We kick off this spring 2021 Gallatin Today with a range of images submitted by BA and MA alumni. We are thrilled to showcase their work and projects across fields in this visual feature. From film stills to design projects to the exterior of a State House celebrating Pride, we hope you enjoy this glimpse into the works and worlds of Gallatin alumni.
“A woman dips her feet in the sea before curfew at Marseille’s Plage des Catalans, southern France. This picture is part of my ongoing work documenting the COVID-19 pandemic in Marseille for the Associated Press. It was one of the more tender moments I’ve photographed after a long winter of repeated lockdowns and harsh virus restrictions.”

—Daniel Cole (BA ’17)
@danielcolepares

“I’m a filmmaker who aims to create socially conscious content through a colorful lens. I’ve written and directed several award-winning shorts and online series. In my most recent series, Almost Starring, I also had a cameo as a fictional director—very meta—pictured here. I am currently developing two feature film projects. In the Netherlands, I was selected by Netflix for their New Voices script contest, where I will write an anti–rom com about female sexuality. In the US, I’m developing Sunflowers, a film that explores mental illness through the eyes of a teenager who loses her ability to see color.”

—Joosje Duk (BA ’16)
@joosjeduk
“Video capture of filming from Ladies of Hip-Hop Black Dancing Bodies Project created through the Works and Process at the Guggenheim bubble residency, which concluded with a performance at New York Performing Arts Library at Lincoln Center on January 27, 2021, directed by Michele Byrd-McPhee and LaTasha Barnes. The image features four dancers in mid-lift pose of floorwork routine created in their intergenerational artistic exchange.”

—LaTasha Barnes (MA ’19)
@tasha_b_va

“My dad bought a Brompton folding bicycle when I was five years old and I now work for the London-based company in their shop at 287 Bleecker Street. Depicted here is a Brompton placed atop my feet (by my shop manager, Tom!) while in a handstand against the old Bert Wagcott Graphic Design storefront, also on Bleecker Street.”

—Ingrid Apgar (BA ’20)
@ingridameliaapgar
“Massachusetts has a proud tradition of leading the nation on LGBTQ equity—and I have made it a priority while serving in the State Senate to make sure we don’t rest on our laurels. I’m pictured here with Senate President Karen Spilka, who helped us orchestrate the raising of the Progress Pride Flag last June over the State House. In the last year, we’ve secured resources for service organizations led by trans women of color, filed legislation to make HIV prevention medication available to LGBTQ youth, helped LGBTQ people build families, and repealed archaic transphobic laws—and we’re just getting started!”

— Julian Cyr (BA ’08)
@JulianCyr

“See Me is an original musical film about the power of hope and connection during the pandemic. Filmed as a cinematic musical experience, See Me poetically interweaves the musical contributions of orchestras and choirs in Afghanistan, Austria, Brazil, China, Italy, South Africa, and the United States, into a singular moment of beauty and unity. Created in collaboration with women conductors and young musicians from around the world, the film manifests the possibility of a new, more inclusive era, post-pandemic.”

— Nico Daswani (MA ’09)
seeamefilm.com
“This photo is a still from my sports docuseries, *Fit Focus Finesse*, which documents the journey of my first bodybuilding competition. In this photo, I am taking time to reflect after training hard on a rainy day. It was less than one month before I hit the stage. This project integrates many of my different identity pillars, including fitness and film. I chose to tell this story because of the lack of bold female minority narratives, and the need to highlight bodybuilding as a unique and complex premier sport.”

— Nofisat Almaroof (BA ’11)
@love_nafi

"tender/bliss is a compilation of images, notes, and short-form writing that we gathered from friends, family, and strangers. In *TOOMPT*, a vibrant color-printed publication, we explore the moments of warmth, joy, vulnerability, authenticity, and beauty that create tenderness. On the other side of tenderness is true bliss: the result of being seen, loved, and understood by yourself and others. The art and writing in this book is a reminder to foster openness, love, and communication in its many forms—no matter where we are.”

