

**the 2011 GALLATIN
ARTS FESTIVAL has
EVENTS, OBJECTS
and ACTIONS. this
is a catalogue of the
PEOPLE who make
them happen.**

ART.

ISTS



SHEILA BANDYOPADHYAY

MEASURE FOR MEASURE is research. I started this project with ideas stemming from physical theater, the heightened text of Shakespeare, and my belief in theater as an exchange between actor and audience. The rest I made up as I went along. With the enthusiastic cooperation of my ensemble (who I cannot thank enough), I experimented. The work you see represents that experiment. Despite the fact that this is my master's thesis project, for me it is not an example of my mastery of anything. It is only an opportunity to put my ideas into form and see what happens.

Sheila Bandyopadhyay is an actor, movement specialist and AmSAT certified teacher of the Alexander Technique. Her collaboratively devised work has been seen in NYC at the West End Theater, the 72nd St Theater Lab, and Brooklyn's Brick Theater. Sheila's Shakespeare-specific performance includes work with the New England Shakespeare Festival, Shakespeare East, Shakespeare & Company, Stages on the Sound and One Shot Productions. Sheila is on the faculties of the American Academy of Dramatic Arts, Shakespeare & Company and The Linklater Center. This project marks Sheila's completion of her MA at Gallatin with a concentration in Movement and Physical Performance.



JACKSON BISHOP

C'EST MOI This sticker was originally a homework assignment. It was designed to be placed over clothing advertisements in order to address the false nature of consumer culture and phrases like “diamonds are forever” in the face of our own mortality. Now that it operates outside of the constraints of the assignment, I am more interested in the aesthetic appeal of the drawing.

Jackson Bishop is a sophomore at Gallatin. He is currently unsure of his projected concentration, although he knows that his interests lie in language (French/Spanish), design, music, and international affairs. He loves drawing.



WINSTON CHMIELINSKI

STORIES I apply pigment to dust and people still ask why the paint's falling apart. The intention was never to create something solid, but built upon my own body I guess it misled; one can imagine these, then, as the quilted skins of others, a slick parachuted sheen against a picture perfect sky, set afire simply for yellows and reds and ash-rimmed circles of blue.

Winston Chmielinski went by "Will" for a year when he was teased, once, for having the name of a cigarette and "someone probably really nerdy." But when he considered the unfair expectation for Wills to find their ways, Winston reassumed the only name well-suited to the smoke-ring trajectory of isolated in-the-studio roundabouts and repetitions. [Winston Chmielinski hails from Boston, MA, and is currently a senior in Gallatin with a concentration in Utopianism/ Narcissism.]



SIMA CUNNINGHAM

As a student of cultural diplomacy, I am interested in understanding why artists have largely been the individuals crossing the boundaries between many cultures, and how young people are using cultural tools to create profound change in their countries. I believe that being a creative person in the world requires you to actively participate in the world around you. **CATCH FIRE** is an expression of my personal manifesto, and an intimate look into why we attach a sense of urgency to artwork. What compels us to listen? Does good art and music inherently illicit a feeling that we must go out and do something in response?

Sima Cunningham, a junior at Gallatin from Chicago, studies cultural diplomacy and how music and the arts are used as tools of cross-cultural communication on a local and global scale. She is an activist, musician, and in her free time can be found playing shows around the Village and Brooklyn. She has released three albums to date and is currently working on the fourth. She has traveled around the world and collaborated with artists in many countries. She recently lived in Armenia, her ancestral homeland, where she taught English, music and civic engagement.



HANNAH DALY

In a wholly digitalized and globalized world, what does being at an event, in a moment, really mean? **IF ONLY YOU KNEW** is a performative installation that contemplates the dissolution of the event. I have asked people to participate in a moment stripped down to its core—this awkward and uncomfortable moment spotlighted. I have collapsed an event into a stacatto isolation to force us to think about what it means to be there. We can Skype, Twitter, or phone in to a place thousands of miles and time zones away; what does this mean for how we relate to each other in a shared space?

Hannah Daly is critic, curator, and creator. She is a Gallatin senior pursuing a concentration entitled "Race, Space + Visual Culture," with a minor in Africana Studies. Born in Cincinnati, Ohio, Daly currently lives and works in Brooklyn. Her work attempts to engage with questions of space, place, new racial politics, celebrity, digital culture and transnational cultural flow, all in the hopes of upsetting the politics of comfort and starting a new dialogue. hannahdaly.tumblr.com



HAYDEN DUNHAM

UNTIL IT'S ALL GONE uses products associated with feminine power to create a natural space for humans and animals to be quiet in. With this installation I am interested in taking hair out of drains and off of razors and placing it into a visible space that is both nurturing and warm.

