

WELCOME TO THE 2013 GALLATIN ARTS FESTIVAL

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.

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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.

2013EVENTS

MONDAY

APRIL

8

6PM
**GALLERY OPENING
AND RECEPTION**
GALLATIN GALLERIES

TUESDAY

APRIL

9

10AM
gafé
LABOWITZ LOUNGE

12:30PM
**RE/SEGREGATION IN
AMERICAN SCHOOLS: WHAT
IS ACTIVIST ARTS' ROLE?
SHORT FILM + DISCUSSION**
JERRY H. LABOWITZ THEATRE
FOR THE PERFORMING ARTS

7PM
**POLYGON PLAYERS:
STORYTELLING THROUGH
CREATIVE MEDIUMS
FILM, VIDEO GAME
PERFORMANCE + DISCUSSION**
JERRY H. LABOWITZ THEATRE
FOR THE PERFORMING ARTS

9PM
**ACCENTED NOTES
DANCE, MUSIC VIDEO,
SPOKEN WORD**
JERRY H. LABOWITZ THEATRE
FOR THE PERFORMING ARTS

WEDNESDAY

APRIL

10

10AM
gafé
LABOWITZ LOUNGE

12:30PM
**ENDING THE WAR
BETWEEN HOMOSEXUALITY
AND THE CHURCH
PERFORMANCE + DISCUSSION**
JERRY H. LABOWITZ THEATRE
FOR THE PERFORMING ARTS

7PM
**STORIES OF DISPLACEMENT
AND HEALING
MULTIMEDIA PERFORMANCE**
JERRY H. LABOWITZ THEATRE
FOR THE PERFORMING ARTS

9PM
**HOW TO LOVE
MULTIMEDIA PERFORMANCE**
JERRY H. LABOWITZ THEATRE
FOR THE PERFORMING ARTS

THURSDAY

APRIL

11

10AM
gafé
LABOWITZ LOUNGE

12:30PM
**CREATING AND DEFINING
THE SELF IN SOCIETY
SHORT FILM + DISCUSSION**
JERRY H. LABOWITZ THEATRE
FOR THE PERFORMING ARTS

6:30PM
**THE FOND
FAREWELL**

7:30PM
ECHAPPE

8:30PM
FRAGMENTS

9:30PM
ONE ROW OVER

JERRY H. LABOWITZ THEATRE FOR THE PERFORMING ARTS

FRIDAY

APRIL

12

10AM
gafé
LABOWITZ LOUNGE

7PM
GAF MUSIC LOUNGE
JERRY H. LABOWITZ
THEATRE FOR THE
PERFORMING ARTS

2013 ARTISTS



SOUND



LANGUAGE



LIGHT



RAW MATERIAL



SPACE



TIME



BODY



How does one contain Gallatin? The plethora of talents and experiences that produce various concentrations is difficult to file under one simple theme. What makes Gallatin unique is that it is full of students doing something related to or inspired by art. We are a school of artists pushing the boundaries of our media. The Gallatin Arts Festival serves as a platform for our artists to come together. The pieces featured this year were chosen for their ability to ignite conversation and engage thought. As curators of the 2013 festival, our intention was to combine elements of all artistic disciplines including photography, painting, sculpture and even software programming and fashion design. These skills are reflected in each of the pieces and encourage us to move past first impressions and take a second look. Art is an exploration, and the exploratory spirit is present in each and every one of these pieces. The discoveries that come about reveal aspects of our cultures and society that may not have been otherwise realized. It is our hope that through their processes these artists are able to share these individual discoveries with the Gallatin community. —**VISUAL ARTS CURATORS**

The producers of GAF 2013 are excited to present a range of performing arts pieces that highlights the diversity and intellectual pursuits of the artistic community at Gallatin. The selected pieces celebrate the Gallatin way of thinking, exploring the combination of and connections between different mediums, approaches and ideologies. The works range from a dance that investigates the relationship between religion and homosexuality to a multimedia theater piece performed through a video game. The producers hope the audience will take from this year's festival a deepened appreciation for how art and ideas might be combined, reexamined and rearranged to reveal new ways of thinking about and experiencing the performing arts. —**PERFORMING ARTS PRODUCERS**



Through the Looking Glass Atop Mt. Freedom

90% of the world's 1.3 billion Muslims believe women should have the same rights as men. This statistic seemed so starkly opposed to the conventional Western wisdom that female oppression was intrinsic to Islam. I wanted to make a piece that further investigated this paradox. But as a male, I was wary of making judgments or definitive statements. I wanted to ensure that the viewer interacts with the piece to find his or her own interpretation. I began with a collage that used loaded and ambiguous ephemera. I crafted a piece that prompted me to reexamine my notions of which societies' women were more empowered and why? The elements combine to level the playing field and ask by what standard do we measure empowerment and expression? What role does cultural relativity play in our judgment? And, what defines a higher quality of life and why?

MICHAEL ADNO is an artist living and working in New York City. Adno was born in St. Petersburg, Florida, in 1990. He has spent his adolescence traveling with his parents, who are both immigrants to the United States and who have lived in many different countries. Adno has not always been interested in visual art so much as he was just plainly interested in all things visual, whether it be photography, film or visual art. Now, Adno is pursuing his professional practice at New York University in visual art and other disciplines that inform his practice.





ANNABELLE ATTANASIO

is a sophomore at Gallatin, concentrating in Acting & Dramatic Writing (for Theater/Film). She has been performing on both stage and screen since age five, making her theatrical debut as Annie in *Annie* in 1998. After fourteen years of performing, Annabelle's favorite stage roles include Ismene in *Antigone* and Adela in *The House of Bernarda Alba*. Through training with UCB and Dell'Arte, Annabelle garnered a love for farcical comedy and kooky characters, and is thrilled to be making her debut as a playwright with *One Row Over*. In her spare time, Annabelle enjoys making a fool of herself, which served as the chief inspiration for the play.

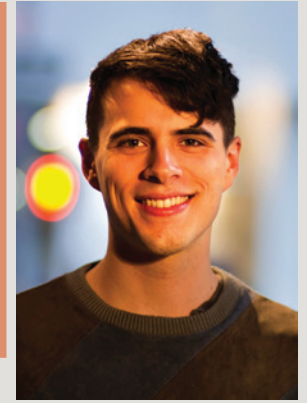
One Row Over

One Row Over is a whimsical comedy that follows four airplane passengers as they face the danger of fatal turbulence. In conceptualizing the play, I sought to utilize elements of the over-the-top farce genre of comedy while creating a cast of characters that an audience could identify with: characters we can recognize in those we know and more importantly, in ourselves. Most of all, I wanted to write a story that would transport the audience members to a fantastical universe in which their spirits would be lifted, as I feel that type of writing is underrepresented in today's playwrights. I was greatly influenced by the work produced at the Upright Citizens Brigade theatre, as well as by my training at The Dell'Arte Company. *One Row Over* is my playwrighting debut, and I am eternally grateful to Kristin Horton and Piper Gunnarson for supporting my voice as a new playwright.



"How To Love is the anti-comedy, absurdist seminar on love and gender that might actually do what its title purports. Potential audience members whose interpersonal skills strictly align with those prescribed in Maxim or Cosmopolitan are strongly encouraged to attend."

— JOSEPH BAKER



JOSEPH CASTLE BAKER

is a senior at Gallatin, concentrating in psychoanalysis and drama. He and his collaborator, Tessa Skara, make up the theater collective Hardcore. Softcore. Albacore. (HSA). They made their debut at the GAF 2012. Their new theater piece is part of a series of plays that probes pop-psychological concepts of attachment. Joseph is an actor, writer and releaser of inhibitions. HSA has performed at Dixon Place (NY, NY) and at Almost Holden Collective (LA, CA). Separately, Joseph and Tessa have performed at Purchase College, The People's Improv Theater, Upright Citizen's Brigade, the Public Theater, and at the Beacon Theatre.

How to Love

How to Love is the 'love seminar' that will resolve all of your romantic hang-ups and barriers. This theater piece explores the underlying messages of pop-cultural notions of love, gender and sex. The audience will fill out a very brief three-question response upon entering the space, and your seminar's creators, Mann Rock-Lovealot and Linda Rock-Lovealot, will respond with the tough love that has made them famous in the US and in Europe! This piece is a part of the 'Attachment Series' of pieces that Hardcore. Softcore. Albacore. has set to finish by 2015. Mentoring and providing invaluable assistance is Gallatin faculty and theater artist, Matthew Gregory; additional invaluable assistance provided by producer and human extraordinaire, Sarah Bartley.





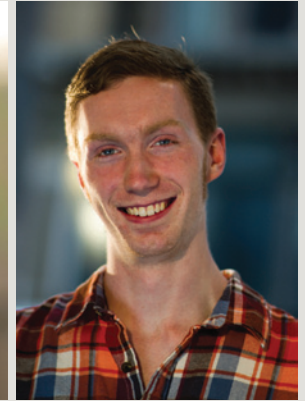
AISHA BELLA is in her senior year at Gallatin concentrating in transcending reality through rhythm and minoring in dance. Originally from Mexico, she has studied a variety of ethnic dances since she was five years old and has a deep connection with this form of expression.

"There is a vitality, a life force, an energy, a quickening, that is translated through you into action, and because there is only one of you in all time, this expression is unique. And if you block it, it will never exist through any other medium and will be lost"

— MARTHA GRAHAM

El Baile del Oprimido (Dance of the Oppressed)

Through music and dance this piece will explore rhythm as a vehicle for transcending reality. As a reflection of our inner pulses, the rhythmic structures of music and dance are life-affirming. Given the precariousness of our reality in an ever-changing world, these mediums provide a moment of respite. As with all acts of creative expression, music and dance bring us closer to understanding and accepting the duality of the human experience – the miracle of life and the inconceivable fact of our mortality. Through a careful selection of the rhythms which have been most important in my own search for self-expression, this piece reflects the use of music and dance for catharsis and transformation. Following ancient traditions of structured improvisation, I hope to offer a spontaneous and provocative piece that will showcase the powers of these forms of self-expression.