— Grace Paola Halo (BA ’18)
@toompt
“I made this portrait of my neighbor, Kate, the day before she gave birth to her daughter in Brooklyn in May 2020. This was one of the few portraits I was able to make last year because of the pandemic. I’m in awe of the women who gave birth during COVID.”

—Frances F. Denny (BA ’07)
@francesfdenny

“In preparation for my Fulbright scholarship in Senegal, I have explored, deepened, and built upon my existing research interests in the Black diaspora and language studies. While teaching in Senegal, I will continue work on my project My Colorful Nana (MCN), a podcast series and organization that encourages listeners to celebrate a more complete understanding of individuality, ‘beauty,’ and Black hair. The photo is the MCN podcast cover that encompasses this creative and educational platform, available on Spotify and Apple Podcasts, featuring my nana, the inspiration for this project.”

—Lauren Stockmon Brown (BA ’20)
@lsbco | @mycolorfulnana
“This research project investigates the formation of popular mythologies ascribed to President Obama through the melodramatic coded narratives used to frame him in broadcast news. It hopes to make visible the biased portraits of the president conjured by partisan news outlets as they attempt to sway public opinion by shifting news away from documenting and reporting events and focusing instead on entertainment and spectacle.”

— Kareem Collie (MA ’16)
kareemcollie.com
When the fall of 2021 arrives, Gallatin alumna and world traveler Maame Boatemaa will pack her suitcase once again, this time to visit Asia on a yearlong Luce Scholarship. A nationally competitive fellowship program aimed at enhancing the understanding of Asia among potential leaders in American society, the Luce program will welcome Boatemaa and seventeen other scholars, all of whom receive stipends, language training, and professional placements at various locations around Asia.

While placements have not yet been decided, it’s likely Boatemaa will be living and working in Seoul, South Korea, or in Thailand for 2021-2022, where she plans to focus on transportation and urban planning. Boatemaa graduated from Gallatin in 2019 with the concentration Sankofa: (Re) Defining the Modern Indigenous City, a word used by Ghana’s Akan tribe whose literal translation is “it is not taboo to fetch what is at risk of being left behind.”

The young scholar grew up in Accra, moving to Birmingham, Michigan, at age fifteen with her family. To date, her academic life has been broadly focused on African cities, including Accra, as well as Dakar, Senegal; Nairobi, Kenya; and Zambia, which she visited through a Princeton in Africa Fellowship that followed on the heels of her Gallatin graduation.

She received word about her Luce award while at home in Birmingham, a suburb of Detroit, where she is completing her MSc in Environment and Development from the London School of Economics. “I applied to the Luce for three reasons,” she says. “Professionally, I was thinking about urban planning. African cities compare to Asian cities in that African cities are not going to develop in the way that New York or London developed, over the course of a century. They’re more likely to follow the trajectory of Shanghai or Singapore, with rapid development. It made sense to start my professional journey in a city that I felt connected with the developmental trajectory and colonial histories of the African cities I have studied and worked in. Also, I grew up surrounded by Asian influence—Korean dramas and Bollywood films—and I’m curious to compare and contrast whether what’s on the ground is different from what I imagined it to be. Lastly, I applied because of the Luce network. Many former Luce Scholars are people I admire.”

Boatemaa’s Gallatin adviser, Rosalind Fredericks, remembers her brilliant former student, saying, “Maame is an intellectual sponge who soaks up everything that comes her way. She came into the classroom armed with critical questions and equipped with an intellectual sophistication as well as her own personal experience of growing up in Accra. In my classes and during our time in Senegal, she was a leader, animating discussion, pushing the discussion and our interlocutors to share more, and always wanting to learn more.”

While at Gallatin, Boatemaa was a member of the Association for African Development and traveled to South Africa and Japan through Albert Gallatin Scholars. Her academic work was recognized with a number of awards, including a Dean’s Award for Graduating Seniors for her Accra-focused project “Ecological Solutions to Urban Floods”; a Horn Fund grant for “Using Nature as A Catalyst for Social Change in Nairobi”; a Clyde Taylor Award for Distinguished Work in African American and Africana Studies; and an NYU President’s Service Award.

