreen.tumblr.com)

*Above still from Killer of Sheep a film by Chester Burnett*



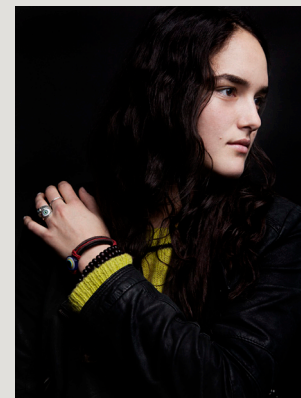
**HANNAH DALY** is in her senior year at Gallatin studying "Race, Space + Visual Culture." As a curator, artist and writer, her work engages with questions of globalization, digitization and the ever-insistent phenomenon of race. She has exhibited work and curated shows in New York, Cincinnati, London, Miami and Berlin. She is Managing Editor of *Idiom*, and her writing appears on *ArtSlant*, *Hyperallergic* and *Thought Catalog*.

**THURMON GREEN** is in his senior year in the Film and Television Department at the Tisch School of the Arts. His work as a filmmaker, musician and performer draws inspiration from growing up in mid-city Los Angeles, as well as a fascination with the mythology of California. He has screened work in New York, Miami, Seattle and Berlin.



## SOMBRAS CERAMICAS

I am interested in disembodied information: light and shadows, reflections, translucence, glass and water. A beam of light at times appears solid, and solids have a way of disintegrating under the right light. My goal with this project was to capture moments when the difference between solidity and shapelessness dissolves. My hope is that the viewer questions the "given" properties of shape and sense.



**JAMIE DENBURG** is in her sophomore year at Gallatin concentrating in "Studio Arts and Curatorial Studies." Her work explores the edge between matter and ether, particularly moments when light, shadow, translucence and reflection morph the solidity of shape. She works primarily with photography and video.





## KNOW NO STRANGERS

This piece is an exploration of perception and sensory experience through visual art. Inspired by the philosophies of thinkers such as Carl Jung, Alan Watts and Fritjof Capra, and considering the belief that existence is comprised of more connection than separation, these images seek to investigate the means through which humans perceive the world around them. With this project I ask the viewer to question the "five senses" model as the main conduit for perception, and to examine the relationship between our capacity for perception and the available data.

**JESSICA ENCELL** is the name of the being who enabled this art to take form. Her favorite fruit is the passionfruit. Her second favorite is certainly watermelon. She is 21 years old. She is a Taurus. She was born on her mother's birthday (who, as you may have already guessed, is also a Taurus). Her father is a Taurus as well. She finds splendor in surfing, playing the drums, walking barefoot, interacting with other species and being the eldest of 6 siblings. She spent this fall living in an international community in southern India, where she studied sustainability, a topic which she focuses on in Gallatin through the lenses of philosophy, psychology, environmental studies and the arts.



## GETTING DOWN

In my current dance theater piece, I investigate the unselfconscious individual's spontaneous movement inclination. I am interested in the way dancing manifests socially and interactively and, by contrast, when it is intimate and personal (silent raves, solo dance parties to Cyndi Lauper, the Kevin Bacon garage scene from "Footloose"). By asking the question of how popular dancing acculturates itself into our bodies, we can perhaps get closer to answering what can it look like when we really 'break it down?'

[www.ericafrankel.com](http://www.ericafrankel.com)

*Above photo courtesy of Liora Bardizeh*

**ERICA WHITMAN FRANKEL** is pursuing a master's degree at Gallatin in "Movement, Performance Theory, and Dance Composition." Since 2008, when she graduated from NYU Tisch with a BFA in Dance and Linguistics, Erica has been working as a professional performer with several dance companies and projects in New York City. Erica has danced for Meredith Monk, VaBang! Dance Company, SINecdoche Dance, expandance and others in spaces such as the Guggenheim Museum, Lincoln Center, Danspace Project, Movement Research at Judson Church and more. Send tweets to @ericafrankel.

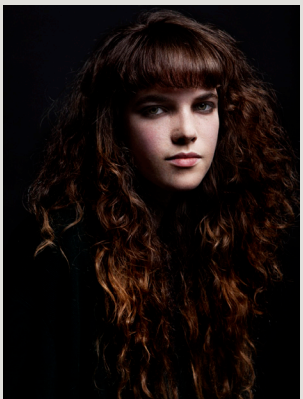






## EARTH/BALANCE

This piece is part of a larger body of work surrounding personal health and the interrelation between food, the environment and the body. Through a personal and global shift in perceptions of what is edible, it has become increasingly apparent that there are innumerable ideas and definitions of what food is, and its usage and significance to various cultures. This piece begs to ask the questions: What does food look like? How do we use it? How do we abuse it? By creating an environment that is nourishing, thought-provoking and enjoyable at the same time, viewers are asked to reconsider the relationship they currently hold with food and any "edible-food-like-substances."



**KIM FUERTH** is in her senior year at Gallatin concentrating in "Sustainable Art and Design." Kim really likes food; eating it, making things out of it and sharing it with others. Changes in her personal dietary choices over the past few years have greatly influenced her material choices as an artist and fashion designer. Her work includes aesthetically innovative sculptural and wearable objects, which surround themes that cannot always be easily digested— both theoretically and nutritionally.



## THE DMZL INITIATION SCROLL

I believe in art as a process of discovery. I strive to create characters and realms that are saturated with the bristling, shifting hues of the impulse that excites us to make, and anchors us to stand transfixed in awe. Through my practice of automatism I am able to engage with my work as a curious observer, discovering my own intentions, hidden patterns and characters. The DMZL Initiation Scroll enables me to continue exploring, exercising, and defining DMZL, the imaginative world of my own creation that serves in turn as my inspiration.

**JADE FUSCO** is in her senior year at Gallatin where she has devised a concentration weaving together French and German language, Surrealism and modern critical theory, visual art, and experimental performance strategies. She draws her inspiration from the realm of kaleidoscopic imagery that swarms within the sinuous labyrinth of her mind. Through her automatic drawing practice, she strives to articulate the forms that originate in the unconscious thresholds where language, mythology and dream intermingle. In 2010, she conceived of a name for the fantastical threshold, calling it DMZL ("damself") and started to illustrate the first incarnation of the realm on the paper scroll she is exhibiting here at GAF.





## THE WOODSMEN

This photo series is a visual narrative depicting cannabis culture in Southern California, a region famous for its cannabis culture. The series follows a group of teenagers who all grew up in Hollywood and refer to themselves as "The Woodsmen." They are in part a hyperbolized fiction created by its members' egos, and a representation of blossoming adulthood in urban Los Angeles. The series documents the group in a place where lax cannabis regulation has created an explosion of unabashed marijuana use. The members are slowly testing the limits of their newfound freedom, but are unsure of the next step.



**NOAH GENTILE** is in his sophomore year at Gallatin studying photography, art history and music technology. He is a Los Angeles native who has been interested in film production and photography since he was a child. He majored in electronic music at Hamilton High School's Music Academy alongside his study of analog photography and cinema studies. His concentration, though not yet fully realized, will deal with the interaction of art and technology. His interests include music programming, electronic music and film production



## HELMETS

This is a piece that tackles the perceptions of hair and hair fashion in society, particularly within the African American community. Both our hair and the things we choose to accessorize them with can serve as a statement about who we are personally and socially. These helmet styles are inspired by different types of crowns and battle helmets spanning various civilizations throughout history. By creating a sort of unconventional "armor" I want to bring some of the deeper issues within the hair narrative to light.



**RACHEL (RAE) GEORGES** is in her junior year at Gallatin with a concentration in "Museum Studies" and a minor in "French." She is also an Assistant Curator for this year's Gallatin Arts Festival. Rae has always been interested in the arts and hopes to continue working in arts organizations as a career. Her background includes fused glass and fashion design. Her hobbies include daydreaming, writing poetry, sewing hair accessories and collecting sheep.



