

GALLATIN

April 8-12, 2019

ARTS

FESTIVAL

Welcome to the

**GALLATIN
ARTS
FESTIVAL
2019**

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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.

Curators's Statement Gallatin students have a unique set of academic sources, knowledge, and experiences to draw from, leading to a vast range of concentrations in the community. The Gallatin Arts Festival demonstrates the ability of our students to translate their personal academic studies into works of art.

This year's artists address their personal experiences with trauma, relationships, and the desire to belong, as well as experiences with racial, cultural, and gender identity. The intimate explorations of each individual artist reflect the universal and complicated goal of trying to situate oneself within the world. Some of the artists use a wide array of mediums to depict this struggle, including video, performance, sculpture, digital art, painting, drawing, and embroidery. Others offer critiques of society and question problematic relationships, the natural environment, and technology. The art asks us to think critically about our actions and to connect to our surroundings in a more thoughtful and embodied way. The curation of the gallery was carefully thought out in order to invite the viewer to immerse themselves into the small detached environments.

Though Gallatin students present a diverse range of topics in their art, the Gallatin Arts Festival brings works of different disciplines and subjects together to create a dialogue and nurture a sense of community.

Producers's Statement Welcome to the 2019 Gallatin Arts Festival! We invite you to join us on this week-long journey to forge new paths and explore performing arts terrain beyond traditional borders and genres. Throughout this week, you'll encounter works that interrogate how our bodies inhabit space, respond to sound, and contend with legacies.

Our interdisciplinary artists work within and outside conventional forms of dance, theater, music, and performance art, bringing you works that include physical installations, artificial intelligence, the natural world, and more. From musical comedy to performative research projects, GAF 2019's artists boldly investigate how we've come to be who we are and where we are, embracing the tensions that emerge from our constantly evolving selfhood and refusing to shy away from difficult realities.

In the words of Adrienne Maree Brown, writer, social justice facilitator, and inspiration for the GAF 2019 team: "The role of the artist is to make the revolution irresistible." For us, this means art for revolution and art as revolution. This means a reverence for the process. This means art that both expands and dismantles genre. This means art that pushes against spatial limitations. This means art that engages in acts of radical imagination. This means art that envisions alternate futures.

We hope that the pieces in this year's Festival spark inquiries into what it means to be a spectator of performance and how your presence as an audience member enlivens the work of these dedicated artists. We can't wait to engage with the conversations, questions, and ideas that these galvanizing performative works will inspire as our artists explore alternative ways of seeing and being in this world together. We hope you enjoy the Festival!

APRIL 8 Monday

9 Tuesday

10 Wednesday

11 Thursday

12 Friday

GALLATIN ARTS FESTIVAL EVENTS

FEATURING ARTISTS: Matías Alvial, Ingrid Apgar, Evan Thomas Berk, Audrey Burt, Johnny Butler, Lisa Cooley, Sylvia Coopersmith, Stasia de tilly, Michael De la Flor, Aleyna Dogan, Iyanna Dorsey, Lavonnie Downer, Ebru Eltemur, Ava Finger, Zainab Floyd, Emma Forstenhausler, Ayaka Fujii, Dylan Garcia, Donna Gary, Scott Alan Greenberg, Perry Gregory, Imara Ikhumen, Sophia Isidore, Scherina Jade, Michelle Johnson, Nic LeBrun, Havana Liu, Kyle Livsey, Findlay McCombe, Miiv (Amina Odogba), Aine Nakamura, Mamoun Nukumanu, Sally Oh, Kasey Oldford, John Prothro, Nunnapat (Spencer) Ratanavanh, Andreas Rommel, Carley Santori, Nyelah Sawyer, Matthew Scott, Mackenzie Shrieve, Blair Simmons, Sarah Smith, Chloe Troast, Rita Wang, Lauren Wootton, Michael Zalta, Xinxin Zhang, Howard Zheng

All events take place in The Jerry H. Labowitz Theatre for the Performing Arts and The Gallatin Galleries at 1 Washington Place and are free and open to the public.

2:30 pm
hongzao
Stasia de tilly

**Thinking-Moving Poems:
In Meditation/Intervention
(Part 1)**
Ayaka Fujii

7:00 pm
Nebula
Lauren Wootton and Ingrid Apgar

A Topical Play
Blair Simmons

Molecular Movement
Sylvia Coopersmith

Talkback with STEAM artists
Cyd Cipolla

6:30 pm
Multiverse
Ingrid Apgar and Spencer Ratanavanh

2:30 pm
so pink
Kyle Livsey

**Thinking-Moving Poems:
In Meditation/Intervention
(Part 2)**
Ayaka Fujii

76 A5
Miiv

pieces on war and prayer
Aine Nakamura

7:00 pm
**Semmersooq Or: How I
Learned To Stop Worrying
And Love The Heat**
Johnny Butler

8:30 pm
The Magic School Flute
Chloe Troast

12:30 pm
Responding Vibrations
Emma Forstenhausler

6:30 pm
UPDATE
Michael De la Flor

Q&A

8:00 pm
Jehovah's Princess
Scherina Jade

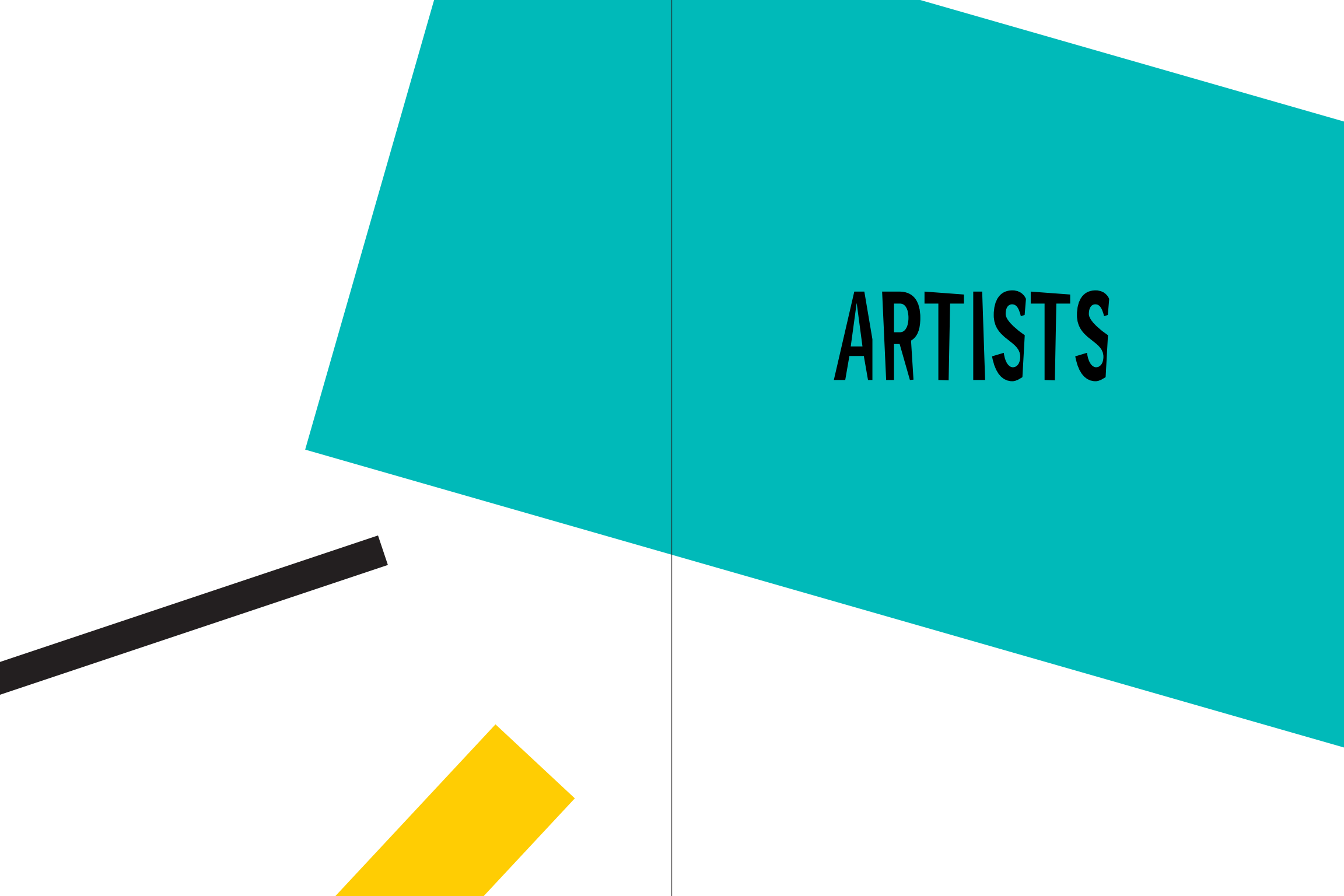
3:30 pm
Brownwash
Michael Zalta

6:30 pm
FILM SCREENINGS:
I Want to Believe
Scott Alan Greenberg
L'impassé
Andreas Rommel
Linear
Sarah Smith
Upstanding Citizens
Nic LeBrun

8:30 pm
All Around You
*Lavonnie Downer
and Mackenzie Shrieve*

Origin Story
Donna Gary

Mosaic
John Prothro

The image features a minimalist, abstract composition. A large teal shape, resembling a parallelogram, is positioned in the upper right quadrant. The word "ARTISTS" is printed in a bold, black, sans-serif font within this teal area. In the lower left, a thick black diagonal line and a yellow parallelogram are visible. A thin vertical line runs down the center of the image, separating the teal shape from the white background on the right.

ARTISTS



Digital Art & New Media

2018's "Digital Art & New Media" and 2019's "Future Reality: Trends and Impact of New Media" classes have created a virtual reality (VR) museum—a beautifully rendered château with ancient and modern influences that includes compelling vistas of forests and mountains. The viewer will don an Oculus VR headset, which will transport the participant to the museum grounds, where a 360-degree look-around of the landscape will unfold. The students's class projects are housed in the interior hallways and inside gallery rooms, tailor-made for each student's project. The VR participant will experience the artworks as if they were in a real museum. There will be digital paintings, innovative new media art installations, short films, podcasts, music videos—and more. It is the first time GAF has presented class projects together from two Arts Workshops.

MATÍAS ALVIAL

Matías is a senior at Gallatin, originally from Santiago, Chile, concentrating on The Aesthetics of Commerce—the intersection between business, creativity, and the fine arts. He has previously participated in GAF with “Metro-Manhattan” (a piece that repurposed over 1,000 expired MetroCards) and a painting series titled “Society’s Conundrum.” While his works are characterized by the use of vibrant hues and surrealist elements, he recently started to experiment with new mediums and styles. Currently, Matías is interested in reclaiming his Latin heritage during his stay in the United States, through the means of text within art. Additionally, Matías has been featured in Dazed magazine because he is an active member of the queer activist community. You can follow his creative mind on Instagram: @matialvial.

