

FALL 2021

GALLATIN TODAY



Walkers in the City

FALL 2021

2

Walkers in the City

6

Making, Not Breaking

7

News & Notes

10

Art-Science Collaboration with a Harbor View

14

Alumni Notes

Cover image:
Shantell Martin's May Room
on Governors Island;
Photo Credit: Jorge Corona,
courtesy of NYU Photo Bureau

GALLATIN'S ANNUAL BIG WALK TRADITION TURNS TEN

Walking got me through 2020. Last year, amid lockdowns and uncertainty, I walked on my own seventeen miles through Queens, traced sites of Black history through Upper Manhattan, wandered the tourist-free canyons of the Financial District, zigzagged through North Brooklyn, and took time to notice the layers of history and architecture throughout Chinatown, TriBeCa, and Lower Manhattan. Aside from being a relatively safe outdoor pandemic activity, these long walks helped keep me sane.

As a former student of architect and Gallatin professor **Louise Harpman**, I walked the city as part of my interdisciplinary education. Long before she came to Gallatin, Harpman led walks around New York, inviting her fellow New Yorkers to put on their most comfortable shoes and become tourists in their own town.

"I started the BIG WALK as a way to get to know people in the Gallatin community and to bring other people's interests and expertise into a common conversation," says Harpman. "On our very first walks, we talked about so many things: food, literature, poetry, commerce, gentrification, geology, wildlife—even the founding of Gallatin."

Since it began, the BIG WALK has traveled the entire length of both Broadway (2011) and Fifth Avenue (2012), paused to learn more about Roosevelt Island's renewable energy sources (2013), walked down almost the complete West Side of Manhattan (2014), asked attendees to note the community impacts of "supertall" luxury towers under construction along 57th Street (2015), and strolled from Washington Square over to Red Hook, Brooklyn (2016). In 2017, the BIG WALK visited the Queens neighborhood of Jackson Heights, led by **Rebecca Amato** and **Gianpaolo Baiocchi** from Gallatin's Urban Democracy Lab, along with two contributors to 2017's *Nonstop Metropolis: A New York City Atlas*. Walkers paused to sample food from local food trucks in one of the world's most diverse neighborhoods. In 2018, the BIG WALK remembered sites in the East Village and Lower East Side important to the city's queer history. As the guest curator for the BIG [QUEER] WALK, I watched as walkers "guerrilla landmarked" historic sites along the way by chalking "QUEER WAS HERE" on the sidewalk as we shared its history. In 2019, walkers traveled back to Queens to explore the artistic and industrial heritage of Long Island

City while also examining massive infrastructure upgrades that have been made in the area to improve shoreline resilience.

This year's walk was a celebration of the event's tenth anniversary and a nod to NYC's maritime history. Students, alumni, faculty, and staff met on Governors Island, the unceded terrain and the ancestral hunting grounds of the Indigenous Lenape people. Located just off Manhattan's southern tip and west of Brooklyn's Buttermilk Channel, the island was "discovered" in 1624 by settlers representing the Dutch West India Company. Before the American Revolution, the island was a strategic military outpost for the Dutch and English before becoming an American military base in 1775. The US Coast Guard, the island's last military occupant, closed up shop in the late 1990s. New York City assumed control of the island in 2010 and, in the years since, the Trust for Governors Island has overseen the restoration of many historic buildings and the development of an ambitious new forty-acre park, making Governors a hub for New York City arts nonprofits as well as a seasonal destination for families.

Guest speakers on the 2021 BIG WALK to the island included Marifer Sanchez, a high school student at the Urban Assembly New York Harbor School; Merritt Birnbaum, executive director of The Friends of Governors Island; and Samuel G. White, one of the city's leading architects and a great-grandson of Stanford White.

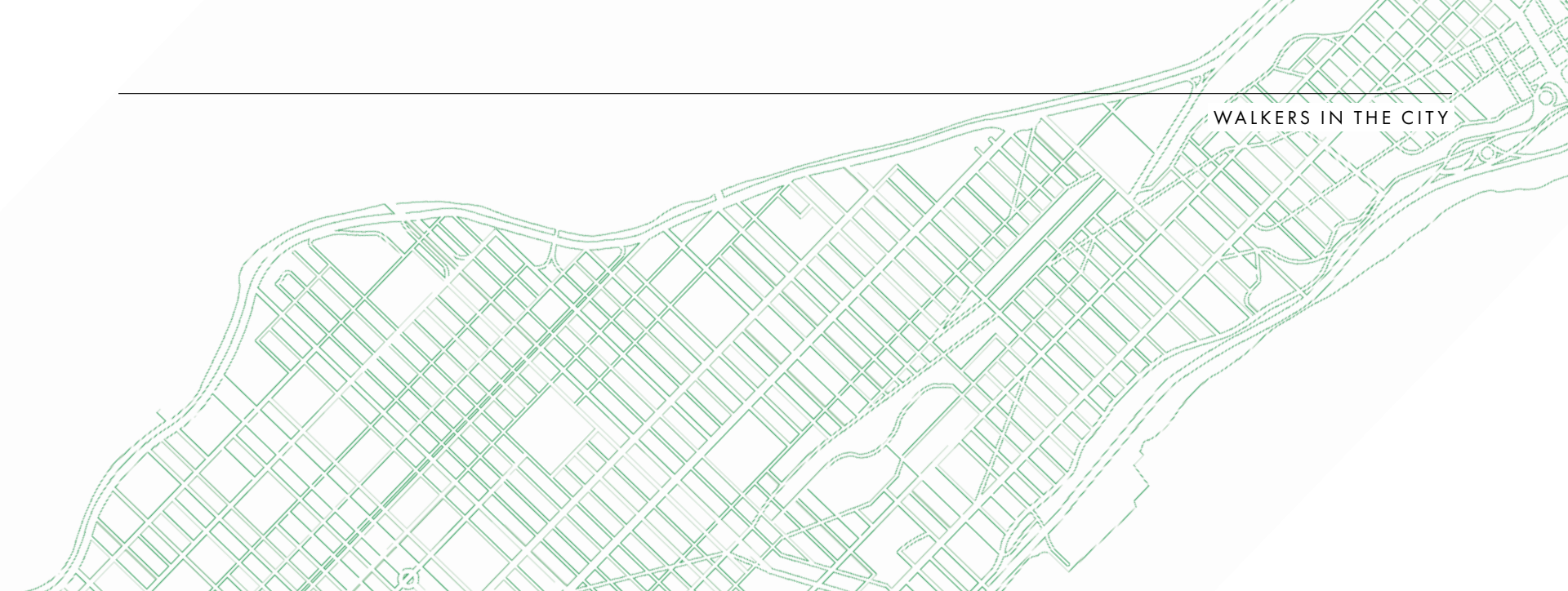
"The BIG WALK became—and remains—a great mixer for faculty, staff, students, alums, and friends," says Harpman. A number of Gallatin organizations and initiatives have supported the walks over the years, including the Urban Democracy Lab, the student-run Gallatin Design Collective, Global Design NYU, and openEARTHstudio.

While BIG WALK has covered many different parts of the City—from the top of Manhattan to Jackson Heights, from Midtown to Roosevelt Island, from the entire length of Fifth Avenue to Red Hook—as is so often the case with the City, there is always more to explore. See you on the streets!