“I trace everything back to Gallatin,” says Boatemaa. “There were just so many opportunities. It didn’t matter what you wanted to do—there was always someone there who wanted to support you.”

During her first year as an undergraduate, a meeting with class adviser Yevgeniya Traps provided her with a framework to think about her academic approach. She says Traps asked her to think about what she was interested in and to approach her interests from different angles.

“That was exactly what I needed,” says Boatemaa, “because it helped me understand that I didn’t, for example, have to take straight politics to do this kind of work. I could look at it through, for example, music, because music is political and it can serve as one way to understand the world or why you’re interested in politics. Taking that approach really opened up my studies. Then, when I took a class with Rosalind, I realized that there was something called urban planning and urban studies, and everything made even more sense for me.”

With the same ease with which she has traversed the globe, the future urban planner continues to move from honor to honor; when she returns to the US after her time in Asia, she will pursue a master’s degree in City Planning. Learn more about Boatemaa’s time at Gallatin in our Watch video.

“I trace everything back to Gallatin,” says Boatemaa. “There were just so many opportunities. It didn’t matter what you wanted to do—there was always someone there who wanted to support you.”
Nuanced Portrait of Texas Girlhood Recognized at Sundance with Special Jury Award

Cusp, a cinéma vérité–style documentary co-directed by Isabel Bethencourt (BA ’16) and Parker Hill (Tisch BA ’16), premiered at the 2021 Sundance Film Festival and was honored with the US Documentary Special Jury Award for Emerging Filmmakers. At Gallatin, Bethencourt studied cultural anthropology, documentary film, and cinema photography. Her colloquium questioned the concept of “true” stories, an approach that informs Bethencourt’s work as a director. “Parker and I are passionate about telling real stories of girlhood, the ones we wish we could have seen when we were younger,” she said in a Meet the Artist interview.

On the last night of a road trip from Montana to Austin, Bethencourt and Hill met Autumn, Britney, and Aloni, the young women who would become subjects of Cusp. “We met these girls by chance, at a gas station in the middle of the night,” said Bethencourt. “As they ran around barefoot, blasting music and yelling at each other, we were struck by their unburdened teenage energy, and we knew we had to talk to them.”

The film follows the three teenagers through a summer of hangouts, fast-food outings, and bonfire parties in rural Texas. By recording intimate moments, the directors create a sensitive, multifaceted portrait of adolescent girlhood and the time and place in which these girls experience it. As the girls open up about their pasts and explore their definitions of freedom and consent, Cusp illustrates how they rebel against or assimilate to societal expectations and toxic masculinity.

In the critical response to Cusp, reviewers praise Bethencourt and Hill’s treatment of their subject matter. “The honesty and respect given to each tale is the film’s greatest strength,” said a review from IndieWire. “The elevated treatment of the material—part Terrence Malick, part Hélène Louvart—also adds to the sense that what we are watching is important. It is, and so are Britney, Aloni, and Autumn and their experiences.”

From the colloquium and beyond, Bethencourt’s application of Gallatin’s interdisciplinary approach to the field of documentary film has helped her share authentic stories of American girlhood. —Lau Guzmán (BA ’22)

Introducing the Initiative for Critical Disaster Studies at NYU Gallatin

Critical Disaster Studies is an emergent interdisciplinary field in the social sciences and humanities, which takes as its starting point the understanding that disaster is itself a constructed category—a political distinction that designates some suffering as normal and some as abnormal. Directed by Jacob A.C. Remes, the Initiative for Critical Disaster Studies at NYU Gallatin launched in early 2021. Building on insights from long-standing disciplines like disaster risk reduction, disaster medicine and public health, emergency management, and various engineering fields that focus on decreasing seismic and flooding damage, Critical Disaster Studies seeks humanistic and interpretive understandings of disaster as a phenomenon and discourse embedded in culture and society.

