




# ANNIVERSARY

OF THE 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.

The background is a solid red color. On the left side, there are several overlapping, organic shapes in bright pink, orange, and blue. The pink shape is at the top left, the orange shape is below it, and the blue shape is at the bottom left. These shapes create a dynamic, layered effect.

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.

# MISSION

# SCHEDULE

MONDAY 3

TUESDAY 4

6:00-9:00 pm  
GAF GALLERY OPENING NIGHT

Featuring VISUAL ARTISTS: Saanya Ali, Matias Alvial, Joseph Anderson, Samantha Asher, Sharon Attia, Hannah Sng Baek, Alexandra Bloom, Alex Bollington, Felix Ho Yuen Chan, Isabel Damberg, Lili Dekker, Sarah Doody, Ebru Eltemur, Rogue Fong, Georgina Hahn, Jonaya Kemper, Courtney Kezlarian, Perry Khalil, Tavius Koktavy, Leah Lavigne, Abraham Elliot Libman, Alex Ling, Ben Mankoff, Sandra Manzanares, Kylie Ann McManus, MuddaGoose, Nisa Neza, Eirdís Ragnarsdóttir, Radhika Rajkumar, Amber Nicole Salik, Ankita Sethi, Chloe Grey Smith, Luke Smithers, Mollie Charlotte Suss, Sofia Szamosi, Maxwell Thoeny, Chloe Troast, Careina Yard, Xinxin Zhang, Howard Luqi Zheng

PERFORMANCES:

"Unearthing Connective Tissues" by Allison Blakeney,  
"Dressing" by David Bologna, "Looking Home in the Mouth"  
by Michael Frazier

5:30-6:30 pm  
PLAY READING

"Black Snake Killas" by  
Olivia Ellis

7:00-7:45 pm  
MULTIDISCIPLINARY  
PERFORMANCE

"Ballad of Anthony Crawford:  
a love letter to america" by  
Quanda Johnson

8:30-9:45 pm  
THEATER

"Do I Know You"  
by Fiona Gorry-Hines

Events take place throughout 1 Washington Place-in The Jerry H. Labowitz Theatre for the Performing Arts, in The Gallatin Galleries, and on the 4th, 5th, and 6th floors. Please check [gallatinartsfestival.com](http://gallatinartsfestival.com) for up-to-date listings of afternoon panels and workshops.

# OF EVENTS

WEDNESDAY 5

5:30-6:15 pm  
MUSIC PERFORMANCE  
Alicia Waller

7:00-8:15 pm  
DANCE CONCERT

"Avatar\_dances.mov"  
by Matthew Moen, "Up"  
by Alice Lambert, "If I'm  
Butter" by Emma Bigelow,  
"Pain in Motion" by Emma  
Forstenhausler, "Duet" by  
Alice Lambert, "a b c d e f g"  
by Jessica Salomon, "Meraki"  
by Kelsey Leonard

8:30-9:30 pm  
THEATER

"MANIKIN" by Natalie Cook

THURSDAY 6

5:00-6:00 pm  
THEATER

"Listen to Me" by Salomé  
Egas, "Antígona, Inmigrante"  
by Daniel McElroy

6:30-7:45 pm  
FILM SCREENING

Films by Salomé Egas,  
Melanie Flanagan, Jalen  
Jackson, Graham Litten,  
Ben Mankoff, Sandra  
Manzanares, Daniels Mekšs,  
Ben Searles, Luke Smithers,  
Celine Sutter, Careina Yard

8:00-10:00 pm  
PLAY READING

"Flight Patterns" by Sophia  
Cannata-Bowman

FRIDAY 7

5:30-6:00 pm  
THEATER

"Kept in the Dark" by Grace  
Chan and Christina Cordano

7:00-9:30 pm  
MUSIC CONCERT  
WITH PERFORMANCES

BY: Harrison Baker  
(multidisciplinary  
performance), Daniel Jacob,  
Andrea de Varona, Bridget  
Linsenmeyer, Desiree  
Fernandes, Peter Winne

In 1992, Barry Spanier created the Gallatin Arts Festival as his master's thesis project. At the time, Gallatin was the "school without walls"—a program that was housed on one floor and lacked a collective space to exhibit interdisciplinary art. Gallatin has since then grown into an entire building where students can express their passion for the arts informed by their interdisciplinary studies. As Gallatin has evolved, GAF has grown with it to become a staple of the Gallatin community. Each year, a new set of student leaders and artists face a new set of social and political challenges, all of which contribute to the rich history of the Festival.

To honor the students and faculty members who shaped this Festival for the past 25 years, we learned its history. We visited the University Archives, where we read newspaper articles covering the Festival's first opening night in 1992. It is clear that Gallatin students's passion for interdisciplinary arts has been alive since the beginning and we are honored to recognize the Festival's important role in encouraging an evolving growth within the arts. We hope the Gallatin Arts Festival continues to unify the Gallatin community while maintaining its "without walls" philosophy. We are excited to have the chance to shape this year's dynamic program and, moving forward, we believe the Gallatin Arts Festival will remain receptive to the world around it.



GAF 25<sup>TH</sup> ANNIVERSARY

RETROSPECT



P E C T I V E

## **BARRY SPANIER**

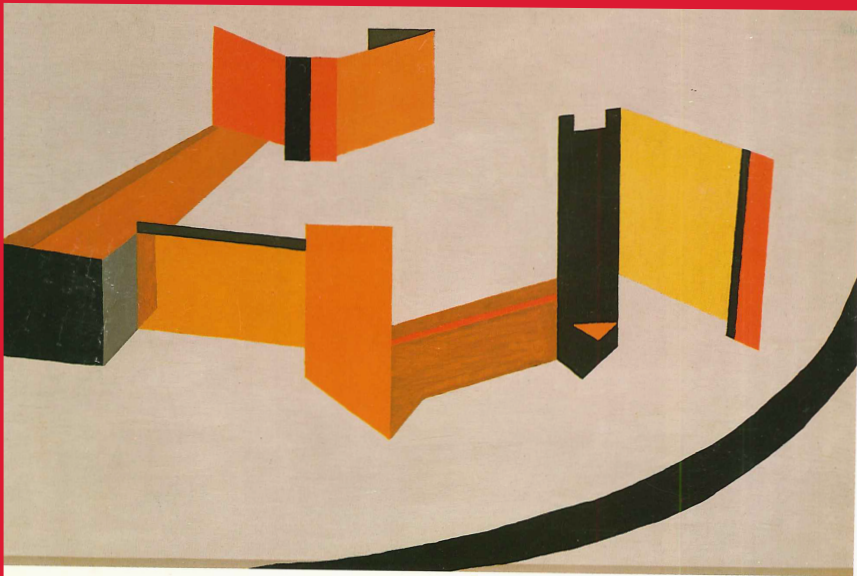
The Gallatin Arts Festival was inspired by faculty member Laurin Raiken and his "Arts in Society" program. The inaugural GAF in the spring of 1992 was my master's thesis project; it served as a catalyst for, and a centerpiece of, Gallatin's 20th anniversary.

The Festival addressed a need by harnessing a resource. The Gallatin School is comprised of students with wide-ranging interests, thus there are scant opportunities to come together as a community. Gallatin also attracts many artists and arts professionals. The lack of a living community infrastructure combined with a critical mass of artists presented a challenge and an opportunity which GAF embraced. It created a forum and a rallying point for all Gallatin constituents, reconnected its alumni, and enhanced Gallatin's profile to the broader NYU and NYC communities.

GAF is defined by a highly collaborative process and should always be refreshed and refocused relative to societal, political, and interpersonal contexts of the day. Let it stay true to these origins, of exploring relationships between artists and their society, and the Gallatin Arts Festival will remain relevant and will continue to thrive.







# GALLATIN ARTS PROGRAM

GALLATIN DIVISION NEW YORK UNIVERSITY



ALBERT EUGENE GALLATIN  
Kenilworth Castle #2, 1940  
Private Collection, Courtesy of Phoenix Art Museum

## LAURIN RAIKEN

The Gallatin Arts Festival was born from a confluence of these few trends: many arts students and professional artists had come to Gallatin wanting an interdisciplinary liberal arts education, while still desiring to continue their work as performing and visual artists. They needed real time and place to perform their work for the Gallatin community. In 1990, the then-Dean, Herb London, wanted us to create an outstanding event to celebrate Gallatin's 20th anniversary in 1992. I hoped to continue growing and developing a Gallatin Arts Workshop curriculum and faculty. Gallatin students wanted to embody their sense of community through the arts. With his unique talents and enthusiasm, our MA student and musician Barry Spanier became the producing director of the first Gallatin Arts Festival.

From the first year on, we have worked on developing a remarkable annual Festival. Over the decades, the creativity of our entire community has built the Gallatin School into one of the most distinguished and magnetic college cultural and educational experiences in today's world of higher education.

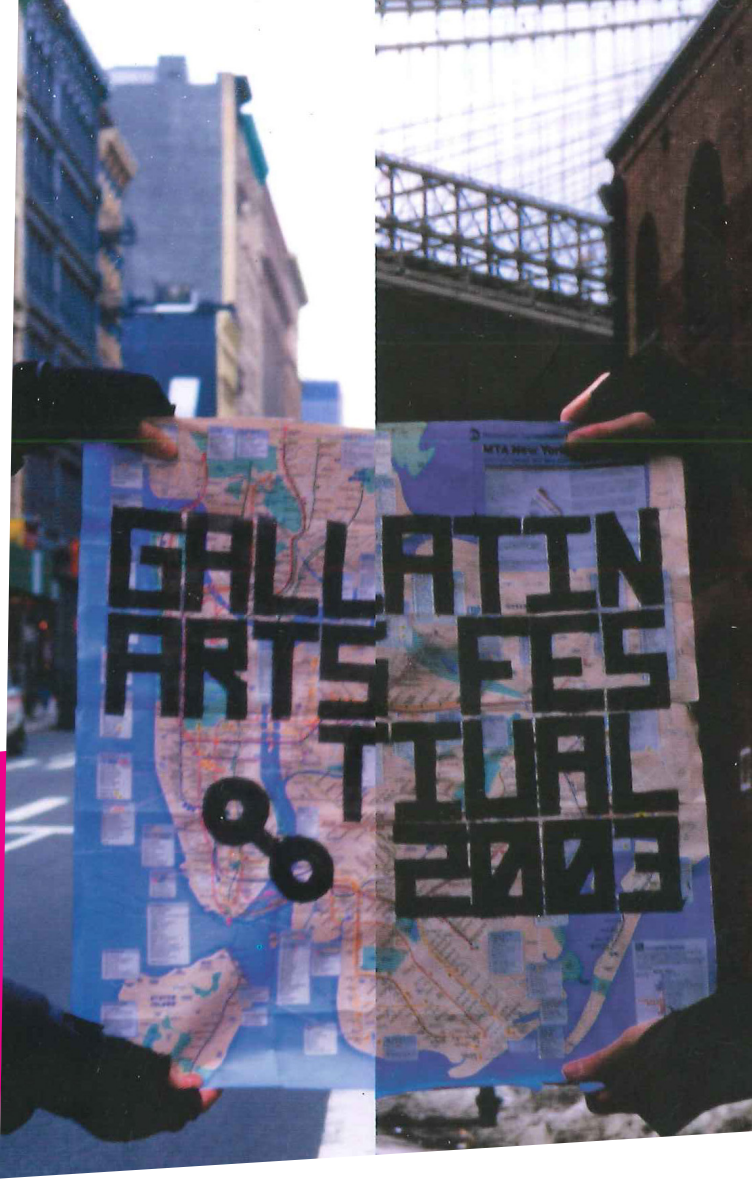
"As I reflect upon the Gallatin Arts Festival in the years I was manager, especially as someone who currently works in a public space whose leaders are adamant about remaining neutral around political issues, I realize that the Festival was a special, impactful way in which students could use art to bring attention to urgent social and political issues. We were moved to create a #BlackLivesMatter series in the wake of the police murders of Michael Brown and Eric Garner. It was a way for us to pull in students as well as our greater artist-of-color community to share performances that made us think about and sit in the anger, fear, terror of the criminal injustice system as well as to consider the potential for love in and outside of Gallatin's walls."

**—JASMIN AGOSTO (GAL MA '15),  
GAF FESTIVAL MANAGER, 2014 AND 2015**

"GAF changed the game for me, drastically. It put my work (my very first one-act play!) onstage at The Public Theater, which allowed me to dream big going forward; I'm currently developing several pieces at The Public now as a professional playwright. My time running the Festival (alongside Sarah Bailey and Danny Dolgin) gave me an appetite for the administrative side of the business, without which I wouldn't be where I am today."

**—KRISTOFFER DIAZ (GAL BA '99, TSOA MA '02),  
GALLATIN FACULTY MEMBER**





# CURATOR STATEMENT

Art is a social process. The artistic potential of an object is only fully realized when it creates a dialogue between the audience, its creator, and other artworks. In the current political climate, conversation has become as difficult as it is urgent. We believe that art has the potential to create bridges between people and to initiate positive interactions in even the most challenging of circumstances.

Many of the works selected for the 25th Annual Gallatin Arts Festival engage with the present political situation by reflecting on an array of issues, such as marginalization and migration; identity, gender, and sexuality; race and ethnicity; and religion and spirituality. Others take on more perennial themes related

to art: memory and preservation, representation, design and utility, storytelling and portraiture.

This Festival is as individualized as the School in which it is set, therefore it has no overarching theme and does not strive to fit the featured artists into specific categories. These artists work in a range of media—from abstract to representational paintings; from narrative films to experimental video; from interactive installations and performance art to conceptual objects; from photojournalism to visual ethnography.

Above all else, the Festival celebrates a plurality of approaches to artistic expression and art's potential to start a

dialogue that opens up spaces for hope, possibility, and new ways of thinking about the world.

As you enter the exhibition space, we invite you to witness these projects coming to life as you engage with them and to feel part of a process that was initiated in each artist's creative impulse to affect the world which we all share. We hope that this show will spark conversations that address justice and the acceptance of difference, as well as conversations that emphasize the role art plays in inspiring political transformation and social change.

