

The background features large, overlapping geometric shapes in two shades of orange: a darker, burnt orange and a lighter, more vibrant orange. These shapes are positioned in the top-left and bottom-right corners, creating a dynamic, abstract composition.

Gallatin Arts Festival

APRIL 7-11, 2014



Welcome to the 2014
Gallatin Arts Festival





HISTORY

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 multi-disciplinary 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.

MISSION

The Gallatin Arts Festival is a week-long, community-wide celebration of the unique artistry and interdisciplinary scholarship of students at NYU's 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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MONDAY

Events

4:00

PRE-GAF INTERACTIVE:

"The Selfie Portrait Project"
with **Miakka Wood** in the
Gallatin Lobby

6:30-8:30

GALLERY OPENING NIGHT

Featuring visual art by **William Belknap, Michael Beuttler, Mali Bowers, Grace Chen, Kareem Collie, Jackie Danziger, Vanessa De Horsey, Jamie Denberg, Sarah Doody, Jourdan Enriquez, Sasha Frovola, Cassidy George, Tanya Gupta, Emma Hearne, Laura Hetzel, Jihan Kikhia, Jennifer Leevan, Evan Lorberbaum, Aimee Mosseri, Elena Mudd, Madeline Park, Joe Saunders, Alexa Schaeffer, Morgan Seiler, Luke Smithers, Adam Sperry, Sofia Szamosi, Rachel Wang, Miakka Wood, and Sydney Zwicker.**

The visual arts presentation as well as "The Sound Station," sound art curated by Professor **Nina Katchadourian**, will be on display throughout the week in the Gallatin Galleries.

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TUESDAY

All events take place in the Jerry H. Labowitz Theatre for the Performing Arts and Gallatin Galleries. Free and open to the public.

4:00-5

**LIVE INSTALLATION
IN THE GALLERY**

"The Evolution of Leadership in
The Digital Age" by **Jessica Harris**

6:30-7

**INTERACTIVE DANCE
WORKSHOP**

"The SENSE/DANCE Project" by **Mia DiChiaro**
in the gallery (RSVP required)

7:30

DANCE

Megan Foy, "unsentimental"
Jesse Phillips-Fein "z o n e"
Ana Karimi "Merce/Til Enda"
Nicole Duffy Robertson "Gerald
Arpino's 'Light Rain' (excerpt)"

9:00

MULTIMEDIA THEATER

"Odysseus Fantasy" by **Harry Buckoke**
and "Hayy Ibn Yaqzan: The Self-Taught
Philosopher" by **Connor Sedlacek**

9

WEDNESDAY

7:00

THEATER

"Shakesparody" by **Charlie Kennedy** and "Scapegrace
Prince" by **Elizabeth Pollack**

9:30

THEATER

"Mickey and the Bear"
by **Annabelle Attanasio**

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THURSDAY

12:30

THEATER

"Between" by **Ashley Thaxton**
and "Rap on Race" by **Kevin Vavasseau** and **Susanna Apgar**
followed by panel discussion
on identity & culture

1:30

PANEL DISCUSSION

with the artists
"Identity & Culture"

6:30

THEATER

"Show Us Womanish" featuring
Katherine Romans, Kathryn Wilson, Kelsey Burns, Kasey Connolly, Ashley Thaxton, Rachel Francavillo, and Annie Higgins

8:30

MULTIMEDIA ROCK OPERA

"The Night the Saucers Came"
featuring **Katharine Ortiz, Miles Stenhouse, and Sam Lubin**

9:30

MUSIC THEATER CABARET

"Torch Club" featuring
Audra LaBrosse

11

FRIDAY

12:30

**SHORT STORY
READINGS**

Featuring writing
by **Mina Hamed, Kaila Allison, and Zeynep Ozakat**

4:00

PLAY READING

"The Once and Future
Fling" by **Otter Lee**

6:30

**"LISTEN: A LIVE
RADIO SHOW"**

featuring work by
Emma Hammond, Micah Cicero, Meera Al Sayegh, and Emily Tugwell

8:30

CLOSING NIGHT!

Music & Live Poetry
featuring **Thaddeus Strauss, Nick Duba, Rose Howel, and special guests.**

Producers' Statement

As a collection, the performing arts pieces in the 2014 Gallatin Arts Festival welcome audiences to enter multi-faceted worlds and participate. This participation may come in the form of discussion as pieces start a thought-provoking dialogue about social issues and inspire new questions about the world around us. Or the participation may be physically active as audience members become the art itself through dance and speech. And in some cases, pieces invite participation in the form of workshopping and critique as new works grow and develop. As those asked to participate engage with their own unique views and individual experiences, the collaborative nature of the festival comes to light, and audiences and artists are given the chance to unite and influence each other in an interdisciplinary fashion; much like the Gallatin community as a whole.

—TOMMY CRAVEN, KATHARINE ROMANS, BRANDON SALERNO,
ADAM SPERRY, ELEANOR WEEKS

As the GAF 2014 curators, our aim is to portray the Gallatin community through art. This involves approaching the role of curating with a sort of curiosity and of course, a reverence for interdisciplinary discourse. Although the work submitted this year exists among a wide array of mediums, and seeks to investigate various themes, we feel that the show reflects the student body responsible for its creation: one that pushes boundaries, takes risks, provokes discussion, and has the courage to explore. We intend to transform the Gallatin building into a space where different tensions, concepts, and ideas engage with each other in dialogue. Each artist has a clearly “individualized” vision, however; the GAF 2014 show provides harmony between these distinctive pieces. It is our belief that the festival this year exemplifies our creative community.

Curators' Statement

—HALEY GASTON, CASSIDY GEORGE, MINA HAMED, CHARLES TISETH



An abstract geometric composition featuring several overlapping shapes in shades of orange and red. A thin vertical black line runs down the center of the image. The shapes are primarily triangles and quadrilaterals, with some overlapping to create darker tones. The overall style is minimalist and modern.

Artists

My Sweet Suburban

“A bird doesn't sing because it has an answer, it sings because it has a song” —Maya Angelou

I was compelled to create this project because I am passionate about both writing and performance. After countless trips to the Nuyorican Poet's Café, I began to focus on the effect of the performativity of stories and poems. The narrative originated in an oral context—where the storyteller was an actor, relaying myths and folklore to a mesmerized audience. I believe that what sets humans apart from other species is our need to tell and be told stories—as warnings, as diversions and as records of our experience. By performing the stories, we as writers render them three-dimensional. They become more than just words on a page. Our characters are given a voice and a space to breathe. They are given a chance to live.

Kaila Allison

Kaila Allison is a junior at Gallatin with a concentration titled “The Adolescent Crisis.” She is especially focused on youth and the myth of the artist, which will be the topic of her colloquium. She also has been producing shows with the Gallatin Theatre Troupe for the past two years and in the fall debuted her original short play, “Dead Boy's Dream” in the Brandspankin' New Works Showcase. She has always been writing and hopes to become a professor in Literature or Creative Writing. She is inspired by her fellow NYU students and professors, who constantly push her to keep creating.





Mickey and the Bear

I think drama—whether comedy or tragedy—is a universal antidote to the human condition. It is the most immediate way in which human beings can share with another the sense of what it is to be a human being. If an audience can witness a story being told onstage or on-screen and feel understood in a totally unique way—a way they do not experience in everyday interactions—I think the artist has fulfilled what’s at the core of the artist’s mission: to unite audience and art piece as one, finding a deeper connection between story and reality, between character and viewer. With this play, I hope that the honesty I’ve tried to depict both in the story and struggle of the two characters will allow those who see it to feel understood, each in their own way.



is an actor, playwright and filmmaker. She is a junior at Gallatin with a concentration in “Dramatic Writing and Performance.” Produced writing work includes “One Row Over” (GAF ’13, Fringenyc ’14) and “Anchovies” (Film Festivals ’14-’15). This May, Annabelle will direct “Compost,” a short

Annabelle Attanasio

film for which she and her co-writers have received a grant from NYU Green Grants to fund the project. This summer, Annabelle will venture to Anaconda, MT - the setting of “Mickey and the Bear” - to capture a digital ethnography of the town, as well as shoot small scenes from the film version of the project, to be developed into a feature. Annabelle is tremendously grateful to Kristin, Tommy, and everyone at GAF for being a constant source of support and inspiration throughout the last three years.

Universal Identity and the Other

The following self-portrait triptychs (three individual pieces that come together to make a single piece of artwork) depict universal themes of self-identity. Together, they bring to the life the process of representation in one's own aesthetic terms. Each depicts varying perspectives on how one imagines his or her own self given one's sense of place or time. Such techniques for mind altering states of self-perception are through drugs, self-psychoanalysis, religious and spiritual participation, and even that of self-realization ("I think, therefore I am"). With so many outlets that now exist for representing how the world sees you, be it text, phone call, Facebook, or Instagram, perhaps the series reveals something more tantalizing than moments of altered self-perception, but rather society's fixation on manipulating photography to alter how they are portrayed.



William Belknap

is a born and raised army brat who has lived in a multitude of cities, both nationally (Detroit, Washington, D.C., Philadelphia, etc) as well as internationally (Ankara, Turkey and Florence, Italy). He is a sophomore at Gallatin with a concentration titled "International Politics and Policy for Human Rights and Minorities." His dynamic and multi-layered perspective influences his design-based interest in the arts, such as digital photography, graphic design, and collaging. He writes, reads, runs, and sketches in his free time.





These two video joiners utilize a style of photography where an image is taken in multiple fragments and manipulated to distort the image. Yet, even though the image is distorted, the viewer still manages to organize the fragments into a coherent image. By using this style in video an element of movement is added to the effect, making the image undulate and accentuate its disjointed quality. The video joiners also allow the viewer to shift between focusing on the whole image or individual parts of the image. Either way, the viewer is forced to organize the fragments, which brings to light the organizational power of the mind.

Built



Michael Beuttler

is a senior at Gallatin with a concentration titled “The Mutual Development of Philosophy and Science.” Originally from San Francisco, he came to NYU to be a film major. However, after his freshman year in Tisch he found a deep interest in philosophy and its relation to science. Still wanting to creatively engage with film, Michael started to use experimental video and installation works to express some of the theoretical and philosophical ideas he was studying - seeing installations as a kind of mental experiment in philosophical thinking. In the future, he hopes to extend his academic interests into documentary filmmaking.

Mali Bowers

is a senior at Gallatin. Her concentration focuses on the tangible applications of the Buddhist concept of emptiness, or *sunyata*. Ranging from art-making to the human form, the physical and philosophical resonance of “emptiness” inspires her to explore a wide array of disciplines. Her pursuits include sculpture, green design, philosophy, architecture, yoga as architecture of the body, music composition, and printmaking as ways to investigate—and enact—the fundamentally compassionate principle of *sunyata*.