An inherently interdisciplinary emerging field of academic study, Critical Disaster Studies draws from the history, sociology, and anthropology of disaster as well as from environmental studies, urban studies, development studies, and science and technology studies. To the extent it is applied, applications are made from the bottom up; scholars aspire to understand the experience and politics of people who are most at risk, and to foster and contribute to their efforts to build more just, equal, and safe communities.
Black Lives Matter: Race, Resistance, and Popular Protest

A CONVERSATION WITH FRANK LEON ROBERTS

Because of the extraordinary education I received at Gallatin, upon graduation I had received offers to attend law school at the University of Chicago, Georgetown, Cornell, and Duke and the doctoral programs in African American Studies at Northwestern and the University of California, Berkeley. But because I knew that I wanted to stay in New York City, I decided to remain at NYU and pursue a doctoral degree at Tisch/Graduate School of Arts and Science (where I could still eavesdrop on what was going on at Gallatin).

GT: How have these experiences influenced your relationship with the BLM movement?

FLR: The Movement for Black Lives is the first Black freedom movement where I felt like all of the pieces of my self could be brought to the table without apology. Traditionally, Black freedom movements in the United States have been dogged by respectability politics. One of the things that the Black Lives Matter movement has done is create space for voices that are not traditionally represented in Black political leadership: feminist voices, queer voices, voices of the children of the incarcerated, or voices of Black immigrants. Many of those voices resonate with my own, and thus shape my excitement about and in the movement.

Frank Leon Roberts (BA '04) is an activist, professor, and political organizer based in Harlem, New York. Roberts earned his BA from Gallatin and his MA and PhD in Performance Studies from New York University and was a Ford Foundation Fellow based at Yale and NYU. In 2020, he joined the faculty of The New School as an assistant professor of Theater. He is the Founder of the Black Lives Matter Syllabus, a nationally acclaimed, public educational curriculum that provides resources for teaching BLM in classroom and community settings. At NYU Gallatin, he originated the course “Black Lives Matter: Race, Resistance, and Popular Protest,” the first college course of its kind. He has taught at CUNY’s Hunter College and the John Jay College of Criminal Justice, and at the W.E.B. DuBois Scholars Institute at Princeton University. Roberts is a three-time recipient of the NYU President’s Service Award and was awarded the NYU Michael Parkes Distinguished Alumni Award as well as the 2015 MLK Trailblazer Award. In 2019, he was one of only twenty activists awarded a Reddenberg Fellowship, a twelve month fellowship program designed to protect the most vulnerable and make the US a more inclusive and equitable place to live. Roberts’s fellowship supported his work for the Baldwin Hansberry Project, a grassroots mobilization initiative. His anthology The Black Lives Matter Reader: Key Writings from the Movement for Black Lives is forthcoming from the University of California Press with a foreword by Black Lives Matter co-founder Alicia Garza.

Gallatin Today: Tell us about your academic journey and how it relates to and informs your activism.

Frank Leon Roberts: My academic journey is informed by my life as the son of two formerly incarcerated parents. I was born and raised in New York City during the height of the crack cocaine epidemic. As a first-generation college graduate from working-class roots, my journey as both a scholar and a teacher is shaped by an understanding that the lives of Black people with experiences like mine are worthy of scholarly investigation. This is essentially what prompted me to become an academic: I wanted to simply make sense of my world and my journey.
added an online component to the course so that everyday people who were not “officially” enrolled in our Gallatin course could still access the conversations taking place in class. By the fourth time I ran the course, people were literally coming in from off the street just to join in our conversations. In doing so, the course really exemplified NYU’s mission to be a private university in the public service.

GT: Can you speak about your decision to open up the syllabus as a teaching tool that extends beyond the traditional classroom?

FLR: For me, teaching is a form of community organizing. By this I mean that classrooms can be conduits for radical social change. As I tell my students: all revolutions BEGIN with IDEAS. This being said, the challenge with the Ivory Tower is that too often we keep our “ideas” (and classroom conversations) to ourselves instead of “sharing” them with the world outside of the halls of academia. My decision to publish our Gallatin syllabus was above all an effort to broaden the boundaries of what constitutes “the classroom.” For me, the “classroom” extends beyond Washington Place. What I tried to do at Gallatin is allow my students to think about New York City (and the nation at large) as our “classroom.”

