

# GALLATIN ARTS FESTIVAL

APRIL 13-17, 2015



**WELCOME  
TO THE 2015  
GALLATIN  
ARTS FESTIVAL**



## HISTORY

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

## 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.

13 MONDAY

# GALLATIN ARTS APRIL 2015 FESTIVAL EVENTS

6:30-9:00 PM

## GAF GALLERY OPENING NIGHT!

Featuring VISUAL ARTISTS: Allison Arkush, William John Belknap Jr., bubbles, Kai Cameron, Vanessa Castro, Alexandria Ryahl, Haley Gaston, Jacqueline Grossbard, Zoey Hart, Andrew Harvey, Kalliopi Karakasidou, Jihan Kikhia, Deborah Kim, Sonya Kozlova, Alex Ling, Daniels Mekss, Rebecca Pecaut, Luke Smithers, Rowan Spencer, Meredith Stein, Giovanna Olmos, Brendan Ward, Tianyu Yang, and Elaine Young

ZINE LIBRARY CONTRIBUTORS: William John Belknap Jr., Vanessa Castro, Rachel Davies and Sophie Lilla, Cassidy George, Jake Gianaris and Charles Tiseth, Olivia Latney, Izel Villarba

PERFORMANCE INSTALLATIONS: Alexandria Ryahl, Parissah Lin, Alex Ling

MUSIC: Thaddeus Strauss

14 TUESDAY

12:30-2:00 PM

## LIVE INSTALLATION

*Performing Leadership*  
by Jessica Harris

1:00-2:00 PM

## GALLERY TOUR

with Curators

4:00-4:30 PM

## MUSIC COFFEE HOUR

Madi Rindge's EP Release

5:00-6:00 PM

## LIVE INSTALLATION

*Painted Stories, Spirited Bodies*  
by Jihan Kikhia

6:30-8:30 PM

## DOCU-DRAMA & WORKSHOP

*These Trees Rent*  
by Serena Adlerstein

9:00-10:30 PM

## MUSIC & DOCUMENTARY FILM SCREENING

*I am a Girl* (Song Selection)  
by Summer Luk  
*Young Queer New York* (Film)  
by Tommy Craven

15 WEDNESDAY

2:00-3:00 PM

## PANEL DISCUSSION

Documentary Narratives (In  
Performance and Visual Media)

4:00-5:30 PM

## PLAY READING

*Coming Home with Julie*  
by Sasha Sharova

6:30-7:30 PM

## DANCE

*Alegrias* by Katie Ostrowski; *In  
Comprehension* by Alice Lambert  
& Em Watson; *No Day Shall  
Erase You from the Memory of  
Time* by Matthew Moen

9:00-10:30 PM

## DOCU-DRAMAS

*It's Complicated* by Alex Hansen;  
*Ribs* by Geneviève Beaudoin

16 THURSDAY

12:30-2:00 PM

## LIVE INSTALLATION

*Performing Leadership*  
by Jessica Harris

1:00-2:00 PM

## GALLERY TOUR

with Curators

5:30-6:30 PM

## VIDEO GAME THEATER

*Griselda + The Elf-Queen:  
Two Tales from Chaucer*  
by Connor Sedlacek

7:30-8:30 PM

## MUSICAL

*Red, White, and Blaine*  
by Christopher Dehn

9:00-10:30 PM

## SHORT PLAYS

*Waiting for What?*  
by Joosje Duk;  
*Bully* by Sarah Barry;  
*The Quiet Voice*  
by Elizabeth Curtis

17 FRIDAY

2:00-3:30 PM

## #BLACKLIVESMATTER

Documentary Film  
Screening *Walk With Me*  
by Tanisha Christie

4:00-6:00 PM

## #BLACKLIVESMATTER

*Blacker the Berry* Womyn of  
Color Performance Workshop  
with MaMa mOsAiC

7:30-8:30 PM

## GAF CLOSING EVENT

#BlackLivesMatter  
Final Showcase

## CURATORS' STATEMENT

The 2015 Gallatin Arts Festival guides us through emotional, physical, and virtual spaces. In the expanse of globalization and the seemingly infinite Internet, we face a unique challenge of relating to ourselves, to others, and to our surroundings. How do we represent the self, how do we share our personal experiences, and how do we navigate the global domain? Each visual artist approaches these questions from distinct points of view and points of reference.

For many artists in this year's festival, the self is discovered through artistic creation. From traditional portraiture to digital collage, these artists seek to understand their personalities and modes of self-representation through the act of making. At a time when we can easily curate our self-image, we can also become aware of the ways we perform our identities. These artists find inspiration in secrets, depression, and elation.

The digital has increasingly replaced the physical in social interactions. From Facebook to Twitter to Tinder, how do we connect and communicate in cyberspace? Who are we on the Internet and how do we reconcile our daily identities with our online personae? The presence of sharing platforms allows us to document our everyday lives with ease and many of these Gallatin artists ask how this new technology affects truth and intimacy.

These questions of identity and truth expand through works that ask how one fits within their home and within their culture. How does a home shape its inhabitants, and how does one form the idea of home? Home may mean intimacy or creating relationships between groups of people and their environment. Within an intercontinental context, "home" can point to multiple locations.

Discounted airline tickets, study abroad programs, and international rental homes blur the local and the global. In this interconnected world, how do we perceive the "other," and how do we recognize our own role as other? Some artists seek to record these cross-cultural interactions, while others process the shifts in their identity as it interacts with non-native cultures. They emphasize exchange, not taking, as they seek to respect the boundaries of travel and culture.

Whether through photography, film, painting, or sculpture, the artists of this year's festival apply their creative work to the questions posed both to them and by them. We hope the Gallatin Arts Festival encourages new approaches to these problems. We invite you to engage with the artwork and, through it, the artists of Gallatin.

—BRIDGET CASEY, CAROLYN  
CONCEPCION, HALEY GASTON,  
& CATHERINE MEAGAN RUST

The performances in the 2015 Gallatin Arts Festival demonstrate the intersectionality of our time, our school, our society, and ourselves. Through interdisciplinary conversations that span many topics—from gentrification to historical romances—and performance mediums—from video games to flamenco—Gallatin artists create a dynamic demonstration of how performance interacts with our lives. The diversity of work in this year's festival is a testament to the Gallatin community's inherent array of interests and skills. The work presented in the festival not only displays the abilities of Gallatin students, but also reflects the community's curiosity in the voices of others and the intersections between art and social change.

Gallatin artists not only depict the world around them, but they also scrutinize it and spark interest for discussion and action. Our artists critically engage with the way these issues have been presented and analyzed in the past and add fresh, innovative perspectives to the debate. Our artists use their mediums as a lens

through which the world can be seen in a new light. Using art to stimulate discussion on topics such as sexual identity, modes of leadership, and racial politics, the artists creatively navigate our rapidly changing cultural landscape.

We have assembled an array of pieces that both express and challenge the way that the arts can make an impact on the audiences who are such a crucial part of this process. A performance is not complete without the audience, therefore we invite you to engage with these works as a part of the conversations they are creating. Witnessing performance is a gateway to new experiences, and this is where enacting change begins.

We hope you enjoy the performances!

—SARAH FLAMM, ALEX HANSEN,  
ELIZA LAMBERT, & ELEANOR WEEKS

## PRODUCERS' STATEMENT



**ARTISTS**

# SERENA ADLERSTEIN



**Serena Adlerstein** is a senior in Gallatin studying art and equity. She is exploring how the act of art-making can empower individuals and communities, create opportunities for problem solving, and instigate dialogue and collaboration. Originally from Portland, Maine, she is interested in grassroots community organizing, all forms of storytelling, and Ultimate Frisbee. She is a founding member of the group Know Your City, which seeks to educate the NYU student body about the implications of gentrification in New York and how to mitigate its effects.

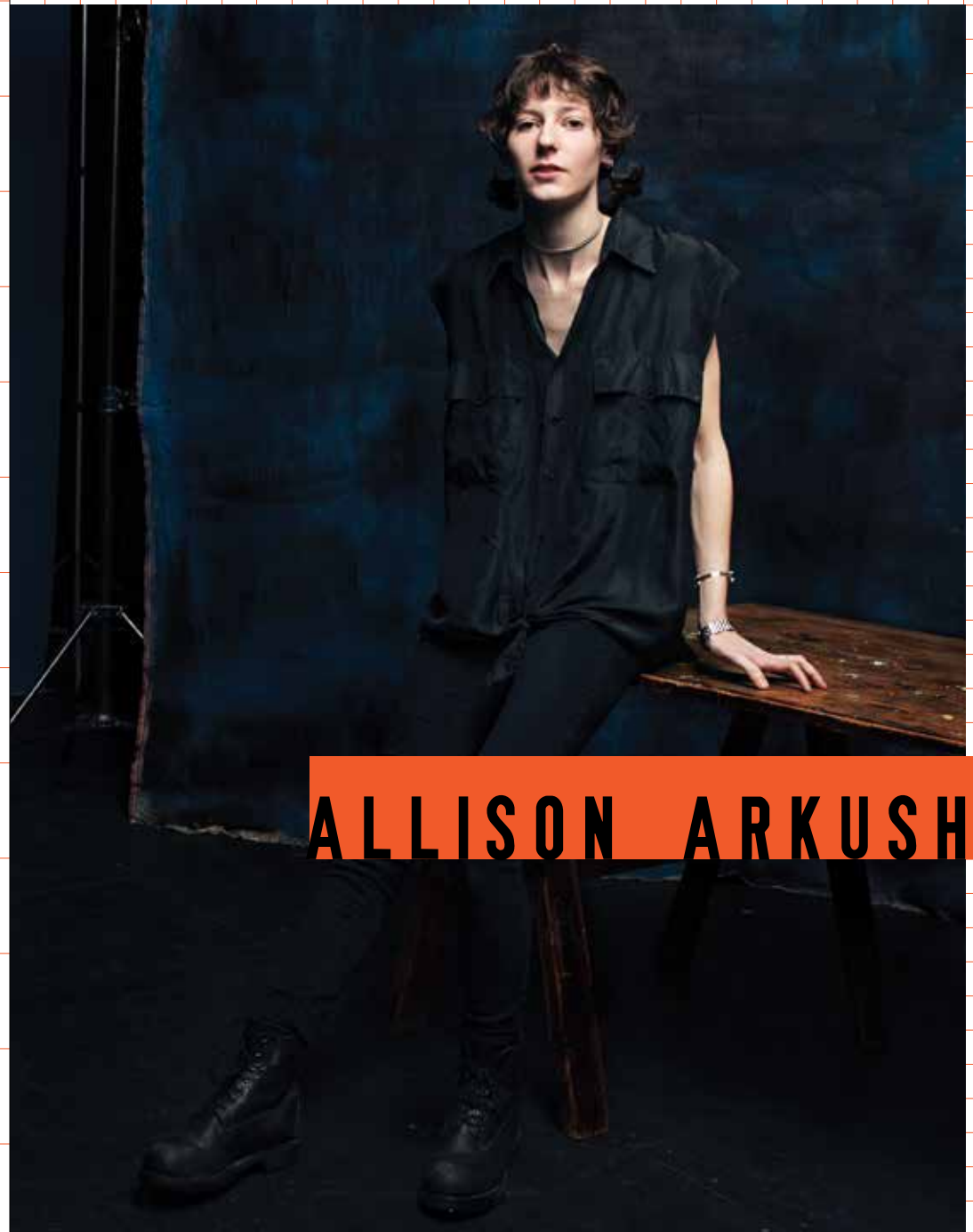
**THESE TREES RENT:** Gentrification is a term that has vastly different connotations to different New York residents depending on their own experiences and perspectives. “These Trees Rent” was born out my attempt to understand how people interact with the concept of gentrification both abstractly and on the ground. More specifically, as a transient and short-term resident myself, I wanted to explore the relationship between new and long-term residents throughout various New York neighborhoods. I interviewed over 30 individuals in the process of creating the piece. I did so in the hopes that I could bring an array of voices into the room that might not normally speak to each other but have an incredible amount to learn from one another. The workshop following the performance piece is then intended to give the audience members some tangible tools to be able to enact positive change once they leave the art space.



*“People don’t understand there’s a difference between community and neighborhood. And so many communities are just becoming neighborhoods.” —LIFE-LONG BED-STUY RESIDENT*

**Allison Arkush** is in her senior year at Gallatin, with the concentration The Psychology of Madness and Creativity. She has divided her studies between studio art classes, psychology, and their fusion in the form of art therapy. Under the umbrella of psychology, Allison has paid special attention to modern child psychiatry, psychoanalytic theory, and complementary and alternative mental health systems. Since Allison was young, making things has not been so much a choice as a compulsion. She has worked with a wide range of mediums, but recently has been focusing on a combination of sculpture (mostly ceramic), painting, and collage. Experimenting with the reactions between materials and their subsequent effect on herself and the viewer is central to her practice.

**ILLUSTRATIONS OF ANXIETY:** This is a selection of work that is both a shrine to and display of its contents: the grid and the squiggle—two motifs on which I have been focusing on for over a year. Both are visual manifestations of anxiety, panic, disquiet, dysthymia, depression, anger . . . The grid reflects the pressure of society to conform and to put each and every thing in their own little boxes. The scribble is the animalistic side that wants freedom from the discontents of civilization. Making grids is an outlet for my anxiety and an exercise in accepting imperfection; I avoid using rulers when making them, instead embracing their unique flaws. Its counterpart, the scribble, evokes an opposing experience of anxiety. It is the emotional burst of nerves and anger. It is letting loose the scream that the rigid side oppresses.







**SARAH BARRY**

**Sarah Barry** is a junior in Gallatin concentrating in theater with an emphasis on playwriting and a minor in religious studies. Sarah has worked as a technical assistant at The Jerry H. Labowitz Theatre for the Performing Arts since she started at NYU and has interned for various theater artists and theater-related organizations, including Seth Rudetsky, the American Associates of the National Theatre, and Baseline Theatrical. Sarah was the production stage manager for Gallatin's production of *Little Fish* in the spring of 2014. This fall, Sarah studied in Tisch's playwriting program in London and a reading of her newest full-length play was held at the Jermyn Street Theater. Previously, Sarah has had multiple plays produced through various festivals and workshop programs such as GTT's Brandspankin' Showcase and the Gallatin Summer Theatre Lab.



**BULLY:** Bullying among children is a serious issue that has always been present but has recently become spotlighted in the media. Reports of horrible acts of bullying among young schoolchildren disturb and disgust many adults who can't fathom the cruelty of the bullies and the apathy of school administrators. But how should those in power deal with such acts of cruelty among children? Most adults have a strong opinion on the matter. Some insist on harsher punishments for the bullies while others assert

that children simply need to learn to stand up for themselves. "Bully" is meant to be a chance for audience members to examine their conceptions about what it means to bully and be bullied as well as to start a frank discussion about how to deal with these complicated problems in the present.

*"People speak sometimes about the 'bestial' cruelty of man, but that is terribly unjust and offensive to beasts, no animal could ever be so cruel as a man, so artfully, so artistically cruel."* —FYODOR DOSTOYEVSKY

With roots still hovering above ground, **Geneviève Beaudoin** is a Brooklyn-based artist who finds inspiration from the different homes she's known: a small town on the coast of Maine, a métropole in the east of France, and quite recently, the canal-lined streets of Amsterdam. Geneviève is currently in her senior year at Gallatin with a concentration in Ecstasy and Poiesis, which explores the ways the experience of ecstasy manifests itself in various forms of religious and secular performance. With a passion for music and poetry, Geneviève digs for the viscerally felt in our daily interactions to inform what she creates on page or in performance. Her site is [www.genevieveoutloud.com](http://www.genevieveoutloud.com).

**RIBS:** Since 2013, Geneviève has been interviewing women of various ages and nationalities in New York City to hear their stories and experiences with beauty, identity, and their bodies. Those interviews have translated into the poetry project known today as “Ribs.” Combining elements of theater, music, and dance, “Ribs” sets out to explore outer pressures, inner turmoil, and the questions and distortions in between.