—Michael Ryan (BA '14)

Recommended Reading for After a Stroll:

- *The Works: Anatomy of a City* by Kate Ascher
- *Open City* by Teju Cole
- *The New York Nobody Knows: Walking 6,000 Miles in the City* by William Helmreich
- *On Looking: A Walker's Guide to the Art of Observation* by Alexandra Horowitz
- *A Walker in the City* by Alfred Kazin
- *Waterfront: A Walk Around Manhattan* by Phillip Lopate
- *Wanderlust* by Rebecca Solnit
- *Nonstop Metropolis: A New York City Atlas* by Rebecca Solnit and Joshua Jelly-Schapiro
- *Mannahatta: A Natural History of New York City* by Eric W. Sanderson
- *Twenty Minutes in Manhattan* by Michael Sorkin
- *Here Is New York* by E. B. White
- *The Colossus of New York* by Colson Whitehead



Louise Harpman speaking at Outlook Hill on Governors Island, 2021;
Photo: Jorge Corona, courtesy NYU Photo Bureau

The **BIG WALK** has traversed the city since 2011, and some of our research still lives online. If you'd like to take a self-guided tour or follow in our footsteps, here are four fascinating areas of the city to explore:

BIG WALK JACKSON HEIGHTS
<https://wp.nyu.edu/bigwalk2017/>

BIG [QUEER] WALK
<https://wp.nyu.edu/bigqueerwalk/>

BIG WALK LONG ISLAND CITY
<https://wp.nyu.edu/thebigwalklongislandcity/>

BIG WALK GOVERNORS ISLAND
<https://wp.nyu.edu/bigwalk2021/>

Broadway, top to bottom **2011**



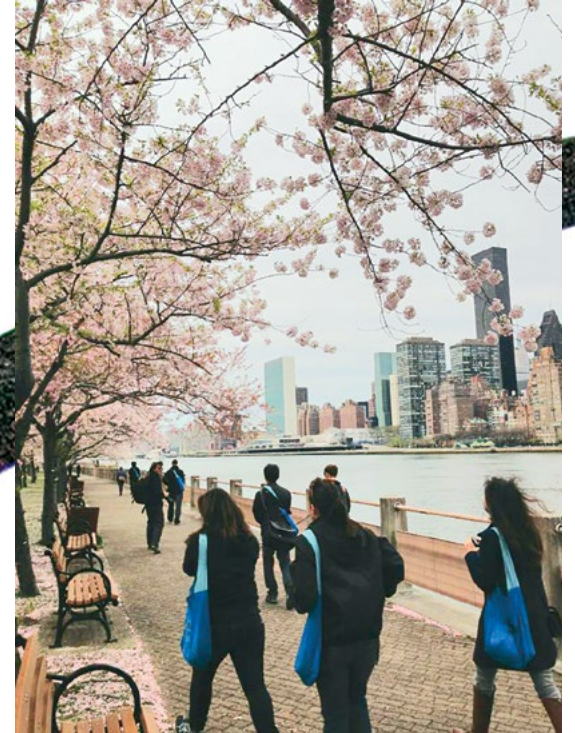
Poster by Louise Harpman for the inaugural BIG WALK

Fifth Avenue, top to bottom **2012**



Gallatin faculty Michael Dinwiddie (BA '80; TSOA '83) speaks in front of the Negro Armory on Fifth Avenue

Roosevelt Island **2013**



On the way to Four Freedoms Park

Washington Square Park to Red Hook **2016**



Walking the Brooklyn Bridge

Jackson Heights **2017**



Samples from one of Jackson Heights' food truck vendors; Photo: Melanie Flanagan

Big [QUEER] Walk **2018**



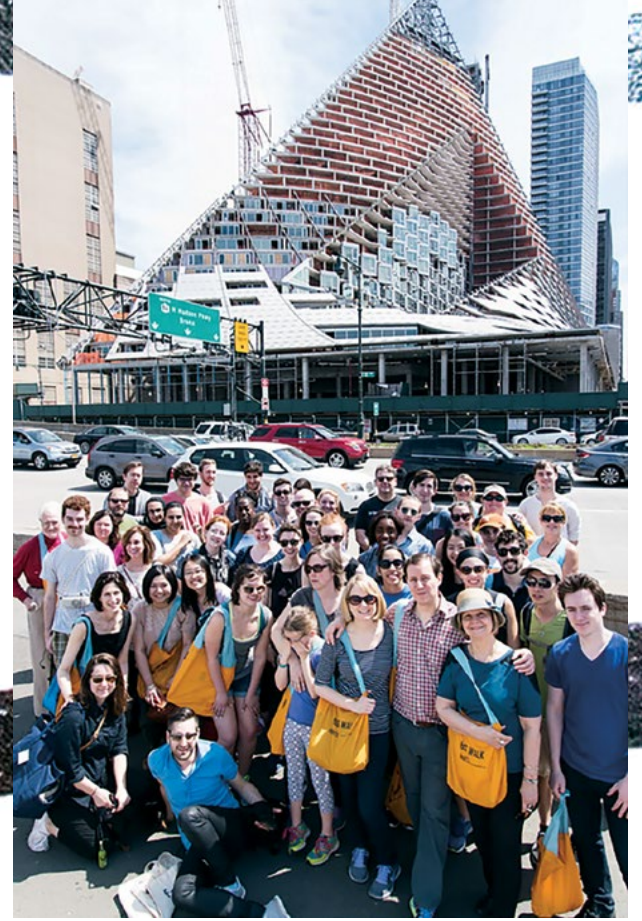
Ingrid Appgar (BA '20) with QUEER HISTORY HAPPENED HERE stencil

George Washington Bridge to Chelsea Piers **2014**



Little Red Lighthouse in Fort Washington Park

River to River, Manhattan, across 59th Street, return 42nd Street **2015**



Court Scrapper Building

Long Island City **2019**



Governors Island **2021**



Walkers pause to explore the artist Shantell Martin's May Room on Governors Island; Photo Credit: Jorge Corona, courtesy of NYU Photo Bureau

Making, Not Breaking

IN THE MIDST OF THE PANDEMIC, STAC STUDENTS KEPT CREATING

By Clara Luce, Fran Janal, and Cyd Cipolla

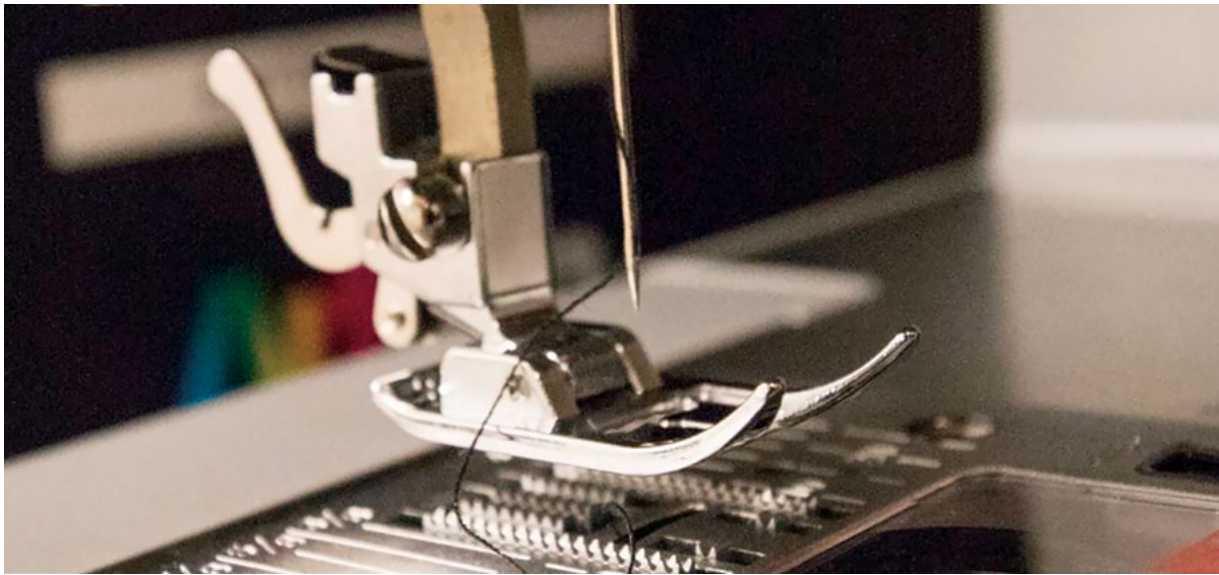


Photo Credit: Cyd Cipolla

Science, Technology, Arts, and Creativity (STAC) is a home at Gallatin for those interested in technology and creativity, offering small in-person, hybrid, and virtual workshops in computer programming, physical computing, blockchain technology, augmented reality, video production, and audio art.