Me & My Shadow

Doffing a top hat to Fred Astaire's shadow dance in the 1936 movie musical *Swing Time*, "Me and My Shadow" is Ryan's interpretation of a virtual duet. With meticulously timed and intricately arranged counterpoints, trades and choreography – and a touch of Vaudeville – Ryan and his silhouette, created through the cinematographic magic of YoungArts award-winning CAS film student Tyler Rabinowitz, prove a playful and hilarious pairing. The routine attempts simultaneously to acknowledge a bygone era of music and dance while also exploring its influence on contemporary tap dance and demonstrating the art form's interdisciplinary potential. Tap has progressed leaps and bounds (and shuffles) since Astaire's time, but his rhythmic and creative genius continue to propel it to new heights – including Ryan's 6'8" frame.

Inspired by Savion Glover's appearances on "Sesame Street," **RYAN P. CASEY** began studying tap and jazz at the age of five at The Dance Inn in Lexington, Massachusetts. The winner of a YoungArts award from the National Young Arts Foundation, he spent seven seasons under the tutelage of Thelma Goldberg and Kelly Kaleta with the Legacy Dance Company, where he is now on faculty, and also served as Dance Captain of the New England Tap Ensemble, directed by Aaron Tolson. In addition to a burgeoning solo career, Ryan is a founding member of Michelle Dorrance's company, Dorrance Dance/New York. You may have seen him on "So You Think You Can Dance" or have read one of his articles for *Dance Spirit*, *Dance Teacher* or *Dance Studio Life*. Ryan is also a proud alumnus of the inaugural tap program at The School at Jacob's Pillow.

www.ryanpcasey.com





DREW CASTAÑEDA is a graduating senior from San Antonio, Texas, studying transnational sexualities with an emphasis on queer diasporas and new post-migrant socialities. Castañeda is also pursuing a minor in performance studies in the Tisch School of the Arts.



Mercedes, TX

Last September, I accompanied my mother and gay uncle on a four-hour trip back to Mercedes—the small, superstitious town in the Lower Rio Grande Valley region of South Texas where my parents grew up, met and where most of my extended family still lives. These photos were taken at the town pulga, or flea market, where my grandfather sold goat cheese on weekends for extra cash until just before his death in 2002; at my 99-year-old great-grandmother's house; and at Our Lady of Mercy Cemetery, where most of my deceased relatives are buried, including my eldest sister's stillborn twin, Angelica. *Mercedes, TX* is dedicated to my parents, to my *tías/os* and cousins who call the Valley home, and all the forgotten bodies buried in that cemetery just off the highway.



A Piece of Forgotten History

This short film is a small portion of the Mendez family's courageous struggle to end school segregation in California. The impact of their efforts can be best described through District Judge McCormick's words:

Equal protection of the laws ... is not provided by furnishing in separate schools the same technical facilities, text books and courses of instruction ... A paramount requisite in the American system of public education is social equality. It must be open to all children by unified school association regardless of lineage.

Mendez v. Westminster Sch. Dist., 64 F. Supp. 544, 549 (D. Cal. 1946)

With this favorable ruling, Thurgood Marshall and the NAACP were able to attack the "separate but equal" position of Plessy v. Ferguson when they submitted a "friend of the court" brief in the Mendez appellate case. Seven years later they used the same social science argument in Brown v. Board of Education.



MONICA CORTEZ, originally from San Antonio, TX, is in her junior year at Gallatin. Her concentration is in film and Latino studies, specifically the way Latinos are represented in film. She also has an ardent interest in showcasing (both as a director and actress) underrepresented individuals of all walks of life. She learned about the Mendez case last semester in Prof. Poitevin's interdisciplinary seminar: "Latinos and the Politics of Race." In Tisch's "Sight & Sound: Film" course, she had the opportunity to choose the topic of her final project. *A Piece of Forgotten History* is the result of her two concentrations melding together. It is her sincere hope that this film will introduce more people to an often overlooked part of U.S. history. Special thanks to the cast and crew that made this film possible, Joseph Langham, and Sylvia Mendez for her unrelenting commitment to share her story.



MADELINE COTTINGHAM

is a senior at Gallatin, studying Environmental Studies and Photography. Her hopes are to bring a cultural awareness to the human environment and the harmful forces inflicted upon it. Past projects have included an investigation into local meat production, documenting destructive gold mining in Tanzania, as well as personal illustrations of nature and the human body. Madeline grew up on a farm in upstate New York and always had a strong pull toward the natural environment. Her family ate vegetables solely from their organic garden, drank milk from their cow, and kept the house warm from the woods surrounding their home. At some point she began to see the planet as something she needed to protect. She was influenced by her mother, who used to tell her to grow up and "save the world." It has become her life goal.



yelling from the lower field

yelling from the lower field presents the viewer with a possibility: an alternative to today's urban society. Modern society tends to inhabit a loud world of pollution, technology and excess. We avoid human contact and confine ourselves to screens and devices. We are disconnected from our food and the land on which it grows. *Yelling from the lower field* is not intended to romanticize a rural lifestyle, but to provide a possibility of something different—to depict an existence where we tread lightly on the earth beneath us.



Échappé

Échappé is one of Tommy's first efforts at producing a piece revolving around his studies at Gallatin. He has incorporated gender and sexuality concepts into a theater piece that can bring the audience to better understand an abstract feeling and concept. Through more conventional characters and plotlines, Tommy hopes to leave the audience with a sense of connection to a stigmatized group in society and a recognition for how their struggles parallel struggles in our own relationships with others and ourselves. No word, set piece or costume is wasted in *Échappé* as Tommy has conceptualized an experience where everything you see contributes to the overall conflict and solution to the story. This project was made possible by the dedicated work of Tommy and his crew consisting of Sarah Barry, Matthew Gregory and Piper Gunnarson along with his cast consisting of Katy Lueck, Harrison Hill, Abbey Glasure, Michael Walsh and the wonderful GAF team.



TOMMY CRAVEN is currently a sophomore in Gallatin, where his concentration is the Exploration of Gender and Sexuality in Film and Theater with a minor in Producing. *Échappé* is Tommy's directorial debut though he has written and performed in many plays previously. He began as a small child in a production of *The Frog Prince* and then went on to star in high school productions of *The King and I*, *Cinderella*, *Alice in Wonderland*, and *Doubt*. Most recently, he starred in Steinhart's production of *The Crucible* and Gallatin's adaptation of *Antigone*. Aside from theater, Tommy is equally involved in film production and writing and plans to release a children's book this summer. Tommy interns at PFLAG NYC, speaking to middle and high school students across NYC about LGBT topics, and runs his own LGBT awareness program called Raise Up in his home region of southern Indiana.



JAMIE DENBURG HABIE

is a junior at Gallatin concentrating in Visual Arts Administration. The driving question behind her work is scientific: How is it possible for us to be here if the subatomic particles that make us up are not? She is interested in exploring the nature of consciousness, particularly drawn to the question of selection and how the mind directs its attention, both inwardly and outwardly, to bits and pieces of a much larger picture. Jamie works in the mediums of photography, video, projection and light installation.



Untitled (Times Square at Night)

This video captures the moment in which a regular object is transformed and animated under the camera's gaze. Typically lacking in humor, this particular trash bag seems to reject its very nature. While this piece can be seen for what it is (a cell phone video of a trash bag moving in the wind), it is my hope that the work also bring up questions on the nature of consciousness. What does being "alive" mean, exactly? And how does selective observation alter the interpretation of our environment?



I Want to Feel Better

I Want to Feel Better (working title) is a synaesthetic experiment that explores the effect of de-contextualized stimulus: of surfaces, more specifically the corporeal surface, aural faculty, and the eternal internal dialectic. The effect of these three different perceptual inputs from three different artistic cognitions, deconstructed and re-imagined in collaboration, is to create a new context for this multi-sensory collage. In my score, I tried to incorporate bodily noises and voice alongside abstract synthesized sounds— creating an aural collage.

DYANI DOUZE, current resident of Bushwick, is pursuing a BA at the Gallatin School of Individualized Study at New York University. She is developing her interests in the relationship between the aural and the visual. More specifically, she is interested in how these phenomena manifest within the fields of sound design and film scoring alongside film editing and production, more recently with an interest in documentary.



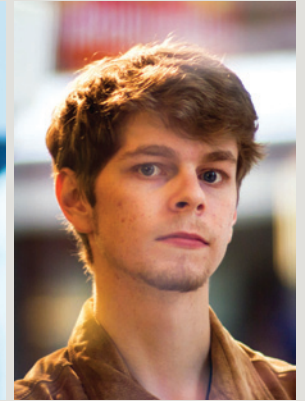


MARA DRISCOLL is a senior at Gallatin, concentrating in the intersections between art, religion and society. Originally from Boulder, Colorado, Mara received her primary training at the North Carolina School of the Arts and attended programs at San Francisco Ballet School, American Ballet Theater and The Juilliard School. Upon graduating high school, Mara spent one year performing with the Richmond Ballet in Richmond, Virginia. Since moving to New York, Mara has danced with Ian Spencer Bell Dance, Classical Contemporary Ballet Theater, Ballet Neo and at Movement Research. She has also worked in dance programming at the Museum of Arts and Design.



Interceptions

Interceptions establishes a conversation between traditional Japanese folk dance and contemporary ballet. Because of its vulnerable geographical location, a sense of perishability and respect for the power of nature are important themes in Japanese art. Japanese dance engages with these themes through the use of simple gestures, such as gazing toward the moon and rowing a boat. Conversely, Forsythe Technique is a movement technology developed by choreographer William Forsythe, which introduces a mechanistic, conceptual approach to the body and pushes ballet beyond its classical limits. By combining elements of Forsythe technology with elements of Japanese Dance, I hope to embody tensions between the modern and the traditional, the abstract and the concrete and the industrial and the natural. Through the building up and breaking down of movement I have also attempted to incorporate a sense of perishability that, as natural disaster and economic collapse have recently reminded us, is a reality for all things.



The Delores EP

The Delores EP is Cuttin' Horse's latest record. This showcase of raw rock 'n' roll talent is a response to the over-produced, over-manufactured state of the music industry at the moment. Recorded, produced, written and played by the band, (with the help of friend Dave Stoker) *The Delores EP* hopes to present a new take on an old tradition in order to keep rock relevant in the new paradigm of music making.

NICHOLAS DUBA is a Gallatin junior, originally from Seattle. He is concentrating in Music Composition and Criticism. He has been writing songs ever since he got his first guitar in third grade, which is also around the time that he heard his first Jimi Hendrix album. To this day Nick's music remains heavily influenced by the Blues and Rock of the '60s and '70s but writing with Cuttin' Horse band mates Adam Adhiyatma and Chris Ward has allowed for much creative exploration in terms of genre. His hobbies include playing music of all kinds, drinking good beer and drinking good milk.