“Gracias a la Vida” (“Thanks to Life”) is an installation project that displays a poem by the renowned Chilean writer Violeta Parra. In New York, I had grown to alienate myself from the Spanish language—many of my friends don’t speak it, and there are not many opportunities in my daily life to practice it. This work seeks to reclaim my heritage and tongue, as I am thankful for the life I have lived. This work came to be as I was contemplating the theme of life and death after my grandfather passed away. For that reason, I chose to use copper, Chile’s biggest export, encased in glass because of its delicate yet strong nature. “Gracias a la Vida” is a homage to my humble grandfather who raised me to be thankful for everything around me (as Parra’s poem explains) while keeping in mind how fragile life can be.



he/him/his



he/him/his

Evan is a senior at Gallatin, studying identity politics, memory, social theory, and how these ideas can be, or are, made manifest in visual art and linguistics. Having minored in Arabic and traveled extensively throughout Israel and Palestine, Evan's work now seeks to deepen understanding of the complex range of identity in Israel and Palestine, of the political warfare keeping those identities in flux (or not), and of protest. Being dyslexic, he has been fascinated by drawing as an alternate formal communicative medium and now hopes to bring underrepresented narratives, presented using overlooked or undervalued materials and modes of communication, to convey critical thought in an aesthetic, not overly stimulating, context.

Area "O" "This Road Leads to Area 'O'" is a mythological visual arts installation centered on the modern Israeli-Palestinian conflict. Utilizing negative space to create a vacuum, the show seeks to place the audience in a contemplative space in order to approach realistic drawings of people and objects in the city of Nazareth. The level of intention regarding historical memory, attention to sociopolitical environment, and patient empathy regarding variegated identities of the individual may invoke in a Western-based audience images of an Israel to which they are not accustomed. The tendencies for Western institutions and media to whitewash locales under the domain of the State of Israel as Israeli, essentializing native communities by virtue of the memorial clout of political polemics, makes it easy to lose sight of what is happening in the daily lives of the people of Nazareth. At the end of the day, the show, named after the signs throughout the West Bank leading to areas "A" (regions under the authority of the PA as defined by the Oslo Accords), is an ode to the contemporary theo-political arena that is Nazareth itself and the utterly complex mechanisms at play between settlers/natives, Christians/Muslims, locals/foreigners.

EVAN THOMAS BERK

Johnny is a Grammy Award-winning saxophonist, composer, and arranger and first-year Gallatin MA candidate. Over the years he has performed and recorded with and written for many of his musical heroes, including Beyoncé, Stevie Wonder, Tune-Yards, Donald Fagen (Steely Dan), Wynton Marsalis, and the Levon Helm Band, among others. Originally from Seattle, he began playing professionally at the age of 12.

Audrey Rachelle and Alex Jenkins co-founded AnA Collaborations in March 2015. Since then, AnA has generated a variety of collaborations with artists from numerous fields, inspiring conversation across art disciplines and connecting to diverse audiences. Their works have been presented by Gibney Dance Center, The Current Sessions, Dixon Place, The Bunker NYC, NARS Foundation, HappyLucky no.1, Brooklyn Bowl, Mercury Lounge, and others.

18 JOHNNY BUTLER AND ANA COLLABORATIONS

Semmersooq Or: How I Learned To Stop Worrying And Love The Heat

Why do people choose denial over acknowledgment and action, even in the face of danger? “Semmersooq Or: How I Learned To Stop Worrying And Love The Heat” is a politically driven interdisciplinary live performance piece that combines electro-acoustic saxophone performance, musique concrète, dance, theater, and satire. Set against the backdrop of the audio recording of a colossal iceberg drifting into the ocean from Greenland’s ice sheet, the piece explores the effects of denial and fear of change in our world today.

Johnny: he/him/his





she/her/hers

LISA COOLEY

Lisa is a third-year Gallatin student studying psychology and visual art, who is interested in the intersections between art therapy and activism. She works as an assistant teacher at a public school in Alphabet City, loves working with children and art, and is passionate about bringing the two together. This project was a part of her independent study with artist Chason Matthams, who mentored her throughout the process and encouraged her to be more conceptually creative with her art.

Through New Eyes This project started in a kindergarten classroom with the wonderful and wacky creative children's drawings that I encountered while working as a TA. Thinking about children's art and their creative processes through both an artistic and a developmental psychology lens, I attempted to create my own art surrounding the themes of how children conceptualize the world and other people, how they perceive and create their own narratives through their drawings. I ask viewers to try to connect with their own inner child as they look at these images. The curiosity and dedication captured in these children telling a story or conveying a feeling or message through art is a universal human impulse that is often lost as we grow older. My hope is to remind people to stop and try to relook at the world through new eyes.

SYLVIA COOPERSMITH

Molecular Movement When we are standing, sitting, or even sleeping, the inner workings of our body never really quiet down. In biology classes throughout my life, I have always been drawn to the dynamic movement inside cells, the very specific ways in which molecules dance and interact with one another forecasts our inner and outer worlds. One enzyme can spark a cascade of events that results in the production of proteins that then result in a number of behaviors and so on. Despite the tendency to isolate more creative processes such as choreography from complex scientific processes, I believe the two heavily intersect. How can a score for DNA, for example, be just as creative and complex as Balanchine's choreography for *The Nutcracker*? Through "Molecular Movement," I wanted to explore how "scoring" DNA replication could be simultaneously artistic and direct.

Sylvia is a sophomore at Gallatin concentrating in the interconnections of genetics and developmental psychology and the utilization of theater as a therapeutic tool. Although she acquired a strong affinity for the life sciences over the past couple of years, Sylvia has always been a dancer, singer/songwriter, and all-around performer. Hailing from Philadelphia, Pennsylvania, she started dancing around the age of four and has been a mover ever since. In her senior year of high school, Sylvia choreographed her first piece for her senior solo at her dance studio. Later that year she choreographed movement for Sarah Ruhl's "Eurydice" through her high school theater company. This is Sylvia's second year participating in GAF, after last year performing "Biology Bops," a collection of biology-inspired music.

she/her/hers





she/her/hers

STASIA DE TILLY

Stasia is a senior at Gallatin studying musicology, technology, and globalization. She is a multidisciplinary artist from Hong Kong who now resides in a row house in Brooklyn. She is a DJ and producer. Electronic music is her passion and she spends most of her weekends

hongzao This work is ultimately about the pain that I suffered internally on the path toward finding love. The piece discusses the rituals that women taught me and which are taught to women about how to find love. Fertility, the intimacy that we search for in partners, the bed as the center of love—self or with a partner, a sister, a best friend. As women we have been taught to conjure up love through herbal cocktails, silly games of “would you rather,” or a deep search of the soul-self. It’s a piece that’s painful—it’s hard to admit how badly I wanted love for so long and how by this very fact I repelled love’s energy from my life. My girls, you are good enough—be tender to yourself and one another. This piece hopes to show some of the pain but also the communion that comes along with life’s questions.

dancing and pondering existence in the fog up against a Funktion One loudspeaker. She belongs to the Solarplexia collective, a migrating house music party. Elevate the status of othered individuals within dance music.

Michael is a Texas-born writer, director, and performance artist for film and theater. Currently a senior at NYU, his studies explore the cross-section of performance, literature, philosophy, and technology through devised theater making, embodied movement practice, ritual and shamanic ceremony, and guerrilla performance art. Interrogating the necessity of theater in our modern age, his work focuses on the primal impulses underlying theater and religion, the preeminence of form in the creation of meaning, and the radical re-formulation of audience/performer dynamics. He believes in the vitality of physical presence and its potential for generating agency, autonomy, and responsibility.

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UPDATE is a devised immersive performance ritual in which visitors become the multilayered synesthetic environment of the virtual rendered physical. A living landscape born at the nexus of space, performer, spectator, and technology, UPDATE invites audiences to roam the strange joys and familiar discord of our collective lives subsumed by the internet, to lose themselves in an unpredictable world of our own creation. Together, we will struggle to understand what it means to connect in this increasingly mediated age of human interaction.

MICHAEL DE LA FLOR

he/him/his





she/her/hers

ALEYNA DOGAN

Aleyna is a sophomore at Gallatin, studying how people perceive the world differently and how this can be used in marketing efforts, or neuromarketing. She was born in and lived in Istanbul before coming to NYU. She loves to travel, and everything she has seen has opened her eyes to the fact that there is no difference in any human being, regardless of the color of skin, gender, sexual orientation, religion, belief, or philosophy. She is very passionate about injustice. She found it hard to articulate her passions in speech or writing, so found a way to show these through photography. She believes that as long as you are nice to others, you can be as weird as you like, because she sure is.

You Belong is a series of photographs taken at the Bushwig Festival and DragCon in New York City—a celebration of everything that makes us unique. Drag queens, gays, and trans people were once outcasts. When the world should've been celebrating them, it feared and demonized them instead. Drag stands for being yourself, loving yourself, and sharing this with others. That's why I fell in love with drag. There are so many talented and beautiful queens that it's devastating to watch the prejudices get in the way of millions of people cherishing them. A future in which all can be loved for who they are is my dream, and I hope to make it others' as well.

IYANNA DORSEY

Iyanna is a first-year student at Gallatin, exploring creative direction through a study of all art forms. Iyanna has been an artist all of her life but took a break from art during high school to focus on academics. Through her recent dive back into the arts, she has rediscovered herself as an artist and has begun to create her own style. She is constantly challenging the concept of abstraction through her paintings and other creations. As somebody who has always felt pressured to fit inside a box, she finds abstraction personal. Art is about more than just creating a pleasing aesthetic; it is also about sending a message in a different way. Iyanna's art is aimed at opening the minds of individuals and challenging them to think from a new perspective.

Untitled is a piece that aims to capture the divine feminine energy of black women. I ask my viewers not to try and understand the piece, but to absorb it. My take on femininity and blackness is only a fraction of the messages I intend to send to the world.

she/her/hers





Lavonnie: she/her/hers

Mackenzie: she/her/hers

LAVONNIE DOWNER AND MACKENZIE SHRIEVE

All Around You was a collaborative piece that was originally created in Daniel Dawson's class "African Diasporic Art & Spirituality in the Americas: Honey is My Knife." For the course, we learned about the various Africanisms that exist in American culture and throughout the world. We also explored some Kong- and Bantu-originated drumming and spiritual/religious practices. For example, the act of turning one's head to the side while drumming is used to symbolize a form of remembrance. Our goal is to ignite a discussion about one's origin, for one must know where one has come from to know where one is going. With this piece, we both lend our diverse talents to create a collaborative work with the aim that it educates and moves the listener. We invite you to come along on this journey with us.