In addition to workshops, students gather weekly in room 746 to share information, get to know each other, and speak about collaborative research, sustainable fashion, and entrepreneurship. The space holds a variety of tools, including the fleet of sewing machines deployed each week at the sewing workshops, as well as a 3-D printer, embroidery machine, vinyl cutters, and an ever-increasing assortment of crafting supplies—all in a setting designed to encourage inclusive making, group work, and collaboration.

Visit Gallatin's seventh floor on a Saturday afternoon this fall and you'll find another offering from STAC, this time a more craft-driven use of the 746 maker space. Behind the whirl of busy sewing machines are Gallatin students **Clara Luce** (BA '22) and **Fran Janal** (BA '23), who lead Gallatin community members in regular sewing workshops, teaching everything from hand sewing to bodice block drafting.

Clara has worked in STAC's space since it opened to the public in 2020. When the NYU campus closed the following month, like many of the makers, crafters, machinists, and builders of NYU, Clara lost access not only to these tools and materials, but also to the camaraderie that comes from working in shared spaces. "It was just so sudden," she says. "I felt like I went from so much to—nothing."

While much of STAC programming became virtual in that spring and the year that followed, hands-on learning resumed in 746 in a limited capacity in September 2020. STAC was a space to explore new skills in a safe and socially distanced way. Fran was one of the first students to use the newly reopened space and took advantage of the opportunity to learn 3-D modeling and printing. Other students who used the space explored jewelry making, sewing, sticker making, and fiber arts, enjoying the time away from virtual life.

The users of 746 during the pandemic represented a small microcosm of the creative exploration many of us experienced in the pandemic. Whether in labs and maker spaces or at home, many members of the Gallatin community found themselves drawn to working with their hands in a new way during the height of lockdowns. This interest has carried over in force to the fall 2021 semester, and, with the full return to campus, 746 and STAC are lively spaces once again. While we may all be masked and have a new respect for social spaces, 746 regularly hosts small student maker gatherings. In 2021, in collaboration with the Gallatin WetLab, STAC is also offering a special course on biomaterials on Governors Island.

Fran and Clara run regular weekly training sessions for students, staff, and faculty who want to access the machinery, and they have noted a new enthusiasm for making and crafting among the attendees. One recent visitor said it felt like a desire to "return to childhood." Others have just expressed joy and relief at breaking away from virtual spaces, even just for a time.

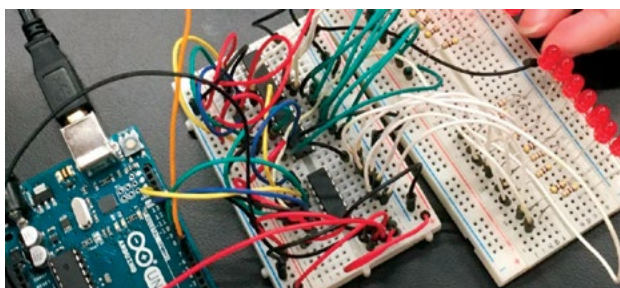


Photo Credit: Jay Simpson (MA '21)



Photo Credit: Jay Simpson (MA '21)

NEWS & NOTES



Remembering **Imani Douglas**

In May 2021, [Gallatin lost beloved and longtime Gallatin Arts Faculty member Imani Douglas](#). For over twenty years, Douglas taught “Writing for Television 1” and “Writing for Television 2,” which became staples of the Gallatin arts curriculum. She helped innumerable students prepare their dossiers and spec scripts, sending those students off to professional roles in television and film.

Professor Douglas’s many years of inspirational teaching, advising, and mentoring were honored at Gallatin with a memorial on October 25, 2021, organized by **Michael Dinwiddie** (BA ’80; TSOA ’83). “Imani and I were close friends and colleagues,” he says. “Twenty years ago, I invited her to Gallatin to teach a television writing arts workshop. In all that time, she never stopped! Imani was creative, inspiring, and demanding of her students—as she was of actors, playwrights, screenwriters, producers, colleagues, and friends.”

She will be very deeply missed by all of us at Gallatin and by those in the professional worlds of television, film, and theater where she made such a mark.

FOUR GALLATIN ARTISTS AWARDED CITY ARTS CORPS FUNDS

The New York Foundation for the Arts and the Department of Cultural Affairs paired with the NYC mayor's office to distribute one-time \$5,000 grants to over 3,000 NYC artists in late September. The funds, from a new \$25 million recovery initiative designed to help NYC-based working artists who have been disproportionately impacted by COVID-19, were received by Gallatin faculty **Kathryn Posin**, **Meera Nair**, **Judith Sloan**, and staff member **KC Trommer**.

The grant for the **Kathryn Posin Dance Company** was used to create a performance at Manhattan's **Gene Frankel Theater**. **Meera Nair's** grant supported *Stories from a Plague*

Year, providing space for Tibetan community members to share stories and lived experiences of working, struggle, illness, grief, and experiences with anti-Asian hate, as NYC-based immigrants, workers, students, and families living through the pandemic. **Judith Sloan** and **Alicia Waller** (MA '17) presented "**Songs and Poems: Of Migration, Refuge, and Finding Home**," a public performance held at the outdoor stage of the Jamaica Performing Arts Center in Queens. **KC Trommer's** grant will support running the 2021-2022 Red Door Series, a reading and meditation series offered twice a month at **St. Mark's Episcopal Church in Jackson Heights, Queens**.



Turning Obsessions into Art

Nina Katchadourian on *Criss-Cross: The NYU Gallatin Podcast*

For the first episode of the second season of *Criss-Cross*, podcast host **KC Trommer** spoke with Gallatin faculty member and celebrated multimedia artist **Nina Katchadourian** about the collaborative process behind *To Feel Something That Was Not of Our World*, an art exhibition that premiered at the Catherine Clark Gallery in San Francisco in January 2021. The exhibition was the result of Katchadourian's "lifelong obsession" with *Survive the Savage Sea* (1973), a best-selling book about how the Robertson family survived a shipwreck. Having read the book as a child, Katchadourian and shipwreck survivor Douglas Robertson scheduled daily phone calls during the early days of the pandemic for thirty-eight consecutive days, mirroring the time that Robertson and his family were adrift at sea.

Based off the exchange, Katchadourian created videos, sculptures, photographs, drawings, text message exchanges, and excerpts from her recorded phone calls with Robertson to explore all dimensions of a story about resourcefulness, hope, and creative capacity under duress. *To Feel Something That Was Not of Our World* is currently on display at the Columbus Museum of Art through April 24, 2022.