**—HONOR BISHOP, FLAVIA GRILLI,  
TAYLOR HALEY, FIROZAH NAJMI**

# PROD STA

Welcome to the Gallatin Arts Festival 2017! While developing this year's diverse program, we were struck by how performance can be used as a conduit through which we can deepen our understanding of others and ourselves. Smart, creative, and interdisciplinary, these performances are a testament to Gallatin's thriving artistic community. Our Festival allows performance to provide a voice and platform for underrepresented persons. Exploring diverse perspectives improves our ability to understand the complex social issues that exist within our society; more importantly, these performances give us opportunities to collaborate, to unify,

and to pursue justice. While it can be all too easy to dismiss matters that do not directly impact our own experiences, GAF 2017 hopes to bridge the divisions that seem to stand between us.

These performances seek to remember the past and simultaneously to allow the construction of new narratives—remembering that the power to control one's own narrative has not always been the status quo. In acknowledging this, these works interrogate our present socio-political state and postulate how education and awareness can dramatically transform comprehension, compassion, and cultural change.

# PRODUCER ATTEMPT


Whether it be direct or indirect, these performances serve as an attempt at political reconciliation. By including a vast number of talk backs, we seek to honor and respond how performances can start conversations, and thereby spearhead radical inclusivity. We hope that the dialogues started here, between performer and audience, will expand outside of our theater and beyond the Festival!

**—MARY CATHERINE HARVEY,  
LEAH LAVIGNE, TREVOR JOSEPH  
NEWTON, JESSICA SALOMON**

# AF

PHOTOGRAPHERS:  
JALEN JACKSON (J.J.)  
ALEXANDRA MAWE (A.M.)  
NAHAL MOTTAGHIAN (N.M.)  
TRISTAN OLIVEIRA (T.O.)  
EM WATSON (E.W.)





ARTISTS



Saanya Ali is a junior at Gallatin concentrating in mixed media storytelling, with a focus in human rights and film. Born in Switzerland, raised by South Asian parents in Washington, DC, and now living in New York, Saanya's work looks at immigration, expatriation, her own identification as a "third culture kid." Her published work centers around the themes of cultural confusion and finding home. Her photography gravitates towards portraiture and the stories told in the human face. She also works as a production designer on various visual projects ranging from short films to music videos.

Who are the people that we call "refugees," really? What are the stories behind the statistics? **"IN THEIR WORDS"** aims to give a voice to the voiceless. In January, I traveled to the refugee camps in Greece where I met with individuals and families who had been forced to flee their homes to save their lives. That experience, together with the tense atmosphere brought about by the recent US ban on refugees, has inspired me to try to bring to light some of the personal stories of the many affected by the international crisis. This work is in three parts: portraits taken at the camps; life jackets with excerpts from interviews; and an immersive installation with projected footage.

PHOTO BY A.M.

SAANYA  
HASANI



# MATÍAS ALVIAL

Matias Alvial is a first-year international student, originally from Chile, who is concentrating in the artistic and commercial aspects of marketing. His studies focus on the relationship between creativity and money and how artists thrive in a capitalistic society. Throughout his artistic life, Matias has explored diverse media and techniques, such as photography, ceramics, and printmaking. However, his preferred media are acrylic paint and pen and ink. His work is characterized by the use of vibrant hues and surrealist elements and, more often than not, by the depiction of jellyfish. These characteristics emulate the eccentricity of his creative and curious mind.

**SOCIETY'S CONUNDRUM:** Because art has the power to prompt social change, I believe artists should expose and communicate the rawness of society as a whole; artists are, in a way, the "visual muckrakers" of the twenty-first century. In my conceptual work, I comment on some of society's flaws. I mainly criticize the human need to exist as an online persona to achieve a sense of belonging in the real world. Dependency on hyper-connectivity has deprived us—as a species—of the ability to connect to the natural world and thus achieve happiness. I use my work as a warning of the results of conforming to the status quo.

# JOSEPH ANDERSON

Joseph Anderson emerged from the swamps and salinity of sunny South Florida and found himself a senior at Gallatin. He studies power structures through the Western literary canon, the poetry of politics, and political in poetry. He is interested in how art becomes a force for liberation and oppression and how aesthetics are weaponized. He wonders why listening to Donald Trump feels like reading Gertrude Stein, why watching George W. Bush feels like reading Juan Bobo, and what implications these mirrorings have.

**END GAMES:** The year is 2017. Trump has cut the arts and built a wall between the US and Mexico. Killing two birds with one stone, Trump decides to build the wall out of famous works of art: weaponizing aesthetics, politicizing poetry. Trump reuses the curved metal sheets of Richard Serra's sculptures, straightening them along the southern border. Trump transplants the rows of metal poles of De Maria's "The Lightning Field" over the migrant's path. Trump uproots the balloon dogs of Jeff Koons training them to sniff out drugs, replacing the more traditional German Shepherds, since balloon dogs don't have to eat. How do we aestheticize violence? How is art weaponized? What happens when forms are forced to function, are futility contorted to utility? I hope to re-contextualize these canonical artworks and the border in a dystopian marriage of paint and pain, artistry, and ache.

PHOTO BY ARTIST (TOP) AND A.M. (BOTTOM)



PHOTO BY A.M. (TOP) AND ARTIST (BOTTOM)



# SAN





Samantha Asher is a Gallatin senior and will be graduating this May. Her concentration has focused on human displacement from nature and what it means to be part of the natural world. She has explored this through studies of food, climate change, climate justice, urbanization, and environmental philosophy. She is very passionate about the planet and all of its inhabitants. Photography permanently captures every explicit detail of nature in a way that freezes a given moment in time. She has always found photography to be an intriguing medium that experiments both with the philosophical idea of redundant replication and the concept of preserving uniqueness. In the face of climate change, photos symbolically preserve ever-changing natural environments.

**DAKAR: A WESTERN CITY ON A WARMING PLANET:**

These photos were taken in Dakar, Senegal, during a travel course on postcolonial urban development. As a sub-Saharan African country, Senegal faces threats of drought and climbing temperatures in the face of climate change. The peninsula of Dakar is vulnerable to sea-level rise and rapid urbanization puts a large portion of the city's inhabitants at risk. As the westernmost point on the African continent, Dakar literally faces the setting sun, yet faces a number of unpredictable forthcoming as well. Nevertheless, this does not mean that the city receives the same treatment or experiences the same conditions as do cities in the Western world. These photographs are meant to highlight the beauty and uniqueness of a country whose fate is in the hands of Western polluters.

MANANTHA

ASHER



PHOTO BY E.W. (TOP) AND ARTIST (BOTTOM)



Sharon Attia is a senior at Gallatin concentrating in the intersections of photojournalism and gender and sexuality studies. Her concentration focuses on photography as a globally utilized tool to both reveal the truths surrounding the injustices perpetrated against women, as well as a means of highlighting female achievements. She believes that a collaborative female gaze—women behind and in front of the lens—can produce a different, more nuanced and inclusive visual narrative for women. She is interested in collaborative projects in which both parties have agency in the production of female representation. Sharon was born and raised in LA and spends her free time in search of really good tacos.

**PUNCHING OUT THE PATRIARCHY:** Studies have shown that women are more collaborative than men. This project explores the ways in which collaborative culture can empower women in male-dominated spaces, specifically women in boxing. This project features both SheFights, a non-profit that teaches boxing to teenage girls of color, as well as female boxers who train and fight professionally and otherwise in NYC.

My colloquium, titled “The Girl Gaze Project: Subverting Patriarchal Structures through Photos of and by Women,” was inspired by the #girlgaze movement on social media—a project designed to showcase the work of young female photographers. Representations of women and girls are shaped by a system that has fostered a visual narrative that both excludes and stereotypes. My work aims to offer more inclusive and diverse representations of the female experience.



SHARON  
ATTIA

**BEEKEEPER:** When I asked the French beekeeper, Eric, who hosted me two summers ago what his favorite English word was, I teased him for being unoriginal when he replied “beekeeper.” But he meant it, because where the French word *apiculteur* exhales such a coolly scientific air, the idea of being a keeper of bees felt to him so much closer to the deep sense of stewardship inherent to his work. In my series “Beekeepers,” which spans my three years apprenticing with beekeepers in New York City, the French Alps, rural Russia, I illustrate the unique character of international beekeeping practices and environments. But more than that, I try to capture what Eric felt when he told me his favorite English word; for no matter the changes in borders or tools, any beekeeper you find will be a proud keeper of bees.

**BEWARE THE OWNER:** When my mom was just a young white kid in Chicago, she waitressed at a Thai restaurant before most Chicagoans knew what Thai food was. There, she became lifelong friends with the owner, Aree, a woman who flew her off to Thailand, buzzed her hair, and forged upon her an indelible mark. Buddhism, fish sauce, and her habit of entering any Thai restaurant with a *sawadeeka* have always permeated my understanding of my mom. And in 2015, I finally met Aree—flanked by ten dogs, throwing me boy advice while splayed across the couch—she flew in the face of the peaceful Buddhist my mom always painted her as being. But her kindness was unmatched and she fed her dogs and me like the dutiful cook she is. No description fits this baffling figure in my mom’s life better than the sign on Aree’s steps: “Never mind the dog. Beware of the owner.”

**BULLET UNDER KNIFE:** While tuna appears to us nearly everyday in commonplace and sometimes unrecognizable forms—chunked and floating in water, expertly sliced and resting upon pillows of rice—we rarely see or even know what the tuna looks like as a whole body—and it is a body more bullet than fish. In Japan, where the exclusive Tsukiji Market tuna auction summons only the most invested buyers at the crack of dawn, the butchering of a tuna is a learned, physical ritual demanded by the stunning bulk of this creature. Through the documentation of this process, I hope to embody the sheer might of the tuna, where our distance from its reality as a whole animal possibly allows us to take for granted and overfish its existence.



# HANNAH SNG BAEK



Hannah Sng Baek is a senior from Seattle concentrating in Irreality Studies, or the psychological underpinnings, historical consequences, and fictive experimentations surrounding our representations of reality. Coming from a high school background in black and white analog photography, Hannah has focused her studies through a visual lens: the power of visibility and the language and formation of images. She fights academically to undermine the power of the image to reductively decontextualize its object, but paradoxically, the power of photography (and her beloved, clunky medium-format camera) remains remarkable for its ability to calmly delimit, freeze, and display one point of view in one moment with a certain clarity. It is a wordless respite from her usual critical academic analysis for forging understanding of people through moments.

PHOTO BY A.M. (LEFT) AND J.J. (RIGHT)



Harrison Baker is a junior in Gallatin who studies performance as a mode of power. He has been studying movement under the supervision of Kathryn Posin for the past year. He is a singer/songwriter and is planning to release his first single in the spring of this year.

**TRIBUTE TO MIKE PENCE:** This dance is in retaliation for the current political cabinet in the United States. The artist uses the medium of dance to express frustration and refusal of the Vice President, Mike Pence. The queer voice is loud, flamboyant, and will be heard.

# HARRISON BAKER



She falls. He sharpens. She becomes butter. He slices. There are two, three, four of her. The sliced bits of her psyche enter her consciousness as she tries to escape what is left of her mind. It was Nirvana, but the turbulence of vulnerability has left her unhinged, unraveling under the pressure of his distance. Through heavy percussion and layered vocal and dance phrasing, **"IF I'M BUTTER"** presents a narrative that makes individuals feel everything from fragile to deranged to animalistic. It incorporates visuals and sounds as well as tap and contemporary dance to infuse a sentiment of tension within the piece. By the end of the performance, onlookers will feel as if they, too, have been turned to butter and sliced through with a hot knife.

EMMA  
BIGELOW





Emma Bigelow is a first-year student at Gallatin from West Orange, New Jersey, studying social justice and the arts. She has been training since the age of three in tap, jazz, ballet, contemporary, hip hop, musical theatre, street stiletto, and acrobatic dance. In her junior year of high school, she became part of Maurice Chestnut's tap company, Dance Therapy, which raises awareness against gun violence in schools. Since then, she has performed at locations including Harlem's Faison Firehouse Theater, the Salvatore Capezio Theater, the New Jersey Performing Arts Center, and the Brooklyn Dance Festival, and has trained and worked with artists including Savion Glover, Shirlene Quigley, and Cartier Williams. Currently, Emma is an intern at the DC Tap Festival as well as a dance teacher and choreographer. She will be performing at the Apollo Theatre April 21-22, 2017.



PHOTO BY ARTIST (TOP) AND A.M. (BOTTOM)

# ALLISON SONEN BLAKENEY

Allison Blakeney is a dancer, performance artist, activist, and writer based in New York City. She has trained in, performed, and taught dance for over 20 years in Colorado, Los Angeles, and now New York. As a dancer and performance artist, Allison's current work explores ghosts and hauntings. She is interested in how systems of violence construct categories to keep us separate and servile and how the ghosts of these systems come back to haunt us. Her work involves diving deep into these seemingly foreclosed categories to create friction and find connection through flesh. She is currently pursuing an MA in Critical Dance and Queer Studies at Gallatin.

## **CORPOREAL INCORPORATIONS:**

This piece is a collage performance that weaves dance with submissions of other artworks like poetry, videos, and audio. It entangles us between, through, and around one another to insist on the corporeal experience of being in life without wanting the world. In the piece, we acknowledge that our flesh is inextricably linked to others; through this, we manifest the kind of world we imagine/create/experience otherwise. This world was not made for so many of us. How can we escape the cycles of violence that we are in—and have been in—for so long? How can we cut through these cycles and recognize we are already bound to each other across boundaries through the very flesh that makes up this bag of bones and blood we call "self?"

Alee Bloom is a senior 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, Alee 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. Her ongoing work focuses on the interwoven natures of the queer experience, unpacking of childhood trauma, innocence, and naïveté.