## TWENTY-ONE

This video is about armor, about the ways in which we arm ourselves for the various battles of everyday experience. I came up with the concept after I learned of conflict photographer and filmmaker Tim Heatherington's death in Libya in April 2011. I was trying to evoke methods of self-protection and how essential they are to us, no matter how important or seemingly fallible that armor actually is. I hope the piece also functions as an homage and memorial to an artist whose ultimate dedication and personal risk resulted in some of the most honest, effective and virtuous work I have ever seen.

**ERIN GRANT** is in her senior year at Gallatin, studying "Art as Means of Understanding Reality." She grew up in Wisconsin, but currently very happily resides in the East Village. She began making video art as an experiment about a year ago, when she found herself with a brand new DSLR, as well as a newly discovered distaste for digital photography. Luckily, it turned out to be an artistically enlightening experience, and she has continued to explore the medium ever since. Her work deals with themes of internal conflict, perception of reality, and coping mechanisms. When not making videos, Erin enjoys biking over the Williamsburg Bridge and getting her nails done.

## YOU MADE ME FEEL AT HOME

The story I tell in this song is of the end of a relationship, and in that the song is similar to any other breakup song; to perform it is to share a load, and the bond between performer and audience comes from a mutual knowledge of the topic. This song strays from the conventional, however, in its relation to genre. An eclectic mix of pop, rock, choral and hip-hop styles is introduced with the use of unusual instrumentation. I believe this tinkering with traditional pop forms underscores the enduring solidity of the central theme. Furthermore, I use the technique- better known to narrative musical works- of providing multiple perspectives through various characters: the male and female vocalists, and the chorus. The aim here is to provide a complex and powerful rendition of a common and relatable theme.



**SCOTT GROFFMAN** is in his sophomore year at Gallatin studying "Music Composition." He has been writing and performing original music for years, and is thrilled at the opportunity to present one of his less conventional songs. Scott has also performed at NYU with the Gallatin Theater Troupe and the University Singers. Besides music, Scott is interested in sustainable agriculture and the alternative food movement, and hopes to pursue this interest in his future travels. He would like to thank both the Gallatin Arts Festival for providing such a unique performance opportunity, and the talented musicians that have put in their time and effort towards making this possible.





## THE GROWTH MACHINE

Drawing inspiration from NYC's Green Guerrillas, we hope to expand a tradition of low-impact urban renewal through the seed. The term "Growth Machine," was originally coined by NYU's Harvey Molotch to describe the effects of the spread of profit-driven real estate development on urban communities. Our Growth Machine vends various forms of seed bombs in exchange for the buyer's pledge to aerially disperse them in derelict spaces of their choosing. Utilizing an unused icon of American capitalism, we encourage New Yorkers to contemplate the impact of commercial interests on their communities and reassess the potential value of unused urban spaces.



**JACQUELINE HALL** is studying "Urban Political Ecology and Architecture" at Gallatin. Her design and research interests center on the insertion of social and ecological resilience into the urban fabric at a range of scales, especially with regards to disused space.

**JULIE FARRELL** is focusing on "East Asian Studies" at NYU's College of Arts and Sciences, and she is currently completing a thesis on sustainable agriculture and policy in China. Julie has worked professionally in horticulture since age 15. Jacqueline and Julie share their apartment with 59 houseplants and various retrofitted found objects. Both will graduate in May 2012.



## THE MAIDS

"Genet's game of mirrors—in which each apparent reality is revealed as an appearance, an illusion, which in turn is revealed as again part of a dream or an illusion, and so on, ad infinitum—is a device to uncover the fundamental absurdity of being, its nothingness. The fixed point from which we feel we can safely watch the world, made up of deceptive appearances perhaps, but always reducible to an ultimate reality, is itself shown to be a mere reflection in a mirror, and the whole structure collapses"  
—Martin Esslin.



**SASHA HERMAN** is a recent alum of Gallatin, completing his B.A. in Fall 2011. His concentration was "Metatheatre, Post-Dramatic Technique, and Its Practical Application to Contemporary Playwriting." Born and raised in New York, Sasha developed an interest in the theater as a member of the Metropolitan Opera Children's chorus. He continued to grow as an actor, attending Fiorello H. Laguardia High School of Music and Art and Performing Arts, where he majored in Drama. He currently works in advertising as a copywriter, and pursues his artistic passions during his free time.



## NYCTOPHOBIA

This installation is based around the devices we use to navigate through darkness. There will be moments of uncertainty throughout our entire lives. When we were young, all it took to provide comfort was a nightlight in the bedroom or the glow of the hallway light during a sleepover. As we grow, we need to change what lights the way as the "darkness" transforms. These nightlights that are in plain sight but unobtrusively illustrate the idiosyncratic, and slightly secretive, mechanisms individuals use in their daily lives.



## GRANT'S SAFARI

In 2005, my brother Grant was diagnosed with Autism. I have explored the fascinating elements of my brother's disability to create a one hour hip-hop and contemporary movement piece called "Grant's Safari." I developed this piece with members of my nonprofit organization Javanna Productions for our M.O.V.E. For Autism (M4M) initiative. The piece premiered in its entirety in NYC on March 31st, 2012 to launch Autism Awareness Month. At the Gallatin Arts Festival, we will present the opening number of "Grant's Safari."



**SARAH HINGLEY** is in her senior year at Gallatin studying alternative healing practices, primarily how the creative process is used as therapy. Her main interest in this area stems from her personal experience with glassblowing. The aspects of glassblowing that she values are embodied in her company, Night Lighting Design. The company produces hand blown glass for custom chandeliers; each design is meant to embody characteristics unique to glass. The delicate balance of transparent objects, made to capture movement and organic form, are accompanied by the crisp lines of wire and hardware create deceptively simple arrangements.



**NICOLE JOHNSON** is in her second year at Gallatin studying "Social Entrepreneurship Via Creative Production." As Founder and Creative Director of Javanna Productions ([jpmove.webs.com](http://jpmove.webs.com)), Nicole encourages her members to cultivate humanity and world citizenship through the arts. Javanna Productions is a non-profit production company that presents a yearly effort entitled M.O.V.E. (Motivation Opportunity Vision Entertainment). In this effort, members of the company raise funds and awareness for both domestic and international causes by hosting live productions and screenings that address prevalent social issues. After relocating to New York from Miami, Florida at age 15, Nicole launched her production company into full force raising funds and awareness for causes such as Autism, Diabetes, Celiac disease, Aids/HIV and, recently, education in Ghana, Cambodia and Uganda.



## HANDS ON THE MOON

This piece is largely inspired by artist Robert Gober’s reference of Marcel Duchamp’s ideas of the ready-made. Gober’s sculpture of a sink with protruding waxen limbs presents the viewer with recurring images of a child’s leg abstracted in space. The dysfunctional and fragmented body parts remind one of the fantastical surrealist work that Man Ray and Lee Miller produced in Paris. The concept for my piece crystallized on a recent trip to Harvard University’s Sackler Gallery. John Payson Soule’s 1865 Albumen silver print “Full Moon” and Gober’s “Untitled” sink coalesce to form the aesthetic framework in which the artist plays with various tangible elements suspended in space.



**MAX AVI KAPLAN** is a sculptor and fashion artist. He recently graduated from Gallatin, and is now enrolled in the Visual Culture: Costume Studies Program at NYU Steinhardt. He often references the fashion arts and aims to restore the disappearing art form of custom, handmade textiles. He draws from his professional design experience as a set designer and visual artist for the famed luxury retailer Bergdorf Goodman by incorporating small “contained sets” to animate fashion art objects. Max is particularly intrigued by the earth’s natural cycles, the human form’s physical ephemerality, and expressions of disconnect as they apply to the abstraction and animation of the human form.