GT: As many of us consider how to dismantle the white supremacist structures we all inherit, we must also develop radical new stories to imagine a world not defined and contained by white supremacy. Can you speak about that and what such an imaginative act—or series of acts—may require of us?

FLR: Arundhati Roy once wrote that “another world is not only possible, she is on her way.” On a quiet day, [we] can hear her breathing. One of the reasons that social movements such as Black Lives Matter are important, is they allow us an opportunity to imagine new worlds and new formations that do not exist yet. A world where Black Lives Matter has never existed. A world where women are not subjected to rape, where Black Lives Matter has never existed. A world where gay folks do not exist. A world where Black folks do not exist. Can you speak about that dream?—it is the literal practice of putting our dreams (dreams of a world void of racism, sexism, classism, and poverty) into action. Part of the role of teachers is to help our students identify what their freedom dreams are and give them frameworks for how to imagine and create these dreams in the service of a new and better world. That’s what I have done at Gallatin.

GT: What did your time at Gallatin make possible for you as a teacher and a leader?

FLR: I genuinely believe that Gallatin is the most progressive liberal arts college in the United States. I had the privilege of being mentored by former Gallatin dean e. Frances White (who served as my undergraduate adviser), who taught me that Gallatin is where “differences” is celebrated rather than marginalized. Witnessing Fran serve as Dean of Gallatin as an unapologetic Black lesbian progressive thinker from working-class roots helped shape my own understanding of what was possible for me. Later it was Fran (along with George Shulman) who helped issue the invitation for me to return to Gallatin as part-time faculty.

What my time at Gallatin has made possible is an unprecedented opportunity to use the classroom as a site of interdisciplinary dialogue and radical social justice activism. There is literally no place in the country where I am able to dedicate myself exclusively to interdisciplinary courses like “By Any Means Necessary: The Lives of James Baldwin and Malcolm X” and “Black Lives Matter: Race, Ethnicity, and Populist Protest.” (At other institutions, I can teach these topics but not without being mandated to also teach more traditional courses in one of the traditional disciplines.) There is simply no place like this place.

In my new role at The New School’s Eugene Lang College, you’re an assistant professor of theater. What brought you to this position and what do you hope to do while teaching there?

FLR: I received my PhD from NYU’s Department of Performance Studies under the tutelage of Fred Moten, Malik Gaines, and the late José Esteban Muñoz. Given that my doctoral dissertation (and current scholarly book project) was on James Baldwin’s underexplored life as a Black radical playwright—teaching in the field of theater makes absolute sense.

At The New School, I am an Assistant Professor in Lang’s Department of the Arts. I will be teaching social justice-related courses on Black political organizing as well as arts-related courses on luminary figures in the black radical tradition such as James Baldwin, August Wilson, Nina Simone, and Lorraine Hansberry.

For the most part, however, the kind of “theater” that I engage is not the kind that takes place on stage. In the wake of COVID-19, the ongoing mass movement against anti-black police violence and more recently the threat of a second civil war (incited by white supremacist insurrectionists)—if there is one thing that this moment in American history reveals to us, it is this: we are all “actors” living in a grand historical “drama.” Indeed, this country’s national dialogue about race and democracy is already above all a set of “scripts” that have been memorized, performed, and re-performed by various actors across a multitude of generations.

My vision for my role at Lang is to help make The New School the leading institution in the country for training at the intersection of theater and social justice. But I will always be a Black Gallatin nerd at heart.
1970s

Jane Rosenthal (BA ’77) and Scott Rudin are producing the NY PopUp, a series of 150 pop-up concerts that will run from February through Labor Day as part of the New York Arts Revival.

1980s

John DeLuce (BA ’89) is the chef at Court Street Tavern, a seasonal American restaurant from Matt Shendell, owner of the Ainsworth.

Julius Galacki (MA ’89) wrote, acted in, and premiered a comedic one-act play, First Night (Redus), which co-starred Judy Victor, Galacki’s wife.