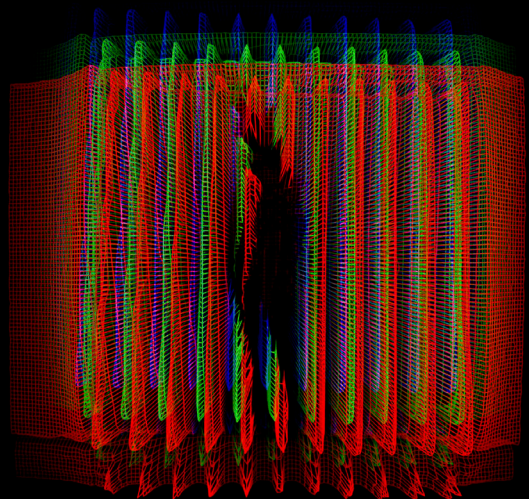
PHOTO BY E.W. (LEFT) AND ARTIST (RIGHT)



# A L E E E B L O O M

**"LITTLE TRAUMAS"** is a sculptural performance piece in which a black trash bag suspended above the ground is incrementally torn open each day. Out of it spill items of childhood nostalgia. A lost sock, stuffed animal, or photograph might not seem to be impactful in the present, but after a while, each item is imbued with meaning and memories. Oftentimes, these items become receipts: reminders of naïveté that can never be brought back, or red flags that couldn't be seen through rose-colored glasses. In times of hardship, we often focus on our Big Trauma, and forget to unpack the little pieces that make it heavy. "Little Traumas" encourages viewers acknowledge and validate their own traumas, whether big or small.

PHOTO BY A.M. (TOP) AND ARTIST (BOTTOM)



BC

Alex Bollington is a sophomore at Gallatin studying environmental photography with an emphasis on climate change and sustainability. He hails from England, but spent most of his childhood growing up in New Jersey and Hong Kong. Alex credits his interest in the environment and the way we look at it due to the countless number of environmental documentaries he watched as a kid. His passion for photography emerged during his senior year of high school and since then, Alex has been on a journey to showcase life in a unique and refreshing way. Alex loves to edit and manipulate photos in hopes of challenging the mundane and forcing the audience to think.

Most of what we see in life is thought to be mundane. Our eyes don't offer us customization when it comes to what we can visualize. What if there was a chance to view something from an entirely different perspective that challenged the traditional? **"LOST IN THE LIGHT"** is a series that explores the idea of manipulation. Inspired by the lack of creativity seen in Instagram posts from a popular art attraction, I chose to switch things around and create something out of nothing. Rather than have the model be the focus point, I put the emphasis on the lights and engulf the model with them. The silhouette that forms around the model creates a unique illusion that provides the viewer with a fresh and exciting image.

ALEX  
BOLLINGTON



BC

PHOTO BY ARTIST (TOP) AND E.W. (BOTTOM)



David Bologna began their artistic career with extensive work in community and professional musical theater productions across their hometowns of New Orleans and Austin. At fourteen, David was nominated for a Tony Award for Best Featured Actor in a Musical for their role of Michael in the original Broadway production of *Billy Elliot the Musical*. Their concentration, *Deviant Bodies of the Arts, Media, and Word*, explores normative structures of power fashioned through the body; it investigates how bodies who do not conform to heterosexual standards can enact their own abject queerness as a mode of survival and subversion. With a minor in performance studies, David's passion for the ontological, epistemological, and phenomenological fuels a search for affect in their work, their body, and their performance of everyday life.

# DAVID BLOGNA

**DRESSING:** In a participatory performance of self-fashioning, the artist invites spectators to a game of seeing and dressing up. To explore the relationship of self/other and subject/object, the artist turns their private act of getting dressed inside out to the public. Spectators are instructed to choose from the artist's wardrobe and dress the performer's body as they please. Spectators then document the constructed look on one of three backdrops and upload the portraits to the artist's own social media page. This transformation of the individualized ritual of dressing into a collective act manifests the fundamentally relational and intersubjective language of clothing. As the audience dresses the performer, the particularized vestimentary body that participants envision and actualize belongs at once to the artist and to the spectator.

**FLIGHT PATTERNS**, a full-length play presented in a reading, explores the challenges of assuming Womanhood in a patriarchal society. Based on the playwright's personal experience and family history, the play follows the journey of a young woman as she pieces together her grandmother's story in an attempt to make sense of her own. As she mines through a collection of letters and memorabilia, she becomes immersed in her grandmother's life before and during America's entry into World War II, when everything changed. This is a play about the consequences of choice-making when the choices are few. It is about how those choices are inherited from one generation of women to the next, each defined and redefined by historical phenomena. Above all things, however, it is a love letter to women everywhere and of every kind.



# SOPHIA CANNATA- BOWMAN

PHOTO BY J.J.

Sophia Cannata-Bowman is a senior at Gallatin studying Integrative Theatre, Film, and Dramaturgy. Her last play, *Babel*, was produced on Gallatin's main stage in 2016. Other recent playwriting credits include *Lost at the Crepuscule* (Brandspankin', 2014), *The Assignment* (Brandspankin', 2013), and *Story by Leonard Watts* (Berkeley Repertory Theatre, 2013). Sophia works interchangeably between theatre and film as a writer, director, dramaturg, and producer. Her ongoing work focuses on historical events that illuminate the current socio-political moment. For Sophia, storytelling is not only a form of entertainment but a social necessity that relies on empathy as a tool for connection and change.

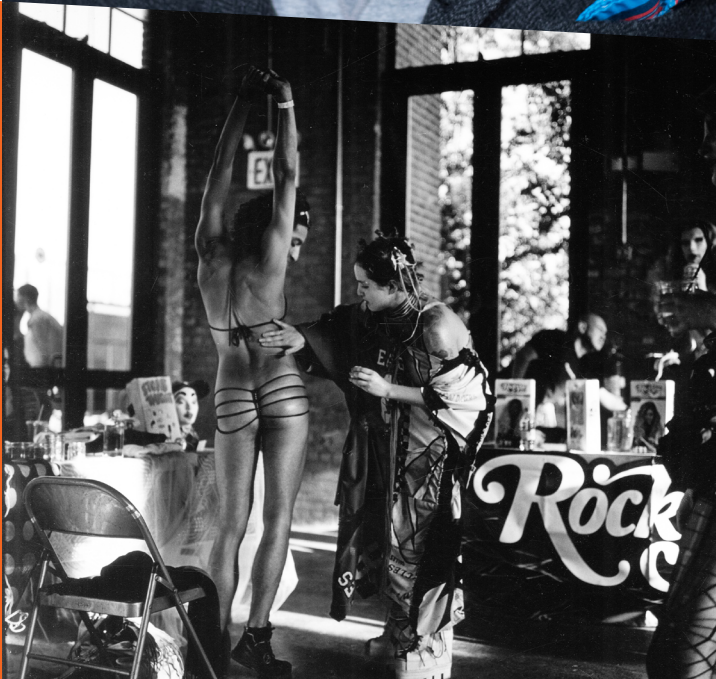
Felix Ho Yuen Chan is a senior from Hong Kong. He concentrates on East Asian Modern and Contemporary Art studies. As a photographer, Felix is primarily interested in the concept of "family" and how such a concept manifests itself in images.

# FELIX HO YUEN CHAN

**BUSHWIG:** In the fall of 2016, I was commissioned by Gallatin's *Embodied Magazine* to document the 2016 Bushwig Festival, an annual festival of drag and queer performance and music in Queens, New York. I was instantly moved by the sense of unity, pride, and joy that was so present among the participants. I was so glad and honored to be there. I hope this series will celebrate them as individuals, as well as as a family.

PHOTO BY A.M. (TOP) AND ARTIST (BOTTOM)

# HAN





A proud Malaysian “third culture kid,” Grace Chan (pictured right) is a senior in Gallatin concentrating in theatre, education, identity, and food, with a minor in global education. Her recent performances include: Gallatin’s *Antigone* and The Immersive Project’s *Life Is But A Dream*. In her art, Grace strives to play seriously. In her life, Grace strives to be the woman of Proverbs 31:25, clothed in strength and dignity, with a laugh for the days to come.

Christina Cordano (pictured left) is a senior from Los Angeles in Tisch studying Dramatic Writing, and minoring in Creative Writing and Producing. She recently premiered her new play, *Start-Up Virgins*, at Broke People Play Festival. In her storytelling, Christina enjoys creating daring, yet hard-headed women. Christina is charmed by her grandmother’s jewelry, glittering movie palaces, and the occasional cat or dog she encounters.

PHOTO BY E.W.

# GRACE CHIAN AND CHRISTINA ORDANO

In **"LEFT IN THE DARK,"** Christina and Grace play with dark humor to shed light on the discussions we have about and with women. In the light, you see a group girls at a sleepover; but when we turn the lights off, what do you have? Just their personalities, their voices, and their alibis. "Left In The Dark" is Christina and Grace's third murder mystery but the first to be performed outside of a residence hall. Two years ago, they created the tradition of the annual "U-Halloween Murder Mystery" in their jobs together as Resident Assistants. But now, "Left in the Dark" plays with this familiar genre to bring the funny, the heartbreaking, the cruel, and the beautiful parts of being a woman onto the stage for a wildly good time in the theater.

# NATALIE COOK

Natalie Cook is a filmmaker, playwright, and poet. She is a graduate of the University of Wisconsin-Madison where she obtained degrees in both English (Creative Writing) and Afro-American Studies. Natalie is also an alumna of the First Wave Hip Hop Theatre Ensemble. She began showcasing her gift for poetry at a very young age. Because poetry had such a positive impact on her life, she founded Atlanta Word Works, a 501c3, when she was sixteen in hopes that young people would, just as she had, find ways to express themselves through creative writing and spoken word poetry. Natalie is a graduate student at Gallatin where she has created her own MA program, Revitalizing Black Education through the Arts.

**“MANIKIN”** addresses the causes for some of the current tensions that exist between Black men and Black women living in modern-day America. The blame for issues that exist within the Black community is often cast on the people of that group. “MANIKIN” aims to transform the longstanding deleterious narrative that is commonly propagated to uphold white supremacist values. The play’s objective is to transform the stage into a mirror for the audience. “MANIKIN” convicts the people who take part in the experience of its production, compelling audience members to digest the hard truths of American history and its ties to current events. The white normative gaze is the primary outlook in which all Americans are expected to look through. “MANIKIN” provides the stage for Black people to take agency over their narrative as well as their art.




ALLIE



PHOTO BY E.W.

Isabel Damberg is a sophomore in Gallatin with a concentration in Art, Film, and Photography. Originally from Cupertino, California, Isabel grew up immersed in creative practices, surrounded by a family dedicated to all forms of art. Since her first photography class seven years ago, she was taken by all forms of digital art and began working with her DSLR camera and teaching herself the ins and outs of Adobe Photoshop. Previously, she was a visual designer and photographer; her most recent years at NYU have been dedicated to expanding her videography and cinematography skills. Still a recent novice to the practice, Isabel utilizes video art as a conceptual lens, communicating her emotions through the many facets of the medium.

The emotions portrayed in **"FIVE AFTER NINE"** are reminiscent of percolated feelings that I had suppressed over the past two years. My video explores the ways physical distance jeopardizes intimate closeness. The basis of the piece compares the distance between both California and New York, proving a parallel to the ways emotional distances grew between myself and my parents upon my move from California to New York. My piece portrays such distances in contrasting visual and audio components—quiet California versus bustling New York. However, the much more emotional distances are especially apparent in the audio of the video, formulated from bits and pieces of the voicemails my parents left in the first few months I was away. These missed calls not only represent missed conversations but the toll on intimacy that distance can have on a relationship.



ISABEL DAMBERG

PHOTO BY E.W.



Andrea de Varona is originally from Miami, Florida. She is a Gallatin junior concentrating in exploring the self and the other through sonic and written expression. Andrea is a first-generation Cuban-American; growing up in a Spanglish speaking household has heavily influenced her perception of art and creativity. Her musical style attempts to marry her Latin background with her heavily Americanized world view in a seamless fashion. The Cuban/Spanish elements that flow through her work are not always explicit but play an important role in informing it. The same could be said of her persona. So while her lyrics are primarily in English, you can look forward to the tasteful implementation of Cuban colloquialism or musical element here and there.

**TO THE SLOW OF THE NEW DAY:** When I was about fifteen years old, I started writing lyrical poems and short stories. When I started college, I picked up guitar in order to add music to my words. My desire to release an EP has grown over the past couple of years and I have finally found myself in the right place to achieve this goal. The music I have been creating thus far tackles distinct emotional states of being that I have experienced throughout a variety of life-changing events. I think my exploration of these states of self point toward the ways in which art can enable us to learn more about ourselves, our world, and our place in it. The majority of the issues that I confront in this project illustrate my internal as well as external struggles as a twenty-year-old female who is constantly looking for ways to feel a little less anxious and out of place.



ANDREA  
DE ANDRONA





Lili Dekker is a junior at Gallatin pursuing a concentration in experimental and documentary film alongside a minor in German. Although her parents are Dutch, she was born and raised in Hong Kong, where she attended a German international school. Her experiences growing up in a multicultural environment have made their mark, so she continues to lack a sense of national and/or cultural identity. She assumes this condition manifests itself within her works, which feature a lot of contemplative walking. She loves to observe people and enjoys that the camera gives her the ability to entertain her fascination with the way that people are, long after they have left. Outside film, Lili's interests include learning languages, perusing Craigslist's "free" page, and judging the architectural potential of the apartment buildings she passes by.

**"EEN WANDELINGETJE"** (Dutch: "A Walk") is a video work that documents the artist's grandparents on a daily walk near their home in Rotterdam, The Netherlands. In a one-take handheld recording, the video contemplates life and death and the differing generational perspectives that exist between the artist, who manages the camera, and her grandparents, who walk ahead. "*Een wandelingetje*" comes to present much more than a daily walk and addresses themes relevant to all audiences, young and old.

LILLI  
DEKKER

# SARAH

WITH LUKE SMITHERS

# DOODY

Cleveland native, NYC local, and a Gallatin senior studying Collaborative Storytelling with a Medieval Studies minor, Sarah Doody is a momentmaker. An accomplished theatremaker and filmmaker, Sarah has been a part of GTT's Brandspankin' New Works Festival for three years as a playwright, director, deviser, and actor. She was sponsored by the Gallatin Film Alliance to write and direct a short, improv-heavy film, "Love Love," which premiered at the Galway Little Cinema. For the International NYC Fringe, she wrote and directed a full-length, devised, site-specific roof-play called *Above Us* where it sold out every performance and was called "gorgeous" and "relevant" by critic Michael Hartung. "Daring to Be Unintelligible" marks Sarah's second formal foray into photography. For GAF 2014, she showed *Of the Streets*, which also used photography as a tool to create liminal spaces.