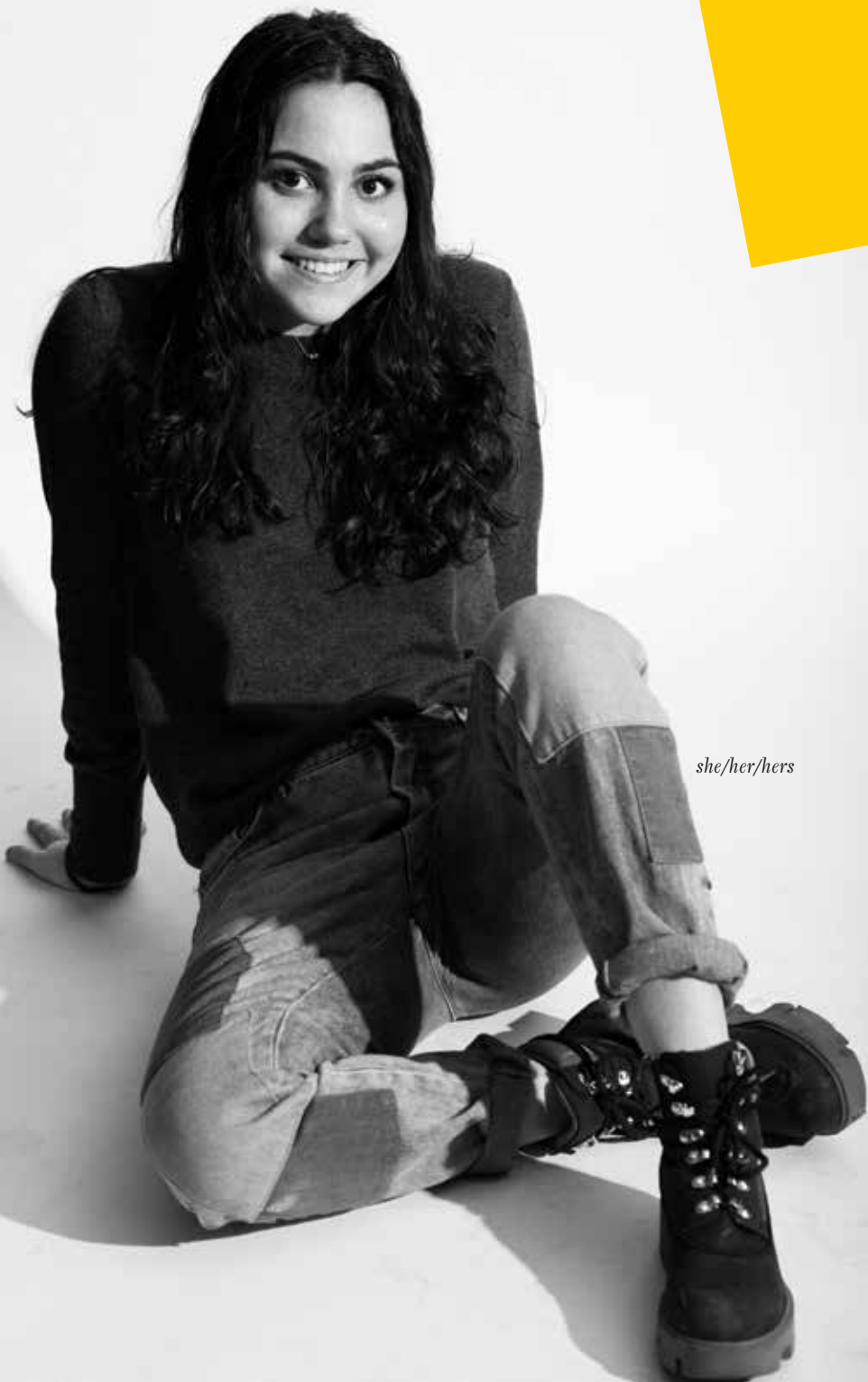
Lavonnie and Mackenzie are both Gallatin seniors who are musicians. Lavonnie is a spoken word poet, singer-songwriter, music producer, actress, and model who hails from the Bronx. Her concentration intersects over seven various academic disciplines, and, in it, she focuses on the consumption and commodification of the female body and how it exists in both the entertainment industry and outside of it. She also has a minor at the Stern School for the Business of Entertainment Media and Technology. Mackenzie is a well-rounded musician, recording artist, and songwriter. She is a multidisciplinary writer and performer who draws from her personal experiences to create art that invites her audience to explore themselves vulnerably, adventurously, and creatively.

Untitled (Room) is a three-part installation which explores social taboos and personal politics through the rhetoric of the object. Consisting of a drawing of Andres Serrano's photograph "Istanbul" (1996) and personal belongings, it attempts to recreate a fragment of an imagined bedroom of a young woman living in Turkey. At certain angles, the mirror shows both the reflections of the drawing and the individual standing in front of it, bringing into conversation the duality of identity experienced in non-Western communities exposed to Westernization. Influenced by Anselm Kiefer's work, it presents a double identity complicated by the collective trauma of a community rather than dictating the validity of one or the other.

EBRU ELTEMUR

As an artist and a curator from Istanbul, Ebru is interested in understanding how historical and cultural phenomena can be understood through biographical narratives. Her work is inspired by moments of disruption, in which her own experiences were directly affected by the cultural and political climate of the time. Inspired by her own relationship to the capitalistic postcolonial constellation, she prefers installation and painting as media. Her work has been shown in GAF 2017, Friends of 8Ball at Entrance Gallery (2018), and Echo Projections at the Barney Commons Gallery (2018). She's currently finishing her third year at Gallatin, where she is studying The Politics of Representation: Curating the Postcolonial Museum. When not in school, she works as an intern at the curatorial department of the Whitney Museum.





she/her/hers

Ava is a first-year student at Gallatin from Houston and has been pursuing all types of art—mostly drawing and collage—since her sophomore year of high school. She has been figure drawing for three years on a weekly basis. She found that this gave her a huge appreciation for the human figure. She plans to centralize her concentration around the art of collage. Ava is passionate about creating works of art from unconventional materials and using scraps of paper that would usually be thrown away. She believes that something “ordinary” can be transformed into beauty. Her mixed media works primarily focus on identity and femininity. She likes to incorporate text she finds in books and rearrange it to create poetry. She finds that merging poetry and art creates something so meaningful, with the ability to relate to anyone’s life in a special way.

Reflection My mixed media works consist of a controlled chaos, something not meant to be “perfect” and straightforward. They are meant to provoke emotion—how one looks at the world and at themselves. My collages focus on the female form as strong and beautiful—challenging the sexualized object that society has created. All of my works are based upon inner struggle—how one should view the world and one’s relation to their own identity. I am largely influenced by conformity and society’s ability to control one’s life. It is something that I struggle with, defining what I actually want versus what society has told me.

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AVA FINGER

ZAINAB FLOYD

Zainab is a multimedia artist based in New York City. Their work focuses mainly on identity and relationships between Black women. They are currently studying at Gallatin with a concentration in Afro-Caribbean Women of Post-Colonialism through Fashion and Film. They are interested in exploring the way in which Black Caribbean women have resisted through fashion and how it acts as a means for survival. Recently, they have been forced to confront trauma through their work, especially with the current political states in the USA, Brazil, and the Philippines and throughout the world. They feel that it is their job as an artist to speak about their personal conflicts with trauma and how, in order for them to survive within this world, they have to make work that alludes to trauma and sisterhood.

Letters to the Women Who Raised Me, 2018

I was introduced to Audre Lorde's *Uses of the Erotic: The Erotic as Power* in Tao L. Goffe's course at NYU. I am interested in mapping the erotic as an act of resistance through dance, sexuality, joy, film, and overall Black womanhood. We cannot explore these themes without placing Audre Lorde, Kathleen Collins, Maya Angelou, and lastly, Nina Simone at the forefronts of these conversations.



they/them/theirs



she/her/hers

EMMA FORSTENHAUSLER

*Emma is a senior at Gallatin studying mind-body connection, the effects of stress, and dance as a healing force in practice and performance. Her work will culminate in her concentration, **Dancing for Health: Affect and Embodied Experience**, in which Emma explores how movement and creative expression can be a positive impetus for both physical and psychological well-being. Originally from Westfield, New Jersey, she began dancing at age two, discovering a deeper passion studying modern dance and ballet in Kent Place School. In Gallatin's Dancers/Choreographers Alliance (DCA), Emma found a vital sense of community and she is thrilled to serve as DCA's co-president. Having previously presented dance works exploring pain, trauma, and chronic experience, she is delighted to be back for a third year as a GAF artist, this time with a more experimental, participatory form.*

Responding Vibrations

is an interactive sound-and-movement-making performance exhibition. The work is improvised and will change as both sound makers and movers respond to each other's actions. Inspired by the auditory-tactile phenomenon of autonomous sensory meridian response and its uses for stress relief and relaxation, "Responding Vibrations" expands into a moving play space that takes this effect and makes it visible and kinesthetic through movement in space. This now auditory-tactile-visual-kinesthetic event invites participants to practice sensory attunement and explore complementary rhythms in community presence. All are invited to create sound and movement in the space.

AYAKA FUJII

Thinking-Moving Poems: In Meditation/Intervention comes

to life as an assemblage of movement and poetry. The project explores slowness, looseness, and space within the internal and external landscape. It explores what lives within the “everyday” and the kind of time that lives deeply in the body. I am curious about the ways in which, through our actions, our conception of the “everyday” can subvert a system of power. Beneath this, I yearn to find solace and home in a city that feels both intimate and distant. The city’s momentum leaves little room for the distillation of wandering thoughts, connectivity, and rest—I am always chasing time, reminded that such a pace to live is aggressive. What drives me—and what fuels this project—is the desire to reengage with time and both individual and collective sustenance.

Ayaka is a third-year student at Gallatin exploring the intersections of performance, poetics, psycho-geography, and peace building. Currently pursuing an interdisciplinary artist-scholar education, she aspires to create multidisciplinary performance art that explores cultural hybridity, ritual, slowness, and intimacy in New York City. She maintains a primary artistic practice in dance (ballet, gaga technique, modern and contemporary forms, postmodern) and movement theater. She has previously performed and choreographed for the Dancers Choreographers Alliance at Gallatin, and is currently in a movement-theater research project at Playwrights Horizon Theatre School.



she/her/hers



he/him/his

DYLAN GARCIA

Dylan is a senior at Gallatin studying urban ecologies and development. He developed his interest in environmentalism by forging a connection to nature in his home state of Vermont. Upon returning to New York City for school, he became more interested in urban environments and the democratic negotiation of space and resources. Dylan has tried to explore ways in which people interact with urban spaces and challenge the way those spaces are created and used. As a 9/11 orphan, understanding urban spaces is personal for Dylan, and motivates him in thinking about how to make cities better places to live and work. His artwork aims to spark conversation around the definition of nature and how humans have altered it.

