The background of the entire page is a dense, repeating pattern of abstract geometric shapes. These shapes include circles, rectangles, triangles, and curved lines, rendered in a palette of red, orange, light blue, and dark blue. Some shapes are solid, while others are semi-transparent, creating a layered, vibrant effect.

Welcome to the 2016

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.

11

MONDAY

GALLATIN ARTS FESTIVAL

EVENTS

APRIL 2016

ALL EVENTS TAKE PLACE IN THE JERRY H. LABOWITZ THEATRE FOR THE PERFORMING ARTS AND THE GALLATIN GALLERIES. ALL EVENTS ARE FREE AND OPEN TO THE PUBLIC.

6:30-9:00

GAF GALLERY OPENING NIGHT

Featuring VISUAL ARTISTS: Julia Bassiri, John Belknap, Isabel Bethencourt, Samantha Cavestani, Felix Ho Yuen Chan, David Derwin, Racha El Khalil, Chloe Gbai, Noah Grosshandler, Ashley Kang, Camila Kann, Zoe Kennedy, Perry Khalil, Deborah Kim, Abe Libman, Dinah Liger, Grace Linderholm, Smritaa Massey, Daniels Mekss, Jane Morgan, Ivy Olesen, Liz Ornitz, Dillon Petito, Eirdis Ragnarsdottir, Michael Sadowitz, Chloe Smith, Luke Smithers, Madeleine Stanley, Mollie Suss, Sofia Szamosi, Elisabeth Turner, Izel Villarba, Em Watson, Jesse Wheaton

PERFORMANCES: Kelsey Burns, Mary Hornak, Alee Bloom, David Bologna

The visual arts presentation will include "The Sound Station," a sound art work curated by Professor Nina Katchadourian which will be on display throughout the week of GAF in The Gallatin Galleries.

12

TUESDAY

10:30-11:45

YOGA IN THE GALLERY

12:30-1:30

GALLERY TOUR WITH CURATORS

2:30-3:30

DANCE PANEL

Hosted by Kelsey Leonard

6:30-8:30

DANCE

The Visibility Project by Victoria Robichaud; *Nothing is Lost* by Alice Lambert; *Body Works* by Jessica Salomon; *Dancing* by Mary Hornak; *How Did They Get In?* by Mia Dicharo; *Awareness, Trapped Expression* by Sarah Richman; *Display Body* by Delaney Otjes; *Conversations at the Dinner Table* by Jacqueline Ledesma

9:00-10:00

PLAY READING

How we G.L.O.W. by Jamila Humphrie

13

WEDNESDAY

10:30-11:45

YOGA IN THE GALLERY

12:30-1:35

GALLERY TOUR WITH CURATORS

1:30-2:30

PERFORMANCE ART

Trauma is Present by Tiffany Liu & Manion Khuh

3:30-6:30

DANCE

A Dance Improv Installation: Another Look at the Commons in Relation to Three Same But Different Connected Bodies and Much More... by Victoria Robichaud

5:00-6:00

THEATER

Commedia dell'arte: The Tooth Puller by Andy Richardson and The Department of Fools

6:45-8:45

THEATER

Student Debt Theater by Alex Hansen

9:00-10:00

MULTIDISCIPLINARY PERFORMANCES

In Search of Negroland by Quanda Johnson; *Hypochondria* by Rachel Hilsen; *Who Taught You to Hate Me?* by Angel Parker; *Gone!* by Quanda Johnson; *Revealing Tides of Grief* by Kelsey Leonard

14

THURSDAY

10:30-11:45

YOGA IN THE GALLERY

12:30-2:45

WORKSHOP

You Talk Funny by Kerry Candeloro

6:30-8:30

FILM SCREENINGS AND Q&A

Films by Hannah Baek, Raechel Bosch, Kai Cameron, Joosje Duk, Aaron Gartenberg, Tammy Kremmer

9:00-10:00

THEATER

Theater of War by Gwen Hornig and Henry Sheeran

15

FRIDAY

3:30-4:30

MONOLOGUE AND LISTENING SESSION

Not Ready by Nathan Braun; *Sex Out Loud* by Sophie Walker

6:30-10:30

MUSIC FESTIVAL

With performances by Alicia Waller, Rowan Spencer, Cat Rickman, Molly Chapman, Joseph Rinaldi, Sarah Flamm, and Angelina DeSocio

CURATORS' STATEMENT

From large scale paintings to photo collage to 3D experiential rendering, this year's participating artists for GAF bring great diversity in both the themes and mediums explored. Though every festival is unique in its selection of works, it is our hope that there is something for every preference here while also challenging the viewer to experience something unfamiliar.

Whether exploring how they see themselves or how they are seen, students offer viewers a broad variety of ideas through a number of mediums. Some works examine social phenomena through very specific case studies, while others mix the themes by examining, for example, religion and femininity, identity through the body, or social hierarchies through family relationships, to name only a few.

Every moment in the human experience—including those from childhood, from experiences abroad, and those that happened as recently as last summer—inform this year's work. These experiences aren't

shared only in the content but by what it is made of as well. Some artists work in mediums they have just encountered, while others display craftsmanship developed over years of practice.

While some artists explore conceptual themes in their work, others focus solely on materiality and process. A great joy of viewing conceptual art is to see different approaches to express similar thoughts, questions, and ideas. We hope the work included this year creates curiosity and leads to conversation.

We encourage you to listen, see, and reflect as you walk through the gallery spaces and various floors at Gallatin. Even with the broad range of works in this year's festival, we hope you can feel a level of intimacy felt with each artist's works. We invite you to find new meanings, recognize familiar memories, and, to feel a sense of inquiry as you encounter and engage with each artwork.



COURTNEY KEZLARIAN
RACHA EL KHALIL
BRENDA HUNG

PRODUCERS' STATEMENT

Welcome to the Gallatin Arts Festival 2016! In crafting this year's lineup, we've been particularly inspired by work that seeks to turn thought into action, seizing upon the potential of art to galvanize change.

GAF 2016 explores performance as a means of reflecting on and coping with external and internal states. Using interdisciplinary approaches and through various modes of expression, this year's performing artists explore complex global and personal issues. Some performances explore similar concepts—conflict, cultural criticism, and identity politics—with different media and messages. Other performances place incongruous elements in conversation to provoke thought, practice craft, and experiment outside of the comfort zones of the artist and the audience alike.

By engaging with GAF 2016, you are experiencing a taste of Gallatin's diverse artistic culture—ranging from performance art to dance—and featuring undergraduate and graduate student work. As performing arts producers, we feel the festival is an important part of expanding the intra-Gallatin conversation about elevating and supporting artistic communities and endeavors within the university.

We invite you to join us!

**ELIZA LAMBERT
KELSEY LEONARD
IVY OLESEN
NATALIE SMITH**



Hannah Baek is a junior from Seattle studying language and modernity at Gallatin. Combing through linguistics, philosophy, literature, film, and Asian American Studies, she investigates how language serves and fails us, especially as explored by the traditions of postmodernism, existentialism, absurdism, and Orientalism. With a long background in black and white film photography, she has become especially interested in the nonverbal potential of cinematic language.

HANNAH BAEK

WHOLE WHEAT MAN

Upon misinterpreting a fact about gravity, a young man suddenly wonders whether he would fall to the ground faster than a loaf of bread. In this simple analogy of testing whether the body “means” any more than a loaf of bread, the protagonist of *Whole Wheat Man* enters into a question of whether humanity holds meaning at all. Like the existentialists and postmodernists, bleeding from their pens, who have tried for the past century to express this alarming, shattering, dissolving awareness of the relative significance of life, I hope his story— so naïve and simple, purposely wordless, and imagistic—may bring us to his discovery just as earnest and unprepared.

Julia Bassiri is an artist, athlete, and academic. She is a painter, a personal trainer and a master's student of philosophy, psychology, and all else that her interdisciplinary path allowed her to pursue. In all of these roles, Julia is a creatively-driven individual who endlessly, obsessively seeks fascination. At Gallatin, Julia became fascinated with the intersections of mindfulness, somaesthetic philosophy, and expressive arts therapies. Her thesis, which Venn-diagrammed the likenesses of these disciplines, is essentially a commentary on creative multi-modal therapies, and their tremendous values. The discovery of self-efficacy, the pursuit of self-care and the personal healing that takes place when mind and body not only communicate but express themselves freely—is transformative. In January 2016, Julia completed *FACE IT!*, a collection of food-art inspired activities that embodies the spirit of self-appreciation discussed above.

JULIA BASSIRI

FACE IT!

Each moment has an aesthetic potential. Each moment has the capacity to be great, better than great, or the greatest. What that ultimately means is that there is infinite opportunity for sensory stimulation, intellectual engagement, and the inevitable interplay of the two—all of which make living, well, *great*. Therein lies a philosophy to live by: in striving to make our worlds the most appetizing that they can be, we must position ourselves

so that our circumstances breed further delight. There's a reason we make lemonade when life doles out lemons. But we need not only transform the sour to the sweet. The sour has artistic prowess of its own, and can lead to curious satiation when pursued. So pursue the sour. The mundane. The ordinary. The otherwise unremarkable. Pursue it all for its potential. There's growth and good karma to come of it.





John Belknap is a senior at Gallatin concentrating in gender and sexuality studies, art history, and critical theory. He is interested in re-locating hidden knowledge and creating works that respond to these forgotten histories and trauma. Specifically, do non-normalized desires and bodies today fit into the framework of the archival project for the artistic avant-garde? These themes are explored through meditations on silence, confession, artificiality, and nature.

JOHN BELKNAP

NEITHER/NOR AND SILENCE IS A STRATEGY, SILENCE IS A PROPHECY

Rather than pull from realistic representations or extreme hyperrealism, John uses the tools around him—pens and pencils, food dye, magazine clippings, overheard conversations, observed art, etc.—to create his body of rather ordinary work. He plays with previously established signs and symbols to re-frame the context of their origins and current historical implications. These appropriations are established through a range of media, such as zines, stickers, drawings, paintings, collages, digital prints, and installations.

Isabel Bethencourt is a New York-based cinematographer and occasional director of documentary films. She will graduate from NYU Gallatin in May 2016 with a concentration in documentary and cultural anthropology, focusing on the responsibility of telling “real stories.” Her interests also include photography, visual art, cute doggies, and buffalo ranching.

ISABEL BETHENCOURT

NO PARQUEO

is a photography series that aims to look at the resourceful, unique, and creative side of Cuba through the many different garages in the Vedado neighborhood of Havana. With all the talk of cars in Cuba, and the many photographs, there’s little emphasis on where the cars are kept or maintained. Walking around Vedado, what struck me most were the unlikely dissimilarity and beauty of the garages. The doors reflect the people inside, almost like portraits—each one is unique, architecturally different, and had often adapted from its original state to fit into its surrounding. Some are newer and recently painted, while others have become overgrown with plants over years of disuse. *No Parqueo* aims to be a kind of portrait of Vedado—of the personality, character, and potential of the people, the homes, and the city.





Alee Bloom is a third year at Gallatin concentrating in illustration and animation. Her art delves into the relationships between society and the self, and the creation of the Other. Through digital and material art mediums she has explored concepts of memory, grief, and dissociation. Across all mediums, she hopes to create a space of empathy for herself and others where wordless emotion and experience can flourish, be felt, and healed. Alee's ongoing work focuses on the interwoven natures of the queer experience, unpacking of childhood trauma, innocence, and naivety.

ALEE BLOOM

ALIEN DIALOGUE

is a performance art piece created by Alee Bloom and Dominic Burkart. The piece investigates the analogous nature of language learning and queer experiences through reductive dialogues projected on to drawings of aliens in a French course notebook. The work explores concepts of frustration, isolation, misunderstanding, and hierarchy and invites audience members to question their own place as observers.

By projecting our histories onto simple drawings of extraterrestrial figures, we describe the postmodern complexities of identity and relationality.

Collaborating with Alee on this project is Dominic Burkart, an inter-media artist and psychological researcher in NYU's College of Arts and Science.

David began his artistic career with extensive work in community, regional, and professional musical theater productions across his hometowns of New Orleans and Austin. By the age of thirteen, he claimed five southern region and two national champion titles in the competitive Irish dance world in addition to placing as high as fifth in the world championships. At fourteen, David was nominated for a Tony Award for Best Featured Actor in a Musical for his role of Michael in the original Broadway production of *Billy Elliot the Musical*. Since then, he has continued to study performance in experimental forms of dance, music, art, and fashion. A Gallatin junior, his concentration in multimedia performance art blends his passion for all artistic media with the scholarly core of the recent field of performance studies for a philosophical, cultural, and social approach to the artistic act of performance.

DAVID BOLOGNA



LOOKING FOR A WORMHOLE TO FALL INTO

“A cyborg is a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction.”

—Donna Haraway

An installation creates a multi-sensorial space of media as the live artist performs his collaged self in a mechanical routine of movement set to original music. The one-minute experience is performed in a cycle throughout the entire gallery

day, parodying the repetition of a GIF—a technological machine in and of the 21st century. Only by the physical interaction of a viewer—like the finger on a touch screen—is the artist activated. The work performs Haraway’s notion of the Cyborg recontextualized for the millennial generation and speaks to the digital age with its infinite (and sometimes chaotic) possibilities of representing a self through media.

ABJECT BEING 120394

“A wound with blood and pus, or the sickly, acrid smell of sweat, of decay, does not signify death... No, as in true theater, without makeup or masks, refuse and corpses show me what I permanently thrust aside in order to live. These body fluids, this defilement, this shit are what life withstands, hardly and with difficulty, on the part of death. There, I am at the border of my condition as a living being.”