"the memory
of home / I
made home"

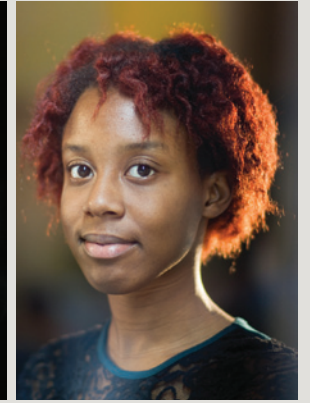
— SAFIA ELHILLO

SAFIA ELHILLO is a Gallatin senior with a concentration in Poetry as a Tool for Therapy and a minor in Middle Eastern Studies. She is a founding member of Slam! at NYU, the 2012 College Unions Poetry Slam Invitational championship team, and was a three-time member and former coach of the DC Youth Slam Poetry team. She released a book of poems, *The Life and Times of Susie Knuckles*, published by Well&Often Press, in November 2012.

Talking With an Accent About Home: Voices From the Sudanese Diaspora

I interviewed members of the Sudanese diaspora, from both my generation and my mother's generation, about Sudan and the diaspora and the unique sense of home it creates. I initially intended to use phrases from the interviews to create a single-voiced collage poem, but instead chose to honor the range of voices and experiences through a structure more reminiscent of Anna Deavere Smith's *Twilight*, where I kept the quotes whole but enjambed them to look and read like poems, without taking them out of their context the way isolating particular phrases would have. This project was a learning process about my own people's diversity, as well as a means of exploring my own questions about my identity as someone who has been removed from the country that I am "from," and what it means to be "from" somewhere.

Safia will be presenting her piece in conjunction with classmate, Mallory Pendleton. Both pieces were developed in Judith Sloan's fall 2012 arts workshop, "Oral History, Cultural Identity and the Arts."



Shippou: The Seven Treasures

Shippou: The Seven Treasures is a cocktail hat mini-collection that explores material value. One of the meanings of the name Shippou refers to seven precious stones that are: pearls, silver, gold, lapis lazuli, coral, crystals and agate. There is only value in something because we choose to value it. While each hat corresponds to a particular precious stone, it is not necessarily made out of the stone itself. The precious stones are reduced to color and texture, elevating the fabric and notions used to create each hat. While doing so does highlight the intricacies of the precious materials, it also calls into question what we should value and why.

RACHEL "RAE" GEORGES is a co-curator and artist for GAF 2013. She is a senior in Gallatin with a concentration in Museum Studies and Cultural Memory as well as a minor in French. She has been sewing hair accessories for several years and has recently started working with cocktail hats. While she has a background in fused glass and fashion design, her other hobbies include daydreaming, writing poetry and collecting sheep.

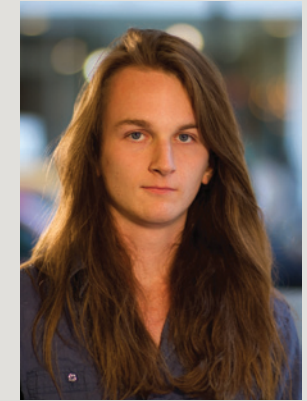




Originally from New Hope, Pennsylvania, **MARY KATE GOLDING** is a sophomore this year at Gallatin. Combining in her studies both film and art, her two main interests, she is concentrating in production design for film and television. She loves working in the art department for both film and theater productions and cannot wait to start a career in this field. Besides working on productions, Mary Kate loves running, seeing movies and watching the Phillies. She also likes to draw, ebony pencil being her preferred medium.

Syria

In the drawing *Syria*, I wanted to explore the awareness that my generation has towards world affairs. With so much information available to us at all times through emerging technology, I think it is worth examining what information is actually read and absorbed. I chose to draw a portrait of Bashar al-Assad because the Syrian crisis is in the headlines daily, and Assad's face is one that appears quite often, though I feel many people would not recognize him. I think it is interesting to compare my generation to previous generations, questioning whether or not apathy towards world affairs is becoming more widespread.



The Fond Farewell

The Fond Farewell is a one-act play depicting the interrogation of Zelda Carthwright, a communist dissident in the fictional nation of Ilyria, accused of witchcraft by the secret police. Zelda struggles viciously to reclaim her identity, staving off confession to an impossible crime even should it jeopardize her freedom, her family and her past. The play is an exploration of the struggle between the self-identification of individuals against political domination. As Zelda's sins are brought to light she must either surrender herself to the machinations of oppression she has sworn to oppose, or accept the absolute cost of her freedom.

ROBERT GORDON is a senior in Gallatin pursuing a concentration in Political Philosophy. Robert has worked theatrically as student, teacher, actor, director and now playwright. Last year he participated in Joanna Strange's production of *Fireface* for GAF as Paul. He hopes to pursue writing professionally, and this will be his first one-act to be staged. He would like to thank his teachers, his parents, James and Jane Gordon, as well as his talented friends and actors who have helped this show come together. His hobbies include finding a job.



ERIN GRANT is a visual artist working primarily in video. A recent graduate of Gallatin, she studied postmodern philosophy and film. Her work deals with self-image, self-conception and self-reflection, filtered through a feminine lens. She is interested in the ways in which people compose themselves aesthetically, and how those practices affect identity and one's relationship with oneself. She lives and works in Brooklyn.



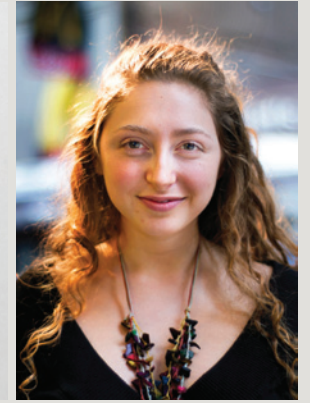
I'LL BE MY OWN REFLECTION

I'LL BE MY OWN REFLECTION is a video work that explores self acceptance and the dichotomy between internal and external appearances. Playing with the trope of reality TV, the piece is a visual meditation on the fallout that occurs when we fail, and the coping mechanisms we use to keep moving forward - and how that affects belief in and love for one's self.



Infestations of a Clever Man

Dani's piece, *Infestations of a Clever Man*, is debuting this year at the Gallatin Arts Festival, and features John Carrasco as well as 6,000 ladybugs. When she was done shooting the series, she asked John how he'd like to debug himself, but he preferred to drive home with the ladybugs still attached, to bring some home to his garden near San Francisco. Shooting this piece sparked her fascination with all sorts of creatures and the way they interact with people. She's since then photographed a woman with her two parrots and a contortionist riding a horse. She hopes that as she progresses as a photographer, opportunities to capture wilder creatures will present themselves. On her bucket list is a bodybuilder with a giraffe and a man covered head to toe in parakeets. You can find her work on www.danigrant.net



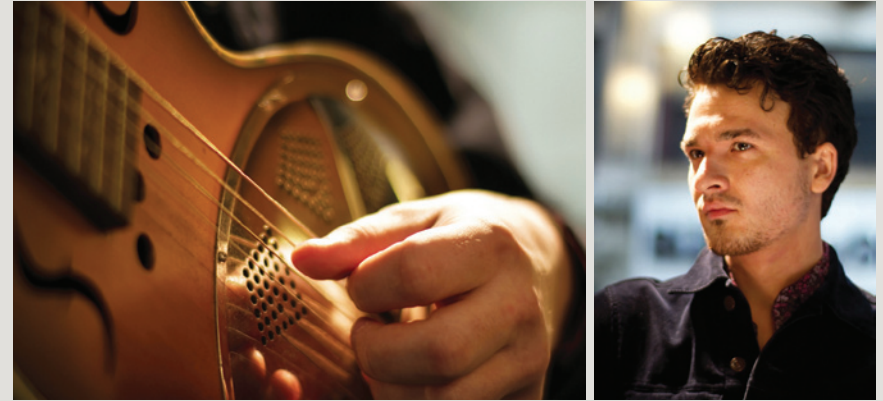
DANI GRANT first picked up a camera—reluctantly—in her junior year of high school, when it was a requirement to learn basic camera functions for a design class she was taking. Her mom was pursuing photography quite successfully at the time, and Dani resented anyone assuming that she was “following in her mom’s footsteps.” Now, she can’t put the camera down, even though she firmly believes that holding onto a camera in New York makes her look like a tourist.



JENNIFER GROSSMAN is a sound artist/experimental musician and first year graduate student at Gallatin studying Music Media and Sonic Experience. Her work deals with the space between the seen and the felt, the auditory and the physical, composed music and found sound, reminding us that perception is active and layered. She is currently investigating new modes of participant interactivity through the use of technology as to further merge the dualities of "art experiences" and the gaps between art and daily life.

Fluid Architectures

The spaces we inhabit are not only a product of the physical structures that frame them, but the bodies, voices and energy that flow through them. This project will investigate the concept of sonic architecture as shifting, fluid and temporal, through an installation involving the delayed and distorted playback and recording of live ambient sounds in a transitory space. The result will be an on-going, evolving soundscape of magnified "sound trails" we leave daily but often fail to notice.

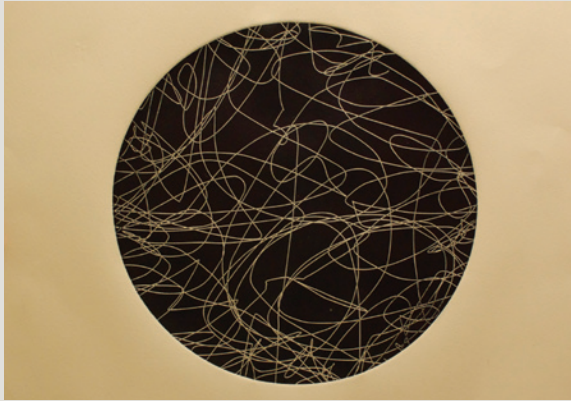


Lucas Hamren

This set will primarily consist of original songs that I've written over the past 4-5 years. If you catch the performance, you'll notice that they're mostly love songs (with exception of the occasional murder ballad). I find that romance is the easiest thing for me to write a song about, even if I'm not speaking from personal experience. Something about a love song is so universal: chances are the listener will be able to relate in at least some small way, which is an important aspect of music for me. If I had to sum up the way I feel about music into a "philosophy" it would be this: the better the song, the easier it is for the listener to take something away from it for themselves. I hope you keep something from a song or two of mine!



