This year marks the ninth anniversary of the Gallatin Arts Festival, an exhibition of creativity conceptualized, organized and realized entirely by students. Since its inception nearly a decade ago as a graduate student's senior project, the Festival has evolved into a full-blown showcase of visual art, music, dance, theater, film and multimedia work. Each new set of student directors guides the production to suit the needs of their colleagues and audience. They have the opportunity to build on the successes of past Festivals while evolving the presentation and contributing to the traditions and communities of Gallatin.

GAF is an opportunity for students to gain essential knowledge of the process required to produce an exhibition of art. From studio art to stage management, the learning experience is a practical example of Gallatin's policy of learning through doing. Gallatin's fundamental emphasis upon independent pursuits leads our students to create and innovate. As a result, we do not attend many classes together, nor do we have regular opportunities to build relationships with our peers. The divergent interests within Gallatin are at once our greatest asset and our greatest obstacle to community. GAF is intended to provide students with the opportunity to build relationships and to recognize the collective talents within Gallatin.

Staged, installed and presented in select downtown venues, GAF seeks to promote student expression and to enrich the local community. Made possible by the collaborative efforts of more than one hundred students, GAF 2001 broke molds, shattered conventions and pushed art into brave new spaces. This catalog is by no means the sum of our efforts, but rather a tribute to those who made GAF 2001 a reality.
Alexander Kilpatrick Tabak represents for his native Chicago, IL, as few but he are like to do in these parts. He is a sophomore whose concentrations may include—though they are not limited to—the fields of pre-professional narcissism, drum machine history, and individualized study. In this, his first go at a GAF performance, Mr. Tabak performs Sonic Decimation Theatre, an aural composition in three movements whose telos is, he insists, to break sound—particular sonic elements, supplied by an assortment of analogue synthesizers, rhythm generators, tape machines, and telephone signal testing equipment units, are to be posited as whole sonic units, whereupon they shall be systematically disassembled, then destroyed. The process of sonic decimation, he suggests in a statement of intent submitted to the festival’s organizing committee, should require one half-hour’s time.

When not engaged in aural experiments of the aforesaid description, Mr. Tabak produces industrial-country pioneers The Blue Loss, of which he is also a member; he and his collaborator, Graham Patrian Moore, are presently placing the finishing touches on their new LP, tentatively titled (I Can) Taste The Blood. Their home on the web is www.mp3.com/theblueloss.

My name is Alicia, I’m sort of an actress, and I take baseball way too seriously. I have a serious crush on Robin Hood from the Disney movie. I have an adopted manatee whose name is Philip, and you can adopt one too at 1-800-432-JOIN. It’s a very important cause. I went to the same high school as the GAF publicity director. And middle school. So he said I should do this festival.

I used to study theater, but I sort of hated it so now I study scientific and religious history. It’s going a lot better. I study religion and it destroys my faith in God, but studying science builds it back up again.

Juan Carlos Pineiro Escoriaza is an excellent director and an excellent friend. Blue Channel Productions and Pure West Films are the creation of him and some more of our friends and I’m very happy to be affiliated with them, professionally but especially personally. The director and the guy I kiss in the movie also went to middle school with me and the publicity director, by the way. Visit us at www.purewestcommunications.com and tell us what you think, maybe give us a good idea for a summer movie, especially if it includes a scene at Disney World because that’s where we’re going this summer if Victor can get off work and Jamie’s family doesn’t decide to go to the Netherlands the last week in June.
Annapurna Potluri is a senior in Gallatin from the mean streets of Portland, Oregon. She is studying historical linguistics, Italian, literature and she dabbles in marine biology. She hopes to go to an overpriced grad school in the next two years, or resign herself to collecting porcelain cats, bedazzling athletic warm-ups and cooking casseroles. She has been writing for about two years, often stints as a grocery clerk, an e-commerce sell-out and an office bitch. She hopes one day to write professionally, try her hand at gator-wrestling, get a PhD in linguistics, become a dolphin trainer or a political activist or a restauranteuse. She has traveled extensively abroad and up and down the US coastlines, and is considering taking a VW cross-country with her friends as they collectively pen an "Eating our way through America," book which she hopes will spurn others in the series, like "Eating our way through the Caucus region," and "Eating our way through Upper Mongolia." After this, she will continue on the logical progression of writing novels about family, otherness and re-working mythology and archetypes. Anna has studied and is conversant in many languages and has a love of language use as a stylistic tool in prose, and has been inspired by Yourcenar, Rushdie, Faulkner, Marquez, Neruda, Yeats and Dante. She is an Aries and does believe in astrology, palmistry and that she never had a fighting chance at being normal (what with all the insect irrigation and Carcharodon carcharias paraphernalia).

I am currently a freshman at Gallatin, my concentration being Art and Social Change. Right now I am interested in drawing, painting, and installation, but past projects have included metals, ceramics, and video too. Aside from showing work, I also assisted Carleigh in coordinating the visual arts segment of GAF. I love art! And I love making things! I also love the opportunity I have to share that with others, which right now also means teaching the absolute sweetest children at the YMCA in Harlem to whom I wish the best of luck!

This set of drawings is a reflection of the extreme cheesiness that I am capable of: a departure from the purely aesthetic or more political work I have done in the past. These are my wonderful friends, sisters, baby pictures, and very important, my puppy! The figures are taken from photographs, except, this is how I want to see them. My baby sister thinks she's a fairy, so she is. Beautiful Celeste, a beautiful peacock, and my chica Ariel rolling around in a mass of leopard spots. This is my scrapbook I am sharing with you. Enjoy! And smile when you look at it!
Barbara J. Simon has enjoyed a varied career in arts and entertainment since graduating from NYU/Gallatin in '82 with a BA in Musical Theater. Her credits include: singing classical and contemporary music in the New York City area; Marketing Project Manager and copywriter for Nickelodeon/MTV Networks; Musical Director of the Hoboken First Presbyterian Church; and performed cabaret acts at supper clubs with Tony winner Stephen Flaherty. She currently teaches singing – specializing in training dancers, actors, and musicians. Her students have performed at venues around the world, including Caesar's Palace, Palsson's Supper Club, and the Children's Chorus at the Metropolitan Opera. Most recently, Barbara has written a book entitled Singing for Dancers, designed to help any performer use dance and theater skills to speed up singing training. Brochures for the book are available through the Gallatin Arts Council office at 715 Broadway, along with information about student discounts.