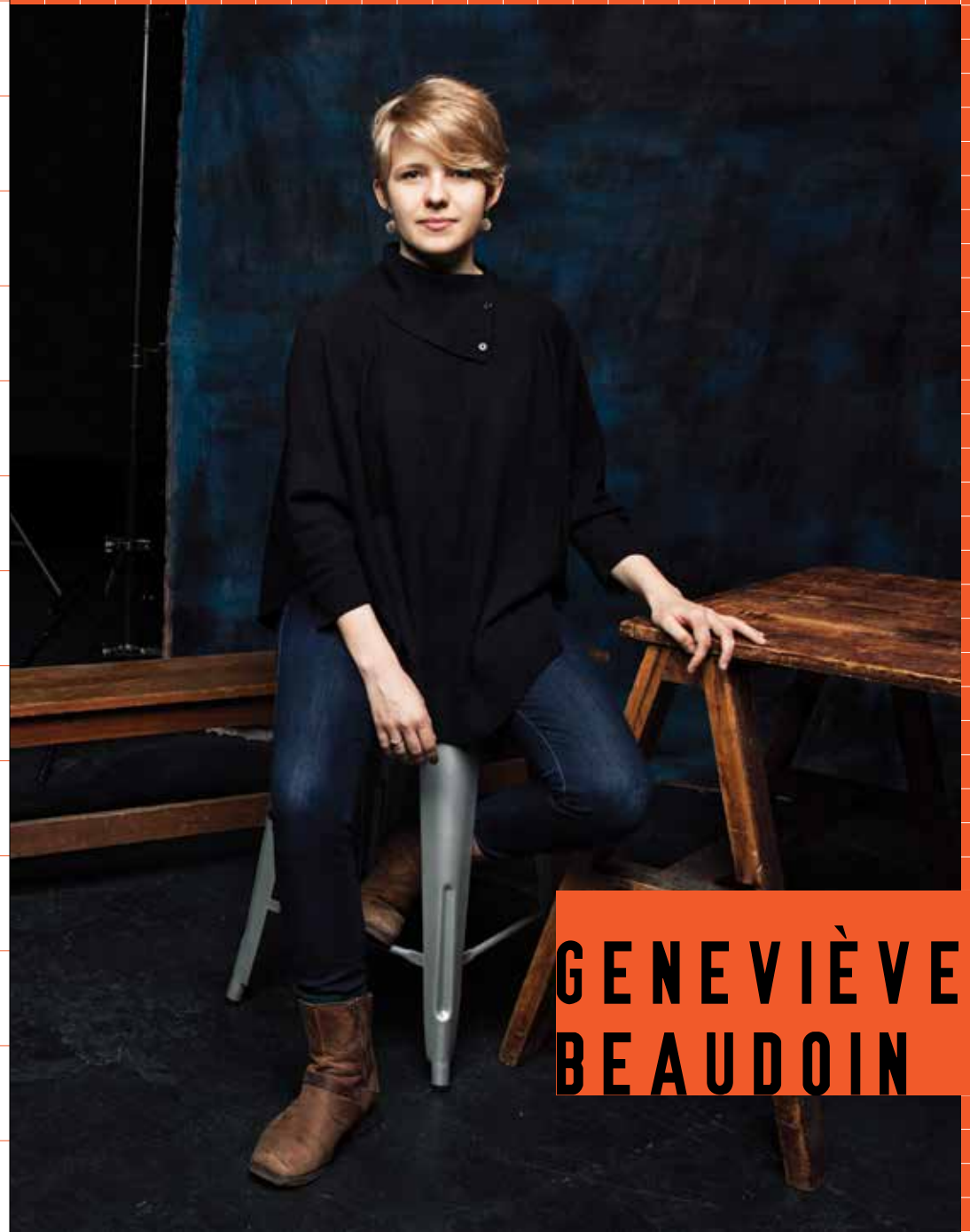


Many thanks to the women who graciously raised their hands to speak and to those who have brought these stories to life on stage. No poem here attempts to represent a single perspective on “beauty.” “Ribs” is a story of particulars, of fragments—and more stories need to be heard. It is an ongoing project. Geneviève is grateful for the assistance of producer Eliza Lambert (BA '17) and Judith Sloan, whose 2013 Gallatin workshop, Oral Histories, Cultural Identity and the Arts, inspired and invigorated the work of “Ribs.”

*“What is that “rib” now?*

*Jagged limbs in a gaunt figure  
The highlight in an all-you-  
can-eat buffet*

*Or maybe it's just the push  
for a little space  
a little air  
—a little elbow room.”*



**GENEVIÈVE  
BEAUDOIN**

# WILLIAM JOHN BELKNAP, JR.



**William John Belknap, Jr.** is in his junior year at Gallatin with a concentration in gender and sexuality studies, critical theory, and art theory and practice. He works as a graphic designer and is interested in whether any freedom exists in contemporary art, especially in terms of performance and privilege. When not taking photographs, making graphics, or reading and writing, John enjoys long distance running, intimate conversations, and disruptive music.

**SUN/MOON: (A VISUAL MEMOIR):** This piece is a continuous photographic journal created over the past two and a half years. Photographs of banal landscapes from around the United States and Europe are pushed into the background, while the foreground becomes the pivotal presence of a sun/moon object. The eye is constantly drawn back to the ambiguous nature of the orange object, and the question hangs unspoken: is this sun or moon, day or night? The

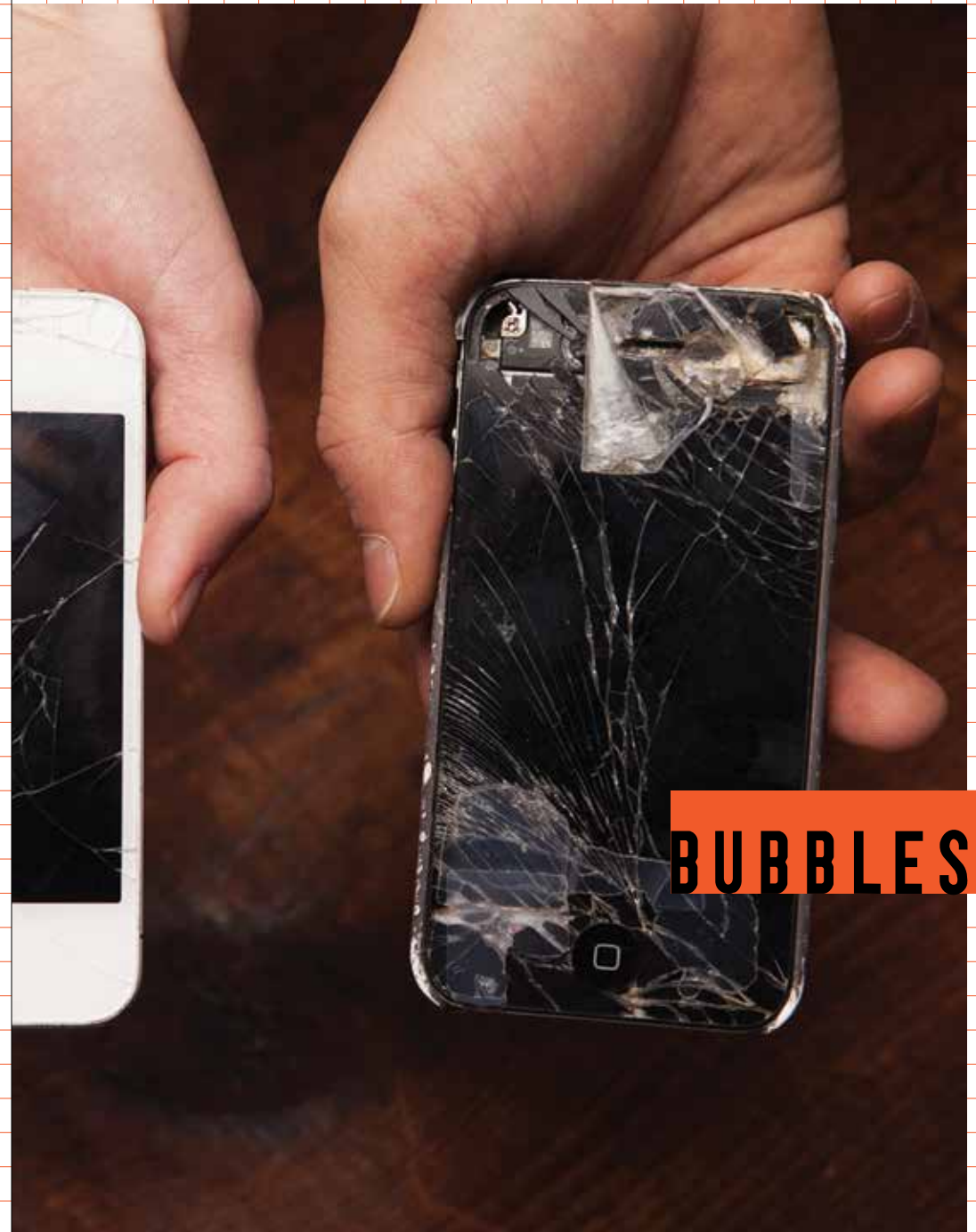


project reinforces modern notions (and nuances) of binary opposition through the conflicting juxtapositions of black/white and colored, historical and contemporary, nature and human civilization, portrait and landscape.

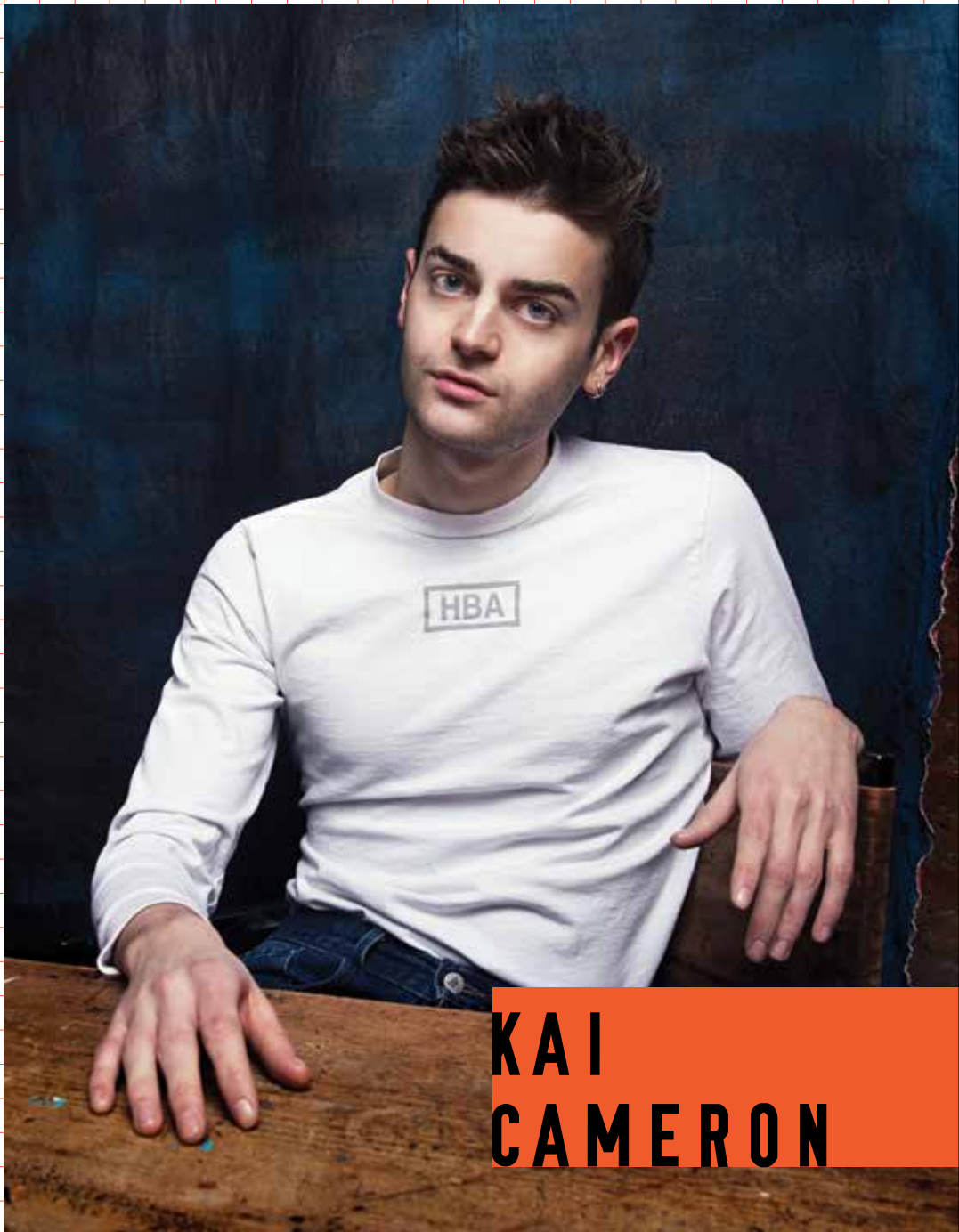
**bubbles** is an artistic duo consisting of both a male and female component. Both are Gallatin students investigating contemporary artist practices in digital means. One will graduate soon, one will graduate in a year, probably, if no body runs away. One is a poet, the other is a critical writer, both are lost. Both work with contemporary artistic anti-institutional institutions. Both have a fixation on transitions and changing states, physical to virtual, liquid to solid. Both dream. Anything else?



**CONFESSIONAL:** When given the prompt to “confess” to one another, the male and female components of the duo known as bubbles created a series of images, poems, and found artifacts, initially sharing them with one another, and later creating more in response to the objects already shared. This confessional sharing is collected and organized into a Web-painting, based on the Newhive.com platform. Through the process of making and “confessing,” the computer as a workspace defines a new form of the body, constantly being reorganized and redefined as certain images and information are selected and drawn upon from old folders while others are left unseen. Multiple framing possibilities provide opportunities for endless reorganization by both the participant and the viewer. What can be done in this collaborative exchange that can’t be done through other media? bubbles makes the conversation fundamental to its structure to the degree that not even the creators know to whom it belongs.



**BUBBLES**



# KAI CAMERON

**Kai Cameron's OkCupid profile reads:** actor + artist into satire, Nabokov, new media, the angel boy emoji, and bubble tea. Junior studying performance, film, and studio art. I spend a lot of time thinking about prosciutto. On a typical Friday night I am doing something with a bunch of white girls probably. You should message me if you're intellectual, uninhibited, and cute. My details: Orientation: Gay; Ethnicity: White; Height: 6'1" (1.86m); Smokes: When drinking; Drinks: Socially; Sign: Sagittarius; Status: Single.



**MOVIE ON 11 5 14 AT 6 27 PM:**

This film explores the medium of video and its relationship to authenticity, witnessing, and viewership. The video takes the form of a YouTube confessional monologue, similar to thousands of other videos recently uploaded to the website. The audience of the video becomes a witness to my confession, although they have no means of determining its authenticity. Does it matter if my story is "real?" What does it mean to be a "witness," and can any witness be objective? Can video act as evidence?

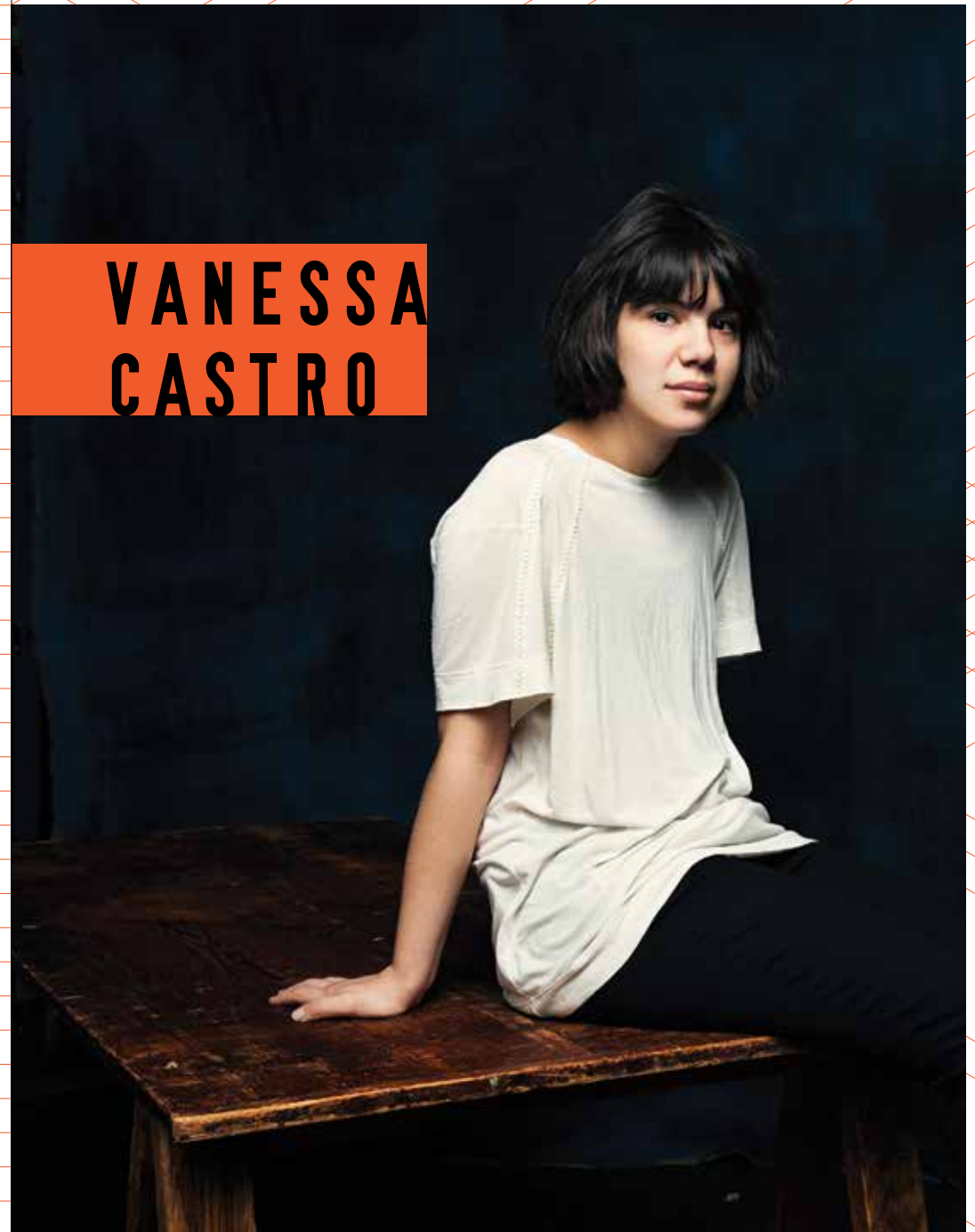
**Vanessa Castro** is a senior at Gallatin with a concentration in Visual Culture and Representation. From curation to art-making, she is informed by her understanding of visual culture and its role in shaping the way others understand the objects they see, how they see others, and how they see themselves. She has developed a multidisciplinary practice that revolves around the relationship between text, image, and viewer, and how this interaction shapes one's understanding of power, identity, performance, and desire. She is constantly amazed by the fact that, as Jenny Holzer eloquently states, "Everything is delicately interconnected."