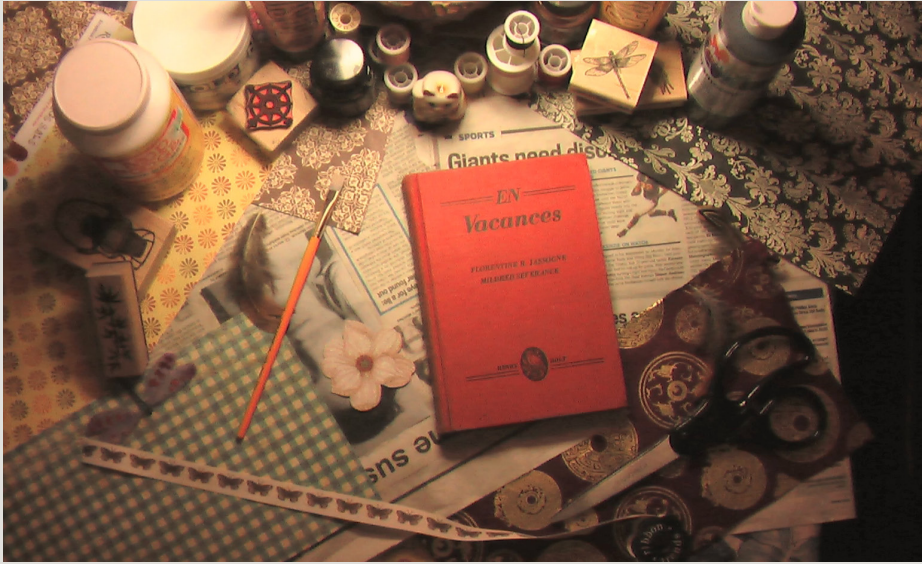


## WHAT COUNTS?

Through my work, I seek to integrate identities that may appear irreconcilable. As a member of an art community defined by its skepticism, I weave rituals of faith into performance; as a queer feminist, I am committed to investigating Biblical tropes. My current work is in multimedia collaboration with No Body Art Works, a team of interdisciplinary artists working towards a sustainable artistic practice. “What Counts?” is about going deep into the unknown. Our source materials run the gamut: the Persephone myth, the protagonist from Hamsun’s novel “Hunger,” water as material, emotion as it expands, cubism and catharsis, the cycles of history, and serendipitous creation.

*Above photo courtesy of Sophia Wallace*

**DAGES JUVELIER KEATES** is pursuing a master’s degree at Gallatin where she is researching the “Intersection of Performance and Religion.” She attended Interlochen Arts Academy and received her B.A. from Bard College. A member of Company SoGoNo (Dir. Tanya Calamoneri), Dages also collaborates with No Body Art Works (Dir. Sarah Cameron Sunde). She has recently danced for Noemie Lafrance, choreographed Eprhyme’s music video of “Life Sentence” (Dir: Lenny Bass), and played the Insect Queen in “The Art of Dreaming” (Dir. Bob DeNatale). Recent venues include 3LD, BRIC, Brooklyn Museum, Danspace at St. Mark’s Church, FLICfest (Iroindale), Judson, Merkin Hall and Triskelion Arts.

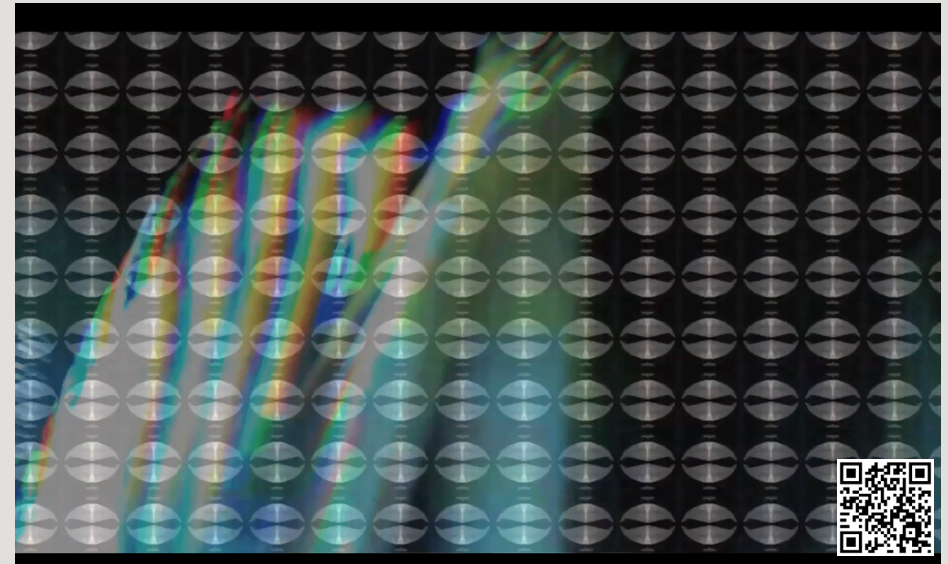


## STOP MOTION

This piece is a playful exploration of how traditional techniques fit into the future of new media technology. The piece attempts to embody the transition of physical visual art to a digital world by capturing the creation of collage on digital video. The piece also questions the idea of indifference associated with new technology art and how human interaction fits into digital media. The animation brings to life the creation of an art journal, documenting the construction of each page as if it were done by human hands. Ironically, there is an absence of any human life in the video. Instead, it depicts art creating itself, which implies the increasing insignificance of the human creator seen in the rise of digital media. But, the piece of course is made by a human, which shows hope that the human creator can find a place within new technology media, though their involvement may become less apparent.



**ABIGAIL LAUREL** is a mixed media artist from Austin, Texas who works mostly with collage, video, performance art and digital media. She is in her sophomore year at Gallatin studying "Art, Technology, and East Asia." Her visual arts explore opportunities for expression with color and texture through the interplay of different mediums and contrasting techniques. She finds inspiration in Japanese and Korean art, as well as Internet culture. The recent metamodernist movement has also heavily influenced her work. Through her pieces, she seeks to communicate complex ideas and emotions and to comment on how means of expression are changing and evolving as new forms of art, such as digital media, mix with traditional methods. She uses contrasting techniques to deal with the nature of artistic expression. Her work shows the limitations and advantages of each medium, while giving rise to new ways of getting across the artist's thoughts and feelings.



## SHANNON SONG

I originally made this project as a final project for Greg Erickson's course "Beyond Language." For this reason, the collaborative piece is monstrous and heavily influenced by Freud's "The Uncanny." The song, written by Micah, is built almost entirely of loops, sampled from Brian Wilson and L. Daniels. Parissah's visuals contain photos and video taken solely for personal use. The audio and the video were produced separately and independently.



**MICAH LOEWINGER** is in his first year at Gallatin and is originally from Washington DC. In addition to music, he plans to study philosophy and history. Micah has been making sample-based electronic music for about a year, but he also plays piano and flute.

**PARISSAH LIN** is also in her first year at Gallatin concentrating in "Anthropology, Film, and Photography." She realized at age four that she had a bit of an obsession with watching and recording people everywhere, and soon began taking pictures and making films. Because of disturbing dreams throughout her childhood, she found herself fascinated with the surreal, dream-state and practically anything a little strange, and now incorporates these aspects into her art.

## STAGE FRIGHT

Look through the peephole and try to forget the experience of looking at a photograph. These are not photographs.

What's mine is yours.



## FISH WITH THE KING

To create this documentary, I followed the Campo family, who own and run the oldest family business, the Campo Marina, in Shell Beach, St. Bernard Parish, Louisiana. One year after the BP oil spill, the family reflects on the difficulties they have overcome to survive, and the future of their family tradition and industry. Despite the family's survival through the oil spill, Hurricane Katrina, the death of a patriarch and many other external obstacles, the future of the Campo Marina hangs in the balance as the current owner faces his own mortality and the eldest grandson (and heir) questions the life he wants for himself.



**VICTORIA (TORI) McCARTHY** is in her junior year at Gallatin concentrating in "Documentary Film and Socio-Cultural Anthropology." After transferring from NYU's College of Arts and Sciences, Tori discovered her true passion for film production and has worked on a variety of projects with diverse subjects ranging from retired jazz musicians, to contortionists, to bayou fisherman. Inspired by the cinema verite styles of the Maysles and D.A. Pennebaker, Tori hopes that her films capture the true emotional crux of her subject, bringing the audience right into the moment. She is excited and honored to present a piece of her work at the Gallatin Arts Festival.