Hayden Dunham is a person who makes things for real and imaginary people. Her work tends to address issues around power structures, animal needs, uncomfortable feelings and alternative reality solutions. She lives and works in Brooklyn.



DORIT FINKEL

I prefer mix tapes to iPods, petticoats to skinny jeans, magazines to blogs and have been known to use disposable cameras. Maybe I don't like change, maybe I think doing things "the hard way" should be sacred, maybe I'm a romantic. Regardless, I don't have a band and thus have had to explore the world of pre-programmed beats and digital layering. This has forced me to find ways to bring old-fashioned aesthetics into electronic music. I do listen to my fair share of Madonna and Radiohead, but growing up in a family of (eight!) music history fanatics, it's always been part of my mindset to look to the past for inspiration. I dig Django Reinhardt as much as MIA; when I'm at the piano, I'm equally glad to play Chopin or Tori Amos. And I hope that with **FOLK THIS!**, I can build a musical bridge between my Celtic roots and my computerized life here in the 21st century.

Dorit Finkel is a musician and composer from New Jersey. She has spent the past four years rounding out her education in the arts: dance, choreography, creative writing, visual art and theater. Her focus, though, has remained in music: classical piano in Steinhardt, film scoring in Tisch, and jazz and collaborative musicianship in Gallatin have been the cornerstones of her individualized track. Dorit's concentration, entitled "Music As Resistance," explores the role of music in African American culture, from spirituals to Motown, and the importance of song as a uniting force for oppressed groups throughout history.

THE GALLATIN CHAMBER PLAYERS

REAL AND IMAGINED SPACES The selections by Fux, Telemann, Gabrielli, and Hisaishi are all intended to be explorations of historical, metaphorical, imagined, or literal space and spaces. The Gabrielli, in particular, was written for a specific space, St. Marks Cathedral in Venice. The two choirs of instruments would have been placed far apart in the cathedral to take advantage of the spectacular acoustics of the space and to give a renaissance version of "surround sound." The music of Telemann and Fux is both an example of Baroque counterpoint and foreshadows the Classical period to come.

The Gallatin Chamber Players is a group of students and faculty musicians organized by Gregory Erickson in the fall of 2010. Their purpose is to facilitate the formation of informal small groups and also to meet as a larger group to sight-read, rehearse or listen to music. This concert is their first public performance.

LESLEY HENNEN, violin, is a freshman studying music, writing and film. She is originally from Minneapolis, MN, and has been playing violin for 10 years.

ZACHARY VARY, violin.

JACOB MARKS, clarinet, can be heard on recordings by the Florida Youth Orchestra and the Lascivious Youth Jazz Orchestra, or live with the NYU Community Orchestra and his band the Vypers. His concentration focuses on music and liminality.

STEPHANIE DANA, piano, is a freshman at Gallatin currently studying Neuroscience and Music. She has been playing piano for four consecutive years and is very excited to be performing in a chamber ensemble for the first time!

CHRISTINA LIANG has been a cello enthusiast since the age of 11. She was a proud member of her high school (dork)estra, and is a recent Gallatin grad who studied Entertainment Business and Screenwriting.

ALEXANDER DENKER, clarinet, began playing in the fourth grade. Alexander has trained two summers at the Interlochen Center for the Arts and at the Merit School of Music in Chicago. He is concentrating in "The Neuroscience of Art."

MYLES JACKSON, cello, is the Joint Dibner Family Professor of the History and Philosophy of Science and Technology at NYU-Poly and Professor of the History of Science at Gallatin.

GREGORY ERICKSON, trombone, has been a professional musician for 20 years and a Gallatin professor for seven. He teaches courses on literature, music, and religion.



JACOB GOLDMAN

NO COUNTENANCE originated under the auspices of the Emerging Jewish Artist Fellowship, sponsored by the Bronfman Center at NYU. My trip to Auschwitz and Birkenau at 10 years old has been my guide for the piece, as I aim to remove the distance caused by reflective thought and retrieve my youthful emotions.

Jacob Goldman is a sophomore at Gallatin. He was born and raised in New Haven, Connecticut, alongside his brother, sister, and a few pairs of Bernese Mountain Dogs. He studies music with Joan La Barbara.