Plastic Geology is a collection of plastic pieces found along the waterfronts of New York City. I have not altered these pieces in any way but, through exposure to the elements, they have come to look very similar to rock formations and blended into the natural environment. I ask viewers to think about the definition of “natural,” as scholars like Dale Jameson question whether it is strictly bound to things that are “not a product of human influence.” Are these pieces of plastic part of our natural world whether we like it or not?

DONNA MARIE GARY

⁴⁶ *Donna is an African American queer poet from Chicago's Humboldt Park and Chatham hoods. She is currently a senior with a concentration in Poetics of Embodiment: The Ways Marginalized Folks (Re)Imagine Their Value through Poetics, and is acquiring a cross-school Disability Studies minor. She has performed with the Chicago Goodman Theatre and NYU Slam! poetry teams on The Metro and The Nuyorican Poets Cafe stages. She has competed in Louder Than A Bomb (2014-2015) and CUPSI (2016). When she isn't performing, she is cuddling with a chapbook and video chatting her siblings. Find her published work in BOAAT, Sycamore Review, Gordon Square Review, and in the first academic journal for queer of color critique, Lacunae.*

Origin Story is an excerpt of a larger collection of poems I wrote and created during my time at Gallatin, building on the forms and styles of writers I consider myself to be following. I will perform this set of poems as a spoken word piece. Themes that run through the piece include societal pressures around lineage, blackness, absence, and queerness. While gathering the poems for the show from my larger body of work, I was thinking about the power I could give back to myself with creation myths about my family and myself.

she/her/hers





he/him/his

SCOTT ALAN GREENBERG

Scott is a first-year graduate student at Gallatin studying media and popular culture. His undergraduate work in music production and technology led him to a variety of musical projects, both as an audio engineer/producer and a multi-instrumentalist and songwriter. Currently, Scott releases music under the name Scott Making Cents, plays guitar in the band Impossible Colors, and is a freelance comedy writer. Scott is particularly interested in the

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“I Want to Believe” is a satirical piece on conspiracy theories. Inspired by my love of sci-fi and horror movies, as well as some of the more absurd news items that deluge my Twitter feed, I composed the song for a graduate songwriting seminar in Steinhardt and the music video for my Gallatin proseminar final project. It is a combination of live performance, in-studio recording, and archival public domain film footage. It ties into my interest in comedy and the use of humor in music.

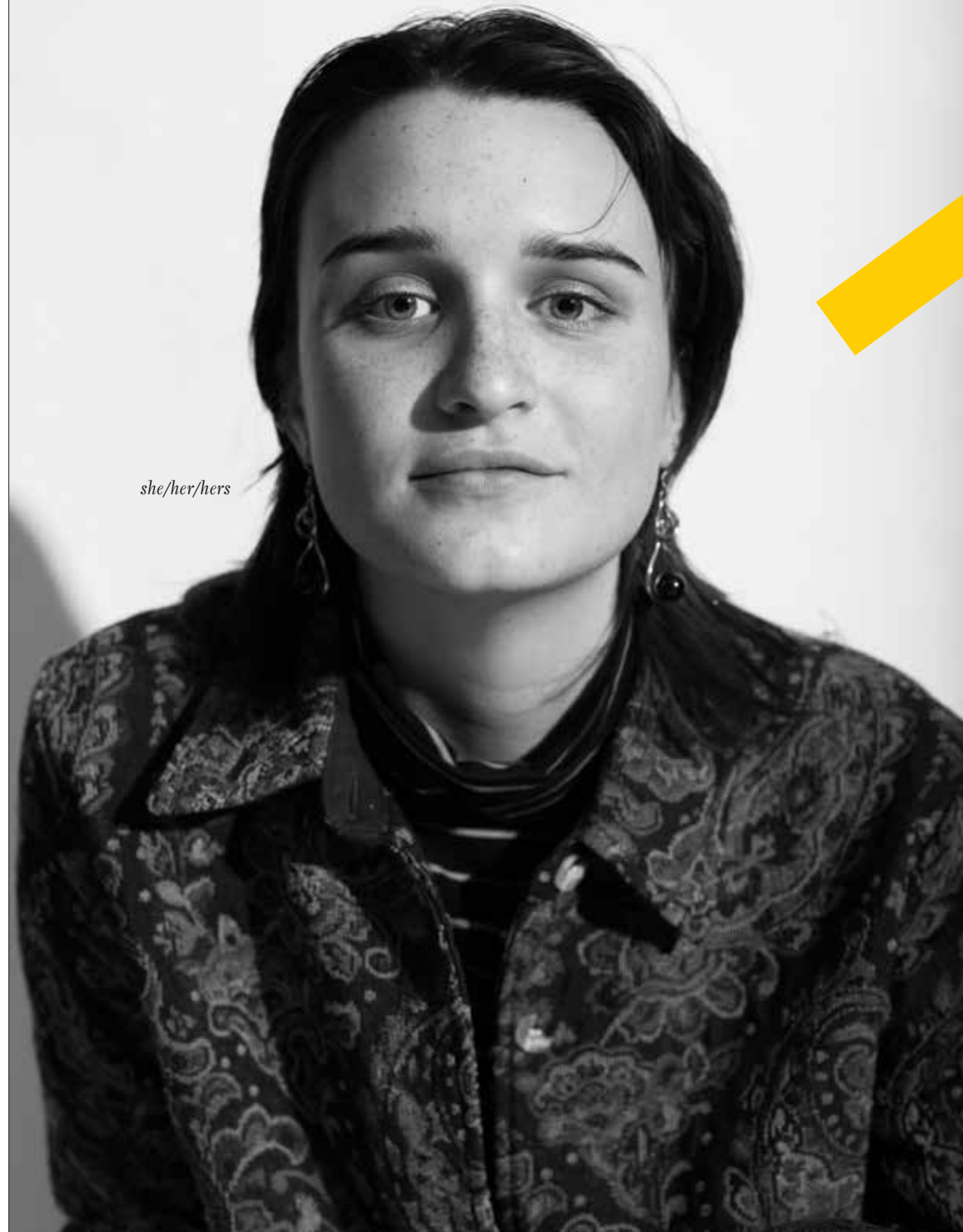
use of humor in art and elevating low cultural forms.

Little Rotten Gemstone Decay is inevitable. It is also a miracle and is necessary to create space for new growth. Mushrooms are responsible for all wood decay. They help repair the soil and decrease waste. Using soft layers of textiles and embroidery and brightly colored prints, I celebrate and give a kind of loving attention to the intricacies and tenderness of fungi that are native to my home state of Maryland. This installation aims to create an experience that is not totally immersive but which provides a bridge for your mind to cross, if you want it to. I invite you to join this tapestry by sitting or lying down next to it on the floor. Take a few moments to listen. Take a deep breath and open the bag of leaves. Try to feel your body in this space. Touch the little rotten gemstones and feel grateful.

Perry is a junior studying at Gallatin, with a concentration in Comparative Transmedial Narratives: Story, Media, and Adaptation. She grew up exploring the wetlands and forests of her hometown of Parole, Maryland, and accompanying her mother, a beekeeper and amateur mycologist, on forays. Perry is concerned with narrative and how it is partially constructed by the medium in which it exists. In her time at Gallatin, she has worked to tell stories in mediums of radio, writing, film, song, and comics. She developed an interest in printmaking because of how the repetition inherent in making a print can itself become a type of storytelling—minor differences in a series of prints can resemble panels arranged in sequence. Her art and storytelling are informed by a desire to create a dialogue between material and subject.

PERRY GREGORY

she/her/hers



she/her/hers



IMARA IKHUMEN

Imara is a native Chicagoan and senior at Gallatin, studying Characterization in Film/TV through Anthropology and minoring in studio art. Imara has studied both photography and sculpture but most enjoys woodworking. She is interested in meeting other artists who want to collaborate and learn from one another.

S.A.D. was an extremely cathartic project, originally made for a class, to address the prompt of alluding to an absent body. In terms of genre, it is very much contemporary and conceptual. Guests will see a chair that is too weak to do the only thing that it promises to do... hold weight.

SOPHIA ISIDORE

Sophia is a sophomore at Gallatin. Her concentration looks at the intersections of design, architecture, and choreography. Sophia came to visual art from training in modern/contemporary dance and now likes to make work that is a hybrid of the two forms. She uses dance, sculpture, and video installations to view the implications of the body in urban, architectural, and sculptural space—and vice versa.

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Ometer is dance piece that functions as a system of measurement. Movements are sourced from the lengths, spans, and dimensions of the body parts of the performers. The complete choreography acts like a “ruler” to be applied to any given venue with the intention that the piece, when performed, will generate real-time spatial data on the performance space. “Ometer” will activate vocabularies of postmodern dance to serve mathematical, geographical, and architectural purposes. This piece comes out of a larger body of research that looks to generate alternate systems of measurement that can make our sense of space more “human.” By supplanting feet/acres/degrees with ways of assessing space that are more closely related to the human body, we might better respond and adapt to dominating spaces and architectures.

By the Window is an experiment with the elasticity and fragility of the projected moving image. As the cloth dances in and out of the projection, the film itself constantly fluxes between states of materialization, representation, and clarity. This piece came out of a trip to New Orleans, where the artist was fascinated by the architecture of old Southern homes. In the coastal houses, windows were built unusually close up to street/eye level and curtains were often left half-drawn. Where the outside light flooded in through the folds of the curtains, passersby could see a quick but intimate glimpse into these personal family spaces. The piece mimics the effect of these household shadows and lights that enliven the domestic sphere while playing with the boundaries of video projection.



she/her/hers

Jehovah's Princess & Self-Diagnosis

For my visual work "Self-Diagnosis," I drew inspiration from normal objects and transformed them into Rorschach images. Originally "Two Popes" was a scene inspired by the affair of Pope Julius III and Innocenzo Ciochi Del Monte. It was commentary on the hypocrisy of homosexuality within the church and my struggles with accepting my queer identity. As I've become comfortable with my identity, my perception of the work has focused more to the berating of women/femme-presenting persons (religious or not) in the church. My other work, "BPD," has relatively maintained the same perception by me. I made the work a year prior to being diagnosed with the disorder. "Jehovah's Princess" is a project I started to take up space and express my experiences being homeless, raised a Jehovah's witness, biracial Latinx, and coming from poverty and a broken family.

Scherina is a queer Latinx musician and visual artist originating from Austin, Texas. Raised for the majority of their life as a Jehovah's Witness and becoming homeless by their junior year of high school, they looked to music and art as a primary outlet for their frustrations. They are currently a junior in Gallatin studying how AI influences creative industries.