—Julia Kristeva

The artist picks and pops pus and acne from his face, expelling the fluids in an installed bathroom that combines visual and aural media. The performance of this intimate act questions the definitions of private and public, the blurry line between subject and object/self and other, and how rituals such as this relate to those beings expelled or being made abject or excluded from culture and society such as sexual, gender, and racial “others.”

Raechel Bosch recently completed her master's degree at Gallatin with a concentration in visual ethnography, documentary filmmaking, and memory studies. She is interested in non-linear methods for documentary making, and works in both fiction and nonfiction. Raechel views documentary filmmaking as an important tool for building community. Some of her most recent projects play with cross-generational family narratives. Originally from Fargo, North Dakota, she currently resides in New York City and works as a producer and an education programs administrator.

RAEHEL BOSCH

TOWN BY THE WATER

Using traditional cinematic devices such as humor, lighting, and composition, *Town by the Water* is a documentary short film that uncovers meaning in the banality of everyday life. The film's subjects, Paul and Issy Bosch, are a married couple in their 80s who have lived parallel lives. Born in Devils Lake, North Dakota, they are the children of Volga German immigrants, an ethnic minority of farmers who settled in the Dakotas after a series of migrations due to

war and persecution. Eventually moving to Sebeka, Minnesota, Paul and Issy have adapted their agricultural practices for a life together in a rural small town. As their granddaughter, I film from the perspective of a generational divide, which no longer straddles both rural and urban cultures. Elevating the ordinary, the film uses minor actions such as eating and resting to tell a story about loyalty, devotion, and identity.



Nathan Braun originates from Marin County, California, and is currently completing his senior year at Gallatin where he has been concentrating in "Entertainment Production and Creative/Dramatic Writing." Through these pursuits, Nathan has been able to gain an understanding of both how to construct narratives across different mediums, as well as the behind the scenes work necessary to bring these stories to their audiences. Nathan's primary passion is theater and he has been fortunate enough to work with and learn from remarkable theater makers on both coasts, including The New Group and Primary Stages. Nathan thanks his parents for their constant support despite how hard he often tries to hide his writing from them.

NATHAN BRAUN

NOT READY

is a piece conceived as hybrid of a short story and a dramatic monologue. The story, originating from Rosanne Limoncelli's course "Understanding Story," centers on a guy named Johnny as he finds himself trying to create a completely honest online dating profile late one night. While his intentions to move forward are pure, he finds himself still struggling with the memories of the woman he once thought was the love of his life. Through this one character's voice, the piece aims to capture the humor and melancholy in looking for love, while also examining what it means to truly move forward from heartbreak.





Kelsey Burns started her dance training in flamenco in Princeton, New Jersey, with Lisa Botalico, and went on to train with flamenco greats Esperanza Fernandez, Carmen Ledesma, and Miguel Vargas and others. After graduating from high school, Kelsey began her studies at New York University and continued to dance professionally in Spain, as well as throughout New York, Philadelphia, and New Jersey. She was one of the featured dancers in the 2012 film *Silver Linings Playbook* and performed with Cirque du Soleil in the 2013 Macy's Thanksgiving Day Parade. Kelsey and her partner Abdiel Jacobsen have worked with the NYC Dance Project, a renowned dance-photography collaboration. Kelsey is also a stage and film actor and is a member of Show Us Womanish, an all-female collaborative production of *Julius Caesar*. Kelsey will complete her BA in Bodies in Dance and Theatre Performance from Gallatin in May 2016. Abdiel Jacobsen, Kelsey's partner for *Taking Up Space*, was born in Cote D'Ivoire and received a BFA in modern dance from the University of the Arts. In 2011, he joined the Martha Graham Dance Company, performing several leading roles and works by Nacho Duato, Larry Kegwin, Doug Varone, Bulareyaung Pagarlava, Richard Move. Both Abdiel and Kelsey are featured performers with the Cecilia Marta Dance Company.

KELSEY BURNS

TAKING UP SPACE

In *Taking Up Space*, we take what we can from the traditional aesthetic of ballroom and use it to propel ourselves forward, generating new material with a nod to the technique that brought us there. My partner Abdiel and I spent over a year in the competitive Dancesport industry, most of which was made possible by the Dean's Award for Summer Research grant I received in the spring of 2015. It became clear to us that we were not comfortable participating in Dancesport industry for multiple reasons, many of which are outlined in Juliet McMains's critique/celebration of Dancesport, *Glamour Addiction*. We reject Dancesport's basic premise of partnerships: man leads, woman follows. We feel this gender dichotomy in which power is assigned to men and submission to women is limiting for both sexes.

In this project, we reclaim our partnership as defined by more than gender. We want to use *Taking up Space* to reimagine how partner dancing looks and feels. We do this by passing leadership back and forth in our movement, giving and receiving equally.

This equality is notable in our footwear: both Abdiel and I dance in high heeled shoes. The history of the high heel reveals its patriarchal roots as a tool to objectify women (after it was no longer suitable for its original wearers—men). Yet I have always felt more comfortable, empowered, and secure dancing in heels. Here we face a paradox as dancers: am I required to reject that comfort if I want to reject its history? We believe we can embrace heels, and also push against their gendered connotations. Abdiel and I have found that the physical experience of being elevated has less to do with gender and more to do with taking up space differently.

Kai Cameron is an actor and artist who is primarily interested in performative identity, popular culture, and online representation. His interests at Gallatin are a combination of acting, performance, film and theory courses. He loves FaceTune and Agatha Christie's *And Then There Were None*. Originally from a rural town in New England, Kai is inspired by the mundane of the countryside and by Kenny Chesney's song "She Thinks My Tractor's Sexy." Graduating this spring, Kai could not be more thrilled to jumpstart his career into fame—or infamy.

KAI CAMERON

KAI

asks the viewer to question the idea of "celebrity" in #2016. With constant public reception in social media, every user in some sense gains an awareness of literally being "liked." On the Internet, everyone seems to be getting the "fifteen minutes of fame" Warhol described—whether they like it or not.

What does it mean to be famous in this generation? What happens to identity formation when we are able to see which version of ourselves is most popular online? Social media has changed the way we behave and see ourselves, and has created a whole new element within both the entertainment and fashion world. As Kim Kardashian said, "Well, a bear can juggle and stand on a ball and he's talented, but he's not famous. Do you know what I mean?" Kai asks the question: Can I be famous if I say am I?



Kerry Candeloro is a senior in Gallatin concentrating in Vocal Transformations: Speech as Identity in Theatre and Society. During her undergraduate career, she has explored how language defines peoples and societies and has looked at how those identities can be translated to the stage. She serves on the executive board of the Gallatin Theatre Troupe, where she produced GTT's *6th Annual Brandspankin' New Works Showcase*. While studying abroad in London, Kerry used her linguistic knowledge to help develop the new musical play *There's A Guy Works Down the Chip Shop Swears He's Elvis* (Upstairs at the Gatehouse, Edinburgh Fringe Festival). As a producer, she has helped bring many Gallatin students's shows to wider New York City audiences, premiering *Above Us* (FringeNYC) and *Brothers* (Manhattan Repertory Theatre) in the past year. Kerry was also a part of the original NYU Gallatin workshop cast of *Diamond Alice*, playing the role of Gert Holmes in the fall of 2015.

KERRY CANDELORO

YOU TALK FUNNY

As a native Philadelphian, I admit that I have a rather peculiar way of saying "water," among other things. So, for me, dialects and foreign accents have always been a part of my everyday life. In college, I decided to make these a part of my concentration as well. In the halls of Gallatin, you might know me as "the dialect girl"—it's been my title since day one. Now's my chance to prove that. This workshop

explores the incredible flexibility of the human voice to create sound and, consequently, meaning. It not only provides coaching in how to speak in another dialect, but also highlights the formation of stereotypes and societal attitudes based simply around the different ways we use our voices. Special thanks go out to Jessie Austrian and Liz Hayes for all their support throughout this process.

Samantha Cavestani is originally from Los Angeles and is a junior at Gallatin. Samantha is studying different mediums and expressions of storytelling, radio being one of these mediums. She loves stories and sounds and thinks that there is a great power in the human voice. People have a lot to say, and she, for the most part, wants to listen!

SAMANTHA CAVESTANI

UNTITLED

There is an intimacy that comes with radio—listening to a voice and not seeing where that voice is coming from. I wanted to recreate this intimacy while talking to my dad and his friends about the art scene in 1960s New York City and what it was like living at the Chelsea Hotel.





Felix Ho Yuen Chan was born in Hong Kong and studies art history and philosophy at Gallatin. His black and white photography is inspired by American street photographers such as Robert Frank, Garry Winogrand, and Japanese photographers such as Daido Moriyama and Hiroshi Sugimoto. Felix shoots primarily with a 35mm camera.

FELIX HO YUEN CHAN

HAKKA LANDSCAPE

is a series of photos of the town of Meizhou (梅州) in China. Located in the eastern part of Canton region, Meizhou is home to 80 million of the Hakka Chinese people worldwide. Meizhou (梅州) is also the hometown of my mother, who was born and raised there. This series of photos serves to familiarize of a strange, yet endearing, place.

Molly Chapman, a 20-year-old pop singer/songwriter from Los Angeles, is a sophomore at Gallatin. With a love for the entertainment industry, Molly is pursuing the joint Stern, Steinhardt, and Tisch Business of Entertainment, Media, and Technology minor. Since Molly is indecisive, her academic concentration is yet to be determined. However, she imagines that it will incorporate facets of entertainment, psychology, and sociology. Outside of the classroom, she has always pursued her musical passions. Her Southern California appearances have included the House of Blues, The Whisky a Go Go, Dodger Stadium, Staples Center, the Japan America Theatre (as a contributing songwriter for *Carmen High*, an adaptation of Bizet's opera), and the Hollywood Bowl (as a backup singer for Dee Dee Bridgewater and Martina McBride). Molly has started to break into the NYC music scene, playing at legendary venues like The Bitter End.

MOLLY CHAPMAN

MY LIFE IN SONG

When I write a new song, I never think about how it relates to other material that I have written. With this project, *My Life in Song*, I actively worked to find connections between the songs, seeing how they can come together to form a cohesive story. With an interest in human relationships, I found that the inspiration for most of my songs came from some kind of interaction, whether it was one I actually had, one I observed, or something I read or heard about. I tried to keep this element constant throughout all of the songs, but found that sometimes art comes from solely the artist and the relationship to his or her thoughts.





David Derwin is a graduate student at Gallatin studying 3D animation and interactive media design. His work combines a traditional 3D approach with procedural techniques to build complexity through random chance. At the 2015 SIGGRAPH Dailies even, David shared the stage with Pixar, DreamWorks, and NASA and presented a portion of his thesis work, a custom software solution to procedurally model a full city in which each building is entirely unique from one another. David's software can make such a model in a fraction of the time that it takes to do traditional modeling techniques.

DAVID DERWIN

THOUGHTFUL CONSIDERATIONS OF UNANSWERED QUESTIONS

Much of my work is driven by the desire to create something that I, as a viewer, would like to see. *Thoughtful Consideration of Unanswered Questions* began as a desire to see windows in curious micro-urban locations and required the creation of custom digital tools to procedurally model 3D windows that would composite cleanly onto any flat or cylindrical object. The project evolved into a series of prints and accompanying stories that use numbers, logic, and math in order to quantify the poetic. The window in each print acts as

the vantage point from which the stories are considered, informing the general environment of each story but not directly showing the location where the action takes place. In this sense, the work is somewhere between reading a book and watching a movie. When reading a book, your imagination fills in the details. When watching a movie, the details are presented to you. *Thoughtful Consideration of Unanswered Questions* invites the viewer inside the window to look out as each story unfolds.

Mia DiChiaro is a senior at Gallatin concentrating in performance and arts activism. She is exploring the politics of the body through a social justice lens, working with a wide range of mediums, though exploring dance most extensively. This is her second time participating in GAF, having choreographed a participatory dance experiment entitled *The SENSE/DANCE Project* during her sophomore year. Behind the scenes, she has worked as a production apprentice at The New Victory Theater and served as a workshop facilitator with the De Luain Players, a Dublin-based theatre troupe of Down Syndrome adults. She now serves as the Mischief Coordinator for the nonprofit dance adventurists of General Mischief Dance Theatre.

MIA DICHIARO

HOW DID THEY GET IN?

Out of the tragic Paris attacks that shook the world in November 2015, as well as rising mass shootings and xenophobia in the US, I am compelled to respond through movement to demonstrate solidarity with those abroad and at home. *How Did They Get In?* strives to create a space for reflection, mourning, and the envisioning of new possibilities. My intention is that this piece remains ever-

evolving and open to possibility as global events continue to color our conscious and subconscious minds. My collaborator Mark Bankin (BA '16) and I have teamed up to reimagine collected stories and dreams as movement. Special thanks go out to those who shared their stories, to the dancers, and to Mark Bankin, Leslie Satin, and to my family for their support.