Season One guests include Gallatin faculty members **Eugenia Kisin**, **Matthew Stanley**, **George Shulman**, **Kwami Coleman**, **Stephen Duncombe**, **Shatima Jones**, and their student and alumni collaborators. Listen to *Criss-Cross* by subscribing on **Apple Podcasts** or **Spotify**. Our Season Two logo design is courtesy of **Chris Baker** (BA '22).

Rihanna & Child

The rude girl is with child in the Instagram pic. It's not her baby.
She wears a costume that conservatives may describe as exotic and revealing.
I call her *mi pana* and *mi pai*. The baby pulls sequins off her bustier.
But she's not afraid she won't shine. I was raised by her kind.

She shows us how to celebrate carnival as a #badgirl
goddess, tantalizingly #wifey material, playing
a benevolent stepmother with #milf appeal, taking
a break from dancing to hush a child in her auntie's laundry room.

Over half a million followers *like* this portrait of Rihanna
as the Black Madonna. In it her voluminous hair is a halo, her dazzling
headdress is a crown, a beaded curtain frames her
as a domestic deity with a washing machine for a throne.

Her breast sits ready to be clutched for comfort by
the bawling majesty in her arms. Over half a million
followers hail woman for nestling babe against her
bejeweled bustier. Millions more were raised by her kind.

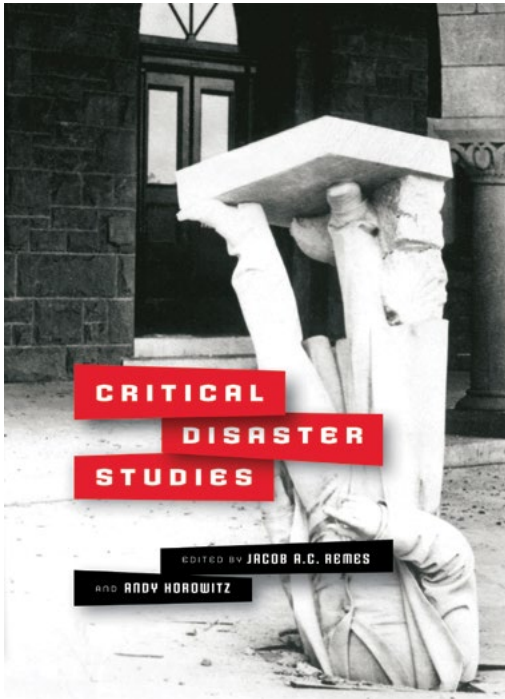
Millions more once nestled on the chest of a mother's uniform
or on the costume of an auntie close enough to be a stepmom
taking care of others on break from dancing
soca or murga in the parade.

I was raised by her kind, dazzling and Amazonian,
running so fast through the hairspray that her wig almost
bursts into flames. She who fills beach dunes with matches,
feathers, rhythms, and milk bottles.

Her nude arms waving at parade people walking by,
her ribs cracking where the DJ drops the beat.
She is not afraid to die. Yes, I was raised by
women like that. I was raised by her kind.

—Darrel Alejandro Holnes, forthcoming in *Stepmotherland*
(Notre Dame Press, 2022)

BRINGING CRITICAL DISASTER STUDIES TO THE PUBLIC



“Which suffering is considered okay and which suffering is not okay has to do with the class, race, and location of the people who are suffering,” says Gallatin professor **Jacob Remes**, director of the recently launched [Initiative for Critical Disaster Studies](#).

Last year was the first time many Americans even asked the question of whose suffering matters, but Remes has been studying disasters and their effects on people and the natural world since Hurricane Katrina hit New Orleans in 2005. At the time, he was still a graduate student in Duke University’s history department, where he went on to earn his PhD. Author of the 2016 book *Disaster Citizenship* (University of Illinois Press), Remes teaches the interdisciplinary seminar “Critical Disaster Studies” at Gallatin.

His latest work, *Critical Disaster Studies* (University of Pennsylvania Press, 2021), co-edited with Tulane professor Andy Horowitz, is designed as a touchstone for those who wish to better understand the emerging field. The book was the result of conversations with a dozen scholars who had been invited to Gallatin for a two-day conference in the fall of 2018. After delivering public talks, the visitors gathered around the conference table of 701 to hash out the details of

the proposed book and the emerging discipline.

“The question was ‘what is critical disaster studies?’ and we figured it out by working on the book as opposed to the other way around,” Remes said.

During the conference, each of the ten chapters of what would become *Critical Disaster Studies* was circulated and workshopped by two other scholars. The book was finalized in the spring of 2020 and published in the summer of 2021, three years after the conference, and just as the idea of disaster as a political problem began to emerge in mainstream discourse.

“Even the very category of disaster is political” Remes said. “The designation of some forms of suffering as ‘disaster’ and others as ‘normal’ and ‘acceptable’ is itself a political distinction.”

The pandemic has highlighted the category of disaster; Remes hopes that the emerging field of critical disaster studies can think through the increasing number of disasters that result from disease and climate change.

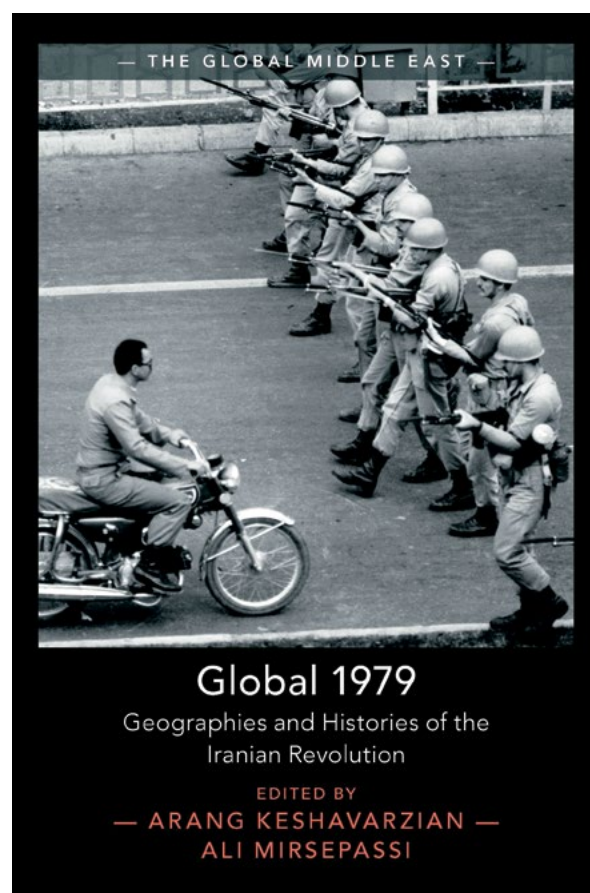
“Because the hazards are changing, and the hazard risk is changing, our way of judging what risks are acceptable or not also has to change,” he says. “We’re not going to build our way out of disaster. It is always a political problem.”

Global 1979: Geographies and Histories of the Iranian Revolution

Along with Arang Keshavarzian, Albert Gallatin Research Excellence Professor of Middle Eastern and Islamic studies **Ali Mirsepassi** co-edited *Global 1979: Geographies and Histories of the Iranian Revolution* (Cambridge University Press, 2021). The eighteenth volume in the Global Middle East series, this multidisciplinary work presents the Iranian revolution of 1979 within its transnational and global contexts and uses a variety of lenses, including personal narratives, to help readers understand the origin of the uprising.