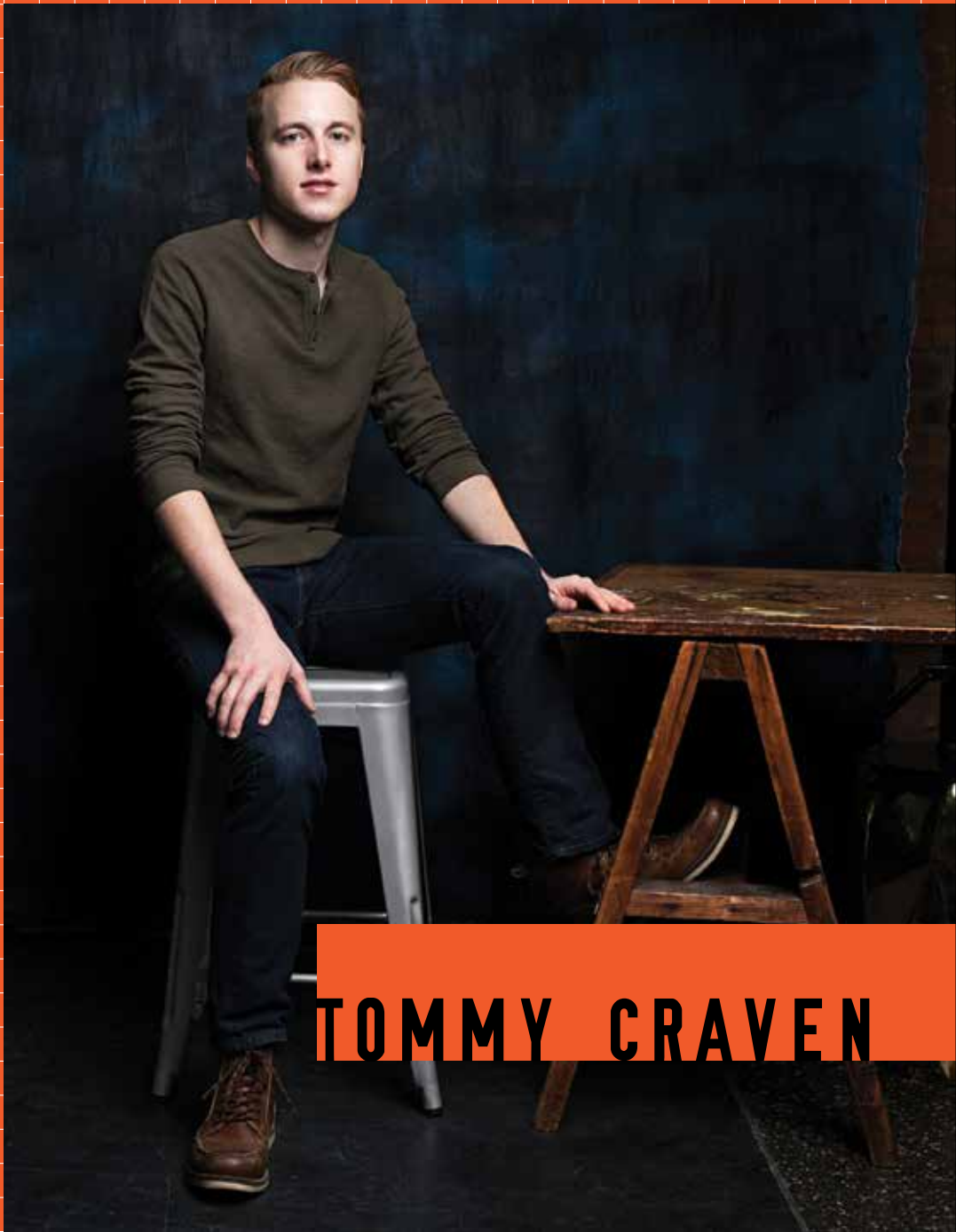
**I AM THE SOLE WITNESS OF MY DELIRIUM:**

This piece is the artist's attempt to negotiate her conflicting feelings toward the construction of her relationship with herself and others and how this impacts desire. By intentionally leaving out recognizable figurative imagery, the work tries to exist outside of pre-determined dialogues or ideologies and focus on the personal concerns posed by the work. The viewer becomes the only one responsible for the reception of the work, as they confront the vulnerability and physicality of the artist's words as well as the reflection of themselves seeing.



**VANESSA  
CASTRO**





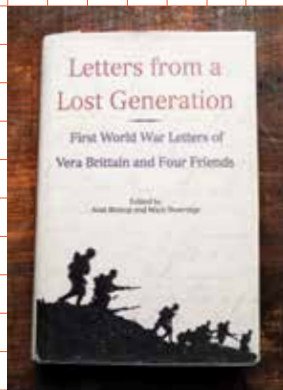
# TOMMY CRAVEN

**Tommy Craven** is a queer filmmaker currently studying gender and sexuality in film as a senior at Gallatin. Originally from Indiana, Tommy is dedicated to telling honest, compelling stories that showcase the truth and humanity of marginalized people who are often muffled by the mainstream media. He currently works as a junior producer for MTV's Logo and has past work experience at HBO, Tribeca Film Festival, and PFLAG NYC. Tommy recently produced the short film, *Blonde*, starring Max Von Essen, which premiered at the Big Apple Film Festival in 2014. This will be Tommy's second time at an artist in GAF. His past work includes the short play, *Echappe*, about a transgender ballerina struggling to come to terms with her gender identity. For three years, he also worked as a producer for GAF. Tommy's other creative work can be viewed at [www.tommycraven.com](http://www.tommycraven.com).



**YOUNG QUEER NEW YORK:** A documentary film directed by Tommy Craven and produced by Michael McCutcheon and Patrick Cordova, this work showcases the lives and thoughts of eight young queer people in New York City. Through intimate interviews, the filmmakers set out to give voice to these eight individuals to reveal the joys and woes of being out in the "queer capital of the world." From ideal queer beauty and bisexual fetishizing to gay dating apps and the intersectionality of race and sexuality, each interview opens up a discussion about queer issues that goes beyond mainstream topics such as same-sex marriage and pushes for a closer examination of what equality actually means and looks like. As these issues of equality become clear and consistent amongst multiple voices, the film acts as a critique of the notion that New York City is a universal queer safe haven and that everything is simply "getting better."

**Elizabeth Curtis** came to Gallatin after receiving her BA from the New School's Eugene Lang College. She has produced classic, contemporary, and new works in theaters and festivals around NYC, including *ideas in lowercase*, which was shortlisted for Best Play at the Strawberry One Act Festival and for which Elizabeth was also nominated for Best Actress. As an actress, she has performed on stage and in front of the camera, including for the Anglo-American repertory theatre Mind the Gap. Elizabeth balances her studies at Gallatin with her work as educational director for Royal Family Productions, leading after-school theater programs for children aged K-5 in Manhattan and the Bronx.



**THE QUIET VOICE:** Vera Brittain is one of the leading voices of twentieth century pacifism and feminism. She is most known for her memoir, *Testament of a Youth*, and the collection of letters she exchanged during World War I with her brother, her fiancé, and their two friends: *Letters from a Lost Generation*. When I came to NYU, my goal was to study the adaptations of classic works of art, what those adaptations say about the contemporary world, why we seek to adapt, and

how the re-working of material continues to entertain and inform. As we move through the centennial anniversary of World War I, I seek to contextualize this historical work into our modern canon and to bring these beautiful letters to life. This workshop of the first segment is the initial step in doing so, with the intention that it will form the basis for my thesis.

*"Nothing in the papers, not the most vivid and heart-meandering descriptions, have made me realize war like your letters."*

—VERA BRITAIN TO HER FIANCÉ ROLAND LEIGHTON, APRIL 17, 1915

# ELIZABETH CURTIS







CHRISTOPHER  
FX DEHN

**Christopher FX Dehn** will graduate from Gallatin in May, having studied entertainment culture and television audiences. He currently works on programming planning and strategy for NBCUniversal's Lifestyle Network Group, and has previously explored his pop culture obsession through work with Bravo/Oxygen Media, *TV Guide*, CBS Television Studios, Food Network, and Broadway.com. He has appeared on this and other NYU stages as a member of the NYU Vocaholics and in *Spring Awakening*, *Little Fish*, *Orpheus*, *Squish*, and GTT's Gallatin Cabaret. Thanks, as always, to Jennifer Birge, The Jerry H. Labowitz Theater for the Performing Arts crew, and the incomparable Corky St. Clair.

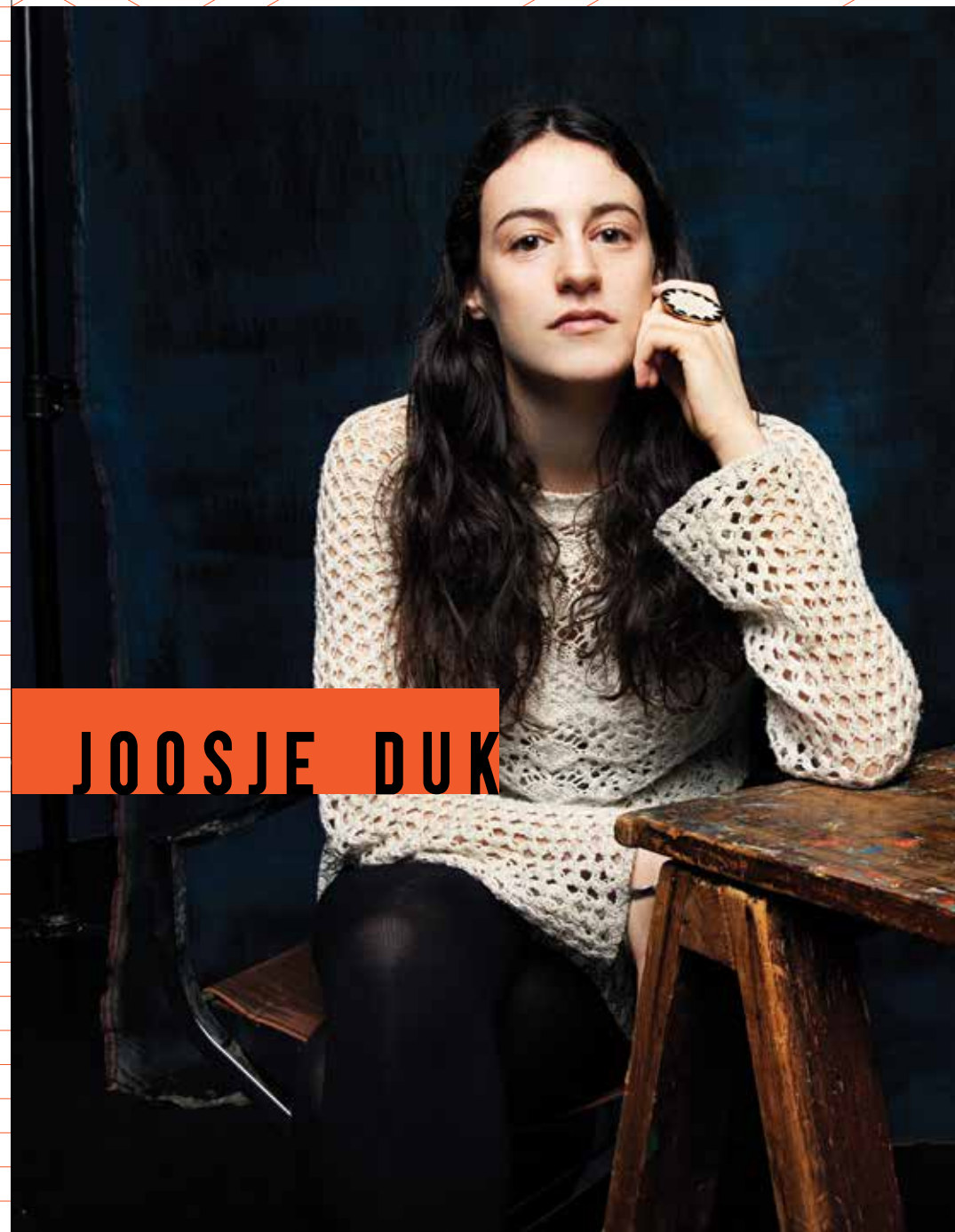


**RED, WHITE, AND BLAINE: A MUSICAL SESQUICENTENNIAL CELEBRATION:** As a Gallatin student and pop culture enthusiast, I have found it crucial to consider the role of the audience in producing entertainment. Phenomena of fan production and cult engagement are now arguably as integral to many pop cultural objects' permanence and success as the texts themselves. The 1996 comedy *Waiting for Guffman* was not a particularly commercially successful movie, but its importance to the world of amateur theater—the very community the film parodies—cannot be understated. I have seen so many actors from different theatrical productions reenact their favorite moments from the movie and I have often felt the urge myself to restage the film's musical production as the ultimate fan practice. Putting "Red, White, and Blaine" on its feet for a theatrical performance as originally "intended" explores how fan engagement and replication act to both enhance and fundamentally change the meaning of the source cultural material.

**Joosje Duk** is a Gallatin junior studying acting, creative writing, and journalism. Joosje has had method acting classes at The Lee Strasberg Theatre & Film Institute, as well as several acting courses at Tisch and Gallatin. She performed in the play *Can One Live This Way?* at the Off-Off Broadway Midwinter Madness Festival and was the main character Mischa in NYU Tisch Thesis Film *Wildfire*. Last fall, Joosje played a role in a Dutch feature film called *Publieke Werken* (Public Works), which will be released in the Netherlands in October 2015. She writes poems and articles for the Dutch *Marie Claire*. Joosje loves biking around in New York, buying crazy sweaters, and eating chocolate.

**WAITING FOR WHAT?** As part of a society you can't simply say whatever you want. You have to hold back, and sometimes even take a different stand than your gut tells you to, just to fit in. All that pressure is taken away when you are no longer part of society, and that is exactly what happens in *Waiting for What?* In the short play, a young girl finds herself stuck in an indefinable space, somewhere in the waiting room between life and death. Joosje Duk and Lily van Leeuwen wrote the script together, shaping the character of the little girl, played by Joosje and directed by Lily. In the play, the young girl realizes she doesn't need to hold back on any thoughts or mind spins anymore, and although those thoughts might be somewhat controversial and "not done," they are mostly just revealing and recognizable.

*One day God overslept.  
He cursed as he got up,  
Rushed a bowl of cereal down his throat,  
And crashed behind his desk in his pajamas.  
Due by lunch: a girl.  
No further requirements.  
God scratched his head.*

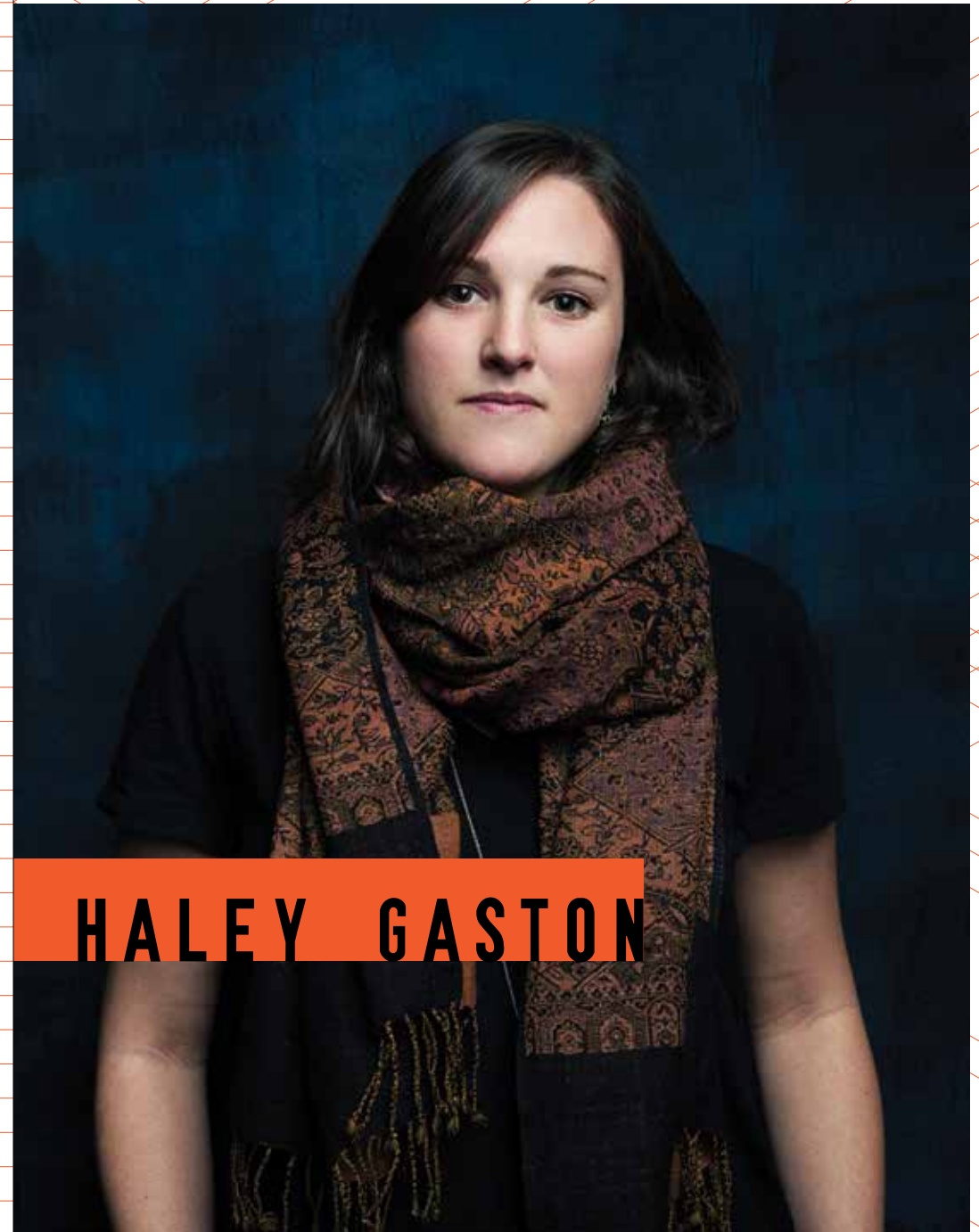


**Haley Gaston** is a senior in Gallatin from the Bay Area, and is concentrating in Topophilia: Cultural Perceptions of the Environment and the Influence of Design. A combination of anthropology, environmental studies, design, architecture, and marketing, her studies are geared towards understanding the relationship between humans and nature, and how designing an environment, or space, can influence human's perceptions of that relationship and of that space. Haley has been taking photographs since she began traveling as a child. She has traveled around the world, documenting and sharing each visit. This is Haley's second year on the Student Leadership Team for the Gallatin Arts Festival, where she has been both an exhibition designer and a curator.