LUCAS HAMREN is a freshman at Gallatin studying Ecological Economics and French. He has been writing songs and playing music for "as long as I can remember." His influences comprise a mix of traditional American folk music, classic R&B and contemporary rock and roll including artists such as Hank Williams, Townes Van Zandt, The Band, Sam Cooke, Marvin Gaye, Jeff Buckley and others. In spite of not studying music at NYU, he hopes to continue his career throughout his time at Gallatin and afterwards. His 2011 album *Fort Nights* is available for donation-based download at lucashamren.bandcamp.com.



ELIZABETH HERRING

is a senior at Gallatin concentrating in the motivations behind art making, primarily photography and performance art. Her concentration stems from interests in mind/body relationships in relation to art. Photography is her medium of choice, however recent explorations with printmaking have revealed new ways to interpret similar subjects in a more abstract style. After having transferred between three schools in three countries, Elizabeth, has made Gallatin her home where she has been able to explore and combine ideas in dance, visual arts and food studies. She is looking forward to graduating in May in order to start a career exploring and examining art practices.

Circle Print 1

This piece began primarily as an exercise in a new medium in order to develop my technique in printmaking. The guidelines are what got the work in motion, that it was going to be created from a 12"x12" Plexiglass plate etched by laser at the Advanced Media Studio. From there the print took shape as something that the laser cutter could etch easily, but also contained an aesthetic element. The design came from an intention of producing a practical simplicity in a way that is stimulating to view. After making multiple, more complicated images to be cut, I had to step back from the process and start over in order to make an image that would satisfy the requirements of the materials and myself. The piece is an investigation in the combination of complexity and simplicity, in which the end result reflects the method.



Motherhood

Here, the artist chooses to play dress-up in her "Mother's" clothes. This self-portrait series serves to create a new self that can represent the sanctity and the impurity that dually exist in each of us -- highlighting the humanity of the holy figure and the sanctity of the lay person. Though the images are grounded in the origins of pre-renaissance art, these icons are inherently perverse because the holy figure is being recreated using the artist's body. The resulting images are intended to open a critical conversation on both the beauty and the severe restrictions dually present within the practice and traditions of Christianity. (Thanks to Audra LaBrosse and Ryan Buchanan for their assistance with this project.)

LAURA HETZEL is

currently in her third year at Gallatin, where she studies the intersections of visual art, language and psychology. Her artistic works explore identity through the lens of religion, the concept of family and its deconstruction, and new understandings of the body and our relation to it. She enjoys working in photography to experiment with perception and temporality. Hailing from Southern Louisiana, Laura was raised in a devoutly Catholic household. She is the oldest of six children.





Born in Gainesville, Florida, and moving to Atlanta, Georgia at the age of 12, **JACOBI HOLLINGSLED** learned that sometimes change does the heart good. Having a great interest in languages, Jacobi attended the University of Georgia during his freshman year, where he studied both French and Italian. Having recognized his love for fashion, he decided to leave the home of the dogs for the city where the skyscrapers touch the sky. After transferring to New York University's Gallatin School of Individualized Study and combining his interests into a concentration he calls Creative Direction, Korean and French Studies, Jacobi decided to receive real-world experience within the fashion industry. Interning at places such as Lanvin, Peoples Revolution and *W* magazine, Jacobi plans to use the valuable knowledge he has acquired about the fashion industry to further his dreams of one day becoming the Creative Director of a luxury fashion brand.

B*tch Please

According to Siegfried Kracauer, "A photograph, whether portrait or action picture, is in character only if it precludes the notion of completeness. Its frame marks a provisional limit; its content refers to other contents outside that frame; and its structure denotes something that cannot be encompassed - physical existence." Photographs are fascinating because they represent fixed moments in time disallowing the viewer to know anything about the subject outside of what the frame provides. Photographs relate to a context, which usually is not given. They can portray people in ways that are completely contrary to who they truly are because of their unique affinity to represent fragments rather than wholes. *B*tch Please* is a fashion photo story that demonstrates photography's ability to *fabricate* lives as well as expose them for what they really are.

Photographer: Melodie Jeng;

Model: Nema Phillip;

Make-up artist: Alice Hindanov;

Select fashion pieces: Anna Kathleen.

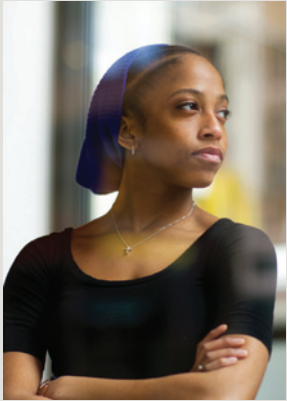


Fragments

Fragments is an experimental play about three patients in a psychiatric ward. The inspiration for this play came in part from my obsession with Sigmund Freud. The play is about mental illness, people who don't fit in, what influences your past has on your present and the possibility of a future. I wrote this play in an effort to create awareness about mental illness, remove stigmas, expose the reality of mental illnesses and demonstrate the commonality of the human condition. Suffering is universal but no one should have to suffer in silence. We should acknowledge the pain of others and try to help lessen it. If anything, removing prejudices about mental illness is a step in the right direction. My hope is that the play gives voice to those often unheard, makes visible those who are invisible and teaches people, like Plato says, to "Be kind, for everyone you meet is fighting a harder battle."

GERALDINE INOA is a senior in Gallatin with a concentration in dramatic writing and psychoanalysis. As a playwright and television writer, her work deals with themes of alienation, self-identity, the everyday struggles for people of color and the realization of the "American Dream." As a daughter of Dominican immigrants, she strives to create works of art that portray people of color as complex, nuanced and multi-dimensional human beings. Everything she writes is dedicated to her younger brothers, Emmanuel and Joel Inoa, so that they can grow up in a world where people who look like them are on stage, television and/or film. She directed her one-act play, an absurdist comedy, *Fat Envelopes*, last semester for Gallatin Theatre Troupe's Brandspankin' new work showcase. Her dream is to create, write and produce her own one-hour drama on HBO. (Showtime or AMC will also do.)





"We want to initiate some sort of resolve that will ease the tension between the church and the homosexual community."

— NICOLE JOHNSON

NICOLE JOHNSON is a third-year student at NYU studying ethical management and production in the arts. As founder and creative director of Javanna Productions, Nicole encourages her members to cultivate humanity and world citizenship through the arts. Javanna Productions is a non-profit production company that raises funds and awareness for both domestic and international causes. After relocating to New York from Florida at 15, Nicole launched her production company into full force, presenting a yearly fundraising effort entitled M.O.V.E. (Motivation Opportunity Vision Entertainment). In the past four years, Nicole has produced over 50 M.O.V.E. events. Currently, Nicole is taking part in the United Nations' global plan for youth advancement by providing youth with platforms and the essential resources for community service oriented artistry through M.O.V.E.

God is Love

In my time at Gallatin I've found interest in creating platforms for mutual understanding and fostering peace through art and conversation. The confusion concerning homosexuality as it relates to Christianity is increasingly destroying relationships between citizens of our society, and collectively we continue to fuel the argument by neglecting to discuss the issue face to face. Andrea Torres and I sat down to discuss our beliefs and concluded the means to peace between the notions of Christianity and the homosexual community. In *God Is Love*, Andrea and I will share our original conversation with the audience through dance. The audience will witness the reenactment of our conversation through contemporary movement that is choreographed to our spoken words. By confronting the tension our society builds between our communities, we will ultimately come to an agreement that will allow us to understand and accept all opinions concerning homosexuality as it relates to Christianity.



Fragility

Brandon Knopp and Richard Joyson examine the fragile nature of disaster imagery in their piece *Fragility*. Inspired by their time spent volunteering and documenting amidst the aftermath of Hurricane Sandy in the Rockaways, Knopp and Joyson have created a series that invites viewers to re-examine a moment of disorientation that is still being felt by thousands of people in our city even as the media cycle moves on. They present the images on glass and practice restraint in their portrayal of a crisis. The series brings up questions about how we become spectators amidst disasters and about what it means to produce and view images relating to another's pain.



BRANDON KNOPP is a Gallatin senior who has worked within the documentary genre for over four years. Having been minimally affected by Hurricane Sandy, he started donating his time to volunteer efforts in the Rockaways starting just days after the storm. He split his time between volunteering and taking oral histories, ultimately creating a multimedia documentary project about Hurricane Sandy and the Rockaways which can be found on www.confluence.gallatin.nyu.edu. Later, working with craftsman Richard Joyson of The New School, Brandon took a step back to examine the role of documentarians in moments of crisis. The two artists collaborated to create *Fragility* for the Gallatin Arts Festival.



DANIEL WAYNE LACOSSE

is a Gallatin senior with a Narrative Engineering concentration and minor in Game Design — though, had celestial bureaucracies aligned, he would've likely minored in Music and Film as well. Daniel has dabbled in many forms of storytelling, as he intends to uncover a schematic for Narrative, independent of medium. He's also a strong advocate for the slaying of the 21st-century dragon that hordes the 'sciences' from the 'arts.' The broad scope of his work can be found on his personal Website, *INFINITEIDEA.net*.



A Bolt, A Bird

A Bolt, A Bird: At the dawn of the second World War, visionary inventor Nikola Tesla was destitute and lonely. His debts had run rampant. He claimed to have realized a "death ray," which failed to perform for the press — a misstep in Tesla's long line of otherwise public successes. In his final days, Tesla's closest companion was a pigeon, a pigeon which, in the end, taught him a great deal. Starring Burton Crane as Nikola Tesla, Bruce Nicholls as John O'Neill and written/directed by Daniel LaCrosse, *A Bolt, A Bird* brings us to these poignant chapters from the back pages of Tesla's life.



VICTORIA "TORI" MCCARTHY is a senior in her last semester at Gallatin concentrating in Socio-Cultural Documentary Production. In addition to her work in photojournalism, Tori has directed and produced several short documentaries during her time at Gallatin. Some of her previous work includes *Batoto Yetu: If You Can Walk You Can Dance* and *Fish with the King*, a short day-in-the-life piece following shrimpers in the Louisiana bayou after the BP oil spill. Currently, Tori is busy shooting her current project *Return to Funtown*, which follows the recovery of the NJ shore after Sandy, and a feature length screenplay entitled *The Devil Tried to Get Me*.