One narrative offered in *Global 1979* is Mirsepassi’s own: “Seeing the World from a Humble Corner,” an account of a small-town in pre-revolutionary Iran. In his essay, the author shares the story of being attacked by supporters of Iranian political and religious leader Ayatollah Khomeini, the Iranian Shi’i cleric who led the revolution that overthrew Mohammad Reza Shah Pahlavi in 1979. After speaking at a demonstration critical of Khomeini, Mirsepassi was singled out and beaten by Khomeini supporters who left the young college student in a ditch on the outskirts of Tehran.

In the wake of the attack, Mirsepassi was left not only with physical injuries but also with questions about how people united in revolutionary struggle came to be so divided. He began to consider how his experiences across Iran’s provinces and capital could help explain the political and intellectual shifts that led up to the Iranian Revolution in the following year. The full account of Mirsepassi’s political life and thinking, *A Fall Day in 1978: A Political Memoir of the Iranian Revolution*, will be released by the University of Edinburgh Press in 2022.



Art-Science Collaboration with a Harbor View



Karen Holmberg doing RadLab aural capture; Photo: Andrew Lau

Gallatin WetLab is an experimental public-facing teaching and living laboratory space that bridges the environmental arts and sciences, housed on Governors Island, a 172-acre island in New York Harbor, just off the tip of Manhattan. Since 2021, the WetLab has been co-run by anthropologist of art **Eugenia Kisin** and environmental scientist, volcanologist, and Research Director of the WetLab **Karen Holmberg**. *Gallatin Today* spoke with Kisin and Holmberg about the origin of the space and the range of exhibitions and programming Gallatin offers to students and the public one seven-minute ferry ride away from Manhattan.

Gallatin Today: Eugenia, you're an anthropologist of art, and Karen, you're an archaeologist who specializes in volcanic environments. Tell us about how your work speaks to each other and about the genesis of WetLab.

Eugenia Kisin: We first learned about each other's work when I did a presentation about traveling with students to the Pacific Northwest to think about Indigenous art worlds and environmental justice.

Karen Holmberg: On the same day, I was presenting my research on a prehistoric rock art cave complex on a coastline that has seen radical sea-level rise postglaciation under a volcano in Chile that erupted unexpectedly in 2008.

EK: We realized our work had a lot in common and that we shared an interest in intersections of art and science, and in formations of more-than-human worlds. We share a commitment to experiential learning and drawing on methods of art-science in our teaching, which emphasize collaboration and experimental teaching across environmental arts, sciences, and humanities. WetLab is a kind of container for all sorts of projects—exhibitions, artist talks, citizen science, pedagogical experiments—playing with the form of the scientific wet lab.

KH: But it's a messier sort of lab, where the hazard of cross-contamination is present—though as interdisciplinary scholars, we were excited about the possibility of cross-contamination!

What is art-science?

KH: "Art-science" is a new and hybrid field for investigating problems that cannot be neatly separated or divided, like climate change and sea-level rise, which we come to know through scientific expertise but also through our everyday aesthetic experiences—how things are felt, seen, and heard—in our environments and communities. In a sense, this is something that is shared across a lot of practice-oriented programs at Gallatin, like the Urban Democracy Lab and the Gallatin Arts program.

EK: Like Gallatin's artist-scholar model, art-science improves the public presentation of scientific knowledge through its attention to aesthetics and viewer experience. At the same time, artists working in this paradigm advance scientific inquiry, too, by shifting what can be seen, noticed, and asked about. In its current form on Governors Island, WetLab is both a living laboratory and a teaching gallery, where students learn how to display their work. The idea is eventually to work with a whole host of Gallatin colleagues and students; for example, we are giving a tour of the current exhibition to students from Jacob Remes's "Critical Disaster Studies" class.

What made Governors Island the main site for this collaboration?

KH: I co-direct the New York Virtual Volcano Observatory with colleagues from the City University of New York and Fairfield University, and we have had a house on Governors Island since 2019, located in Nolan Park.

EK: In 2019, I co-directed a summer field school called A Museum for Future Fossils that focused on site-specific curatorial responses to ecological crises. Karen was one of the scholars involved in our New York programs, and she invited me and our students to visit the marine biology lab at the New York Harbor School, where she serves as a scientific judge for the annual marine science symposium.

KH: The Harbor School is a public maritime high school, and the things these kids are doing in their wet lab with things like microplastics and eco concrete are truly remarkable. Eugenia and I have ongoing conversations with the marine biology director, Mauricio Gonzalez, to hatch a plan for future collaborations on the island. So much is happening on Governors Island in art-science. Installations by our colleague the artist **David Brooks**, for example, enable visitors to see the island's geologic histories and time-scales.

In 2020, I invited Eugenia to come with me to Governors Island for an acoustic data capture ("RadLab—Aural Spaces") that was directed by artist Sandra Volny as part of the Radical Ecologies (RadLab) module that I led on geological force, senses of control, and natural phenomena. That day was a bit of a spark for us, I think, in realizing how much productive fun we could have in experiential co-creation of work!



Hanae Utamura's *Porpita Plástica*

EK: The island allows for a different pace of work, as well as a public site for our students to display their experiments. This season, we are fortunate to have a residency as a cultural institution on the island, first as a pop-up in the Virtual Volcano Observatory and then in our own house as the Gallatin WetLab, located at 403 Colonels Row. We opened a new art-science exhibition called *Contretemps.*, featuring work by professional artists Simon Benjamin, Keith Edmier, Tessa Grundon, Jemila MacEwan, and Hanae Utamura and WetLab students Rhea Barve, Jesse McLaughlin, and Kris Waymire, that ran until the end of October.

KH: This semester, a number of courses came to the island to take advantage of the WetLab, drawing on data collection from the site to create their final projects. Other NYU faculty, including biologists **Mary Killilea** (CAS), **Katie Schneider Paolantonio** (CAS), and urban ecologist and ethnographer **Anne Rademacher** (CAS; “Urban Greening Lab”), have brought students to the WetLab for their courses.

Faculty and students alike have used 403 Colonels Row as a creative stimulus through the *Contretemps.* show. Being in a living, changing art-science exhibition—and I mean this literally: Jemila MacEwan’s *Dead Gods* and Tessa Grundon’s plants in her *Postscript* piece and the willow soil remediation are constantly changing and very alive!—has been inspiring for us all and changes the way we do our science.

Who else have you worked with, and what have those exhibitions and collaborations looked like?

KH: We work with a large number of people who make WetLab possible, most importantly our wonderful administrator Cyd Cipolla, a feminist science studies scholar who is also the director of Gallatin’s STAC Program. Every year, WetLab takes on recent alumni/ae as curatorial fellows to develop exhibitions and programs. This past spring, we brought in students from another collaborative project I co-directed, the Radical Ecologies Lab, which was funded by the NYU Center for the Humanities as a Bennett-Polonsky Humanities Lab.

EK: In addition to co-curating *PHREATIC!*, our inaugural exhibition on Governors Island, former curatorial fellows **Ayaka Fujii** (BA ’20) and **Ellie New** (BA ’20) used their time with WetLab to participate in a whole host of projects for the Gallatin community. Ellie ran a wonderful lecture program in the Gallatin Galleries called *Press Your Ear to the Wind*, a series of artist conversations about eco-art, and Ayaka choreographed and danced in *Earth, Here*, a short Earth Day film by openEARTHstudio, the climate-focused design collective through which Louise Harpman, Karen, and I work together. Our incoming curatorial fellow **Patrick Bova** (BA ’18) will curate with Karen, me, and students in our spring Anthropocene-focused seminars. We are excited to integrate the WetLab more fully into the Gallatin curriculum.