Joosje Duk is a Dutch student at Gallatin in her senior year who is studying acting, screenwriting, and journalism. Last year, Joosje performed her one-woman show *Waiting for What?* at the Gallatin Arts Festival, which she later took to the United Solo Theatre Festival, the world's largest solo festival. Joosje has acted in over ten NYU Tisch films and performed in Gallatin Mainstage's *Amphitryon* (Jupiter), Gallatin Theatre Troupe's *Life on the Moon* (Helen), and Brandspankin's *Honeymooners* (Emily's Psyche). She plays a supporting role in the Dutch feature film *Public Works (Publieke Werken)*, which received a 2016 Golden Film Award after selling 200,000 box office tickets. Her short documentary *Room for Depression* won the Art with Impact competition. In the summer of 2015, she wrote, directed, and acted in her first short film, *Heavy Feathers*. Joosje is currently in pre-production for her upcoming short film *Night*. More info is available about Joosje at www.joosjeduk.com.

JOOSJE DUK

HEAVY FEATHERS

What do we need to know about ourselves to be happy? Inspired by pop-art imagery, *Heavy Feathers* tells the story of dreamy teenager, Myna, who, after finding a suspicious letter on the day before her 18th birthday, discovers that her father, who supposedly passed away right before she was born, might still be alive. Through the interaction between comedy and drama, the film shows Myna's desire to look for her past in a household where her mother and sister only want to look forward. Is it better to always know the full truth or is life easier when things are left undiscovered?



Racha is very excited to be participating as both an artist and curator in this year's festival. She grew up in Lebanon and moved to New York at eighteen to study at NYU's College of Arts and Science with no definitive major in mind—though she was leaning towards economics. At the end of her sophomore year, she transferred to Gallatin to pursue a concentration that combines art history, philosophy, and studio art to examine notions of the self and of self-awareness. Part of her undergraduate career includes an independent study in self-portraits that she completed under the instruction of artist and Gallatin faculty member Meleko Mokgosi. Racha is now in her final semester at NYU.

RACHA EL KHALIL

SELF PORTRAITS

In this series of paintings, I have made three self-portraits in an attempt to explore my identity and psychology and to cast light on the genre of self-portraiture. As an Arab woman studying art history, I felt that my history and culture were rarely included in the conversation. During my studies, self-portraiture, specifically, was seen as a Western tradition. Through my works, I am inserting myself into this old practice, and by painting my face, I

am asking the world and ultimately, the Arab world, to look at me.

I create my works by looking at an image—a photo I have taken or a sketch I have made—drawing it out on canvas or panel, and adding layers of flesh-toned paint which I later glaze with more vibrant colors and detail. However, I like to maintain a faded color scheme to render expression the focus of my work.





Sarah Flamm is a senior at Gallatin who is developing the concentration Creating and Advancing Theatre: Producing and Audience Engagement. Passionate about new work and audience connection, she has interned at Davenport Theatrical, The Broadway League, and AKA NYC; and has produced for the New York Musical Festival. She is also on the executive board of the Gallatin Theatre Troupe and is a GAF producing alum. As a performer, Sarah recently originated the role of Millie Brown in Gallatin's fall production, *Diamond Alice*.

A recent Gallatin graduate, Massachusetts-born Angelina DeSocio concentrated in organizational and consumer behaviors of the entertainment industry, focusing on art and entertainment from both an economic and psychological perspectives. A long time singer and performer, she started producing for the Gallatin Theatre Troupe soon after arriving at Gallatin, and has since been lucky enough to work with organizations such as the Lincoln Center for the Performing Arts and Evamere Entertainment.

SARAH FLAMM ANGELINA DESOCIO

CONCENTRATE ON US: A CABARET

Talented goofballs Sarah Flamm and Angelina DeSocio proudly present *Concentrate on Us: A Cabaret*, in the grand tradition of self-indulgent performers throughout contemporary music history. This evening of show tunes and witty banter invites you, the audience, to join them as they reflect on their creative development at the end of academic careers. The pieces performed have been especially influential in their development as artists and highlight different aspects of artistic growth—from sources of inspiration to challenging oneself to find an individual voice. Most importantly, the show is a love letter to their continued learning processes: although their undergraduate experiences are coming to an end, their development as artists will continue. Please laugh, dance, sing along, and most importantly, *Concentrate on Us*.

Since early childhood, Aaron has had an instrument, camera, or creative project in his hands. He started a landscaping company at a young age and sold it to pursue work in the arts and music industry. This has come in the form of music videos, media production, working at record labels, consulting, and more.

Aaron started the NYU Gallatin School as a sophomore in the fall of 2015. He is actively pursuing a variety of business and production ventures.

AARON GARTENBERG

BIKE RIDES

A lot of this video was shot at top speed on rollerblades in the East Village at 3:30 in the morning.

As a pop music video director, my videos frequently feature the artist, front and center, singing. My friend Tim Sommers sent me "Bike Rides," a song inspired by his late night rides home from his studio in the almost-empty streets of Manhattan. It's an electronic song, with no discernible lyrics, and Tim was indifferent to an appearance. This was my chance to do something different. Bike Rides is my first music video with a non-human main character.

I utilized a rhythmic editing style and experimented with stylistic effects, timing, aspect ratio, stop motion, texture, and more.



Chloe Gbai is a senior at Gallatin studying representation and the documentary arts. She is a filmmaker, writer, and scholar, and has a side interest in all things Latin American, having travelled in the region and spent a semester and summer studying abroad in Argentina and Cuba, respectively. Aside from the Gallatin Arts Festival, she is working on her thesis film, a short documentary about renowned artist Romare Bearden, which is set to be shown in the Emerging Filmmakers Showcase in May 2016 as a part of the NYU graduate program in Culture and Media. She is a New York native and a lover of sweet tea.

CHLOE GBAI

WHISTLE. KISS. CALL.

allowed me to use the power of my camera to work against the negative power dynamics that I felt when being catcalled on the streets while living and studying in Havana, Cuba, in the summer of 2015. Each portrait was taken immediately after I was catcalled, usually without the subject's consent or any warning. Along with the photo is the phrase that they called out to me. The piece speaks to issues surrounding tourism, gender, and race, among other things.



Noah Grosshandler (Creative Director) is a sophomore at Gallatin studying the means by which messages are relayed between artists and their audiences through their art. He is the Co-Founder & President of the Gallatin Film Alliance and works as a Production Designer and Art Director on films. This Spring, his directorial debut *Cells* will be released.

Em Watson (Photographer) is a senior at Gallatin studying Art/Life/Practice: Bodies, Space, and Culture. She has a background in various forms of dance which inform her photographic style. Her photography has been published in the *Boston Globe*, *American Theater* magazine, and on the cover of *The Ballet Review*.

NOAH GROSSHANDLER EM WATSON



CIVIL BLOOD

explores the themes of love, fate, and doom in the narrative of *Romeo and Juliet*. The environments in the images are physical embodiments of the themes and the settings, while distinct, all share a unifying aesthetic language that echoes the narrative of the play.

Civil Blood originates from the desire to look at a familiar text through a new lens. By combining our backgrounds in photography and production design, we are exploring the process by which one creates a world that transcends the natural.

Alex Hansen is a senior at Gallatin studying theater for social justice and is examining the ways theater can discuss and address systemic inequalities, particularly around race and class. Alex is actively pursuing many roles of creating theater and theatrical events, from writing and directing to production and stage management. She would be most pleased to be dubbed a “Jill of all trades” in theater. After graduation, you may find her working in a theater in New York, a music festival in Chicago, or exploring the streets of Buenos Aires.

ALEX HANSEN

STUDENT DEBT THEATER PROJECT

is an opportunity to experiment with community-based and devising methods. Community-based theater involves the community and an artist or group of artists at every stage of the creative process. In this case, the many collaborators, including primary actors Liana Fernez, Hannah Fullerton, Fiona Gorry-Hines, and Brennan O'Rourke, are all NYU students, faculty, staff, or alumni. We have also spent time speaking with other NYU students on the topic. Devising the piece means that it is created in collaboration around a topic—in this case student debt—rather than working with text written by a single playwright. The topic of student debt and college affordability is ubiquitous on most college campuses today. It is particularly relevant at NYU, a school known for its hefty tuition and limited financial aid. This piece provides an opportunity to expand the conversation around student debt, both in its creation and its presentation.

Rachel Hilson is an actor and writer from Baltimore, Maryland. She is a junior at Gallatin, where she is studying race and performance. She has a passion for socially conscious theater and has a deep desire to tell colorful stories about (literally) colorful people—she wants to be a voice for minorities. One of her plays, *The Seventh Date*, which tackles issues of race and micro-aggressions was produced this past fall at Gallatin. She hopes to see more produced here and elsewhere. She is thrilled to be a part of this year's Gallatin Arts Festival with such a talented and diverse array of artists.

RACHEL HILSON

HYPOCHONDRIA

I'm exploring the "condition of being black" in conjunction with the "condition of being human." By using hypochondria, something everyone has experience with, and socializing it, I want to highlight the strange disparity between blackness and humanity. This piece is inspired by my frequent, anxiety-laden bouts with hypochondria. As with all anxiety, it is hard to distinguish between what's real and what's an exaggeration of the mind. We are all human and subject

to our bodies failing us. Bodies are mysterious and thus frightening. But we accept these bodily fears as being part of the human condition. What about the condition of being black and human? What do those fears and anxieties look like? They aren't completely universal. The answers may not be so readily found on the Internet, but that doesn't make them less real. I asked some black peers things they feared; their answers and stories are reflected in this piece.





Mary Hornak is a January 2016 graduate of Gallatin, where she studied the economics and history of the global fashion industry. In addition to her primary academic concentration, dance and choreography figured prominently into Mary's undergraduate experience. A lifelong dancer with a background in a range of classical and contemporary techniques, Mary found a renewed passion for movement as she explored different approaches to the creative and choreographic processes through arts workshops as well as a tutorial course at Gallatin. Her most recent work is focused on uncovering the daily dances embedded in everyday movements and routines. She is particularly interested in the choreography of commutes. Mary served as a board member and co-president of Gallatin's Dancers/Choreographers Alliance.

MARY HORNAK

DANCING

is the culmination of the choreographic work I created during my time at NYU. Based on pieces originally presented in Gallatin faculty member Leslie Satin's arts workshops, Dancing explores the dances I have come to recognize in everyday moments. This work was predominantly choreographed on my commute from Greenpoint, Brooklyn to Manhattan through the daily practice I developed in my final semester at NYU.

Following a particular route along McCarren Park and dancing as unnoticeably as possible while

waiting on the L train platform at Union Square, I recognized through my practice how my daily movements were influenced by the new approaches to composition and improvisation I was taking in the studio and became more attuned to the ways my everyday routines entered my creative work. My dance challenges viewers to think about the influence that attention, intention, and the expectation of performance can have on our everyday movement through our environments. The piece represents my commitment to dancing every day and finding the beauty and detail in my daily walk.

Jacqueline Hsia is a senior at Gallatin studying international relations and cultural development. While most of her previous experience has been in painting and large scale murals, recently she has ventured into 3D work and glassmaking.

JACQUELINE HSIA

INJURY/RECOVERY

Last fall, I found a small lump in my breast. Panicking a little, I rushed to a doctor, who told me that while it was benign, I would have to undergo a lumpectomy. The surgery itself was simple but some aspects of the recovery stretched for months. My piece seeks to find beauty in damage and asymmetry.





Jamila Humphrie is the co-creator and co-director of *How We G.L.O.W.*, a project that seeks to amplify the voices of LGBTQ+ youth through interview theater. She is a master's candidate at Gallatin, where her work focuses on ethnography, theatre, and the LGBTQ+ experience. After graduating from Macalester College in St. Paul, Minnesota, Jamila spent a year living in the Amazon region of Brazil as a Fulbright English teaching assistant in a local university. Upon returning to the US, she began working at NYU School of Law and now serves as the assistant director for Alumni Relations. Additionally, Jamila is a blogger and producer who loves to cook, travel, and research issues that matter to marginalized communities. Her past research has focused on gender matters in Northern Argentina, equal marriage movements in Buenos Aires, Argentina and education access in Minneapolis, Minnesota. She is thrilled to be showing this piece at the Gallatin Arts Festival is so grateful to everyone for their support of and participation in *How We G.L.O.W.*

JAMILA HUMPHRIE

HOW WE G.L.O.W.

The *How We G.L.O.W.* project seeks to amplify the voices of LGBTQ+ youth through interview theatre. Creators and partners Jamila Humphrie and Emily Schorr Lesnick completed 21 interviews with young people about their identities, the labels they claim or create, and the biggest issues facing their communities. Now, with a small cast playing multiple roles, these stories are coming to life, based on a script made entirely of the words from the interviews. Additionally, actors

play multiple parts and transform between characters throughout the show. This art form blurs the line between the individual and community, inviting the audience to challenge their notions of identity and performance. By learning about how these young people G.L.O.W. (Gay, Lesbian, or Whatever), we hope audiences will leave with a desire to work in solidarity with young people towards structural changes that support their identities. The project is part of Jamila's master's thesis at Gallatin.

Quanda Johnson is a Fulbright Scholar and a Dean's Graduate Scholar at Gallatin. A performer of work from Broadway to grand opera, she seeks ways to utilize performance to disrupt and consequently alter entrenched, cyclical conversations concerning Blackness and the African diaspora. Awarded the Fulbright Community Leadership Program Grant, she wrote, edited, and directed *Beyond the Veil of the Sorrow Songs*, which examined the Underground Railroad related to Atlantic Canada, Quebec, and current Maritime racial issues. Quanda earned a MFA in Acting from New School University and a Master of Music degree from the Conservatory of Music at Brooklyn College. An AUDELCO Award nominee for her portrayal of Marian Anderson, she appeared in Broadway's Tony award-winning *Ragtime* and made her New York City Opera debut in *The Mother of Us All* with Lauren Flanigan. Her work is dedicated to the memory of the first artist in her life, her mother, Vernetta.