Art is a release. And no release is better than the rush you get from being on stage. That's what Carolyn discovered when she started singing about five years ago. Since then, she has performed with several different bands in New York and her home state of New Jersey, on both lead and backup vocals. She also plays piano and guitar, and has recently started dabbling into the world of electronic music. Only a freshman in Gallatin this year, this is Carolyn's first performance of her own work. There are countless people Carolyn would like to thank for making this possible – first of all her parents and her brother Rob who have always taught her to chase her dreams, and her voice teacher Judy Hages who has given her the means to do it. Her musical influences deserve a nod too, because none of this would have been possible without the work of Trent Reznor, Tori Amos, Fiona Apple, PJ Harvey, Tool, and many others. She wouldn't be here without her friends either, and especially thanks Jon for his poetry, Leo for the long nights at diners and the random road trips, Karen for showing her how to be honest, and all the others that taught her how to feel and love and truly live. She also thanks all the people she's met here at NYU – it hasn't even been a year, and she's already had some of the best times of her life. She hopes to continue writing, singing and performing in the future.
When people first meet me they think, "Wow, what a cool guy." But, alas, after they've known me for a while they start to say things like, "What a dork, he'd rather be reading or painting than going to a party," or "He's always busy and he never has time to hang out, what a loser." These people have uncovered the true character of Charlie Bethel: grade-A, premium quality nerd. I spend way too much of my time engrossed in discussions with socialists, reading non-fiction theoretical works (very slowly), and making drawings that no one ever sees. I love to dance, but I don't go to clubs 'cause they cost too much and I hate breathing cigarette smoke. I love going to art galleries, protests, poetry slams and watching movies, but for some reason I'm almost always going alone. I have a few friends who like to hang out, but these are the same types of flunkies who have little-to-no free time and would rather spend their extra minutes doing something "productive", like me. I guess it's the predicament of a boy who loves to do too many things and can't decide to focus on any one in particular. In this year's Festival, you can see my videos and paintings and hear my music and spoken word. I try to do it all, but that's why I'm here, right? I come from the sunny San Francisco Bay, and before that, a small wood cabin in the middle of the woods in New Hampshire. I'm part hip-hop-cosmopolitan-skater-punk, and part country-bumpkin-hippie-redneck. But I'm 100% ARTIST! And I'm cooler than you 'cause I've got a show on the radio station (so what if it's at 8am on Sat. morning; I like getting up early).

Chelsea Veronica Schwab is currently a freshman at NYU. She was raised in central Florida where she studied dance for about twelve years. She trained primarily with MaryAnn Blackwood of Blackwood Studios, Inc. As a member of Florida Dance Masters, Chelsea has had the privilege of studying with various other teachers in Florida, as well as other parts of the U.S. Chelsea is a Gallatin student concentrating in dance and studio art. The piece performed at this festival was choreographed in collaboration with the very talented and beautiful Tiffany J. Steigerwald. This is the first time Chelsea's original choreography has been performed for the public. Chelsea would like to thank Tiffany for being a delightful person to work with and for the gifts that she has shared with her. Chelsea would also like to thank MaryAnn Blackwood for her support and guidance, but most of all for her creativity; it is truly a gift to this world. Thank you!
Chloe is a freshman at Gallatin, so this was her first time participating in the Arts Festival. She was born in London and now lives in Mamaroneck, New York. Her art experience includes four years of drawing and painting in high school, with AP Studio Art during her last year. 'Faces and Skin' was her concentration theme in the AP Studio Art show. As well as figure studies classes outside of school, she attended New York State Summer School of Visual Arts at Cazenovia College when she was seventeen, and exhibited in the Mamaroneck Artists Guild Gallery last year.

The Human Statues Project aims to catch the eye and the mind of the passerby on the street; to be the unexpected. To steal a minute out of a person's schedule and make them wonder whether these are real people or statues, and whether to see this as an art piece, or as other people like them with somewhere to go next. To make them conscious of the shapes and aesthetic quality of their own bodies as they move through the day. Instead of a painted canvas this project is living breathing art; it is more spontaneous, and less permanent. The body is something everyone has an emotional connection with and understanding of, unlike a canvas. As James Baldwin wrote in his novel Another Country, "the body does not lie about itself." The project hopes to be a dramatic, exciting and beautiful art piece, which will communicate something to the passerby.

Chris Maguire wants to live in the forest and cast off the horrible plague of technology that has invaded every aspect of American life. Soon, he will shun all things man-made and will strive to live life as it was meant to be: untainted by machines. In the meantime, however, he spends most of his time with computers.

Raised in Feltonville, a neighborhood in northern Philadelphia, Chris has been publicly educated during the entirety of his pre-collegiate life. He frequently journeys back to his hometown on the weekends, keeping in touch with his family and old friends.

Chris enjoys art in general and even tries on occasion to create some himself. He's a huge fan of cartoons and has recently discovered that the Cartoon Network is the greatest channel... EVER. He is an equally huge fan of video games, and has a 200+ game collection in his dorm room to prove it. Chris also plays the electric guitar in his spare time. He is the lead member of The Heavin' Munkees, a band comprised solely of him and two of his cousins. His Gallatin concentration consists of art, computer science, and animation. He enjoys messing around with his website, which can be found at theinstitute.iwarp.com. He is loving his time in New York and is looking forward to the rest of his education.
Cristine Eleni Andriopoulos is a junior at Gallatin. Her concentration combines Dance and Deaf Education studies, exploring how the body is used as a means of communication. This is her second time choreographing a piece to be premiered in the Gallatin Arts Festival. In addition to showing her work last year, she has also performed with AP Motion Dance Company.

This year, Cristine has experimented with incorporating American Sign Language into her choreographic process. She will also be performing in the Festival with an emerging modern dance company, under the direction of Robin Franzblau. Cristine hopes to continue dancing and performing with Robin Franzblau and Dancers as well as AP Motion, while continuing her discovery of beauty and meaning in the language of movement.

Cristine would like to extend enormous hugs to all of the Gallatin Arts Festival coordinators and performers, especially her devoted dancers: Ana Cooperwasser (CAS) and Simone Brochard (CAS). Thank you to Robin Franzblau, Ann Axtmann, and J.J. Zhang for their energy and inspiration. Much Love to Mom, Dad, Joanna, Brendan, and Elena (the new arrival) for all their support.

Daniel Whitelaw is a student at Gallatin, a school of New York University. He is a psychology major and plans to go on to a Ph.D. program in clinical psychology. Two years ago, he took a photography course and has continued his pursuit of this interest in photography. Never a good artist with other mediums, he found his niche with a camera. It is a great joy to snap pictures and a thrill in capturing a moment. All of the pictures were taken spontaneously without any preparation involved. In that way, his photos remain true to the moment from which they were duplicated.