In Spring 2022, Kisin and Holmberg will teach partnered classes: “**Art of the Anthropocene**” (Kisin) and “**Anthropocene Narratives**” (Holmberg) that will meet on the same days and times, allowing for shared field trips and guests and to work together toward ideas for the **WetLab 2022** art-science exhibition that will open on the Island in August 2022.

Learn more about the WetLab’s past and future exhibitions and projects at <https://wp.nyu.edu/gallatinwetlab> and follow the Lab on Instagram @wetlab_artscicollective.



Eugenia Kisin collecting acoustic data on the Governors Island ferry; Photo: Karen Holmberg

WetLab Glossary

Art-science is a heterogeneous space of interdisciplinary practice that draws upon multiple arts, sciences, and technologies.

Contretemps. is the first Gallatin WetLab art-science exhibition held at the WetLab house, located at [403 Colonels Row](#). The artists in the show—which bridges the environmental arts and sciences—explore the porous boundaries that exist between concepts such as geological time, extinction, remediation, memory, loss, and wonder. Overall, they ask questions about time and Earth and Earth beings. <https://tinyurl.com/wetlabcontretemps>



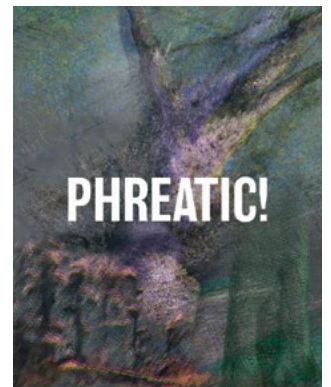
Initiative for Critical Disaster Studies is an interdisciplinary program at Gallatin led by Jacob Remes. <https://tinyurl.com/cdsgallatin>

The New York Harbor School is a public high school located on Governors Island that instills the ethics of environmental stewardship and the skills associated with careers on the water.

The New York Virtual Volcano Observatory (VVO) on Governors Island is co-directed by Karen Holmberg with Ben Black (CUNY) and Patrick Brooks (Fairfield University). Using virtual reality, drone imagery, photogrammetry, and art-science, VVO conveys volcanic phenomena including the massive extinction-level event represented by the Hudson Palisades. It was originally funded by a grant from the American Geophysical Union, and this past season was staffed entirely by Gallatin students, many of whom were in Karen Holmberg’s “Volcanoes: The Sublime & the Scientific” class.

openEARTHstudio formed as a collaboration between Louise Harpman, Karen Holmberg, and Eugenia Kisin for Earth Week 2020 and resulted in the film *Earth, Here*. Contributors included Gallatin student and alumni choreographers and dancers as well as text from poet **Jayshawn Lee** (BA ’21). <https://tinyurl.com/openearthstudio>

PHREATIC! was the inaugural art-science exhibition of student work, curated by **Ayaka Fujii** (BA ’20) and **Ellie New** (BA ’20), and held in a pop-up space in the Virtual Volcano Observatory located at [11 Nolan Park](#). The show explored symbiotic ecologies and multispecies interactions at points of disruption. The exhibition title denotes a type of eruption when water interacts with a volcanic eruption and results in something far more explosive and unpredictable. <https://tinyurl.com/wetlabphreatic>



RadLab, or the Radical Ecologies Humanities Lab, was a Bennett-Polonsky Humanities Lab run by the NYU Center for the Humanities and co-led by Karen Holmberg (Gallatin), Elaine Gan (GAS), Elizabeth Henaff (Tandon), and Tega Brain (Tandon). The courses and exhibition that resulted from it examined how the long-standing relationships between natural phenomena and humans, nonhumans, and machines are transforming. It addresses the need for ecological thinking, interdisciplinary practice, and multimodal pedagogy.

“**RadLab—Aural Spaces**” was an acoustic capture project led by artist Sandra Volny in 2020 as part of Karen Holmberg’s geological force, senses of control, and natural phenomena module of the Radical Ecologies Lab. <https://tinyurl.com/auralspaces>

STAC stands for Science, Technology, Arts, and Creativity and is directed by Cyd Cipolla to encourage hands-on, immersive learning through space, materials, and support to members of the Gallatin community.

“WetLab has been an enriching space to gather in a moment of crisis and pave ways that consider connectedness and care of our communities and ecologies through frameworks of art-science. Curating the inaugural exhibition, *PHREATIC!*, gave co-curators Ellie and me an incredible opportunity to foster community amongst multidisciplinary creatives and bring forward an experimental exhibition. My fellowship at WetLab offered a space and time to consider the practice of curating in art-science as moving on the grounds of care, poetic witnessing, and planetary sensitivity.”

—Ayaka Fujii (BA '20), former WetLab curatorial fellow



Jemila MacEwan's "Dead Gods," Photo: David B. Smith

“In my experience, WetLab is a community based on generosity, in which interdisciplinarity, experimentation, and transformative exchange are embedded in each aspect of the work. Working as a curatorial fellow with WetLab, I found multiple opportunities to weave the threads of my thinking about ecology, crisis, curation, and art making into fully fledged projects, including our exhibition *PHREATIC!* and a series of conversational artist ‘duets.’ The discussions and collaborations that emerged this past year encouraged me to embrace ecological metaphor as a grounding force in my curatorial practice and to continue to question and imagine what the role of a curator can be.”

—Ellie New (BA '20), former WetLab curatorial fellow

ALUMNI NOTES

1970s

Tribeca Film Festival co-founders **Jane Rosenthal** (BA '77) and Robert de Niro were interviewed on the [Today show](#) about the reopening of the festival in June 2021.

1980s

The screenplay for *Noche de Fuego*, a film directed by [Mexican-Salvadoran director Tatiana Huezo](#), was adapted from *Prayers for the Stolen* (Hogarth, 2014), a novel by **Jennifer Clement** (BA '82). *Noche de Fuego* was nominated for a Palme d'Or at the [2021 Cannes Film Festival](#).

Michael Dinwiddie (BA '80; TSOA '83) contributed to the [American Theatre tribute article](#) remembering the work of the late Douglas Turner Ward, one of the founders of the seminal Negro Ensemble Company. His play *Poppyseed* streamed in the Metropolitan Playhouse series ["East Side Stories Unmasked: Welcome to the Neighborhood"](#) from June 12 to June 16, 2021. On Juneteenth, to celebrate the two hundredth anniversary of the oldest Black theater in the US, Dinwiddie moderated the panel "African Grove Theatre: A Bicentennial Celebration."

Yvonne (Erwin) Farrow (BA '83) was promoted to arts manager of the Performing Arts Program, City of Los Angeles, Department of Cultural Affairs.

A reading of *The Master and the Magician*, a comedic play about love, gender, leadership, and art, which was written and directed by **Julius Galacki** (MA '89), was staged on Zoom in May 2021.

Academy Award winner **John Ridley** (BA '87; screenwriter, *12 Years a Slave*) is co-founder of Milwaukee-based Nō Studios, which [announced](#) \$25,000 in grants to six Wisconsin musicians. Ridley and Giuseppe Camuncoli wrote the first issue of *The Other History of the DC Universe*, which was nominated for an [Eisner Award](#) for Best Single Issue.