SCHERINA JADE



they/them/theirs



she/her/hers

MICHELLE JOHNSON

Watch Me is a response to feeling utterly jaded by the social obligation to perform normalcy. In putting emotion onscreen, a site where performance is expected, the piece calls attention to the ways we perform identity in the everyday. In breaking composure, “Watch Me” addresses our discomfort in the intimate through how an audience responds to vulnerability.

Michelle is in her final year at Gallatin where she is studying artistic agency in environmental entanglements. She works in a variety of forms, primarily film, sculpture, and public installation, and is interested in ephemeral and utilitarian objects, ideological and political conceptions of the natural, bodies in space, and extraterrestrial bodies in outer space. Maintaining composure is an act of generosity.



he/him/his

NIC LEBRUN

Upstanding Citizens

This film was completed in the context of Keith Miller's "Making the Short Film" class this past semester. It's intended to be comedic, although the first time I told this to Keith, he said that he didn't know that. Hope you all like it.

Nic is a junior at Gallatin. Initially from Montreal, Canada, and came to Gallatin to study film and literature. This piece is informed by his anxieties surrounding performance.

HAVANA LIU

Havana is a Brooklyn-born senior at Gallatin, exploring how the arts (including dance, visual arts, performing arts, and music), activism, and wellness intersect. Growing up multiracial, multicultural, and pansexual, Havana's perspective is characterized by a counter-rhythmic relationship to binaries. Influenced by this perspective, her interdisciplinary art practice aims to communicate, collect, explore, examine, exhaust, illustrate, ignite, and nurture, through the lens of identity and with an emphasis on intersectionality. Havana's visual arts mediums range from performance to craft to fine art materials.

My Tastebuds Are in Love Too!

In creating "My Tastebuds Are in Love Too!" I aim to ask, how is our culture built on the idea that minority bodies are a resource to be reaped? How do we consistently consume the physical and mental selves of female-bodied individuals? How do we ingest the experiences and narratives from people of color? How do we engage with fetishization? How do we continue this tradition of edible identities obliviously in our own homes, and how do we make this oppressive process of slow violence more visible and more easily . . . digestible?

she/her/hers





he/him/his

KYLE LIVSEY

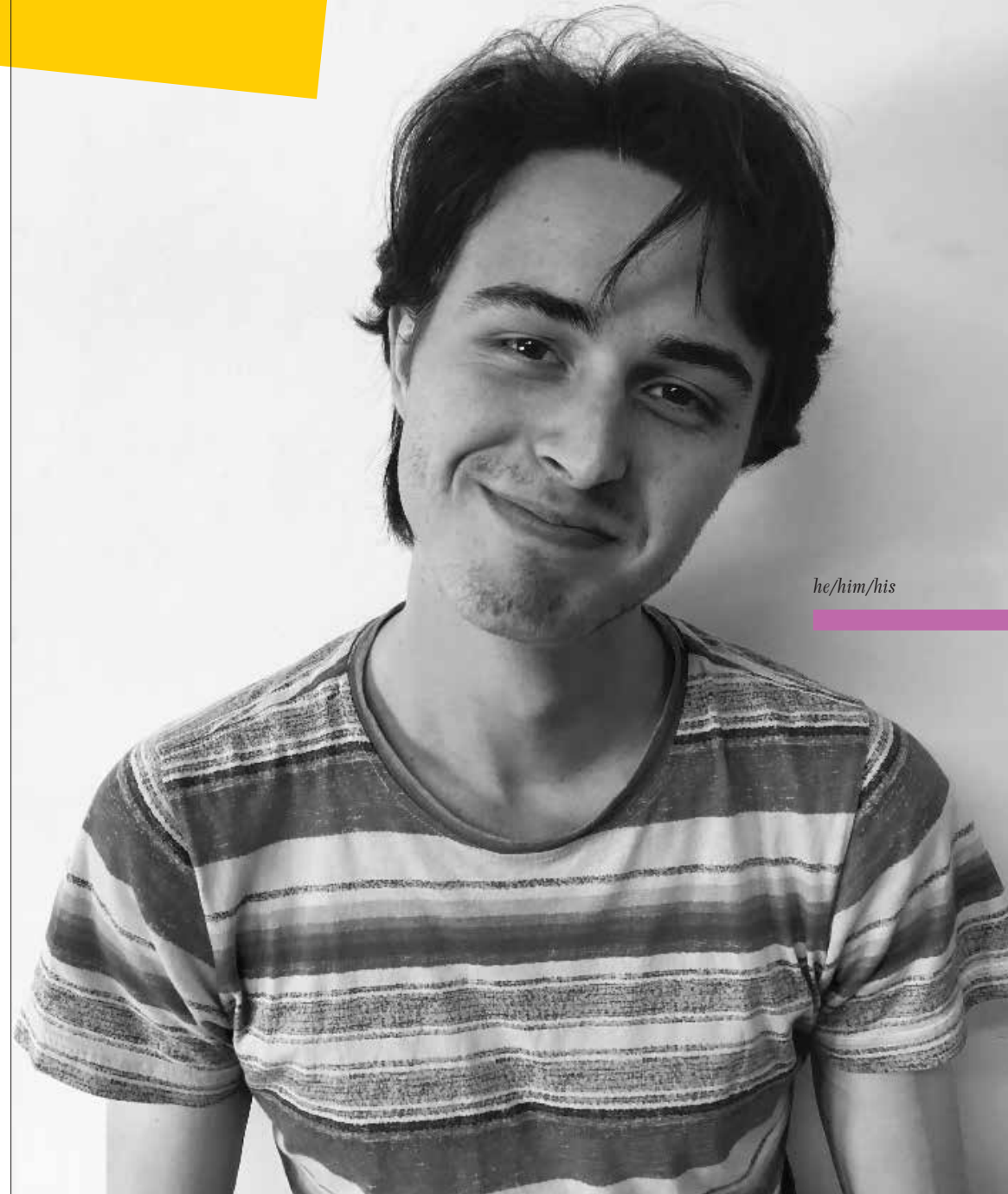
Kyle is an aspiring artist originally from Virginia Beach, Virginia. He is currently studying at Gallatin with a concentration in Art As A Language. Intrigued by the relationships art forms through product and process, he explores a variety of mediums in attempting to understand what communication is and can be. A choreographer, dancer, poet, photographer, and videographer, he hopes to share in all the ways and develop his own language, staying true to his vulnerability throughout the process.

so pink is a fragmented choreographic work exploring pink and its significance throughout my life and others. Working with and inspired by different mediums such as poetry, photography, and video, the work grapples with ideas of pink and its various sides. The color has and continues to affect me through concepts of masculinity and femininity, sensuality and sexuality, as well as ideas of loud and soft. Through this project and its fragmented parts, the dancers and I hope to discover the depths and senses of the color along with audiences, resonating in parts and as a whole. Performed by Cameron Dunham, Kyle Livsey, and Taylor Graham.

FINDLAY MCCOMBE

⁶⁶ *Findlay is a Gallatin sophomore, exploring the relationship between different art mediums and the individual. In addition to the art he is presenting at this year's GAF, he also paints, acts, plays music, and takes photographs. Findlay was raised in many countries and never settled in any city for more than five years. His art has been influenced by his years of traveling. He has been inspired by the people he has met across the different places, the challenges they have faced, and the way they have challenged him and his identity. Through an interest in personal and interpersonal emotional expressions, Findlay hopes to present art that challenges him and those who engage with it.*

Lucky! is a found-object exhibition focusing on luck and similar notions. Faith in higher powers, such as luck or fate, grants comforts by aiding us with a system of beliefs against the fallibility of hard work. Bad things happen, not always because we have failed, but because we are unlucky: it wasn't written in the stars. To believe in something larger than ourselves, we are relinquished from the looming threat of failure of character. However, to what degree do higher powers challenge ideas of personal agency and development? By placing beliefs in luck, do we risk complacency through rejection of self-blame in defeat? This exhibit, using four objects, presents luck as a human construction, and opposes the notion that luck can be used as a placeholder for drive and acceptance of failure.



he/him/his

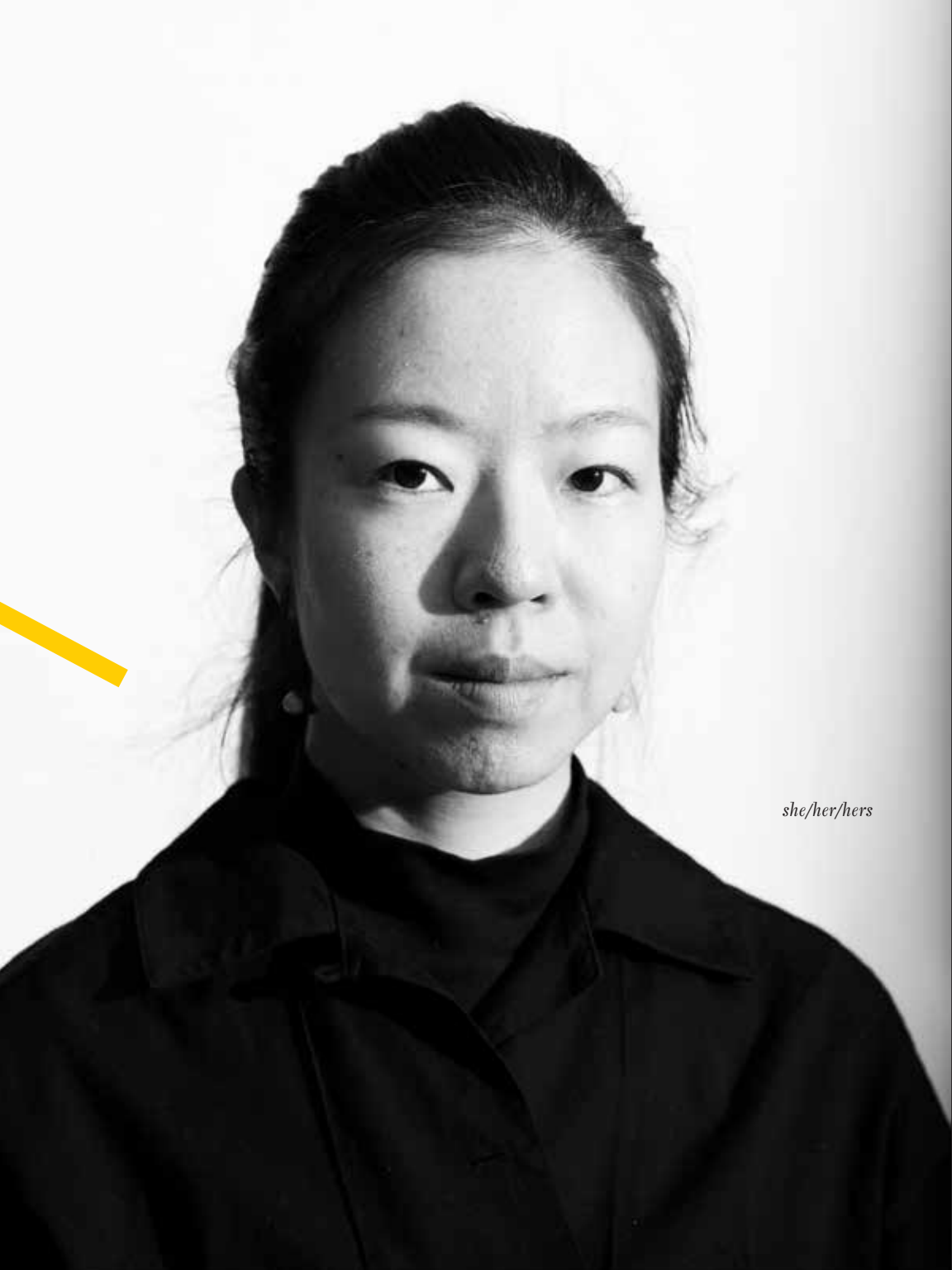
Miiv is a sophomore at Gallatin. They are a multi-disciplinary artist that encompasses music, dance, and film. Growing up as a Black soul in a predominately White conservative area led Miiv to isolation and comfort in the nature and lakes of Wisconsin. They draw inspiration from their dreams, relationships, and water while exploring themes of individuality, human emotion, and spirituality. They do not confine themselves to gender, style, or genre. This can be seen in their vivid photography, eerie illustrations, their movement, or ethereal-club music. Miiv is currently working on an EP, "76 A5," and continues to branch into the realms of interactive media and performance art. Art is meant to be felt and experienced, not just seen and heard.