Spinoza Says

A Precariously Delicate and Most Satisfying Discomfort

There are many cases for and against the idea that art can convey the “essence” of something, largely because we often challenge the validity of the very concept of “essence.” The Buddhist understanding of emptiness is, in many ways, a parallel notion to our more western label of “interconnectivity” (the idea that all things depend inherently upon all other things); this suggests that all phenomena are the transitory composition of all that has ever gone into that product or experience; i.e. a chair is not in a chair in a Platonic sense, but rather a chair is the name we give to the present composition of history, material, action and emotion in relation to its current context. What then, is an art object created purely for the sake of conveying a particular composition of history, material, action, and emotion, if not the embodiment of that essence?

2013
EVA FOAM





Odysseus Fantasy

Harry Buckoke

is a first-year MA candidate at Gallatin focusing on aesthetics and politics. He previously studied at the University of Cambridge (UK) where his previous work, *Occupied*, won the 2013 RSC/Marlowe Society "Other" Prize for Playwriting. His fiction has been showcased by the Gallatin Writing Program. Harry also enthusiastically plays the cello with polar focuses in contemporary and baroque music which he has studied and performed in China, Italy, France, Luxembourg and Britain.

Odysseus Fantasy takes as the starting point the fall of the Berlin Wall (and the subsequent redundancy of a striking percentage of the world's spies) for a contemporary reimagining of *The Odyssey*. It follows Telemachus whose online research to find his missing father leads to uncomfortable discoveries about the burgeoning profession of private intelligence. The work involves the electronic manipulation of live voices to engage with the different forms and tonalities of interactions that take place online. The piece has been developed first as part of the 'Criticism and the Creative Process' course at Gallatin and subsequently with Shaun Barlow, whose fluency with both the technological and musical elements of the sound manipulation have been invaluable.

Deșteaptă

"Deșteaptă" represents the purity of vision that arises out of confused conditions as the oppressed imagination seeks to construct and reach towards the eternal. Inseparable from life, the painting has been present during personal upheavals, retaining its object-dignity through a vale of tears. It has been carried through Flushing and Far South Chicago, transported on interstate buses and various subway lines. One time, it was nearly left behind in a housing project. It is an art object: a tool for transcending barriers in a process of giving and receiving, as each encounter radiates from its thin surface.



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Grace Chen

is a senior at Gallatin with a concentration in "Transformative Art and Education." Though she has been corrupted by habit, materialism, and ambition, she hopes to achieve purpose and harmony one day. Preferably within this lifetime.





Portraits of Obama

This project is about myth, as story. It is not about the stories that your parents told you before bedtime, about shining knights slaying the dragons of your nightmares before rescuing princesses. Rather, this project is about the language used in the telling of myths used to frame our reality, describing the beautiful and heroic or the sinister and ugly. In this reality, instead of your parents lulling you to sleep, these stories are being narrated to you through mass media; and here, in one particular myth, the hero and the dragon are one in the same . . . President Barack Obama.

This framing of President Obama has become a mirror for a divided nation; reflecting our hopes and fears, dreams and nightmares. Here, I propose that the internet, in-particular Google's search engine, can help us frame and visualize what's reflected through image, allowing us a glimpse at the myths that drive us.



comes to Gallatin via the IRT from Brooklyn, New York, where he was born and raised. In 2001 Kareem graduated from Pratt Institute with a

Kareem Collie

BFA in Communication Design. He spent the next decade as an Art Director for such clients as: Nickelodeon, USA Network, Coca-Cola, Starwood, and Mercedes; and from

2006 through 2011 he and his business partner launched and ran Dimitrious II Inc., a design studio specializing in branding and identity design. During a seven year stint teaching graphic design at Pratt Institute, he began asking new questions about visual communication. He joined the Gallatin MA program in 2012 to explore these questions. Kareem's concentration explores the creation of myth through narrative and visual culture. He is currently developing his thesis and is set to graduate in Spring 2015.

Memory Evolution

This traditional Mexican holiday is a celebration that honors those who have departed, paying tribute and wishing them sweetness in the afterlife. My grandfather, Dr. Robert Perry died this past July, 2013. This was the first year he appeared on our altar. My grandfather was a renowned molecular biologist in the field of cancer research. Subsequently, he has left behind comprehensive evidence of a well-documented life. I have spent the last few months cataloging nearly 84 years worth of stories preserved in a wide range of media formats: photo albums, scrapbooks, film strip, vhs tapes, etc. The digitizing process has been a series of intimate encounters with the past. This project is driven by a personal search to create and preserve an absolutely authentic record of the past. The work reflects my fraught attempts to hold

onto everything, every memory, at exactly the same purity and intensity of its original occurrence.



Jackie Danziger

is a first-year graduate student at Gallatin with a concentration in “New Media Storytelling.” She works full-time as an administrator at the Tisch School of the Arts, where she received her Bachelor of Fine Arts in Drama. As an undergrad, she studied with the Atlantic Theater Company and developed her love for collaborative artmaking. In 2011, Jackie received a grant from the Brooklyn Arts Council and the NYC Department of Cultural Affairs for her original musical for young audiences. Each spring she proudly teaches Drama with the William H. Cosby Future Filmmakers Workshop at NYU (of which she is also an alumna). Jackie is originally from Philadelphia. She enjoys the color orange and old things.



Vanessa de Horsey

is a senior at Gallatin with a concentration in “Morality, Justice & Transformative Art” which focuses in literature and film. Her academic and artistic areas of interest feature heavily on analysis and introspection, with her studies and work focusing on the relationship between emotion, motives, and morality. She is drawn to film as an artistic medium for its ability to communicate subtle emotion, and she is attracted most to experimental and poetic visual styles. Vanessa is originally from Newport, Rhode Island and most enjoys a sky full of clouds, driving to classical music, and sweets of any kind. Her favorite books are *The Little Prince* and *Great Expectations*, and her favorite weather is overcast and warm with a light breeze.

see your face

This is an experimental and poetic piece chronicling the journey home, through home, and leaving home. As a filmmaker I am most interested in communicating emotional states. In this piece I visually articulate the personal inward process and blurring of emotions felt when we visit an emotionally charged place, and the subtle shifting between happiness, anxiety, and melancholy. There is the fleeting of time, there are expectations of time, and undeniably there is the passing of time. Film content includes trees, foliage, and sky viewed from a train; ocean, shrubbery, trees and sky viewed from a car.



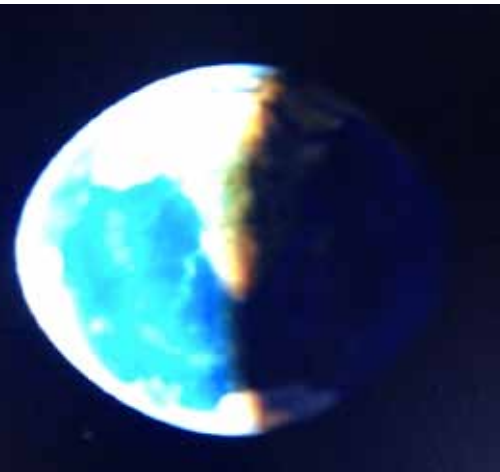
is a senior at Gallatin, working on the development of an art-based pedagogy to create socioeconomic change in her home

Jamie Denburg Habie

country, Guatemala.

The driving question behind her work is scientific and spiritual: How are we here if the subatomic particles that make us up are not? Jamie is interested in the nature of consciousness. Particularly, she is drawn to the question of selection and how the mind directs its attention to bits and pieces of an infinite picture. Jamie works in the mediums of sculpture, photography, video, projection, and light installation.

Cosmos



Cosmos was inspired by a deep fascination and curiosity with our understanding of infinity and outer space in the digital age. In the imagination of quantum mechanics—where atoms can be in more than one place at once; where we are mostly composed of empty space; where the particles that form us behave differently than the physical laws that govern us—daily life feels like a constant and

poetic contradiction. Especially in the digital age, the limits of time and space are problematized by the infinite and non-linear pathways of the Internet. How has our conception of infinity changed with the digitalization of life? How has our sense of proprioception evolved with the invention of satellites that show the Earth from a distance?





Mia DiChiaro is a Gallatin sophomore interested in the creative and performing arts as tools for education, social change, and healing with a minor in American Sign Language. She is a modern dancer who has trained extensively at the Ailey School and has attended the Professional Performing Arts School. Since coming to NYU, she has concentrated primarily on post-modern/experimental dance. Currently, she is an apprentice with the New Victory Theatre and in her free time enjoys practicing yoga, attempting to play guitar, traveling, and midnight baking with friends. This is her first year presenting work at the Gallatin Arts Festival.

The SENSE/DANCE Project



The SENSE/DANCE Project is a participatory dance piece in which participants interact with and affect the lighting controls, loudness or existence of music, and his/her sense of interaction with other participants in order to create an individualized experience. The fifteen-minute piece allows participants to investigate as many sense-altering or sensory-subtracting adjustments as possible at the exposure level (s)he feels most comfortable. By creating a participatory space as opposed to a presentational one in which the audience is far separated from the performers, I hope that this experience will invigorate trust and closeness between participants, disorient traditional modes of facings and directions, question the established performer/participant roles, and make a conventionally visual dance experience kinesthetic/audible/etc, invigorating a multi-sensory or sensory-deprived experience. I would like to thank my parents, Leslie Satin, Brandon Salerno, and my patient dancers Liv and Naomi for their support.

Of the Streets

"It is the accidental and insignificant things in life which are significant." Kierkegaard wrote that when he came across an organ-grinder in the streets of Copenhagen.

Street photography has always put significance on past, forgotten moments, but I want a step farther. I framed the photos of the streets and put them back in the exact locations where I took them. In framing these photos, I gave these would-be-forgotten moments significance. Like Kierkegaard's organ-grinder, I made the insignificant, significant.

You, in contrast to the street viewer, look at my piece as art because it is being shown as such, in an art show. You are confronted with the words of Kierkegaard while the street viewer was only ever confronted with the idea behind his words. The street viewer faces this

idea when they removed my framed photo from the streets. When they do this, they prove the significance of my piece and of the insignificant moments that are captured. They are in a way saying, "this is too significant to be here." And they remove my piece.

Sarah Doody

is a first-year student at Gallatin. This project marks Sarah's first studied attempt at street photography. Inspired by a class she took with filmmaker Scott Bankert about the different types of art in the city, she wanted to document an experience, a performance of sorts curated for and by the streets. In her concentration, Sarah hopes to continue to explore documentary in the arts, especially through film and writing. Her background includes everything from participating in the student film selection committee for the Cleveland International Film Festival to an on-going apprenticeship to stone and wood sculptor Fred Gearhart to varied theatrical pursuits to dressing up in colonial garb and throwing clay pots and weaving at a living history museum.





Nicholas Duba

is a senior at Gallatin with a concentration in music and journalism. He plays guitar and drums in several bands and writes music criticism in his spare time. Like most Seattle natives, Nick has a special affinity for the music of Jimi Hendrix and grunge rockers such as Soundgarden and Nirvana, but his love of music spans many genres including Hip Hop and Jazz. Nick's favorite hobbies are eating good food, recording good music, and drinking good beer.