## DARE TO BE UNINTELLIGIBLE:

Monsters exist as creatures in between—in between civilized and wild (werewolves), in between life and death (ghosts, vampires). Humans always fear the in between because it threatens our seemingly stable identity. The monstrous body manifests our fears, revealing who we really are. We are the monsters we create. In these self-portraits, I am the monster I have created. I have manifested my fears onto my own body in order to understand who I am. When we understand what we fear, when we understand what our monsters are, we understand ourselves. But monsters aren't real. In playing the part of the monster, I, too, become unreal, a character playing a part. In every photo, my body disintegrates. It is there and not there. Like all of us, my monsters are there and not there, I and not I.







PHOTO BY T.O.

# SALOMÉ EGAS

Salomé Egas is an Ecuadorian actor, dancer, activist, translator, and arts educator. She attended Pearson College UWC, obtained her Bachelor's degree from Skidmore College in 2014 with honors in Dance and Theater, and attended the "Shakespeare Programme" at the BADA, London. Salomé is a second year MA candidate at NYU Gallatin studying International Education and Performing Arts. Her works aim to combine her passion for the performing arts and social justice with the goal of helping international communities to heal from the pain and traumas created by immigration and uprootedness through applied dance and theater. She currently works at NYU Office of Global Services, where she provides guidance to many incoming international students and at the International High School in Queens as a theater teaching assistant with Judith Sloan.

**"LISTEN TO ME"** is a theatrical collaboration, supervised by EarSay Youth Voices, between NYU Gallatin students and immigrant students from the International High School at LaGuardia Community College. This piece was developed through (IHS) group conversations intended to open up the floor and offer a safe space for IHS students to share their personal narratives. Through music, dance, and storytelling, the ensemble brings to light the struggles of immigrant youth: personal and societal constructs of racism and the imposed double standard of being an "alien" while being expected to fit and achieve the "American Dream." It is a journey towards self-awareness and acceptance of their complex unique and beautiful intersectional identities.

Olivia Ellis is a senior at Gallatin concentrating in Transcribing Culture, a concentration that combines filmmaking and stagecraft techniques with social and cultural theory and historical analysis. She was born in France and raised in Massachusetts, where she discovered her love of stage management and photography. Since then, she has branched out into set design, production design, art direction, producing, writing, and more. Coming to NYU and immersing herself in such a beautiful diverse community, and learning more about how diversity does and doesn't manifest itself in pop culture, has inspired Olivia's coursework as well as her artistic process.

**BLACK SNAKE KILLERS:** This work is inspired by the water protectors at Standing Rock, specifically those who formed the International Indigenous Youth Council. Their mission was to involve younger generations of Native Americans in their fight to protect their land and their water, a mission they have carried beyond Oceti Sakowin camp. As Native American youth and non-Native allies, they built a family and a home at Standing Rock. I was frustrated by the disconnect I saw between my experiences at Standing Rock—which were peaceful, prayerful, and full of hope—and the portrayals of camp by mainstream media outlets. I am lucky to belong to an academic community that gives me a stage and a voice, so I've chosen to transmit stories told by my friends and allies at Standing Rock, as well as my own experiences, to a New York audience.

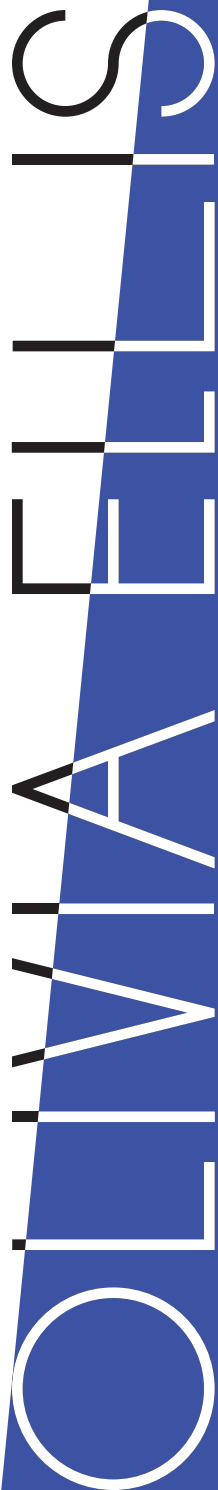




PHOTO BY E.W.



# Ebru Eltemur

Ebru Eltemur is a visual artist, designer, and activist from Istanbul, Turkey. She is currently a first-year student at Gallatin, concentrating on art history, curating, and arts administration, and minoring in studio art. Coming from both a Middle Eastern and European background, Ebru finds inspiration in the history and politics of her hometown. Her work usually focuses on issues of gender inequality, religious extremism, and radical politics. She hopes to inspire the younger generations, including her own, through her art and help them make their voices heard. Most of her pieces are illustrations, installations, and prints. Her hobbies include skating and drawing people on the subway. Aside from her studies, she is working on a streetwear label inspired by skate wear and Middle Eastern culture.

# RU EMUR

**THE DICTATOR'S MANIFESTO:** This installation piece aims to create awareness on the modern fascist and conservative movements in global politics through the lens of Turkey, a country suffering from the everlasting political indifference of its citizens. The idea for the project was born a week after a terrorist attack on New Year's Eve in Istanbul. After watching the news on the attack, I was intrigued by the similarity of the amount and content of the knowledge that the media provided and so started researching the various controlling mechanisms of the state. Thus, this piece explores the power and significance of words in politics and brings to attention the consequences of state-control and censorship in media. Overall, the work focuses on the abuse of power in contemporary Turkey and around the world in terms of conservatism and radical political movements.

## THE DICTATOR'S MANIFESTO

A person cannot be secular but a government can. In terms of defending secularity, I too am secular; but if it's either Islam or secularity I am not. *(at the IPI World Congress, May 2007)* I said, "I want to raise a religious and conservative generation". I stand behind my words. *(at AKP Local meeting in Istanbul, February 2012)* I am against caesarean sections. I believe that abortion is murder. No one should have the right to end a pregnancy. *(at the closing ceremony of the International Parliamentarians Conference, May 2012)* Girls and boys in university stay at the same dormitories. There is no inspection. This is against our conservative democrat standing. Even in your private homes, how appropriate is it really for girls and boys to stay at the same house? *(at a local AKP meeting, November 2013)* Equality means that the aggrieved is brought up to the level of the pleased. The important thing is not equality, but equivalence. Men and women can never be equal because it's against our creation. *(at the International Women and Justice Summit in Istanbul, November 2014)* You give birth to one he's awkward, you give birth to two and they compete. You give birth to three and there's balance, you give birth to four children and you get wealth. The rest is up to Allah to decide. *(at a small local wedding, December 2014)* We are only concerned with a single matter: Islam, Islam, Islam. We cannot let this dark shadow cover Islam. Everything that is happening in my country right now is damaging Islam. *(at a conference at the National Security Academy in Jakarta, Indonesia, July 2015)* They say use population planning, birth control but no true Muslim family can think this way. We will follow the words of Allah and the path of our beloved prophet. *(at a ceremony for the 20th anniversary of the Turkish Foundation of Service to Youth and Education, May 2016)* We've faced many obstacles on this subject. Greenpeace activists and stuff. They've always been trouble for us, especially in the Black Sea region. And they call themselves educated, intellectual people. Come on... you live in the dark. We don't want our people to live in darkness. *(at the Electric Power Plants Mass Opening Ceremony, November 2016)*

Desiree Fernandes is a Cabo Verdean performer born in Providence, Rhode Island, and raised in Seekonk, Massachusetts. In addition to being featured in magazines, newspapers, TV shows, and NPR, she was interviewed by Kids Talk Radio on keeping Jazz alive in schools. As years of research and hard work continue, the recording of her highly anticipated CD is unfolding. Through the curatorial process, Desiree was compelled to tell the story of her rich culture and its complex origins. This led her to pursue a concentration in Musical Theatre, African Studies, and Postcolonial Cultural Identity as a graduate student at Gallatin. Desiree holds a BA in Theatre, Linguistics, and Psychology from Northeastern University and is a vocal student of Harolyn Blackwell.

**PROJETO CALABEDOTCHE:** On the journey, our roots anchor us to the past, present, and future. Through the power of resilience and survival, and despite a history of deprivation and horrors found in the silence of untold stories and skewed narratives, we persevere. Our routes become the memories within our quilt. This journey draws upon my experiences as a first-generation Cabo Verdean born in America. It feeds from the journeys before me: what it means to leave home, to belong, and to “find out.” It is about postcolonial voices navigating a complicated history of colonial inheritance. I hope to give these memories a voice through this performance of various cultural collectives that paint the picture of a historical commonality. These are the moments that defined my cultural identity. These are the memories that have marked generations. This is my musical tapestry.

DESIREE FERNANDES



PHOTO BY A.M.



It is through a shared interest in identity formation and creative expression that Salomé and Melanie came to work on "Incarnation."

Melanie Flanagan is an Australian student in her second year of the Gallatin MA program where she is developing the concentration Creative Writing, Photography, and Media. She received a BA in Photography from Griffith University Australia in 2013. Melanie is now exploring the concept of beauty and its relationship to self-esteem.

Salomé Egas is an Ecuadorian dance and theater artist who is also a second-year master's candidate. Salomé is studying International Education and Performing Arts with a focus on the healing applications of dance and theater in international classrooms. She has performed in venues such as Nuyorican Poets Cafe, LaMama, Dixon Place, New York Theatre Workshop, and The Elektra Theater.

**"INCARNATION"** explores the identity of Yemonja, a Goddess of the Yoruba people of West Africa, who was syncretised into Christian Latin-American culture as a result of the Trans-Atlantic slave trade. Within Afro-Latin communities, Yemonja is conceptualized in multiple forms, most commonly as a mermaid. Christian colonial forces in the Americas humanized Yemonja in the form of a black Madonna. The two interpretations of the same deity exemplify the adaptation of idols across cultures and the contrasting and sometimes conflicting ideals of these cultures. In this film Yemonja is presented as a figurative character adorned with Afro-Latin symbolism, while the Madonna is illuminated in her humanized form. The choreography embodies Yemonja's struggle to reconcile her multiple identities and is mirrored by the competing sounds and visuals.



SAL


PHOTO BY ARTIST (LEFT) AND E.W. (RIGHT)



MELANIE  
FLANAGAN AND  
LOMÉ EGAS



Rogue Fong is an artist, writer, and designer concentrating in Architecting Virtual Space and Meaningful Interaction. With a background in computer science, fine art, narrative and game design, Rogue has discovered the power of virtual reality to reimagine and architect space to better facilitate human movement, communication, and interaction. In her four years at Gallatin she has travelled extensively, both for study and work, and has spent countless hours introducing, mentoring, and inspiring young women in tech. She is a self-described desert child from Phoenix, Arizona, where she spent all her free time dreaming about rain, teaching herself foreign languages, and writing science fiction stories. Her current obsession is how to creatively join hardware and software.



**"DOLLHOUSE"** is an exploration in environmental storytelling through virtual reality and physical computing. It is a two part project: a physical dollhouse, and a virtual dollhouse. The concept for "Dollhouse" arose from an effort to combine architecture with narrative and interactivity. By translating human interaction with the virtual dollhouse to reactions in the physical dollhouse, viewers are encouraged to observe the person exploring the virtual dollhouse and also to tease out their own narrative from the abstracted physical dollhouse. "Dollhouse" plays with the quirk that allows only a person in a VR headset to see or experience what's going on in a virtual space. The physical aspect of the piece is thus meant to be a complementary experience and not to shadow or be shadowed by the virtual one.

# ROGUE FONG

**"PAIN IN MOTION"** may evoke discomfort but it is in this discomfort that we can come to understand our perception of pain as a human experience in its various degrees, forms, and facets. What does pain look like in motion? How do we move through pain? How does pain affect the body physically, emotionally, and socially? Does pain create strength or weakness? While this project is partially derived from my personal experience living with Crohn's Disease, the piece is in no way exclusive to my story. We all experience pain in some way or another, as mortal humans made of imperfect flesh. While "Pain in Motion" may challenge the audience to empathize and abstractly confront pain they have never experienced, it welcomes all those who feel.

# EMMA FORTENHAUSLER



Emma Forstenhausler is a dancer, choreographer, and aspiring dance/movement therapist from Westfield, New Jersey. Currently in her junior year at Gallatin, she is developing a concentration around the idea of how dance can be "affective," whether thinking about an audience viewing dance, or as the individual moving through space. Emma believes dance can communicate through the body that which the mind is often unable to process. Diagnosed with Crohn's Disease at eleven, Emma has assimilated her own experience with chronic illness into her studies, taking on a particular interest in the all-too-familiar physical, psychological, and social implications of living with a painful, life-long condition. While she does not want her diagnosis to define her as an artist, Emma acknowledges that it inherently informs her relationship with dance.



PHOTO BY E.W.



# MICHAEL FRAZIER

Michael Frazier is a senior at Gallatin studying Literary Arts and Black Narratives. As a part of the collective Radical Writers of Color, he promotes writing spaces for students of color. He's a member of NYU's 2017 slam team, and a poetry managing editor for the *Gallatin Review*. He was recently invited to participate in the Callaloo Writing Workshop in Barbados this summer. Michael interrogates race, faith, gender roles, and family in his writing. His IG bio reads: Christ, Poetry, and Anime!

I am obsessed with home, with family. How are we the culmination of everything that has ever happened to us? Was shown to us? Was concealed? And so forth. I am most interested in how lessons—implicit and explicit—are passed down from generation to generation. What was the landscape of your childhood? Mine included Digimon on Saturday mornings, Lemony Snicket books, McFish sandwiches, trampoline-jumping in the rain with my brother, missed layups, binders of poetry, my father's guns scattered throughout the house like decor. **"LOOKING FOR HOME IN THE MOUTH"** is an interconnected poetry performance where I retrospectively witness the moments of my childhood that have shaped me. How do social constructs like race, gender, sexuality, and faith intrude the family landscape? What power lies in witnessing, in naming, that which had no name at the time?

Fiona Gorry-Hines is a Gallatin junior developing a concentration in Construction and Analysis of Dialogue. Her interdisciplinary approach to playwriting, theatre studies, and (dramatic) literature pursues discovery of what it means individually, socially, and artistically to be a contemporary writer. Fiona began writing plays for Beanie Baby casts beneath a kitchen table in Lexington, Massachusetts, and has since managed to get real people on stage to read her words out loud a few times. Most recently, her play *Our House* was developed and produced as Gallatin Theatre Troupe's mainstage production. Her work explores how themes such as feminism, mental illness, family, space, and media influence manifest in everyday lives and relationships.