QUANDA JOHNSON

IN SEARCH OF NEGROLAND

It's the intensity of their gaze that pulls me from my subway reading, studying me in spite of themselves—the shape of my eyes, the thickness of my lips. “May I touch your hair?” Or, a sidelong glance of myself in a shop window, “Do other people look at my body and think, ‘God... she has a big ass.’”

My body, my intellect, my humanity, has been analyzed, measured, codified, commodified. I have been severed and stored in formaldehyde

in Paris. I've been caged as a cannibal savage in the Bronx Zoo's Monkey House. I've swung from trees—not by choice—my scorched flesh, like the scorched earth after a natural conflagration, stunned and amazed. I reeked in the hold of ships for centuries . . . and when the stench overtook those who held me, my lacerated, bleeding flesh was hosed down with seawater. I feel the scorch and burn still. Sometimes I almost forget I'm a Negro.* Then I go in search of *Negroland*.

GONE!

Slavery. The word has a way of collapsing time—propelling us back, back, back... falling through a vortex... a whirling, sucking mass of air, snatching our breaths, gripping our hearts.

Those of us in the US understand intrinsically that American slavery was the lash, the gimleted paddle, blood hounds, rape, and white privilege gone berserk. Nothing was sacred. Come January first of each year, amidst New Year's Day revelry, the slave quarters echoed with

crying and gnashing of teeth. That was the day debts were settled; the day mothers learned which children they'd lose to see no more; husbands rent from wives; sisters torn from brothers... sold. Sold like furniture... like cattle. Slavery in America, that “peculiar institution,” compelled running, and that running took many forms—from insurrection, to fleeing on foot, to going within and escaping through song, story, dance, God. Death. Look to see me no more... cause I'm *Gone!*





Ashley Kang concluded her Gallatin degree last December with a concentration about artistic understandings and practices of memory, technology, and ecology. While she works in an edible school garden and a local produce farm in southern California, Ashley hopes to continue following her curiosity in art and pedagogy through analog and digital methods, including a project in Seoul on mapping artist collectives and recording sounds of the city. She digs archives, well-written secondary characters, and the support from her fam-related and befriended.

Shira Feldman is a junior in Steinhardt's Media Culture and Communications program where she is examining the intersection of critical theory, technology, and creativity. Some of her past projects have explored concepts including the transmission of affect through digital media, the project of artificial intelligence according to Freud's theory of the mind, and the visualization of social media data experiences. Shira and Ashley met last fall in Carlin Wing's "New Media Research Studio."

ASHLEY KANG SHIRA FELDMAN

(RE)MEDIATING MANIFESTOS

is a print publication as well as an interactive digital environment that explores the digital intersections of expression, subjectivity, and labor through close readings of manifestos by artists and thinkers across disciplines. A collaboration between Ashley in California and Shira in New York, the project aspires to culminate in a manifesto for the digital citizen whose life is mediated by recent technologies in any capacity and to recognize the significance of the manifesto as a trace of a history and a space for expression in self/collectively-selected and self/collectively-defined terms.

Camila Kann is from São Paulo, Brazil. She is in her junior year at Gallatin where she is developing the concentration Performance as a Tool for Personal and Societal Transformation. In it, she looks at the intersection between mental health, disability studies, social justice, and theatre arts. She explores the use of performance as a medium for therapy and its effectiveness as an agent for those marginalized in society. Camila's artistic work derives from working with incarcerated men at Rikers Island and individuals at United Cerebral Palsy.

CAMILA KANN

HOW CAN HIS SINGULARITY BE PLURAL?

is an installation project that uses mixed media to question why social beings tend to categorize, discriminate, and oppress one another. This piece displays distinct identities, which differentiate by their age, gender, color, ability, political stature, and status. This installation explores the relationship between the oppressors and the oppressed in order to understand the collective mentality of society.





Zoe Kennedy is a sophomore graduating early next year at Gallatin from San Diego concentrating in environmental systems, language, and creative arts. She gained most of her artistic knowledge in the past two years by taking film courses at NYU Tisch and experimenting with different mediums. Zoe also coaches volleyball and works at a farm in Brooklyn. She loves turtles.

ZOE KENNEDY

THE UNIVERSAL SOUND

is a culmination of self-discovery and expression through mixed visual media. It's about letting go and finding who you are in the darkness and the colors of art. The universal sound is that feeling, the peace that lies within creation—the moment that you lose yourself in the art you make. This project was created to be felt. It explores the boundaries between being a creator and being created. Most importantly, *The Universal Sound* captures the power of art in transforming the self.

Perry Khalil is a visual artist, metal worker, fabricator, graphic designer, industrial designer, painter, and sculptor. With a background in carpentry and metalworking, Perry highly regards raw materials and their inherent aesthetic value. His work is driven by attention to detail, repetition, and craftsmanship. His mediums vary from pen and ink to steel and wood. His illustrations contain patterns that he has been using for over a decade. Perry's past work, current commissions, and artistic process can be seen on his Instagram account, [@the.work.of.khalil](#).

PERRY KHALIL

UNTITLED

Perry Khalil's work is based on two core principles: the value of man hours spent on a piece and the use of raw materials. Perry can spend upwards of 20 hrs on one 8.5"x11" illustration, from conception to the completion of his signature pattern. In his functional sculpture, Perry will hand file welds to achieve the desired aesthetic, or leave them exposed in order to show the handmade qualities of the piece. The use of steel, brass, and wood allows for the design and the materials to be the focus of a piece rather than any concealing finishes or gildings.



Tammy Kremer is a Gallatin master's student studying arts and peacebuilding. From the University of California, Berkeley, she received an interdisciplinary undergraduate degree in Gender, Bodies, and Space, with a minor in Dance and Performance Studies. She was a 2015 Gallatin Global Fellow in Human Rights, and is currently a Gallatin Newington-Cropsey Fellow. Her thesis project is a podcast series centered around curated love letters from Jewish anti-Zionists to a beloved Zionist in their life called "Love Letters to Zionists." She is a director, grant writer, program/event manager, and educator.

TAMMY KREMER

JEMMA

is a short film and first episode in a web-series that knits Jemma's path through the emotional issues that her binge eating drapes over. The film explores questions including: How do we decide whether we have failed or succeeded? How do our habits precipitate both freedom and control? Are these necessarily contradictory experiences? How are the most seemingly intimate moments enmeshed in a broader familial, cultural, and political space?



Alice Lambert is a sophomore in Gallatin studying dance, literature, and anatomy. She is interested in how art and society fuel one another and in the questions: What creates an artist? What triggers inspiration? How can an artist participate in raising awareness, in building community, in providing relief or catharsis or even just joy? She is particularly interested in trying to embody the answers to these questions through the practice of dance. *Nothing Is Lost* is one of the ways she has begun to explore these answers. Outside of her classes, Alice choreographs and performs with the Dancers/Choreographers Alliance, loves to improvise, and had the amazing opportunity this year to understudy for Crystal Pite's company KiddPivot and to perform for Jinah Parker at New York Live Arts. She is extremely grateful to be returning to the unique atmosphere and exchange that can be found during the Gallatin Arts Festival and thanks her three talented, generous and amazing dancers for allowing this piece to become what it is today.

ALICE LAMBERT



NOTHING IS LOST

"Nothing is lost, nothing is gained, everything is transformed," says French physicist Antoine Lavoisier, explaining the conservation of elements. Newton's Third Law states that "for every action there is an equal and opposite reaction." As objects in space, we, too, are subject to these physical laws. But perhaps, more than any other object, equipped with our thoughts and words and actions, we affect each other continually, unconsciously, endlessly.

The idea for this piece came over several different moments: during Leslie Satin's "Everyday Dance" class which made us play with movement problems (specific restrictions); thinking about my grandfather's Newton's Cradle pendulum that I loved watching as a kid; remembering laws of physics that we had to learn mechanically in school; and, finally, realizing that I would not be who I am or where I am today were it not for the people around me. Whether we refer to it as strong "auras," emotional support, powerful conversations, or

influential encounters—this is the momentum that we receive and pass along. You pull me, I hold you, you lift me, I drag you, together we fly, fall and rebound. Nothing is lost.

WINDS

"I just got up." It almost sounds easy. How many times have you just gotten up? What did it feel like the very first time, when your muscles weren't able to hold you up just

yet? Sure, now they can, but every now and then you're reminded how exhausting it is to get back up, to rise. The winds are mighty strong and every now and then remind you that they can take you down, roll you around. Sometimes they make you fly instead, or someone catches you just at the right moment, but every now and then you just have to crawl for a while, and then hold on real tight and pull your entire weight so that you're in the breeze once more. It can take some time. But I hear that, every now and then, the view is worth it.

Jacqueline Ledesma is a senior at NYU Gallatin who has developed the concentration *Revising the Classics for 21st Century Audiences* and will attend NYU Steinhardt for her masters in Dance Education. She is the co-president and choreographer of Gallatin's Dancer/Choreographer Alliance. Jacqueline has had the opportunity to perform in venues such as Lincoln Center, The Highline, NYU Skirball, the LaGuardia Performing Arts Center, and Off-Broadway theaters. She is thrilled to be showing her own work in the Gallatin Arts Festival.

JACQUELINE LEDESMA

CONVERSATIONS AT THE DINNER TABLE

Inspired by the Greek tragedy *Iphigenia* by Euripides and the Ellen McLaughlin's adaptation *Iphigenia and Other Daughters, Conversations at the Dinner Table* presents the audience with an opportunity to find a way of dealing with questions of war by working with a common narrative. This reimagined female-centered work, shows the many relationships that exist among women and how they are affected by a world that has been traditionally male dominated. This dance theater piece creates a society in which the past and present become indistinguishable from each other. A society in which we continue to question: Is war necessary? Will we ever be able to break this cycle of violence? If no, why? If yes, how?



Kelsey Leonard is a master's student at Gallatin studying tap dance and its unique communication through movement and music. She is fascinated by a tap dancer's ability to use her art as language and have a conversation with another dancer or musician. Kelsey's artistic style is rhythmic, melodic, expressive, and exudes a deep passion for musical collaboration.

Allison Blakeney is pursuing a master's that looks at dance as it relates to the LGBTQ+ community. She is looking at how dance—through exploration, embodiment, and performance—serves as a way to heal from experiences that come from the oppression of overdetermined systems, particularly for LGBTQ+ folks. She also hopes to help allow a space in which dance is more inclusive of the LGBTQ+ community. In her own work, she is currently obsessed with how the reiteration of failure might be a means to find some form of liberation.

KELSEY LEONARD ALLISON BLAKENLEY



REVEALING TIDES OF GREIF

Does the grieving process ever happen as methodically as described?

Prompted by loss, we've come together to explore the sensations and subtleties within this process. In this exploration, we've found we are more alike than we initially assumed. We've experience grief as something perpetual, erratic, isolating, and collective.

How do we grieve together? What does it look like? Is it different from the individual process? Does grief ever go away? And how do we navigate this process together?

Here are manifestations. Here are oscillations. Here is grief individually and collectively. Here is our attempt to find peace or contentment. Here is our embodiment of grief.

"Disbelief becomes my close companion, and anger follows in its wake. I answer the heroic question 'Death, where is thy sting?' with 'It is here in my heart and mind and memories.'"

Maya Angelou, *Wouldn't Take Nothing for My Journey Now*



Abe Libman is originally from Great Neck, New York. He is currently in his senior year at Gallatin. He has a minor in Studio Art and likes to create multimedia artwork in which he focuses on combining acrylic paints with oil pastels in order to make highly textural, layered surfaces with complex colors. In his concentration, Expression and Human Constructs, Abe typically pairs art and writing classes with various world languages. He recently held his colloquium, The Metaphysics of Self-Actualization, in which he used his studies of literature, philosophy, psychology, and religion to deliberate what makes a “good” life. He currently works as a writing tutor and as a substitute teacher and plans to graduate school and use his studies to develop a therapeutic method for helping people who struggle with anxiety, depression, and addiction. He enjoys exploring spirituality and the world.

ABE LIBMAN

TREES OF THE WORLD

It is no coincidence that the human eye is equipped to detect more shades of green than any other color. We tend to forget that we share our world with beings that outgrow, outlive, and vastly outnumber us. Trees offer wisdom that transcends conventional ways of relating to our environments. I have heard it remarked that humans are essentially upside-down trees: While trees have their roots in the earth and extend outward towards the heavens; we

people have our roots in heaven and extend ourselves out into the world. We thrive in a symbiotic relationship with trees, as the plant and animal kingdoms facilitate each other’s survival. I have encountered a brilliant variety of trees around the world. We are only beginning to unlock the secrets of their communication abilities and the levels of consciousness that they experience. I invite the viewer to consider these natural wonders while looking at my paintings.

Dinah Liger is a visual artist, choreographer, and senior at Gallatin whose concentration is Creativity, Business and the Politics of Aesthetics. She is examining the creative process in visual contemporary art and choreography, as well as strategic business management with a focus in organization, innovative marketing and branding, and political thought. She is considered her mother's most difficult child and notoriously explores her own definition of what it means to misbehave. Born and raised in Miami, Florida, Dinah is heavily influenced by her Caribbean heritage, South Floridian tropical landscapes, and her experiences travelling the world. This is Dinah's first and last appearance in the Gallatin Arts Festival as an undergraduate. After graduation, she hopes to continue experimenting and developing herself as an artist and to further her work in both the performing and visual arts.