Rock is Death



"Rock is Death" is the first LP from the rock band Cuttin' Horse, following their debut "The Delores EP." Members Nick Duba, Adam Adhiyatma, and Chris Ward are back with more of the ferocity and raw emotion from their first record, this

time with less focus on the blues and rock roots that defined their first musical offering. This collection of songs is intended to challenge the current conception of what a rock band can and should be. As always, this record is best when listened to at a high volume.

Despairagus Volumes 1 & 2

Jourdan Enriquez

is a Gallatin senior studying graphic design, new media, and marketing. Her background includes design, illustration, writing, and both articulately and inarticulately regurgitating her misfortunes for the amusement of others. She doesn't usually view herself as an "artist" because she thinks design is of a different nature than art and calling oneself an artist feels a little pretentious as a mere designer. Nonetheless, she is excited to put the title of Artist on her resume, as she has now earned it. Her hobbies include pinning for her cat, Snoogie, impulsive emotional eating, writing a fun wine blog, and attempting to be funny.



I made these books while very depressed. Making the books was a way to keep myself alive mentally, creatively, and physically. I have been personally preoccupied with analyzing the effects and merits of loneliness, difficult relationships, mental illness, and the ethics of personal openness and its impact on one's social connections throughout my time in college. These books are some of the products of that obsession as I, like many students, struggle with self-loathing and disgust at my immaturity and try to be a less terrible and self-centered but still self-reflective human. They are also the products of an unusual, burning need to make something when I feel most destructive. I often find that depression is an all-or-nothing business, and these books are an expression of the "all" side of that dichotomy.





unsentimental is a contemporary ballet created with a design thinking approach.

The choreographic process rests on the laurels of dance history, where pieces are created and replicated for years. Choreographers seldom budget for change in this process or in the created piece's lifetime. To flawlessly preserve choreography seems counter-intuitive to dance, as it is inherently the most ephemeral performance style. In short, dancers kick against the pricks of dance's nature.

Design thinking serves the needs of consumers and finds new opportunities and value. This creative strategy will challenge and better serve the choreographic process. Rather than choreograph one piece and perfect it, this piece contains an improvisation framework that reflects the ephemeral nature of dance. The piece is new with each rehearsal and performance but based on the same design principles. Just as design thinking values constant ideation, dance also sits comfortably with open innovation.



unsentimental

Megan Foy

began her classical ballet training in San Diego at California Ballet. At thirteen years old she began studying at Westside School of Ballet with the celebrated Yvonne Mounsey and then trained with Maple Conservatory's Professional Division from 2008–2011. Megan was also accepted to dance at summer intensives such as Kaatsbaan Ballet, Miami City Ballet, Ballet West and Alonzo King LINES Ballet. Upon moving to New York, she began to freelance with artists such as Darrian O'Reilly and Alison Cook Beatty. Within NYU, Megan performed with Gallatin Dancers' and Choreographers' Alliance and Tisch's Pulse Dance Company from 2011–2012. She also organized Gallatin Dance Series for two years, where renowned dancers were able to teach and connect with NYU students. This is Megan's third but last year at NYU and will be graduating this May with a concentration in "Managing Creative Industries."

is a first-year student at Gallatin exploring analog photography through her interests in psychology, acting, and literature. She finds inspiration from observing life, relationships, and drawing from collected information or conversations. This can in part be attributed to her childhood in New York City, surrounded by constant stimulus. By interpreting circumstances and pressures that are personally relevant, she hopes to raise awareness to what was previously unaddressed.

Sasha Frolova

Bikini Lines



Trimming pubic hair became a trend in the 1980's following the skimpier styles of bathing suits. The evolution since then marks the pressure to conform to a media driven image of what is attractive, clean and ultimately correct. This series shows portraits of bikini lines in a raw and documentary style to offer a stark contrast to the media driven image of the perfectly packaged woman.





Cassidy George

is a first-year student in Gallatin studying art and revolution. In addition to being a participating artist, Cassidy is also a member of the Gallatin Arts Festival Student Leadership Team serving as a Visual Arts Curator. Although her interests in art range from film to performance, she has a specific interest in photography based mixed media. Cassidy is a firm advocate of the Riot Grrrl revivalist movement as well as a fervent connoisseur of Annie Chun's Seaweed Snacks.

Babe Ya Aren't Alone



BABE YA AREN'T ALONE is a photo series inspired by a set of interviews with four 18-year-old women involved in performance in New York City. In the interviews, these artists and I discussed the immense pressure women feel to achieve an unattainable standard of beauty. This incessant drive has been intensified by our image dominated culture; women are suffocated with photographs from the media and advertise-

ments, most of which are altered with technology- allowing our standard to become not only unattainable, but inhuman. Their bodices were created out of images from popular magazines and advertisements in an attempt to juxtapose these false, altered images of "beauty" with these actual young women. The photographs are also an experiment in the power of sisterhood-uniting in mutual support, love, and acceptance, which is what I consider the first step toward altering our impossibly narrow societal standards of beauty.

Patterns

Designing patterns is my pattern. It has been a fascination of mine for as long as I can remember. Starting each piece with pen and ink allows my hand to design with no expectations. I am not tracing, just observing. Colors are added digitally to transparently illuminate each element while maintaining complete attention on the individual designs.



Each subject chosen has special relevance to my life and several of the patterns I've been using is connected to my past. Many are inspired by traditional Indian Henna designs, linked to my heritage, as well as an old hobby of mine. Patterns . . . here there and EVERYwhere is the best representation of how my mind, heart and hands have always worked when analyzing situations and dealing with life. It is my enjoyment, my release, but also my despair. It is an illustration of the world I live in, my world of patterns.

Tanya Gupta

is a junior at Gallatin concentrating in “Designing the Self” with a minor in Business Entertainment Media Technologies at Stern. She has been experimenting with the fine arts since childhood. Designing became a passion in high school where she concentrated in the visual arts. She is now interested in all realms of design, including but not limited to graphics, web, multimedia, film, and fashion. Most important, she is interested in how individuals use these forms of design to create an identity for themselves. Her greatest inspiration is nature. She loves the unexpected miracles and beauties of the world around us and her art is a reflection of that. This collection is named after her non-profit organization, here there and EVERYwhere, where she is using the realm of design as a form of release for survivors of domestic abuse and human trafficking.





is a senior at Gallatin with a concentration in “Creative Nonfiction and Global Identity.” It is also her second year serving as a Visual Arts Curator for the Gallatin Arts Festival. A multicultural traveler, Mina moved to New York from Istanbul, Turkey and her parents are both Turkish and Iranian. She writes mostly about her

Mina Hamedi

personal life, travels, and experiences, finding stories within family gatherings or motorcycle

trips in South Africa. She discovered her love for art spending too much time in art centers in Istanbul and her interest in curating last year working with the Student Leadership Team. She has an irrational love for cats and hopes to be a successful writer in the future.

Mess

“Mess” is a short story that follows the author’s trip to Florence. It all begins with an unfortunate cat incident and head stitches, as most stories do. Mina decided to write this piece based on her childhood experiences with ocd, a fierce need to plan everything, and her love for traveling and meeting new people. The story was written during the “Writers in Florence”

summer program in 2012 with the help of Ben Okri and read aloud to an audience at La Pietra, NYU’s on-campus museum. Since then it has been edited and workshopped numerous times with the help of many patient friends. Mina is looking forward to sharing her writing with the Gallatin community.



LISTEN: Live Radio Show

Emma Hammond

grew up in Los Angeles, CA where many long car rides nurtured her tender relationship with talk radio. She loves good tv and bad art and wants you to know about her familiarity with Michigan's wild mushrooms. Emma's obsession with live comedy brought her to New York, but her social anxiety and voyeuristic tendencies kept her off the stage. Instead, she chose to celebrate her love of voices and listening through radio. She is a zealous convert to the JSLOAN school of storytelling and strongly supports the movement towards slow, dynamic journalism. Emma is in her sophomore year at NYU Gallatin studying radio documentary and literary nonfiction.

Born from Judith Sloan's fall semester workshop "Oral History, Cultural Identity, and the Arts," LISTEN: a live radio show is a compilation of four interview projects originally created for the course. During a tutorial this spring on radio production, Sloan has supervised the project's transformation from a hodgepodge of independent pieces to a cohesive produced show. Live radio provides us a unique opportunity to marry old-fashioned listening with new technologies. LISTEN, hosted by Micah Loewinger and Meera Al Sayegh, is a celebration of the stories and soundtracks lying dormant in everyday life. Living in a constant barrage of sensory stimuli, it's easy to leave the elements of our comfortable routine—our cultures, families, neighborhoods, and the media we consume—unexamined. This project seeks to investigate these trappings of daily life with fresh eyes and ears, and highlight new avenues for appreciating and invigorating the familiar. The production team includes Emma Hammond, Micah Loewinger, Meera Al Sayegh, and Emily Tugwell. The show features the work of Emma Hammond, Micah Loewinger, Meera Al Sayegh, Ayesha Aslam, and Grace Chen.



Meera Al Sayegh

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is a Lebanese-Emirati bedouin living in the Lower East Side. Once a resident of the desert island of Abu Dhabi, she is now happily on the island of Manhattan. She is senior in Comparative Literature at CAS: she is wide-eyed for drum beats, poetry, and the Spanish language. Sometimes, she reads about gender theory and thinks in Arabic, the noise of her ancestors.

Micah Cicero Loewinger

is in his junior year at Gallatin studying journalism, philosophy, and music history with a concentration in "Jewish Neurosis in Society and the Self." His obsession with radio led him to join WNYU, where he is now the Assistant Music Director and the host of two FM shows, "Plastic Tales From the Marshmallow Dimension" and "Citywide."

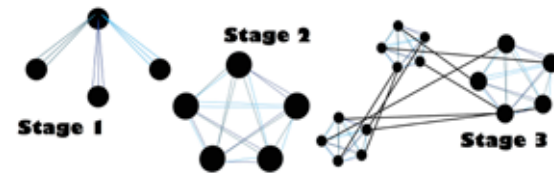


is a Gallatin graduate student studying interactive performance and experiential marketing. She is a dancer, educator,

Jessica Harris

choreographer, and performance artist based in Brooklyn, New York. As a dancer, she is a founding member of Shen Wei Dance Arts and has danced with the company for more than ten years. As an educator, Ms. Harris has taught numerous classes and workshops in technique, choreography, and somatics, and served a one-year teaching appointment in the Dance Department at Pomona College where she introduced a course in site specific performance. In her choreographic work, Ms. Harris experiments with the use of physical limitations and specificity of task as a method for movement generation. Her work includes concert dance, music videos, and musicals. As a performance artist, Ms. Harris has worked with Marina Abramovic and created performance pieces to communicate research, as well as for conferences, events, commercial spaces, and educating children. Ms. Harris is the recipient of the Jack Kent Cooke Graduate Arts Scholarship.