**WAVERLY MANDEL** is an artist from Rhinebeck, New York studying "Memory and Mythology in Visual Culture" at Gallatin. She is inspired by Jellyfish, Jane Fonda and Dan Flavin.  
**RIN JOHNSON** is from San Francisco, and is studying "Photography" at Tisch School of the Arts. She is inspired by eggs, Ellsworth Kelly and the Eames Lounge chair.







## DUMPSTERS AS LANDSCAPES

In the scarred layers of repetitious use, dumpsters accumulate a material memory of the generally overlooked everyday practices of “throwing away.” In every scratch, dent, gash, stain, spill and rusted wound are traces of complex and uneven geographies of waste. Through this photographic study, I explore what we can recover from these textured layers, what stories we can reconstruct from the “sediments” of dumpsters as landscapes

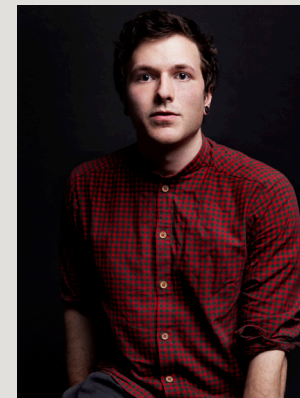


**HUDSON McFANN** is a National Science Foundation Graduate Research Fellow studying “Political Ecology and Ethnographic Film” at Gallatin. From social scientific and visual artistic perspectives, he is interested in the geographies of waste, value and disposability.



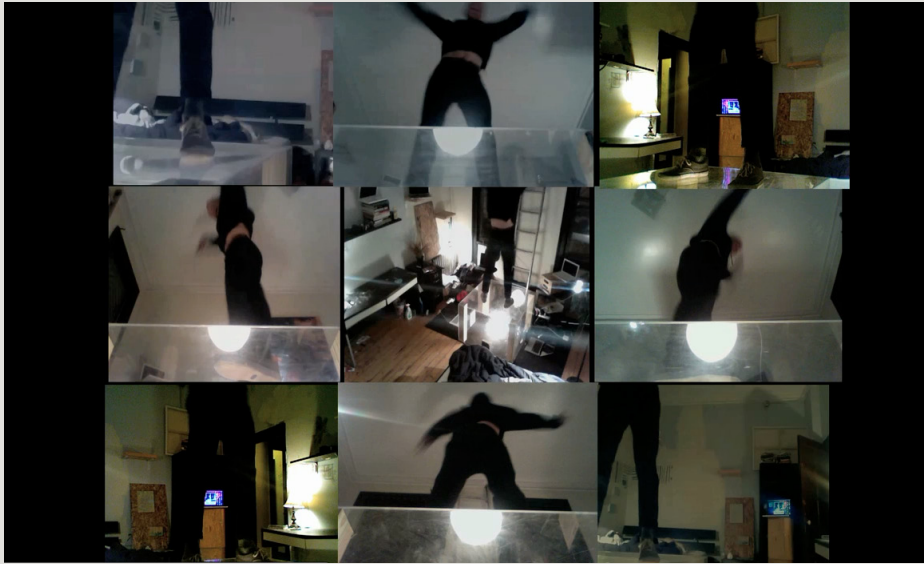
## STEREO ABSTRACTION

My work for the festival is the culmination of my graduate work at Gallatin. The work is influenced by “wildstyle” graffiti lettering but further abstracted away from any particular phrase. The abstraction is composed with pure geometry but utilizes a broad pallet and signature elements of movement and flow present in classic “wildstyle” graffiti lettering. This work is to serve as a prototype adapting traditional oil painting with modern screen technology to create a stereoscopic abstract space. This 3D space will be presented alongside the traditional paintings to create a juxtaposition of space between the 2D originals and 3D digitized screen prints.



**SAM METCALFE** grew up in Huntington, Long Island. He graduated from Binghamton University in 2008 with a degree in philosophy. Sam is pursuing a master’s degree at Gallatin with a focus on print and digital media production, digital archival, and museum management. He currently paints in oil, binds books and modifies traditional media with computers. His art is influenced by graffiti, geometric abstraction, Japanese prints and illustrations, and especially by his teachers, print artist Alexandra Davis and painter James Bohary. Sam currently resides in Brooklyn, NY, with his lovely girlfriend Sabrina, his close friend Andrew, “mouse” the cat and “lady” the dog.





## PHOTO BOOTH JOURNALS

The genre of viral, homemade dance videos allows for unprecedented cross-cultural communication. Indeed, some of these low-tech videos have garnered immense viewership. Viral, performative communication is pure, and it allows for an unmediated conversation between individuals. A kid from Angola can speak his or her context through Kuduro movement, and another kid from Chicago can speak right back with Footwork. These videos inject personal/cultural exchange, physical engagement and honest, raw filmmaking into an online sphere that is in desperate need of all three.

This mode of cultural exchange inspired "Photo Booth Journals." This compilation is meant to be in conversation with Youtube performance videos. This is MY context— New York, queer, filmmaker, dancer. It's New York music— Arca supplied the beats. All of this is meant to be shared with kids who explore movement and music through Youtube.

I'm a filmmaker first, and I wanted to imbue these performances with that kind of artistic mechanism. For the actual performance, I just wanted to do something raw and natural. None of the actual dancing was choreographed.

**MITCH MOORE** is a filmmaker and video artist. He began as a painter on his family's farm in Jerico Springs, Missouri. For Mitch, art was then - and is now - a means for exploring the world. Mitch came to Gallatin to study "Critical Theory, Painting, and Illustration." Early on in school, Mitch took a video art class and found that film could realize his visions more readily. Film was also a place to explore his philosophical and academic pursuits. For the past three years, Mitch has used film in a variety of formats to communicate ideas about the world and to express feelings about his experiences in life. Mitch's most recent artistic work focuses on the human body and its environment.



## THE LAST JUDGEMENT

Endemic to any group formation is a sacrifice of each individual's identity. At the heart of my work is the polemic that identity is merely a performance, something one can easily take on and off like a coat or a pair of shoes. I take pictures of people alone and in groups, setting up the shots and required actions, but in the end directing very little. The resulting images are controlled but candid. Looking at them one can feel the inclusion of a large and happy family, as well as the loneliness of one-night stands and midnight masturbation.

**MATTHEW MORROCCO** is currently pursuing a bachelor's degree in "Photography and Affect Theory" at Gallatin. He has taken part in the Picture Berlin residency program and is a recipient of the Society for Photographic Education Scholarship in the North East. Past exhibitions include Out of Context (Berlin, Germany) and Prodigal Son (New York, NY). He lives and works in Manhattan.





## PEOPLE IS PEOPLE

Having previously worked with various forms of visual media, my current installation plays with the ways the boundaries around sculpture, painting, video, sound and installation can be broken down and brought together. This piece brings together mixed forms of media to create an experiential view of Greenwood, Mississippi to explore the connections of food, race, class and politics through the people, restaurants and dishes of Greenwood.



**MEREDITH ODINAK** is originally from Connecticut, though her academic and artistic work derives from familial roots in Mississippi. She is in her senior year at Gallatin with a concentration in "Cultural Narratives of Power," which looks at cultures from a social science perspective in anthropology, sociology and critical race theory. She also utilizes food studies and visual arts as mediums that tell alternative narratives of a culture's history and lifestyle. Meredith practices painting, printmaking and sculpture with special interest in collage and bookmaking.



## CONTOURS & SUPERMAN SOLO

"Contours" intimately explores my relationship with my girlfriend, which is in a state of emotional flux. As I continue to search for mediums of expression and places to call home, my girlfriend has already established herself as an artist and a world traveler. The film acutely focuses on beds and bodies, physically grounding our sense of each other amidst displacement and projections of inadequacy.