DINAH LIGER

THE BLACK DIVINE AND THE DEROGATORY

I believe the black female body is extremely beautiful, extremely misunderstood and, unfortunately, extremely objectified. I was inspired to create this piece while living in Paris. I noticed that a very global and timeless theme associated with a black woman's sexuality persisted: namely, that it is something that is far from innocent and is, for the most part, intimidating. For this project, I reflected on my own experiences as a Caribbean American woman and on the stories I heard from other Black

women. To be female within the Black experience is a journey that can only be expressed by those who live it and I believe that the hyper-sexualized Black female body has been a story told from outsiders looking in. Through this installation, I want to push a button that may spark a new conversation surrounding this topic. What does it mean to reclaim Black female sexuality? To re-represent the Black female body in a positive light or have Black female performance without stigma?



Grace Linderholm is very tall and pink. After moving out of the pre-med track to study justice systems, she is now a junior at Gallatin who studies art history and practice. Her concentration is Modern and Contemporary Art History and Aesthetics, the Ethics of Justice, and Studio Art. She writes and researches the ways in which restorative justice becomes a language both interior and exterior to the art object. She is fascinated by narcissism, realism, temporality, ethics, immersion, and critical hierarchies.



GRACE LINDERHOLM

FULL FATHOM THREE

This painting shows three panels of a daughter's relationship to her parents. The painting is not of the full Gurley-Linderholm family, but shows Dr. Jan Gurley, Owen Linderholm, and their daughter Grace, whose face is replaced with the head of an ass. Painted in crayon, oil, and acrylic, the work neither depicts alternate reality nor a dreamed-up image. Painting and family life stand as two institutions that are given to us as a paradigm of choice and inheritance. The artist has inherited painting and her family as two beloved spaces. There is no trauma in this image of this family's life.

Tiffany is an activist, art critic, and interdisciplinary artist who utilizes performance art practice to explore and render visible social relations that are otherwise deemed degenerate or subject to erasure. She is an undergraduate in Gallatin with a concentration that combines postcolonial studies, performance studies, and art history. Tiffany's academic and performance interests use Afrofuturism and Dada as a point of departure to explore the structures of language, political and art spaces, and the embodiment of hysteria and mental health. Tiffany is a writer for *Global Art Daily* and has performed in art events, on the subway, and through social media. Currently, she is performing a piece titled, "LCOME TO MY HELL HOLE WELCOME TO MY HELL HOLE WE" on her Facebook which humorously captures the anxiety of someone who has internalized racist ideologies.

Manion is an interdisciplinary artist and thinker who utilizes performance and visual art, academic research, and writing, and arts administration and museum studies to explore the profound performances of everyday life. She is an undergraduate in the NYU Tisch's Department of Performance Studies's new BA program. Manion's academic and performance interests include cult fitness cultures, hygienic rituals, food and consumption, paradoxical performances of trauma and health, and technology. Manion is a TEDX speaker and has performed in museums and galleries, on tennis courts and in bathrooms. Recently, she performed in the ITINERANT Performance Art Festival and at Cunnilingus Curated.



TIFFANY LIU MANION KUHN

TRAUMA IS PRESENT

Much of our performance work explores the presence of the traumatized body in non-neutral public spaces and places. We use movement, research-based creative process, and performative research, rooted in chance and improv, to construct our collaboration.

Combining experimental movement techniques with raw forms of vocal expression, we draw the viewer's attention to their presence in the space of performance. With our bodies, we hail viewers to engage with live, raw, primal human experiences. We believe trauma is stored in the body and mind in equal parts, and this collaborative performance work arose out of an exploration of the blending and bleeding of the internal, private world of body and mind into the public sphere. Here, we seek to render this internally-contained performance as external and ever present.

Smritaa E. Massey was born in Kolkata, India, and, after moving around a bit more, now lives in Dubai. She is in her junior year at Gallatin with the concentration Art and Technology, which explores the space in which art and technology intersect to create new forms of expression and experience. She uses fiction to examine how we construct and narrate our realities. Smritaa plays four instruments and dabbles in computer programming and 3D modelling. She practices traditional and digital art and is interested in how ideas transform when translated from one medium to another.

SMRITAA MASSEY

SPACE-TIME, ARE YOU DOING FINE?

String theory allows for an infinite landscape of possible universes. The word “landscape” always strikes me as artful and fantastical, so when it was time for me to decide what to create for a 3D modelling class, I decided to simulate a single moment of a landscape of another universe. Often, I find that there is a negative connotation to losing yourself in fantasy realms—that daydreaming somehow takes

away from your experience of life. It is common in books that deal with virtual reality for the human population to be so enslaved by technology that they stop interacting with the real world. Many of the elements of the game are derived from nature—there is a forest and a large body of water—and this is a reminder that the environment around us is as fantastical as the environments born from our minds.

Daniel Mekss is a sophomore at Gallatin interested in photography, cinema, literature, and spirituality. He carries his point and shoot camera everywhere he goes and finds that taking pictures helps him better understand the world and his place in it.

DANIELS MEKSS

AFTER AIR STORM (2015)

is an audiovisual self-reflection on moving through adolescence, experiencing an existential angst, and striving for happiness. Through a synthesis of photography and text, a young man reminisces about childhood, contemplates God, and seeks to answer the essential question: how to live?



Jane Morgan is a senior at Gallatin creating the concentration Visual Representation in Music and pursuing a minor in Digital Art and Design. Her academic work explores how artists's images are crafted beyond their music in visual paraphernalia, artist profiles, music videos, and the emerging concept of the visual album. She has a particular focus on how these images are cultivated, controlled, and politicized by the artists themselves, media, and the general public. Jane's artistic work as of late has largely been focused on zine making, embroidery, and graphic design.

JANE MORGAN

MY BODY IS NOT YOUR BATTLEGROUND

This poster is the result of my desire to design a work that explores gender and sexual politics in an aggressive, propagandistic style. I was especially inspired by the Russian Constructivist style, and wanted to invert the pro-war sentiments of many works from that period into a commentary on rape culture. I am interested in the way one of the most notable artists from that period, El Lissitzky,

with his poster, Beat the Whites with the Red Wedge (1919), uses basic shapes and colors to depict violence more vividly and poignantly than many visually gruesome designs. I wanted to further charge my inversion of that work with a nod to Barbara Kruger in the text, changing a pro-war design to one that is decidedly in opposition to the invasion of bodies and sexual boundaries.

Ivy is a student at Gallatin in her third year studying Art|Translation.

IVY OLESEN

UNTITLED (FOUND PHOTOGRAPH)

Someone dropped this photograph by the turnstile of the First Avenue Brooklyn-bound L train. For a few days, I carried this picture around the city in my own wallet, re-folding the photo along the pre-existing creases. Whoever dropped this was also walking around this same city. Is also walking around this same city. The subject of the photograph likely is, too. Some span of time after you have looked into his young eyes, you will exit this gallery. Then you, too, will keep walking these same shared city streets.

Collaborator: Macaulee Cassaday picked this up, said, “Here,” and stood next to me, looking into my eyes as we missed the train and as we waited for the next one.

CITY TREES

I keep finding IDs on the streets of New York. Real and fake. I have tried to return them without luck. Now the real and contrived versions of strangers and myself are suspended in motion. We are interconnected but we do not touch.





Liz Ornitz is a Brooklyn-based documentary and editorial photographer. She is a senior at Gallatin concentrating in digital media production, marketing, and art history with a minor in media, culture, and communications. Her studies are focused around the visual self-representation of marginalized communities and gender identity in art. Liz has been doing freelance photography for the past seven years during which time she has worked around the world. Inspired by her experiences abroad, her documentary work addresses social issues of representation and the ability that photography has to connect people and translate across cultures.

LIZ ORNITZ

VISIONS ALONG THE DIVIDE

While spending a summer working in Jerusalem I had the opportunity to travel through the West Bank multiple times and each time I went I was struck by how captivating the landscape was. This highly politicized land is often shown only as a place of violence in the media but this documentary series reveals a beauty of the land that Western audiences may never have the chance to see themselves.

Our lives are so inundated with political bias from the media that it is easy to form preconceived notions of places and people. This series urges to the viewer to look beyond the visual rhetoric of the media in order to make his or her own conceptions of the landscape of the West Bank through the lens of a different perspective.

WHITEHOUT

Inspired by vintage fashion editorials, this series explores the relationship between fashion and the atmosphere of a surrealistic urban landscape. The images are the result of a chance encounter with the throws of winter and where that inspiration took me behind my lens. I wanted to play with the graceful and challenging nature of the snow in a way that evokes a space and time of fantasy and subtle elegance.

This world is one of a time gone by, filled with the nostalgia of riches and grandeur that have been swept away into the midst of the falling snow.

A huge thank you goes out to my models Brittany Blanchard and Madeline Boles.

Delaney Otjes is a third year at Gallatin concentrating in dance and the philosophy of art. Delaney has always been involved in the performing arts as a dancer and has had both a desire for understanding and an unyielding curiosity—a need to know how and why things are. Upon matriculating to NYU, Delaney began combining these interests in her studies in both practice and theory. In her current choreography, she hopes to be able to simultaneously perfect the technical aspects of her art as well as work to incorporate into it the newfound knowledge and theories she discovers.

DELANEY OTJES

DISPLAY BODY

Where does my art exist? This question catalyzed this work. Combining the philosophically intangible with the physical reality of dance movement, my piece aims to explore the idea of the body itself as art piece. If we concede that each body part is art itself, then dance can be seen as a puzzle. We become a sentence that can be rearranged in a multitude of ways to create new meaning each time. A fragment of self is beautifully complete, it merely depends on what portion we wish to display.





Angel Parker is a third year student at NYU studying politics and urban education in the College of Arts and Science. Hailing from Detroit, Michigan, Angel came to New York with an open mind and high expectations. She has been writing poetry since high school, having performed and been published several times before coming to NYU. Angel is passionate about social justice and is an active executive board member of NYU's Black Student Union and Women of Excellence, Strength, and Tenacity. After experiencing writer's block during her first two years at NYU, Angel finally managed to articulate her frustrations and newfound knowledge through her love of writing. She writes for and from the mind and heart of an intersectional Black woman but understands that issues of social justice can overlap across marginalized communities. Angel hopes to pursue a career in education where she can shape the curriculum and experiences of society's most vulnerable and impressionable children.

ANGEL PARKER

WHO TAUGHT YOU TO HATE ME?

embodies my experience as a Black woman. It was written after witnessing an exchange between our freedom fighters in Ferguson, Missouri, who are mostly Black women. The women held a #BlackWomensLivesMatter protest to highlight the erased stories of Black women killed by police. Though the protest had a nice turnout, one important piece was missing—Black men. Out of hundreds of people, the number of Black men who showed up could

be counted in the single digits. After expressing devastation and confusion regarding the absence of Black men, the women were met with contempt and outright disrespect from Black men, telling them they were being self-centered, divisive—even calling them names. The title is inspired by Malcolm X's speech: "Who Taught You to Hate Yourself?" Black women birth/give life to Black men so to hate "her" is to hate himself and his origins.

Dillon Petito is a senior at Gallatin concentrating in contemporary and digital art history and theory. He is interested in digital vernacular culture and platform-based artistic practices. His research tends to examine the translation of bodies and space in and out of digital forms.

DILLON PETITO

PINCH, SLIDE

Is a series of digital paintings made with Snapchat for iOS. The paintings reject Snapchat's primary use as a photographic platform and instead treat the photograph as a necessary canvas for gestural painting. The title refers to two common touch-screen gestures that have emerged as subjects of various patent wars over the past decade. These same gestures constitute the process of making the paintings, which includes resizing layers of emojis and

painting with Snapchat's brush tool. The composition holds the banality of the photograph, the familiar touch-screen gestures of the brush tool, and the atmospheric effects of the enlarged emojis. Still, the paintings in *Pinch, Slide* are unavoidably amateurish, as they have been made using software intended for amateur use. Their enlargement, categorization as paintings, and re-contextualization to the gallery space is both self-verifying and embarrassing.





Eirdís H. C. Ragnarsdóttir was born in Reykjavík, Iceland. With a Chinese mother and diplomatic Icelandic father, she has lived in Reykjavík, Beijing, Tokyo, and is currently situated in New York. Her Gallatin concentration explores today's promotion of artificial identity and her artwork reflects on this in relation to body image.

EIRDÍS RAGNARSDOTTIR

BODY, I

portrays the implications of perceiving the body as a separate entity from the self. This merchandising of the physique responds to social media profiling in which the body symbolizes a foreign reality. The multiplicity of identities is disorienting and can lead to a broken sense of self.

As a lifelong sufferer of insecurities concerning my physical appearance, I was trapped in cycles of physical neglect. My

work today represents the journey towards a new way of perceiving. I'd like to make viewers aware that, despite the mentally and physically destructive consequences of body distortions, it is yet a condition that is applauded in distinguished societies. The collective consciousness towards producing disorderly identities is ongoing and this is a problem.

I felt disgusting in private but in public I felt like a delicate flower.

Andy Richardson is a stage actor, singer, dancer, and current student at Gallatin. He is a junior pursuing the concentration Interpretation: Musical Theatre Performance and American Sign Language. His Broadway credits include Disney's *Newsies* (original Broadway cast); *Gypsy*, starring Patti LuPone (original revival cast); and Dr. Seuss' *How the Grinch Stole Christmas!* His regional productions include the world premiere of *Newsies* at Paper Mill Playhouse, *Big River*, *Bye Bye Birdie*, *Peter Pan*, and *West Side Story* at Sacramento Music Circus, and *The Music Man* at the Paramount Theater in Austin, Texas.