# FIONA GORRY- HINES



**“DO I KNOW YOU?”** is a performance-based deconstruction and exploration of the assumed processes of getting to know an individual via the exchange of personal information. Whether through games like Truth or Dare on playgrounds or secrets spilled during drunken escapades, we are taught that information bears relative weights and learn to value certain truths more highly than others. Through performance, we attempt to simulate some of these experiences to encourage audiences to look at them critically. How do we choose the most significant information to share about ourselves? Is it spontaneous or are there underlying orders and unspoken rules? What can we ask and what must we wait to be told? Do any of us really know each other at all?



# REGINA HAIN GEO HAHN

Georgina Hahn grew up between suburban US and Hungary. While she has spent most of her time in the States, living in New York, Detroit, and Boston, she was born in Johannesburg, South Africa. Her affinity for new people developed with each move, sparking a deep curiosity for other people's language, habits, and interests. Her own interest is in interrupting these normalcies through design, art, and human interaction. At Gallatin, she studies the Experience of Media-how objects, images, cities, and sounds tell stories and shape new narratives. How or why we interact with a person, place, or thing informs our beliefs and ideas about the world. Through her work, Georgina hopes to redirect or challenge conventional truths and attributes that are considered universal.

... is a video projection on glass. The piece was made as part of an Urban Glass Project class open to Gallatin and Steinhardt students. The glass materializes a traditionally digital form in order to direct attention to the medium of our correspondences. The projection reflects a frustration with modern communication and its lack of agency.

**IF YOU'RE SEEING THIS I LOVE YOU** is a video made around the 2016 election. Originally published on social media, it attempts to add something positive to an overwhelmingly negative stream of content. A modern *mise en abîme*, the reversal recategorizes visual conventions and pop-music. The song, Drake's "One Dance," becomes oddly unfamiliar. The title conveys an appreciation and respect for the viewer, hoping to evoke humor and empathy.

**PICTURE THIS** is a collaboration open to all its encounters. The piece sits in Gallatin and prompts individuals to draw their responses to ideas about individuality, academia, and the human experience. Somewhat a nod to the 14th Street Post-It Project, the piece attempts to form a visual community.





# JALEN JACKSON

With **"SUBMERGED,"** I wanted to tell a natural story in an unnatural way. Everybody knows what it's like to be in a relationship that rises and falls, so I wanted to put a new perspective on something we all can connect to. I found it weird that stories were mainly told from one view and one type of person so I guess I want to make stories so everyone can see themselves inside them. By making the perspective from a pet fish's eye, you gain both intimacy and distance. As a viewer, you are a part of this relationship but you watch it unfold. You are not interacting with the narrative nor looking at things from one of the spouse's points of view; you're just seeing what's happening, plain and simple.

Jalen Jackson is a junior at Gallatin who hails from the south side of Chicago. He is studying—in theory—the idea and practice of storytelling with a primary focus on film, pop culture, and cultural identity and how they are intertwined. Jalen likes stories and telling stories and how they affect how people are and how the world is. He first began creating stories at a young age when he used to draw characters from his favorite television shows, cut them out, and created his own narratives. Since then, he has expanded his craft to express stories through various mediums such as film, graphic design, writing, illustration, and other media. He feels that each story requires a specific medium depending on the specific way it is to be told.

DN

PHOTO BY ARTIST (LEFT) AND E.W. (RIGHT)



Joseph Campbell has a great line in his book *The Power of Myth*. Essentially, he explains that people aren't necessarily finding "the meaning of life," but instead are trying to understand the experience of what it means to be alive. This art, for me, has been about trying to communicate my experience of being alive. **"WHAT DO WE TELL THE KIDS?"** is a single piece from a larger whole, which is being put out later in the spring, called "Fallin." The project as a whole tries to encapsulate the experiences of this last year—from losing a dear friend to finding solace in strangers through the writing. This will be my first project in a while as a singer/songwriter and I am grateful to be surrounded by wonderful folks who've helped me through this effort.

DANIEL

JACOB



PHOTO BY A.M.



Daniel Jacob is a senior at Gallatin studying Narratives as Oppression and Resistance—the power of story and critical pedagogy. He’s performed in various settings, played as reception entertainment for the Sugar Hill Gang, and has used both spoken word and song to write for non-profit organizations and spread the vibes in NYC.



Quanda Johnson is a Fulbright Scholar and a Dean's Graduate Scholar in Gallatin's MA program. A performer 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. Quanda earned her 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, Quanda 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. She had the privilege of presenting her work, "In Search of *Negroland*; a different study of the negro race," at GAF 2016. Her work is dedicated to the memory of the first artist in her life, her mother, Vernetta.

## THE BALLAD OF ANTHONY CRAWFORD: A LOVE LETTER TO AMERICA

Quanda Johnson - spoken word  
Kelsey Leonard - tap dancer  
Italy Welton - contemporary dancer  
Nayo Sasaki-Picou - djembe player  
Abe Libman - visual artist  
Georgina Hahn-Griffiths - visual artist  
Austin Willis - visual artist  
Shira Feldman - audio/video artist  
Leah P. Lavigne - producer  
Trevor J. Newton - producer

I'm falling. I catch myself. Rise, then fall again. Each time I catch myself, I feel a tension in my throat. A suffocation threatening to snap my neck altogether. I love this country. America. Even the sound of it: melodious, yet popping with staccato. But tucked within that love is a discontent that unsettles me. I hear a gasp of air; the all-too-familiar tightness returns. On the page is the name of my ancestor, Anthony Crawford. The NAACP's Roy Nash was sent to Abbeville County, South Carolina, to investigate the lynching of one Anthony Crawford on October 21, 1916. Our patriarch was dead and with his death, we were expendable. So we fled. Refugees to parts unknown. Immigrants in the land of our birth. Exiles in a free land. And Anthony Crawford? Who sings for him? May I, America?

QUANDA  
JOHNSON




An Elizabeth, New Jersey native, Jonaya Kemper has lived in Los Angeles for the past decade as a teacher, writer, actress, and artist. She she moved to California after studying Fine Art at Williams College in Williamstown, Massachusetts. In Los Angeles, Jonaya worked in both education and entertainment. She is currently a graduate candidate at Gallatin where she studies performance and storytelling as therapy and activism. Her work focuses on LARP, roleplaying studies, and interactive theater, as well as visual ethnography. Jonaya believes that imagination and empathy are the keys to community-building and she is chiefly occupied by sharing and listening to stories in a variety of mediums. Her passions include creating worlds, documenting culture, activism, and cats.



PHOTO BY ARTIST (LEFT) AND ARTIST (RIGHT)

What do you think of when you think of Muslims? Who do you picture when someone says American Muslim? Chances are you are not picturing the largest demographic of American-born Muslims in the United States: Black American Muslims. **"EASTWICK UMMAH,"** is a celebration and journalistic look at my hometown of Elizabeth, New Jersey. An ummah is a community of Muslims who live and care for each other. To our community, Islam was nothing out of the ordinary. Once September 11th left its mark on the United States, many Black Muslims found themselves suddenly at odds with the images being poured out of the screen. Even now, the idea of who and what a Muslim is has been twisted and convoluted. This project seeks to peel back the curtain on everyday Black Muslim family lives and show just one piece of the American ummah, Eastwick style.



# JONAYYA KEMPER

**"PORTRAIT I"** is not of a particular person. It is a study and practice of traditional portraiture, something I have considered in my art historical studies. The crown is encrusted with rubies and small diamonds. The earrings, slightly encrusted with blood, are pearls. She wears her hair in a chignon, though its disheveled nature suggests it was done many hours before. The collar of her gown is silk and threaded with gold. I think her name might be Allana, though I cannot be sure.

**"VANITY I"** is a close study of the vanitas tradition within Dutch still life. Vanitas was popular during the 17th century when the Dutch East India company began the massive importation of foreign goods into the Dutch Republic. Tulips, pepper, silver, and sumptuous fruits were featured often. The luxurious materiality of a highly religious culture, recently Protestant after separating from Spanish Catholic rule, was moralized in vanitas works. While decadence was rendered, so were objects that referred to the temporal nature of material life, such as skulls or an hourglass or a dying flower amongst a bouquet. These were meant to remind those who looked upon the paintings that they shall only have faith in God when their time is up.





# COURTNEY KEZLARIAN

Courtney Kezlarian is a senior at Gallatin from the Detroit area. Her concentration is The Right to Art and Its History. Her specialization within art history is 17th-century Dutch still life and botanical treatises. In her studies, she hopes to find points of intersectional scholarship within academia as well as museum education. She has never sold a painting as she has a difficult time separating from her pieces. Most of her finished works hang in her mother's living room.

PHOTO BY E.W. (TOP) AND ARTIST (BOTTOM)





The Twin Peaks Mall—a hallmark-no-more of Longmont, Colorado—was akin to any suburban center, and was reminiscent to me of grandparents, adolescence, and slow summer afternoons. Returning home during my gap years, I learned of the Mall’s slated demolition and set out to document what still remained. This duty to make a record then fused with an exploration of the beauty inherent to urban decay, evoking a surprisingly intimate reflection. In recognizing the duality between the concept of decay as a constant and the uncanny way photography enables the abstraction of this flow of time, **“FORMERLY”** aims to construct a narrative of introspection through common nostalgia.

Viewers are invited to recall fragments of their own memories by physically sifting through these scattered prints—the last tangible representations of what was long ago a vibrant community space—and register their impressions on a journal.

# TAVIUS KOKTAVY

Tavius Koktavy is a second year at Gallatin shaping a concentration around photography and computer science, with the aim of using new technologies to provoke deeper interpersonal connections through artistic media. Originally from Boulder, Colorado, Tavius traveled the Western United States before starting college, drawing stylistic influences from landscape panoramas. One extra-wide image detailing Arches National Park in Utah was used by PBS NOVA. New York City has also impacted his creative process, leading him to incorporate documentary and photojournalistic styles into his work. His current artistic curiosities center around what first inspires the viewer to engage with art, how they then choose to interact with the work, and the personal enrichment obtained from the resulting experience. After all, what is life, if not shared experience?



Originally from Lyon, France, Alice Lambert is a junior in Gallatin. Curious about the ephemeral nature of dance, she focuses on how we experience the world around us through our bodies, whether we are performers or audience members. Alice has performed and presented work at the Maison de la Danse and the Atrium in France, as well as BAM Fisher, New York Live Arts, the Hudson Guild Theater, Hatch Emerging Choreographers Series, and Movement Research. She worked with Crystal Pite for the premiere of *Polaris* at New York City Center, and is currently Co-Artistic Director of the Dancers and Choreographers Alliance. This is Alice's third time presenting in GAF and she is excited to be returning this year with two pieces. She thanks her peers for their help in re-staging these works and her dancers for their constant, invaluable, golden presence.

PHOTO BY A.M. (LEFT) AND T.O. (RIGHT)



**DUET:** In this duet, it is only me./It's only me you'll see./But it's not only me./You'll see.

This is the dance that's danced with someone who's not here. The dance that's danced when memories grow larger than life and pour themselves like thick honey into the spaces between our fingers, bringing us back to walks to school, summers in the South, board games on the kitchen table, spontaneous racing, pencil lines we drew to measure ourselves against the wall, and never-ending games of 1,2,3 Soleil, the French equivalent of the game Red Light, Green Light.

# ALICE LAMBERT

**UP:** It starts with a question: What does "Up" mean? A point in space. A direction. A goal to reach, some height to gain and what to do once we're up there. Elevation, ambition, competition, suspension. Or whatever it is that makes us rise in the morning, stay awake, climb during the day, and dream at night. Open Up. Grow Up. Give Up. Pick-Me-Up. Caught Up. Wait Up. Speak Up.

Yoko Ono's *Skyladders* planted the seed from which this piece grew. Along the way, new elements—John Dewey's *A Common Faith*, Pixar's animated short film *La Luna*, Ibrahim Maalouf's buoyant melodies, and the energy with which people gather and stand Up for what they believe in—became new rungs of the ladder. First performed for DCA's Fall 2017 Concert, "Up" returns to Gallatin in a re-staged version: five dancers, three ladders, and two small letters.



# LEAH LAVIGNE AND NISA NEZA

Leah Lavigne (pictured right) is a musician, artist, and writer from Detroit, Michigan. She is a junior at Gallatin, concentrating in Creation, Curation, and Community Engagement in Music and Art. While she has performed primarily as an acoustic pop singer/songwriter for the past six years, she has recently redirected her energy towards collaborative work. Her indie pop band, Lackadaisy, is in its early stages of development, and she has begun collaborating on multimedia and performance art pieces. Her identity as a biracial woman has greatly influenced her life and work. In her art, she grapples with outward appearance versus inward composition, as well as concepts of self and identity. She is interested in how art can make the intrapersonal interpersonal as well as art's potential to facilitate connections and break down boundaries.

Nisa Neza (pictured left) is a filmmaker who has lived in the Bronx and New Jersey. Her family is Albanian and much of her work is informed by Eastern European history, topography, and superstition. She is also interested in exploring the intricacies and nuances of womanhood and human intimacy and vulnerability.

**"DARKNESS"** began as a story, a free-verse poem. It grew into an interactive, multimedia piece consisting of musical soundscape, video, and structured display with the intent to replicate my state of mind during the piece's conception. How do you facilitate the viewer/listener to not witness but to experience a piece? Marina Abramović creates performance art that explores the relationship between performer and audience. "Darkness" experiments with this.

Kelsey Leonard (pictured left) is a master's candidate at Gallatin. Her thesis argues that racial politics, in addition to other factors, are the reason that tap dance in America is not respected, despite its long-standing history and the global community that exists for tap. While completing her master's degree, Kelsey has continued her work with Portland Tap Alliance, an Oregon-based nonprofit which promotes the art of tap dance. She is passionate about sharing the beauty of tap dance and her dancing embodies this and a soulful expression of musical communication.