The Evolution of Leadership in the Digital Age



“The Evolution of Leadership in the Digital Age” is a live installation performance that illustrates how leadership is evolving in the digital age. **STAGE ONE: CENTRALIZED LEADERSHIP WITHIN THE ORGANIZATION** String is used between the performers to convey standard leadership practices in the 20th century that were centralized, hierarchical, and command-oriented in structure. **STAGE TWO: DECENTRALIZED LEADERSHIP WITHIN THE ORGANIZATION** String is used between performers to convey decentralized leadership practices that focus on collaboration and consensus, that have become popular at the turn of the century with the advent of the Internet. **STAGE THREE: INTENTIONAL LEADERSHIP IN A DECENTRALIZED NETWORK OF ORGANIZATIONS, IN RELATIONSHIP TO THE ENVIRONMENT** String is used between performers to convey the need for intentional leadership, (clarity of vision, focused objectives), within a network of organizations that also consider their relationship to the environment.

Emma Hearne

Emma is a first-year student at Gallatin focusing her studies on sustainable agriculture, urban sustainability, and continental philosophy. She hopes to pursue a career in the environment while focusing her hobbies on studying spirituality and existentialism.

Shots of Awe

“Shots of Awe” is inspired by the moment in one’s life that the modern philosopher Jason Silva articulates as being so transfixed by beauty, being beheld in a kind of aesthetic arrest, that we swell up inside, stop breathing, and experience “life lived to the point of tears.” It is these moments in life that give us the ability to become contemplative beings and that provide a kind of respite of the human condition. We love these experiences so much because they arrest time, allowing us to become gods, reveling in a kind of ecstatic illumination. A kind of mythic death and rebirth is happening, where we smash our sense of separateness. It is these moments of awe that create a sort of therapeutic resurrection, bringing meaning into our lives, forcing us to marvel.





Portrait

portrait is a small curated sample of the photographs I have been taking of my siblings over the last several years. As they grow, my sisters and brother become increasingly aware of not only their physical selves but also their images. They have learned quickly the importance of a curated image and the permanence of the internet, as evidenced by the comments each child always gives on the final photograph. The pairings of photographs in this piece represent a candid moment juxtaposed with a moment in which the subject was invited to behave, pose, and dress as they desired. Each set explores how my young siblings change and function in relation to themselves, their image, and my camera as they grow and exist in their image-saturated society.



Laura Hetzel is a senior at Gallatin where she studies the expressive intersections of art, language, and psychology. Hailing from southern Louisiana, Laura enjoys working in analog photography to experiment with perception and temporality. She is the oldest of six children.

is finishing her senior year at Gallatin. She has studied various literary, philosophical, psychological, and environmental texts—as well as poetry—to understand the way writers have confronted the human condition in many different eras throughout history. She is interested in the interplay of one’s inner life and the outside world—especially the act of bringing a “working through” of one’s thoughts onto the page for others to see. She is also fascinated by the way humans respond to their environments and will receive a minor in Environmental Studies. Rose loves both writing and reading poetry, admiring the way it penetrates and frees the unconscious mind. Her hobbies include singing and playing guitar and piano, reading, and absorbing her surroundings like a sponge.

Rose Howell

In the Blood

My poem “In the Blood” was crafted during a poetry class last year with Marie Howe. I can’t thank her enough for coaxing us to go deeper into our pasts—challenging us to engage both our inner life and our context in the world.

To create this piece I emailed both of my parents asking them to describe to me the day my brother and I were born. I was able to gain insight into that moment in history (September 3rd, 1991) as well as the personal impact of that day. I hope to evoke with this piece the knotted nature of exploring and embracing our own roots, whatever they may be.





Merce / Til Enda



The piece entitled *Merce* is a collaboration between David Bologna and me, while *Til Enda* was independently choreographed. These two choreographed pieces are very much a product of a feeling of vulnerability while dancing. These dances break from traditional aesthetic dance to explore movement that is unfamiliar, but still feels somehow natural. I want to eliminate conditioned and habitual gestures or responses. The idea that dance is transient, specific to a time and a place, is also key to my choreography and to this performance. There is not emotion or narrative, just absolute dance. I heavily rely on the impossibility of sustained examination in that I am passing through each step—each moment—to reach the next.

Ana Karimi

is a Gallatin senior studying embodiment in the creative process. She enjoys dancing and choreographing as much as possible while developing her personal style and dance-making process. Although born and raised in NYC, she has gone abroad to Paris and Nova Scotia in order to indulge in her love for the French language. She is also a vegan and has deep appreciation and love for food. When she's not looking for a new vegan spot, she's exploring various neighborhoods in NYC for inspiration and new experiences.

This play was inspired by the ideas that surrounded me, both on stage and in classrooms, during my time at Gallatin. Studying and performing Shakespeare made me want to add my own thoughts to the many themes that his plays address. I was particularly curious about “comedy” and “tragedy” as genres of theater and as ways of thinking about life. This play is the result of input from many different people - including some direct borrowing from Shakespeare himself. Professor Matthew Gregory was my project mentor and provided vital advice on the research, writing, and rehearsal process. Katherine Romans produced this show and also helped me get input from the Julius Caesar tutorial students. Kristin Horton has been my academic adviser, teacher, and director throughout my time at Gallatin, and my play draws on things she has taught me. These are just some of the many teachers and students who have contributed to this project—whether by acting in the play, showing me useful rehearsal methods, giving me research material, or bringing an outlook that helped inform the show.

A Shakesparody

Charles Kennedy

is a senior in Gallatin with a concentration in “Stories and Society.” He is also a founding member of NYU’s improv group After School Special and sings with the NYU Men’s Glee Club. He has appeared in the Gallatin fall production of Hamlet as well as The Gospel According to Jeremy, Squish, and Svejik with the Gallatin Theatre Troupe; Hong Kong Hangover with HKSА; Letters from a Student Revolutionary with ААТА; and Deathtrap with CAST. Charles also performed in the Global Student Shakespeare Festival at NYU Abu Dhabi and the Gallatin Cabaret. This is his first time writing and directing a play for the Gallatin Arts Festival.





is half-Syrian, half-Libyan and was raised in France and the United States. Jihan studied International and Comparative Politics with a concentration on Human Rights, Development, and International Law at the American University of Paris. She is currently doing her masters in “The Arts and Social Change” at Gallatin with a focus on social work and the healing arts. Jihan mainly paints and draws with acrylic, ink, and charcoal, but is also experimenting with incorporating dance and body movement in her work. Her style is abstract and the subjects she is currently investigating are embodiment, identity, and the feminine. Jihan is committed to discovering and nurturing the different ways in which humanitarian aid and the healing arts merge, and how the creative process can be a vehicle for freedom and empowerment.

Jihan Kikhia

is part of a greater, collective movement in our unbounded universe. I choose to decorate the skin and organs as if I was painting stars in the sky: detached, playful, and powerful.



Process and Embodiment

By photo-documenting my painting process, I am taking the audience on a journey through the metamorphosis of lines that create a figure or face, symbolizing the creation of life and memory. The figure is adorned with countless celebratory marks and twists that echo the language of the cosmos, while also resembling body ornaments. The paintings portray the themes of embodiment and perspective, where a painful or traumatic scar for one individual is seen as equivalent to a minute impression in the constellation of life. As a result, instead of diminishing the significance of individual pain, these adornments reflect a holistic perspective of life, where the individual being

is part of a greater, collective movement in our unbounded universe. I choose to decorate the skin and organs as if I was painting stars in the sky: detached, playful, and powerful.

Audra LaBrosse

is graduating in May, having studied religious sociology and theater production, and having staffed the Jerry H. Labowitz Theatre for seven semesters. Recently, she has worked with Lincoln Center Festival, Prague Shakespeare Company, BEDLAM, and projects with Jed Bernstein and Seth Rudetsky. She currently splits her time between the National Alliance for Musical Theatre and pre-production for the upcoming Broadway musical, *The Last Ship*. Since they met freshman year, she and Ryan Buchanan have been singing the songs and playing the piano. In 2012, they initiated the Gallatin Theatre Troupe's first cabaret. Their most recent collaboration, Michael John LaChiusa's *Little Fish*, was presented March 28–30, 2014 by GTT.

Torch Club

In the early 20th century, musical theatre was American popular music. Today's jukebox musical was the Broadway standard. Composers like Cole Porter and Harold Arlen had a popular catalogue of songs, strung together into a loose narrative. This form has changed, and the genre today continues to push against the boundaries which many assume have been prescribed by history. But--to my personal upset--most of the genre's progress has been offset by a drop in public opinion. What was once considered frivolous, but immensely popular, is now instead aggressively artistic but less recognized. This cabaret is my small gesture towards acknowledging musical theatre as easily implicated in, and directly reflective of, the human experience. In the casual narrative setting provided by the medium of cabaret, I use the trope of the torch song to link together an understanding of the last four years of my

life at NYU with the power and precision of musical theatre that seems oft forgotten.





The Once and Future Fling



Through "The Once and Future Fling," I hope to marry the unyielding emotional truth of my prose pieces with the banter-laced wit of my previous plays. I wrote this play with a burning desire to tell a love story, with very little love but a lot of passion. It is a tale of abuse, devoid of physical brutality. It is a romance that does not focus on the nuances of affection or sexuality. It is a show within a show that ends before the lights go up, designed to haunt audiences long after.

Special thanks to Brandon Salerno for producing my piece and championing my vision, Professor Myla Churchill for her invaluable advice and playwriting class, my parents, grandmother, and baby sister for their love and support, and anyone who has ever fallen for an addict—your dilemma is very real; I wanted to give it a voice.

Otter Lee

is a sophomore at Gallatin concentrating in "Epics and Epic Performance" while studying acting, creative writing, dramatic writing, and history.

Otter has written, directed, and acted in two original plays for the Gallatin Theatre Troupe's Brandspankin' New Works Festival: *Bite Me* (2012) and *Every Family Is Its Own Fortune* (2013). *The Once and Future Fling* is his third and longest work to date. Otter's nonfiction came in second place for the 2013 Rubin Prize in Prose, and was published in *The Gallatin Review*. Last October, Otter performed and organized a dramatic reading of the rare, 250-year-old "Bordeaux-Dublin Letters, 1757: The Voice of an Irish Community Abroad" for the world premier at Bobst Library. Otter also sings as a current member of the NYU Men's Glee Club. In 2014, Otter started his own food blog, "Food For Ott," for his restaurant reviews and food columns (www.foodforott.com).

Jennifer Leevan

is an avid photographer, traveler, diver, and chef. She is a senior in Gallatin studying journalism and television production, and has recently declared her concentration "Producing the World: It's Not Just Entertainment," which focuses on the importance of producing "intelligent television." Jennifer has worked at *Live! With Kelly*, *The View*, *The Daily Show with Jon Stewart*, and currently holds a position at *Good Morning America*.

Friends describe her as creative, innovative, informed, well organized, detail-oriented, and focused. Jennifer's sense of adventure is evident in her travels and exploration of the world around her. She has travelled as far East as Moscow, as far South as The Galapagos, and as far North as Whistler, British Columbia. She obtained her Rescue Diver PADI certification along with her Underwater Photography certification during her freshman year at NYU and she has been practicing her craft ever since.