TINA GONG

CELL is an attempt to represent birth from two contrasting perspectives: the first is scientific and microscopic, represented through the process of mitosis. The second is religious and macroscopic, as depicted through the seven days of genesis. This series of images simultaneously goes through both these events in order to reflect upon the concept of repeating forms and relationships. Although these ideas are revealed to us through different surface structures, they stem from a single root: the act of creation. By naming a particular instance of mitosis, one also calls upon the general archetype of genesis, so that each gains clarification and fulfillment in the other, in the moment that either one is spoken.

Tina Gong is a graduating senior at Gallatin concentrating in pattern formation. Though a native New Yorker, she is surprisingly incompetent at introducing herself. This knack is exceptionally evident in situations where the introduction is to be closely associated with projects that she holds dear, such as artwork. Wielding ballpoint pens and markers, she attempts to represent complex themes like spirituality, science, identity and myth in her work, even though she is embarrassed by their content. Unfortunately, this discomfort renders her completely and utterly incapable of expressing their origins and intent in language. So, in the end, she just likes to make pretty pictures. Hooray.

SARAH HINGLEY

Light has played an essential role throughout the development of society. Natural sunlight, candlesticks, and now electricity have allowed us to make use of time that would otherwise be filled with darkness. Each lighting installation revolves around a primary property of light. **BLOSSOM** is a collection of standing fixtures that work with the refraction and reflection of light. **EFFULGENCE** is a chandelier designed to propagate the light from a single bulb to illuminate an entire sphere. Both lighting pieces are meant to bring the focus back to a light source, exemplifying the intrinsic beauty in functional objects.

Sarah Hingley is an emerging glass maker. Her lighting designs focus either on the optic intricacies of glass through the use of clear glass or its ability to highlight subtlety through different hues of white. Variations in color density and the distribution of glass create lenses that emphasize the focus of each piece. The lighting installations are composed of multiple components that are caught in a state of flux, capturing the fluidity and flexibility of a system where the whole is greater than the sum of its parts. Sarah is a junior and studies the use of art as therapy.

ELISE LARGESSE

For **OFF SEASON**, I visited places defined by being peopled in those times when they were witnessed by nobody. What happens when we civilize a place, cut and structure it, make it purposed and then leave it purposeless? Our world continues to fill with our past recreations, our former havens, our seasonal places. Their altered existence is year-round; yet they are lucky if they get one season of human traction and noise. Places briefly overexposed to human contact are left more pointedly alone, and I feel lucky to know them then. Any year-round inhabitant of a summer seaside town knows this feeling of privilege, of a secret, of a knowing-better.

Elise Largesse is a writer and photographer living in New York City. She is a recent graduate of Gallatin, with a concentration in "Science, Religion, and Human Connection as Sources of Validation in the Face of the Unknown," and a minor in creative writing. Focusing on the discomfort and the comfort of the unknown in both her writing and her artwork, she primarily writes fiction about science (not to be confused with science-fiction) with a focus on new physics, mortality, free will, very barely inhabited places, and science as its own means to religious feeling. She originally hails from Massachusetts, where she lived in the same room for her entire pre-Empire-State life.



JESSICA LEWIS

TRAJECTORY is a theatrical dance piece developed while working on "Angels in America," by Tony Kushner in various ways (acting, theater history, directing). With this piece I am delving further into a new choreographic technique I have been developing—"emotional trajectory character work"—combining interdisciplinary arts studies, to explore the emotional life of characters with movement and dance in a non-literal way. I have delved into the emotional lives of the characters in "Angels in America," to create a piece that express the core emotions of the play. Additionally, I used the themes of religion (Mormonism and Judaism), and motherhood, which go throughout the original play to tie the piece together.

Jessica Lewis is concentrating in Interdisciplinary Arts Studies Through a Cinematic Lens at Gallatin. Dancing since she was two years old, she has been choreographing under the mentorship of Andrew Jannetti, as well as studying acting, dance, choreography, music, film, and writing. Her work has been featured in many major dance festivals throughout the New York area. She has lived in New York City her whole life, and attended LaGuardia Arts, (the "FAME" school), as a vocal major, graduating with national honors. She has worked with the Anna Sokolow Theater Dance Ensemble. Jessica has also been a member of Andrew Jannetti & Dancers since she was 13.