ANDREW RICHARDSON

THE DEPARTMENT OF FOOLS PRESENTS, THE TOOTH-PULLER

Commedia dell'arte is salacious, zany, tremendously enjoyable and deeply satirical. This group of alumni is from Gallatin and the Lee Strasberg Institute and features Yair Ben-Dor, Matthew A.J. Gregory, Oren Oettinger, Christina Paterno, Olivier Renaud, Andy Richardson, Eduardo Rios, Leila Rusciani, Brandon Salerno, and Anna Tempte. The internationally diverse group of actors has each brought something unique to the table in terms of a worldview and cultural experiences in order to say something



pertinent in 2016 through the use of Renaissance street theater. Through the time-honored tradition and allure of *commedia dell'arte's* physical humor, acrobatics, song, and satire, we seek to raise a variety of salient questions. Are those in power responsible to those "beneath" them? What ability do those at the bottom of social hierarchies have to affect their own lives and communities? What can be done when the boss is wrong? Or incompetent? Or dangerous?



Sarah Richman is a native New Yorker who resides in Astoria. She is a senior at Gallatin where she is studying design within space and society. She attended the Long Island High School for the Arts as well as Maple Avenue Dance where she studied ballet, modern, jazz, hip-hop and tap under Jennifer Sudol-Fite, Kim Alberti, Shirlene Blake, Janice Aguilera, Dena Vilardi and Kelly Leya. Sarah's work has been shown at the Skirball Center for Performing Arts, Peridance APAP Showcase, HATCH Performing Series, Triskelion Arts CollabFest, the Long Island High School for the Arts, the Amalgamate Artist Series and at Ya'el Tap's Choreographers Collective. She also had the honor of being selected as a 2014 presenter for Emily Bufferd's Young Choreographer's Festival. In the fall of 2014, along with Saskia Kivilo, Sarah founded SHIFT Dance Series, a dance workshop which allows students to learn and experiment in a comfortable environment with current teachers and choreographers. Aside from dance and choreography, Sarah works with photography, drawing, painting, and graphic design. She is interested in constant collaboration between bodies and mediums. She loves to experiment with the different ways of communication through art, especially expression of perspectives and senses.

SARAH RICHMAN

AWARENESS, TRAPPED EXPRESSION

has roots in the idea that we believe in opposition. This project addresses the emotional highs and lows of loneliness, anxiousness, excitement, and sadness by revealing the ways in which we feel each in regard to our own judgment but portray them as an action for response. We will always be alone in our own minds and we will always question another's feelings, intentions, and actions but can our awareness be conveyed past our trapped expression without creating constant sadness or a feeling of regret?

Joey Rinaldi, a Connecticut native, recently transferred into Gallatin from Franklin & Marshall College. He is a young and upcoming comedian and screenwriter who also enjoys writing fiction, creative nonfiction, and journalism. Beginning in his freshman year of in high school, he ran his school's broadcast journalism club, which he later turned into a class. Joey interned for the *New York Post* last summer, where he published several articles in their Metro section. His comedy draws from comedic experiences in his everyday life.

JOEY RINALDI

POTTY TRAINING

The story told in this creative nonfiction piece retells the tale of the summer when I was fourteen and suffering from a stricture in my bladder. The piece began as a self-deprecating stand-up comedy routine where I mocked the implications of having a broken bladder. Then, last semester, in my creative writing class, I had to write a nonfiction piece about an unforgettable life experience. It was that assignment for which I created the first drafts of this piece.



Amesbury, Massachusetts native Victoria Robichaud is a senior at Gallatin studying dance, fashion, and psychology. She performed in NYU Steinhardt's Masters Dance Concert this past fall and is co-president of NYU Gallatin's Dancers/Choreographers Alliance. She interns at Danspace Project and recently presented her first clothing collection at the 2016 Gallatin Fashion Show.



VICTORIA ROBICHAUD

THE VISIBILITY PROJECT

is a dance and media installation/performance piece that explores the display of the female body in the worlds of fashion, performance, and everyday life. This two-part piece was devised in collaboration with Francesca Gallo (BA '19), Alice Lambert (BA '18), Jacqueline Ledesma (BA '16), and Valerie Russell (BA '16). It was originally inspired by the anxieties that are created by women's ever-present visibility in digital culture and how this relates to femininity,

unattainable ideals of beauty, and the concept of the "ideal self." Constructed notions of perfection create a conversation between the actual and ideal self that is constantly being shaped by the gaze of others. Fashion and dance both turn the body into a spectacle to be looked at. Whether it is looking in a mirror or scrolling through our Facebook newsfeed, we look at the world with a set of expectations. What happens when we break them?

Jessica Salomon is a dancer, choreographer, and fiction writer from Houston, Texas. She is a junior at Gallatin where she is studying the interaction between narrative and art. Her concentration allows her to explore autobiography and how writers, choreographers, artists, and filmmakers chose to use or refuse their own life experiences in order to create experiences for others. She currently dances with Gallatin's Dancers/Choreographers Alliance, her home away from home at NYU. Her hobbies include rapping the *Hamilton* soundtrack, taking naps, and speaking Spanish.

JESSICA SALOMON

BODY WORKS

developed out of my own autobiography. I was 19, fainting, and having problems with my heart. I was scared. I vividly remember coming up for the first half of this piece, *Arrhythmia*, as I lay on a bed in a hospital while getting an echocardiogram and listened to the sound of my own heartbeat. Choreographing that dance was a way of taking back control in a situation where I felt helpless. For the Gallatin Arts Festival, I wanted to build on *Arrhythmia* and to think about new ways in which I relate to the body through dance. I hope to inspire new thoughts about how the internal body is connected to movement, and how this connects us all.





Henry Sheeran is a sophomore at the Gallatin School studying theater making and leadership in the arts. He has had the joy of working as a director of a youth production of *Charlotte's Web* as well as *Life on the Moon* and *Dirt* with GTT. As a writer, he has been under the mentorship of Kristoffer Diaz and Caridad Svich, and worked on a few full length plays as well as several short plays. His experience working with Gwen is multifaceted: They have directed one another, acted with one another, and now, written with one another. In the works is a full length musical and a play to be produced in New Jersey in the summer of 2016.

Gwen Hornig is a junior in Gallatin developing a concentration titled Theatre of War. She has performed in several Gallatin productions including, *Hamlet* (Ensemble), *Rape of Lucrece* (Lucrece), *Amphitryon* (Amphitryon), and *Diamond Alice* (Lady Victoria Brittenham). As a producer, Gwen worked on the original student play, *Life on the Moon* (Spring 2015), and for Gallatin Theatre Troupe's annual Brandspankin' New Works Festival (Fall 2015). In the spring of 2015, Gwen directed a workshop of Bertolt Brecht's *Mother Courage and Her Children*, which catalyzed her exploration of war and how it is portrayed in theatre. Gwen has worked with Henry on several theatrical projects in the past year and is excited to share this most recent collaboration. Special thanks go out to all those who shared their stories with us and to the wonderful faculty support we received in our pursuance of this mountainous endeavor!

HENRY SHEERAN GWEN HORNIG

THEATRE OF WAR

Our world is shaped by the knowledge of human nature gained in times of war. Combat engages a mode of survival and a code of ethics unseen in peacetime civilization. The theory of the *Theatre of War* series is that there are facets of the human spirit that lay dormant in civilian life. We do recognize our personal set of experiences: as non-military students studying in New York City,

what right do we have to investigate the realities of war? How do we empathize with those affected by war, and tell their stories honorably, while still feeding the voyeuristic desire of the public? We spoke with multiple veterans along this journey, each sharing a new story, each with infinite depth of experience. Our world came into a syllable of contact with theirs, and this is what happened.

Chloe Grey Smith is a junior at Gallatin, concentrating in urban community building through art. Her artwork investigates urban history and practice and themes of memory, space, mental illness, and relationships. She works in paint, mixed media, installation, and social practice, and as an art teacher. Hailing from the beaches of South Florida, she creates work that is influenced by the tropical environment of Florida as well as the temporal and spatial density of New York City. Smith has shown her work at the Democracy Center in Cambridge, Massachusetts, and the Townhouse Art Gallery in Brooklyn, New York.

CHLOE GREY SMITH

DON'T WORRY BABY/ PLEASE LET ME WONDER

This project was conceived with the intent to bring together several different personal themes: my struggle with mental illness, my family's struggles with mental illness and substance abuse, my love for the Beach Boys (whose principal composer and singer, Brian Wilson, also struggles with mental illness), and my family's history of living on the beach, albeit in several different states. Each painting is a composite of family photos taken at the beach, photos

of beaches where my family lived, and Beach Boys lyrics. The pieces investigate questions of family and fate: is mental illness genetic, and am I fated to play out the same struggles as my family members? Is it choice or coincidence that my family has lived by the ocean for generations? My hope in creating this project is not only to investigate mental illness within the history and culture of my own family but to start discussions about mental illness in families other than my own.





Luke Smithers is a Gallatin junior. His concentration, Image and Affect, considers representation alongside psychoanalysis. He works within the *tableau vivant* tradition to convey narratives that read ambiguously but are of psychological complexity. He has been featured in *Dazed & Confused Magazine* and has performed at the Whitney Museum of American Art.

LUKE SMITHERS

RULES OF DESIRE

I shaved my head and strangers asked if I had joined the Army. I decided to fully adopt their conception of my newfound masculinity. I bought a uniform at an army supply store and dressed for the camera. I sought to catalogue dangerous affects that could blow my cover—a gaping mouth, a gaze.

I embrace the narcissism in these self-portraits. The presence of the camera asks that one perform. It is a relationship that allows us to look back on ourselves. Because we are privileged a glimpse of ourselves from the outside, we are freer to remake ourselves and in light of a lens that desires all that is within the frame we determine, set new rules of desire.

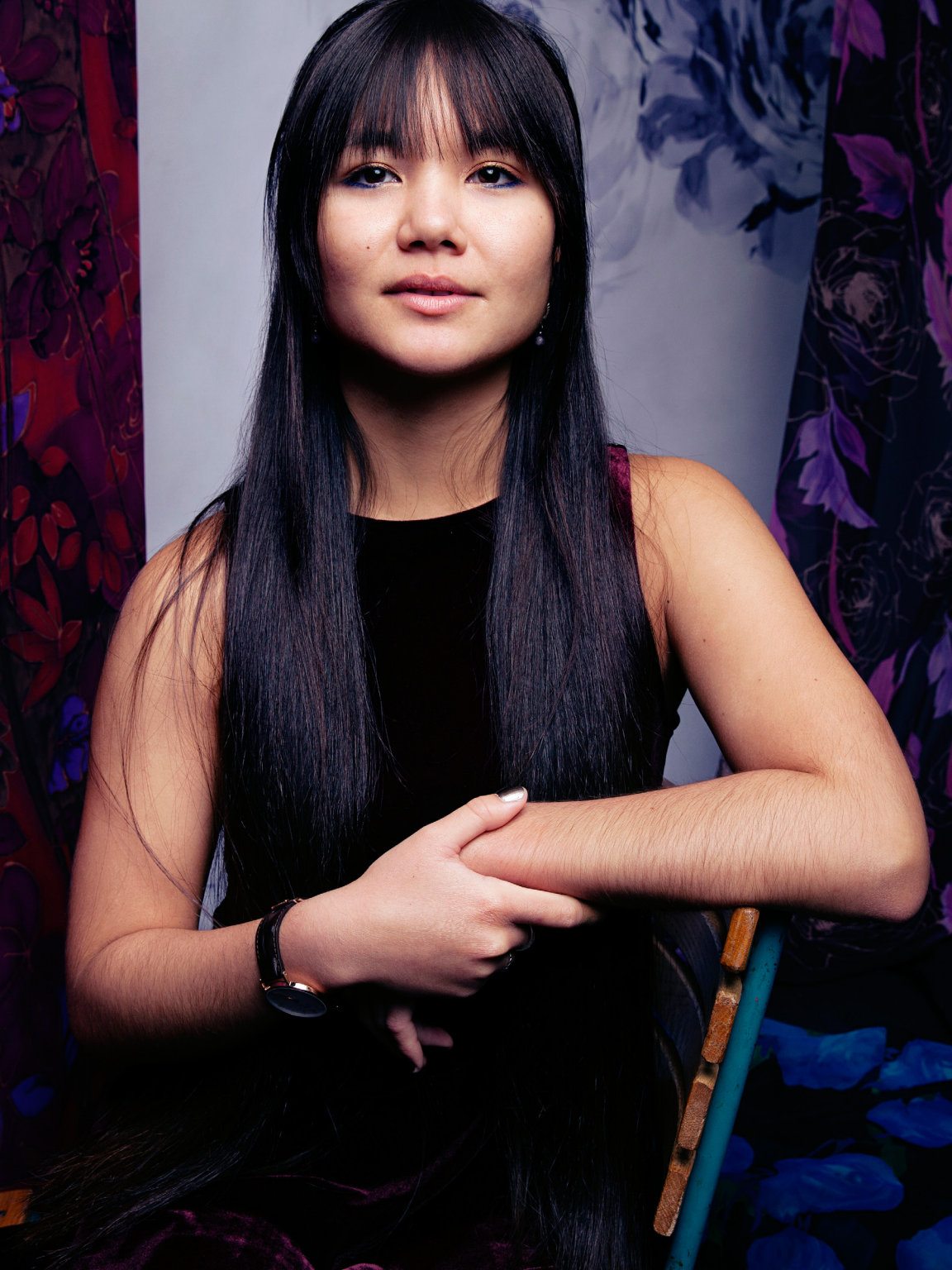
Rowan Spencer is a musician, writer, and mixed media artist who holds a BA in English from McGill University. Influenced heavily by a childhood spent in California and Ireland, much of his work explores the storytelling and “place-making” potential of music. Rowan has had sound art exhibited in the Pratt Manhattan Gallery as well as in GAF 2015. He also frequently DJs in New York City and recently sang on Toboggan’s *Vouvoyer* EP (Rare Beef Records, 2015).