Beneath the Sea

Beneath the Sea is a photographic work that utilizes photos from my scuba diving adventures in order to highlight the diverse and changing underwater world we so often overlook. As the world transitions into this post-industrial age, we must be increasingly cautious of how we treat our oceans. In my dives I have tried to capture the beauty of the wildlife. From the harmless manta rays to the poisonous frogfish, my photos aim to encapsulate their exotic richness. With the exposure from my photo gallery, creatures that cannot speak for themselves will be able to speak through their images and therefore inform a wider audience. I want to encourage awareness among non-divers and divers alike so that the underwater landscapes and animals, which I have been lucky enough to interact with, will be there for future generations.





I believe people that we as a society are guilty of taking happiness for granted. This affects me personally as I have been recently diagnosed as Bipolar and I am sometimes guilty of not seeing the whole picture. I began creating paintings with bright, vivid, and “happy” colors as a useful reminder and coping mechanism to symbolize the happiness I experience in my life. The drips in my paintings symbolize that nothing lasts forever, and that we are truly happy, we have to live in the moment with no regrets.



“Carpe Diem” is a significant quote to me that has had an impact on me for much of my life. Everyday we are given is an opportunity for us to “seize the day” and make most of our potential, and time in this world. Through my unique style I inspire others to live their lives to the fullest.

Carpe Diem

Evan Lorberbaum

is a visual artist who paints under the moniker ELO. He is a sophomore at Gallatin with a concentration entitled “The Business of Art/Entrepreneurship.” ELO’s style and artistic vision is heavily influenced by revolutionary artists Andy Warhol and Jackson Pollock. He is inspired by his modern day role models: Jay Z, Shepard Fairey, Marc Ecko, KAWS, and Pharrell, and is striving to establish himself as his own personal brand. His work has been featured in numerous retail stores, exhibitions, and galleries in New York and New Orleans. Some of his clients include Giants wide receiver Victor Cruz, R&B singer Mack Wilds, and rapper Prodigy of Mobb Deep. His work was recently featured in the pilot of E! tv’s new show SongByrd, as well as a large-scale mural at famous NYC nightclub, WIP. ELO encourages you to live with originality . . .

The contemporary and prehistoric glass female figurines were an outcome of an assignment to reproduce a prehistoric 'art' piece, known as "the nun" or "flattened figure" with the original stone tools. The figure later manifested in another wooden carving I created, alongside a more contemporary female figure. I made an imprint of the carvings onto a sand mixture, then poured hot clear glass into the imprint. The piece allows the viewer to contemplate ideas of beauty taken out of context and juxtaposed, implications of different material properties, the artist' hand, object production, as well as the ties between the past and present.

Inspired by Surrealist inscapes, I use my home, New York, and my instincts to generate the creation of abstract

'city-scapes.' My first glass city-scape was this fused and slumped plate. I am pleased by what the mobility of the circular form and sheen of the glass lend to this romantic visual articulation of a city.



A Prehistoric Woman

Aimee Mosseri

is concluding her studies this semester at Gallatin with a concentration in "Thinking About Being: Quotidian Identity via the Arts," using academic tools from anthropology and visual art theory to understand identity performance. Aimee is a Brooklyn based artist working as a painter and sculptor, specializing in acrylic and glass.





Elena Mudd is a senior at Gallatin with a concentration in “Photography and Social Justice.” She aims to use the visual arts to address and confront issues of gender equality, race equality, human rights, and the politics of visibility. She has completed projects in documentary film, narrative film, editorial photography, fine art photography, and photojournalism. She has interned at Musée Magazine, and with photographers Michael Turek and Danielle Levitt. She also spent a month in Zimbabwe volunteering for ALERT (African Lion and Environmental Research Trust), primarily focusing in researching and visually documenting the African Lion.

The Women’s Body Project

“The Women’s Body Project” is a photographic and written representation of real women at their most vulnerable, in their safest spaces displaying their bodies and thoughts on their bodies to the world. Using interviews with the women the series gives viewers insight into how individual women perceive their bodies in a world bombarded with media images of the “ideal woman.” The photographs are taken in black and white to highlight the female form and its curves, nuances, shadows, and light. Each woman has multiple portraits, one of which is an abstracted, layered image to represent the complicated and multi-faceted ways that we internally think about our bodies. I hope that this project will begin or continue a dialogue amongst viewers on how the media treats women’s bodies and how we in turn treat our own bodies.



Our performance of “The Night The Saucers Came” is an abridged rendition of a concept album by our band, The Rabble. This project is different than anything we have done before—a writing process that coincided with the recording, multiple vocalists, open collaboration, and co-written music and plot lines. This has led to a more diverse and engaging soundscape than anything we could have anticipated. We are all very proud to be a part of this production, and we hope you enjoy our science-fiction rock opera adventure!



Miles Stenhouse graduated from Gallatin in January 2014. He concentrated on influence and innovation in popular music. Miles has been writing, recording, and performing his original material since he was 15-years-old. His music emphasizes careful songwriting oriented craft but also recalls the rough and often improvised nature of bands such as The Rolling Stones and Deer Tick in a live context.

Sam Lubin graduated from Gallatin in May 2013 with a concentration in “Play, Performance, and the Creative Process” with a focus on theater and music. Post-grad, he has been pursuing his life-long dream of being a professional performing artist. He is so excited to be a part of “The Night the Saucers Came” as he has been an integral member of the writing and recording process and seen the project grow organically from humble beginnings as a borderline farce into fruition as a full length concept album / rock opera with a complete and coherent storyline. He is proud of this album and deeply grateful for the opportunity to share and perform it for the Gallatin community.

Katharine Ortiz is a senior in Gallatin studying ethnomusicology and “othering” in music. She is a songwriter and performer creating her own projects as well as working collaboratively with her band Young Monroe and most recently with Miles Stenhouse and The Rabble where she recorded two albums. She has a special love for the blues and has spent the last two summers working with the Smithsonian Folklife Archives to preserve and digitize their reel-to-reel tape folk music collection. Katie is particularly proud to be a part of the synthesis of “The Night the Saucers Came,” and is very excited to share it with Gallatin!

The Night the Saucers Came





“In the Know” was sparked by my intrigue in writing dialogue. It was something that I struggled with the most while writing, and in order to practice it I decided to listen in on the way people were actually speaking. During a mundane lunch date with a friend I eavesdropped on the table next to us and discovered many gems in their conversation. “In the Know” is fiction and yet part of the dialogue is the child of eavesdropping on a real conversation. The short story is a satire of young, eager New Yorkers trying to rise above the social scene.

“Oh, that? I never thought it was eavesdropping, Aslan. Wasn't it magic?”

“Spying on people by magic is the same as spying on them in any other way.”

—C.S. Lewis

In the Know

Zeynep Ozakat

is a senior in Gallatin concentrating in “Narrating The Self,” which combines philosophical theories of the self with character building in fiction. Originally from Istanbul, Zeynep moved to New York for college and to listen in on conversations to get her writing flowing. A huge foodie, Zeynep believes that experiences play a great deal in a writer’s life, however ordinary or extreme. Though she prefers to do the latter and in the past year has found herself jumping over glacier cracks, trying not to fall off cliffs and walking in the African bush poking around for baboon spiders.

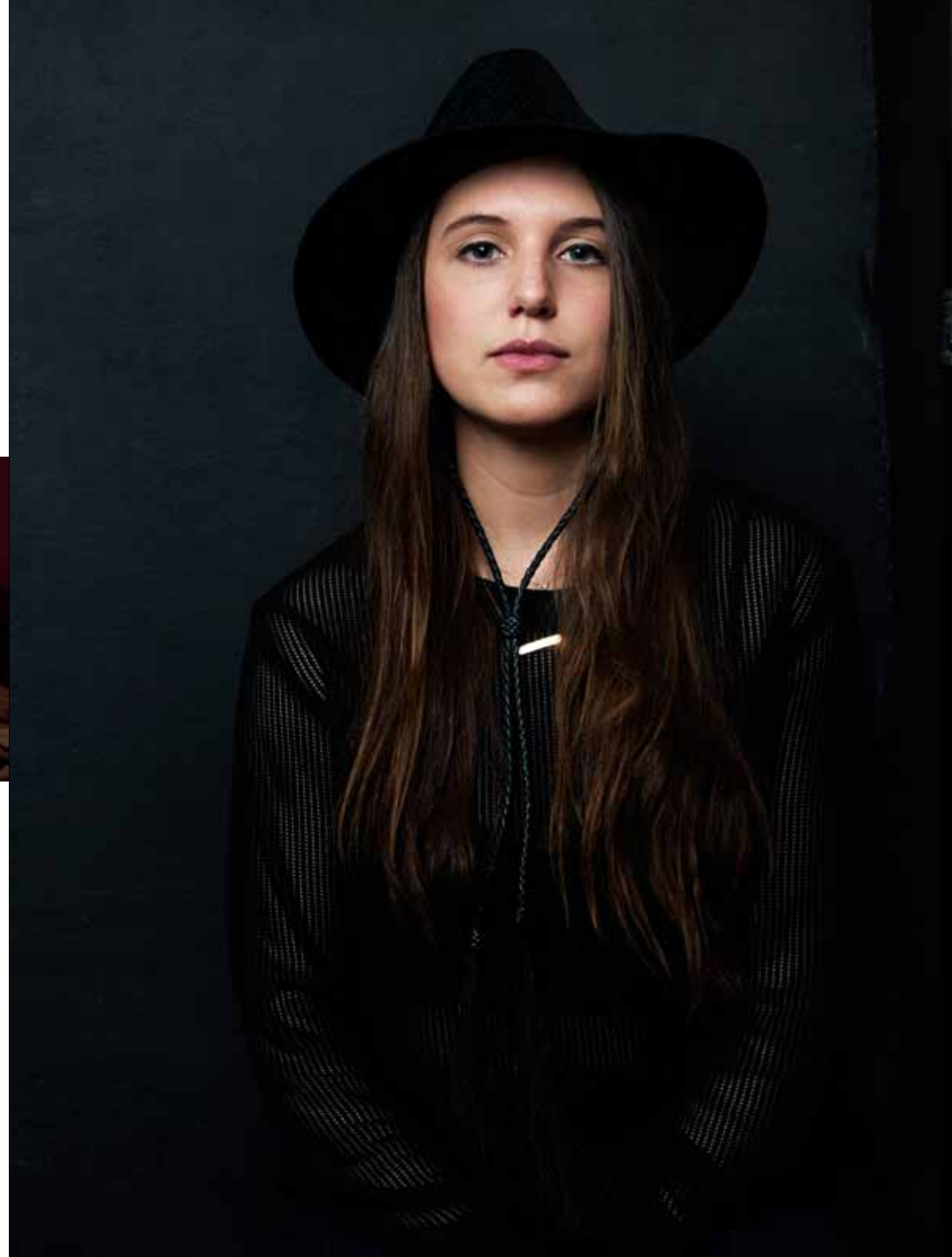
is a senior at Gallatin with a concentration in aesthetics and photography. Growing up with a mother as a devoted photographer, Madeline adopted an eye for viewing the world in frames. She works with film, digital, and disposable cameras—focused, blurry, self-timed, strange, dark, pretty, undeveloped, recent, or old stills. Madeline also practices collaging, prop styling, and interior design. Keen on noticing beauty in everyday life, Madeline utilizes her work to juxtapose the complexities and purposes of beauty. Her artistic inspirations include Sally Mann, Sophia Coppola, and Tim Walker.