MIIV

76 A5 is a performance art piece that uses video projection, sound, and movement to illustrate the fluidity of human emotions and examination of relationships. I explore my own connection to trust and broken trust. To me, learning to trust someone in a friendship or partnership is sacred, it's like having sex—intimate. I wanted to explore my aversion to trust in means to heal. I believe art is about feeling and understanding ourselves, and that is simply what I'm doing, and in hope helping someone understand themselves.

they/them/theirs





she/her/hers

AINE NAKAMURA

Aine is a singer, composer, and performing artist. She incorporates music, body movements, and words into her works.

Her appearances include Bang on a Can: Music Among Friends at MoMA in 2017, Shelf Life at New York Public Library in 2018 (premiere), New York City Electro-acoustic Music Festival in 2018, and October New Music Festival in Oulu, Finland, in 2018 (premiere).

pieces on war and prayer are collective pieces of solo performance of voice and body movement. The work consists of arrangements of “Life of a Flower-War and lullaby-,” “Night before War” and “The River.” All the three pieces focus on short compositions, improvisation, and elements of lullaby. They center on vulnerability that is taken away by wars and weapons: “Life of a Flower-War and lullaby-” is a story of a flower that lived during wartime. In “Night Before War,” a mother tells her child a story a night before a war comes. “The River” talks about the flow of the Hudson River and the flow of people, going back and forth in the time when people traveled in canoes, the time when people traded people, and the time when people were forced to move. The pieces are prayers, acts of resilience, and statements against violence.

From 2016-2019, she is in residence with the contemporary theatrical project, Dmitry Krymov Lab. She produced a collaborative event, Listening to Nature, in 2017 supported by Tishman Environment and Design Center. Trained in Okinawan traditional music under Isamu Goya, she holds a BA from Sophia University and studied at the School of Jazz and Contemporary Music of the New School. She is currently in the MA program in the concentrations of music composition, performance, orality, and music therapy.

MAMOUN NUKUMANU

Mamoun is an undergraduate studying environmental emergence, anthropogenic change, and symbiosis at Gallatin. Nukumanu's work proposes that we reimagine the human holobiont. From geodesic viral capsules, whose constituents join within cytoplasm, as though following some internal molecular desire, to emergent organisms of thought space, existing through individuals as evolving memetic energy, striving for life, Nukumanu proposes a reconsideration of the contexts through which we form ourselves through an interplay of connected others. He aspires to create quasi-organic systems that exist outside of contemporary ecosystems, creating their own perceptual matrices and life cycles, which combat human failures, both environmental and ideological, through physical and ephemeral metabolisms imbued with purposeful and unconscious joy.

Polyzome is a sculptural work that explores the interweaving of microbial and macroscopic worldings. The piece consists of a hand-blown glass ellipsoid containing a microbial poly-culture native gathered from the New York City microbiome resting atop a white perforated clay tower, housing grasses. “Polyzome” explores the relationship between temporal and spatial boundaries in context of the journey of artistic mediums and organisms, removed from stasis and imprinted with human intentionality; it hopes to integrate nonhuman microorganisms into this process of imprinting, through the culturing of algae and bacteria, who respond both genetically and morphologically to their anthropogenic chambers, as a counter-narrative to reductionism and the capitalist fragmentation of ego-based individualism.





she/her/hers

Chastity Femininity, virginity, purity, marriage, subservience, motherhood... many are the expectations of womanhood. Does the rejection of convention and the shame attached yield perversion? Or could it possibly be the sweet scent of freedom?

The process of conceptualizing, drafting, patternmaking, sewing, failing, and, every so often, succeeding, stitched together this corpse bride named Chastity. Partially constrained, at times oozing out, her world of secrets is revealed. Into the uncharted we go. Take my hand and breathe, baby. We'll make it.

SALLY OH

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Sally's bicultural upbringing informs her exploration of tensions between familial identity and selfhood, Koreanness and Americanness, gender and sexuality, and shame and liberation. After earning a BFA in Apparel Design at Rhode Island School of Design, her work in the fashion industry fueled her urgency to address its exploitative, rapid, unsustainable nature. While her work serves as allegorical mediums of self-expression, Sally's intention to utilize the intersection of art and activism to create positive social change is what drives her practice.



I Could Die from This is a piece created the day after my 21st birthday, after feeling isolated in a world where people were focused on their own little worlds, inside the space of their handheld devices. It is continuously distorting to real life when a world more important seems to exist inside a nonphysical inter-web of fact, fiction, documentation, etc. Representing us, abstracting us, but never truly identifying us in our physical space. This video uses loading images of Google Maps's street view, a digitalized documentation of our world, paired with audio from a famous web video of a man at city hall asking for help with his health insurance, without anyone listening to him. As images render in and out, blurring and unblurring, the paired audio has been distorted to create a symphony to which the images move to.

Kasey is a senior at Gallatin from New York City. She is currently studying the intersection between art and technology, which focuses on pairing traditional static forms of art with today's interactive technology in order to enhance and inform one another. Her work looks to bridge the gap between reality and imagined worlds by making them visually accessible through digital and analog tools.

KASEY OLDFORD



she/her/hers



he/him/his

JOHN PROTHRO

Mosaic is a collection of musical compositions that aim to challenge the traditional idea of genre and style. Inspired by the actual artwork, the Mosaic project assembles various compositions, incorporating an array of musical styles, culminating into a singular musical experience. The purpose of this project is to celebrate the many latent influences shaping musical compositions, while also challenging the idea of genre. The simple designation of “genre” often erases the evolution of music, as well as the dynamic process of musical composition. The Mosaic project encourages listeners to listen to each composition as a piece of a larger whole.

John is a second-year MA student at Gallatin exploring the links between human rights law, community, development and arts and activism. John's current thesis research is looking into the ways in which learning a creative artistic expression can be used to garner a greater sense of self-worth and human dignity, translating this into an equitable discourse on human rights law, community development, and arts and activism. John's interest in the arts started at a very young age during which time he was exposed to an array of musical forms. This early exposure to diverse musical genres influenced John's exploration of various musical styles. Influenced heavily by his years of traveling abroad with a guitar, John focuses on creating music that tells a far broader story of experience and emotion, unfettered by the structures of musical genres.

NUNNAPAT “SPENCER” RATANAVANH AND INGRID AMELIA APGAR

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Multiverse is an installation and dance about sublimity as manifested through unseen parallel universes. Choreographically, it investigates questions of process by asking how an object can generate movement. Conceptually, it asks whether physics and ideas of the infinite can be told onstage, or if they can even be comprehended at all.

Originally from Bangkok, Thailand, Spencer is a senior at Gallatin combining choreography and design. He is interested in the similarities of the process of creation in both disciplines, and in exploring the limits of bodies and materials. He has received training from Circus Warehouse and the San Diego Circus Center, specializing in handbalance and aerial straps. At Gallatin, he is currently the visual design chair for the Gallatin Dancers/Choreographers Alliance. He is thrilled to be returning to GAF for a second year and is grateful to be a part of the arts community at Gallatin.

Ingrid, a junior at Gallatin, currently centers her studies on the transience, sublimity, and porosity of human bodies, particularly as situated in the nuclear age and other times of disaster, crisis, and atrocity. Originally from Wenham, Massachusetts, Ingrid began ballet training at the age of three, and, after fifteen years, embarked on a new journey into postmodern, acrobatic movement through collaborative integrations of performance, new materialism, and mathematics. Ingrid is a proud member of Gallatin's Dancers/Choreographers Alliance, and she prides herself on spending much of her time upside down, whether as a circus student at Circus Warehouse in Long Island City, Queens, or as a student worker in The Jerry H. Labowitz Theatre.



he/him/his

she/her/hers

A black and white portrait of Andreas H. Rommel, a man with a beard and a dark cap, smiling slightly. He is wearing a dark t-shirt. The background is a plain, light color. An orange geometric shape is visible in the top right corner of the page.

ANDREAS H. ROMMEL

he/him/his

Andreas is an international undergraduate student at Gallatin who was born in Germany and raised in the south of France. Interested in filmmaking, he is currently working on the development of a 10-episode TV series.

L'impasse was a assignment for my class with Keith Miller "From Script to Screen: Making the Short Film." It was the first script that I wrote and my first time as a director and as an actor. I learned a lot through this process about every aspect of movie making. The story is fictional. With "L'impasse," I wanted to explore the parameters of an individual known to be innocent to himself within the context of a violent penal system, the engrossing culmination of religious factors, and underpinning prejudice and social norms. These elements play a consistent threat throughout the exploration of the main character, David. Guilt or innocence are on a metaphorical metronome that has no relevance in the world of systematic crime. 83

CARLEY SANTORI

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*Carley is a performer, choreographer, filmmaker, and senior at Gallatin. Originally from Austin, Texas, she grew up dancing and continued her dance training at New York University's Tisch School of the Arts. Following an injury, she transferred to Gallatin, where she has continued to study dance as well as film and new media, performance studies, and somatics. Her concentration, *Everyday Embodiment: Movement, Bodies and Knowledge*, particularly focuses on the body in everyday life and the body as a site of knowledge. Her artistic work with film is driven by an obsession with what the body can communicate, particularly outside of the typically recognized dance lexicon.*

Luftballoon A woman moves wordlessly through a variety of outdoor landscapes, following and being followed by a fleet of balloons. She loves them, grows disillusioned with them, hides them away, and then desperately desires them again, in a cycle which must, at some point, give birth to new beginnings.



she/her/hers



she/her/hers

NYELAH SAWYER

Nyelah is a senior at Gallatin studying archives, memory, and spectatorship along the Black lesbian continuum. In her explorations, she considers the idea of memoir as archive for Black lesbians, in addition to the archive as metaphor or mapping process for the past, the future, and the present.