He, however, like many Gallatin students, has many other interests, including poetry. He is particularly happy with one photo on exhibit combining the two mediums of expression. The photos on exhibit were all taken over the course of the last two years, but most were taken fairly recently. He hopes that this is his first photography exhibition of many.
Deb is culminating her Gallatin experience this semester, glad for including this institution in her life’s journey. With much to learn, Deb travels through her environment absorbing whatever feels natural. Intrigued by the ordinary and their underlying happenings as well as the interaction of elements and the resultant affects, this Miss has much to be inspired by. As a fifth generation Los Angelino, young Deb spawns from a long line of original and creative individuals. A tangential thinker by nature, our young friend has found non-linear dynamics through her pursuit of Physics and Neural Science.

Fallen from the womb curious of functionings, this born scientist has found her realm of science, the junction between her Universe and her mind. Her love of the concept of energy and the visceral experiences she links with the idea has led her to photography, exploring the interaction between light and surfaces. She utilizes photography as a means of nonverbal expression and a tool to share her personal perceptions. She has enjoyed participating in this festival throughout her years at Gallatin, finding many exciting young artists and thinkers with which to explore possibilities.

Elliott Bernstein has been making music most of his life. Originally trained as a classical pianist, he now makes “electronic” music with synths, samplers and his laptop. His music doesn’t stay in one genre; it is all over the musical map, combining drum and bass, hip-hop, classical, metal, jazz and more. His musical influences include the likes of Air, Portishead, Squarepusher, Cibo Matto, Amon Tobin and Ming & FS. Elliott has been part of several collaborative projects over the last several years including experimental rock band Klo with Winslow Porter and Jon Tass, and an unnamed hip-hop oriented project with Tony “The Tiger” Lin. He is currently working on a solo project tentatively named “ebb” which will include collaborations with guitarist Matt Krofcheck of Von as well as others.
My name is Elwyn Fredrick Palmerton III. I make paintings and drawings. I think that some of them are pretty. I hope that you do too.

My ambition as a painter is to paint a picture of the entire universe in every style at once and using all of the colors with the possible exception of teal. Obviously, this is a colossal, long term project, but I believe that with hard work and determination my vision can be fully realized.

Some of my recent efforts are included in this Arts Festival. I would like this period in the evolution of my painting to be referred to hereafter as Phase I. Phase II (currently in progress) will consist of an extensive series of works based on Keanu Reeves. Phase III is to paint the entire universe in every style at once using all of the colors with the possible exception of teal. Now, that might seem like a big leap but, as you may remember, Keanu Reeves was in "Parenthood" with Clint Howard and Clint Howard was in "My Dog Skip" with...you guessed it...KEVIN BACON!

Evan E. Brown is a native Californian, arriving in New York by way of Connecticut. He is the author of the one-act play "Audition Sides", as well as many other works of poetry, drama, essay and short fiction, some of which have won awards. He is a regular contributor to the Entertainment section of the newspaper The Western Sun, and his poem "The Word" will be published in the poetry anthology The Silence Within this fall. "Audition Sides" is the first play of his actually produced, despite previous attempts, most notably with his epic farce "Darrell"... but that's a whole other headache. He is a student at the Upright Citizens Brigade Theatre, and a member of the comedy troupe The Whitest Kids U'Know. He thanks the Gallatin Arts Council for their support, his parents, Connecticut – for providing him with such a staggering incentive to get the Hell out and go to the Big Apple, and the cast, Stephanie and Chris, respectively an ingenious poetess and a kick-ass band mate.
Music plants seeds in fertile minds. The seeds of the Finotee experience consist of lyrics that weave stories joined with sounds that seduce you to journey inward. Blending rock, reggae, funk and folk music, Finotee is a band that is difficult to pigeonhole. Through the use of live instrumentation, Finotee's songs and lyrical content communicate social consciousness, personal truth and insight into the human experience.

Finotee, an adaptation of the Ethiopian Amharic word "finito," means the way. The use of this name reflects Finotee's respect for every individual's unique path through life while encompassing the universal way of love.

The members of Finotee consist of guitarist Peter Hucey, drummer Alvaro Rodriguez, bassist Ian Shaw, keyboardist Eric Wilson and vocalists Justice and Swan.

Recently, the band has graced the stages of SOB's Wetlands and CB's Underground. As they continue their grassroots musical mission, Finotee allows the music to speak for itself.

"George W. The Rock Opera" is a work in progress that explores the cultural climate of contemporary America in reference to coming of age, responsibility and identity. Although historically inaccurate and grossly misshapen to fit my ideology, young George W. to me is the archetype of the privileged class hero. Buoyed financially, he must choose between his dreams and his parent's expectations; he must balance the need to explore life while finding his niche in the professional world. George W. is a kind of Shakespearean Hal, caught in the middle of personal and social obligations. Will he seek a life of pleasure and irresponsibility with "Falstaff", or face up to his destiny and become "king"? Rock on George W!

Gabriel A. Caplan is a first semester junior at Gallatin. His concentration is "Arts and Social Change." He would like to thank his parents for helping him financially to pursue non-George W-related explorations such as cooking and poetry, and for the love.
Now a junior at the Gallatin School, I’ve been dancing for the past ten years with a training in ballet, jazz, tap, and modern. Intrigued by the beauty of movement and the life of the body, I’ve concentrated in a study of the body and the mind, as well as in Psychology, Dance, Body Awareness, and the representation of the body in different cultures. While dance has continuously been a part of my life, I have performed scarcely since I entered college. Influenced by a variety of movement, I am incorporating styles of Modern, Hip Hop, and Spanish Flamenco into my choreography and look forward to developing in other forms of dance as well. I have extensive experience with children and currently am teaching, tutoring, and caring for two one-year-old girls. I’ve also worked as a dance instructor for the Police Athletic League (PAL), bringing my training to the children of New York City. Other influences and background include: Graham, Hawkins, Horton, Kinetic Awareness, Effort Shape, and the Alexander Technique. I would like to give thanks to my family and friends for their continued support, especially to Robin Powell.

What exactly is human memory, [meta]physically? If a machine could be constructed to save my sensory data for future reference, what would it look like? A rusted jumble of copper wire and warped scrap-metal, weathered by seasons left outside in a vacant city lot, buried under discarded broken appliances and bottles, all but forgotten? These are the questions that Garret Smith, a Texan by birth and immigrant to New York City, explores with mixed media assemblage. Integrating discarded byproducts of urban humanity [steel, wood, copper, silicon chips], electricity, and his own photography, the artist creates work that is an expressive and abstract representation of his own imagined ideas and images. However, the art remains part of the physical actuality from which it came, objects and images to be aesthetically considered in their own context. Garret alludes to his visual obsession with crumbling cityscapes and the urban-wasteland aesthetic. He draws much inspiration, images, and objects from Manhattan’s Lower East Side and the southern sectors of Brooklyn. When not in the studio or in the darkroom, the artist studies art history, literature, quantum mechanics, and Surrealist poetry. Thrilled to be an element of this innovative festival, Garret will be showing Memory, a physical installation, and Crash, a digitally projected photo narrative of mathematic paranoia and spiritual victory, exploring the concept of positive and negative visual realities, set to electronic drum and bass.
Hannah Fox is a dancer, theater-maker, teacher, performer, clown, lover of kids, avid letter writer, world traveler, mango eater, and perpetual student. She is especially fond of collaboration and turning upside down. Hannah is the founder of the Young Women’s Theatre Collective, a teen theatre company based in the Northwest which uses theatre and performance as a rite of passage, and the editor of Akimbo — an anthology of scenes and monologues written by young women around issues in their lives. Hannah also practices and leads workshops in Playback Theatre, an improvisational theatre-dance form which enacts the life stories of audience. This winter, Hannah had the honor and privilege of assisting in the production of Deb Margolin’s newest play, 3 Seconds in the Key. She is enjoying New York City and graduate school very much and cannot wait to be a mom someday. She dedicates this performance to anyone who has wondered about their middle name.