Madeline Park

These photographs explore and convey the period before the shift in a woman's life when beauty suddenly becomes a conscious notion of concern. They are inspired by my recollections as a young girl, with the distinct memory I have at age sixteen of recognizing the cultural definition of beauty and that I would no longer be able to escape from holding myself to a certain version of that. Today, women are expected to be beautiful, but they are not supposed to try. I find this to be a universal struggle amongst most women; we are worshipped for being "beautiful," afforded opportunities even, but paradoxically charged with frivolity and narcissism for being preoccupied with making or keeping ourselves beautiful. These photographs aim to convey images of girls before they have fallen victim to the cultural boundaries of beauty—yet exemplify that the outside forces are certainly preying on them.



On Beauty and Before Knowing





Jesse Phillips-Fein

is in her second year as a Masters student at Gallatin, studying the productions of “whiteness” in

contemporary dance practices in order to better understand white subjectivity in our post-Civil Rights, neoliberal context. She is a dancer, choreographer, educator, and producer of multi-genre shows, examining the intersections of personal experience and political context through moving bodies. She grew up in Brooklyn NY, studying dance at Brooklyn Arts Exchange/BAX, earned a B.A. in Dance & Cultural Anthropology from Smith College, a Diploma in Dance Studies from the Laban Centre in London, England, and participated in EMERGENYC (2012) at the Hemispheric Institute for Performance and Politics. Her choreography has been performed at BAX, BRICStudio, chashama, DNA, Danspace Project, Dixon Place, The Flea, Greenspace, HERE,

z o n e



Judson Church, Theater for the New City, the 69th Street Pier. She currently teaches dance to middle and high school students at Brooklyn Friends School.

“z o n e” is a dance of reckoning with the mental and physical strategies used to live in an “post-crisis” era, when catastrophe has

become normal and killing is preemptive and clean. The piece is based in research on drone warfare, Positive Thinking affirmations, and adidas commercials, all of which deploy the intertwined rhetorics of mental fortitude and military power. Movement is derived from working out, weaponry, and survival tactics, creating bodies that are dead, deadly, but cannot ultimately escape their own tenderness. The work grapples with the means and consequences of incorporating violence into ourselves, when brutality is outsourced, re-branded, and thus hidden in plain sight.

is a senior at Gallatin with a concentration in “Theatre Studies and the Historicization of Dramatic Literature.” She has spent quality time hanging out with Shakespeare’s texts as a performer, educator, and academic. Previous Gallatin appearances include *1001 (d)*, *Measure for Measure* (Claudio/Elbow), *Hamlet* (Laertes) and readings of *The Merchant of Venice* (Jessica) and *Antigonick* (Antigone). Beth is a founding member of the Mad and Merry Theatre Company where she has acted, directed, and currently serves as a teaching artist. Beth also teaches at Seattle’s Young Shakespeare Workshop. Special thanks to the friends and family of the past four years for tolerating the unhealthy amount of Shakespeare they have endured.

Elizabeth Pollack

Scapegrace Prince: A Study of Prince Hal

I spend a lot of time thinking about how historical figures become fictional characters and how that transformation changes the way we tell their stories. Shakespeare’s texts are a fantastic place to witness this intersection of history and fiction, and *1 Henry IV* is one of my favorite history plays. I find Prince Hal fascinating because he warns us that he is not who he appears to be—in effect, he tells us that we cannot trust him. As a master manipulator, an actor playing a character playing a character, and a study in contrasts, Shakespeare’s Hal seemed to demand my attention and further study. *Scapegrace Prince* is the result of these studies, a piece inspired by my research into the “real” Hal—if such a person or thing can be said to exist.





Nicole Duffy Robertson

danced with the Joffrey Ballet for over a decade, both in New York and Chicago. She is a first-year Master's student at Gallatin, where she is researching mid-twentieth century intersections between dance and art history, as well as the historiography of dance criticism. Nicole has taught both nationally and internationally, most recently setting Gerald Arpino's *Light Rain* for the Boston Conservatory, and teaching workshops in Florence, Italy and Rio de Janeiro, Brazil. She is on the faculty of the Joffrey Ballet School and a repetiteur for the Arpino Joffrey Foundation. Nicole is also a graduate assistant at NYU working with the Center for Ballet and the Arts.



Light Rain (PAS DE DEUX EXCERPT)

An important focus of my work as a ballet teacher and repetiteur is to help preserve and disseminate the legacy of Robert Joffrey and

Gerald Arpino, both in the studio and in my dance history lectures. Known for their pioneering vision, Joffrey and Arpino were instrumental in bridging the divide that existed between ballet and modern dance in postwar America.

Light Rain was choreographed by Arpino for the Joffrey Ballet, premiering in 1981. Arpino was a versatile and at times controversial choreographer whose broke boundaries in both form and content, often challenging the elitism associated with ballet. *Light Rain* is an unabashed celebration of the zeitgeist of the 1970s, and the duet excerpted here is an intense evocation of sensuality through balletic geometry, performed at the Gallatin Arts Festival by members of the Joffrey Concert Group, the pre-professional dance company of the Joffrey Ballet School in New York.

... For Romans now

Have thews and limbs like to their ancestors,
But—woe the while!—our fathers' minds are dead,
And we are governed with our mothers' spirits.
Our yoke and sufferance show us womanish.

—Cassius Act 1, Scene 3, Lines 81-85

Show Us Womanish

“Show Us Womanish” is an all-female and all-Gallatin exploration of William Shakespeare’s, *Julius Caesar*. It is a project from the brains and hearts of female students at NYU Gallatin. This workshop of *Julius Caesar* has grown out of a tutorial this semester with some of the company members of Fiasco Theater. In this tutorial, we have committed to exploring Shakespeare’s text through collaborative rehearsal. As a company of Gallatin women, we believe in fostering opportunity to create work that one is passionate about, as well as empowering the student artist to develop her artistic voice. The company includes seniors Ashley Renee Thaxton and Kathryn Wilson, juniors Kasey Connolly and Annie Higgins, and sophomores Kelsey Burns, Rachel Francavillo and Katherine Romans. We would like to thank Jessie Austrian, Ben Steinfeld and all of Fiasco Theater Company for working with us on our exploratory rehearsal. We appreciate all of your support! Also a big thanks to Tommy Craven and Robert Stevenson for helping to make *Show Us Womanish* possible!



Given the opportunity to take a text and collaborate with one another, we seven women agreed upon exploring our rehearsal process through Shakespeare’s, *Julius Caesar*. We chose a text with over 30 named characters, only two of which are women, because we believe that this story is not just a male story. We believe it is a human story about relationships, what it means to be loyal and love, how we manage feelings of desire, ambition, duty and passion, and the blurry line that is drawn between what is right and what is wrong. We interested in what it means to have an audience surround us in a play that is so much about “the public.” Thank you for being a part of our experience of *Julius Caesar*, “Show Us Womanish.” In this workshop, we share excerpts of the play while we continue on our journey of this complicated, extreme and honestly human play.



Joseph Cornell Saunders

is a senior at Gallatin. His concentration “Dadaism and Laughter” examines the dynamic relationship between the avant-garde group and their audiences. His Senior Project brings this question to current times, emphasizing artists who address the apparent gap between contemporary art practice and the general public. Besides reading and writing about art, Joseph also likes to make his own art. He is not sure which he likes more.

Gallatin Faculty



In a simple sense, “Gallatin Faculty” is homage to the great professors I have encountered, but it also attempts to address human relations in developing internet culture. A website like *RateMyProfessor.com* allows anyone (including teachers!) to read passionate, and sometimes brutal, reviews of faculty. The value of abundant opinions is debatable, but such debate is absent from the classroom. I have never heard *RateMy-*

Professor mentioned in front of a teacher. It is the students’ not-so-secret weapon. Through this artwork I hope to engage questions of anonymity and the value of a single opinion, even if it is limited to a mundane, one-time experience.

Carved Borders



“Carved Borders” is a collaborative piece of portraits and mementos that represent

people who have crossed and challenged national borders. Linoleum prints are sewn together like a tribute quilt to honor the bravery of activists and students in pursuit of a world without boundaries. The collaborating artist Stephano Espinoza is a junior in CAS studying Metropolitan and Latino studies with a background in studio art. Alexa and Stephano are dedicated to raising awareness about the undocumented experience 11 million people currently endure in the U.S. Through activism, visual art, and organizing initiatives at NYU’s Dream Team, a club advocating for a future where education is treated as a universal right, they aim to affect policy changes to extend financial aid to undocumented students. “Carved Borders” is an ongoing project that will continue to grow as more stories are sewn into the quilt of collective memories and shared histories.



Alexa Schaeffer

is a senior at Gallatin studying the relationship between art and public policy, particularly in the context of Latin American history. Last year she enjoyed serving as the Community Engagement Liaison for Gallatin Art’s Festival where she organized panel discussion, tours, and conversations between artists and viewers. Alexa is passionate about activism, urban farming, art making, and travelling; she plans to maintain them as integral parts of her post-grad life. She hopes the collaboration, “Carved Borders,” sparks curiosity, questions, and discussion about borders, immigration, and art as a tool for social change.



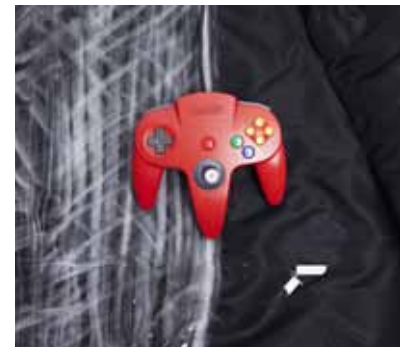
is a sophomore in Gallatin who studies theater, literature, and Classical languages. He wrote and performed in the video game theater piece “*Paidia: The Story of Orpheus*” in the Gallatin Arts Festival last spring. Though

Connor Sedlacek

these two pieces are Connor’s first attempts at such theater at Gallatin, in high school he studied and performed under director Eddie Kim, who first started experimenting with video game theater in 2008. While “*Paidia*” was adapted from Ovid’s *Metamorphoses*, this year’s piece is based on something a bit more modern: the medieval Arabic philosophical novel *Hayy Ibn Yaqzan* by Ibn Tufayl of Al-Andalus.

Hayy Ibn Yaqzan: The Self-Taught Philosopher

In this theatrical adaptation of the medieval Arabic novel, scholar Ibn Tufayl tells the story of Hayy Ibn Yaqzan. Hayy is the lone human on a remote island in the Indian Ocean, who miraculously, without instruction or guidance from others, masters philosophy through the exercise of his powers of observation and reasoning. Hayy uses his self-taught philosophy to reach that same ultimate Truth which the thinkers of the civilized world have sought to prove or disprove for centuries. The audience will experience the story through the eyes of Hayy himself as it is played out in the video game *Minecraft* projected on screen and simultaneously hear the story narrated and explained by Ibn Tufayl.