MATTHEW MORROCCO

TO WHOM MUCH IS GIVEN, built with photographs of close friends and family, is a testament to my grandfather's 2010 Thanksgiving toast, the first sincere words I ever heard him speak.

Matthew Morrocco spends his free time visiting his grandparents, whose luxurious home he hopes to one day appropriate. He looks for love in all the wrong places, except at home, and has yet to fully comprehend the value in wearing high-heeled shoes. He hopes to someday be the proud owner of a Cathedral, complete with high ceilings, atrophied relic and stained-glass windows. He lives and works in Manhattan with his messy yet lovable German Shepherd, Rosetta. He is currently represented by Cyr Morr Studio. For more information, please visit www.CyrMorr.com



AMALYAH OREN

STABILITY IN TRADITION: EGYPT Only two days before riots broke out in the streets of Cairo, I was visiting a small, rural secluded village just outside of the old Egyptian capital of Memphis. That day I learned about the ancient Egyptian craft of weaving. This village has built its name on the revival of Oriental rug weaving, an ancient tradition made new again only 40 years ago. Out of lack of industry and the need for economic stability, the people of Memphis took matters into their own hands to create the Oriental Carpet School, where students as young as 10 can attend after school and learn the meticulous craft of weaving. Each rug, made of fine silk, can take anywhere from several weeks to several months to complete. The most skilled weavers make the designs themselves and are able to complete a stitch per second, rarely needing to look at the design to know what to do next. This Oriental Carpet School, one of hundreds of its kind across Egypt, is a small example of successful entrepreneurship and economic stability in a country plagued by a struggling economy and instability.

Amalyah Oren is a junior studying art history and photography. Her interests lie in documentary photography and war art. She studied abroad in Berlin and spends her summers in Jerusalem.



ZOOEY PURDY

FRAMING THE ART is a participation-based arts project designed to inspire a new way of looking at technology, the Internet, and the browser. The browser serves as the frame, and the Internet as the tool for creating art. I am providing you with the frames and requesting that you produce the art. By using the Internet as the digital palette and the browser window as the artistic canvas, visitors to the *Framing the Art* site are able to experience web technology in new ways that allow for more critical thought and more understanding as to the scope of this medium's power.

Zooey Purdy is a senior at Gallatin concentrating in "Interaction with Visual Media." Her studies involve website design, studio art, digital art and media theory. She is also currently working as the website programmer and designer for *NYLON Magazine*.

NATALIA RAZAK

The **HAMLET RAVE** aims to ask the questions: What is theater? What is a theatrical space? How can we push the limits of the theatrical experience? And what better play to utilize in order to ask these questions but Shakespeare's masterpiece, and perhaps the best known piece of theater in the world: *Hamlet*. The *RAVE* is an event, a happening spanning several continents, mixing the efforts of both professional and student actors and playwrights. Using technology, music, dance, commentary and Shakespeare's text, the *RAVE* will change the way we experience theater.

Natalia Razak is a Gallatin senior concentrating in Shakespeare. She has never, ever done anything like this before. After spending time in London, studying at the Globe and seeing all sorts of neat theater—both Shakespeare and otherwise—she decided to focus her time and energy on spreading the good word that Shakespeare has handed down. The *Hamlet RAVE* is her first entry into the Gallatin Arts Festival.



SHEIVA REZVANI

need STATEMENT

Sheiva Rezvani is a new media artist, writer and graphic designer dedicated to smart visual solutions and to promoting feminism and progressive causes using new media technologies. She has worked and trained in digital media industries for ten years, starting with television broadcasting and editing, and eventually transitioning to design and photography. Sheiva's professional experience in both new media and politics led her to recognize a lack of integration between them. She is currently using her research to bridge that gap while pursuing an MA in Gender Studies and New Media at NYU Gallatin. She is a feminist, a sociologist and a fan of satire who, by a remarkable chance, was named 'Sheiva' after a phrase in Farsi meaning eloquence and charm; a last minute change from being named 'Banafsh' meaning 'purple.'

JORDAN LEE SCHNEE

I will perform "Pembersihan" and "Les Confessions d'Un Mangeur d'Opium" with my band Tusk Tusk. The two pieces are explorations of the intersection between Indonesian gamelan music and the music of the west. The former is more traditionally oriented gamelan composition; the latter is a western "song."

Jordan Lee Schnee is a New York-based musician and poet who teaches French and Spanish, and is studying music and linguistics at Gallatin. He plays in the Javanese gamelan ensemble Kusuma Laras and his pieces tonight explore the intersection between traditional Javanese musical traditions and those of the West.