As a student of the fine arts, Isaac Graham has focused his education on the study of draughtsmanship and, in particular, sculpture. For the past several years he has studied draughtsmanship under the tutelage of the Brooklyn-based artist Simon Dinnerstein and has recently expanded his personal training in the field of sculpture by studying under the sculptor in residence at The Cathedral of St. John the Divine, Greg Wyatt. Currently, Isaac Graham is involved in a sculpture commission for the Anne Hathaway Cottage in Stratford-Upon-Avon, UK. This commission requires the artist to fabricate an original three-foot bronze sculpture to be placed in the cottage’s Shakespeare Garden. Isaac is working in conjunction with artist Greg Wyatt, along with several other artists from America and the UK. The project is expected to be installed by the end of July, 2001. Isaac Graham is greatly interested in exploring the emotive qualities of the human psyche by delving into the subtleties and nuances of the human figure and portraiture. He particularly admires the work of the artists Egon Schiele, Antonio Lopez Garcia, Balthus, Rodin, Simon Dinnerstein, Jacob Epstein, Greg Wyatt, Edward Kienholz and Kathe Kollwitz. It is these artists from whom he draws his greatest inspiration and whose influence he feels most strongly. Upon completion of his education, Isaac Graham looks to pursue a career in sculpture and the fine arts and will continue to dedicate his life to the perfection of his medium.
Jim Mather is a first-year student at NYU. He has been writing creatively for the last five years, producing both short fiction and poetry. He is a member of the NYU soccer team, an aspiring actor and a self-indulgent suburbanite. In the last decade, Jim has spent much time in soup kitchens and homeless shelters in both Baltimore and New York City. His piece, "Thoughts on the Homeless" is based on real-life experience and a desire to affect the consciousness of the people who hear the piece. The style and rhythm of the poem is based on Bob Dylan's "Last Thoughts on Woody Guthrie" while the content is entirely his own. The piece is not intended to be a condemnation as much as a comm... not a demand as much as a suggestion. It is about anger and frustration, but also about kindness and a plea for understanding. It is a proposition of an angle of thought.

Jef French now spends his time appreciating the finer things in life. Never spending much time with either social delinquents or escaped murder convicts as a small child, for years Jef made a point to seek out those that he so quickly shunned in his earlier years. Not finding the fulfillment he sought however, he reluctantly moved on with his life and now spends much of his time involved in 'art' (unspecified). Mr. French wants not only to climb to the top of the art world, but as he stated in an interview, to "hurl eggs and large clumps of mud down at those below," once he gets there. Aside from this primary ambition, his only real desires are to someday find the true meaning of 'the epiplectic bicycle' and breed a species of dog ideal for kicking.
Broken Open Heart Productions
Sit and think about the words
Broken Open Heart.

“The experience of sad and tender heart is what gives birth to fearlessness. Let the world tickle your heart, your raw and beautiful heart. You are willing to open up, without resistance or shyness, and face the world. You are willing to share your heart with others.” (Chogyam Trungpa)

I bundle up my heartache and seek the sky. I slowly grow wings, seeking the sky in each glance, breath, emotion. Now I am an angel, a fairy, a pisky, a real human being.

The heart has a shell, it longs to be cracked open, and to experience higher realms. Change constantly, passionately, and remember softly. Holding my heart to my heart tenderly, full of forgiveness and humor. Going incessantly and dreaming always. Soft open eyes.

Telling everyone...you can...you can.

My father was the first to tell me that “you don’t really understand until you can put it into words.” On the occasions when I find myself speechless, I understand him best; he is right absolutely. And when I found I had nothing to say to one boy this year, I assessed the hush at arms-length and chalked it up to the folly of wearing words on one’s sleeve.

I used to tell the skeptics of my sixth grade class that there was no difference between men and women, women and boys, men and girls. I meant, I guess, the likeness of lovers and friends; I spoke with the genderless inflection of me and you. My hands hung by my sides because my hips had not yet grown into two sturdy shelves. But when one boy became many, or, really, one conversation recycled among ten, my fingers began to look for things to hold. One night, they pointed out the divisive characters of terms.

“Men of action,” they read, “Women of ... ?”

“This,” remarked my index finger, “is why women have hands: to catch the meaning that sometimes slips between sentences, to enact the phrases they are given.”

Jessica Barclay-Strobel is lucky to have ‘been found’ by people who will hold her hands when she says all she wants is to cover up her ears.
Jonathan Reeve believes that he has hunted the savage Broccoli before. Perhaps, in a past life. After escaping from a mental institution in Siberia's bubonic plague-infested summer of 1867, he became known all over the virgin ghettos of Prussia as "man with yak blood mustache." Barely surviving a string of assassination attempts by several disgruntled pasta gun wielding chefs, he was soon able to build somewhat of a land-bridge to the New World. The momentum of the journey eventually brought him to New York City, where he currently resides under the guise of a poet, so as to avoid the media barrage that normally accompanies a man of such extraterrestrial ability in bed.

His academic records seem to indicate that he concentrates in poetry, but when asked he only replies "You got to give the kids the JELL-O puddin' pops!" Scientists are still trying to uncover the true ontological import of that phrase. He is the author of two chapbooks on Susan Lucci Press, "Make Your Penny Look Like This," and "The British Are Coming, and They're Very Disappointed in You," the latter of which is available for a limited time at St. Mark's Bookshop.