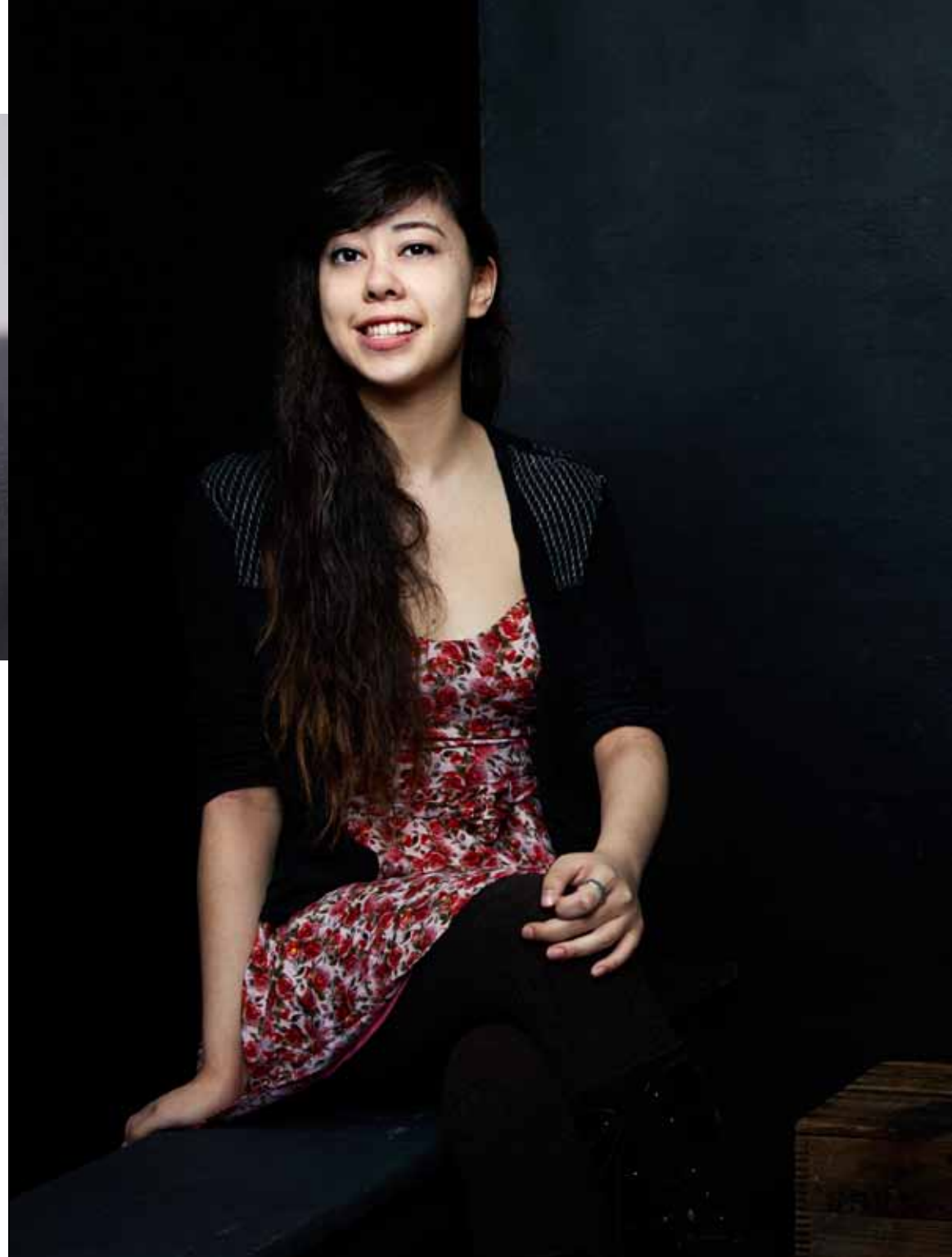


Friends are Food

Recent years have made issues of food a somewhat weighted topic (pun intended). With this collection of figurines I wanted to make foods and chubby silhouettes that could be fun and easy to enjoy, that didn't come drenched in aesthetic preferences or social commentary.



Morgan Seiler is a senior at Gallatin concentrating in “Neuroscience and Bioethics.” She is also a research assistant at a social psychology lab. Her hobbies range from eating to sleeping.



When Only the Children Are Left

My grandparents keep their glass door locked. They decided long ago, after my grandpa's head-on collision and my uncle's drowning, that the world was better kept on the other side of the front door. I introduced the camera, a foreigner, to this depressed space because otherwise their story will perish. And because nowhere else can I navigate an individual's history so closely than in that musty house on Mayfair Court. I know my grandparents harbor secrets. But with the camera cocked, I found transparency, a chance to search my own history. While I will forever be piecing together a past I never witnessed, the barrier of the viewfinder returned me to my grandparents reverent, ready to carry a bruised legacy forward.



Luke Smithers

is a Gallatin freshman from San Antonio, Texas. His studies center on the cross-section between aesthetics and documentation. Photographs and films often serve as vessels for the narratives Luke weaves or uncovers. He currently is investigating the poetry of the fragmented American family.





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1100101: Intimacy in
Our Modern World



My collection for this year's Gallatin Arts Festival, 01101100 01101111 01110110 01100101: *Intimacy in Our Modern World*, explores themes of communication, intimacy, isolation, and

numbness within our modern world. I seek to create a commentary on how our society fosters increasingly isolated individuals and how this society compels individuals to find refuge in the internet, video games, and substance rather than take part in interpersonal relationships. Much of my inspiration for the collection comes from my own interpersonal relationships and has grown into the realization that our society often teaches us to be silent rather than embrace intimacy. With the title of my collection, I use binary code to spell out the word "love" in an effort to describe the overall theme within my collection of the disconnect between feeling and communication. I hope that my work will spark a deeply personal commentary about our culture

Adam Sperry

is a sophomore in Gallatin from Boston, MA. He is focusing his studies 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.

Jake Strauss

is a sophomore at Gallatin with a currently untitled concentration that involves the study of music performance, music production, urban studies, and creative writing. He's always had an interest in music, but he didn't begin to gravitate towards hip-hop, soul, and jazz until joining a hip-hop band in high school. His primary musical focuses are on producing, rapping, singing, and playing the electric and upright basses, but he also enjoys playing the drums, guitar, piano, and trombone. He released two EPs in Summer 2013, and is currently working on an album to be released this year.

Thaddeus Strauss

I've always been intrigued by music, but it wasn't until I joined a hip-hop band in high school that I began to become seriously interested in creating and performing my own music. Jazz and sample-based music are where a lot of my musical ideas come from, but my work is mostly influenced by The Soulquarians, a loose collective of neo-soul artists from the early 2000s such as D'Angelo, Erykah Badu, Common, and J Dilla. When performing live, I always try to keep what myself and the musicians are doing as "in the moment" as possible, and I feel fortunate to be able to work with extremely competent musicians who are able to bring my music to life.





Sofia Szamosi is an artist from New York City, in her junior year at Gallatin. Sofia's concentration, titled "Self-Portraiture," is an interdisciplinary examination of the work of self-representation.

Ave Maria

In this series of short video and photo self-portraits, food and other substances appear to be the active players; they pour down and cover my face and body. It is through the artistic practice itself that expression of desire, agency, and liberation become possible. While the collection is an intimate exploration of my own personal relationship with food and body image, it is also intended as an intervention into larger issues about societal expectations of the female body.



Between

“Between” explores the themes of blackness, womanhood, and sexual identification as they apply to performers, specifically the two powerhouses of Josephine Baker and Beyoncé. In my colloquium, my panel and I discussed at length how the American theater is to move forward in its representation of people of color and the importance of questions that are raised in the classroom but do not always make it onto the stage. I intend for this project to be a tangible expression of these ideas. The piece will unfold as an imagined, magical, performative, musical, physical conversation between Josephine and Beyoncé. I hope you sing along, want to dance, and leave with new questions. This exploration would not have been possible without the mentorship of Professor Joe Salvatore, direction of Angela Dumlao, music direction/accompaniment of Mark Galinovsky, inspiration of Michael Dinwiddie, and producing/friendship of Katharine Romans.



“Is she horrible? Is she ravishing? Is she black? Is she white? . . . Nobody knows for sure. There is no time to know.”

—critic Pierre de Regnier on Josephine Baker, 1925

“Can you get me bodied? I wanna be myself tonight. Won’t you sing my body? I want to let it out tonight.”

—Beyoncé, *Get Me Bodied*

is a senior and will be graduating from Gallatin this May. Her concentration is titled “Double-Conscious Performance: Intersections in Acting,

Dance, and Critical Race Theory.” Ashley began her studies in the Program in Educational Theatre at Steinhardt where she was introduced to ethnodrama and performance studies. She then studied abroad in Accra, Ghana; after her

Ashley Renee Thaxton

transfer to Gallatin, she has honed her research and artistic interests to the relationship between the performance of art and performance of socially constructed identity. Ashley has received training in acting, dance, and classical and musical theater voice and has performed in both departmental and student-run productions all four years here at NYU. In the fall, she will begin working in development and educational programming at the Lineage Performing Arts Center in her hometown of Pasadena, California.





Kevin Vavasseur

is a director, actor, and writer whose credits include work at Highways Performance Space, Theater @ Boston Court, Odyssey Theater, Los Angeles Women's Shakespeare Company, HERE, Los Angeles Theater Center, Edinburgh Festival, New York Fringe Festival and Lincoln Center. An NAACP, GLAAD and LADCC Award nominee, he's a Lincoln Center Directors' Lab alum and an soc associate member. He has an extensive production background in film and television where, among other credits, he served as Creative Assistant to the President Worldwide Production at Columbia Pictures, working on many films including *Men In Black*, *Cable Guy* and *Air Force One*. He is currently a first year MA Candidate at Gallatin combining directing, gender studies, and writing.

Susanna Apgar

is a trained classical actor, as well as a writer and director. Her creative and scholarly work focuses on identity. She is currently pursuing an MA in Performance Studies at Tisch.

Rap on Race

What makes identity? Why is it important? What's the best way to encourage people to positively engage with others at their shared, core identity – that of human being – regardless of all the other identities layered on top? I am looking to explore these questions through my studies at Gallatin as, in the future, I'd like to create new work that helps to bridge gaps between people. Susanna and I met in Anna Deavere Smith's "Performing Identities" class last fall, where we were given this scene as our final class performance. The scene is a brief excerpt of a seven hour, published conversation held between two of the last century's greatest thinkers, James Baldwin and Margaret Mead. Despite the acknowledged differences, they explored the possibility of their own, and the world's, shared humanity. We hope our performance will help illustrate the depth to which all humanity is shared.