Jay Goldberg (BA ’82) filmed, directed, and produced a short film, When the Buildings Cheered, which was featured in exhibitions across the US, most recently in “Darkest Before Dawn: Art in a Time of Uncertainty” at Ethan Cohen Kelly and “Works Created During the Lockdown Period” at the Williamsburg Art & Historical Center.

John Ridley (BA ’87) was interviewed for the November 21, 2020, New York Times article “Inside the Other History of Comic Book Superheroes” about his new comic series of nonwhite superheroes and why representation matters. The December 10, 2020, New York Times article “Under the Mask, the Next Batman Will Be Black”, reveals that Timothy Fox will appear as the title hero in Future State: The Next Batman, a four-issue series written by Ridley.

Bellanca Smigel Rutter (BA ’80), producer for Jagged Little Pill, a musical inspired by the 1995 Alanis Morissette album of the same name, was interviewed for the Toronto Award in the Best Musical category.

Yale Strom (MA ’84) published a bilingual illustrated children’s book, Slipknot Beemolt and His Lucky OCYLL (Olninsky Tekst Farlag), 2020, in Yiddish and English, based on his ethnographic research in Romania in the 1980s. He also released Debs in Canton, a new audio drama Strom co-wrote with Elizabeth Schwartz about the historic speech Eugene Victor Debs delivered in Canton, Ohio.

1990s

André De Shields (MA ’91) was featured in a New York Times article about the one-year anniversary of the Broadway shutdown and a pop-up performance in Times Square.

Vera Wagman (MA ’95) directed and acted in a play about a French Jewish girl’s dream of becoming a ballerina destroyed by World War II. The film premiered at the Miami Jewish Film Festival in April 2021.

2000s

Sarah Beth (BA ’02) was featured in the New York Times article “22 Places to Love” about St. James the Less Church, a location she discovered when on study away in London.


Frances F. Dewey (BA ’07) published Home Art: Portraits of Women in America (Andrews McMed Publishing, November 2020), a photo-based exploration of modern-day witches from all over America. The book has also been adapted into an interactive virtual exhibition at the Southeast Museum of Photography, in Daytona, Florida, on display through April 17, 2021.

Courtney Gillette (BA ’05) is the new director of the Writing Institute of Sarah Lawrence College.

For the Hollywood Reporter, Keli Goff (BA ’89) wrote “Cory Booker and Harris Finally Call Out Hollywood’s Diversity Prospective.” On October 10, 2020, Goff appeared on HBO Max’s Real Time with Bill Maher. Goff also wrote “Dr. Jill Biden won’t be a ‘traditional US first lady’ some men are threatened by that,” an op-ed for The Guardian on December 14, 2020, “Why You Should Rethink Your White Liberal Critique of Lloyd Jamie who wants ‘like’ counts removed was influenced by Netnly’s ‘Black Mirror’” published in the entertainment news site MEAWW.

In October 2020, Nicole Watson (BA ’98) was appointed associate artistic director of the McCarter Theatre in Princeton, New Jersey.

Michelle Wells (BA ’07, MA ’08), former interim editor in chief at DC Comics, was announced as the new chief content officer at digital publisher Tapas Media in an exclusive Variety interview.

2010s

Dance educator and dancer LaTasha North (BA ’19) was awarded a Giagapharma Works & Process residency to support her project The Jazz Continuum, which aims to work with dancers to embody jazz alongside Black dance traditions. Barnes will also be in residence May 6-19, 2021, at the Catskill Mountain Foundation.

Maame Boatemaa (BA ’19) was awarded a 2021-2022 Luce Scholarship, which provides funding for a yearlong internship in Asia. (See profile on page 9.)

The online screening of Sharon Cooper’s (BA ’13) award-winning short romantic comedy, The Seven Men of Hannukkah, was featured as the November 28, 2020, daily film pick on Film Shortage.

Yvonne Curry-Thomas (MA ’17) was featured in Brooklyn College’s Magner Career Center YouTube series about her work as a dance instructor at Brooklyn College.

Jack DeFuria (BA ’19), co-founder of Parade, was recognized in the retail and ecommerce category in Forbes magazine’s annual “30 Under 30” list.