Born in Puerto Rico twenty-two years ago, Jose moved to New York in August 2000 to continue his studies in Media, Theater, and Music Business at Gallatin School of Individualized Study in New York University. Previously, he attended University of Puerto Rico and Universidad del Sagrado Corazon, both in San Juan, P.R. At age fifteen he had what he calls the best experience of his life when he met Jesus Christ, to whom he owes his motivation. Acting, pantomime, singing, writing and listening to music are his greatest passions. He has had five years of experience working with Enigma, Inc., a Puerto Rican non-profit corporation which focuses on developing the art of pantomime in the island. Also in 1999, Jose participated as Assistant Producer to the Grammy-nominated Mexican singer Yuri's concert at the Performing Arts Center of San Juan. A few years ago he founded his own company named JACPRODS (http://jacprods.org). He plans in the future to produce mainly Christian and children/family-oriented artistic events. He hopes to go back to his tropical island soon to meet his family and friends. And, of course, eat some "bacalaitos."
The art of getting over is hard to define, whether you be just a beginner or an accomplished haha. But once the basic techniques have been mastered, there is no end the variety of garments you can make. A beginner can whip up a simple tunic and quickly progress to a pants suit. Imagine the elation in your mother's eyes when she sees you grinding to deep beats in the beautifully constructed clear mesh pants suit you stitched on your very own.

When I was three I flew out to Colorado with my family. My mother fell asleep, and I promptly began rummaging through the purse of a nun that was sitting next to me. She was quite startled but forgave me, chuckling with a slight smile on her face, "What a darling little boy." I pointed to my red plastic ducky barrette and puffed, "Guwl." I decided to head for a different section of my a-b-c row 23 and looked directly forward to find aiful afro, just waiting for my sticky little hands to dive into. It was soft, and I was terribly disappointed when my mother, stuttering an apology, pulled my hands out of the lush tresses and buckled me into my seat. She turned to me and giggled. I pushed up the armrest between us and snuggled up next to her 1983 Chanel fallwinter collection sweater. We went to Colorado every winter after that.

In my four years at Gallatin this is my first submission to the Arts Festival. Though I have been photographing for several years, this is the first project that I have cared enough about and been proud enough of to want to present to the public. It is a subject matter that I have worked closely on for the past eight years, and this specific project has been several years in the making. My submission to the Arts Festival is a selection of the stories and images of a group of people who have been largely forgotten by the American public. They are the people we know are out there, yet we don't like to think about them or how they got to be where they are today. The faces shown in my photographs are residents of Rivington House, a residential AIDS treatment facility located on the Lower East Side that houses 200 AIDS patients. In the national discourse about AIDS it is easy to ignore the way the disease affects the individuals who are infected with it. It is also easy to forget who most of these people are, as they generally are not the people who are most often highlighted in the media. Through this project, which I hope to make into a book, I hope I can help the public to think about these issues. I also hope to help the residents of Rivington House let their voices be heard.
Julie Loyd, originally from Charlottesville, Virginia, relocated to New York City to find her folk fortune. Loyd is known for her captivating solo performances, rhythmic guitar work and engaging lyrics. Kevin McCarthy (Kevin McCarthy's CD Reviews) has said "...she paints powerful and gutsy literate canvases, full of strength, independence, anger, fierceness, connection, wholeness and doubt." In her second year attending New York University, she released her debut CD, *Self Portrait #94*, on her own record label, Siren Records just prior to her nineteenth birthday. The review of this CD, along with performance and contact information, are available at WWW.JULIELOYD.COM.

Kara Corthron is a first year MA student at Gallatin. Her master's degree will be an interdisciplinary study of performance, playwrighting, and directing. Most recently, Kara was Assistant Director of the TSOA undergraduate drama department's production of *Avenue X*. Prior to that, she performed in the experimental theatre piece, *Simone Alone* at LaMaMa E.T.C. Kara is a recent graduate of the University of Maryland, Baltimore County where she received a BA in Theatre, with emphasis in Acting. Favorite undergraduate roles include: the title role in W.B. Yeats's *Deirdre*, Juliet, and Dull Gret in Caryl Churchill's *Top Girls*, Mae in Maria Irene Fornes' *Mud*, and Claire in *The Maids*. Before coming to the city, Kara taught high school drama to young women at Paquin High School, Baltimore's Alternative School for pregnant teenage girls, and entertained young children at Port Discovery, an interactive children's museum.

The scene, tentatively titled "Smoke Screenin'*, is a scene from a work in progress; a planned full-length play. Though the scene has a movement and arch unique in itself, it is definitely part of a larger whole. Kara plans to complete the play and direct it in its entirety as her final thesis. Kara would like to thank the cast and all those who helped this project in any way!
Self-portrait, 3.2.01 / In the past nineteen years, I have had many reincarnations as an artist. An only child in upstate New York, I was forced to cultivate a fierce sense of creativity, one which is still with me as I complete my second semester as a genetics and photography concentrator at the Gallatin School. After constructing startlingly symmetrical block buildings at age two, I began at five an eight-year affair with ballet, then seriously pursued classical viola, which I have been playing for eleven years, and spent two years as coprincipal violist of the Syracuse Symphony Youth Orchestra. My love for photography, reawakened in my junior year of high school, was reborn when I took my parents' manual-focus Mamiya to New York on a fourth-grade art trip; by the time I exposed light-sensitive silver halide crystals to light reflected off a shadow-crossed church door in February 1999, my passion had developed in full.

It has now been two years since I rediscovered photography, and in that time I have covered vastly infinitesimal distances through the lens of my camera. I have seen, on the tiny square-inch-and-a-half negatives I create, images of the other side of the world; and it is these visions that my contribution to GAF 2001 explores - the strikingly similar but incredibly different manifestations of culture that I believe are evident in my photographs of China and Chinatown. These are worlds unknown to me until a few short months ago, and yet I am now somehow as comfortable with them as was the curly-headed nine-year-old who carefully spun her focus ring in St. Peter's Cathedral.

Lauren Shpall, a native Californian, received a bachelor’s degree in Theatre Arts from University of California Los Angeles. Currently she is in the masters program at Gallatin focusing on educational theatre, juvenile delinquency, rehabilitation and performance. Her vision is to create a visual and performing arts charter school for youth offenders. In Los Angeles Lauren worked as an educator and youth theatre director / producer with the Los Angeles County Office of Education’s Juvenile Court and Community Schools where she founded the Valley Youth and Community Arts Project, an after-school performing arts program for youth offenders. Prior to this work, Lauren worked in the theatre in London and Los Angeles as an actor, stage manager, and director. From 1988-1990 she was Artistic Director of Project ABLE (AIDS Beliefs Learned through Education) a teen at-risk theatre group, sponsored by the Los Angeles Free Clinic, who performed and wrote plays about AIDS prevention, and reproductive awareness, throughout Los Angeles County. She was also the Project Coordinator of LA Theatre Works' Arts and Children Project where she commissioned LA-based artists and taught theatre workshops to incarcerated and homeless youth in shelters and youth detention facilities. Lauren still enjoys performing for the cathartic effect it has on herself as a performer as well as the audience members. She dedicates this performance to the ‘Bats’ who helped her confront her fears.
Linda Chavers is currently enrolled at New York University as a second semester senior. She is from Washington, DC and has been there all her life. Before NYU, Linda attended National Cathedral School for Girls in midtown DC. Her decision to come to NYU was nearly solely based on the Gallatin School of Individualized Study. Initially intending to apply to Tisch, when she learned of the broad opportunities at Gallatin, she jumped at the chance. Thus, she was elated to get into her first-choice school. Linda's creative history includes poetry, creative writing, race and cultural politics and political activism.