**ELEPHANT MOUNTAIN:** My trip to Rajasthan, India made me question the roles of money, simplicity, and sanitation to a person's happiness. I saw a stark contrast between what I experience in the US—a life of wealth filled with materialistic impulses and obsessive cleanliness—

and what I saw in India—a life of extreme poverty with few material objects and almost no sense of sanitation. In this series of photographs, I hope to convey ethnographically the people that I met during my trip. Each person's disposition coupled with the colorful environment is what makes these portraits so powerful, and compelled me to try to document and share this foreign world.





# JACQUELINE GROSSBARD

A native of Northern California and current resident of New York City, **Jacqueline Grossbard** is a freelance photographer inspired by the distinct and diverse color palettes of both natural and urban environments. Her natural light portraiture presents a nuanced relationship between subjects and their vivid surroundings. Much of Jacqueline's still images are inspired by elements of narrative cinema. Jacqueline studied Visual Culture through Film and Photography at Gallatin and is expanding her portfolio to include film and video. Jacqueline's recent clients include *Harper's Bazaar*, Refinery29, and Capitol Records. Jacqueline's work has also been featured by both Urban Outfitters and *Nylon Magazine*.

**ALMOST FAMOUS:** In my environmental portraiture I seek to highlight eccentric details that allow the viewer to explore an individual through the materials that surround them. While taking a photojournalism class led by Whitney Johnson, photo director at *The New Yorker*, I was inspired to photograph a subject whose daily life and surroundings correlated with my photography aesthetic: colorful, stylized, yet representative of the everyday. After having spent time working in the fashion industry, I'd become interested by obsession with appearance and celebrity. I met Michele Marzano, a celebrity impersonator based in Central New Jersey whom I photographed over the next four months. Marzano aims to immortalize icons including Cyndi Lauper, Marilyn Monroe, and Elizabeth Taylor. Marzano creates a glamorous world inside her home and New Jersey suburb and with her costumes that seek to channel the recognizability of women we have come to idolize in popular culture.



**Alex Hansen** is in her junior year at Gallatin with a concentration in documentary theater, which emerged from her interests in anthropology, sociology, and theater, and a desire to show a diverse array of stories onstage. She is also a performing arts producer for this year's Gallatin Arts Festival. Alex has explored many aspects of creating theater, from writing to directing to producing to stage managing, and plans to continue to make theater in any way she can for the rest of her life. Her other interests include Spanish and art as a form of intercultural dialogue; she hopes to one day have an intelligent conversation in a non-English language—most likely Spanish.

**IT'S COMPLICATED:** A documentary theater piece, *It's Complicated* explores eight twenty-somethings's experiences with meeting people, dating them, breaking up with them, and their opinions about all of it. I was inspired to conduct these interviews and create this piece by the way various media portray romantic and/or sexual relationships amongst young people and my own inability to articulate how my generation dates and what we want. I would like to thank the GAF team for all their work and support, Judith Sloan for providing the initial impetus for and support of this project, and all of my interviewees. Thank you for sharing your fun, thoughtful, difficult, and entertaining stories.

QUOTES FROM SCRIPT:

"I'm single."

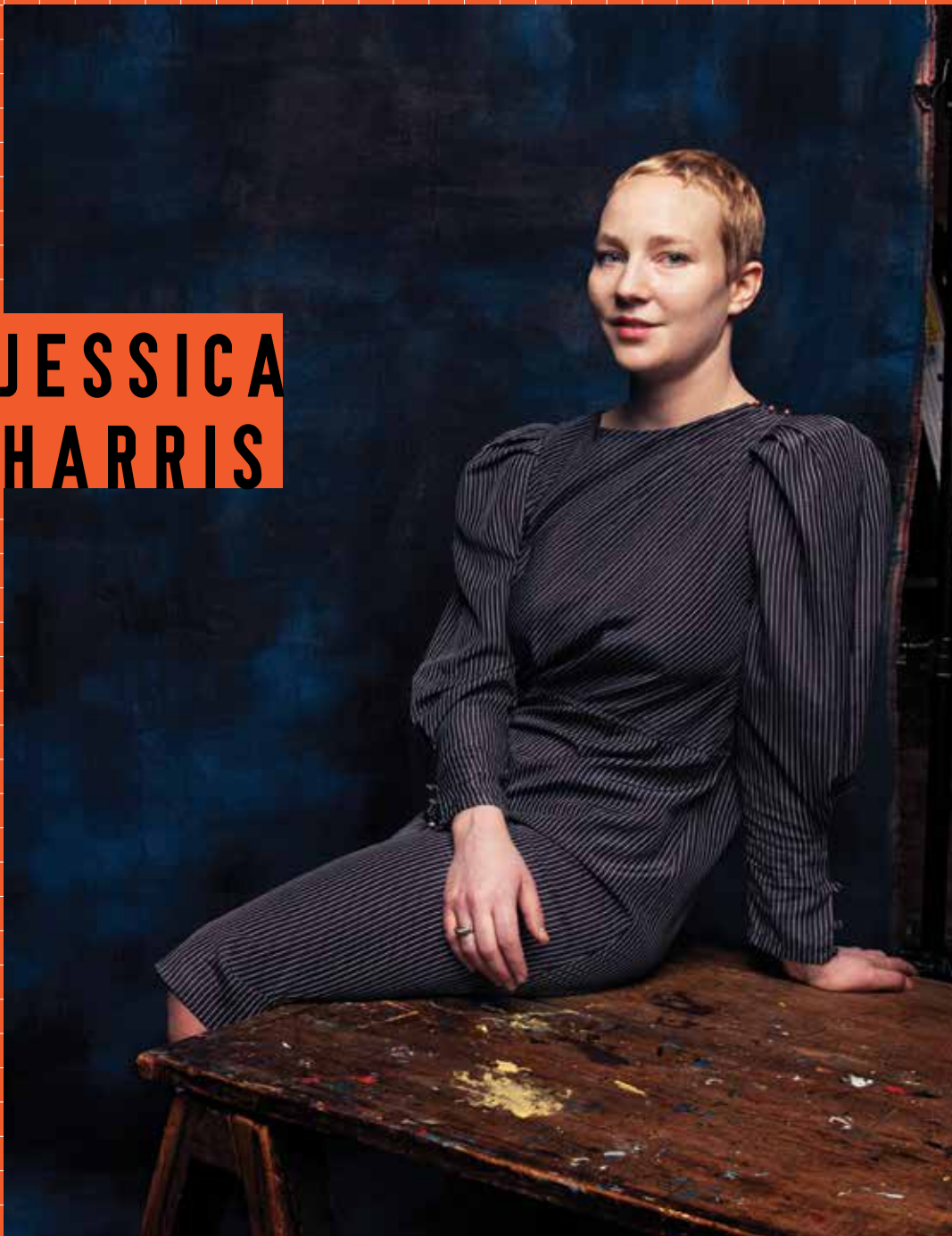
"Very happily in a serious, long-term relationship."

"I got a date Monday, so whatever that means."

"It's complicated. Let's just say that."



# JESSICA HARRIS



**Jessica Harris** is a dancer, educator, choreographer, and performance artist based in Brooklyn. As a dancer, she is a founding member of Shen Wei Dance Arts and has danced with the company for more than ten years. Performances with the company include the Lincoln Center Festival, Kennedy Center, Sydney Opera House, Walt Disney Concert Hall, La Fenice in Venice, Het Musiztheater in Amsterdam, Hong Kong Grand Theater, Sadler's Wells and more. Jessica joined Shen Wei in choreographing material for the Opening Ceremonies of the 2008 Beijing Olympics and has taught company master classes throughout the US and Europe, including in Hungary, Spain, and Italy. In her choreographic work, Jessica 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. She is particularly interested in how to use performance to communicate information. Most recently has had the pleasure of working with Anna Deavere Smith. Jessica is the recipient of the Jack Kent Cooke Graduate Arts Scholarship and is pursuing a Master's degree in performance and marketing at the Gallatin School of Individualized Study at New York University.



**PERFORMING LEADERSHIP: COMMUNICATING CONCEPTS OF LEADERSHIP THROUGH PERFORMANCE:** The two pieces presented use live performance as a visual installation to communicate concepts of leadership. The goal is to utilize the power of aesthetic tools to enhance the viewer's experience of conceptual information in a way that can expand their perception.

**Zoey Hart** is a graduate student at Gallatin studying the cultural implications on creativity and emotional expression. She holds a BA in English and Studio Art from Brandeis University, and studied for a term in the Painting and Printmaking department at Glasgow School of Art. Over the course of her graduate career, Zoey has designed and coordinated visual arts programs both locally and abroad in Southeast Asia, focusing on the healing potential of a well-founded visual arts practice. In her own work, Zoey explores themes of organic imperfection and decay through printmaking, artifact collection, and multimedia collage. Her site is [www.zoeyahart.wordpress.com](http://www.zoeyahart.wordpress.com).

**IN TRANSIT:** NY MTA's M train snakes through the graffitied rooftops of Brooklyn before crossing the Williamsburg Bridge, exposing glimmering pigeon flocks, lightly draped windows, and a wealth of other urban treasures. Quickly noticing that I was among the only riders awed and delighted by this element of my commute, I felt that a lesson in mindfulness and introspective observation was aching to be shared. With the goal of using the time and space of the New York subway experience to ignite the creative spark, I developed **STUDIO ON A SUBWAY**, a 21-day creative challenge to produce one "drawing" (loosely defined) per day, over the course of one's daily commute. Participants are encouraged to explore what the strange and liminal subway experience can reveal about our society, our lives, and ourselves. The project's initial participants include Zoey Hart, Hanna Wellish, Libby Augarten, Arielle Edelman, Sarah Milner-Barry, and Dan Gordon. The project will continue to expand and evolve as an online and printed zine, which you can find at [www.studioonasubway.tumblr.com](http://www.studioonasubway.tumblr.com).



**ZOEY HART**

A portrait of Andrew Harvey, a young man with short brown hair, sitting in a chair. He is wearing a dark blue patterned shirt, dark trousers, and brown boots. He has his right hand resting on his chin. The background is dark and textured. An orange rectangular box is overlaid on the right side of the image, containing the text 'ANDREW HARVEY' in white, bold, uppercase letters.

# ANDREW HARVEY

**Andrew Harvey** is senior and a curatorial assistant for the Gallatin Galleries. He is concentrating in Art and Architecture as Public Service. In spring of 2014, he studied abroad in Accra, Ghana, where the ideas of colonialism and race began to influence his work. Andrew practices painting and sculpture and aims to do a masters degree in architecture.

**BAMBARA:** I am interested by Ebola, an epidemic that has captured the attention of the Western media. The sculpture head is from the Bambara region, where the recent outbreak started, which became my entry point into thinking about West Africa. This project is rooted in a study of the region, from Guinea to Mali, but speaks to greater issues of Westernization and neo-colonialism. I have seen rich and diverse cultures in West Africa but, specifically in regions where there is an urgent need for better sanitation and doctors, will the embers of these cultures relight or be suppressed by foreign aid and investments?

The original carved textures of the mask that lay beneath a coat of white spray paint is one of the many ways in which this work represents the intersection between tradition and Westernization: the traditional wood carving of Bambara and the Westernized technology of spray paint. Bambara sculptural heads usually have a greater willowy body and so it can be assumed that the body of this mask has been broken off. To replace it, I used a found IKEA dresser that I reshaped into a simplified skeletal form, again commenting on the influence of western culture in West Africa.





**Kalliopi Karakasidou** is a senior at Gallatin studying political science, social and cultural analysis, and marketing. She has travelled extensively in mainland China, Europe, and South America and since a young age, has been inspired to photograph the people and places she has seen. For more photography, please visit her website [www.kalliopikarakasidou.com](http://www.kalliopikarakasidou.com).

**FACES OF RURAL CHINA:** Kalliopi was raised by two cultural anthropologists and, since a young age, has accompanied them around the world for their research. Her trips to Rural China to help her father with his research on farmer's rights and land ecology has changed her perception of the Oriental sphere. The trips have inspired her to take out her DSLR and 35mm cameras and document amazing stories of people who lead such contrasting lives of her own experiences as a Westerner.



**KALLIOPI  
KARAKASIDOU**

# JIHAN KIKHIA



**Jihan Kikhia** is half-Syrian and half-Libyan and was raised in France and the United States. Jihan studied International and Comparative Politics with a concentration in Human Rights, Development, and International Law at the American University of Paris. At Gallatin, she is completing her master's concentration, The Arts and Social Change, with a focus on social work and the healing arts. Jihan mainly paints and draws with acrylic, oil, ink, and charcoal, but she also experiments with body painting and incorporating body movement in her work. Her style is semi-abstract and her process is often improvisational. She is interested in body awareness, body ornamentation, and their relationships to identity and the self. 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.

**PAINTED STORIES, SPIRITED BODIES:** In this project, I deliberately and openly approach the body not as a one-dimensional static object with typical “x” and “y” curves but as a feeling body. I paint directly on participants with individual personal histories, hopes, and desires. The abstract line connects parts of the body that are not traditionally connected, and I do not enhance or accentuate any conventional definitions of the body. I intentionally celebrate the human figure, to free both the audience and the participant from a constantly measuring, comparing, and scrutinizing gaze. Subjective truths collide and merge, and we create a space to reconsider our thoughts, judgments, and impulses concerning the human body. Through the colorful geometric shapes, I operate through a lens that treats every body part as an equal part of a whole, fluid, and expressive spirit.



PHOTO BY TONY HERBAS

**Deborah Kim** is a senior in Gallatin with a concentration, Discovering Beauty through the Intellect and Experience, that combines the studies of beauty, aesthetics, and visual arts. She mainly works with the mediums of photography and film, seeking to express the subtle beauty of inner life in a physical world.



**MY DWELLING PLACE:** These photographs were taken during a time in my life of depression, self-loss, and eventual self-discovery. I wanted to document the atmosphere and state of mind that had become my dwelling place at the time. As much as a physical home is tangible and real, the chaos and confusion and the paralysis and fear felt like a palpable space within and surrounding me. I felt confined to this meta-physical dwelling place; it had become my reality, my inescapable cage. I can look back on it now and realize it was not a prison and I its prisoner, but just that: a dwelling place—a space of inhabitation with room to doubt, reflect, discover, and grow. People generally want to remember the happier moments of their lives, but I think the lowest moments and our reactions to those times are most influential in shaping who we are. We have many “dwelling places” throughout our lives, and this project reflects mine at one of the most influential periods of my life so far. I think the beauty of being human is that we are all able to share and connect in our experiences, both bright and dark. I believe that suffering and vulnerability is not a weakness but a collective strength and source of comfort in light of love.



**DEBORAH KIM**



# SONYA KOZLOVA

**Sonya Kozlova** is a 22-year-old illustrator and designer born in Moscow, raised in Milwaukee, and based in Manhattan. She is a Gallatin senior concentrating in art and design. Since January 2014, she has worked as a curatorial assistant in the Gallatin Galleries.

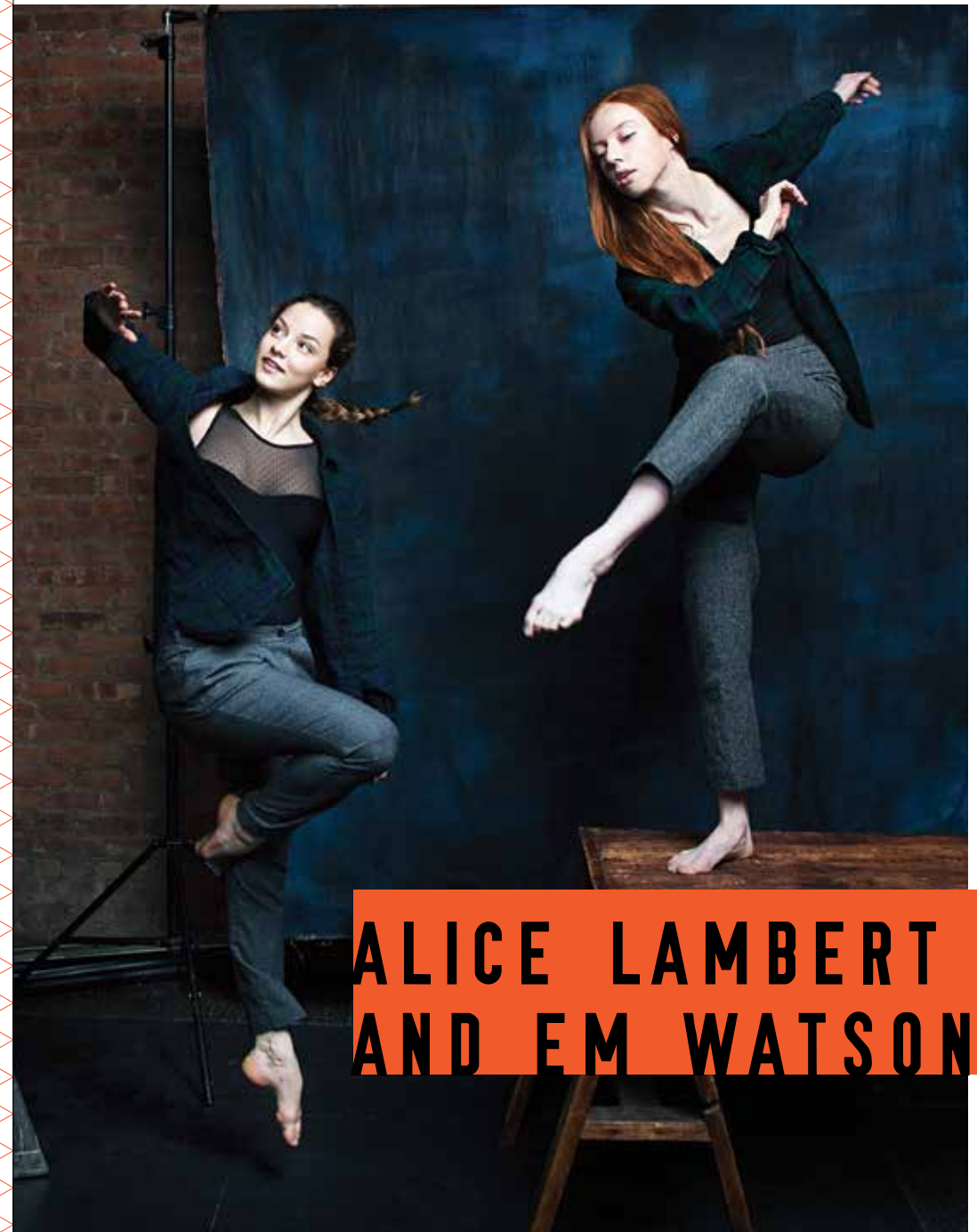
**CALVIN:** Sonya's work currently explores the ambiguities of romantic relationships. She finds love and infatuation the most curious spaces in which to investigate personal identity, as the boundaries of self and other are truly tested when confronted by a significant other. In the fall of 2014, Sonya took an independent study with adviser and mentor Kathe Burkhart, who prompted her to create a work of art in response to the phrase "sex sells." Today, advertising functions by selling desire and sex, distracting from the product itself. "Calvin," the resulting project, superimposes the sexual nature of Calvin Klein advertisements directly onto denim jeans, exposing the contrast between Calvin Klein's promise and the ultimate product.