"Superman's Solo" is an autobiographical short in which I utilize the classic comic book hero as my stand-in. This autobiographical piece is meant to juxtapose "Contours," revealing both insight and humor on my personal battle with independence and introspection here in the city.



**BECCA PARK** is a junior at Gallatin, where she is creating her concentration on "Personal Narrative in the Creative Arts." She is exploring the power of self-expression through portraiture with a focus on literary and audio/visual forms, particularly nonfiction essay and documentary shorts. Park also has a minor in "Nutrition." She enjoys writing, hearty food and soaking in the energy of good company.

## RIVER STICKS

This is a dance piece inspired by Sonnets to Orpheus written by Austrian poet Rainer Maria Rilke. The original musical score is composed by NYU graduate student and musician, Ram Sharma. He's gonna change the world someday too.

We are both gazing at the river.

'I love you,'

'I love you because all the loves in the world are like different rivers flowing into the same lake, where they meet and are transformed into a single love that becomes rain and blesses the earth.

'I love you like a river that gives water to the thirsty and takes people where they want to go.

'I love you like a river which understands that it must learn to flow differently over waterfalls and to rest in the shallows.

'I love you because we are all born in the same place, at the same source, which keeps us provided with a constant supply of water. And so, when we feel weak, all we have to do is wait a little. The spring returns, the winter snows melt and fill us with new energy.

'I receive your love and I give you mine....a love with no name and no explanation...

'Like a river that cannot explain why it follows a particular course, but simply flows onward.



## TALKING PHOTOGRAPHS

This piece is an installation about looking and listening in Chiapas, a notorious state in southern Mexico. The installation puts photographs of everyday life there together with sounds recorded at the same scenes.

Seventeen years ago, in 1994, an army of indigenous soldiers in ski masks took over seven Chiapas towns and declared war on the Mexican government. They soon became a symbol of resistance worldwide. Over the years, so many Europeans and Americans have come to Chiapas asking where to find the Zapatista rebel villages that it's now a running joke among the locals. This series is a celebration of the music and street sounds of this place, and it is also about seeing an underrepresented side of it, one that is not defined only by its war.

**EMILY PEDERSON** is a documentary photographer from Newport, Rhode Island. She is in her senior year at Gallatin concentrating on "Photography and Human Rights." She has photographed in Peru, her home in New England, Eastern Europe and Mexico, but is most drawn to Latin America. She is currently working on a multimedia project on indigenous rights in Chiapas, Mexico, where she lived for two months. After graduating in May she will be moving to Chiapas to continue working on this project.

**HILLARY RAMOS** is in her senior year at Gallatin. Her studies integrate psychology, child and adolescent mental health, religious studies, alternative therapies, and the health sciences. Her concentration "The Cura Personalis" focuses on a psychosocial approach towards healing the whole person and solidarity for a more humane world. She balances scholarship with teaching and dancing professionally, and she is a Research Affiliate at Memorial Sloan Kettering Cancer Center. Otherwise, you'll find her with her two dogs.





## ACOUSTIC PERFORMANCE

Modern communication technologies have affected the world in profound ways. We are able to stay constantly connected to one another while being in quite varied physical locations. With these changes in technologies come changes in our lifestyles, and one of the most important questions we must always ask when introducing a new technology is: what is lost in the incorporation of this technology? This artistic project attempts to promote the human element of existence in the twenty-first century. While an individual can be represented through text and photographs, nothing can substitute face-to-face interaction. Additionally, with the globalization and urbanization of the world, we are exposed to an increasing cultural variety. We must attempt to understand and learn about these cultural differences. Finally, we must learn to slow down at times and take in what's around. While the human can create incredible technologies, nothing can compare to what nature can provide.

**MATT REIN** is in his junior year at Gallatin studying "Technology and the Modern Human" while concurrently performing around NYC. Matt began playing music at age four with piano lessons. He recorded his first demo with fellow NYU Clive Davis student Felix Snow in the fifth grade. His album "A Story" was recorded under the production of Chris Johnson, and was released independently. He has performed his acoustic-driven rock at the Bitter End, Rockwood Music Hall, Pianos and many more. He looks forward to continuing his music career while studying the effects of technology on the individual and society in the twenty-first century.



## THE TEMPEST

There is only one play by William Shakespeare that is based on events in America. The last play Shakespeare is thought to have written by himself, it is the only one known to be based on the current events of his time, when voyages to the "new world" usually involved passing through a tempest. In my work, I am attempting to explore that world where, as Trinculo says, "When they will not give a doit to relieve a lame beggar, they will lazy out ten to see a dead Indian." Weaving in subtle elements of my Mohegan culture and language, I am attempting to explore a world where love, treason, fools and ancient spirits all come to play in this story about every human being's struggle for freedom.

*Above photo courtesy of Sydney Angel*



**MADLINE SAYET** is Artistic Director of The Mad and Merry Theatre Company, formed by students and alumni who participated in Gallatin's 2011 all-female production of Measure for Measure. She is a recipient of The White House Champion of Change Award for Native American Youth for her work as a writer, performer and director. She holds her B.F.A. in "Theater" from NYU's Tisch School of the Arts where she studied under The Atlantic Theater Company. She is currently in the final semester of the master's program at Gallatin where she has been studying "Arts Politics and Post-Colonial Theory."



## EMMA SCHLAMME

Through this performance, I hope to create an acoustic music set that blurs genre lines and stays true to the story of each song. In singing these songs, my goal is to celebrate the music while also summoning relatable stories and emotions. Growing up in a generation of electronic music, dub-step and auto-tuned melodies, I hope to steer away from a "produced" sound and instead emulate past generations' folk and soul music. Drawing inspiration from music genres ranging from folk to R&B, pop to alternative, I have just started to discover my own musical voice and began to write songs through collaboration and revision. By covering popular songs and adding cello, guitar, piano, and harmonies, I strive to generate original arrangements and speak to the honesty of each piece.



**EMMA SCHLAMME** is in her first year at Gallatin. Growing up in Los Angeles, Emma has studied theater and music. Her concentration is undecided but she is interested in music, poetry, philosophy, acting and many other things. Songwriting and performing music are new to her, but she sees herself creating more music in the future.



## TWINS

This is an original composition and collaboration of two twins of different genres to create an electro pop opera. The dueling genres are set side by side, yet they harmoniously merge into one song. This performance displays the possible unity of two seemingly different styles the same way contrasting elements of society and familial relations can stunningly coexist. The music sonically represents the merging of both classical and electronic components, proving that mainstream dance music today is produced and pieced together just as classical orchestrations for a symphony or opera are multi-layered creations. Opera and electronic music share similar genetics as different genres. This performance twins them.

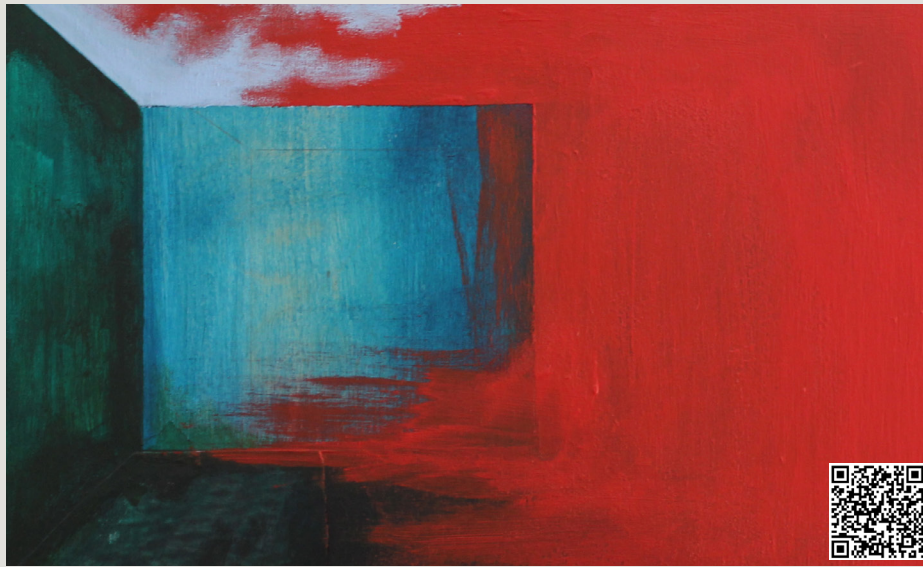


**LEXI & LIZA ST. JOHN** are twins and first-year students at Gallatin. They have been singing, composing and performing together since a young age. Lexi is a classically trained soprano and an opera enthusiast. She studied voice privately during high school and became a leader of the school choir and a cappella group, winning multiple group and solo awards. Lexi has competed in classical singer competitions and has participated in opera programs here in New York. Liza is a pop singer and talented composer. Liza recorded and released two albums, one with Lexi and the other her solo album "In The Fall" available on iTunes and has worked with songwriters and film/television composers. Liza composes multiple genres including pop, classical, film scores and electronic dance music. Lexi plans to concentrate in writing and producing for film and television, and music/opera. Liza strives to become a songwriter and film composer.