Her project, The Black Experience, a series of interviews and poetry, is based on her interest in the psyche of black America and its dynamic and significant relationship in American society. As can be seen in her project for the Arts Festival, one of Linda's passions is cultural politics, especially those concerning the history and treatment of African-Americans physically, socially, and psychologically. This passion stems from her strong and proud parents who always made a conscious effort to give her a more diverse education outside of her private school classroom. With a strong grounding from home, she hopes to carry it with her throughout college and her future career in cultural politics.

We're those guys that bring cosmic funk and crystallized jazz to a new level of fatness, making even the rare Hip-hoppopotamus look Ethiopian in comparison. Brought together by the divine forces that be, Man De La is: Ben (keys and head nods), Joe (sax and big stupid grins), Ian (bass, bass, and sub-bass), Leo (guitar and mutton chops), and last but not least, Charlie (on the kit and high pitched vocal yelps whenever the groove factor is appropriate). We have an extremely wide range of influences and musical backgrounds, but we all agree that a healthy diet consists of groove and jam sandwiches at least once a day. Considering how few practices we've managed to coordinate, and how little time we've been playing together, it's really been quite a miraculous fusion and we plan on making more music together in the years to come. I think it's safe to say, that any of the folks who were boogying at the Knitting Factory during our first real performance would agree that we've got a sound worth cultivating and developing for future funksporations in the nether realms of good music. PEACE and ONE FUNKY LOVE to all.
Mark Sarosi found this piece of rope yesterday and had nothing to do with this piece of rope so he asked some
guy on the street "Hey, buddy, what do you think I should do with this here piece of rope?" and the man looked at
Mark, then the rope, then back at Mark and then the man took off down the street and ran into the intersection and
stopped the first car he saw. The man didn't even say anything to the driver, who immediately stopped in order to
avoid hitting the man who had ran into the intersection. The driver got out and looking dazzled by the expression
on the man's face went over to Mark... no ran over to Mark, looked at the rope, looked at Mark, then back at the
rope, took the piece of rope from Mark's hand, ran back to his car and got in. Next thing Mark knew the light had
changed, the car had taken off and Mark had no more rope. The man who stopped the traffic had vanished.

Marla is a BKLYN born and bred writer and performer
who lives in downtown NYC. She has work shopped her
piece "The Canarsie Line" at Ensemble Studio Theatre
and at Musical Theater Works and is now transforming it
from a solo to an ensemble piece which she is testing out
at the Gallatin Arts Festival this year. Marla also per-
formed her solo piece, "Pomegranates and Secrets" at
GAF which she developed out of a workshop with Lenora
Champagne.

In addition, she is currently writing A Passion Play which
she expects to workshop in the summer, and her mono-
logues are becoming popular with NYC actors looking for
something new to perform.

Marla is grateful for all the love and support out there and
for all the shiny stuff that leads her life towards... that
place out there which has no name but, nevertheless, is.
Mary Geerlof, a directing major here at NYU has been active in theatre for the past 8 years. She has chosen to make directing her career and hopes for a long life in the arts. She originally hails from good ol' Hoboken, N.J. Although she has been involved in all aspects of the theatre, it was not until a few years ago that she caught the "directing bug". She has directed both college and community theatre. Some of her most memorable directorial experiences come from directing original work and collaborating with a plethora of artists. Mary Geerlof aspires to direct all over the world. For now she works out of New York and Las Vegas. In the past she has directed at the University of Nevada, Las Vegas and Las Vegas Little Theatre. Most recently she has directed Life's Comics, Death, Deliverance and Deadlines, and Budrama. This season at the Gallatin Arts Festival she directed Wendy Macleod's The House of Yes.

Melanie Hoopes is a first-year master's candidate studying education, performance and food. After receiving her undergraduate degree at Northwestern University in Performance Studies, Melanie stayed in Chicago and co-founded the improvisational theatre company "ED". The company created six shows, the last of which, Ginger, took them to Los Angeles. In LA, Melanie worked as an actress in TV and film for two years before she discovered solo performance. She wrote, produced and performed The Fresno C. Davis Revival and toured it in cabarets across the country. She began teaching to earn money and soon stumbled onto the world of educational theatre. Melanie then joined forces with the Seattle-based theatre company Living Voices and toured two shows, one on the Holocaust, one on Immigration, to over 100 schools and organizations across the country. Melanie lives in Brooklyn with Ed, her partner and fellow improviser.
Melissa Ahart is a Gallatin senior, studying English literature and creative writing. Her work has appeared in The Gallatin Review, EDLO's Creative Writing Colloquium, many a First Friday, and The Minetta Review (where she served as Editor-in-Chief). She currently lives in Brooklyn, which is a beautiful country full of many beautiful people, but she hails from the frigid northland of Oswego, NY, noted for its beautiful sunsets and unusually high number of bars per square foot.

Melissa would like to give shout-outs to Eric Skillman and Chris Murphy for being steadfast and pure-of-heart (also, for listening to endless revisions and worries). The Heart In Your Name was written in memory of Lawrence Ahart, 1925-2000. The Nectarine Sessions are dedicated to ineffable fish and happy accidents everywhere.

My short documentary "Dirty Girls" is composed of footage I shot during my senior year of high school in 1996. I re-discovered this footage last Spring and decided to cut it together as my project for a Tisch documentary class. The film follows a group of 13-year-old riot grrrls as they wage a zine war against their schoolyard detractors. I had been moved to shoot this footage because I had been very impressed by these young girls' punky intelligent precociousness, as well as their humor, strength and charisma. These girls were viciously hated by much of the school, and their zine became a way for them to respond to the animosity directed towards them. Through testimonies from the "dirty girls" enemies and from the dirty girls themselves, I hope that the film sheds some insight into the dynamics of the adolescent social world and the emotional reality of teenage alienation.