Thank You For Your Love: The Life of Ms. Joan Robinson

Joan Robinson, 81, is the matriarch of her family and an extremely active member of her community and a devout Catholic. Joan, who is twice widowed and raised her three sons as a single mother, now lives alone in her second husband's, the late John Robinson, home in Parsippany, NJ. Despite her years and the hardships she has faced in her life, Joan remains vital and active. As part of Joan's routine, she volunteers daily at Genesis Health Care's Troy Hill Transitional Unit, caring for the sick and dying residents. She has become close to many of the residents and their families. Unfortunately, this has also meant that Joan has watched many of these friends pass away, a fact that has brought her own mortality closer to home. Joan holds steadfast in her faith in God and in her commitment to serving her family and her community. Special thanks to Professor Kathy Willens for her mentorship on this project.

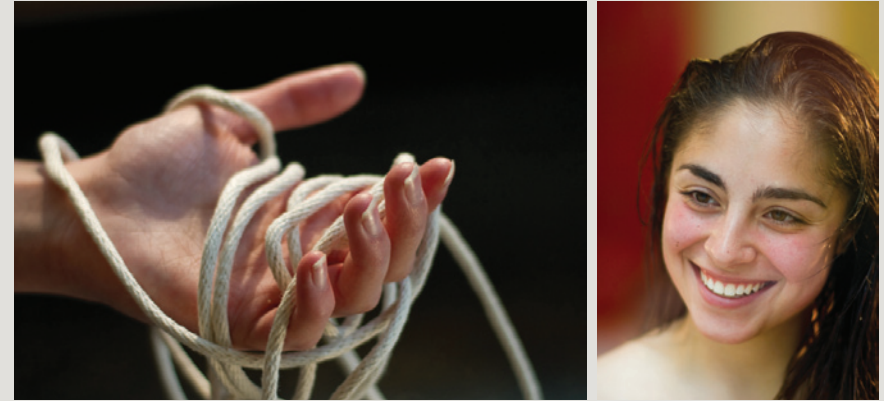




JOYCE MISHAAN is a Gallatin M.A. student focusing on the use of narrative through visual and dramatic forms. With a creative background in theater and narrative film, and a professional background in documentary film and unscripted television, Joyce is curious about the many ways we traditionally tell stories as a culture. Recent projects include *Prometheus Mediated* and *Just a Clown*, a narrative short film which Joyce wrote, directed and produced. Last year, Joyce was awarded the Gallatin Global Human Rights Fellowship, allowing her to travel to Israel/Palestine and document the effects of house demolitions in the occupied West Bank. Joyce's professional producing credits include documentary and unscripted projects for HBO, IFC, the Food Network, A&E, Animal Planet and Discovery Channel.

B'Anata

B'Anata sets the troubled landscape of a village in the Israeli-occupied West Bank against my own memories of traveling to Palestine and the memories of a woman who lives there and struggles daily with those consequences. There were many moments during my time in the West Bank when I felt powerless. My hope is that by sharing Arabiya's story and my own story of navigating the West Bank, I am able to reclaim some semblance of that power. I am immeasurably grateful to Arabiya Shawamreh and her family for opening their home to me, even while they are not allowed to have a home. is that by sharing Arabiya's story and my own story of navigating the West Bank, I am able to reclaim some semblance of that power. I am immeasurably grateful to Arabiya Shawamreh and her family for opening their home to me, even while they are not allowed to have a home.



Fingerprint (I and II)

These pieces, Fingerprint I and II, are about difference in sameness, exploring how many ways there are to combine basic building blocks in minutely different ways to produce an intensely personal result. Taking root during Elizabeth's studies in molecular biology and chemistry, the realization of this idea was a matter of curiosity with the physical and intellectual process of painstaking work. Also, Natalie loves her mom and dad. A lot.

NATALIE NAZARIAN is a junior in Gallatin studying art and science, specifically the implications that intersections between these disciplines might have for the future of medicine. She is interested in compassion in art and in medicine, ideas of experiment and practice, and the physical, meditative processes of art-making and scientific inquiry.





NATALIE O'MOORE

is a senior in Gallatin concentrating in Photography. She has been pursuing photography throughout her entire life, and hopes to continue working in photography in her future career. She finds inspiration from her friends and from traveling, and hopes to take some time off to travel after she graduates, possibly live abroad, but eventually settle back in New York.

Under the Neon Lights

These photographs were taken at various clubs in Manhattan. While at these various places, I found myself feeling alone even within such a crowded and social environment. The intense neon lights and pounding music were more alienating than being somewhere by myself, and I decided that I would take out my camera and start photographing because I was bored. The expressions that I caught on the faces of my friends and other people in the crowd intrigued me – even though everyone there was standing less than an inch apart, and they were all there to be social, each person seemed to be in a trance in their own individual world.

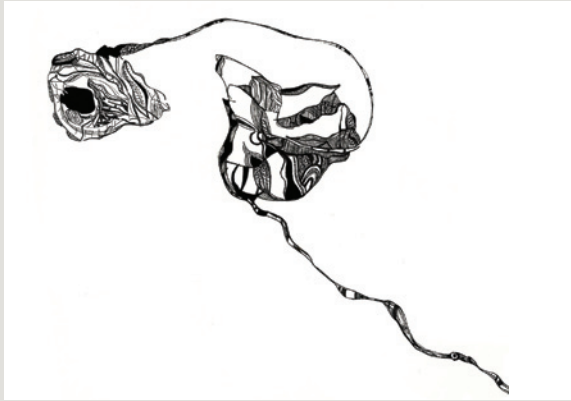


Leap, Kid

This three-part short film, *Leap, Kid*, is about my struggle with duality: to find a home in the city while hanging onto a childhood past of both glory and angst; to balance introspective and care-free personalities, inherited from my dad and mom, respectively; to get healthy both physically and emotionally. Ultimately, the work is an intimate exploration of my desire to move forward from depressive tendencies, instead of relying on my inherent inclination to literally run away. The audio used is from (secretly) recorded confrontations with my parents over the last few years. The pieces are looped to highlight the repetitiveness of falling into dangerous cycles of self-doubt and intense self-analysis, yet the very act of starring in and producing each film segment serves as a testament to my individuality emerging from within.



BECCA PARK is a senior at NYU's Gallatin School of Individualized Study. She is forming her concentration on how expressing oneself through personal narrative and other creative platforms can be a powerful component of health and well-being. Park has a minor in Nutrition and a passion for DIY documentary filmmaking. She is also a co-founder of the non-profit organization Youth Take Charge, which brings human-trafficking workshops and mentorship programs to New York City high school students.

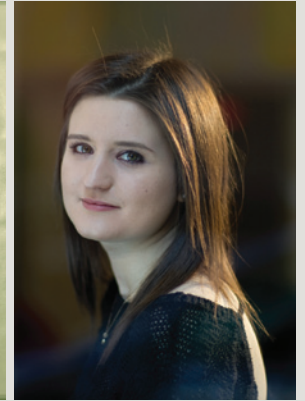


LAUREN PEINADO

is a senior at Gallatin concentrating in Visual Culture: New Media, Art and Design. Her studies include studio art, digital art, media theory and graphic design. She is currently working as the designer for the Gallatin Writing Program's *Literacy Review* and as a studio assistant at the Lower East Side Printshop. She was born and raised in Dallas, Texas.

Untitled Series

This series of pen and ink line drawings explores skeletal forms and macabre subjects that are formed and transmuted through the interaction of black ink and white space and the patterns and designs that evolve. I think of my illustrations as a meditative process and as a way to move into a more personal world that exists separately from my reality.



MALLORY COLETTE

PENDLETON grew up in Bronxville, New York. She is a junior at Gallatin studying the relationship between music, poetry, photography and performance art with a minor in the Business of Entertainment. She created *If I Never Have It Again* in the fall of 2012, and eventually decided to make it a collaboration with her older brother, Tyler. She plans to make this the first of many projects that interlace her various infatuations with music, visual art and most importantly, the personal narrative.

If I Never Have It Again

This is the story of Tyler and Ryan. In November of 2012, I went down to Delray Beach, Florida, and visited the two boys. They are roommates, both in recovery from drug addiction. They got sober and out of treatment over a year ago, with the understanding that there was no way to return to their previous lifestyles. They've been residents in Delray ever since. *If I Never Have It Again* explores the path to and from drug addiction, and the idea of reconstructing one's lifestyle in nearly every way possible. While substance abuse and recovery is a horrific and trying experience for everyone involved, there are positive things that come out of the experience of recovery: new perspectives, responsibilities, creativity, and—most importantly, perhaps—friendship. My goal with this project was to show the ugly that undoubtedly remains from the past, but the beauty that lies in the rebuilding of the self, as well.

Mallory will be presenting her piece in conjunction with classmate, Safia Elhilo. Both pieces were developed in Judith Sloan's fall 2012 arts workshop, "Oral History, Cultural Identity and the Arts."



MICHAEL RYAN is a junior at Gallatin concentrating on The Design and Politics of Urban Space. He once carried this heavier-than-you-think bronze sculpture a mile and a half in the middle of the summer. He has since retired from the dizzying world of casting bronze and is currently working as a park ranger on the High Line, interning with a business improvement district and producing a Gallatin Design Collective lecture and tour series on current trends in public space design that you should come to. Visit facebook.com/GallatinDesignCollective for your special invite.



About Time

About Time was created at the Modern Art Foundry in Astoria, NY. The design is inspired by an abandoned Art Moderne movie theater in Augusta, Georgia. For nearly twenty years the structure was dangerously exposed to the natural elements causing some structural damage. The sculpture reflects the power of nature in reclaiming urban sites. The Miller Theater is now in the process of being restored.



Quiet and Solitude

The photographic series, *Quiet and Solitude* was born from her family's surreptitious move from Los Angeles to Detroit and a particularly introspective winter. Through self-portraiture and images of Detroit's urban blight, Yasmin is interested in drawing parallels between a deconstruction of the self and a wounded city.

YASMIN SAUDI, originally from Southern California, is a senior at Gallatin. Her concentration is Gendered Bodies in Contemporary Film, which seeks to compare traditional filmic representations of women to feminine identity as portrayed by contemporary female filmmakers. Though primarily a film writer and director, photography is a long-time passion for her.