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Automat is a vending machine I made out of clay. The project became a way for me to think about a school trip to Japan this year, where I learned about mutual versus governmental aid in the time of national disasters. While also ruminating on the history of vending machines in New York and the social spaces they may have fostered, building one became a way for me to think about places machines can hold and have held in shared histories, the form and function of these machines, the way people or machines make machines, and the material available to make anything in general. Clay tends to be a material available during war when metals aren't. This piece becomes an archive or physical evidence of these questions and tensions.

She is guided by Cheryl Dunye's adage that "sometimes you have to create your own history," which is something that guides Nyelah in her daily life and artistic practices. Looking at lesbians (and women generally) on the periphery, alternative forms of storytelling, and the lateral communities that are birthed from these kinds of relationships are essential for her.

MATTHEW SCOTT

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Matt is a sophomore at Gallatin exploring a cultural analysis of social norms and social taboo. He brings this interest in the deconstruction, analysis, and application of societal conventions to his work through layered and hyperprovocative imagery. Navigating the contention between sensitivity and cynicism his work demands attention, yet rewards with insincerity.

I love you, alive girl

With inconceivable amounts of wealth and power, Jeff Bezos and his ilk comprise a new-age aristocracy. I decapitated him.



he/him/his



Havana: she/her/hers

Mackenzie: she/her/hers

MACKENZIE SHRIEVE AND HAVANA LIU

Mackenzie is a senior at Gallatin studying songwriting, performance, and music as wellness. She's from the Bay Area and is a multidisciplinary writer and performer who draws from her personal experiences to create art that invites her audience to explore themselves vulnerably, adventurously, and creatively.

Havana is a Brooklyn-born senior at Gallatin exploring how the arts (including dance, visual arts, performing arts, and music), activism, and wellness intersect. As a multiracial, multicultural, and pansexual woman, her interdisciplinary art practice aims to communicate, collect, explore, examine, exhaust, illustrate, ignite, and nurture through the lens of identity and with an emphasis on intersectionality.

Hip & Rib Havana and Mackenzie met their sophomore year in a performance art class. They are constantly collaborating and creating with each other and alongside each other as partners and supporters. They both create work that derives from their multi-racial, multicultural, and queer identities, separately and together. “Hip & Rib” is a performance art piece that explores the complexities and intimacies of relationship. The questions they want to evoke are: How does one find intimacy when disconnected from intimacy with their own body? What is the visual representation of dysphoria? What does it mean to hold and be held? What confines versus what comforts hold us? What does it mean to love someone else’s body more than you love your own?

BLAIR SIMMONS

A Topical Play It is important that this play is performed in a series in order to demonstrate its variability. Every time the program is run, the play text and experience will be different. This project is modeling conversational relevance with natural language-processing techniques. Thus, instead of stating, “This is how conversation works,” this project asks, “What if conversations worked this way?” Dialogue, in any form, is constructed. Even the genre of realism does not employ dialogue without artistic or formulaic intervention. Choosing to generate dialogue only exemplifies the fact that all dialogues are making formulaic claims about how conversations and language work.

Blair is a multimedia technician, storyteller, and artist. She is interested in logic, language, structures, patterns, maps, math, arrows, analysis, arches, bodies, organics, and opposites. Her works have utilized 3D scanning, modeling, and printing, as well as programming. She also has a tendency to create live performative works.

she/her/hers



SARAH SMITH

Linear When I moved to New York, I became fascinated with two patterns I found all over the city: people who stand in long lines, and people who feel alone despite being constantly surrounded by other people. I navigated both of these patterns myself, and “Linear” is my surreal but sincere response to boredom and loneliness in an exciting, crowded city. The story of a shy girl yearning for connection with a similarly clad stranger evokes a familiar sadness from the audience: the uncomfortable but common feeling of being all alone in a crowd. This film is the result of a collaboration with dear friends and complete strangers, a collaboration representative of the very story it depicts.

Sarah is a senior at Gallatin concentrating in American politics, writing, and comedy with a special focus in education. She experiments with what happens when the philosophy behind political comedy—exposing the flaws of a powerful person, institution, or idea in order to open pathways for change—is applied to life itself: What would the world look like if we addressed its problems creatively, joyfully, and together? Growing up in Waltham, Massachusetts, Sarah has been passionate about uniting people through community, and anything she creates is a reflection of this impetus to make people feel less alone. If you would like more information about Sarah, just make something up! No one will stop you.

she/her/hers





she/her/hers

CHLOE TROAST

The Magic School Flute This project is a culmination of a lot of elements I've studied and/or immersed myself in upon entering college. I wanted to create a play collectively with some of my funniest friends. We have all worked together performing sketch and improv and most of us have a background in music or musical theatre as well. I wanted to devise a musical that was kitschy yet charming, and played on all the tropes of the classic coming-of-age tale. But mostly, I really just wanted to have fun. There's music, and dancing, and absurdity, and pyrotechnics (not guaranteed). A great big thank-you to Maria Sofia and the rest of the GAF staff for all their hard work! Also... this play could not be further from the classical opera *The Magic Flute*, so if you think you're about to see that... well, you're out of luck, my friend.

Chloe is a senior at Gallatin studying the Practice of Play with a minor in Middle Eastern Islamic Studies. She is the director of Dangerbox Improv, the NYC Student Improv Jam, and the Gallatin Dance Series. You can see her perform regularly with the improv group A Crazy Amazing Friendship. She is also a writer and performer with LISA, a sketch comedy group that performs monthly shows around NYC. On campus she has performed in productions of Hamlet, Little Shop of Horrors, Hairspray, Our House by Fiona Gorry-Hines, and will be playing MacDuff in the upcoming production of MacBeth with Shakespeare in the Square NYU. She is also a cast member with the Reality Show NYU that performs a musical-sketch show for incoming first-years at Madison Square Garden and the Barclays Center during Welcome Week.



Fossils of the Future How do the algorithms living in our digital spaces perceive us? How do we look like in the digital cloud from the perspective of these algorithms? Through the series, I imagine these unspeakable gaps between algorithms and humans, and visualized this “machine vision” based on processes of machine learning and the architecture of biological growth. Through making this simulation, which is essentially a shift in perspective, I wonder what it means to upload our body to the cloud, and what digitally tells us about our own existence and morality.

Rita is a junior at Gallatin. She is originally from Shenzhen, a tech- and design-centric metropolis on the southern shore of China, bordering Hong Kong. She is interested in inter-species communications and designing interfaces for such ecological and symbiotic interactions, and to expand our preconceived perceptions on the materiality and methods of production for these entanglements. Her concentration at Gallatin involves architectural and studio art practices that explore these interests especially in the anthropocene. Her works include performances, sculptures, human and non human interfaces, and speculative ecological designs, that altogether redefine the idea of “we” and our shared environment.

RITA RUI TING WANG



she/her/hers



she/her/hers

LAUREN WOOTTON

Lauren is a senior in Comparative Literature at CAS focusing on East Asian literary and cultural studies, with an interest in the experience of historical trauma and its generational transference. She spent much of her childhood and teenage years in tap, jazz, modern, and classical ballet classes near her hometown of Wall, New Jersey. Since her first year at NYU, she has been an active member of Gallatin's Dancers/Choreographers Alliance, where she has had the chance to explore more post-modern methodologies of movement practice and

Nebula is a movement piece with an immersive audio score that portrays two bodies in a nebula—a vast cloud of dust, gas, and plasma that has the slow potential to coalesce and collapse into a star over millions of years. As the dancers navigate the slow gravity of planetary matter that exists within this space, I ask the viewer to bear witness to the subtle process of circular becoming that is unfolding before them.

creation. Lauren's current interdisciplinary practice includes writing, collaging, and dance alongside academic research. Her work stems from her interest in the body as a site of alternative knowledge production and explores interactions between and within place, group, and self.



he/him/his

Brownwash Ahmed, the phantom looming in everyone's psyche in my play, reflects the way in which the history, materiality, and peoples of Palestine are rendered invisible if not imaginatively conjured in phantasmagorical realm of sexual fantasy. As a queer Arab-American Jew, I am also aware of the way in which the Zionist project seeks to render the diasporic Jew invisible or illegitimate through its gradual reimagination of the Jewish body as a masculine, sexually liberated, sun-kissed individual detached from pre-State histories or localities. With this new play, I am attempting to put both of those projects of concealment into dialogue, ultimately making "visible," material, or embodied, the histories and violences that the Zionist project demand be concealed, erased, or made taboo.

MICHAEL REYNOLD ZALTA

Michael is a senior at Gallatin considering the roles that visibility and representation play in structuring biopolitical power relationships in neocolonial contexts. His concentration brings together the fields of media studies, Arab cultural studies, and human rights. He also studies/practices dramatic writing as a means to explore how theory can be embodied or narrated. Born in Brooklyn as a third-generation Syrian-American Jew, his creative work questions the limits of personal identification, often making drama out of conceivably discordant ethnic, religious, and sexual identity markers. Michael was a 2018 Gallatin Global Fellow in Human Rights, where he worked with the organization Forensic Architecture on an investigation into the ongoing Yazidi genocide in Iraq and Syria.

XINXIN ZHANG

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Xinxin is a Chinese fine art and fashion photographer now based in New York. She is currently finishing her graduate program in Gallatin focusing on shadow aesthetics and cinematic photography. She intends to bring together her traditional Asian cultural and aesthetic heritage, and modern artistic methods and intentions, most importantly, full respect and perspective understanding for her subjects of photography as she makes intimate photos with her models.