## FIREFACE

I first read this play in a German Theatre class in college and I knew it had to be done. There was something so fascinating, engaging, visceral and exciting about the work Marius von Mayenburg was doing, I knew for sure he'd be all over the U.S. in no time. When it became obvious that his work was not being produced, I knew I had to bring it to the stage. "Fireface" is unlike most other theatre; it really goes for your gut, aggressively and relentlessly, but not without humor and a (perhaps perverse) sense of fun. It is reminiscent of work at St. Ann's Warehouse, raw, edgy, delightful that often leaves audiences gasping for more. This is what I plan to do. It is a short play, with a small cast, so we will create an intimate show, one that may feel invasive, sometimes assaulting, but engaging and exciting nonetheless.



## FOLK SPACES

Drawing on the tradition of Folk Art depiction of interiors, I have created a series of small-scale paintings that merge perspectival methods of representation and geometric abstraction. Focusing on corners, these imagined spaces evoke the confinement of the domestic sphere and the historicized feminine role of decorative craft produced within the home. Through casual, intuitive paintings, Folk Space engages with the past, and reconsiders the portrayal of gendered environments and signifiers of space.

**JESSICA STAMBAUGH** is pursuing a master's degree at Gallatin in "Twentieth Century American Art and Design History." In addition to her studies at Gallatin, Jessica is pursuing interior design certification at Parsons The New School for Design and recently launched an online design business called Decorative Traces with a fellow Gallatin alum. She is a member of the Gallatin Dean's Team, the President of the Gallatin Graduate Arts Club, a member of the Grey Art Gallery's Student Friends Committee and the Secretary of AVANT GUISE, a Costume Club at NYU. Jessica completed her B.A. at Gallatin in 2008, concentrating in "Studio Art, French and Fashion History." After graduating, Jessica spent six months living in Paris studying French and working as studio assistant to jewelry and fashion designer Lou lou de la Falaise. Upon returning to New York she worked for CondeNast's shelter magazine Domino, in the fashion department at Vogue and in public relations at Tommy Hilfiger before beginning graduate school.

**JOANNA STRANGE** is pursuing a master's degree at Gallatin in "Directing for Modern German Theatre." Most recently, she directed for the Manhattan Shakespeare Project and appeared as Abby in Abby and June by Kimberly Dilts. She has directed in New York for the Three Graces Theatre Company, the Samuel French Short Play Competition and for Preen Productions. She has Assistant Directed for Jim Simpson at The Flea Theatre, Francis Matthews on The Three Musketeers (by George Stiles, Mary Poppins) at the North Shore Music Theatre and Lucky You at the Edinburgh Fringe, Oxford Playhouse and Waterfront Playhouse. She has appeared in shows at the New York Fringe Fest and regionally, and played Mary in the independent film Slow Jam King. You can probably catch her on "Law and Order" or on "Celebrity Ghost Stories". She has studied "Acting in High Comedy" with Maria Aitken and Peter Hall. She holds a B.A. in "Theatre," from the University of South Florida.



## COMPLETION THROUGH REMOVAL

This piece's title—a fragment taken from Gordon Matta-Clark's description of his Anarchitecture project—gestures towards the act of distancing, of dissolution, which is in itself, an act of completion, of realization. In this installation, a staircase is displaced from its everyday niche, and within the exhibition space, becomes seemingly impotent in its isolation. Yet, with the incorporation of a perceptive body, its neglected everyday utility returns as potent, present and telling. Generally, staircases exist within liminal spaces in architecture—between dimensions—and can often catalyze anxiety. Their structure inherently creates constant instability for the user; there is no settling in. This anxiety serves to propel a change in perception—the unease forces one to pay heightened attention to the materiality of the structure, to the source of their anxiety. To complement this state of suspense, a piece hangs limply to the left of the staircase, and is designed to subvert any attempts to force it into a stable, final form.

**KATHERINE SULLIVAN** is in her senior year at Gallatin where she studies "Radical Critical Theory" with an emphasis on the environment, culture, the urban, art and architecture. More specifically, she is preoccupied with human relations towards and perceptions of inhabited environments, structures, and systems, and is interested in movements towards alternative systems and spaces. She is completing a minor in "Studio Art," and has had internship experiences in a number of fields, from agriculture and sculpture to urban design and architecture. In general, her work in all mediums tends to center around experimental subversion of imposing structures and is often constructed in such a way so as to allow for a range of interpretation and interaction.



## SPANKO

This project is an exploration of the fetish of spanking through the eyes of Steve, a New York kinkster. Through sharing his story and demonstrating his fetish, Steve reveals that he has found authenticity and true happiness by not denying himself his sexuality. My goal is to remove the stigma around the fetish lifestyle by educating the general public, and perhaps also inspire them to explore their own sexualities. In the future I hope to make a series of vignettes exploring other fetishes.



**CHARLOTTE TYRAN** is a transplant from Napa, California studying "Documentary Filmmaking and International Development for Gender Equality" with a minor in "Social Entrepreneurship" at Gallatin. She has also spent several months in Italy volunteering at a homeless shelter for women and single mothers, as well as studying Renaissance art and traveling in Europe. Her interests range from experimental video art, to photography, painting, poetry, and of course, documentary film.







## THE SUCCESS TENT

In this project, I create a performative environment designed to question the nature of advice, direct relationships between performer and audience, and the social performance of success. The environment is designed to welcome its audience into both collective and individual experiences in which the performer offers up her energy and hopes for reciprocity. The tent is a playful space where people are allowed to escape reality and envision new futures— an opportunity to create individual mini-utopias through performative connection. The project positions the performer's body as a site of installation and connection, and seeks to read the social performance of everyday life.



**ELSPETH WALKER** is pursuing a master's degree at Gallatin, producing an artistic thesis in "Solo Performance and Queer Theory." Her work uses solo performance and video art to explore the fragmentation of self and identity in persona performance. Her written thesis is video drag: an interactive web-based project that facilitates and publicizes the creation of utopian queer space in internet video performance.



## RISING

I enjoy working with many materials. In working with metal I often try to bring some dynamic quality to the medium. This piece is the result of a study in welding. It was inspired partly by Picasso's bronze sculpture, "Death's Head." I originally envisioned the two elements of the piece together as a sort of bust, but when I finished them I found they worked better on their own. I want to convey static weight at the same time as motion and lift. With the separation of the two elements I want to produce a relationship or dialogue of solidity and negative space. I hope to work more with metal in the future, possibly on a larger scale.



**BRENDAN WARD** is in his first-year at Gallatin. He was born and grew up in Saudi Arabia, then lived in The Netherlands, and moved to Washington D.C. in 2009 before coming to New York. As an amateur artist he uses many materials and styles. He never took any formal art classes before attending NYU, but is now taking a second semester of sculpture at Steinhardt. He is currently undecided on his Gallatin concentration, but hopes to continue sculpture in some capacity in the future.