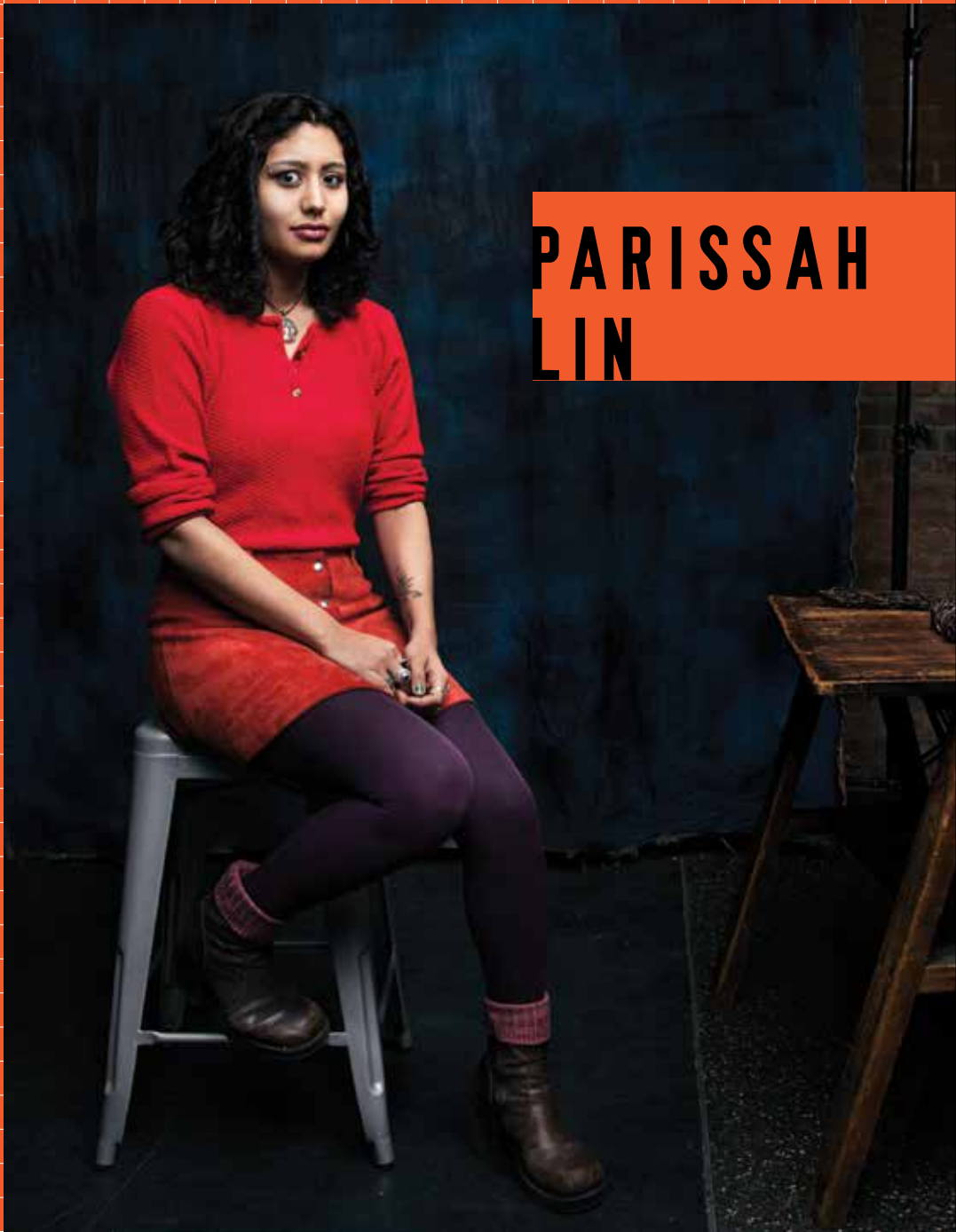


**Alice Lambert** (pictured left) is a freshman at Gallatin, studying dance, choreography, literature, anatomy, and quantum physics. She is interested in the overlap of all these disciplines and fascinated by what dance can convey and trigger and how we can relate to it. Born and raised in Lyon, France, she has always aligned her dance training with academics, both literary and scientific, in English and French. This coupling has fueled her work as a dancer and, more recently, as a choreographer. She is on the board of Gallatin's Dancers and Choreographers Alliance. Her passion for dance, including modern, ballet, contemporary, Graham and Gaga techniques, and the experience of motion and emotion are almost equal to her profound appreciation of the people she is surrounded by—of what makes us who we are, the connections that are created between people, what they bring to us, and what they allow us to do. **Em Watson** (pictured right) is a junior at Gallatin studying space and social meaning through photography, design, and performance. She has a background in various forms of dance including ballet, contemporary, world dances, and post-modern. Em is passionate about dance photography, as well as other forms of photojournalism.

**IN COMPREHENSION:** Originally created and performed for Leslie Satin's class Making Dance in Time, Space and Technology, "In Comprehension" is comprised of many different choreographic and improvisational studies that have evolved and been linked together. Through a focus on the contrasting images of movement and stillness, of sound and silence, and of different movement qualities, the piece tackles the theme of misunderstanding. Whether caused by linguistic, cultural, or even personality differences, these are hurdles that we rarely try to overcome. And it is a shame, because we often find that it is through our interaction with others, through our awareness of others, that we discover ourselves, that we become ourselves. The idea is to work with what I love about dance—the energy and dynamics—and what I love about people—the energy and dynamics—and to blend the two together.

*"Human beings are social creatures. We are social not just in the trivial sense that we like company, and not just in the obvious sense that we each depend on others. We are social in a more elemental way: simply to exist as a normal human being requires interaction with other people."* —ATUL GAWANDE





# PARISSAH LIN

**Parissah Lin** is in her fourth year at Gallatin with a concentration in Power, Gaze, and Identity. She focuses on visual and performance arts as a space through which diasporic, indigenous, and post-colonial identities can resist, refuse, or subvert the violence produced by colonialism and imperialism. Using the language of critical race and performance theory, post/anti-colonial and indigenous studies, and social and cultural analysis, she attempts to disrupt the frame by which power and identity are produced through narrative practice. Her artistic praxis centers around the production of video art, using archival as well as collected footage to attempt to reverse the gaze and linear mapping of history which has been produced by capitalism and white supremacy. This is her third time participating in the Gallatin Arts Festival; her two previous works for GAF were video art pieces that focused on fragmentation, memory, and the body.



**MOURNING WEAVER:** Originally conceived as a video art/textile installation/process based work, “Mourning Weaver” is my personal attempt to grapple with the widespread, state-sponsored violence that has occurred on the highly visible global stage in the last year. Though this violence is not new, the availability of democratized platforms of social media has enabled an unprecedented number of folks to stand in solidarity with one another against this violence. I wanted to focus on hashtag movements: #BlackLivesMatter, #BringBackOurGirls, #HastaEncontrarlos, and #GazaUnderAttack. As a woman of color who benefits from an enormous amount of economic and academic privilege, I am attempting to grasp the enormous weight of these losses of individual lives, while simultaneously materializing lines of connection and solidarity between them. This is my way of mourning. By knitting while saying the names of those murdered, I am attempting to position myself in the massive fabric of human life and tragedy.

**Alex Ling** is a first year at Gallatin concentrating in art history, fine arts, economics, and studies that focus on regulating the exploitation of artists in the art market. Fascinated by scandals in the art world, she hopes her project will challenge the meaning of “high art.” Outside of NYU, she shamelessly watches cringe-inducing B-films, and she works at Scholastic as an administrative assistant in the Art Department.



**W.I.P.:** After watching a prank video in which a man painted over finished works at a gallery opening, I realized that we often treat art as sacred. The viewers gasped at the man’s “transgressions,” while the artist, who knew about the prank, feigned shock. How can a man-made object possess such significance that to touch it is to violate it? Does the artist’s pure concept give art its sanctity? An artist who allows others to override her handwork eliminates her work’s sanctity. Each person who paints has a unique intent, and these various viewpoints eliminate any adherence to a single standard of beauty. Thus, “W.I.P.” presents a work in progress that encourages viewers to complete what the artist started. For works in progress, there is no “right” or “wrong” as long as there is creation.





# SUMMER LUK

**Summer Luk** is a singer songwriter, pianist, and advocate for equality. A junior at Gallatin studying media communications and songwriting, Summer has produced work online called, “I am a girl” and is in the process of producing her first EP, which consists of six songs. She has started filming for a YouTube Channel *I am the Ish* for their Popular Culture section. In her free time, she likes to read, walk around aimlessly in New York to discover new places, and to cook.



**I AM A GIRL:** Originally from Hong Kong, I came to New York in order to pursue my dream of using music to carve a space for the transgender community in mainstream media. As a transgender woman, music has given me courage to express myself in a way that was previously silenced by guilt, shame, and fear. In the process, I have healed and reclaimed my voice. I now recognize the space that exists in mainstream music for transgender artists, in the same way that Sam Smith, Tegan and Sara, and Conchita Wurst are visible role models for gay and lesbian youth. I primarily write music that is pop, R&B, and soul. I admire musicians such as Beyoncé, Taylor Swift, and Sam Smith who have used their musical influence to create social impact. I hope that with my music, I am able to challenge and overturn the negative narrative about transgender women by connecting with people in an honest and vulnerable way.

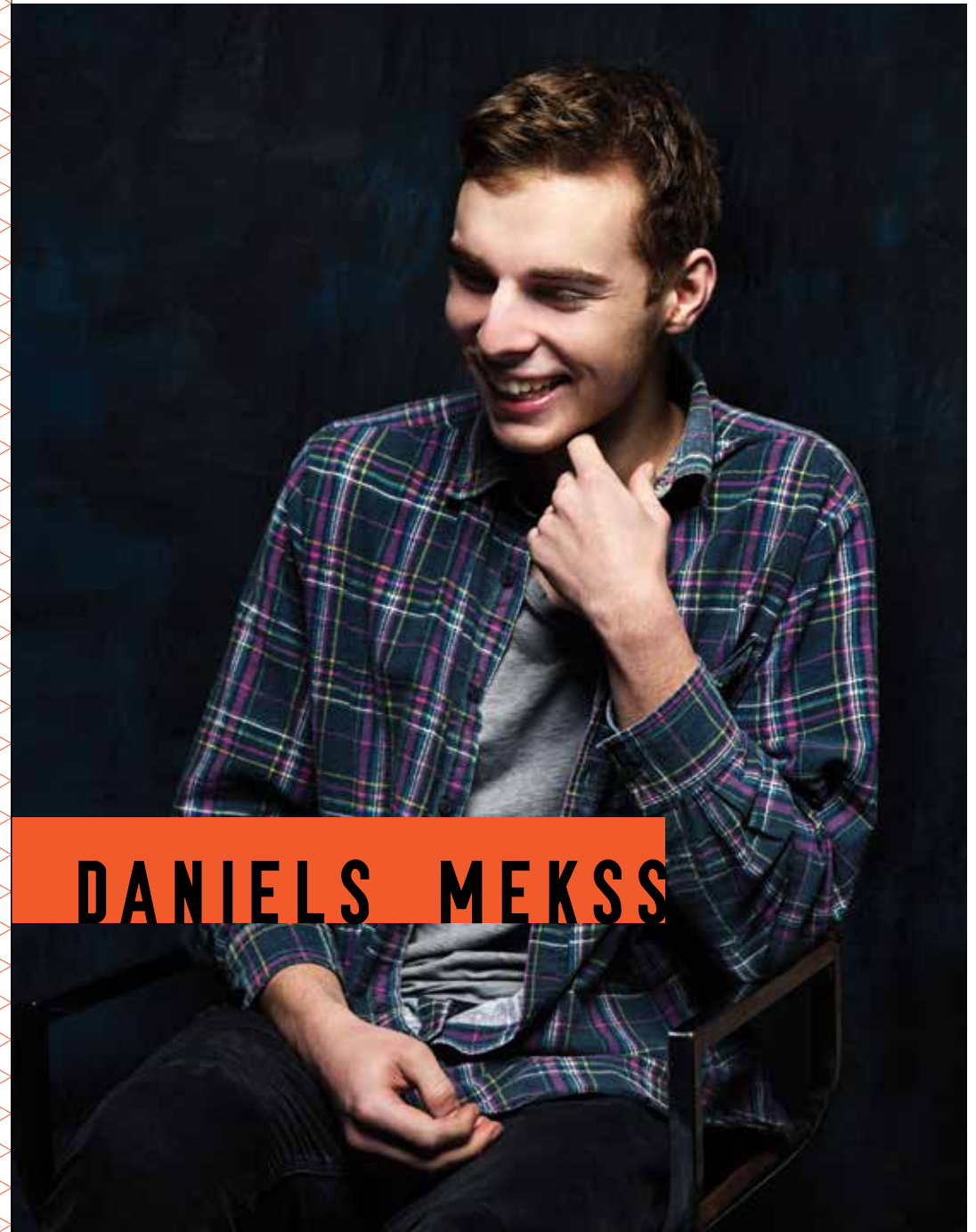
*“Humanity is the ability to hurt for others because that’s the only fuel that will stop injustice. You must know people as people and you must do what they need in the middle of their pain.” –TIBETAN BUDDHIST NUN PEMA CHÖDRÖN*



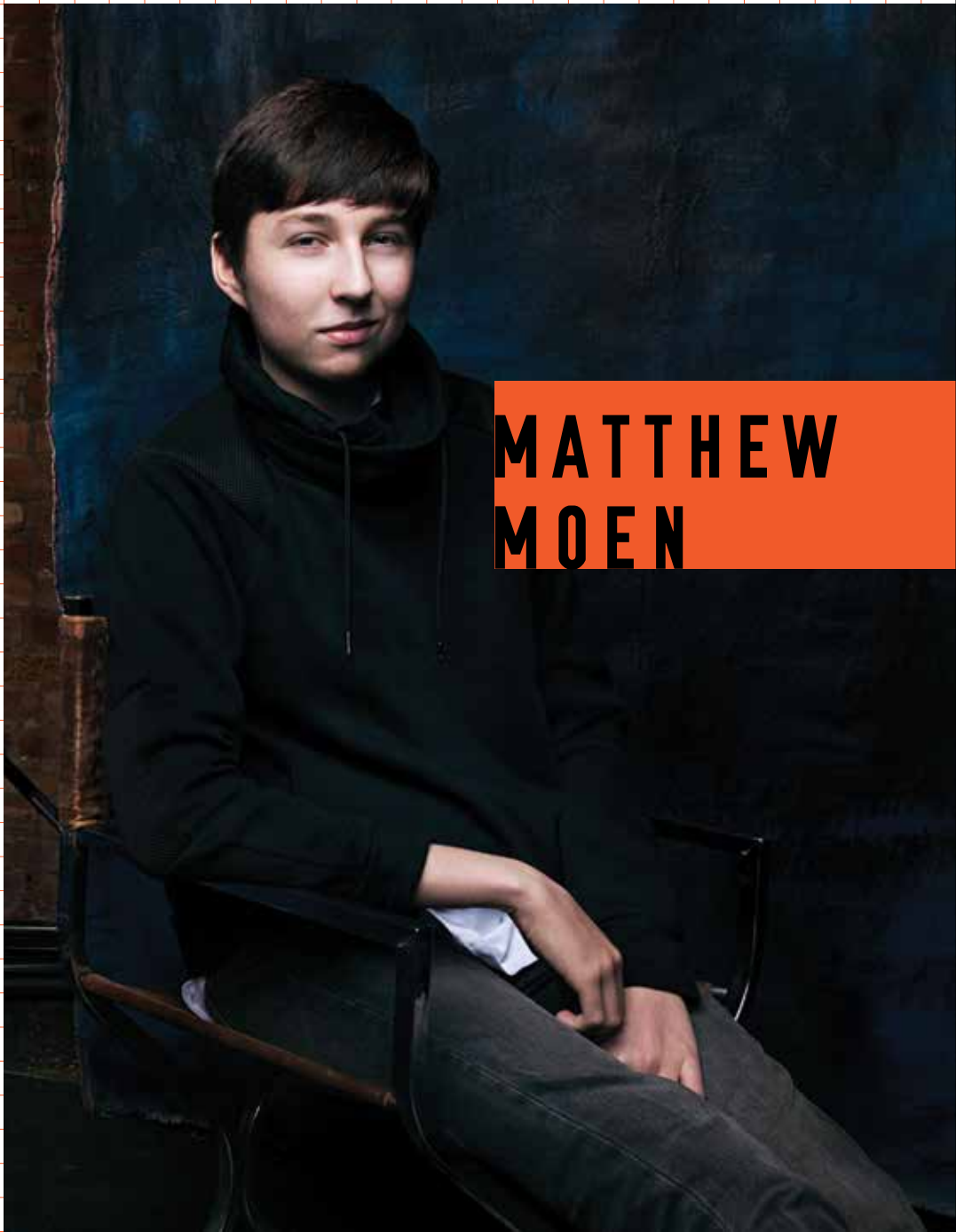
**Daniels Mekss** is a first-year Gallatin student from Latvia. He is interested in photography, literature, cinema, and philosophy. He also practices mindfulness and yoga, and he is interested in how they affect one's health and well-being. Find more of his work at [www.danielsmekss.com](http://www.danielsmekss.com).