"Labyrinth Dancer" is a truly silly video piece which I shot with friends in my Chelsea storage building. A musical burlesque comedy/psychological thriller, "Labyrinth Dancer" tells the story of a woman who is chased in her dreams through a labyrinth by an evil dancer in a purple unitard! I play both the woman and her dancer doppelganger in the video.
The Midwesterners are made up of Bill Bungeroth, Jake Johnson and Oliver Ralli. We put on a new show every four to six weeks in various New York City spaces. We'd love to hear your ideas, suggestions, questions and we would be more than happy to dialogue about anything that you feel relates to what we are doing. Our audience is what makes us strong, and we hope that you continue to support us and enjoy our shows. You can contact and check us out at www.themidwesterners.net

Noelle Robinson a.k.a. DJ Noelle originally hails from Bridgeport CT. She is currently studying Music Business, Music Technology and French. Her past four years have been spent learning skills from different DJs and musicians. Just recently she made a transition from digital CD based DJing to analog. While the majority of her sets are based around house and techno beats she also enjoys spinning 70s soul and funk and hip hop. She describes her style as funk and disco infused house with an emphasis on making the crowd move while keeping the music accessible to everyone listening. Her musical influences include Digable Planets, Jamiroquai, Sly and the Family Stone, Deee Lite, Daft Punk, Donald Byrd, Prince, DJ Jazzy Joyce, DJ Dan, DJ Kuttin Kandi and Cassius. She would like to thank her family and friends for their extensive support, especially her Mom and Uncle Mike. Noelle would also like to express her thanks to the GAF committee for creating and organizing such a great forum for expression. She can be reached at DJNoelle@aol.com.
Waking is a two-channel video installation dealing with the merging of dream-life and waking-life. The two channels are projected on two walls that meet at a corner. A second corner is created before the walls with two translucent curtains that mimic the drape imagery within the video. This translucent corner catches the projected video and creates a sense of time-relay. The additional planes appear as an ethereal reflection of the walls behind. Action is mirrored across these four planes. Moments overlap. Through the abstracted narrative, one event, one cause, produces two alternate effects. Dream images overlap with waking images, exposing the dynamic relationship between these two realms of experience.

Video and video installation arts have become the predominant interest and study for Rachel McBride. She began NYU in the School of Education’s Studio Art Department, focusing primarily on sculpture. After two years in the program, she transferred to Gallatin, where she explored video art in combination with metropolitan studies, looking at how people experience space. Through video installation the viewer is able to read the space itself and comprehend its meaning in new ways. The viewing becomes a subjective, interactive experience as opposed to a static reading, or objective viewing of a work of art. Light, sound, and movement create a physical and sensual perception of the work. Through her works, McBride aims to offer this experience, allowing the viewers to create the meaning of the work for themselves based on how they move through the space.

Raky hails from the historical town of Lexington, just outside of Boston, MA. A freshman in Gallatin, he is happy to be pursuing his many interests in this quaint little town. He hopes someday to perhaps work in the theater as a director, but will surely find his place somewhere in the performing arts. His background in music is diverse, ranging from Don White, whom he was lucky enough to train with in Boston, to the folk roots of Suzanne Vega and Cambridge native Don White. With his current project, Raky seeks to combine elements from his major musical loves, including Jeff Buckley, Brian Blade, Monteverdi, and Tori Amos, into a sound and art of his own. He thanks his sister Mall for giving him music, and the beautiful musicians he is able to work with. He also thanks the strangers on the street who smile back. “Goodnight, and adieu for now.”
Rebecca Uchill/Kslpeo ("A place in time to make time give back your psychic space") is a video artist who lives and works in New York City. Her video project "The XYZ says N about Y" (with Luciana Sand) is currently screening in the Valleyfest film festival. Rebecca is an aspiring curator who enjoys fingerpainting.

Kslpeo is a scorned lover who likes to throw her computer monitor out the 13th story window so she can watch it smash.

Rita Denise Velez Carreras, Bébe was born November 1, 1981, All Saints' Day. Her favorite days in the year are Halloween and her birthday. She has always celebrated by getting into costume and eating cake and ice cream. She began reading comic books at age 4 and has not stopped since. Once her mother told her to use her words, so she took her mother at her and has been talking and writing endlessly since. Her constant writing won her an award at age 10 and since then only personal glee and grief from other people. She has made a life of service to writing and her life's workings are but raw material. Her inspirations extend from "Weird" Al to Poppy Z. Brite and Gabriel García Márquez (en español). Her only comment on art is the (she admits) tired cliché: "I know it when I see it". Her ideas on the best are countless though, and any attempt to enumerate or understand them all would be exhausting. She loves quoting witty people and is on the way to becoming one herself. The other day she uttered in a huff: "What doesn't bore you to death can only make you stranger." She wishes you would not quote her on your way out of her spoken word presentation and wishes everyone a happy life.
Stacey Forsyth graduated in 1999, Magna cum Laude, from Gallatin. In her rationale, The Necessity of Opposites, Stacey explored the presence of contradiction in literature, science, religion and dance. For this project, Roberta Mathes choreographed, a solo, Shadow Boxing, that was shown at the colloquium to exemplify the nature of contrasting elements, such as strength and flexibility, that are essential in dance. Stacey is delighted to return to NYU to show the most recent work by Ms. Mathes, 7 Seconds.

Currently, Stacey performs as a Principal Dancer with Ballet for Young Audiences and Ballet Repertory, in roles such as Sugar Plum in The Nutcracker. She is also a member of the New York City Opera Ballet. Stacey has performed with the Little Orchestra Society at Avery Fisher Hall, and as a supernumerary at Metropolitan Opera House and the New York State Theatre with the Royal Ballet of England and the Stuttgart Ballet of Germany.

In addition to performing, Stacey taught at STEPS on Broadway, in the Young People's Program. She is currently teaching for The American Ballet Theatre's Outreach Program, City Center's Outreach Program, The Spence School and in the summer is codirector of the performing arts program at Camp Hillard.
Stephanie Dodes is a Gallatin senior who is studying "The Spiritual Connection of Art Through Time". This concentration has allowed her to take various courses, including studio art and design classes, literature classes, and acting classes. Stephanie has been doing art for many years, including private lessons beginning at the age of seven. She has most recently been focusing her art on painting in oil on canvas. Her current work concentrates on portraiture and the female figure.

Stephanie is presently interning for artist and fashion designer Ilona Rich. Ms. Rich, the creative genius behind the Chelsea installation Size 6, is designing a new line of clothing. Stephanie is working with her, painting sculptures, doing portraits on the sculptures, and assisting Ms. Rich with fabric selection.

Stephanie's other interests include photography, video art and acting. She is presently studying privately at the Actor's Workshop with Flo Greenberg. She will have a showcase performance at the end of June.

Teresa Kochis is a visual and performance artist specializing in aerial dance. After a lifelong commitment to drawing and painting, she first discovered her interest in aerial dance at the Atlanta-based Horizon's Circus School where she studied trapeze and Spanish web. She has since sought to broaden her dance abilities to unite her artistic mediums to create original aerial dances.