“For sure, ye have to be lost to find a place that can’t be found, elseways everyone would know where it was.” By Captain Barbosa was a quote that influenced Rachel a lot when she first saw the third installment of the Pirates of the Caribbean Trilogy. After a year of exploration in different fields of fashion, such as PR and Sales, Rachel Wang has finally realized that her true calling was the creative aspect after all. As a sophomore and in the midst of searching for her identity, she is taking courses in art history, mythology, and storytelling as she tries to figure out a way to tell a compelling tale through her clothes that could inspire and amaze.

Rachel Wang

#Book.Word.Lit

As we get lost in the world of impressionism and colors, we tend to forget that calligraphy, especially Chinese calligraphy, is an art form of its own. It requires a high level of patience and discipline to grasp. Its simplicity is the greatest hurdle that only the ones that are worthy can master. The Chinese language has been enduring for almost 4000 years and its historical significance can never be overlooked. However, as one of the most difficult language to master, it can be difficult to the ones that does not understand to appreciate. By incorporating it into my design, it has become its own form of art that coexist and amplifies its beauty that anyone can admire.





The Selfie Portrait Project is a unique experiential event in which everyone gets the chance to be a portrait artist. In a fun environment, participants will have the opportunity not only to explore their own identity and perception of it, but also to interact with strangers in an unusually intimate way. This project begins as a 3-part experience at The Gallatin Arts Festival, and will finish as an online gallery of community portraits uploaded to selfieportrait.me.

The Selfie Portrait Project

Miakka Wood

is a first-year Gallatin graduate student studying transmedia storytelling, which is the practice of telling immersive story across a variety of media. She is also a writer and editor, predominately focused on creative non-fiction, op-ed, and humor writing. Keep up with Miakka on her blog, www.winkandgun.com.

Sydney Zwicker

is a senior at Gallatin with a concentration in “Portraiture and the Art of Masking,” which looks at the manipulation of the identity through both the visual and literary arts. Sydney has a background in photography as well as sculpture. She uses both these mediums in her investigation of the figure in art and hopes to further explore these ideas in a career of special effects make up. Her hobbies include floral design, cooking as well as excessive coffee drinking.

A Conversation of Elements



“A Conversation of Elements” is a ceramics and mixed media piece that questions the relation between the artist, the viewer, and

the subject. The ceramic portrait busts represent personifications of the elements, however, their interaction and the dialogue between each character is open to the interpretation of each viewer. As in any relationship, there is a distance between what the audience sees and what is the reality of the emotions felt by each subject. This work invites the audience to extrapolate their own reading of the conversation that is taking place, based off of how they regard the piece. The word magnets, which were chosen and designed in collaboration with Lena Lobel, can be manipulated to represent these feelings, moments, or phrases extracted by the viewer.



The Sound Station

**Gallatin's Showcase
for Audio-based Works
curated by Professor
Nina Katchadourian**



The Sound Station appears for the first time this year at GAF, showcasing the works of Gallatin students who work with sound as a medium. The Sound Station holds ten different audio tracks and displays short written artist statements of the featured audio works. During GAF, the Sound Station will primarily feature student work made in Gallatin's Sound Art course, taught since 2010 by Professor Nina Katchadourian. After GAF, the Sound Station will take up residence in the 6th floor alcove. In the future, it will feature student work in sound art, radio, spoken word, storytelling, music, and other courses where sound is the central media in use.



PERFORMING ARTS PRODUCER

Eleanor Weeks

is a third year Gallatin student concentrating in "Media and Performance Studies" with a minor in music through CAS. Her academic interests include ideas of intertextuality and the cultural uses of the arts, especially film and television, theater, and music. Her arts background includes work as a stage manager, choral singer, and intern for several performing arts companies. Eleanor is very excited to be serving the Gallatin community as a member of the GAF Student Leadership Team this year as a Performing Arts Producer.



PERFORMING ARTS PRODUCER

Tommy Craven

is a junior at Gallatin exploring gender and sexuality in film and theater with a minor in producing. Tommy has been a part of the Student Leadership team for three years and presented his original play, *Echappe*, in last year's festival. Recently, Tommy has worked as a producer on two short films including *Blonde*, written and directed by Gallatin graduate Joanna Strange, which will debut later this year. His resume includes work with HBO Inc., Viacom, Tribeca Film Festival, and PFLAG NYC. On campus, Tommy is a resident assistant at Carlyle Court and is part of the Dean's Honor Society. He has also acted in several NYU productions including Gallatin's *Bones at the Gate*, Steinhart's *The Crucible*, and GAT's *Submission*. He is currently preparing a feature length screenplay that he hopes to shoot as his senior project in 2015.

PERFORMING ARTS PRODUCER

Brandon Salerno

is currently a sophomore at Gallatin with a concentration titled "Theater: The Relationship Between Performance, Commerce and Education." In addition to working as a producer for this year's festival, he is also pursuing a career as a professional actor. One of his most notable performances was the role of Gabe in *Baptized*, an original play that premiered in the NY International Fringe Festival 2013. Other theatrical credits include *A Christmas Carol* (Nephew), *West Side Story* (Tony), *Beauty and the Beast* (Cogsworth), and *The Bear* (Smirnov). This past summer, Brandon began working as an assistant talent coach with The Aim-Tomorrow Talent Club and received acting training through Stella Adler Studio's Summer Conservatory. While he has always had a passion for acting, he also loves teaching theater, evaluating casting sessions, and working on the business side of the talent industry. He would like to thank his family and friends for their support!



PERFORMING ARTS PRODUCER

Katharine Romans

is a sophomore at Gallatin. She is thrilled to work with the Gallatin Arts Festival Team this year as a Performing Arts Producer. In her studies, Katherine is interested in the mobilization of the arts to create social awareness and facilitate cultural change. She studies theatrical, cultural, as well as political narratives. Most recently, Katharine played Ophelia in the Gallatin fall production of *Hamlet*. She is currently working with an all female and all Gallatin cast in an exploratory rehearsal of *Julius Caesar* called *Show Us Womanish*, which will be featured as part of the Festival. She would like to congratulate all of her artists in this year's Festival for their hard work and dedication to their projects!



Student Leadership Team

EXHIBITION DESIGNER

Haley Gaston



is a junior at Gallatin from San Francisco studying how environments affect perceptions through design. For this show, she has merged her interests of cultural anthropology, art, and design to help her curate. Although this is Haley's first time curating, she has worked in the past as a visual coordinator and visual merchandiser. As an artist herself, she understands the importance of properly curating each artist's work, as well as how in her role as Exhibition Designer she can orchestrate all of the visual and performance pieces into one cohesive festival.



VISUAL ARTS CURATOR

Cassidy George

Cassidy George is a first-year student in Gallatin studying art and revolution. In addition to serving as a Visual Arts Curator for this year's festival, Cassidy is also a participant artist. Although her interests in art range from film to performance, she has a specific interest in photography based mixed media. Cassidy is a firm advocate of the Riot Grrrl revivalist movement as well as a fervent connoisseur of Annie Chun's Seaweed Snacks.

VISUAL ARTS CURATOR

Mina Hamed

is a senior at Gallatin with a concentration in "Creative Nonfiction and Global Identity." It is also her second year serving as a Visual Arts Curator for the Gallatin Arts Festival. A multicultural traveler, Mina moved to New York from Istanbul, Turkey and her parents are both Turkish and Iranian. She writes mostly about her personal life, travels, and experiences, finding stories within family gatherings or motorcycle trips in South Africa. She discovered her love for art spending too much time in art centers in Istanbul and her interest in curating last year working with the Student Leadership Team. She has an irrational love for cats and hopes to be a successful writer in the future.



VISUAL ARTS CURATOR

Charles Tiseth

is a junior at Gallatin studying contemporary art history, critical theory, and curatorial methods with a focus on how exhibitions mediate works of art to different publics. He is most interested in exhibition frameworks and discourses. This is his first year as one of the visual arts curators for the Gallatin Arts Festival. He spends most of his time inside galleries or viewing museum exhibitions. Charles is originally from San Antonio, Texas and most enjoys fresh coffee, southern cooking, and sweet tea.



GRAPHIC DESIGNER

Rayne B. Holm

was born and raised in New Orleans, Louisiana, and has since lived in Texas, Tennessee, Montana, and LA. She is a sophomore at Gallatin studying memory, urban design, and human rights. She is also the Graphic Designer for this year's Gallatin Arts Festival. Her interest in design stems from a desire to effectively convey information in an increasingly visual world. She plans to pursue a career in urban planning.



**MARKETING COORDINATOR
& PRODUCER**

Adam Sperry

is a sophomore in Gallatin from Boston, MA. He is focusing his studies 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.



ARTISTIC DIRECTOR

Kristin Horton

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 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 Fringe Festival, and Iowa Playwrights' Workshop. This summer

she will direct the world premiere of Chisa Hutchinson's *Dead and Breathing* at the Contemporary American Theater Festival. She has received 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 at Arena Stage. She is a professor at NYU Gallatin; this is her seventh arts festival.

VISUAL ARTS ADVISER

Keith Miller

Keith Miller is a filmmaker, painter and curator. He is a member of the Brooklyn Filmmakers Collective, and his new feature film, *Five Star*, received grants from the Jerome Foundation and Rooftop films and will premiere at the Tribeca Film Festival. His first feature film, *Welcome To Pine Hill*, which the *New York Times*' AO Scott called "resonant and powerful," premiered in 2012 at the Slamdance Film Festival, where it won the Grand Jury Prize. It went on to win

a total of five Jury prizes and is distributed in the U.S. by Oscilloscope Laboratories, and internationally by Sundance International. His paintings have shown in galleries internationally. 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.



Jasmin Agosto is a Gallatin MA candidate studying artist entrepreneurship and the development of sustainable cities. For her thesis, she will be making a documentary about Hartford-based community-engaged artists and how they sustain themselves economically while maintaining integrity in the work. Her plan is to establish a Hartford-based artist cooperative in the near future. Agosto's background is primarily in youth development, producing, and arts administration. As an undergraduate, she was a student organizer of the Trinity International Hip Hop Festival and Youth 4 Change Conference in Hartford, CT through Trinity College. After college, she worked as a Program and Grants Manager for youth-focused cultural and media arts non-

profits in Hartford: Sankofa Kuumba Cultural Arts Consortium and Young! Studios. Additionally, she taught Creative Writing workshops at the Greater Hartford Academy of the Arts. Agosto received her BA in Educational Studies and American Studies at Trinity College.

FESTIVAL MANAGER

Jasmin Agosto



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, Aaron Cedolia, Marguerite Day

PROFESSIONAL STAFF: Artistic Director: **Kristin Horton**, Visual Arts Adviser: **Keith Miller**, Festival Manager: **Jasmin Agosto**, Theater Manager: **Jennifer G. Birge**, Technical Assistant: **Lauren Libretti**, Stage Manager: **Kaitlin Nemeth**, Photographer: **Jesse Dittmar**, Catalog Designer: **Katya Mezhibovskaya**

ARTIST MENTORS: **Matthew A.J. Gregory**, **Nina Katchadourian**, **Judith Sloan**, **Joe Salvatore**, **Bryonn Bain**, **Fiasco Theatre**, **Kristin Horton**, **Keith Miller**



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