# KELSEY LEONARD

**MERAKI:** a word modern Greeks often use to describe doing something with soul, creativity, or love—when you put something of yourself into what you're doing, whatever it is. "*Meraki*" is an excerpt from *Love Notes to Tap Dance*, the performance of Kelsey's artistic thesis at Gallatin. *Love Notes to Tap Dance* is dedicated to the love and passion of tap dancers and to the tap community. It exemplifies the richness in the art form through musical commination. "*Meraki*" was created as an expression of the beauty of friendships that are forged through tap.

Kelsey Leonard and dancer Rachel Binney (pictured right) will dance in Leonard's "Love Notes to Tap Dance."



PHOTO BY A.M. (TOP) AND ARTIST (BOTTOM)





Abe Libman is originally from Great Neck, New York, and now resides in the East Village. He completed his undergraduate studies at Gallatin where he minored in Studio Art and developed the concentration Expression and Human Constructs, which combined world languages with psychology, philosophy and religion. His colloquium was entitled "The Metaphysics of Self-Actualization: Living the 'Good' Life." He works as a writing tutor, a preschool music teacher, and a TA for The Science of Happiness at NYU. For the MA program at Gallatin, Abe is developing the thesis Mindfulness and Meditation in Early Childhood Education. He enjoys exploring spirituality and the world.

This series, entitled "**CITY MURAL AND OTHER URBAN WORKS**" strays from many of the themes explored in last year's GAF exhibit, "Trees of the World." These paintings examine the interface between the natural world and the city. They pose questions about urbanization, collective consciousness, and habitation, among other topics.

A BE  
LIBMAN

# ALEX LING

Alex Ling is a junior studying art, design, and visual narrative with a minor in the business of entertainment, media, and technology. Influenced by her art history background and a long-time passion for illustration, Alex explores methods of storytelling through both cultural and aesthetic perspectives. In her free time, she makes comics and designs websites.

Amidst the past year of great grief and great transformation, **"COZY"** seeks to create a shield between visitors and their surroundings to contemplate stresses and heal. While spending last semester in Shanghai, I learned how the meditative focus necessary for calligraphy creates a kind of barrier between the artist and the outside world. In a sense, this separation reflects the importance of concentrating on tending to the self. Not only does calligraphy embody a form of healing but by calligraphing poems by Taiwanese writer Hsiä Yu onto large cloths with which viewers can hold, embrace, and wrap around themselves, the work represents a means of protection. Ultimately, "Cozy" reflects the transition from grief to healing and welcomes visitors to participate in the process.

PHOTO BY A.M.



Bridget Linsenmeyer is a singer/songwriter, actor, and voice teacher from Baltimore, Maryland. She holds a Bachelor of Science in Vocal Music Education from Towson University and is in her final semester at Gallatin where she is working toward an MA, studying Women in Music and Social Change. In the fulfillment of her thesis, Bridget is writing and recording her first original album with her band, Heroine, for which she writes pop music and aims to present an artist image based around female empowerment. She believes in the urgency of an outlet for women to share their stories, as well as to hear the stories of other women, and she proposes music as an effective avenue for self-expression and storytelling.

# BRIDGET LINSENMAYER





**HEROINE SONGS:** I find the art which most effectively inspires social impact is created without assumption of full consciousness about the way that all human beings (in this case, women) may experience different issues. That level of empathy is impossible, considering the only perspective one is ever able to truthfully analyze and present is your own. Rather than attempt to speak for other women, I aim to use music and lyric writing as a way to pose questions and point to social issues that I believe deserve further attention. My intent is to spread awareness and acknowledge the existence of issues such as gender and racial inequality by writing songs based on both reactions and interactions in my life as a woman in America.

James J. Crowley

Bill Gold

Kea Trevett

# Afterlife

a film by Graham Litten



Graham Litten is a second-year filmmaker and writer at Gallatin studying film production and Internet media distribution. Growing up in Moorestown, New Jersey, he formed the sketch comedy group Wow, Great Doughnuts, Pal, who were featured in The People's Improv Theater 2016 Sketchfest. After writing and directing sketches for YouTube, Graham is now creating short films with influences across multiple genres such as Monty Python, Roosterteeth.com, the Coen Brothers, and Samuel Beckett.

# GRAHAM LITTEN

PHOTO BY ARTIST (TOP) AND T.O. (BOTTOM)

**"AFTERLIFE"** was written by Graham in 2014 as a feature-length script. The short film, adapted from this script, showcases two scenes from the film: the first scene and final scene. The inspiration for the piece comes from the dark comedy of *Louie* and the absurdist writings of Samuel Beckett. In 2016, the adapted short screenplay was shot in Manhattan. In the film, viewers will see a man (James J. Crowley) meet with God (Bill Gold).

Ben Mankoff (pictured right), Gallatin MA '18, is a filmmaker in Brooklyn. He is currently in post-production on his first feature film, *Cubby*, as director, and at work on a short documentary about Nicaragua. His other credits include the shorts *Daniel*, *Noah*. (co-producer) and *Stationary* (associate producer) and Christine Pfister's feature *Mammon* (producer/factor).

Sandra Manzanares (pictured center) is a first-year graduate student at Gallatin. She has a professional background in expository writing, editing, publishing, and marketing, but creative writing is her true love. At Gallatin, Sandra focuses on the art and science of storytelling, explores how great stories affect the brain and body, and studies their ability to provoke catharsis and empowerment for marginalized communities. She is originally from Boston, Massachusetts, and was born to immigrants from Honduras. Her family represents a kaleidoscope of colors and cultural influences, resulting in her frequent negotiation of race, ethnicity, and language. Sandra is most often asked, "Where are you from?," which she has spent a great portion of her life explaining.

Careina Yard (pictured left) is an educator, filmmaker, screenwriter, and photographer. At Gallatin, Careina is taking courses in urban studies, psychology, education, and film, paying special attention to how the educational system affects African American communities. Her thesis will be a documentary film that examines the harsh realities faced by disadvantaged communities as they navigate the public school system.

What does the world look like when everyone is an Other: when marginalized populations intimately interact, when power is renegotiated and subverted, and when difference, misunderstanding, and discrimination take on new meanings? **"LIKE FINE SILK"** is a short film that centers on the point of view of a young Afro-Latina as she's confronted with culture clashes in the intimate setting of a black hair care store. It illuminates experiences that are not widely familiar to the mainstream population and gives voice to often unspoken, uncomfortable misunderstandings in order to promote empathy and dialogue. This film started as a short story and was adapted into a script. The work emphasizes the importance of the written word and show how each manifestation of the story through editing and collaboration provides new meaning.

# LIKE FINE





SILK



A fourth-year student at Gallatin, Daniel McElroy graduates this spring with a concentration in Theatre for a Globalizing World, which seeks to generate meaningful conversation about postcolonial narratives, migration, and identity politics onstage. Originally from San Francisco, Daniel has spent the past several years immersing himself in the international theatre and NGO communities in London, Madrid, and New York. Daniel's research-based process has been bolstered in the past year by an internship with Human Rights First, and a funded summer research project, two experiences which have served to locate the emotionally charged stories he is dramatizing in a wider sociopolitical context. His artistic work has been seen at Gallatin in several past projects, including *Antigone* (Haimon), *Babel* (Director), and *After Orlando* (Director).

**"ANTÍGONA, IMMIGRANTE"** is the result of over a year of on-the-ground research, during which the artist worked with Central American asylum seekers in New York and visited humanitarian and legal aid organizations across the Southwest. In a political moment defined by destructive deportations and a grossly oversimplified national conversation about immigration, this piece dramatizes the experiences of three women compelled by the danger of their home countries to risk coming to the United States. Based loosely on Sophocles's *Antigone*, the play oscillates between the stark isolation induced by the act of border-crossing and the frenetic lives of the characters before and after their immigrant experience, showing the women to be much more—heroic figures intent on protecting their families no matter the cost—than our mainstream media would suggest.

DANIEL  
MCELROY

# KYLIE MCMANUS

Kylie McManus is a sophomore from Los Angeles. Her concentration is still undeclared, though she primarily studies art, design, and new media. She is exploring many other fields such as psychology, music, computer science, and architecture. Her visual work mostly features organic forms, especially women. From her heavily matriarchal upbringing, Kylie has become very interested in the roles and portrayals of women in American culture, and how it differs from her own perspective.

**“WOMEN IN BLOOM”** is an ongoing work which attempts to counter the ways in which mainstream media portrays women as two-dimensional or stereotypical. Through multiple different portrayals of women who are multifaceted, complex, and hard to define, it seeks to create imagery that is more accessible to all women. The use of different materials aids in this exploration process and furthers the multifaceted narrative. As is it an ongoing piece, it will continue to include more underrepresented identities as time goes on.



PHOTO BY A.M. (TOP) AND ARTIST (BOTTOM)



# DANIELS MEKŠS

Daniels Mekšs, a junior, is interested in philosophy—as an aid, a tool for everyday living, spirituality, as an attitude, as well as a practice of being and acting in the world in a certain way (less I, more experience), and as art. Philosophy can be a vehicle for expanding one’s imagination, appreciating other cultures, cultivating emotional intelligence, and, last but not least, celebrating life and our time in this world together. His concentration explores how the three (or two or just one)—either actively practiced, studied, or simply appreciated and kept nearby—can help to live the “good life.” Daniels comes from Latvia and started taking pictures some six years ago.

**BLOSSOMING DUST** (2016)—a confluence between photographs—taken during study years in Latvia, United States and Italy—and a text, is my third and latest photography project. It is an audiovisual reflection of the journey traveled so far and the lessons learned along the way; and it is an attempt to figure out how to move forward. While drawing from personal experience, the themes I explore—growing up, learning how to navigate this world, realizing things don’t always happen the way you want them to, accepting one’s life path—are universal, and it was my hope, while creating the project, that others would recognize themselves, in text as well as in images.



Matthew Moen is a senior in Gallatin with the concentration Creativity in the Digital Age. He is a practicing artist who has shown work at CultureHub, the Ruth Page Center for Dance, and the Museum of Contemporary Art in Chicago. Matthew is returning to the Gallatin Arts Festival after his piece "No Day Shall Erase You From the Memory of Time" premiered at GAF in 2015. In addition to choreography, Matthew is also a DJ under the name Skinny McToothpick and curator of *The Nightcore Zine*. He currently writes for the online publication NEST HQ and is an occasional contributor to *PAPER Magazine's* blog.

M A  
M C



PHOTO BY E.W.

**AVATAR\_DANCES.MOV** is a piece that explores the unique characteristics and limitations of digital bodies. I created a procedurally generated dance piece by sourcing movement from an online library that supplies stock animation for video games and then stitching these together within a 3D modeling software. Digital space provides seemingly limitless potential for dance by allowing the choreographer control of bodies entirely detached from physical constraints. The piece evolved into an exploration of how bodies are represented in open-ended, or sandbox, video games. I used a limited movement set as a score for a series of short dances. The piece can be thought of as an inversion of Bill T. Jones's "Ghostcatching" in which motion capture technology was used to digitize dancers into massive projected wireframes. "avatar\_dances.mov" poses an interesting question of how virtual spaces can be utilized by choreographers as a new platform for dance and how the medium as a whole can progress by moving outside the confines of the theater onto online.

AT THE W  
DEN

MuddaGoose (AKA Meredith Stein) is a rapper and visual artist from Chicago, Illinois. While in Chicago, she was engulfed in a vibrant hip-hop and poetry open mic scene where she saw the power of hip-hop and community firsthand. MuddaGoose uses portraiture to capture snapshots of the people of hip-hop culture. While photographs can be taken quickly, drawing a portrait allows Goose to take time and really explore a moment, capturing the magic through her process. Goose is a junior at Gallatin concentrating in creative marketing and studio art. She hopes to one day make album art and merchandise for musical artists.

MUDDO



# DAGGOOSE

**PORTRAITS:** It is critical to understand the tension that exists between black culture and the rest of the world and where room exists for people to appropriate black culture without fully understanding significance behind it. Coming from an environment where I was exposed to that culture and welcomed into it, I came to understand the significance of representation. I have taken those experiences and use my art to explore that culture and give respect where it is due. In the show, you will see several large-scale screen prints of some of my original portraits of people that I encountered in the dynamic hip-hop scene.

Eirdís Ragnarsdóttir was born in Reykjavík, Iceland. With a Chinese mother and an Icelandic father, she has lived in Reykjavík, Beijing, Tokyo, and is currently situated in New York. She minors in psychology and is concentrating in The Concept of Self through History with a focus on The Modern Self as a Commodity.



PHOTO BY E.W. (LEFT) AND ARTIST (RIGHT)

# RAGN

**"EDIBLES"** is a playful experimental series on objectified femininity and its societally accessible schemas. Eirdís's abstract paintings dramatize the fantastical female concept and the overemphasis on the "ideal" body according to popular media representations. The resemblance to plumb edibles insinuates the controversy of treating the body as object.

Food is dangerous—and perhaps sexy?

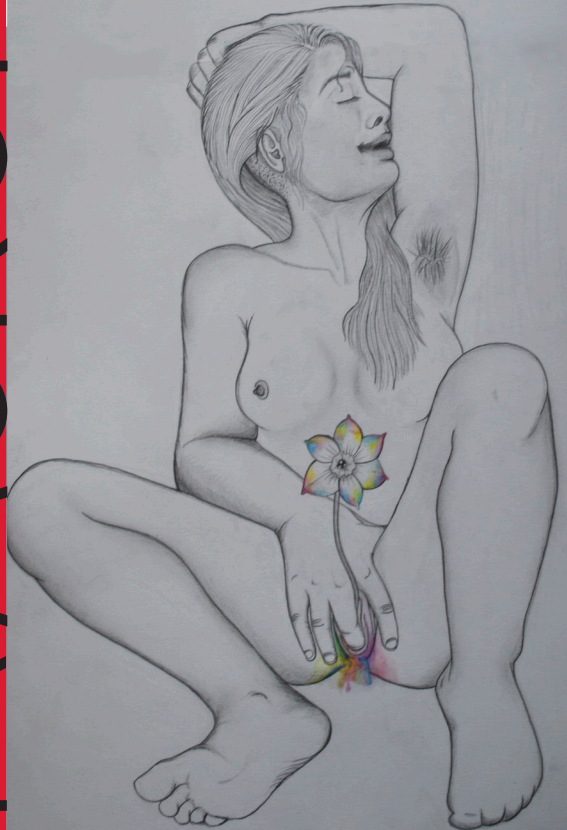
EIRDÍS,  
JARSDÓTTIR



Radhika Rajkumar is a junior studying the way media interacts with social justice; she is focusing on human rights, gender and sexuality studies, and globalization. Her concentration asks whether new media can create justice in the gaps left by colonized infrastructures. As a journalist, graphic designer, and visual artist, Radhika's work aims to carve out space for queerness, femininity, and the emotional, drawing on the body as a medium.