RACHAEL K. SHARP

USE YOUR IMAGINATION Dismantling Racism Performance | Participation | Dialogue | Action

This arts-based action event brings together performance and participation to facilitate action toward the dismantling of racism in our communities. Organized by Gallatin graduate student and social justice arts educator, Rachael K Sharp, the event was developed, and will be implemented, through the collaborative work of an arts collective made up of students, alumni, and community-based activists. The project is designed to share our stories and engage with the audience, create a space for open dialogue about racism in the United States and provide a platform for action.

Rachael K. Sharp is an artist, activist and educator. She engages critical pedagogy and approaches community based issues collaboratively through dialogue, improvisation and storytelling. Rachael has worked with schools and organizations in Colorado and New York. She is an NYU Gallatin Master's candidate in Social Justice Arts and Education and has participated in leadership and facilitation training with Urban Bush Women, Anna Deavere Smith, NYU's Center for Multicultural Education and Programs, and Bay Area Nonviolent Communication. Committed to diverse equitable alliances, Rachael has broadened her lens through experiential cultural education in urban and rural United States, Senegal and Guinea.



LIBBY SILLS

JOEY SHAVING is a series of paintings focusing on ordinary people in everyday moments. Frequently based on low-resolution images from a cell phone camera, the portraits convey a sense of voyeurism, as the subjects are caught in moments that are both private and commonplace. The impetus for creating these works rose from the questions of what we are thinking and how we occupy ourselves mentally while performing our everyday motions.

Libby Sills is an artist from Providence, Rhode Island, who works in painting, sculpture and video. She is concentrating in visual art through Gallatin.



MATTHEW SO

FLIPBOOK: SERIES OF STILLS I am concerned with the way in which the use of digital media has sometimes been seen as a substitute for the experience of printed work. I feel that the two media should be considered qualitatively distinct, and that artistic work should be produced and consumed with consideration of these differences. We, as viewers, become collaborators in this process through our method of engagement, experience and appreciation of artworks. We are in the midst of a modern media revolution; just as the photograph proved distinct from painting, so will the digital medium establish its relationship to printed matter.

Matthew So is an undergraduate senior majoring in print media and publishing hailing from the San Francisco Bay Area. Suburbia, nostalgia and distance have been major influences in his work. Matthew is interested in the confrontational qualities of different media, the space they inhabit and the nature of our engagement with them. He is a hobbyist zine-maker, photographer, writer and daydreamer.



SOREN STOCKMAN

One limitation to the traditional reading of poetry is time: with **WHO BORE THE BLAME?**, the reader is in complete control of the individual experience of moving through the poem. Another limitation is space: a poem can be looked at as a visual object, a shape, a movement, and by existing as an object in space next to other works of art, a poem may be experienced in a more authentic way. The four poems presented in *Who Bore the Blame?*—named after a line from George Herbert’s “Love (III)” —are united both tonally and by a narrative thread.

Soren Stockman is a senior at Gallatin studying poetry and “the subjective truth” of feeling over fact. He’s also a performer on stage. He is from Boston, Massachusetts, and although he loves it, he doesn’t go back there very often.

SARA URBAEZ

FAMILY ALBUMS These photographs are chromomeric prints of my family and the spaces they inhabit. I wanted to document my cultural heritage and experience as a first generation American.

Sara Urbaez is a Gallatin student graduating in 2012.



ZOE YOUNG

THE WALTZ OF THE WAVE chronicles the steamy night in 1933 when the physicist Erwin Schrodinger attempted to seduce the woman who would eventually become his mistress. There are two important subtexts to note while watching the play: firstly, the characters are en route to Oxford, England, in flight from Hitler's Berlin. But more broadly, the characters' movements mirror those of particles in the Schrodinger Equation, a theorem that owes much of its foundation to the Heisenberg Uncertainty Principal—the idea that on a subatomic level, if you know where something is, it is impossible to know when it is. On a personal note, writing this play was nothing less than a hoot.

This is the second play that Zoe Young has presented in the Gallatin Arts Festival. Her concentration combines creative writing with renaissance literature and jazz music. Though much of Zoe's past work has centered around renaissance themes, in this play she focuses on tiny particles instead of grand conceits as a means by which to access character—a choice which led her to discover that she has, in fact, been writing about physics all along.