## LOST IN NEVERLAND

This is a solo performance piece that draws from personal stories and created characters to examine the artist's journey and struggles with self-doubt. Using Peter Pan as a figure for the imaginative play of the actor, this piece travels through reality and fantasy to explore the process of creative work. This journey leads to the discovery that feeling "lost" is not destructive, but is an essential element to the creative process.



**RYLAN WELDON** is in his junior year at Gallatin concentrating in "Acting and Performance Studies" with a focus on the role of play in performance. He has acted throughout Gallatin, NYU and New York. Some of his favorite roles include Jerry in "The Zoo Story", Scripps in "The History Boys", and Dalton in "The Trestle at Pope Lick Creek". In addition to acting, he is the Financial Director for the Gallatin Theatre Troupe and co-produced the 2011 Gallatin Arts Festival. He is interested in creating theater that inspires play in the performers and the audience.



## (IN)HUMAN AESTHETIC

Each of the three pieces of (in)human aesthetic focus on a different aspect of the experience of the ballet dancer. 'Cerebral' is a dance that focuses on the dancer's search for perfection and artistry. It is very loosely structured around the progression of a ballet class. As the introduction, it helps the audience to enter the dancer's psyche. 'Mental' is a solo that explores one dancer's flirtation with madness through hysteria and stillness. The choreography is highly intricate - even the gaze and the angle of the dancer's fingertips are choreographed and intentional. It is also the most personal and internal of the pieces, based on interviews with dancers that I know who have been kind enough to share their stories with me. 'Physical' is a kind of fierce celebration of the drive, ambition and determination of a ballerina as she pursues her career. It watches the dancers as they express the devotion that ties them to their art form, from the joyous heights to the depths of the despair that they encounter on their paths.

*Above photo courtesy of Caitlin Ghosio*

**ERIN RENEE YOUNG** is co-founder and resident choreographer of XAOC Contemporary Ballet. She is in her senior year at Gallatin studying "Contemporary Ballet Choreography and Fine Art." Her choreographic work has been showcased at Dance New Amsterdam, the Moving Beauty Series, the Algonquin Arts Center, Peridance Capezio Center, the Boston Conservatory and NYU, including a solo choreography show entitled "A New Era: Elements of Dance" in 2009. She began her dance training locally in New Jersey and has studied at the Boston Conservatory, Broadway Dance Center and MAX Ballet Academy in Florence, Italy. She continues her dance training at NYU and Peridance Capezio Center. She draws inspiration from Balanchine-Stravinsky works, classical sculpture, Greek myth, Wheeldon's Morphoses and William Forsythe.



GAFINFO



## STUDENT LEADERSHIP TEAM



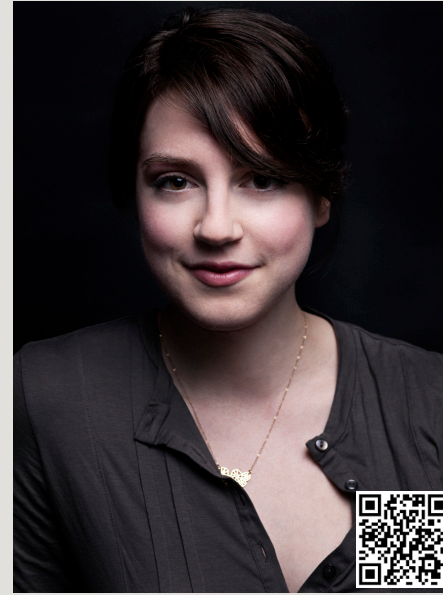
**COLLIN MUNN**  
VISUAL ARTS CURATOR

Collin Munn is in his last year of study at Gallatin, with a concentration in "The Politics of Curating," and a minor in "Art History." During his four years at Gallatin, he has worked in multiple areas of the art world, with past positions at The Studio Museum in Harlem, The New Museum, and Jenkins-Johnson Gallery. In conjunction with working for established arts entities, he has also curated several of his own independent exhibitions and designed many digital and print catalogues. In addition to working as a curator for the Gallatin Arts Festival, he is also currently working at Paddle8.com, at Gallatin as the writing program graphic designer, and as a freelance writer for several digital and print publications.



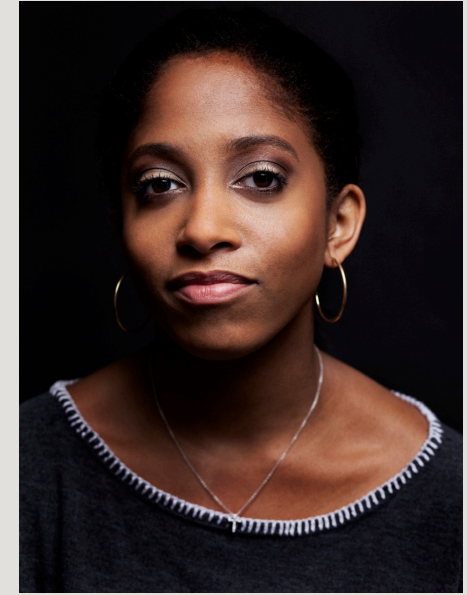
**RACHEL GEORGES**  
VISUAL ARTS ASSISTANT  
CURATOR

Rae Georges is a junior at Gallatin with a concentration in "Museum Studies" and a minor in "French." She has always been interested in the arts and hopes to continue working in arts organizations as a career. Her background includes fused glass and fashion design. Her hobbies include daydreaming, writing poetry, sewing hair accessories and collecting sheep.



**SARAH BARTLEY**  
PRODUCER

Sarah Bartley is a Junior at Gallatin studying "Audience Psychology and Dramatic Literature" oriented towards Playwriting and Producing. Specifically, Sarah is interested in looking at how theatre audiences have evolved over time and how that has shaped the kind of work made and the kind of work remembered. As a producer, Sarah is interested in developing new work and exploring alternative models for development and production, particularly ones that break down the traditional barriers between artist, institution and audience. As a writer, she is currently working on her first full-length play. Since moving to New York, Sarah has interned with Manhattan Theatre Club and The Public Theater, expanding her experience and interest in non-profit theatre management. She is thrilled to be working with such a wonderful team on this festival.



**NICOLE JOHNSON**  
PRODUCER

Nicole Johnson is a second year student at NYU studying "Social Entrepreneurship via Creative Production." As founder and creative director of Javanna Productions M.O.V.E. (Motivation Opportunity Vision Entertainment), Nicole encourages her members to cultivate humanity and world citizenship through the arts. After relocating to New York from Miami Florida at age 15, Nicole launched her production company into full force raising funds and awareness for causes such as Autism, Diabetes, Celiac disease, Aids/HIV and recently, education in rural parts of the world. Nicole is also a loyal delegate of the United Nations' International Year of Youth Program. In 2011, she was honored to speak in the ECOSOC chamber on global partnerships and community and received the UN Allykatzz "Leads Linking Youth" award. Vist her on the Web at: [jpmove.webs.com](http://jpmove.webs.com).



**THOMAS CRAVEN**  
ASSISTANT PRODUCER

Originally from Jasper, Indiana, Tommy Craven is excited to join the 2012 Gallatin Arts Festival Student Leadership Team as an assistant producer for the performing arts. Tommy is a freshman in Gallatin where his focus includes film and theatre collaboration. Tommy has written and directed short films and music videos that have achieved statewide recognition in Indiana. Tommy is an intern at PFLAG New York, the Great American No-Bull Challenge, and is in the process of starting a non-profit in Indiana called, Raise Up. Tommy has also continually been active in Business Professionals of America where he is currently planning and producing a national conference in Chicago as part of the National Leadership Team. More than anything, Tommy hopes to gain a myriad of insights and skills from his fellow teammates and artists as he assists with the Gallatin Arts Festival.