**UNDERWATER TREES:** Through this photographic project, I tried to understand how growing up in the suburbs shaped me and my peers, leaving its marks on our consciousness and souls. I was not looking for any single truth but rather digging deep inside myself and building a story acceptable to my own mind. I completed this series during my studies at the International Summer School of Photography (ISSP) for young and emerging photographers in Riga, Latvia.



**DANIELS MEKSS**



# MATTHEW MOEN

**Matthew Moen** is in his sophomore year at Gallatin, studying the intersections of choreography, electronic music, and visual art. He is originally from Chicago where he grew up studying ballet and contemporary dance, as well as working for the Museum of Contemporary Art as an inaugural member of their Teen Creative Agency. Matthew's work is largely influenced by experiences growing up and the individual's relationship to the chaotic world we inhabit. Matthew currently practices as a freelance artist, releases music under the alias Skinny McToothpick, and is a contributor to the electronic music blog, Electronic Current.



**NO DAY SHALL ERASE YOU FROM THE MEMORY OF TIME:**

This work was born out of the artist's fascination with 9/11 and the struggle to emotionally connect with the vivid memory of that day. The piece explores 9/11's legacy in the digital age, compiling images of people within the "here is new york" database and aping their postures in the piece's for movement. The accompanying musical score was created using the

predictive text software from smart phones, and run through a primitive text to speech converter, resulting in a disjointed monologue that not only reflects the artist's personal cognitive dissonance, but also eerily echoes the frantic calls that overloaded switchboards that day. "No Day" feels both incredibly personal and vaguely universal and invites the viewers to reflect on their own relations to 9/11.

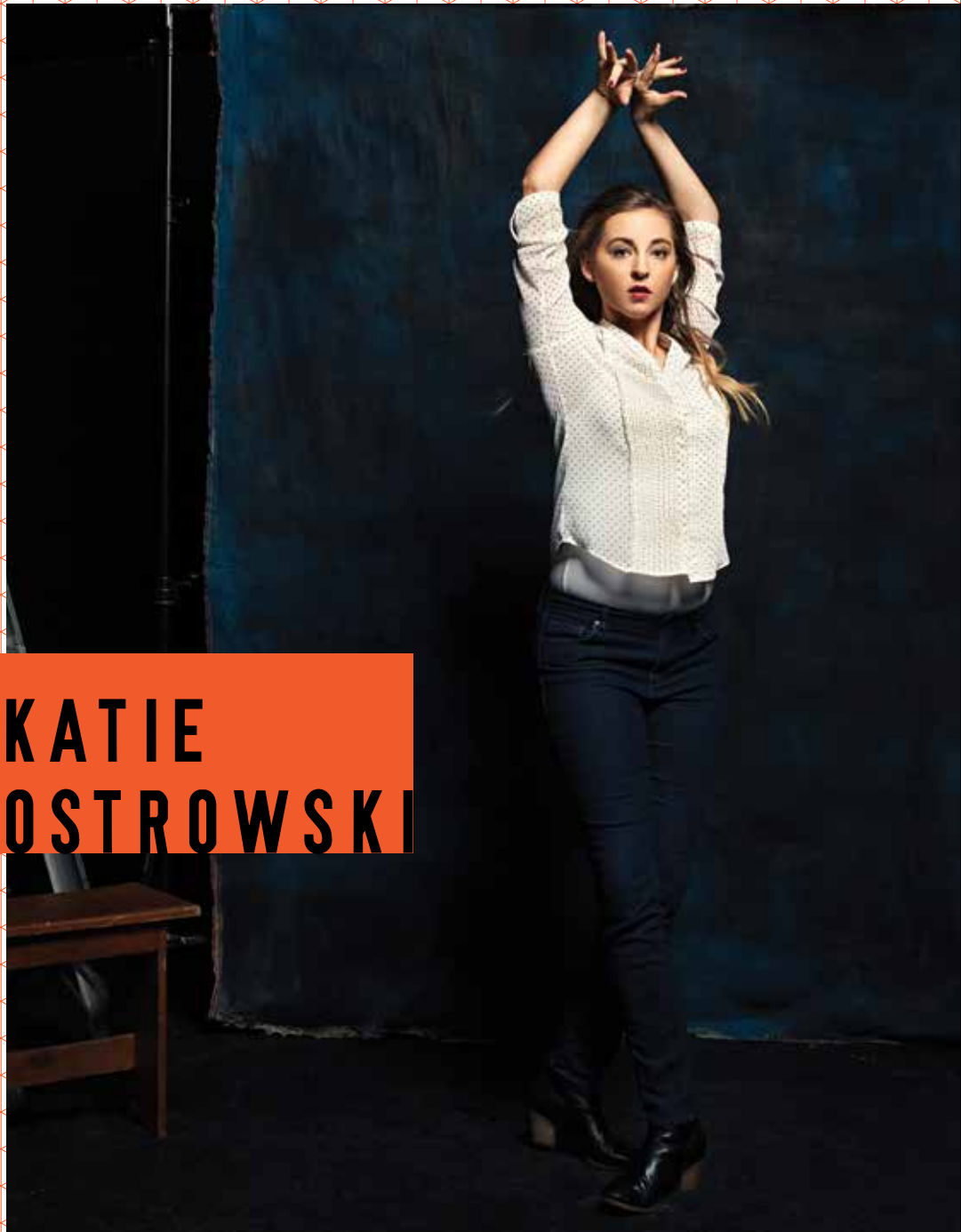
**Giovanna Olmos** projects cursors onto arms. She is a quadrilingual artist and poet based in New York. In her work, she explores the textual-visual spaces of production and consumption as rendered by digitally interconnected media. Giovanna focuses on the physical architecture and the social formations of these textual-visual practices. She curates multimedia poetry performance events around the city and on the Internet. She interns at the free art school of NYC-based art collective Bruce High Quality Foundation (BHQF) and owns @visastore. Her favorite iPhone app is Brushes. She just pops them like bubbles. Last year, *Giovanna, gi gio vaNn a* (Poetry Will Be Made By All, 2014) was released.



**B-U BLE:** How is the virtual physical? “B-u ble” is a 3D printed transparent sphere with a poem embossed on its surface #textme. Why is the medium of text today a bubble? The PlexiCase dimensions reference the screen interface. The piece works almost like a camera because the reflecting, transparent water holds and captures the surrounding context, functioning as a mirror and as a window.” B-u ble” is also interested in your body. How do the hand gestures used in interacting with “B-u ble” differ from the scrolling, tapping, and flipping associated with phones and books? The viewer co-creates “B-u ble:” emptying the sphere produces more bubbles. With wet fingers, you bring a drop of the bubble with you on your skin.

**GIOVANNA  
OLMOS**





# KATIE OSTROWSKI

**Katie Ostrowski** is a performing artist and first-year MA candidate at Gallatin. Her interest lies in the intersection between cultural formations, artistic practice, and audience engagement. Specifically, Katie enjoys studying dance around the world and observing the spiritual, communal, and spectacular. This spring, she is working on the social media campaign for Kristina with the August Strindberg Repertory Theatre Company. You can also catch her performing at LaMama with Loco7 in *The Adventures of Seucy and Boto*, a dance and puppet theater piece set in the Amazon jungle.

**ALEGRÍAS:** Alegrias is one of the most recognized musical styles in flamenco. This choreography is an exploration of the layers of interactions between audience and artist. Many thanks to Xianix Barrera, my theory and methods professor, Meleko Mokgosi, and my wonderful flamenco coach, Arielle Rosales.

**Rebecca Pecaut** is a proud Canadian from Toronto in her senior year at Gallatin. Her concentration bears the broad title of “Storytelling,” which she approaches through a variety of artistic and literary forms, ranging from screenwriting to poetry to visual arts. She is interested in the concepts of time and memory and specifically how these intangible elements can be made physical through art. Her curiosity for the new and the old, as well as how the two worlds interact, motivates her learning and creation process. Rebecca has a distinct fascination with antiquated film forms, with a focus on Super 8 for its stylistic qualities. When she is not collecting found footage, she has two Super 8 cameras of her own she enjoys using.



**THE GREAT DIVIDE:** What started as a personal exploration of family history quickly became an experiment in traversing the bounds of time through visual representations of nostalgia in order to reconcile the image of the parent with that of the individual. This piece, comprised of two audiovisual poems created from found Super 8 footage from my parents’ respective childhoods and screened in a microcosm of a classic 70s living room, works to create a tangible depiction of time and a reflection on the divisions it creates. Working closely with Gus Callahan, a fellow NYU student, I created two separate original scores for each projection. The films tell the fragmented histories of two people while the sound and space create a meditative tone, imploring the viewer to question the nature of the visuals. This piece aims to identify time as “The Great Divide” and attempts to bridge the gap with an immersive memory-like experience.





# MADI RINDGE



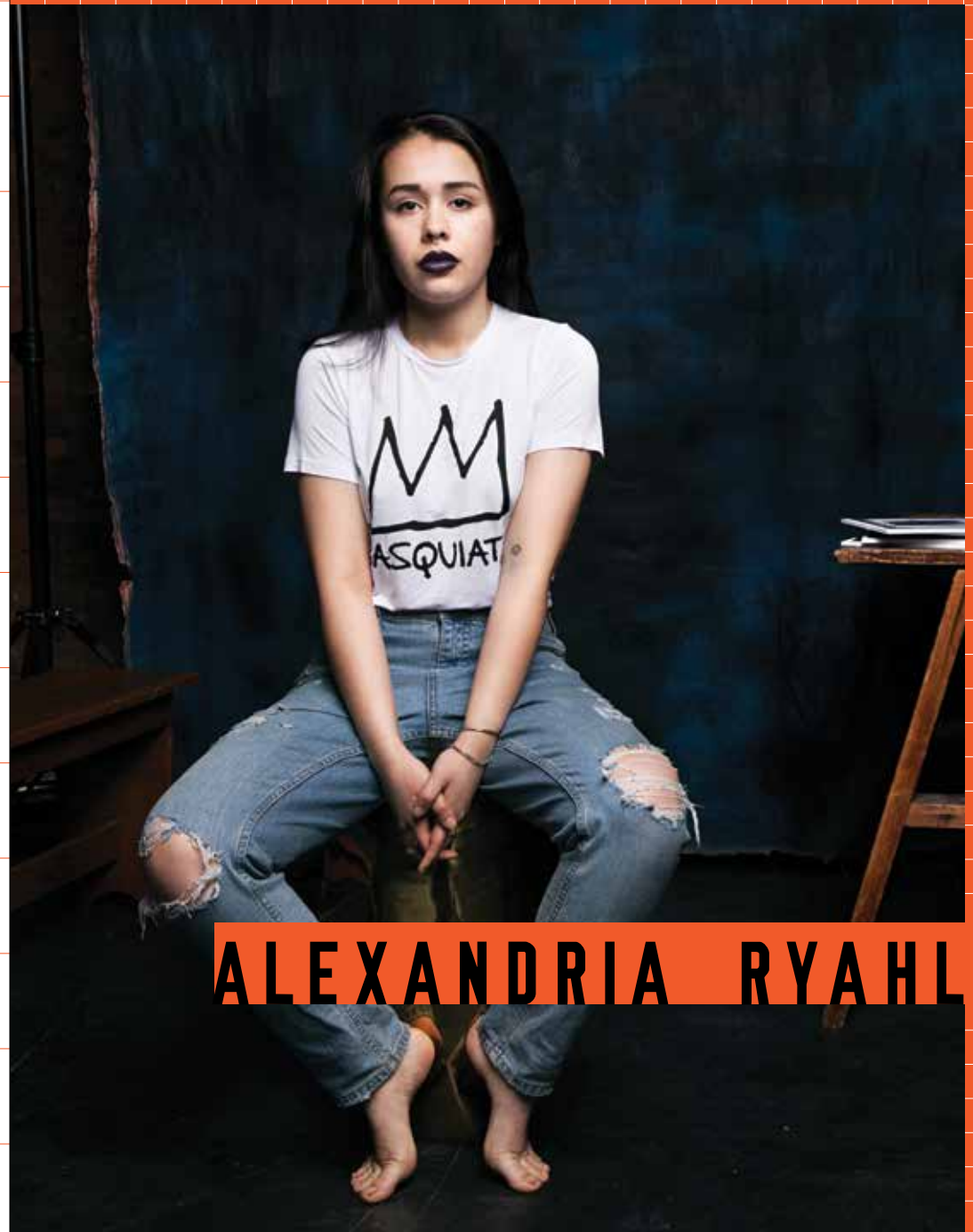
Born and raised in Los Angeles, **Madi Rindge** grew up playing various musical instruments and performing in music, dance, and theater shows. While attending Crossroads Middle School, she found her voice and began to pursue a career as a singer-songwriter, continuing this musical pursuit throughout high school, and in college at Gallatin. Madi performs around both New York City and Los Angeles. She is planning on releasing her self-titled EP in early 2015, and her music is a combination of pop and R&B sounds inspired by artists such as Ariana Grande, Jaymes Young, and Justin Timberlake.

**MADI RINDGE:** My four-song, self-titled EP speaks of different personal experiences with romance that portray topics such as longing, female empowerment, and happiness. As a senior at Gallatin, I am studying contemporary music performance and business. My colloquium at Gallatin is Expressions of Love through Songwriting and I have found a significant correlation between love and music. Having worked with a talented producer at the Clive Davis Institute of Recorded Music among many other talented musicians, I am very excited to present my work. The mélange of genres including pop, R&B, and alternative is what makes my music unique. For this project my band mates Bryan Byrnes (drummer) and John Byrnes (guitarist) will be accompanying me for this debut performance. Special thanks to Karli Feder, Allie McDonald, Zach Rosenberg, Jimmy Branly, Sammy and Val King, Zoe Moss, and Jeri Heiden.

**Alexandria Ryahl** is a senior at Gallatin concentrating on media criticism, critical race theory, and studio art. As a multidisciplinary artist, she aspires to create work that acknowledges the identities of marginalized communities. Her work focuses on the intersection of social issues, such as race and gender, with popular media, while incorporating her experiences as a woman of color growing up in “post-racial” America. Her inspiration includes black cultural icons, fashion photography, the work of Ruth Orkin, and contemporary hip-hop music. Following graduation, Alexandria plans to continue to practice fine art and to make a documentary about her family in Los Angeles.



**WHO WILL SURVIVE IN AMERICA?** This performance piece aims to disrupt a traditionally white space with brown bodies. Since the assault on Rodney King in 1991, police brutality has remained a topical issue within the black community and has recently dominated the public sphere with the deaths of Michael Brown, Trayvon Martin, and many others. By combining the physical presence of brown bodies threatened by this racial prejudice with photographs taken at the 2013 #MillionHoodiesMarch in Union Square, “Who Will Survive in America?” attempts to employ artistic activism in order to initiate a conversation about racism.



**ALEXANDRIA RYAHL**

# CONNOR SEDLACEK



**Connor Sedlacek** is a junior at Gallatin with an interest in Classics and intellectual history, as well as a life-long passion for video games. He is very honored to present his third video game theater piece at the Gallatin Arts Festival. Since 2008, he has been part of the experimental theater productions of director Eddie Kim.

#### **GRISELDA + THE ELF-QUEEN: TWO TALES**

**FROM CHAUCER:** In “Griselda + The Elf-Queen,” the audience will hear two stories from Geoffrey Chaucer’s *Canterbury Tales*. The first, told by the learned young Clerk, recounts the sufferings of the Griselda, a wife of proverbial patience, whose virtue is put to the ultimate test by her husband. The second, narrated by the experienced old Wife of Bath, tells of the mysterious Elf-Queen, and her intervention in the trial of a young knight of King Arthur’s court accused of the rape of a peasant girl. In these two stories, the audience will encounter two irreconcilable ideals of womanhood and of woman’s place in the contemporary society. The story will be enacted live by players using different video games.