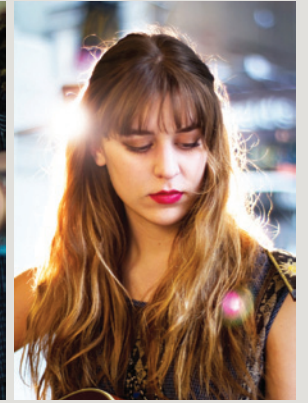




Hailed as *The Next Great American Artist* by such notable figures as his mother, and his mother's friend, Linda, **MAX SCHIEBLE** is a person who likes to draw pictures. Originally from San Francisco, Max has been drawing since he was a much younger lad, usually using just pen and ink, but on occasion he has been known to throw some watercolors in the mix, or else color things digitally. Sometimes he'll even use coffee to paint, which he thinks is particularly appealing. In addition to visual art, this guy Max is the singer/songwriter for the notorious jazz group, Pharaohs, as well as a writer of written things. This is Max's last semester at Gallatin, as he is a senior, and so he is graduating, but you can also catch him in the cartoons department at *The New Yorker*.

Corduroy

Corduroy is a fabric that is composed of fibers that are twisted together to make a complete cloth. This series, *Corduroy*, contains drawings of people and places twisted together to form complete images. All of these people and buildings can be seen from the counter at the La Colombe over on Fourth and Lafayette, as that is where I created all of these. Except, of course, some of the images here came from inside my head, so those might not be so easily seen from the counter. Another fact about corduroy is that it provides the wearer extra warmth, and so I was likely wearing some corduroy when all of these were made, as were, I imagine, some of the people in these pieces.



Music Collective

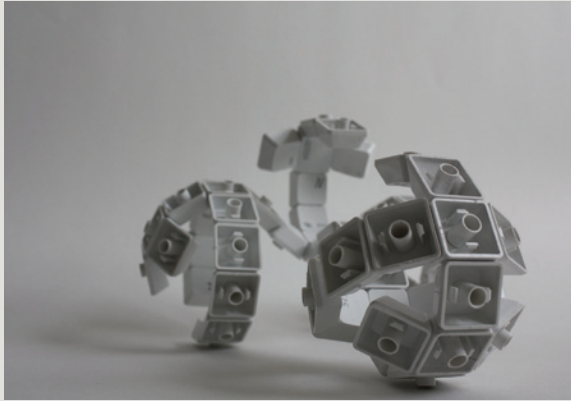
Emma's music is inspired by a wide range of people: poetic lyrics of Joni Mitchell, Bob Dylan and Leonard Cohen; soulful vocals of Etta James, Ray LaMontagne, Lauryn Hill, Amy Winehouse and Donny Hathaway; and musical groups like Dirty Projectors, Little Dragon, and Fleet Foxes. She loves how voices and language express emotion, the shared experience in performance, and the unifying power of music when it is done with a sense of collaboration and celebration. In preparation for the Gallatin Arts Festival she is working on her original music infusing her poetry into songwriting. She plans on paying tribute to some of her favorite artists, and performing new music through a collaborative process with her peers.



EMMA SCHLAMME is thrilled to be returning to the Gallatin Arts Festival with another evening of music! Emma is a sophomore at Gallatin, concentrating in creative writing, literature, acting and music. Born and raised in Los Angeles, Emma has studied theater and music her whole life, taking private lessons and training at various programs like the Berklee School of Music. Emma has just begun to perform her music at venues in New York, including Rockwood Music Hall. She is also a member of the NYU N'Harmonics, and is excited to continue her musical collaboration with many of her fellow students at NYU.



JAMES SCHWARTZ is a recent college graduate from New York University. His thesis exhibition examined the language and scale shifts in design and construction. Using precision and intuition, James finds inspiration for his work in the industrial waste of our cities. Recent endeavors include working abroad on the Global Design New York University London exhibition. He currently lives and works in NYC.



Modules 1-3

This was a series I would have never sought out on my own. It was practically given to me: I saw a box full of old desktop keyboards labeled "Take One!" so I took almost every one. I thought that they were nice and shouldn't be garbage yet. It seemed intuitive to remove the keys and focus on them alone. Keys are interacted with on a flat plane as a single surface, so I decided to invert our relationship to them. They have a great volume, like pieces of candy. The keys are fun to work with. The pieces just sorta fit, they didn't need much.



Paidia

Paidia is a transliteration of a Greek word meaning "child's play." Sociologist Roger Caillois, in his treatise *Man, Play and Games* used the term *paidia* to describe the category of play in which there are no rules or goals – no limitations other than the imagination and the laws of physics. This piece is a theatrical experiment in *paidia*: we are not playing the video game to accrue points, or to win. We are "playing around" in the game in an effort to tell a story, seeing what limitations and possibilities for representation the digital world presents and how these differ from the real world's. Acting the story out in a video game rather than in real life allows for a unique retelling, and Minecraft seems to us to be an ideal world in which to enact this tale of love and loss, nature and culture, and the power of art.



CONNOR SEDLACEK

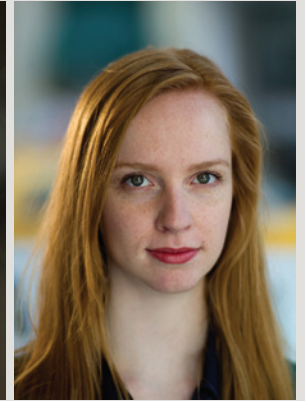
is a first year Gallatin student who is studying and integrating the fields of Latin, Greek, German, literature, theater and history. The *Paidia* team is composed of first-year and second-year college students with diverse interests and concentrations, all of whom love games. Connor, Miguel and Maxime hail from the same high school in Connecticut, and while attending performed under director Edward Kim in experimental video game theater pieces (*Grand Theft Ovid*, *Romeo and Juliet*, and *Kwaidan*) at the Brick Theater in Williamsburg, Brooklyn.



MORGAN SEILER is a junior in Gallatin, concentrating in Neuroscience and Bioethics with a minor in Science and Society. Though this is her first foray into visual work, she has a background in music and fiction writing. In her free time she does marketing for the NYU organization Two Birds One Stone, heads the publication *Quirk*, and is treasurer for the Sci-Fi Club.

Unicorn Syrup: Character Design for a 3D World

This piece is a set of figurines. It is an experiment in cross-cultural character creation relying only on simple shapes/colors. I wanted to contrast an adorable appearance with an unusual background, so the viewers can more easily engage no matter what her age or culture. It was important to me that the characters have a 3D presence (as oppose to simply being an illustration). Therefore I modeled each figurine using a few free 3D modeling programs and had the designs printed by a New York-based 3D printing company.



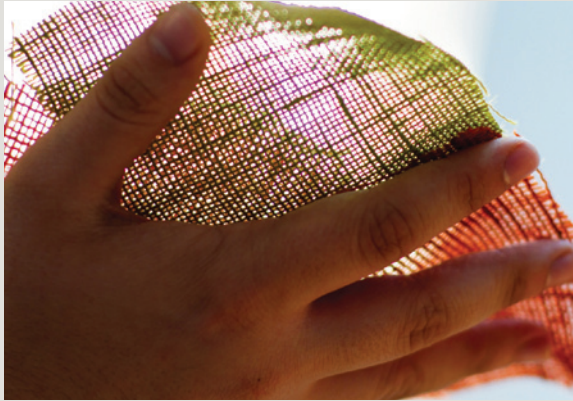
Painting Series

I am interested in the divide between painting and photography, and I try to explore that divide by working from low-quality, poorly shot and accidental photos taken with my phone. I am attracted to the way that phones and cameras become not only an extension of the human eye but also an extension of the painter's hand by infusing painterly distortion into the digital photographs they capture.

When painting from a photo I am often considering the futility of my attempts to replicate these little JPEGs. I suspect that the impulse to paint them stems from a desire to make the image that should have been deleted into something more permanent, to make that ostensibly meaningless moment into something that matters.

LIBBY SILLS is a senior concentrating in studio art. She works in a variety of media including painting, photography, video and digital. In her final year at Gallatin she is focusing on the disconnect between visual art and art rhetoric. Some of her hobbies include making portraits of her favorite dogs and Photoshopping people's faces onto their significant others' bodies.

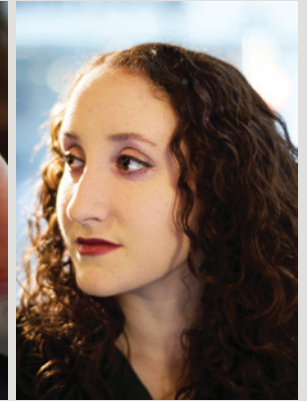




ADAM SPERRY is a freshman in Gallatin from Boston, MA. He is concentrating in Design, Economics, Public Policy and Politics with an emphasis on fashion and consumerism. His art focuses on the intersection of design and political ideas, and he seeks to understand the way that individuals make choices in the marketplace and how the socio-political identity of consumers can be used to effect cultural change. This is his first time participating in the Gallatin Arts Festival.

Humanitarian Design, An Exploration

Humanitarian Design, An Exploration explores the political power of fashion and how it can be used to promote positive changes in societal outlook. This mini-collection is comprised of pieces that are all made from organic and biodegradable fabrics, each having differing political messaging regarding violence, civil rights and economic inequality as well as an overall ideal of sustainability. With this work comes the hope that the pieces spark commentary about the political nature of what we wear every day and the ability of consumers to project powerful change by simply walking out the door.



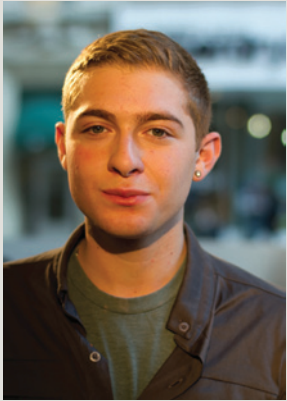
Nightmare's Monster

Last year in the festival, Liza and I performed our original electronic pop opera called *Sorella*. This year, we want to add another element to our music: film. In our music video, we merge musical and visual storytelling together to create an emotional and dramatic piece of art. Film would be nothing without music, and music gains depth and dimension from visual images. These two mediums share similar artistic genetics, and we hope our music video conveys their similar beauty. This piece was truly a collaborative effort with our friends in the community, as most of our crew and actors are Gallatin students. We feel that our experience as individual artists make us a better team as we produce collaborative projects like *Nightmare's Monster*. We hope you enjoy the film and embrace its universal message of breaking free of negative emotions that only haunt you in the end.