She is currently studying Skinner Releasing technique applied to single point trapezes and is interested in exploring other realms of experimental aerial dance within and beyond the United States. In addition to attending the Gallatin School, she also instructs circus skills including trapeze and Spanish web to inner-city youth at the Safe Home and Safe Space Community Centers.

Much of her current visual artwork reflects imagery from aerial perspectives as well as imagery of women dancers and artists. She hopes to continue to develop these mediums and explore realms of experimental art.
Tiffany Jade Steigerwald loves creativity. Whether in the dance studio, the classroom, or the "real world," she is continually finding beauty and inspiration. A dancer since the age of three, Tiffany has studied dance at North Carolina School of the Arts, The Rock School of the Pennsylvania Ballet, American Ballet Theater, New York State Summer School of the Arts, Studio Maestro, Saratoga City Ballet, and Ballet Regent School. Interested in both the performative and inventive aspects of dance, she has experimented with choreography for the past three years. Her works include Gershwin Suite, Summer, and several short collaborative pieces created for various dance workshops. Tiffany enjoys writing and has won several awards throughout high school. She has recently been published in Talent Unlimited 2000, a New York State BOCES publication of stories, essays, poems, and illustrations.

A freshman at Gallatin, Tiffany is combining studies in the performing arts, communications, advertising, and philosophy. She hopes to revolutionize the ethics of the advertising industry while escalating public interest and support for the arts. She would like to thank Chelsea for her collaboration, inspiration, and friendship.

Someone once told me that I could do less of the artistic stuff and more of the commercial, I could make lots of money. It's not the money I care about. (Really, or else what am I doing in Gallatin?) It's my family, my friends whom I devote myself to. I really wish I could have taken my first photo class earlier, so that I could discover my passion for photography sooner. (Here I thank Andrea Davis Kronlund, my first photo teacher: Wherever you are, thank you for the encouragement and the freedom you gave for a beginner.) Photography for me is a very personal thing. I don't see myself as a photographer but someone who loves to take pictures. Pictures of my family, my friends, and all the beautiful things I see around me. I guess I inherit the "artistic gene" from my grandparents on my mom's side. They were poor farmers, but they still allowed my uncle to draw and paint. My uncle's drawings and paintings are still hung on the wall in my grandparents' house in the countryside. As the first child in the family to go to the art world, my grandparents are my lighthouse. To them, I dedicate all of my works (photographs, video tapes, writing pieces, and more to come.) (To Joni, thank you for teaching the Alternative Processes in such a "fun" way.)

To A-Gong, A-Ma. To my parents. To my island of Taiwan. (2/25/01 NY)
Non-Ice Cream Social for Spies, Voyeurs and Artists: a (non-) performance in two separate spaces (ideally apartments) with windows facing each other; the "audience" is in one space, the "performers" in the other. Between set times, the audience can watch, walk away from, return to, videotape, photograph, draw, paint, write about what's happening in the other space. The performers are aware of the possibility of being seen, but do not know when and how this is happening (the event occurs in the evening, and the audience space is very dimly lit). Music of each party's choosing will be played in the spaces. The images and words recorded by the audience members may be shown on a different night, in the performers space. Each record will tell its own individual story. At the same time, all of the elements will form, together, a narrative on a larger scale. The piece has been conceived for the enjoyment and imagination of both watcher and watched. My focus is not to ponder on the issues of guilt and power often associated with the idea of voyeurism. My main motivation is to instigate and call attention to the emergence of story and fantasy out of the everyday- the performance evokes a real-life situation in which an ordinary group of people is looking into an ordinary window. Through this simple setting, I hope to create a contagious experience of wonder, suspense and mystery. (mraou@hotmail.com)

Cristine Andropoulos (24)
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Charlie Bethel (49)
Elizabeth Chan *
Carolyn Demisch (19)
Finotee (30)
Sok Gow (49)
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Tiffany Steigerwald (66)

* Artist could not be reached for a personal statement or image in time for publication. Our apologies to all artists who missed the catalog submission deadlines.
I have been told that when I was born I was a thirty-five year old woman. Being twenty now, that would make me approximately 55 years of age. I can only hope that I look as good as my grandma does. The arts festival causes wrinkles.

“Only when we know our own limitations can we hope to exceed them.” Above all, my thanks to the handful of people who recognized my limits over the past few months and so made it possible for me to work past them: Anna, Damon, Chris, Tiffany, Elliott, Liz, Tim, and Steve—there’s no way to thank any of you enough. That said, the lesson of this year’s Festival is this: if you organize it, they will come. Maybe. If there’s free food, you’ve got a better shot.

“I hope we changed just one person’s perspective, even for just a moment. I hope we helped people to laugh, to think, to feel, to pop in a new set of eyes and view the world in a fresh way, together. I hope people remember to clean those eyes first, ‘cause you never know where they might have been before you found ’em.

“They strike one, above all, as giving no account of themselves in any terms already consecrated by human use; to this inarticulate state they probably form, collectively, the most unprecedented of monuments; abysmal the mystery of what they think, what they feel, what they want, what they suppose themselves to be saying.” (Henry James)
carleigh queenth  
visual arts coordinator

"I am big. It's the pictures that got small."
(Sunset Boulevard)

raky sastri  
music coordinator

It's the starting that's the hardest part. You can preface until the cows come home, but when they do they'll need all sorts of pampering, and then it'll be too late, take it from me. That's why it's nice sometimes, when tending the cows, to realize you didn't really have anything to say in the first place.

patrick dwyer  
multimedia coordinator

"What moves men of genius, or rather what inspires their work, is not new ideas, but their obsession with the idea that what has already been said is still not enough." (Eugene Delacroix)

tiffany steigerwald  
dance coordinator

"Those who cannot vibrate to some stroke of the imagination."
(Ralph Waldo Emerson) "The essence of all beautiful art, all great art, is gratitude." (Friedrich Nietzsche)
"I am slow, but sorry."
Elliott Bernstein

Elliot Bernstein
film coordinator

GAF is a testament to what can happen when you have really motivated people, despite having little sleep and much work. I sincerely thank Scott McPartland and the other faculty members who empowered us and gave us the support we needed in bringing the festival to fruition. And lastly, I want to thank Anne D., Damon, Ivan, Patrick and Raky for being such an amazing group to work with—each of us so different and yet bringing something so necessary to the table, despite all the squabbles and difficulties. I had a hell of a time and couldn’t have asked for better cohorts with whom to spend seemingly every waking minute. Thanks, xoxo AP.

Elliot Bernstein

“Some photographers take reality as the sculptors take wood and stone and upon it impose the dominations of their own thought and spirit. Others come before reality more tenderly and a photograph to them is an instrument of love and revelation. A true photograph need not be explained, nor can be contained in words.” (Ansel Adams)
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