# RADHIKA RAJUNAR

**"PLUCK YOURSELF"** takes on the construct of virginity through a queer feminist lens, critiquing its projection of sexual worth and morality onto the female body. Through her expression of autoeroticism, the subject takes her own mythic virginity, rewriting the societal expectation that she can be "plucked" by a second, assumed-masculine figure. She validates her self-love as sexual experience. The piece is an exercise in female body pleasure, sexual independence, sex positivity, femme supremacy, and femme pride.



Amber Salik is a New Jersey native and Gallatin junior concentrating in creative and alternative healing with a minor in child and adolescent mental health studies. She has been practicing photography since age 12 and cherishes the art form as a way to express herself. Her biggest source of inspiration is her family and she retains close ties with her mother, older sister, and maternal grandparents. When her grandfather began to exhibit symptoms of dementia, Amber sought to cope with the strain it placed on her family by documenting his struggle. This project was both therapeutic and emotionally straining, as it allowed her to see her grandfather in a new light while also forcing her to accept that he would never be the same.

# AMBER SALIK

**“GRADUALLY, THEN SUDDENLY”** is a photography project documenting my 85-year-old grandfather’s experience with dementia. A few years ago, my Pop-Pop began to lose his memory. It started with small lapses that we initially attributed to old age, yet he soon began to forget conversations, names of loved ones, and even how to get home. I developed this project to help me cope with the diagnosis and the gradual loss of my grandfather as I knew him, while allowing me to be present and available to him as he experiences these drastic changes within himself. Together, we will ride the fleeting highs and the numerous lows that come with dementia by depicting this intimate experience with a life-changing disease.



PHOTO BY A.M. (TOP) AND ARTIST (BOTTOM)



Jessica Salomon is a dancer, writer, and choreographer from Houston, Texas. She is a senior at Gallatin, studying the different ways in which narrative can be manifest through word and movement. Her choreographic work often combines fiction, poetry, video, music, and movement to explore the creation or destruction of a singular narrative thread. She has studied dance for 18 years and also has trained as an acrobat. Jessica currently serves as one of the co-presidents for Gallatin's Dancers/Choreographers Alliance and is thrilled to be returning to Gallatin Arts Festival this year.

**A B C D E F G:** There's a quote in the piece that says it all: "I'm going to say the alphabet and I'll let you put the words together." At its heart, the piece is about interpretation. There's no story—only some building blocks from which the audience can assemble meaning. What happens in the piece is a microcosm, an example what happens every day in real life. We are given the pieces and we create the story.

# JESSICA SALOMON

PHOTO BY A.M. (TOP) AND ARTIST (BOTTOM)





Ben Searles is a Gallatin junior from Atlanta, Georgia, concentrating in visual storytelling. Ben has long been intrigued by an image's ability to surprise and arrest the viewer and he tries to use this effect in his pursuit of making striking still and moving visuals. Ben is also an avid music listener and while he is for the most part lacking in songwriting ability, he still attempts to contribute to the form by providing supplementary images in the form of music videos, which are his current focus. He attempts to create stylized, cinematic worlds in which the songs can exist and works closely with cinematographers, production designers, and other writers to do so. He is also a photographer and designer.

**DON'T BREAK DOWN THE DOOR I'M STILL INSIDE:**

My goal for this project was to make a unique music video—one that was more compelling and cinematic than the typical artist-singing-into-the-camera template. I worked hard with the musician and with my team to make this project meaningful and personal yet open-ended enough to be interpreted in different ways by the audience. Above all, I wanted to create something that was consistently engaging and exciting to watch. This is the biggest and most planned-out project I have ever been in charge of.

BEN

SEARLES

A first year at Gallatin, Ankita Sethi's concentration is a bit of everything. Born in Amritsar, India, Ankita partakes in coding, acting, painting, and the principle of uncertainty. She is fascinated by the ability of actors to understand a character that is not them and to feel an emotion possibly never felt in that manner before. If more people could do that, they might actually understand and even empathize with one another and maybe, maybe there would be no wars or Trumps. She has had an interesting journey in religion from wanting to be christened as a nun to realizing the lack of necessity of religion in her life. While her interest in coding was sparked by a tangible problem-solving approach taken by a teacher, she wants to use it to pose questions, educate, and attempt to resolve more intangible questions.



PHOTO BY A.M. (LEFT) AND ARTIST (RIGHT)

# ANKITA SETHI

**INDULGENCE:** Grappling with questions pertaining to nothing and everything in my interdisciplinary seminar, I applied them in a space that was personal to me, religion. I like candy, poems, and machines, in that order. The philosophies of life subscribed by religion and religious communities can be purposeful. However, using religious text as a code of conduct, to discriminate and/or shield, can and has had adverse effects on both individuals and communities. This installation is centered on the erstwhile practice of selling indulgences to the guilty. An intimate reflection area invites participants to type confessions into a keyboard. Breeding acceptance instead of guilt, an algorithm offers back a Dadaist poem that sheds light on the significance of the confession, relative or absolute. Finally, in lieu of a ticket to heaven, vegan candy is dispensed.

# CHLOE GREY SMITH

PHOTO BY A.M.

Chloe Grey Smith is a senior at Gallatin concentrating in studio art and urban spatial studies. Her work informs people about histories, relationships, and ecologies of place through visual art, art education, and mapmaking. Hailing from the beaches of South Florida and coming of age in New York City, Chloe became interested in using art to encourage activism and create more liveable and just urban spaces, particularly in the face of the global threat of climate change that could erase her home within her lifetime. As a researcher and art teacher, she is committed to uplifting marginalized histories, highlighting diverse experiences and abilities, and revealing radical lifeways. Her artwork is a form of socio-spatial portraiture that weaves personal memories, historical research, and spatial visualization together to bring vulnerable people and places into sight.



The impetus for both the pieces on view at GAF this year was my desire to connect the queer history of my neighborhood, the East Village, with the queer community here in the present. Both pieces are multilayered and brightly colored, inviting closer investigation. In **"ALL I WANT IS SOME KIND OF GRACE,"** quotes from East Village artist/AIDS activist David Wojnarowicz are interwoven with patterns and drawings on reflective and transparent plastic, creating a portrait not only of people, but of feelings and moments. In **"SEX, GOD, AND DOLLAR PIZZA,"** a hand-painted map of the East Village is collaged with religious pamphlets, found objects, drawings, and the names of present friends and historical figures. Both pieces draw from the forms of cultural history, diary and memoir, and mapmaking to create a new expression of "personal space."



Luke Smithers is a fine art filmmaker. His pieces incorporate postmodern dance within the form of the *tableau vivant*. He is interested in physical theater and the surprises that come in asking a group of strangers to touch before they have spoken. The narrative lines in his work are implicit, born out of nuances of movement. While his films are of an absurdist bent, emotional truths ebb beneath. Estrangement seems the defining characteristic of the current epoch and he sees his films as recasting the quotidian anew and positing attention as a form of care and devotion.



PHOTO BY E. W. (TOP) AND ARTIST (BOTTOM)

# LUKE SMITHERS

**THE BODY'S WITNESS:** A thing is beautiful when it is close to dying. Youth is beautiful precisely because we know the body will be unblemished only for so long, just as a firework is beautiful because it is given just one wild display before fizzling back into nothing. It is as if Beauty were a call to embrace the world before it slips away. The fragility essential to any beautiful thing awakens us to the givenness of these things. So brief is Beauty's dazzle that we can only ever probe the surface of the body or the sky to see from which seam such a miraculous thing could burst forth.

Western society has made the aging body into something to revile. What if we reconceive of the aging body as akin to the brightness of leaves before their fall? Just as we esteem leaves's brilliant displays of color at the end of their lives, so we should celebrate the aging human body as emblematic of the ecstasy in homecoming.

**AMERICAN DISCIPLES:** The emotional wasteland of corporate America serves as the backdrop to Adam's tryst. The questions at the root of "American Disciples:" when our meeting places are no longer forests and savannas but McDonald's and Walmart, where can we admit how much we would like to touch and be touched? Where do two worlds dare meet in the open light of day to embark on a myth even Venus would envy?

"American Disciples" was born out of the great depravity of public spaces in modern, secularized life where we can openly plumb the depths of each other's inner worlds. In this age of science, in believing only in that which can be seen with the naked eye, we have devalued the imagination. Gone is the esteem for the one faculty that holds out the possibility for adventure and discovery that every human face first invites.



Mollie Charlotte Suss is a junior at Gallatin studying the intersection of mathematics and design, with a special focus on typography. She was trained as a classical oil painter, working mostly with landscapes and still lifes. In high school, she grew tired of the rigidity of this style and began working digitally. Although her professional life deals mostly in this digital realm, she still uses acrylic, watercolor, and other physical disciplines in her personal work. Her wide range of artistic training gives her an interesting perspective on visual composition and aesthetics which she hopes to continue experimenting with during her final year at Gallatin.

CH

**UNITY:** After the 2016 election, I noticed a deep sense of despair within myself and my friends. Although I felt united with my peers in this emotional time, I noticed that this union lacked action; it was rooted more in empty solidarity than in an ability to organize. I started brainstorming about how I could tackle this emptiness, focusing specifically on the femme and queer communities. I decided to take America’s main symbol of unity—the flag—and reconstruct it in a way that supported and elevated the voices of those most threatened by the new administration. I asked my friends to contribute, giving each person a 3x3 inch square to design as a part of our new, united flag. I hope that the new flag will take on a new personalized identity, something that the current flag lacks.

MOLLIE  
ARLOTTE  
SUSS

Celine Sutter is a filmmaker and visual artist who was born and raised in New York City. She is interested in storytelling and environmental justice. Her interests at Gallatin are a combination of film production, environmental sociology, and sociology. She is fascinated by the way in which we tell stories and how captivating these stories can be. The intersection between science, society, and art is one that holds a great capacity for change and creative exploration. Storytelling is an incredibly effective and engaging way to bring attention and change to social and political issues. As a junior at Gallatin, Celine is excited for upcoming projects and to delve deeper into her studies in her senior year! She also thinks it's pretty funny to talk about herself in the third person.

In **"GOT MY GIRL,"** I am exploring the different ideas of what it means to be a "young woman." I chose to portray two characters on the edges of the age range. Each woman sees herself differently, the younger one believes she is older, while the older one perceives herself as younger. I am delving into the aftermath of trauma and the ways in which it can linger. The current media's representation of sexual assault and rape is one that does damage. It is a token storyline and it gets ratings. But these events are never black and white, they are all different variations of grey. A trauma like sexual assault can last any amount of time. It can be convoluted, confusing, and it can affect the way one sees oneself. The two young women in the film attempt to help each other evolve and to get a grasp on what it means to move forward.



CELINE  
SUTTER

PHOTO BY A.M. (TOP) AND ARTIST (BOTTOM)



Sofia Szamosi is a senior at Gallatin studying art and epistemology. In her multimedia practice, she explores and exposes parts of herself and her world that normally remain hidden—secrets, traumas, and inner yearnings—and, in so doing, transmutes their powers. Her conviction is that none of us are as alone as we may feel. She is currently writing and illustrating a collection of picture books and has shown in group and solo exhibits at Open Source Gallery, Superchief Gallery, Proto Gallery in New York, and the Center Galleries in Detroit.



# SOFIA SZAMOSI





In **"WORMS!,"** I collaborate with artist Xavier Schipani to explore variations of ritual and performance attached to food, sex, gender, and identity. Gender and identity, like spaghetti, are not fixed things. Bodies themselves are not as fixed as we would like to think. While my work is always personal and about my private experience, it is also always political. By diving inward and investigating the inner caves and crannies, I see how my inner "can of worms" is always constantly in communication with the world's worms. Whether I am awake to it or not, my worms are always being performed and created by me, my family, my environment and my society. Directly and indirectly, the public and private are always connected.



PHOTO BY E.W.

Multi-disciplinary designer Maxwell Thoeny is interested in creating holistic human experiences through design that address individual alienation and the current environmental crisis. He examines how innovative business models can bring about effective change for human and non-human life. His design practice embraces an iterative prototyping process that explores the historical and contemporary intersections of craft and industrialization. Maxwell utilizes digital techniques like parametric modeling and 3D printing in conjunction with traditional drawing and making. Through his work, he hopes to highlight an individual's power to change their environments, whether they be physical, digital, social, or natural. From Santa Monica, California, he is a senior at Gallatin concentrating in multi-scalar design and entrepreneurship.

# MAXWELL THOENY

**"THE APERTUS PROJECT"** looks to address the pervasive culture of disposability in consumer products and to reconnect owners to their possessions through the act of design, building, and repair. The project reconciles the speed, accessibility, and low price of mass-manufactured goods with the customizability, quality, and connection to making that is achieved by building your own furniture. "Apertus" consists of a series of modular 3D printed joints that connect wooden panels to create furniture and objects for the home. The designs are open source and free to all. With a trip the hardware store for some simple pieces of cut lumber and access to a consumer-grade 3D printer, anyone can download, print, and assemble furniture with no tools in a day's time. Rather than pre-fab, "Apertus" promotes now-fab.



Chloe Troast is a sophomore studying theatre, music, and dance as well as Middle Eastern Studies. Her concentration explores the concepts of expression and oppression and the creation of art through a global and historical lens. Chloe combines these subjects stems from a vested interest in storytelling as a form of catharsis and social action. She is part of the the Gallatin Theatre Troupe, Gallatin Dancers/Choreographers Alliance, Tisch New Theatre, Dangerbox improv, and is the president and co-host of the NYC Student Improv Jam. Chloe has had the opportunity of performing in venues such as Lincoln Center, The Skirball Center of the Performing Arts, NJPAC, The Whitney Museum, and Madison Square Garden and is thrilled to be presenting at the Gallatin Arts Festival!