LEXI ST. JOHN is a sophomore at Gallatin studying Writing and Producing for Film and TV as well as Music and Opera. She is also one of the Performing Arts Producers for the Gallatin Arts Festival this year. Lexi is currently developing television shows and directing her own films at NYU.

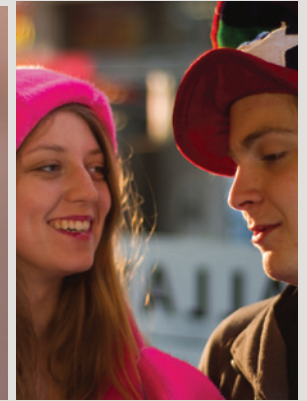
LIZA ST. JOHN is a sophomore at Gallatin studying Music Composition and Music Business. She enjoys writing and performing her own music sets at local venues in the city, including the Gallatin Fashion Show this year. Liza is a music entrepreneur, interning at music companies in the city.



JORDAN STARR is in his freshman year at Gallatin and is very interested in the intersection of art, particularly photography, and social change. Though he does not know his concentration yet, it will most likely be along those lines. He first started photography only a little over a year ago, and it became an instant passion. He enjoys photographing mostly people, although he gets a lot of inspiration from animals. At home in Needham, Massachusetts, Jordan and his family adopted a deaf dog, Scruffy, who is now also blind, and Jordan draws a lot of his inspiration for photos from him.

See Eye Surreal

This series of photographs was inspired by what I learned last semester in my photography class in Steinhardt, and my Gallatin First Year Interdisciplinary Seminar, *Beyond Language: The Surreal, the Monstrous, and the Mystical*. I learned a lot about surrealism, and surrealistic and alternative photography techniques. In the Gallatin class, the idea of the eyes came up often in regard to the surreal, monstrous and the mystical. This led me to my final project in both classes, where I wanted to portray the eyes and their connection to the surreal through surrealistic photographs. These photos are all shot in 35mm black-and-white film and were only manipulated in the darkroom. I'd really like to thank Nancy DeHoll, my photography professor, and Greg Erickson, my Gallatin professor, for helping me create this series. I'd also like to thank Mark Bankin, the model, and Leor Freedman, the make-up artist.



Absent Heart

The *Absent Heart* attempts to subvert the traditional relationship of the passive viewer to the present art object. By observing the viewer's movements and somatically responding by modulating a sampled heartbeat, the viewer's presence becomes the material with which the piece performs. Rather than existing in opposition to the viewer, the technical apparatus of the camera, the computational system and the speakers form a co-dependent relationship with the participant in the manifestation of an absent presence that represents the viewer's own agency.

ANDREA SUTTON AND DYLAN BUTMAN are seniors at Gallatin. Brought together serendipitously during their freshman year, they have been sharing each other's creative and intellectual energies ever since. Andrea works at the intersections of science, art and culture exploring new ways of imagining and forming relationships with our biological and emotional selves. Working with tiny organisms or molecular components, she is passionate about bringing science out of the lab and into environments where it can be experienced both aesthetically and personally. Taking a different approach to the same conceptual problem, Dylan works with code and digital devices to envision and fabricate experiences that reexamine human interaction with technology. He works with sound, light and kinetic objects to attempt to create interactive environments where technological presences are born and put to death.





SOFIA SZAMOSI is a visual artist and native New Yorker in her sophomore year at Gallatin. A lifelong visual artist, she is passionate in her current studies of the ontology of addiction, philosophy and early romanticism. With a deep commitment to the arts, recovery and healing, she hopes to interweave these interests in her future studies at Gallatin and beyond.

One Became the Other

After an almost decade-long love affair with the photobooth, it has become the artist's primary creative medium. Vintage, black-and-white photobooths present obvious limitations: only so much is possible within the space and the seconds between shots. This is also a public art; photo booths sit in commercial spaces, so performance and exhibition are inherently part of the process. Without a negative or digital record, the strips become instant relics. This collection explores the relationship between opposites and dualities: dark and light, masculine and feminine, and their ultimate inextricability. Each piece is composed solely of un-edited photobooth strips.



Sunland

Sunland is a spoken-word narrative that explores the history of a small town's urban legends, annual gatherings and local inhabitants through the voice of the author, who was born and raised in that same town. Emily was originally compelled to create this project out of a desperate need to make a record of the town in which she lived for the majority of her childhood and adolescence. This project heavily involves the issue of how childhood memories evolve once explored from an adult perspective as well as the question of how, if at all, childhood fears can affect a young adult once she has been removed from the place that originally embodied such fear and confusion. The author would like to thank Professor Sharon Friedman for originally encouraging her to apply to the Festival and also for helping her edit and revise this project.

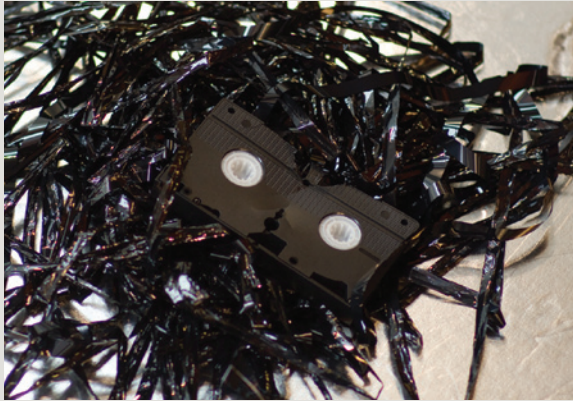


EMILY TUGWELL is a junior in Gallatin studying Latin American culture, Spanish language and creative expression. Though she originally hails from Southern California, she was raised in a cross-cultural environment due to her parents, both of whom are originally from England. She comes from a family of artists that uses its talents to pursue everything from artisanal baking to ceramic sculpture-making. That being said, she is still experimenting with her own creativity and will continue to pursue writing until something else piques her interest. This project marks the first time she will share one of her finished pieces of writing with a large audience. When not writing, Emily can be found wandering through her Bushwick neighborhood, either recording her thoughts on paper or through photography. One of her current goals is to move to South America after college in order to strengthen her language skills and build her own house, among many other things.



LUKE MICHAEL TODD AND BEN WATANABE

are both Gallatin sophomores originally from California. Luke hails from San Francisco and is concentrating his studies on commerce and the arts. Ben grew up in Los Angeles and is concentrating his studies on film and journalism. They have been collaborating on various artistic projects since 2011, intertwining their shared interests in film, video, photography, sound and printmaking to render a more complete view on the specific world they endeavor to conceptualize.



Yeah, Yeah Thunderstruck

Yeah, Yeah Thunderstruck is part of an ongoing exploration of the visual abstraction of sound through amalgamating various media. This particular piece creates a relationship between digital and analog. It attempts to evoke nostalgia for neglected technology and criticizes society's disregard of the old for the new. While initially creating musical compositions, the artists found that the essence of the piece exists in individual, repetitious moments of form and shape.



Weich's Ranch

Weich's Ranch is a series of photographs that focuses on the recent death of the artist's grandfather as well as the town in Germany where he grew up. The photographic series is meant to reflect the grieving process and the worlds that people leave behind when they pass away.

STEFAN WEICH is a junior at Gallatin. His concentration is in visual studies and political science. He is originally from Los Angeles and currently lives in Harlem. For a while, he was studying painting at the New York Studio School and the Art Students League of New York but he has now switched his focus to photography.





TORIE ZALBEN is a first-year graduate student at Gallatin focusing on Video Art and Related Media. She works with live digital video mapping, processing code, and creates visual accompaniments for bands, art galleries and 360° dome screens in Los Angeles and New York City. Her cosmology consists of mystical imagery that pushes the limitations of a dream world and materializes the limitless power of imagination.

Subcelestial Seraphim

Subcelestial Seraphim is a video installation that combines digital imagery, live video mapping techniques and in-camera manipulations to display a mystical underwater universe where seraphim and a single dollhouse coexist to invite an abstract narrative and meditative video display. *Subcelestial Seraphim* sasks the question, what can exist below the celestial surface?



GAFGLOBAL

A woman with shoulder-length, wavy, light brown hair is smiling warmly. She is wearing a dark blue blazer over a white top and a patterned scarf with floral and geometric designs in blue, yellow, and red. The background is a blurred gallery or museum space with warm, orange-toned lighting.

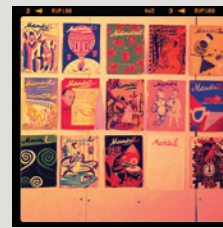
GAF Global is a component of the Gallatin Arts Festival that features the creative contributions of Gallatin students currently studying away. This year, GAF Global is focusing on the photographic representation of quotidian artifacts—ordinary details to the local eye, yet unique to the visitor. Through the collective effort of sharing digital images, GAF Global manifests both online and as an interactive projection that grows over the course of the week. —**GAF GLOBAL**



SYDNEY ZWICKER
RENNES, FRANCE



SALLY GHALY
PARIS, FRANCE



ADI DZEN
MAASTRICHT, NETHERLANDS



HENRY TOPPER
BERLIN, GERMANY



MEIRAV LEVY-BERNSTEIN
ROME, ITALY



HELEN ISSAC
BERLIN, GERMANY



ANTHONY GIAMBRA
BUENOS AIRES, ARGENTINA



CHELSEA TROUT
BUENOS AIRES, ARGENTINA



GRACE PATTERSON
ABU DHABI, UNITED ARAB EMIRATES



JULIA SPILLANE
ACCRA, GHANA



JULIANNE WAGNER
PRAGE, CZECH REPUBLIC



ZEYNEP OZAKAT
BUENOS AIRES, ARGENTINA



EGLÉ MAKARAITE
SHANGHAI, CHINA

2013TEAM

The
GALLATIN GALLERIES





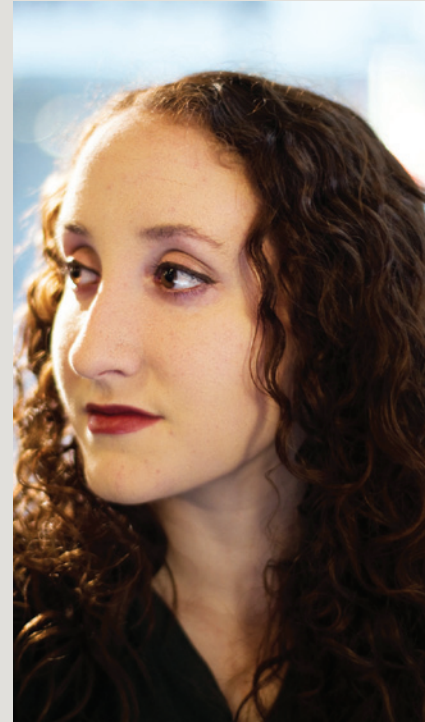
ALEXA SCHAFFER
COMMUNITY ENGAGEMENT

Alexa Schaeffer is a junior at Gallatin studying the intersection between artistic expression and public policy. She is passionate about art therapy, immigration reform, social entrepreneurship and mixed-media creations. Recently, she worked at Amity Foundation's Circle Tree Ranch in Tucson, a therapeutic community that offers a holistic approach to addiction rehabilitation where she encouraged the use of art as a tool for healing and transformation. She has interned at Free Arts NYC and Health Leads.