**KRISTI BERRY**  
GRAPHIC DESIGNER

Kristi Berry is in flux between her junior and senior year at Gallatin, studying "New Media and Graphic Design" with a minor in the "Business of Entertainment, Media, and Technology." Her interests include the evolution of design and how technology shapes interactions. In the past, she has been an art and design intern for Seventeen magazine, Cosmopolitan magazine, and Glamour magazine, as well as a marketing intern for Simple, a new financial start-up. Outside of work and school, Kristi enjoys cats (a great deal) and learning about typography. Visit her online at: [kristiberry.com](http://kristiberry.com).

## PROFESSIONAL STAFF



**KRISTIN HORTON**  
ARTISTIC DIRECTOR

Kristin Horton is a director primarily interested in new plays that engage cross-cultural dialogue as well as classical plays for the contemporary stage. She has directed new work at HERE, Lark Play Development Center, William Inge Festival, Lied Center for the Performing Arts, New Dramatists, The Playwrights' Center in Minneapolis, Commonwealth Theatre, Riverside Theatre, New York City Park's SummerStage, Edinburgh Festival Fringe and National Black Theatre Festival. She has been awarded fellowships from the National Endowment for the Arts/Theater Communications Group, Oregon Shakespeare Festival and Sundance Theater Lab. Horton began her career as a member of the Living Stage Theatre Company, the groundbreaking social change theater of Arena Stage. She teaches at NYU Gallatin.



**KEITH MILLER**  
VISUAL ARTS ADVISER

Keith Miller is a filmmaker and painter. His paintings have shown in galleries internationally. A member of the Brooklyn Filmmakers Collective, and his films have shown in festivals in the US and abroad. His first feature film, *Welcome to Pine Hill*, recently won the Grand Jury prize at Slamdance Film Festival. A professor at NYU's Gallatin School teaching at the intersection of art, culture film and theory, Keith is also the Curator of the Gallatin Galleries.



**PIPER GUNNARSON**  
**GRADUATE ASSISTANT**

Piper Gunnarson is a Gallatin graduate student studying "Leadership for the Arts." Drawing on the business and artistic practices of numerous creative disciplines, she hopes to find new ways for the arts to collaborate with each other both artistically and administratively. Her background is primarily in theater (and some dance), as a performer, producer, and administrator. Piper received her B.A. in Theatre Arts from the University of California, San Diego in 2002. Since then, she has worked in Education/Outreach for the Geffen Playhouse; in Development for the Will Geer Theatricum, Interplayers Theatre, and Abingdon Theatre Company; as ASM for Triple Espresso (for two years!); and performed in several theater productions on both coasts (favorites include *Twelfth Night*, *Oleanna*, and *Proof*). She is honored to work alongside Kristin and Keith, and thanks everyone at Gallatin for this opportunity.



## PRE-FESTIVAL PERFORMANCE

### MARCH 29 - 31

**THE TEMPEST**  
BROOKLYN LYCEUM

A performance of Shakespeare's play directed by **MADELINE SAYET**  
Tickets available at [www.brooklynlyceum.com](http://www.brooklynlyceum.com)

## MONDAY APRIL 2

6:30 - 9 PM  
**GALLERY OPENING AND RECEPTION**  
GALLATIN GALLERIES

Featuring work from **ALEXANDER CRAIG**, **BECCA PARK**,  
**BRENDAN WARD**, **ELSPETH WALKER**, **EMILY PEDERSON**,  
**ERIN GRANT**, **HUDSON McFANN**, **JACKSON BISHOP**,  
**JACQUELINE HALL**, **JADE FUSCO**, **JAMIE DENBURG**,  
**JESSICA ENCELL**, **JESSICA STAMBAUGH**, **JOSEPH DAHLSTROM**,  
**KATHERINE SULLIVAN**, **KIM FUERTH**, **MATTHEW MORROCCO**,  
**MAX KAPLAN**, **MEREDITH ODINAK**, **MICAH LOEWINGER**,  
**MITCH MOORE**, **NOAH GENTILE**, **RAE GEORGES**, **SAM METCALFE**,  
**SARAH HINGLEY** and **WAVERLY MANDEL**

## TUESDAY APRIL 3

12:30 PM  
**SHORT FILM SERIES**  
JERRY H. LABOWITZ THEATRE FOR THE PERFORMING ARTS

A screening of *Stop Motion* by **ABIGAIL LAUREL**  
and *Spanko* by **CHARLOTTE TYRAN**

7 PM  
**PERFORMING ARTS PROGRAM**  
JERRY H. LABOWITZ THEATRE FOR THE PERFORMING ARTS

Featuring work from **LEXI & LIZ ST. JOHN**, **DAGES JUVELIER KEATES**,  
**HILLARY RAMOS**, **AISHA CASAS**, **RYAN CASEY** and **ERICA FRANKEL**

9 PM  
**GAF MUSIC LOUNGE**  
LABOWITZ LOUNGE

Featuring live music by **MATT REIN**

## WEDNESDAY APRIL 3

7 PM  
**(IN)HUMAN AESTHETIC**  
JERRY H. LABOWITZ THEATRE FOR THE PERFORMING ARTS

A new three-part ballet choreographed by **ERYN RENEE YOUNG**

8 PM  
**THE MAIDS**  
REHEARSAL ROOM (GALLATIN ROOM 430)

A performance of Jean Genet's play, directed by **SASHA HERMAN**

## THURSDAY APRIL 3

12:30 PM  
**SHORT FILM SERIES**  
JERRY H. LABOWITZ THEATRE FOR THE PERFORMING ARTS

A screening of the documentary film *Fish With the King* by  
**VICTORIA McCARTHY**

7 PM  
**PERFORMING ARTS PROGRAM**  
JERRY H. LABOWITZ THEATRE FOR THE PERFORMING ARTS  
Featuring work from **NICOLE JOHNSON**, **JOSEPH BAKER**, **RYAN WELDON**,  
**ABIGAIL LAUREL** and **SCOTT GROFFMAN**

9 PM  
**GAF MUSIC LOUNGE**  
LABOWITZ LOUNGE

Featuring live music by **EMMA SCHLAMME**

## FRIDAY APRIL 6

11 AM, 12 PM, 1 PM  
**GOLDEN HOUR**  
KIMMEL CENTER ROOM 909

A collaborative performance between **HANNAH DALY**  
and **THURMONGREEN**

2 PM  
**FIREFACE**  
JERRY H. LABOWITZ THEATRE FOR THE PERFORMING ARTS

A performance of Marius von Mayenburg's play,  
directed by **JOANNA STRANGE**

The Gallatin Arts Festival originated in 1992 as a collaborative effort between Professor Laurin Raiken 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.

The Gallatin Arts Festival is a week-long, community-wide celebration of the unique artistry and interdisciplinary scholarship of students at the Gallatin School. The festival features student work in the visual and performing arts and serves as a galvanizing force and springboard for action and discussion through the creation and presentation of artistic work.

## STUDENT LEADERSHIP TEAM

### PERFORMING ARTS CURATORS

Sarah Bartley, Thomas Craven, and Nicole Johnson

### VISUAL ARTS CURATORS

Collin Munn and Rachel Georges

### GRAPHIC DESIGNER

Kristi Berry

## PROFESSIONAL STAFF

ARTISTIC DIRECTOR Kristin Horton

VISUAL ARTS ADVISOR Keith Miller

GRADUATE STUDENT ASSISTANT Piper Gunnarson

THEATER MANAGER Jennifer Birge

TECHNICAL DIRECTOR Paloma Wake

STAGE MANAGER Neil Kowalsky

PORTRAIT PHOTOGRAPHER Jesse Dittmar

CANDID PHOTOGRAPHER Sydney Angel

## SPECIAL THANKS

Dean Susanne Wofford

Linda Wheeler-Reiss, Gisela Humphreys,  
the Interdisciplinary Arts Committee: Julie Malnig, chair, the Arts  
Faculty, Rachel Plutzer, Marissa Hajtler,  
Theresa Anderson, Sean Roschman





# NYU **GALLATIN**

SCHOOL OF INDIVIDUALIZED STUDY