1990s

Chris DeSantis (BA '91) wrote *Gate of Death* (Mirador Publishing, 2020), a thriller about an underground web of intrigue that evolves after a mysterious death at the Met.

April 8, 2021, was named [André De Shields Appreciation Day](#) to honor the work, activism, and influence of the Tony-, Grammy-, and Emmy Award-winning De Shields (MA '91). He [replayed the role of King Lear](#) for a production of Shakespeare's tragedy after he returned to Broadway in a 2021 production of *Hadestown*.

Ann Hood's (MA '90) young adult novel *Jude Banks, Superhero* (Penguin Random House, 2021) was reviewed by the [New York Times](#) and [Kirkus](#).



We the People, a new animated children's musical series by **Chris Nee** (BA '93), was released on Netflix and reviewed in the [New York Times](#), [Decider](#), and [Variety](#). Another Netflix show by Nee, *Ridley Jones*, launched in July 2021. A profile of Nee's work as a children's TV writer and producer on Disney Junior's *Doc McStuffins* appeared in the [New York Times](#): ["TV, TV, on the Wall, I Don't See Myself at All."](#)

Jennifer Rittner (BA '92) served as the guest editor of [the Policing Issue](#), an issue of *Design Museum* magazine dedicated to exploring the relationship between design, narrative, and the oppression of BIPOC.

"Translucent Saturation," **Gabriel J. Shuldiner's** (BA '96) recent solo show at the David Richard Gallery in New York City, was reviewed by art critic Raphy Sarkissian in [Artlyst](#). Shuldiner is represented by the David Richard Gallery and Maison Gerard.

Priscilla Stephan (BA '95) launched her first book in September 2021, *Soulfluent® Leadership Business Guide: Amplify Your Visibility, Message and Profits by Leveraging Your Archetype*.

Christy Turlington Burns (BA '99) and Amy Schumer co-edited [Arrival Stories: Women Share Their Experiences of Becoming Mothers](#) (Penguin Random House, 2022), an anthology of stories of motherhood.

2000s

Susie Bartley (BA '00) published [We Can Recover: Healing Words for Family and Friends of Addicts](#) (Luminare Press, 2021).

Jill Beale (BA '02) was accepted to the NYU Steinhardt School of Culture, Education, and Human Development to pursue her doctoral degree in Educational Communication and Technology.

"Paperweight," a song by **Michael Bihovsky** (BA '09) about living with a disability during the pandemic, was cited in [Jewish Exponent](#).

Dorrance Dance, the award-winning tap dance company founded in 2011 by **Michelle Dorrance** (BA '01), [opened the 2021 Jacob's Pillow Dance Festival](#).

The company's performance was reviewed by the [New York Times](#), the [Wall Street Journal](#), and the [Berkshire Edge](#).

Poet **Michael Frazier** (BA '00) is an inaugural recipient of [Cave Canem's Starshine and Clay Fellowship](#), a fellowship that provides financial and professional support to emerging Black poets.

Susan Fritz (BA '02) published [Everything Relevant Has Already Been Said](#) (2021), a memoir about the death of her husband from non-Hodgkin's lymphoma.

Keli Goff's (BA '01) new play, [The Glorious World of Crowns, Kinks & Curls](#), was reviewed in [Essence](#). The play opened at Baltimore Center Stage on March 18, 2021. [Goff sat down with NYU LA](#) to discuss her studies and career. Goff spoke with female TV writers of color for ["Creating Entertainment in a Year of Heartbreak and Horror"](#). For [Vogue](#), Goff wrote a short personal essay about becoming a screenwriter: ["How My Hair Drove Me from Cable News to My Dream Career."](#)

Randall Green (BA '08) [wrote the speculative screenplay](#) for *The Black Belt*, an indie comedy from Monarch Media set to star actor Christ Pratt.

Writer **Chinaka Hodge** (BA '06) has been [named the head writer](#) for Disney's upcoming series *Ironheart*. Hodge is a [writer for The Midnight Club](#), a new Netflix horror show based on Christopher Pike's 1994 novel of the same name.

Julie Klausner (BA '00) and Bowen Yang wrote *Schmigadoon!*, a musical comedy series for Apple TV+. The series release was covered in the [New York Times](#), [Vulture](#), and [Broadway World](#).

To celebrate Pride Month, [NYU profiled Tara Lombardo](#) (BA '06) for her work as executive director of the Institute for Human Identity, the first and longest-running LGBTQ+ mental health organization.

[Invisible Valley](#), a documentary film by **Zach McMillan** (BA '08) and Aaron Maurer, opened the 2021 Santa Barbara International Film Festival. According to [The Independent](#), "SBIFF '21 opened on a bold, illuminating note, with the doc *Invisible Valley*, about the gross socio-economic realities in the Coachella Valley."

Adam Mosseri (BA '05), head of Instagram, was quoted in ["Does Instagram Shadowban Accounts?"](#)

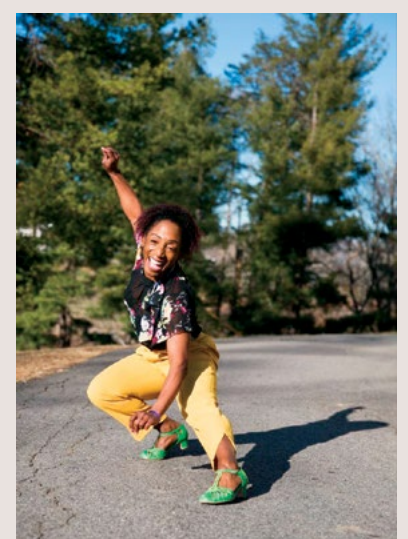
Mark Torres (BA '03) wrote a history of Long Island's migrant labor camps from WWII to 1960, [Long Island Migrant Camps: Dust for Blood](#) (Arcadia Press, 2021). It was reviewed by the [New York Post](#), [Newsday](#), the [Suffolk Times](#), and the [Long Island History Project](#).

["A Level of Abuse: Laying Bare Theater's Dirty Secrets,"](#) a conversation with playwrights **Torrey Townsend** (BA '05) and Robert O'Hara on their collaboration Off Broadway, was published in the *New York Times*.

Nicole Watson (MA '08) is the new [associate artistic director](#) of the McCarter Theatre, where she will launch the [Adrienne Kennedy Festival](#).

2010s

Luis Aguasvivas (MA '19) wrote an essay about playing the 1995 video game *Chrono Trigger* during lockdown for [PopMatters](#).



LaTasha Barnes (MA '19) contributed a virtual community workshop rooted in vernacular jazz to Caleb Teicher's [Dance the Yard Bubble Residency](#) at Slough Farm. As part of her Works & Process Fellowship through the Guggenheim Museum, Barnes performed in *TRAPPED*, and her performance was covered in [Broadway World](#). She has also joined the faculty at [Arizona State University's School of Music, Dance, and Theatre](#).

[The Hollywood Reporter](#) named **Isabel Bethencourt** (BA '16) and **Parker Hill** (Tisch BA '16), the filmmakers behind the award-winning 2021 documentary *Cusp*, to ["10 Rising Documentary Filmmakers Who 'Speak Truth to Power.'"](#)

Mitch Bloom (MA '13), the founder of Mitch's Provisions, was profiled in *BK Reader*: ["Founder of Unique Bed-Stuy Farm Stand Wants to Help Others Start Their Own."](#)

[The Seattle Times](#) and [Real Change](#) profiled policy strategist and activist **Marc Dones** (BA '11) about their role as the first leader of Seattle's new King County Regional Homelessness Authority.