ROWAN SPENCER

A TIME MAY COME

I am currently finishing the *A Time May Come EP*, recorded over the course of an independent study with Steinhardt professor Rebecca Feynberg in the fall of 2015. The music performed here comes from that EP and from my Gallatin thesis project—a full-length album and accompanying installation, both called *Waterfront*. These songs are made up of organs and synthesizers, looped and layered vocals, and many samples: of ice in a glass, of a dog collar, of a jazz record, or of my friend Jackson Devereux on guitar.





Madeleine Stanley is a senior at Gallatin whose concentration, Entrepreneurship and the Aesthetics of Photography, integrates the business of freelance with photographic theory. Growing up in the woods of Connecticut has influenced her love of showcasing the uninhibited body in nature. She uses it as her conceptual portraiture subject to explore the emotions and beauty of the human mind and body. In addition to photography, Madeleine exercises her passion for art through cooking and baking.

MADELEINE STANLEY

BODY LANDSCAPES

Through *Body Landscapes*, I continue to explore my fascination with the body through an investigation into the beauty of human details. Small things—textures, colors—aren't noticed on a daily basis. We always see them, so why should they be noticed? This piece is an attempt to emphasize the inherent beauty that is found in these details and to question the relationships and discomfort we have with our bodies.

Mollie Charlotte Suss is an emerging web and graphic designer, and is currently a sophomore at Gallatin. She is studying typographic development and focusing on technology's impact on design and type, particularly through computer science and art history. As a child, Mollie received formal training in watercolor, acrylics, and oil painting, but more recently started focusing on digital art and design. Already working as a professional artist, she has created websites, brand identities, and more for friends and start-ups. Mollie's personal work draws from her interest in feminism and visual aesthetics, with a special interest in color theory and texture.

MOLLIE CHARLOTTE SUSS

TEXTURES

New York City is a visual wonderland of curious and stimulating patterns, textures, and shapes. Living here for the past two years, I have immersed myself in the fast paced lifestyle that New Yorkers often embrace. Unfortunately, I found myself taking for granted the many aspects of New York City's beauty as I rushed through it. This art piece aims to

combat these tendencies, and encourages the viewer to take time to appreciate the architectural beauty that surrounds us. By utilizing the natural space and textures that buildings create together—and transforming it into something new—each scene challenges the viewer to see their surroundings in a new, multidimensional way.





Sofia Szamosi grew up admiring the gallery windows at NYU, where her mother taught gender studies. To be included in multiple Gallatin Arts Festivals is an honor and fulfillment of childhood ambitions. Sofia is a junior at Gallatin studying self-portraiture. She is currently writing and illustrating her first children's book, and has shown in group and solo exhibits at Open Source Gallery, Superchief Gallery, and Proto Gallery in New York and the Center Galleries in Detroit.

SOFIA SZAMOSI

TV & POPCORN, STORM AND TARRED & FEATHERED

My work, which swings between intimate and public, sensual and grotesque, is my way of both processing and crafting my experiences and my self. Through my work I come to terms with personal, cultural, and familial mythologies and navigate the blessings and curses of being a body in this world. In my multimedia practice I explore and expose parts of myself that normally remain hidden—secrets, traumas, and inner yearnings—and in doing so, I transmute their powers. My

conviction is that we are none of us as alone or confined as we might feel.

My work is often about making messes and cleaning them up: pouring food all over myself and then washing it off, painting and collaging until the floor is littered with scraps and goo and then corralling it all into manageable forms. All of these ultimately mimic my inner process of searching for order in chaos and meaning in a meaningless world.

Alice Lambert is a current sophomore at NYU Gallatin studying dance, literature, and anatomy. She is from Lyon, France, and is on the E-board of Gallatin's Dancers/Choreographers Alliance. Most recently, she was an understudy in Crystal Pite's piece *Polaris*, performed at New York City Center and performed in a new work entitled, *SHE*, by Jinah Parker at New York Live Arts.

Westchester, New York native Jacqueline Ledesma is a current senior at NYU Gallatin studying dance, management, and classic literature. She is co-president of Gallatin's Dancers/Choreographers Alliance and also performed in NYU Steinhardt's Masters Dance Concert this past fall. She has also recently performed in Heidi Latsky's piece *On Display* and has taught workshops at The New School. She will be attending the masters program in Dance Education at NYU Steinhardt in the fall of 2016.

Amesbury, Massachusetts native Victoria Robichaud is a senior at Gallatin studying dance, fashion, and psychology. She is co-president of NYU Gallatin's Dancers/Choreographers Alliance and also performed in NYU Steinhardt's Masters Dance Concert this past fall. She currently interns at Danspace Project and recently presented her first clothing collection at the 2016 Gallatin Fashion Show in March.



TRIO Z

**A DANCE IMPROV
INSTALLATION:
ANOTHER LOOK AT THE
COMMONS IN RELATION
TO THREE SAME
BUT DIFFERENT
CONNECTED BODIES
AND MUCH MORE...**

Trio Z focuses on dance improvisation and movement research with the goal of becoming fully present and aware of our connections to both our own and each other's bodies. As young artists preparing to enter the performance world beyond graduation, we have discovered that we see everyday life, especially

in New York City, as its own performance that demands a lot out of us each day. As it has become increasingly harder to be truly aware of our surroundings, we have found that dance is a way to combat this, specifically through improvisation and the acute attention that it requires to time and space. This immersive

experience allows for relationships to be continually discovered. We are interested in questions such as: What is and is not a performance? How can the limits and expectations of a performance be tested? How can time be fully experienced?



Elisabeth Turner was born in Harrisburg, Pennsylvania. Her artistic work is partly inspired by her experiences with the evangelical community there but also derives inspiration from her experiences with New Yorkers. She moved to New York in 2011, around the time she began to work with photographer Katherine Angelique. Her concentration, *The American Quest for Sexual Identity*, focuses on that quest as it is seen in Christian sexual purity movements and their feminist counterarguments. She utilizes ideas broached in religious studies, feminist theory, history, biology, and new media to understand contradictions within that “American quest.” She also has a special interest in considering how science fiction and long-form blogging can be used as tools for social activism. Currently, she is working on a dystopian manuscript and blog that relate closely to the sexual struggles depicted in *#shulamit the falling*.

ELISABETH TURNER

#SHULAMIT THE FALLING

This work represents the consequences that certain perspectives of sexuality can have on the female psyche and body. *#shulamit the falling* fuses text with photos. On one level, *#shulamit* explores the effect that American Christian fundamentalist perspectives have on the female or on “woman.” On another level, *#shulamit* explores the effect that secular or modernist/postmodernist feminist perspectives can have on the female or on “woman.” At her crudest, *#shulamit* imagines the worst: that Christian fundamentalist

perspectives deny the female body and psyche from sexual expression and freedom, wherein sexuality can only ever be repressed. In the same mood, she imagines that secular feminist perspectives trap the female body and psyche within a sexual rhetoric of empowerment, wherein chosen sexual activity can only ever be positive, corporate, and liberated. Therein, *#shulamit* acknowledges that “good” ideas sometimes get trapped inside “bad” rhetoric and that sometimes “bad” ideas get trapped inside “good” rhetoric.

Izel Villarba is a senior in Gallatin with a concentration in psychology, screenwriting, and visual art that focuses on improvisation in the creative process. He writes screenplays, makes experimental videos and installations, takes photos, curates zines, and has recently taken up a fond interest in ceramics. Izel hails from Seattle, Washington, and is a product of two incredibly hardworking and inspirational parents from the Philippines.

IZEL VILLARBA

WHAT WE TALK ABOUT IN THE MOONLIGHT

is the retelling of a few days spent visiting a friend in Olympia, Washington. The cassette recitation of the great text, *The Bhagavad Gita*, is interlaced with clips of the trip and audio from a conversation while watching the moon late at night. Themes of life, death, and rebirth connect with and weave through the words of the *Gita* with those of the conversation, complemented by images of three friends living their daily lives. The metamorphosis of these memories, through the collage of audio and visual recordings, highlights our human inability to relive memories the way they were originally experienced. This piece represents the absurdity and surrealism of living, the futility of predictability, and the perfect imperfection of memory.

QUE SERA 01 "ROOTS"

Que Será (Thank you, Doris Day.) is a zine that addresses the shared narratives of youth in the world and being okay with "whatever will be," good or bad. It's really all the same but different. This issue deals with culture.





Sophie Walker is an actor, storyteller, writer, and baker from New York City. She is a freshman at Gallatin concentrating in sociology and playwriting. She has performed at the United Nations, Culture Project, *Sleep No More*, the Apollo Theater in Harlem, the Fringe NYC, and the Women's Missionary Conference in Dallas, Texas. She is a founding member of The Collective Sex, a collective of storytelling activists who believe that in a sex positive world talking about sex is intimate, connected, and should happen regularly. Sophie hopes to continue being involved in new play development, conversations about sex and banana bread.

SOPHIE WALKER

RELATIVE SEX

Throughout my life as a performer, I have been able to see tangible effects of storytelling and the role that it can play in bringing people together. These stories, in whatever medium they exist, have all been generated in the collaborative spaces and communities in which I have immersed myself. I feel honored by the process of collaboration and the coexisting vulnerability that is created in these spaces. My family is complicated and messy, with full siblings, half-siblings, step siblings, and various aunts and uncles who took up residency in my home. So I decided I wanted to see what my family has to say about sex and all that comes with it—the messy, complicated, and uncomfortable.

Alicia Waller is a soprano from Northern Virginia and graduate student at Gallatin. She seeks to spread the joy of the classical voice through performances that integrate different cultural and musical traditions. At Gallatin, her research focuses on cultural diplomacy, which she uses to identify creative ways for classically trained musicians to facilitate intercultural understanding that transcends national, cultural, and social boundaries.

Equally at home in recital, concert, and opera settings, her notable performance engagements include Opera Exposures at Snug Harbor Concert Hall, Prelude to Performance with the Martina Arroyo Foundation, *Free to Sing* with Strathmore Music Hall, *Midsummer Night's Dream* with the Maryland Opera Studio, and Handel's *Messiah* at the Kennedy Center. She is a voice student of Harolyn Blackwell and, at Gallatin, an advisee of Judith Sloan.

ALICIA WALLER

VOCAL MIGRATION

I am interested in pursuing diplomacy through music. This interest stems from an increasingly insatiable appetite for the many different musical cultures of the world. Globalization has lent the world an infinitely rich catalogue of music that spans the breadth of nationality, culture, geography, and time. I hope that by singing in languages and styles that are foreign to me in the company of diverse collaborators, I can become both a better global citizen and musician. More importantly,

however, I am interested in the representation of a more harmoniously connected world through music. Can musicians encourage greater intercultural understanding between peoples by practicing diplomacy in their artistic choices? These interests define the basis for my thesis studies at Gallatin. I am presently exploring the Negro spiritual of the United States, Afro Samba of Brazil, and the folk songs of nineteenth century Czech Republic.





Em Watson is a senior at Gallatin studying Art/Life/Practice: Bodies, Space, and Culture. Her photography has been published in *The Boston Globe*, *American Theatre* magazine, and on the cover of *Ballet Review*. Em has a background in various forms of dance, which informs her photographic style. Her interest in dance photography began in high school. In 2013, she spent the summer as the photojournalism intern at Jacob's Pillow Dance Festival. She is now an apprentice at a photo studio whose focus is in dance photography and freelances for various companies around the city.

EM WATSON

SACRED SPACES

is an exploration of the personhood behind the dancer body. It is a reaction to the typical “dance photograph,” which places a beautiful body in an arbitrary space, and by doing so, focuses exclusively on the sculptural form of flesh and bone. This series explores the relationship of the dancer-human to the spaces they inhabit. Em asked each dancer to take her to a site that was for some reason sacred or emotionally important to him or her. Em then collaborated with the dancers to create photographs that go beyond a body in space, to tell a story about both.

Born in Oakland, California, Jesse picked up graffiti and film photography as a kid. He is now based in Brooklyn and studies as a senior at Gallatin. He is creating the concentration Patterns: Sight, Sound, and Interpretation, exploring fine art, music, and theoretical physics through their shared stream of order and beauty. Jesse has been featured in exhibitions in San Francisco, Manhattan, and Berlin and been published in a handful of arts journals, magazines, and newspapers but this show will be his last for a while: he plans to return to Berlin post-graduation for a period of reconstruction before exhibiting again.

JESSE WHEATON

MUSIC OF THE SPHERES

During the past few years, my paintings have progressed into abstraction as I've become captivated by the raw beauty and texture of color. On a landscape of choppy acrylics powdered with pigments, inks, and satiny oils flow through gorges of dried linseed oil, blending with glossy mediums and degradative mixtures that eat away at color. I compose organic movement, controlling form while allowing tiny cracks and fractals to propagate from the synthetic

competition of mediums. Now I'm reintroducing figuration and back into the chaos, shaping the color into a still life of a drying bouquet or a painting of music. By playing loosely with a palette knife and brush I'm able to create much more interesting images by showing the abstraction of the paint's portrayal rather than a photorealistic articulation. This choice allows me to avoid any over-resolving of the images into too-easily digested concepts.