SARAH BARRY
PERFORMING ARTS PRODUCER

Sarah Barry is thrilled to have joined GAF as a Performing Arts Producer for the 2012-2013 school year! Sarah is a first-year student at Gallatin where she is concentrating in interdisciplinary aspects of theater, including writing, acting, directing, and producing as well as philosophy. Sarah has been involved in theater since middle school, mostly as an actress, but since arriving at NYU she has expanded her interests. Last semester, Sarah wrote and directed a short play in the Gallatin Theatre Troupe's *Brandspankin'* showcase, and created an installation piece involving live actors in the gallery show "These Are the Good Times." Sarah is currently working in the Gallatin Theater as a technical assistant, as well as assistant directing the play *Echappe*, by fellow GAF Student Leadership Team member Tommy Craven.



LEXI ST. JOHN
PERFORMING ARTS PRODUCER

Lexi St. John is a Gallatin sophomore from Los Angeles. As a performer in the 2012 festival, she brings her experience as an artist to the leadership team. Lexi has successfully produced events, short films and fundraisers, including a benefit concert that raised over \$33,000 for Children's Hospital. In 2011, Lexi sold a screenplay to an independent production company and is now developing other original television projects. This year in the Festival, Lexi is showing a music video she produced with her sister Liza. Lexi plans to concentrate in writing and producing for film and television and operatic dramaturgy, with a producing minor. She is so excited to be a part of the Student Leadership Team as a Performing Arts Producer this year and hopes you all enjoy the Festival's music night on Friday, April 12th!



SARAH BARTLEY
PERFORMING ARTS PRODUCER

Sarah Bartley is a senior studying audience psychology oriented towards playwriting and producing. She is interested in looking at the evolution of audiences and the psychological dynamics at work in a theater space. Sarah enjoys producing new work and exploring alternative models for development/production that break down the traditional barriers between artist, institution and audience. She has worked with Manhattan Theatre Club, The Public Theater, Make Music NY, among others. Sarah is working on her second full-length play.



RACHEL GEORGES
VISUAL ARTS CURATOR

Rachel "Rae" Georges is a co-curator and artist for GAF 2013. She is a senior in Gallatin with a concentration in Museum Studies and Cultural Memory as well as a minor in French. She has been sewing hair accessories for several years and has recently started working with cocktail hats. While she has a background in fused glass and fashion design, her other hobbies include daydreaming, writing poetry and collecting sheep.



MINA HAMED
VISUAL ARTS CURATOR

Mina Hamed is Turkish/Iranian and lived in Istanbul until she was accepted into Gallatin, NYU. She is a co-curator for GAF 2013. Currently a junior, Mina is concentrating in Creative Nonfiction Approaches to Global Identity. Her interests include music, horror movies and travel. She helped organize and curate "Revolution/Revelation," an exhibition held in Istanbul this past summer. She has an irrational love for cats and hopes to be a successful writer someday.



CHLOE GBAI
VISUAL ARTS CURATOR

A native of Dutchess County, New York, Chloe Gbai is actively pursuing her BA as a freshman in NYU's Gallatin School of Individualized Study. She has curated two shows prior to GAF, "The Discerning Eye" in 2011 and "With Noble Hands: Necessity Made Beautiful" in 2012, both with the Warner Gallery in Millbrook, NY. She is an avid filmmaker and writer.



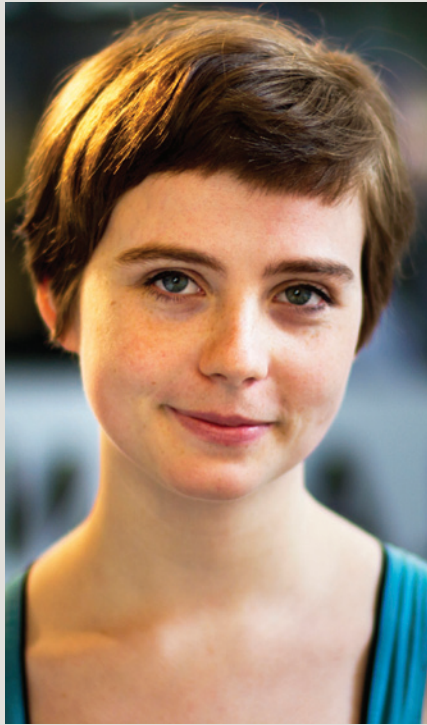
JACOB FORD
GRAPHIC DESIGNER

Jacob hails from Souderton, Pennsylvania, and has been called "the oldest in his family," primarily because he was born first. As a Gallatin freshman, Jacob is building a concentration which, at the time of this writing, is entitled *The Ethics of Design*. When he's not busy writing short autobiographies or memorizing *The Princess Bride* screenplay, Jacob can often be found walking around aimlessly, thinking about what *The Ethics of Design* might actually mean.



TOMMY CRAVEN
SOCIAL MEDIA & MARKETING

Tommy Craven is a sophomore at Gallatin studying the exploration of gender and sexuality in film and theater. He is proud to serve the Gallatin Arts Festival again this year as a part of the social media/marketing hub of the Student Leadership Team. Originally from Indiana, Tommy has managed social media sites for multiple organizations since high school including Business Professionals of America and PFLAG NYC. In his work at PFLAG NYC, he also created marketing materials and a promotional video. He is the director of his own LGBT awareness program in Indiana called Raise Up through which he has explored new ways of educating others with online resources such as interactive websites.



STELLA CABOT-WILSON
SOCIAL MEDIA & MARKETING

Stella Cabot-Wilson is a first-year student from Wyoming and Colorado. During her senior year of high school, Stella curated a gallery show with about 40 artists from her community and other parts of the country. The idea behind the opening was to bring in all different types of art—from landscapes to calculus problems—to showcase different perspectives that exist in the art world. Stella loves all forms of art, but words are her favorite. She is very excited to get involved in the Gallatin and NYU communities and also hypothesizes that she was a hairdresser in a past life.



ALEXANDER CRAIG
SOCIAL MEDIA & MARKETING
GAF GLOBAL

Alexander Craig is a senior in the Gallatin School of Individualized Study with a concentration focusing on the intersections of globalization theory and cultural identity. He is pursuing a career in publication with a focus on food and travel, and is primarily creative through photography. Born in Switzerland to a British father and American mother, he is a dual citizen who grew up near Detroit.



EMMA HAZEN
GAF GLOBAL

Emma Hazen is a junior at Gallatin studying Contemporary Art Theory. Emma is working on GAF Global, which aims to incorporate creative input from Gallatin students abroad with the New York Festival. Emma is the founder of the student-run publishing collective, HAUS. The inaugural visual culture publication will be published in the spring of 2013. She curated her first show last spring titled "Objects As Subjects" at the Gallatin Galleries. In the past, Emma has interned at MoMA PS1 and *Artforum*. Emma enjoys playing the synthesizer and riding her bike.



KRISTIN HORTON
ARTISTIC DIRECTOR

Kristin Horton is a director primarily interested in new plays that engage cross-cultural dialogue and classical plays for the contemporary stage. She has directed 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's Summer Stage, Edinburgh Fringe Festival and National Black Theatre Festival. She has received fellowships from the National Endowment for the Arts/Theatre Communications Group, Oregon Shakespeare Festival and Sundance Theater Lab. Horton began her career as a member of the Living Stage Theatre Company at 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. He is a member of the Brooklyn Filmmakers Collective, and his films have shown in festivals in the U.S. and abroad. His first feature film, *Welcome to Pine Hill*, recently won Grand Jury Prize at Slamdance Film Festival and has continued to be recognized at festivals around the globe, including Atlanta Film Festival, Seattle International Film Festival, Sarasota Film Festival, Nashville Film Festival and BAM Cinemafest. 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
FESTIVAL MANAGER

Piper Gunnarson is a Gallatin M.A. candidate studying Leadership for the Arts. For her thesis, she is examining the role that leadership plays in arts organizations, specifically the role of the Artistic Director in nonprofit theaters. Her background is primarily in theater, as a performer, producer and administrator. Piper received her B.A. in Theatre Arts from UCSD. Since then, she has worked in various artistic and administrative roles at the Geffen Playhouse, Will Geer Theatricalum Botanicum, Abingdon Theatre Company, Interplayers Theatre, Lark Play Development Center and the commercial production company Triple Espresso. She has also performed in several productions on both coasts and currently serves on the Lit Wing at the Lark Play Development Center.



KRISTI BERRY
GRAPHIC DESIGN

Kristi Berry is a recent graduate of Gallatin, having studied New Media and Graphic Design. Additionally, she pursued a cross-school minor in Stern/Steinhardt in the Business of Entertainment, Media, and Technology. Kristi enjoys reading all sorts of design blogs and books about media theory. Her interests lie in understanding what makes something not only beautiful, but engaging to use. She also enjoys snuggling as many cats as possible and drinking lattes from La Colombe. She is finding life post-grad totally awesome.

GALLATIN ARTS FESTIVAL GIVES THANKS TO:

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

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PROFESSIONAL STAFF

ARTISTIC DIRECTOR	Kristin Horton
VISUAL ARTS ADVISER	Keith Miller
FESTIVAL MANAGER	Piper Gunnarson
THEATER MANAGER	Jennifer Birge
TECHNICAL DIRECTOR	Paloma Wake
STAGE MANAGER	Neal Kowalsky
PHOTOGRAPHER	Nathan Fitch