Joose Duk (BA '16) was one of only two winners of the [Amsterdam-based Netflix New Voices Script Contest](#). For her screenplay *One and One Equals Three*, an anti-rom com about female sexuality, Duk won 25,000 euros, and her screenplay is on track to be adapted as a Netflix original film.

With funds from a Dean's Award for Graduating Seniors, Gallatin students **Lia Hagen** (BA '19) and **Anika Hussien** (BA '21) created [Stalled](#), a five-episode comedy series about a nineteen-year-old nonbinary person that features a cast of Gallatin students. Gallatin faculty Cynthia Allen served as executive producer.

Grace Halio (BA '18) published the feel-good zine [tender/bliss](#) with her art collective, [TOOMPT](#), which was featured in the Spring 2021 issue of *Gallatin Today*.

[Shutter](#) (Penguin Random House, 2021), a psychological thriller by **Melissa Larsen** (BA '15), was reviewed in [Publishers Weekly](#), [Mystery and Suspense Magazine](#), and [Criminal Element](#) and was a *New York Times* selection for "[Summer Horror Novels Guaranteed to Make Your Heart Thump and Your Skin Crawl](#)."

Josue Ledesma (BA '12) is part of the cast of *BRAGGING RIGHTS*, a sketch comedy competition show that reopened at [The Player's Theater](#).

Jeongki Lim (BA '10), assistant professor of Strategic Design and Management at Parsons, collaborated with the Parsons N Ventures team to launch [Creativity & A.I.](#), one of the first New School courses on Coursera.

New York magazine profiled interior designer **Tara McCauley** (BA '14) and her Gowanus, Brooklyn, walk-up in the weekly "[Great Rooms](#)" column for the magazine's *Curbed* section.

Mohegan theater maker and recently appointed clinical assistant professor at Arizona State University **Madeline Sayet** (MA '12) was invited as a guest

speaker on [Shakespeare Unlimited](#), a podcast from the Folger Shakespeare Library, to talk about [Where We Belong](#), Sayet's solo play, which was presented in association with the Woolly Mammoth Theatre Company. For her work as a playwright in [Climate Change Theatre Action](#), Sayet was invited as a panelist at "[Climate Action, Artfully Articulated, Brilliantly Staged](#)," which was presented in March 2021 and co-sponsored by Live Arts Miami, the Miami Book Fair, and #ARTiculatingClimate.

Owen White (BA '16) co-founded Take Five, a wellness app created for remote workers, in collaboration with NYU students Neeharika Tummala (Stern BA '22) and Raghav Singhal (GSAS BA '24), and was accepted into the competitive [NYU Startup Sprint Cohort for Summer 2021](#).

For *Protocols*, **Michael Zalta** (BA '19) wrote "[Hallucinatory Ethnification](#)," a critical essay about the fault lines in Jewish ethnic and racial associations in Yadav Lapid's 2019 film *Synonyms*.

2020s

[EARTH, HERE](#), a film by openEARTHstudio, premiered in April 2021. Directed by curator of the Gallatin Galleries and filmmaker Keith Miller and produced by Gallatin professors Louise Harpman, Karen Holmberg, and Eugenia Kisin, the short film also features the work of many students and alumni, including dancers and choreographers **Ingrid Apgar** (BA '20), **Sylvia Coopersmith** (BA '21), **Ayaka Fujii**

(BA '20), **Nunnapat "Spencer" Ratanavanh** (BA '20), and poet **Jayshawn Lee** (BA '21).

For *Hyperallergic*, **Hannah Baker** (MA '21) wrote "[We Should Abolish Museums Now](#)," a call for a socially responsive rethinking of museums and curation.

Cindy (Xingni) Chen (BA '21) was accepted to Columbia Law School to pursue her juris doctor.

[Shoutout LA Magazine](#) interviewed **Saransh Desai-Chowdhry** (BA '20) about his work as an author, marketer, and artist manager.

Gallatin alumni **Saransh Desai-Chowdhry** (BA '20), **Valerie Kipnis** (BA '16), and **Valerie Tu** (BA '20) were awarded [Fulbright grants](#) to travel to India, Ukraine, and Taiwan, respectively.

Gabriela Kreutzberger (BA '22) and **Kai Zhang** (BA '21) co-founded Grow Together, a green roof initiative, in collaboration with Tandon faculty member Tim O'Keefe, and were accepted into the competitive [NYU Startup Spring Cohort for Summer 2021](#).

Anna London (BA '21) was accepted to University College London to pursue her master's in Policy Studies in Education.

Cheyenne Porcher (BA '21) and **Vendantini Lakshminarayanan** (Steinhardt '21) are featured in the NYU video "[Everything You Wanted to Know About Gen-Z Slang But Were Afraid to Ask](#)."



Gallatin faculty member **Shatima Jones** and alumna **Cheyenne Porcher** (BA '21) spoke on [Criss-Cross: The NYU Gallatin Podcast](#) about "A Seat at Our Table," a *Confluence* collaboration created to honor Black History Month 2021.

Shatima Jones; Photo Credit: Colin Jerolmack (2021), after Carrie Mae Weems

Christina Schuler (BA '20) has been named a [2021 New York Urban Fellow](#) and has been offered a nine-month fellowship that will combine work in mayoral offices and city agencies with volunteer service opportunities.

El Yurman (BA '21) recently performed as Teiresias in Torn Out Theater's nude production of Anne Carson's *Antigonick*, featured in [The New Yorker](#) and [Theatermania](#). They also published an essay in *AutoStraddle* entitled "[Brand New Party Girl](#)."

STAY INVOLVED

RECENT ALUMNI COUNCIL

Gallatin's Recent Alumni Council (RAC) is an alumni group for BA graduates of the past ten years and MA graduates of the past five years who meet monthly to convene as a Council, develop alumni initiatives, organize events and programs, cultivate and maintain a thriving connection to the School, and respond to the needs of recent alumni from Gallatin.

ALUMNI WORKING GROUPS

Developed by the RAC, Gallatin's Alumni Working Groups are designed to bring together like-minded Gallatin alumni and provide them with an opportunity to connect with each other, share knowledge and resources, collaborate on projects, and engage with current Gallatin students. Groups are interdisciplinary, broadly defined, and accessible to novices and experts alike, including Technology, Sustainability, Health and Science, Politics and Advocacy, and the Arts.

NYU'S VIOLET NETWORK

The NYU Violet Network is the University's official online community driving powerful professional connections within our global network of students and alumni.

GALLATIN.NYU.EDU

Facebook/NYUGallatin • Facebook/GallatinLA • Facebook/GallatinSF

Instagram @NYUGallatin Twitter @NYUGallatin

GALLATIN TODAY

Susanne L. Wofford
Dean

KC Trommer
Director of Communications

Lau Guzmán (BA '22)
Communications Assistant

Fabio Cutró
Designer

Gallatin Today is published twice per year by the Office of Communications at New York University's Gallatin School of Individualized Study. Please address all correspondence to Editors, *Gallatin Today*, 1 Washington Place, 8th floor, New York, NY 10003, or by email to gallatin.communications@nyu.edu.



**GALLATIN SCHOOL OF
INDIVIDUALIZED STUDY**

1 Washington Place, New York, NY 10003

Nonprofit Org.
U.S. Postage
PAID
New York, NY
Permit No. 7931



GALLATIN TODAY

**Walkers in the City
Making, Not Breaking
Art-Science Collaboration with A View
Alumni Notes**