Deborah Kim is a senior in Gallatin who has combined the studies of beauty, aesthetics, and visual arts to develop the concentration Discovering Beauty Through the Intellect and Experience. She mainly works with the mediums of photography and film and seeks to express the subtle beauty of inner life in a physical world.

DEBORAH KIM

#THELONELYGLOVESERIES

is an Instagram series featuring lonely gloves that have been lost in the streets of New York. It all started three years ago when I saw a black leather glove balancing against a blue construction wall in a curious pose. I took a picture and posted it. From then on, I began to see lost gloves everywhere I went. These gloves had been misplaced, left behind, lost and lonely. They were not only separated from their owner but, literally, from their other half. The tragedy I found in these lonely gloves was that they had been at one time a pair. They had

belonged. They were whole. But now, they are no more than junk—forgotten and rendered useless. They had been created complete, but presently find themselves lacking in their inherent unity. People are relational beings—and desire to belong, to be loved, to love, to share in something genuine with one another. In the in the lonely glove, I saw myself. In the in the lonely glove, I saw the people of New York where they perhaps lose this intrinsic unity, in the pursuit of money and in the frenzy of a busy life lived towards a lonely goal.

Cat Rickman is a Gallatin junior studying entertainment business and creative production, with a focus on music and television. She has been accused, at various times, of being a jazz singer, a Shakespeare nerd, and a fake Parisian. Her life goals include making The New York Times bestseller list, writing for HBO, opening a Great Gatsby-themed poet bar, and living in as many cities as she can.

CAT RICKMAN

EP (TITLE TBA)

This EP (title TBA) has been an experiment in genre-blending and musical storytelling as well as an attempt at challenging the confines of traditional musical styles. I have long admired the raw energy of rock, the catchiness of pop, the vocal acrobatics of jazz singers, the vocal technique of musical theater singers, and the lyrical complexity of folk songs. In this project, I tried to take the best aspects of all of these genres and create something that could be appreciated by fans of Ella Fitzgerald and the Arctic Monkeys alike.

Michael Sadowitz is a senior in Gallatin with a concentration in magic, art, and new media technology. He began his artistic journey acting in a few hit-or-miss productions, scribbling hilarious stories, and designing deceptive magic tricks. Now, after three years of intensive academic scholarship in the craft of illusion, Michael designs and conceals innovative technology for applications in sensory art.

Michael recently accepted an offer at HBO in their experimental virtual reality department where he constructs illusory experiences alongside other professionals who are pioneering this new medium.

MICHAEL SADOWITZ

VIRTUAL REALITY SHOW: REAL STUDENTS OF THE MELTING POT

is an experimental digital play which is truly the first of its kind. Devised through an improvisational process loosely based on the Mike Leigh Method, these eight actors crafted original characters in a fictional universe which may be described as the sarcastic doppelgänger of our millennial NYC real-life equivalent: students living in the big city. With access to two six-story

apartment buildings that share a rooftop, a third apartment and a connecting city street, the play is staged in a total realistic East Village universe. The viewer is walked through a dizzying maze reminiscent of MC Escher's lithograph *Ascending and Descending*, a never-ending staircase during a dramatic 30 minutes in Aristotelian real time.

CAST: Cheryle Chong, Sarah Doody, Megan Tomei, Paula Miranda, Will Comer, Bryan Oliveira, David Corey Leos, Michael Sadowitz

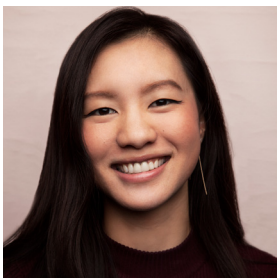
CREW: Raul Carvajal, Rodrigo Baumgartner Ayres, Michael Sadowitz

STUDENT LEADERSHIP TEAM, FACULTY, & STAFF

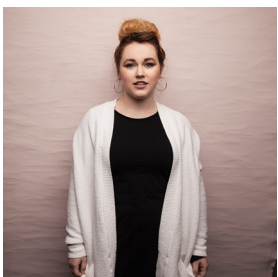
CURATORS



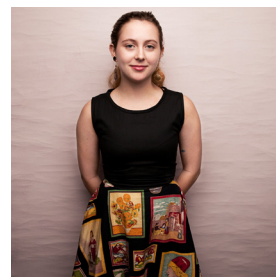
RACHA EL KHALIL is a senior at Gallatin who has developed the concentration The Self and Self Awareness through Art History, Philosophy, and Studio Art and is pursuing a minor in Urban Design and Architecture Studies. She worked as an intern at The Gagosian Gallery during her junior and senior years and is currently a Modern and Contemporary Art intern at The Metropolitan Museum of Art. These experiences grew her interest in the art world and inspired her to find more opportunities to develop as a curator. The Gallatin Arts Festival has allowed her to develop her curatorial skills and witness the incredible talent that inhabits Gallatin.



BRENDA HUNG is a native New Yorker who grew up in Queens and Long Island. She's excited to be a part of the Gallatin Arts Festival this year as a visual arts curator. This is her second semester as a graduate student and her focus at NYU is in curatorial practice, art, education, and community practice. If not in classes or working full-time, you can find her in a yoga class, spin studio, or on a Pilates machine.



COURTNEY KEZLARIAN is a junior at Gallatin who studies art history and museum studies—specifically about how art is made accessible through institutions. This opportunity to be a curator for the Gallatin Arts Festival gives her a new, useful lens through which to view her discipline. Born in a suburb just outside Detroit, Michigan, Courtney likes to think she balances her original Midwestern politeness with her newly acquired New York attitude. Many think she's failed. She hopes to continue her education into a masters and PhD in art history. Her ideal gallery show would involve a screaming match between a lover of conceptualism and an expert in Sèvres porcelain production.



ELIZA LAMBERT is thrilled to be return to GAF for her second year as a performing arts producer. After spending high school in Maine as an unabashed theater kid, Eliza moved to the big city to concentrate in documentary media with a particular focus on radio and the arts. In preparing for the 2016 festival, she's been inspired by submissions that perform conflict and expose the unspoken.



KELSEY LEONARD is a Master's student at Gallatin studying tap dance and its unique communication through movement and music. She is fascinated by a tap dancer's ability to use her art as language and have a conversation with another dancer or musician. Kelsey's artistic style is rhythmic, melodic, expressive, and exudes a deep passion for musical collaboration.



NATALIE SMITH could not be more grateful that her first experience as a producer is through GAF. Currently in her sophomore year at Gallatin, she is developing a concentration in arts management and the interplay between the creation of meaningful, mission-based art and the business realm. In working as a part of the 2016 festival team, she has been struck by the breadth of interest and talent at Gallatin and is so thrilled to be a part of a community filled with so much genuine and unabashed passion.



IVY OLESEN likes to make art and help people realize their art/istic visions. She grew up bicoastally, but she has a driver's license from California. This is Ivy's third year at NYU and her first at Gallatin. Maybe you met her during the first two years when she was in Tisch Drama doing directing and stuff. Now she studies some(art)thing(s)/sculpture! Currently, she is calling her concentration Art|Translation. Her peers on this year's Student Leadership Team are some smart as a whip women, and that rocks.

**FLAVIA GRILLI****CO-COORDINATOR OF SOCIAL MEDIA & MARKETING**

After floundering her way through four different undergraduate programs in Brazilian colleges and experiencing deep existential angst at a job involving derivatives, Flavia Grilli finally found her safe haven at Gallatin. She is now a first year graduate student who is combining all her interdisciplinary mojo into studying the contemporary art market with a focus on globalization. She is also coming up with marketing and social media strategies for GAF'16. Most of her scarce free time is devoted to a parallel research project involving the wide variety of Oreos available at grocery stores in the Greater New York City area, her major finding so far being that Double Stuff is the most effective in providing high levels of immediate gratification to consumers. She also enjoys dog sitting at her apartment in Brooklyn and ruining her roommates's jam sessions with her failed attempts at singing.

**CARLY VALENTINE****CO-COORDINATOR OF SOCIAL MEDIA & MARKETING**

Carly Valentine is a longtime admirer and first-time contributor to the Gallatin Arts Festival as co-coordinator of social media and marketing. A sophomore at Gallatin, Carly is studying everything (eloquent concentration name status: Pending). Originally from Toronto, Canada, more commonly known as "The 6," Carly unapologetically receives Jaden Smith's tweets directly as text messages and is a supporter of deciding what pants to wear based on what day of the week it is. Carly is using this bio to promote all GAF social media accounts, so go follow us on Instagram (@GAFNYU), Twitter (@GAFNYU), Facebook (Gallatin Arts Festival), and Snapchat (@GAFNYU).

**KRISTIN HORTON****ARTISTIC DIRECTOR**

Kristin Horton is a stage director primarily interested in developing new work, re-imagining classics, and producing public events that create forums for dialogue and action concerning urban democracy and the arts. Her new play collaborations have appeared at the Contemporary American Theater Festival, Working Theater, HERE, NYC Summerstage, William Inge Playwrights' Festival, The Playwrights' Center in Minneapolis, Workhaus Collective, among others. She has a longtime association with the Lark Play Development Center, where she has directed as part of its many programs, including the US-Mexico Exchange, Playwright's Week, and Barebones Series. At the Lark, she's worked with a diverse range of writers including Rajiv Joseph, David Henry Hwang, Samuel D. Hunter, Lisa Kron, Chisa Hutchinson, Katori Hall, Steve Drukman, and Lloyd Suh. Horton began her theater career in the mid-90s as a member of the Living Stage Theatre Company, the groundbreaking social change theater of Arena Stage. In DC, she also produced adult education programs for the Kennedy Center's 1999-2000 season. A recipient of the National Endowment for the Arts/TCG Career Development Program for Directors she has also received fellowships from the Oregon Shakespeare Festival and Sundance Theater Lab. She is the recipient of the 2013-2014 Gallatin Dean's Award for Excellence in Teaching and a member of the full-time faculty.

**KEITH MILLER****VISUAL ARTS ADVISER**

Keith Miller is the curator of The Gallatin Galleries and has been since its opening. A filmmaker and artist based in Brooklyn, he was named a 2015 Guggenheim Fellow and has been awarded grants from the Jerome Foundation and Rooftop Films.

His most recent feature, *Five Star*, premiered at the 2014 Tribeca Film Festival and had its international premiere at the Venice Biennale and went on to play festivals extensively worldwide.

His first feature film, *Welcome to Pine Hill*, was awarded the Grand Jury Prize at Slamdance Film Festival 2012, the Grand Jury Prize at the Atlanta Film Festival, the FIPRESCI Grand Jury Prize for New American Cinema at the Seattle International Film Festival.

Keith's paintings, photos, and videos have been shown in galleries around the world including Mexico, Australia, and the US. He is a part-time professor at NYU's Gallatin School.

FACULTY & STAFF

**PETER WINNE****FESTIVAL MANAGER**

Peter Winne is a first year Master's candidate studying cultural diplomacy at Gallatin. His individualized program explores how the performing arts can foster mutual understanding between people of different backgrounds and nations of origin. Before coming to Gallatin, Pete spent the better part of a decade touring with the Portland, Maine-based band Tumbling Bones. His tenure with the group included two State Department-sponsored tours of Eastern Europe to perform, teach, and collaborate with local musicians in Ukraine, Georgia, Bulgaria, Romania, and Estonia. Pete is a singer, guitarist, banjo-player, and tap dancer. He still doesn't know what he wants to be when he grows up.



JESSE DITTMAR
PHOTOGRAPHER

Jesse Dittmar is a celebrity portrait photographer and 2008 Gallatin grad. Publications featuring his work include *Rolling Stone Magazine*, *The New York Times*, *New York Magazine*, *Elle*, *Vanity Fair*, *Esquire*, *Vogue*, *Time Magazine*, *The Washington Post*, and *The Los Angeles Times*. Some of his favorite portraits sessions to-date include Tom Hanks, Patti Smith, John Oliver, Dave Grohl, Steve Martin, and Aziz Ansari.



SONYA KOZLOVA
GRAPHIC DESIGNER

Sonya Kozlova is a graphic designer and illustrator based in Brooklyn, New York. She graduated in 2015 from Gallatin with a concentration in visual perception in drawing and design, under the mentorship of Kathe Burkhart. She has freelanced as a graphic designer specializing in branding, identity, and editorial design for the past three years and was graphic designer of *The Gallatin Review* (Volume 30). Under the pen name Sonnie Kozlover, she is simultaneously pursuing a career in illustration, creating paintings and drawings using humor to negotiate ambiguity and absurdity within romantic relationships.

PROFESSIONAL STAFF

ARTISTIC DIRECTOR: Kristin Horton

VISUAL ARTS ADVISER: Keith Miller

FESTIVAL MANAGER: Peter Winne

ASSOCIATE DIRECTOR OF PRODUCTION: Jennifer G. Birge

MANAGER: Laura Skolnik

STAGE MANAGER: Kaitlin Nemeth

PHOTOGRAPHER: Jesse Dittmar

GRAPHIC DESIGNER: Sonya Kozlova

GALLERY ASSISTANTS: Taylor Brock, Tiffany Liu, Izel Villarba

THANK YOU

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