Cinematic Portraits My photos are portraiture that include cinematic elements, including lighting, format, composition, and creative methods. I will use Tungsten continuous lights with light ratios carefully designed to reinforce the image's narrative, and strong chiaroscuro. They are narrative images that are collaboration between the models and the photographer to tell inspirational stories about emotions such as nostalgia, sentimentality, and sexuality. I made the portraits with a respect toward humans' natural imperfections and melodramatic tendencies, as well as a nod to aesthetics and classical arts.

she/her/hers





he/him/his

HOWARD ZHENG

Howard is a junior at Gallatin, concentrating in philosophy and photography, specifically on how photography as an art medium can reflect our consciousness and challenge the preexisting definition of art. Originally from Shenzhen, China, Howard is particularly passionate about creating conceptual photography that incorporates other elements such as music and philosophy. Through

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Psychocandy This project idea sprang from my obsession with shoegazing music. The defining characteristic of the shoegaze genre is its wavy, washed-out reverb tones that play over droning progressions and its use of instrumentations that push the sonic boundaries. Musicians of the shoegaze genre like to incorporate noise in their sound experiments and are famous for blasting loud music in concerts. Shoegaze music always evokes feelings of melancholy and nostalgia in me. Somehow, the noise overlaying the melodies becomes so intoxicating that it makes me rethink the concept of noise and wonder what its equivalent is in photography. This series is slathered by the wavy patterns that resemble the sound traits of shoegaze music and intends to evoke common feelings in you.

his studies in philosophy, he was intrigued by how unrelated theories can offer insights into redefining art and even be visualized through photo-based art. Besides all that, he likes camping and is not fun at parties.

GAF STAFF

ANDREA MEYER She/Her/Hers Curator



Andrea is excited to join the 2019 GAF committee as a senior concentrating in Social and Cultural Systems of Power as Embedded in the Image. Andrea was born and raised in Mexico City, where she was immersed in her country's artistic heritage since she was a young girl and has been in love with the arts ever since. Andrea has worked alongside a photographer, an auction house, a creative agency, and a Latin American art gallery to explore the different meanings and audiences of images across industries. As a senior, Andrea hopes to continue collaborating with artists, galleries, and creative minds to discover everything images and art have to offer. Thank you, GAF, for the experience and opportunity to meet and work with such talented individuals!

ASHLEY DART She/Her/Hers Social Media/Marketing



Ashley is a sophomore at Gallatin exploring the intermixing of social responsibility and cultural analysis with fashion and the visual arts. Passionate about storytelling, Ashley's concentration is The Cultural and Political Implications of the Image of Women in Fashion, Photography, and Film. Originally from Princeton, New Jersey, she transferred to NYU this past fall after completing her first year at Boston College studying Art History and Studio Art. As the Social Media and Marketing Coordinator, Ashley particularly enjoys how social media enables her to combine her skills in photography, videography, and graphic design while collaborat-

ing with others to work toward a common goal. Moving forward, Ashley hopes to use her creativity in a documentary based position dedicated to empowering others.

CHERYLE CHONG She/Her/Hers Producer



Cheryle is a senior at Gallatin working on a concentration called Personal and Collective Healing through Arts and Media, incorporating theater, cinema studies, fashion, trauma studies, and critical theory. She has previously interned for designers Sandy Liang and Catherine Zuber and has acted in numerous theater productions at Gallatin and around NYU. Most recent credits include Mr. Burns, A Post-Electric Play (Jenny/Marge), Left of Aleppo (Nisrin), and The Crucible (Ann Putnam/Danforth). Cheryle is excited and honored to be producing the 2019 Gallatin Arts Festival and would like to thank the incredible artists and team for their passion and work!

ELLIE NEW She/Her/Hers Producer



Ellie is a third-year student at Gallatin studying the intersections of arts administration, arts politics, public policy, art criticism, and producing. Raised in Vermont, Ellie is a trained actor and dancer with a creative practice rooted in postmodern dance and devised theatre. From 2014-18, she was Managing Director and Co-founder of MAD GENERATION, a company of young artists which produced original performing and visual arts events throughout New England and in New York City. Before transferring to NYU, Ellie worked on the administrative and fundraising teams at Ensemble Studio Theater and Dixon Place. She currently works at the Dramatists Guild Foundation and is an

Associate Editor with Raked Magazine, a platform for young voices working in the theatre industry, launching in 2019. She is proud to be part of the incredible Student Leadership Team for GAF this year!

EMILY CUNNINGHAM She/Her/Hers Curator



Emily is a senior at Gallatin concentrating in The Reproduction of Art and Knowledge. She examines the ways in which dominant ideologies are circulated through art and mass media, and is particularly interested in art that destabilizes hegemonic ways of thinking. In her own art practice, she uses printmaking to explore the ideas surrounding reproduction, authenticity, and the multiple. Her intaglio works, Overlapings, were included in the 2018 Gallatin Arts Festival. Emily has interned with the curatorial department at The Drawing Center and currently works at an art gallery. She is thrilled to have the opportunity to work with such talented artists as well as the dedicated GAF team.

LAURA RENDON She/Her/Hers Curator



Laura is a first-year student at Gallatin born in Colombia and raised in Miami, Florida. She is currently formulating a concentration in art theory and criticism as well as media studies. She is interested in exploring curatorial practices and how cultural sites and various media forms reinforce, challenge, and shape our mentalities and standards of convention through artistic exhibition. During her free time, she likes to check out exhibitions around the city, watch films, and meet new people. In the future she hopes to continue developing her interests in the curatorial field and assimilate herself into the art world.

MARIA SOFIA HERNANDEZ She/Her/Hers Producer



Maria Sofia is a multi-disciplinary artist and producer. She is a senior at Gallatin and is thrilled to be part of the GAF producing team in her last semester at NYU! Maria Sofia is focused on creating art that exists at the intersection of social action, theater, and film. Other multidisciplinary arts in her repertoire include drawing, painting, and photography. As a Mexican-American artist, she strives to participate in and create work that makes space for voices of previously underrepresented communities. She is the founder and director of Microtheater@NYU, a theater group that devises short plays focused on social justice. She assisted director Jessica Stone on the world premiere of Ken Ludwig's Robin Hood, at the Old Globe Theater. As an actor, she participated in Gallatin Theatre Troupe's Brandspanking, and in Tijuana, Mexico, in the production of Opcion Multiple by Luis Mario Moncada. Maria Sofia is currently interning at the International Society of Performing Arts. She is very grateful to be working with an incredible team of students and staff, and inspired by the artists at GAF 2019!

MOULI GHOSH She/Her/Hers Producer



Mouli is an actor/playwright/producer hailing from Sydney, Australia. She is a Gallatin sophomore concentrating in Drama Therapy for Incarcerated Populations. This is her first time producing the GAF and she is incredibly grateful for the opportunity to be part of such a rich, interdisciplinary, and truly unconventional festival this year. She has acted in two Gallatin Fall Mainstages, namely the 2018 production of Mr.

Burns (Colleen) and the 2017 production of *The Crucible* (Tituba/Hathorne). She is also part of *The F.U.N. (Fierce Untamed Niñas) Collective*, with whom she performed an excerpt of an original play titled *Stereoflight*. Mouli has begun dabbling in arts management, having been part of the promotion team for *Nora's Playhouse's* production of *whatdoesfreemean?*. She is excited to continue her involvement in this field through her work in GAF and she would like to thank Cheyenne, Kristin, and Keith for allowing her to be part of the wonderful Student Leadership Team filled with such creative and clever producers/curators!

TERESA WANG *She/Her/Hers* Curator

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Teresa is interested in the conceptual and physical spaces in which a Foucauldian notion of ethics can be cultivated and practiced. With a focus in architecture, visual art, and curatorial work, she hopes to explore the ways in which this ethics can be used to challenge existing frameworks that dictate our current modes of being as well as imagine and create new alternative modes of being. During her time at Gallatin, she has interned at the Queens Museum, assisting in their biennial show *Queens International*, and is now happy to be joining the GAF 2019 team.

CHEYENNE MYRIE *She/Her/Hers* Festival Manager



Cheyenne is a second-year graduate student at Gallatin concentrating in *Black Theatre History and Narrative*. She obtained her BA from Purchase College, SUNY, in Arts Management where she worked as a producer, stage manager, and production coordinator.

Her thesis concerns the history of programming and

marketing structures of Black theater organizations and making work for a new generation of young theatergoers. Through this work, she hopes to support the longevity of these cultural institutions and provide space for other such organizations in different communities. Cheyenne is passionate about theatre for social change, the portrayal of intersectional identities, and inspiring the next generation of theater creators and administrators. She plans to go on to found a theater organization that teaches technical theater and arts administration to young people.

KEITH MILLER *He/Him/His* Visual Arts Advisor



Keith is a filmmaker, artist, and curator. His film *Five Star* played festivals worldwide and premiered at the 2014 Tribeca Film Festival where it was awarded Best Editing for a Narrative Feature. Miller was a 2015 Guggenheim Fellow and was awarded a 2014 Jerome Film and Video grant and a Rooftop Films grant. His first feature film, *Welcome to Pine Hill*, won the Grand Jury Prize at *Slamdance 2012*, and several other awards. He co-created and directed the comedy series *Brooklynification* and is collaborating with Nicholas Mirzoeff on *How to See the World*. His paintings have been shown in New York, Atlanta, and Mexico. He was curator of the SAC Gallery at Stony Brook University from 2002–2008, and since 2008, has been the curator of *The Gallatin Galleries*. He has been a part-time professor at Gallatin since 2006 and was awarded a 2013–2014 Gallatin Dean's Award for Excellence in Teaching.

KRISTIN HORTON *She/Her/Hers* Artistic Director



Kristin is a faculty member at Gallatin and director who works on new plays, reimagined classics, and the creation of public events that serve as forums for dialogue and action concerning social justice and the arts. Most recently, she collaborated with playwright Lisa Biggs on a community-engaged drama about the experiences of women and girls during the 1967 Rebellion in Detroit. 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 long-time 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. 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 was the recipient of a 2013–2014 Gallatin Dean's Award for Excellence in Teaching.

ALEXANDRA MAWE *She/Her/Hers* Photographer



Alexandra is a senior originally from Yorkshire in the United Kingdom, but spent her formative years in Zurich, Switzerland. At Gallatin, she found a passion for visual production and is

now blending the creative elements of photography, fashion, and film with the financial in a concentration titled, *The Visual Industry: Balancing Business and Creativity*. Alexandra was the photographer for the Gallatin Arts Festival 2017, 2018, and is excited to be back for 2019. In the future, Alexandra hopes to complete a master's degree in marketing or communications, while also working on her screenwriting projects—and would love to stay in the United States as long as her visa will let her.

Artistic Director: Kristin Horton
Visual Arts Adviser: Keith Miller
Festival Manager: Cheyenne Myrie
Associate Director of Theater Production: Jennifer G. Birge
Labowitz Production Manager: Angelina DeSocio
Festival Production Manager: Alex Hansen
Graphic Designer: Katya Mezhibovskaya
Photographer: Alex Mawe
Gallery Assistants: Karolina Ochoa-Montes, Gavin Rodriguez, Ankit Sethi, Malaika Shuck, Claudia Vera
Student Technical Assistants: Genesis Adams, Ingrid Apgar, Ernie Deriabyn, Sydney Martin, Autumn Mogavero, Matt Salerno, Spencer Ratanavanh, Noa Saunders, Myls Walker

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