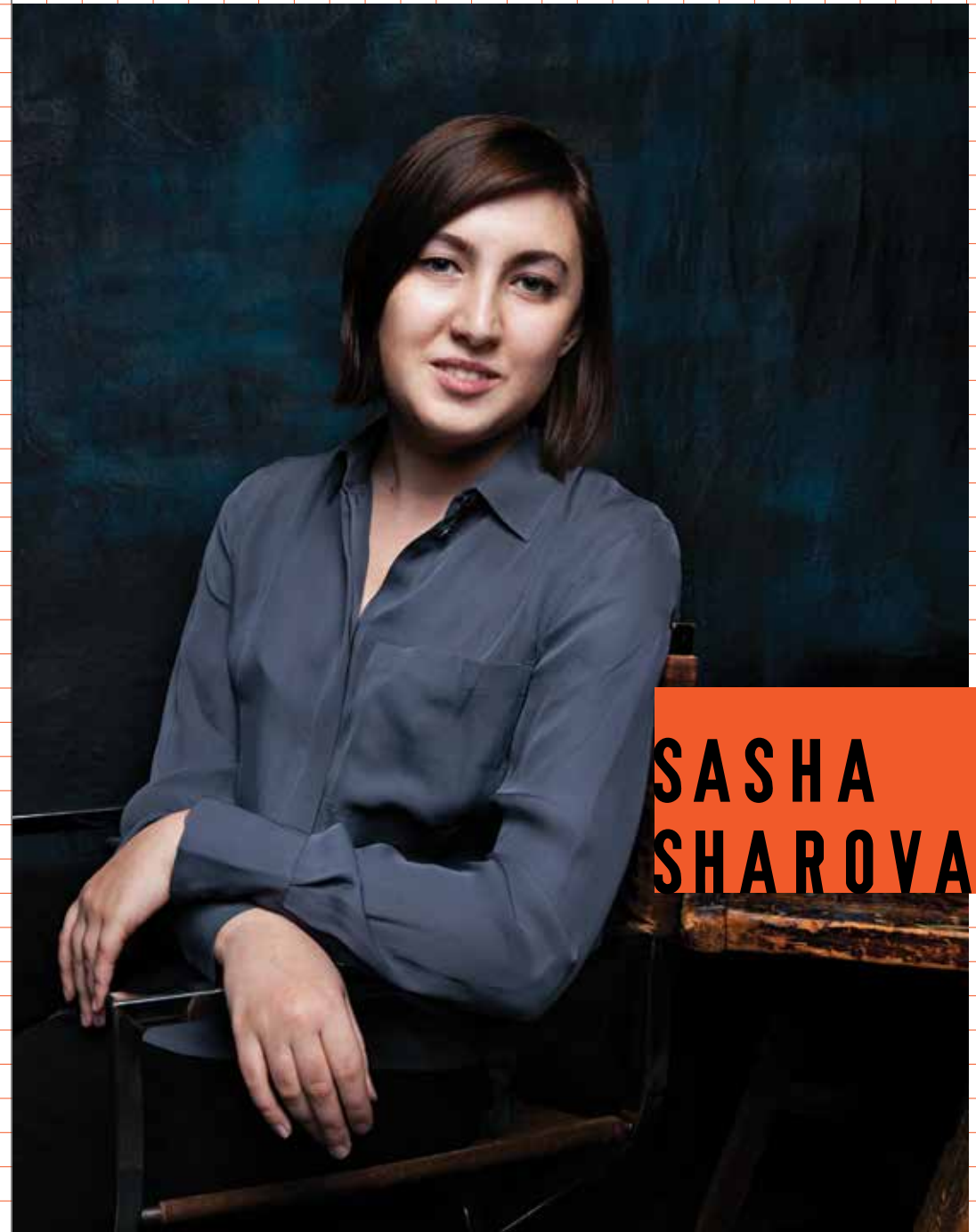


**Sasha Sharova** is a junior at Gallatin studying mass culture and theater with an emphasis on playwriting. Sasha's area of study focuses on the cultural influences which drive audience members to the theater as well as how theater influences the culture in which it is performed. Sasha's background is in dance, and she has performed in numerous classical and contemporary ballets and was a student member of the company North Atlanta Dance Theatre in her hometown of Alpharetta, Georgia. She enjoys taking part in the Gallatin arts community; her work was featured in the Brandspankin' New Works Showcase and she was the co-director for the Gallatin Theater Troupe's Musical Cabaret in 2014.

**COMING HOME WITH JULIE:** The work originated as a project in Playwriting Practicum with Charles Schulman. It is a play which explores personal identity and the line between imagination and reality. There is an emphasis on the power to choose and take charge of your



life and what happens when that ability is stolen from you. I wanted to explore the driving aspects of decision-making—greed, duty, fear, love—and showcase them in a narrative which consistently twists in order to shed light on what is true.





# LUKE SMITHERS

**Luke Smithers** is a sophomore in Gallatin from San Antonio, Texas who is studying how the philosophy of religion motivates his art-making. He works in photography, performance, and video art, and uses each to visualize the abstract. His work contains the marks of his grappling with existential questions.



**SHADOW MAY RESOLVE INTO BEAUTY:**

This piece is my summoning of the Stranger. It is no coincidence that this Stranger dresses in black, for it is in the dark that we cannot see, that whatever we happen into is strange and can only be felt. The dark frightens, certainly, but it is in the unease of not-knowing that awe makes its space. Children are especially

inclined toward this kind of naiveté and as a result are warned against strangers. But such hospitality, such openness to the world, makes space for the Holy. The Holy, we forget, belongs to the taboo, to what is beyond ourselves and our certainties. All three of the Abrahamic traditions wager that the Divine arrives not in the light of day but in the dark of night. It is Mary drawing back from Gabriel in the Annunciation. Or Muhammad hearing the Voice in the dark of his cave. In each, the Divine manifests itself as an uninvited guest. It is a revelation communicated best in the German word for stranger, fremd, which means forward to somewhere else, underway toward—onward, perhaps, to the Encounter. “Shadow May Resolve into Beauty” is me, at my front door. I am about to turn the knob. I am about to let the Stranger in.

**Rowan Spencer** is a first-year MA candidate at Gallatin, studying new forms in drama, sound, and space. He is a Bay Area native and a graduate of McGill University, where he studied English and drama while acting in and directing student productions at Players Theatre and the National Theatre School. During this time, Rowan began deejaying in Montreal clubs and lofts, as well as collaborating with artists in the city's DIY music scene. Encouraged to integrate his musical practices into his theatre studies, he has become obsessed with concepts of sound art that draw heavily upon both disciplines. His other obsessions include design, bouldering, and hip-hop.



**OPEN LETTER #3:** Open letters #s 1-4 are a series of performances developed for and through a Tisch Performance Studies class with Professor Karen Finley in the fall of 2014. Each piece is a unique presentation of a personal message, ranging from live reading to conceptual installation. This sound sculpture, the third in the series, is a response to our increased reliance on text-based social media to relay personal or intimate messages and is a reminder of what is abandoned in that process.

**ROWAN  
SPENCER**



# MEREDITH STEIN



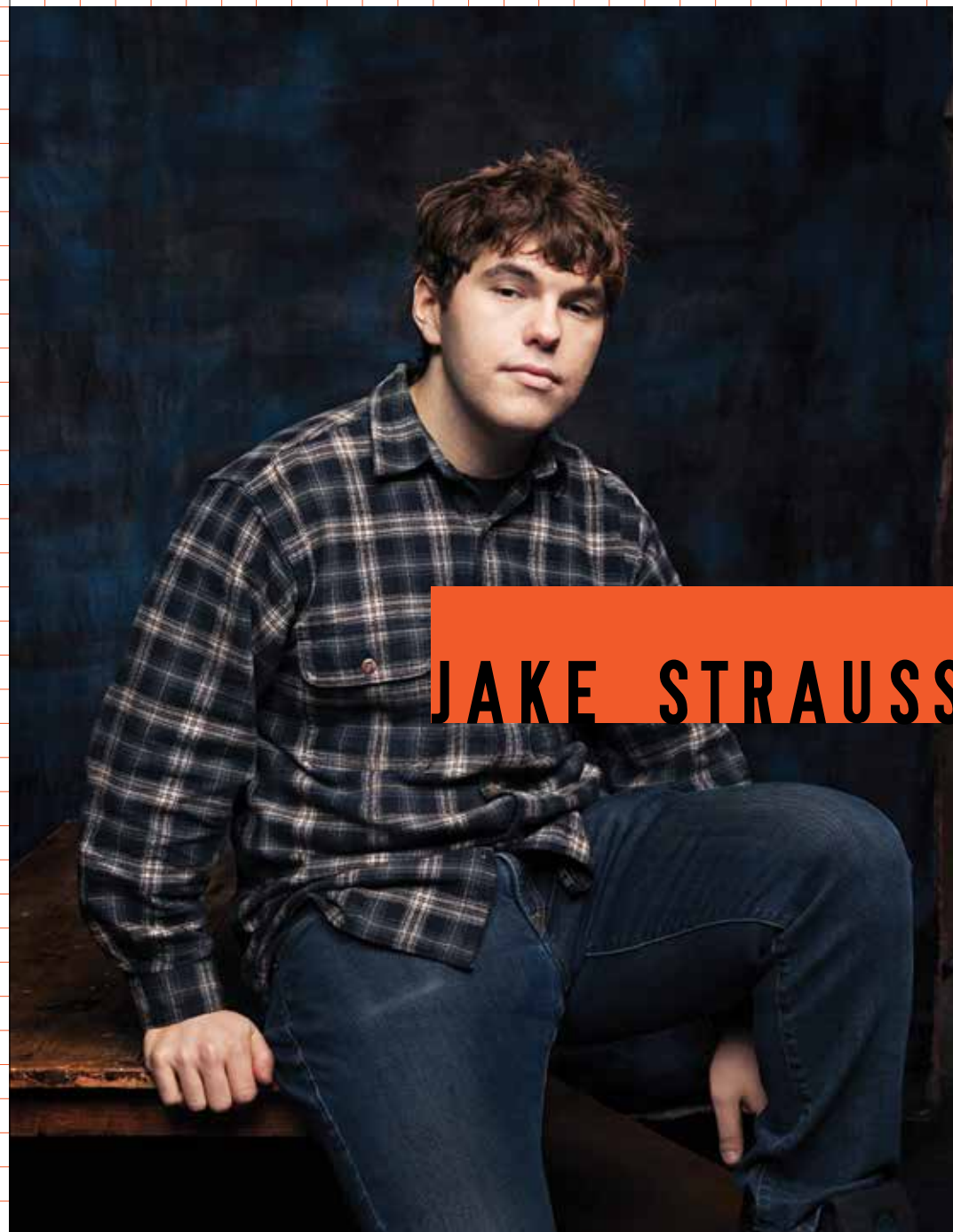
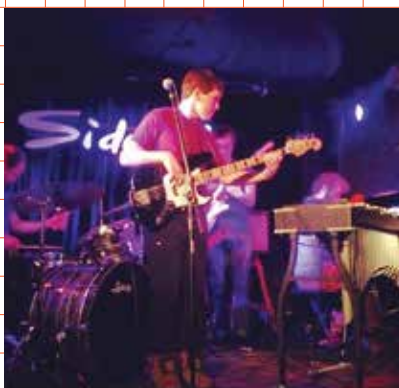
**Meredith Stein**, also known as MuddaGoose, is a first-year student in the Gallatin School of Individualized Study, concentrating in Studio Art, Business, and Social Psychology. Hailing from Chicago, Meredith is inspired by the rich artistic culture of her hometown. Meredith is constantly creating new pieces of art. A true entrepreneur, she will sell you a custom piece of art if you contact her. Meredith also raps under the name MuddaGoose and finds many of her subjects as well as artistic influence through the rich Chicago hip-hop community. Her hobbies include drawing, sewing, rapping, and collaborating with others.

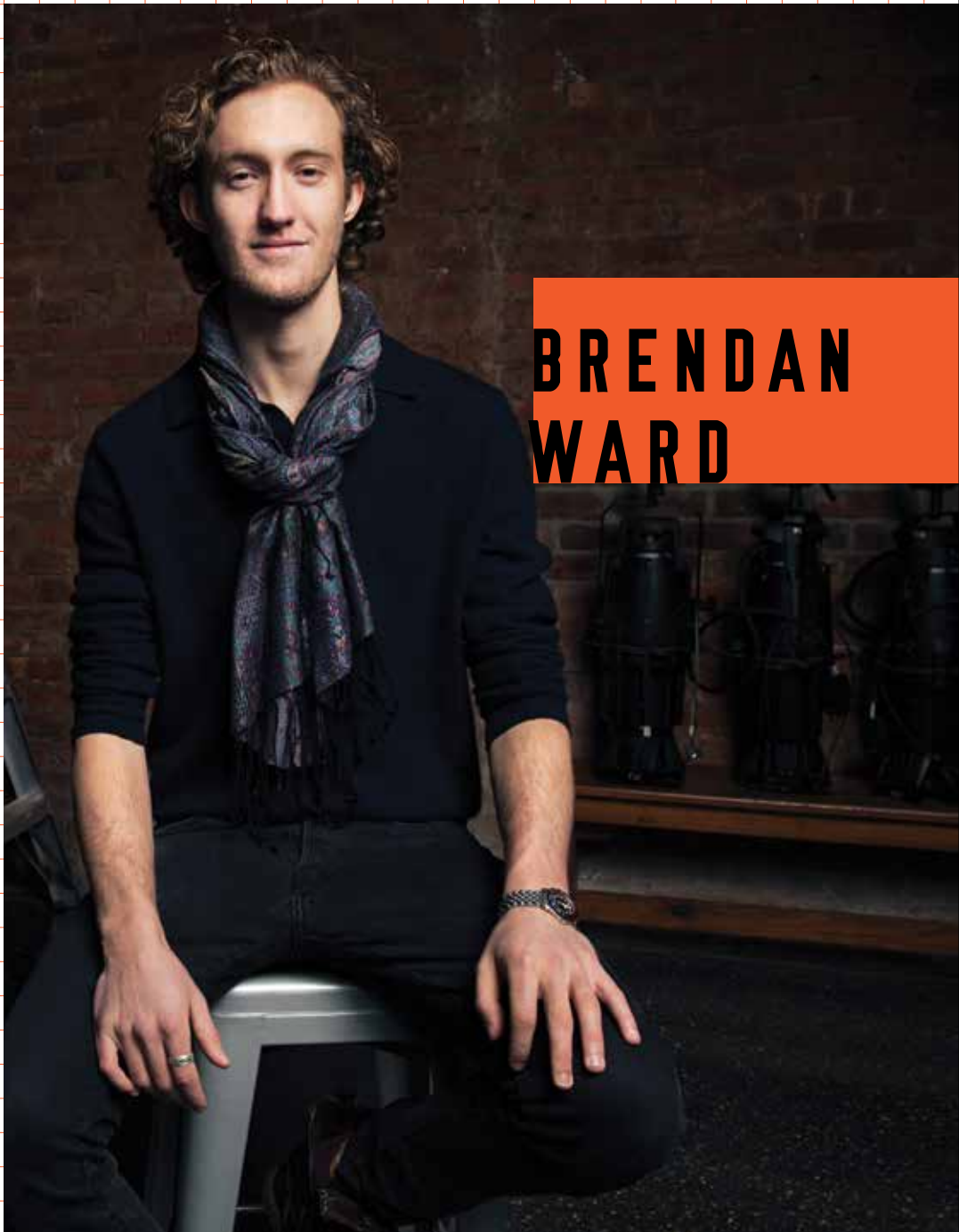
**CLOSED EYES, OPEN MOUTH:** The series “Closed Eyes, Open Mouth” depicts several drawings of people under the constraint that they have both their eyes closed as well as their mouths open. I have always been a huge fan of portraiture. In the past, I have drawn faces but never in the format of a series. I chose to use the constraints that I did because of the wide array of emotions that can be depicted within the seemingly odd guideline. “Closed Eyes, Open Mouth” is not only a study of emotion but rather a study of emotion in a non-archetypal manner that is not frequently conceived.



**Jake “Thaddeus” Strauss** is a junior at Gallatin with a concentration in Music Production/Performance and Societal Awareness. He strives to create music from his own experiences, our collective past, present, and the myriad futures ahead of all us, and his own explorations of music. He is mainly influenced by jazz, soul, hip-hop/rap, neo-soul, funk, gospel, and R&B music. He and his roommates have a cat named Bruhbronius.

**THADDEUS STRAUSS:** My songs often begin as samples or smaller ideas. I really have a hard time considering a song “done,” and just try to be patient with everything as it comes. If you want people to boogie, you can’t always be giving yourself a noogie, you feel? I have only been writing my own music for a short amount of time, so I am sure that my opinions and ways of doing things will change.





# BRENDAN WARD

**Brendan Ward** is a junior in Gallatin studying art, design, and sociology, and concentrating on the relationship between people and objects. Despite holding US and Irish passports, he grew up in Saudi Arabia and lived in the Netherlands before moving to the United States in 2009. He finished high school in Washington, DC and then came to NYU. While attending Gallatin, he has tried to bring to bear the context of this multinational upbringing with the culture of America, a country he had often associated with a symbolic sense of home. Through both creative and academic exploration, Brendan continues to question the relationships we create with our stuff and how this informs our identity and our society.

**BONES OF OUR FATHERS:** This piece is a study in process and learning. The original object is an unidentified bone found on the Mongolian Steppe. It has gone through several repetitions of wax, plaster, and glass casting for the purpose of learning the methods and techniques involved. However, this iterative process creates the potential for mutation. The results are a sequential representation of the evolution of a specific object. As it develops and becomes more and more intentionally flamboyant, the form of the original object is lost and the process is eventually mastered. Ultimately, this means an end to mutation and thus extinction. Bookended by sand from the Thar Desert in Rajasthan, India, the proverbial “dust to dust” trope is complete and the most lighthearted, and accidental reflection on conception, evolution, hubris, and mortality is offered.



**Tianyu Yang** is a multifaceted artist and a junior at Gallatin, concentrating in what she calls The Walk. One of her friends once jokingly mistook this concentration as a type of “pre-tour guide training,” but alas, that is not the case. Inspired by the Swiss writer Robert Walser, The Walk is a vessel that encapsulates her curiosity of the arts, cityscapes, urban living, and raw creativity. A year ago, she wrote an essay loosely based on her encounters with young Asian artists in New York City, where, instead of taking a closer look at how artwork is first generated in the artist’s brain, she took a turn practicing art herself. In her work, Tianyu makes use of the usual (casual)/lost, (unnoticed) elements of sound and image, inviting all to “look/hear/experience harder” in her thought-provoking compositions.