# CHLOE TROAST

**"KHORRAMSHAHR"** is an exploration into the photographic preservation of culture within war. Chloe's late grandfather, Harry W. Walberg, served in the Persian Gulf Command in Khorramshahr, Iran, from 1944-45 during the World War II. As a curious, 19-year-old soldier and self-taught photographer, Harry set out on a mission to capture images of his time in Khorramshahr through the lens of his Six-16 Kodak. Unlike many photographic depictions of foreign war, Harry successfully harnessed the motion and humanity of the people he met abroad. This exhibition is the first public display of these restored photos, along with letters, interviews, and historical context from this little-known operation. This project intends to showcase the communities that lived amongst US infiltration of Iran during WWII.



Alicia Waller is a soprano from Northern Virginia and master's candidate at Gallatin. At NYU, 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. She received her undergraduate degree in vocal performance from the University of Maryland at College Park. She was a 2015 finalist in the National Council of Negro Women Voice Competition and recipient of a Stringer Foundation Performing Arts Scholarship and a Creative and Performing Arts Scholarship.

**UNTITLED:** At Gallatin, I've come to understand decolonization as the act of undoing detrimental and systemic societal norms that stem from our world's complex colonial past. I have also learned that decolonization and I have something in common—I'd like to un-do some stuff too.

In classical music, we follow a tonal system that was established by 16th-century European men and, centuries later, still adhere to the structural forms and techniques they created. This feat alone is proof of the tradition's value and beauty. But there are many equally enthralling systems of sound from other parts of the world that merit the attention of the globally dominant West. I am determined to sing them.

How can representations and enjoyment of music in Western culture be more inclusive and reflective of the diversity of our world? How can we evolve music diplomacy and cultural diplomacy so that they are even more collaborative and further reaching? Lastly, how can we decolonize classical music and the classical voice?

ALICIA  
WALLER

# PETER WINNE

Peter Winne grew up in Hartford, Connecticut, where he sang in town choirs and played guitar in a garage band. After college, he spent eight years scraping together a living playing music on street corners and stages in the US and Europe. In 2014, his band *Tumbling Bones* was invited to perform, teach, and collaborate with local musicians on a State Department-funded tour of five Eastern European countries. Burnt out on the touring-musician lifestyle, Pete washed up on the shores of Gallatin in 2015, which has afforded him the unique opportunity of being able to pursue music scholarship while still continuing to practice his art. His master's thesis traces the history of a few key American spirituals, the findings of which will be presented in an audio documentary due for release this summer.

**AMERICAN SOUNDS, OLD AND NEW:** Sometimes I wonder if I was born in the wrong decade and live in the wrong place. Most of my heroes and mentors were born in the first half of the last century and hail from the hills of southern Appalachia or from the sweltering plains of the cotton belt. Will a banjo-picker ever again cry as high and lonesome as bluegrass forefather Ralph Stanley? Will a soul-singer ever pour as much sorrow into a song as Otis Redding did into a single note? I believe it futile to attempt to replicate the 20th century masters. Instead, drawing on 21st century sounds and experience, I try to reach for the emotional truths they so poignantly captured. I play old songs and write new ones. My tools are the guitar, the banjo, hard-soled shoes, and most of all, the human voice.



PHOTO BY E. W.



Xinxin Zhang, a Shanghai-based traveling fashion designer and photographer, will graduate from Gallatin in May 2017 with the concentration Looks and Social Power, in which she explores art history, fashion, and literature. She wants to use fashion photography as a medium to explore a person's interiority in relation to exterior cinematic settings. She's currently working with digital cameras.

In **"PRIVATE VISITS,"** I want to explore the idea of "the other"—the intruder—in fashion and cinematic settings. This sense of otherness and strangeness come from the encounter of my camera, my friend's realistic personas, and the stylized/objectified models they become during the photo sessions. I also want to depict the idea of youthfulness and female desires—when girls are simply enjoying the moment, truthfully. I also want to explore the ambiguity between private and public; these photos depict intimate female worlds but some of them are taken in public places such as a painting room in NYU's Barney Building, hotel corridors, and the Summer Palace in Beijing.

XINXIN  
ZHANG

PHOTO BY E.W. (TOP) AND ARTIST (BOTTOM)





HOWARD  
ZHENG

HOW  
LUQI

Howard Luqi Zheng is originally from Shenzhen, China. He is a first year at Gallatin where he is pursuing his passions in philosophy and social science. He gains his inspirations from conceptual art and the ways that it uses the arts as a visual means to express philosophy. For Howard, the goal of art is to evoke a common experience among onlookers. His approach to arts has no rules. What matters is how audiences define them. Howard looks forward to seeing how his concentration in philosophy will integrate with his art.

**"ART ON ART"** is a photography series that aims to view art pieces from different perspectives. Art, to me, serves only two purposes: to reflect one's ideal self or to explore one's true self. An artwork is not owned by its creator once it is created. It is owned by all onlookers. Every one of them contributes a verse to it, adding their own interpretation, feelings, and even colors. Seeing the same picture from different perspectives and angles will create something much more than what it originally contained. Like philosophy, art is about defining and perspectives. Photography, in a way, is the best medium for me to define things with different perspectives. I started to take photos in museums of visitor reflections to create an art-on-art relationship through multimedia installation rather than live performance. Viewers are meant to experience the piece in only the company of themselves.





STUDE  
LEAD  
TEAM  
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MENT  
DERSHIP

CULTY AND  
STAFF



**HONOR BISHOP** is an international student from England studying a concentration in architecture. She is a sophomore at Gallatin but will be graduating with the class of 2018. Honor is predominantly interested in modern and sustainable architecture as well as the relationship between people and the structures that surround and influence them. She applied for the role of curator on GAF's student leadership team with this in mind, as she wants to consider this concept outside of an urban focus by working on a smaller scale in a gallery space. Honor is interested in how the presentation of artwork affects the perceptions of those who move through the space.



**FLAVIA GRILLI** is a second-year graduate student concentrating on contemporary art and the global cultural economy. This topic originated during her undergraduate studies in Economics and International Relations in São Paulo, Brazil, providing a fascinating confluence between her multifaceted academic background and long-lasting passion for the arts. After receiving an award for her honors thesis on the economic value of art, Flavia left a career in economic research and derivative markets to study art history and became increasingly interested in curating. She has interned at art museums and galleries and is excited to participate in the GAF for the second time. She wishes Gallatin had a PhD program and dreams of coming back some day as a faculty member.





**TAYLOR HALEY** is a third-year undergraduate student in Gallatin who is planning on concentrating how visual arts can be used as an alternative form of communication and incorporated into the curriculum for high school students with special needs. She has lived in seven different states across the US and has been an avid art-maker since she was a child. Since starting at NYU, Taylor has worked with multiple artists as a sort of creative consultant to help the artists flesh out and execute their ideas. This passion led her to join the GAF team as a curator where she is working one-on-one with the artists to create a beautiful, finished show.



**FIROZAH NAJMI** is a junior at Gallatin with a concentration in art theory and contemporary visual culture. Raised in Queens, she grew up frequenting art museums with her mother all over New York City, a habit that remains their beloved shared pastime. She studies and writes about the unique issues surrounding contemporary art, such as questions of ephemerality, collaboration, and community-building, and the nature of the art/viewer relationship. She serves as a contributing editor for *Confluence*, an online platform dedicated to showcasing Gallatin students' creative pursuits in writing and art. She is also the proud owner of a criminally adorable Persian cat named Gustave.



**MARY-CATHERINE HARVEY** is a senior at Gallatin studying Dramatic Writing and Visual Culture. She is originally from London. She came to Gallatin to study dramatic writing, art history, art theory, film and dramatic literature. Studying abroad in Berlin her junior year, she discovered her interest in theatre history and practice. This experience shaped her colloquium, "Dramatic Formations of Identity," in which interrogates the theatre as a cultural institution through which identity is formed. She wants to work in film and television as a writer and producer.



**LEAH LAVIGNE** is a musician, artist, and writer from Detroit, Michigan. She is a junior at Gallatin, concentrating in Creation, Curation, and Community Engagement in Music and Art. Her search for knowledge and inspiration has led her to the Gallatin Arts Festival as both an artist and Performing Arts Producer. In her future, she hopes to create spaces and opportunities for artists and audiences to participate in interdisciplinary collaboration. Leah likes big ideas, positive attitudes, spicy food, and getting to know people.



**TREVOR JOSEPH NEWTON** is a senior at NYU studying the Creative Management of Artistry and Activism. An avid pop-culture enthusiast, Trevor has bounced between multiple roles, from director to vocalist, producer to artist manager. A student of both Gallatin and Tisch Drama, Trevor balances his passions for theatrical direction, queer studies, and music business, pursuing a career in creative artist management, live performance direction, and minority activism. He has previously held positions with Madison Square Garden Entertainment, Atlantic Records, and The Trevor Project. Trevor is also the proud recipient of Outstanding Direction of a Live Production, a top award from the Motion Picture Association of America. He would like to thank Lisa Kudrow for her endless, unwavering inspiration. This is all too much for him.



**JESSICA SALOMON** is a senior at Gallatin, concentrating in the ways that narrative manifests through both word and movement. Originally from Houston, Texas, Jessica is a dancer and choreographer whose work has influenced her interest in performing arts administration and production; she has developed her skills as a producer through internships at NYC cultural institutions like MCC Theater and Danspace Project and through her experience as the current co-president of Gallatin's Dancers/Choreographers Alliance. She is excited to continue developing her skills by working on the Student Leadership Team for Gallatin Arts Festival and hopes to one day run an arts festival of her own.

# MARKETING & SOCIAL MEDIA COORDINATORS



**GRACE ROGERS** is a sophomore from the Washington, DC area studying art, social justice, and critical theory at Gallatin. A true blend of DC and New York, she is interested in art as a political force and an imaginative tool for social change. Her pet peeve is when people trivialize social media, so, naturally, she helped create GAF's online persona as GAF's Co-Coordinator of Social Media and Marketing. Grace is fundamentally obsessed with keeping up with the news and is an avid lover of public radio, print magazines, and peanut butter. When she grows up, she wants to somehow combine the three.



**CARLY VALENTINE** is taking a victory lap as the Gallatin Arts Festival Co-Coordinator of Social Media and Marketing. As a Gallatin junior, Carly has slightly more clarity as to what she is studying although an eloquent concentration name is still, unfortunately, pending. Originally from Toronto, Canada, Carly needs a new TV show to watch, any suggestions? Send me an email, please! Carly is now 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).



## ARTISTIC DIRECTOR

**KRISTIN HORTON** is director primarily interested in new work, socially engaged performance, and the re-imagining of classics. Recent works in progress include a collaboration with Chisa Hutchinson as part of a commissioned playwright/director team on a theatrical event inspired by and engaging with the North Shore community of Staten Island as part of Working Theater's Five Boroughs/One City Project and work with Lisa Biggs on the development of *After/Life: Detroit '67*, a living history play devised by Detroit residents and undergraduates at Michigan State University marking the 50th anniversary of the 1967 rebellion. Her new work collaborations have appeared at the Contemporary American Theater Festival, Working Theater, HERE, NYC Summerstage, The Playwrights' Center in Minneapolis, Workhaus Collective, Riverside Theatre, among others. 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. She has received fellowships from the National Endowment for the Arts, Theater Communications Group, Sundance Theatre Lab, and Oregon Shakespeare Festival. She is the recipient of the 2013-14 Gallatin Dean's Award for Excellence in Teaching and serves as Chair of the Interdisciplinary Arts Program.



## VISUAL ARTS ADVISER

**KEITH MILLER** is a 2015 Guggenheim Fellow and a filmmaker, artist, and curator. His film *Five Star* premiered at the 2014 Tribeca Film Festival, where it won Best Editing for a Narrative Feature; the film had its international premiere at the Venice Biennale. *Five Star* is currently on Netflix and elsewhere. Miller was awarded a 2014 Jerome Film and Video grant and a Rooftop Films Production grant. His first feature film, *Welcome to Pine Hill*, was awarded the Grand Jury Prize at Slamdance Film Festival 2012 and at the Atlanta Film Festival, and several other awards. He is the co-creator of the 2016 *Brooklynification*, a comedy series on BRIC TV. Since 2008, he has been the curator of The Gallatin Galleries and has curated over forty gallery and museum exhibitions. He has been a part-time professor at Gallatin since 2006 and was awarded the Gallatin School Award for Excellence in Teaching in 2014.



## **FESTIVAL MANAGER**

**PETER WINNE** was born and raised in the Hartford, Connecticut region and moved to New York from Portland, Maine, less than two years ago to begin graduate school at Gallatin. He spent much of the last decade performing music professionally, mostly with the folk group Tumbling Bones. The band toured extensively in North America and Europe, including two State Department-sponsored trips to five countries in Eastern Europe as part of the American Music Abroad cultural exchange program. At Gallatin, he is studying the history of American sacred music. For his master's thesis, he is producing an audio documentary about the history of a few key American spirituals. This is his second year managing the Gallatin Arts Festival, an experience that has left him in awe of the wealth and diversity of talent within the Gallatin student body.



## **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, packaging design, and production design for the past four years. She was graphic designer of *The Gallatin Review* (Volume 30) in 2014 and is returning as graphic designer of the Gallatin Arts Festival for a second year. Under the pen name Sonnie Kozlover, she is simultaneously pursuing a career in illustration.

## PROFESSIONAL STAFF

Artistic Director: KRISTIN HORTON

Visual Arts Adviser: KEITH MILLER

Festival Manager: PETER WINNE

Associate Director of Production: JENNIFER G. BIRGE

Production Manager: ALEX HANSEN

Stage Manager: KAITLIN NEMETH

Graphic Designer: SONYA KOZLOVA

Photographers: JALEN JACKSON, ALEXANDRA MAWE,  
NAHAL MOTTAGHIAN, TRISTAN OLIVEIRA, EM  
WATSON, MARIANA SUCHODOLSKI

House Manager: TAMARA DAVIS

Student Technical Assistants: JACOB ZEDEK, MATTI  
FRANKS , MYLS AUGUSTUS WALKER, MATTHEW  
SALERNO, MYKA CUE, TESSA KEOUGH, SYDNEY  
MARTIN, MICHAEL MANZI

# SPECIAL THANKS

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