STVA

AVE



NINA CULOTTA

VISUAL ARTS CURATOR

Nina Culotta is a graduating senior at Gallatin. She concentrates in Visual Culture Studies, focusing especially on photography's impact on modern and postmodern society and art. She has worked for a number of arts and culture publications, studied abroad in Prague in 2010, and currently lives with her sister in Brooklyn. She is interested in pursuing curating further after graduation, hoping to focus especially on organizing community art spaces for young and upcoming artists in her hometown of Houston, Texas.



COURTNEY HOPKINS

GRAPHIC DESIGNER

Courtney Hopkins designs lots of things, some of them for Gallatin. She graduates in May.



JESSICA LEWIS

PERFORMING ARTS CURATOR

Jessica Lewis is concentrating in Interdisciplinary Arts Studies Through a Cinematic Lens at Gallatin. Dancing since she was two years old, she has been choreographing under the mentorship of Andrew Jannetti, as well as studying acting, dance, choreography, music, film and writing. Her work has been featured in many major dance festivals throughout the New York area. She has lived in New York City her whole life, and attended LaGuardia Arts, (the "FAME" school), as a vocal major, graduating with national honors. She has worked with the Anna Sokolow Theater Dance Ensemble. Jessica has also been a member of Andrew Jannetti & Dancers since she was 13.



ARIANNA PLEVISANI

VISUAL ARTS CURATOR

Arianna Pleviani is from Lima, Peru, and a junior studying at Gallatin. She focuses on visual anthropology and the politics of representation. She works with video curation at a museum. She likes curation because it is making a big Art from little arts. She is passionate about previously unlived experiences, artistry and food.



AMY TISCHLER

MARKETING & VOLUNTEER DIRECTOR

Amy Tischler is a graduating senior at Gallatin pursuing a concentration in philosophy, global communications and international relations. She studied photography and art during her junior semester abroad in Florence and currently works on marketing and social media for Africa.com. Amy now lives in the Gramercy area and hopes to continue doing marketing and social media for both arts and other cultural events across the globe after graduation.



JAKE WEINSTEIN

PERFORMING ARTS CURATOR

Jake Weinstein is in his second year at Gallatin. He is concentrating in musical theatre performance, composition, and producing. As a performer, Jake has appeared regionally at the Forestburgh Playhouse and with the American Ballet Theatre. He just completed an off-Broadway run in *Angelina Ballerina the Musical*. Off stage, Jake has worked with Gallatin alumnus Scott Elliott and The New Group. Jake has had a great experience working with this year's talented artists and dedicated leadership team.



RYAN WELDON

PERFORMING ARTS CURATOR

Ryan Weldon is a sophomore at Gallatin studying performance art and theatre with a minor in educational theatre. He has acted in shows throughout Gallatin and NYU, including Gallatin's recent production of *1001*, CAST's *The Zoo Story*, GTT's *The Trestle at Pope Lick Creek*, and Playwright Horizon's *The Bacchae 2.1*. In addition to performing on stage, he works as the financial director for the Gallatin Theatre Troupe and is interested in the development of solo performance pieces. He is inspired by art and performance that reaches out into the audience and encourages play. All of his work in performance and the arts is inspired by the Rumi quote, "Let the beauty we love be what we do."



KRISTIN HORTON

ARTISTIC DIRECTOR

Kristin Horton is a freelance theater director as well as a member of the full-time faculty at Gallatin. She has directed new plays and classics across the United States and beyond. Her primary interests include the development of new work that explores the intersections of narrative and community.



KEITH MILLER

VISUAL ARTS ADVISOR

Keith Miller is the curator of the Gallatin Galleries, adjunct professor, artist and filmmaker. His work has been shown in New York, Atlanta and Mexico.



SHEIVA REZVANI

ARTS FACULTY GRADUATE ASSISTANT

Sheiva Rezvani is a new media artist, writer and graphic designer dedicated to smart visual solutions and to promoting feminism and progressive causes using new media technologies. She has worked and trained in digital media industries for ten years, starting with television broadcasting and editing, and eventually transitioning to design and photography. Sheiva's professional experience in both new media and politics led her to recognize a lack of integration between them. She is currently using her research to bridge that gap while pursuing an MA in Gender Studies and New Media at NYU Gallatin. She is a feminist, a sociologist and a fan of satire who, by a remarkable chance, was named 'Sheiva' after a phrase in Farsi meaning eloquence and charm; a last minute change from being named 'Banafsh' meaning 'purple.'