**PEOPLE ARE THE LIVING MAP WITH CRACKS:** How to unwrap a city from its first appearance is ultimately a tourist’s problem: old and new architecture give shape to the hard lines of the city and people create stories that are softly woven in between. But people are not complete stories; they are trapped, flowing segments that unwillingly constitute a sentimental “map” of their urban habitat. This is a map with cracks, like the unlit parking lots and abandoned highways of the city in a helicopter shot. “People Are the Living Map with

Cracks” is a search of such a map in London, through the still images of cold architectural composition and attempted conversations in a sonic arrangement. A physical container is applied for this piece, creating a forceful portal of psychological transportation and surprise. Take a look and see for yourself.





**ELAINE  
YOUNG**

**Elaine Young** is the founder of the LAByrinth PROJECT, a life science-inspired fashion label dedicated to the visual culture of science. LAByrinth offers two collections: AMULA DNA Jewelry, a line of personalized or preselected 21st century lockets containing DNA of the person, plant, or animal of the wearer's choice suspended in a glass vial, and HOST, a collection of original graphics and forms—bags, accessories, clothing—inspired by the visual language of statistics, mapping, natural phenomenon, and advanced imaging technologies that have enabled us to witness worlds normally invisible to the naked eye. LAByrinth utilizes the concept of the invisible, DNA, microscopic images, and visual culture/technologies to craft the brand's metaphor and reminder to reconsider the significance of the things you can and cannot see. LAByrinth is an invitation to WEAR THE WONDERS OF THE INVISIBLE WORLD. The LAByrinth Project website is [www.LAB-yrinth.net](http://www.LAB-yrinth.net).

**PHORIA:** The current title of my Masters Thesis Artistic Project is "PHORIA," a suffix that has two meanings: the first refers to a series of conditions affecting the visual axes of the eye that affect being able to focus images clearly, while the second refers to an intense "emotional state" such as euphoria (excitement, happiness, contentment) or dysphoria (unease, dissatisfaction, anxiety). PHORIA is an experiment in visual critique of the graphic and emotional language of statistics, mapping, and advanced imaging techniques of the body. It is a play on the mathematical notation for functions:  $f(x)$ . Functions involve inputs, outputs, and relationships.

*f(ōr'ēă)*



Since their inception, zines have provided an alternative to mainstream publications. Those excluded from competitive newspapers or glossy magazines can inexpensively print zines and distribute them to their desired audience, avoiding censorship and editorial manipulation. Writers and artists frequently share their zines for free in a further rejection of profit motivation and market pressure. Marginalized groups, political dissidents, and isolated teens alike circulate their work and their ideas. The determination of zine creators and contributors makes space for expression, fosters collaboration, and builds communities.

Zines have recently experienced a revival in response to digital abundance and the fact that mainstream publications are overwhelmed by sponsorships. Contemporary zines challenge the language and structures of traditional media, and they provide an opportunity to hear voices from the periphery. The term “zine” itself is inclusive, equally applying to a stack of sticky notes, a stapled collection of Xerox copies, or a perfect bound book. This year, we are excited to introduce the Gallatin Arts Festival’s first Zine Library. Each zine constitutes a vibrant conversation at our university, and each represents part of the cacophony prized by Gallatin.

# ZINE LIBRARY



John Belknap  
“DUDES GET  
PREGNANT, TOO”

Rachel Davies and Sophie Lilla  
“POP CULTURE PUKE”

Olivia Latney  
“REDHILL MAGAZINE”

Vanessa Castro  
“HOLOGRAM”

Cassidy George  
“RENEGADE”

Izel Villarba  
“QUE SERA OO”

Jake Gianaris and Charles Tiseth  
“VESSEL”

**#BLACKLIVESMATTER  
SERIES**

# THE 2015 GALLATIN ARTS FESTIVAL PRESENTS... THE #BLACKLIVESMATTER SERIES

**T**he Gallatin Arts Festival team and key collaborators, including members of the Prison Education Program and the Incarceration to Education Coalition, have come together out of the urgency of our times. This year has proved once again that black lives are not protected by the American justice system. With the non-indictments in the cases of Eric Garner and Mike Brown, protests and die-ins erupting nationwide, and countless lives of women and men, trans and cis, taken by police officers, this is a crucial time for the NYU and NYC communities to engage in critical dialogue surrounding the lineage of our violent, white, patriarchal, supremacist system while also living and imagining a world we want to live in. We will therefore be hosting a series of workshops that does just this through politically engaged artistic practice.

We started the series with “#BlackLivesMatter OPEN CALL” in February, inviting interested NYU and NYC artists, activists, and concerned folks gathered to share excerpts of artistic works and project ideas they have conceived of around the #BlackLivesMatter movement. Fifteen artists or artist groups performed multi-disciplinary work including video, movement, spoken word, and music. Utilizing these forms, artists unapologetically expressed their rage, fears, critical questions, significant untold and intersecting histories/herstories, and calls for solidarity in action and healing work.

Following the OPEN CALL, Bryonn Bain hosted a screening of *The Darkest Hour*, a documentary film-in-progress on solitary confinement. A discussion was led by guests Dr. Divine Pryor of Center for Nu Leadership on Urban Solutions, Kathy Boudin of Columbia School of Social Work/Center for Justice, and Kyla Searle of the Incarceration to Education Coalition at NYU.

In March, we invited these and additional participants to engage in an artist-led writing-based workshop entitled “S.T.I.T.C.H.E.D.: Re-Creating the Future by Rewriting Our Histories” with Alixa Garcia and Naima Penniman of Climbing PoeTree. Participants were asked to read and find connections in the stories of strangers and contribute their own stories through a process of group and personal reflection. In addition to reading out Ferguson Action’s Open Letter: American Horror Story which expresses the terrifying reality of our times, participants were asked to imagine what freedom and liberation could in fact look like.

We will culminate our series as the grand finale of the Gallatin Arts Festival on Friday, April 17. Programming will consist of a **documentary screening on the community-engaged work of three womyn of color artists**, a womyn of color

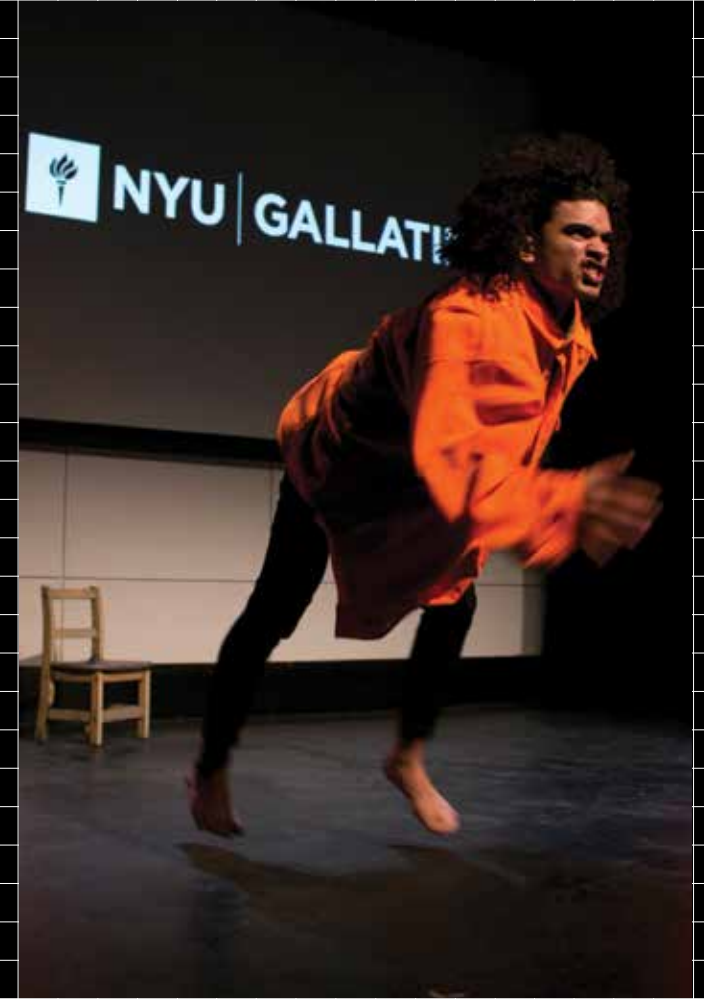
performance workshop, and a presentation of selected artistic works. **Our focus on womyn of color is to re-center the narrative about black lives mattering on black womyn, trans and cis. Black womyn have been consistently underrepresented in mainstream media when in fact their lives have been historically and currently a major target of state-sanctioned and domestic violence. Simultaneously, black womyn stand firmly at the forefront of black liberation movements.** Works will engage with themes and questions that #BlackLivesMatter invokes including, but not limited to, police brutality, the prison industrial complex, the school to prison pipeline, Black liberation activism, and visions for new systems and ways of organizing.

—JASMIN AGOSTO

# #BLACKLIVESMATTER OPEN CALL

THURSDAY, FEBRUARY 19, 2015

Additional Performances by:  
Lacresha Denise Berry, Malcolm  
Douglas Brown, Danielle Daley,  
Zoe Flowers, Chahney Hinds,  
Kevin Jenkins, Samora Pinder-  
hughes, William Washington, and  
Truthworker Theatre Company.





# #BLACKLIVESMATTER WORKSHOP: S.T.I.T.C.H.E.D.: RE-CREATING THE FUTURE BY REWRITING OUR HISTORIES

FACILITATED BY  
CLIMBING POETREE



This interactive writing-based workshop surges from the collective wisdom and collaborative power of our communities using S.T.I.T.C.H.E.D., a growing tapestry of Stories, Testimonies, Intentions, Truths, Confessions, Healing, Expressions, and Dreams that Alixa and Naima have collected and stitched together from more than 10,000 audience members and workshop participants from across the country over the past ten years.

Climbing PoeTree used this project as inspiration to generate poetic writing about the value of black lives and to uplift visions of healing, justice, and dignity in the face of state violence.

The magic of S.T.I.T.C.H.E.D comes from declaring our truths and bearing witness to those of others. When we tell our own stories, we reclaim the power to write our own futures. When we recognize ourselves in each other, we begin to dispel the myths that are created to keep us divided.



The Sound Station appears for the second time this year at the Gallatin Arts Festival. The Sound Station holds multiple audio tracks and displays short written artist statements related to the featured audio works. For this year's festival, the Sound Station showcases various projects made by the students in Nina Katchadourian's Sound Art course from fall 2014.

# THE SOUND STATION



**STUDENT  
LEADERSHIP  
TEAM, FACULTY,  
AND STAFF**





**BRIDGET CASEY** is a Gallatin senior with a concentration in art theory and aesthetics with a minor in creative writing. Her academic passions range from exhibition history to abjection and the female body in art. Bridget particularly enjoys searching for pretzels in Dutch and Flemish paintings, and she is currently the art editor of NYU's undergraduate publication *Minetta Review*.



**CAROLYN "CC" CONCEPCION** is graduate student at Gallatin with a concentration on design strategy, cultural innovation, and storytelling. CC brings over ten years of experience as a brand marketer and live experience designer. She leverages art and harnesses innovation to find solutions that impact and connect with global communities. Ashoka, Heineken USA, Afropunk Festival, PepsiCo, 40 Acres and a Mule, DoSomething.org, and BLACK GIRLS ROCK! Inc. are just a few organizations with which she has had the honor to work.



**HALEY GASTON** is a senior in Gallatin from the Bay Area whose concentration is called Topophilia: Perceptions of the Environment and the Influence of Design. A combination of anthropology, environmental studies, design, architecture, and marketing, her studies are geared towards understanding the relationship between humans and nature, and how designing a space can influence human perceptions of that space. This is her second year on the Student Leadership Team for the Gallatin Arts Festival.



**CATHERINE MEAGAN RUST** is a Gallatin MA candidate concentrating in contemporary art theory and criticism, new media, and exhibition history. Her thesis will investigate interpretation and audience reception of art exhibitions in digital space. She received her BA in Studio Art and Art History from Lipscomb University in Nashville, Tennessee. Her resume includes work with the Royal Academy of Arts, the Frist Center for the Visual Arts in Nashville, the Metropolitan Museum of Art, and ART21. She has previously curated shows for Lipscomb University, Open Lot Nashville, and the Gallatin Galleries.

## CURATORS



## PRODUCERS



**SARAH FLAMM** is in her third year at Gallatin, concentrating in Creating and Advancing Theatre with an emphasis on engaging audiences in the current theatrical landscape. Before joining GAF as a producer, she worked with The Broadway League, Davenport Theatrical Enterprises, and various summer camps on arts education. Sarah has also recently joined the executive board of the Gallatin Theatre Troupe and is directing and producing with them this semester. Sarah has a passion for keeping audiences coming to see new and exciting work and seeks to nurture the magic that is live theater. She is thrilled to be able to start pursuing that goal as a member of this wonderful Student Leadership Team.



**ALEX HANSEN** is in her junior year at Gallatin with a concentration in Documentary Theater, which emerged from her interests in anthropology, sociology, and theater, and a desire to show a diverse array of stories onstage. Alex has explored many aspects of creating theater, from writing to directing to producing to stage managing, and plans to continue to make theater in any way she can for the rest of her life. This is Alex's first year as a GAF producer, and she is very excited to put on such a fantastic event with a wonderful group of people.



**ELIZA LAMBERT** is a sophomore at Gallatin concentrating in oral history in the arts and academia, with a minor in the business of entertainment, media and technology. Eliza has been a part of many multimedia projects, from her oral history compilation about the Gay Rights Movement, to a US State Department-funded exhibition on folk art in America and Morocco. For this show, she has merged her theater and music backgrounds with her love of interdisciplinary work in order to help curate the most Gallatin show ever. She is thrilled to be a part of the GAF team, and is looking forward to this year's Festival.



**ELEANOR WEEKS** is a senior in Gallatin concentrating in Media Studies and Arts Administration with a minor in music through CAS. Her arts background includes work as a choral singer and stage manager, and she has worked for several arts companies in New York City, including The Shakespeare Society, the New York International Children's Film Festival, and the American Symphony Orchestra. This is her second year working as a performing arts producer for GAF. Eleanor is thrilled to once again be involved in planning such an amazing event.

**JASMIN AGOSTO** (Festival Manager) is a Gallatin MA candidate studying artist entrepreneurship and sustainable urban revitalization. For her thesis, she will be making a short documentary on how Hartford-based community-engaged artists sustain themselves and envision a thriving city. Her plan is to establish a Hartford-based artist cooperative in the near future. Agosto's background is primarily



in producing, youth development, 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's chapter of Temple of Hip Hop. 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.

**ANNA ROBERTSON** (Social Media and Marketing Coordinator) is a first year at Gallatin currently concentrating in the business of the entertainment industry with an emphasis on producing for film and television.



Her desire to work in the film industry began with her passion for photography, something she was happy to explore this year in her role with GAF.

**JESSE DITTMAR** (Photographer) is a New York-based editorial and advertising photographer. Jesse is also a Gallatin alumni. Since graduating in 2008, he has harnessed his inspiration from assisting acclaimed portrait photographers Annie Leibovitz and Martin Schoeller. Years of assisting his idols and a consistent pursuit of industry relationships are to credit for his recent success. Jesse has photographed such personalities as Tom Hanks, Patti Smith, Sting, Idina Menzel, among others. His work has been published in *Rolling Stone*, *The New York Times*, *Village Voice*, *New York Magazine*, *Elle*, *Time Magazine*, *The Washington Post*, *The Los Angeles Times*, and *The Hollywood Reporter*.



**KRISTIN HORTON** (Artistic Director) is a director primarily interested in new plays that engage cross-cultural dialogue and re-imagine classic plays for the contemporary stage. She has directed new work collaborations at the Contemporary American Theater Festival, Working Theater, HERE, Lark Play Development Center, William Inge Festival, Lied Center for the Performing Arts, New Dramatists, The Playwrights' Center in Minneapolis, Commonweal Theatre, Riverside Theatre, NYC SummerStage, and Edinburgh Fringe Festival. She has received fellowships from the National Endowment for the Arts/Theatre Communications Group, Oregon Shakespeare Festival and Sundance Theater Lab. Horton began her career as a member of the Living Stage Theatre Company at Arena Stage. She is a professor at NYU Gallatin.

**KEITH MILLER** (Visual Arts Adviser) is a filmmaker, painter and curator. Miller is a member of the Brooklyn Filmmakers Collective, and his new feature film, *Five Star*, received grants from the Jerome Foundation and Rooftop films. *Five Star* premiered at the 2014 Tribeca Film Festival, winning the award for Best Editing. His first feature film, *Welcome to Pine Hill*, which *The New York Times's* 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 US by Oscilloscope Laboratories, and internationally by Sundance International. Miller's paintings have shown in galleries internationally. A professor at NYU's Gallatin School teaching at the intersection of art, culture, film and theory, he is also the Curator of the Gallatin Galleries.



**KATYA MEZHIBOVSKAYA** (Graphic Designer) is Senior Designer at Bloomsbury. She has a MFA in Design Criticism from the School of Visual Arts. Her mission is to use design to write love letters to ideas and to make the familiar strange.

## PROFESSIONAL STAFF

Artistic Director: Kristin Horton, Visual Arts Adviser: Keith Miller, Festival Manager: Jasmin Agosto, Associate Director of Production: Jennifer G. Birge, Technical Director: Laura Skolnik, Technical Assistant: Lauren Libretti, Stage Manager: Kaitlin Nemeth, Photographer: Jesse Dittmar, Catalog Designer: Katya Mezhibovskaya

## THANK YOU

**GALLATIN ARTS FESTIVAL GIVES THANKS TO:** Dean Susanne L. 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; and KC Trommer

# GALLATIN ARTS APRIL 2015 FESTIVAL



NYU

GALLATIN SCHOOL OF  
INDIVIDUALIZED STUDY