Emily Driscoll (MA ’15) produced and directed the documentary short The Gift: Donating a Kidney to a Stranger for National Geographic.

Safia Elhillo’s (BA ’13) verse novel Home Is Not a Country (Penguin Random House, 2021) was reviewed in the January issue of Kûrûs.

For the Biden 2020 campaign, Tess Fenn (MA ’17) co-produced and cast two ads focused exclusively on climate change: “Cherries” and “Melting,” the first climate change-focus ads ever produced for a presidential campaign.

Chloe Gbui (BA ’16), director of IF, then Shorts, was named one of DOC NYCs 16 Documentary New Leaders and was featured on DOC NYCs Documentary New Leaders Award for creating economic and creative pathways for short-form documentary filmmakers to work and thrive.

Elizabeth Gyori (BA ’13) from a Break Foundation to pursue legal services in New York City with the Tenant Rights Coalition, and to provide direct representation, affirmative litigation, and policy advocacy to vindicate the rights of NYCHA tenants, including those facing privatization of their units under the new Rental Assistance Demonstration program.

For Toward Data Science, Maham Faisal Khan (MA ’19) wrote “Who Does Smartphone Location Represent?”

Elena Knoller (BA ’14), chief product officer at Better.com, was noted for finance in Forbes magazine’s annual “50 Under 30” list.

Borscht (Else) is Perfect (Simons & Schuster, 2021), a collection of essays by Gabrielle Korn (BA ’11), was released in paperback on January 26, 2021, and was reviewed in Vogue, Kirkus, Untitled Magazine, The Evening Standard, and Autostraddle.

Carly A. Krakow (BA ’16), along with Susan Antonius and Yasuki Neshia, served as panelists at “The State of Emergency” as the Rule and Not the Exception: Crisis Conditions and Exploitative Lawmaking During COVID-19 and Beyond,” a public lecture given on October 21, 2020, for the London School of Economics as part of LESE’s Shaping the Post-COVID World initiative.

John Leake (BA ’18) was awarded a 2021 Pickering Fellowship, which provides two years of funding for graduate school and selection into the US Foreign Service.

Delroy Lindo (BA ’14) won the 2021 American Riviera Award at Santa Barbara International Film Festival for his role in Spike Lee’s DA 5 BLOODS.

Denise Love Hewett (BA ’11) was
profilled in the February 11, 2021, edition of the Los Angeles Times about Do the Work, a podcast on the connection between showbiz and spirituality.

Stone Macbeth (BA ’17) graduated from the University of Colorado Law School in May 2020 and was inducted into the National Order of Barristers. He is currently a public defender in Washington, DC, with the Public Defender Service for the District of Columbia working with the juvenile division.

Christina Marinii (BA ’18) published “Harmful Smartphones: Application Promoting Alcohol and Illicit Substance Use” in the October 2020 issue of Translational Behavioral Medicine.

Justin McDevitt’s (BA ’13) play Tell Me How I Did streamed on November 15, 2020, as part of the Fifth Avenue Theatre of New York Virtual Festival.

The African Lookbook: A Visual History of 100 Years of African Women by Catherine McKinley (MA ’16) was published by Bloomsbury and reviewed in USA Today.

Shay Pareesh (MA ’17) was profiled by Forbes in “How Shadle Beauty, Founder, Shay Pareesh, Is Shaping The Future of Melanie Rich Skincare.”

Actor Isabella Rossellini (BA ’12) was photographed for the October 11, 2020, New York Times article “When Animals Are as Photogenic as the Star.”

Gillian Saganisky (BA ’12) is host of the podcast Driven Minds: A Type 7 Podcast, where she has interviewed Tyra Banks, Arianna Huffington, Noor Tagouri, and Lykke Li.

Madeleine Sayet (MA ’12), former executive director of the Yale Indigenous Performing Arts Program, joined the board of the New England Arts Foundation on November 17, 2020. Beginning fall 2021, Sayet will join Arizona State University’s Department of English and Arizona Center for Medieval and Renaissance Studies as clinical assistant professor.

Ben Segal (BA ’19) and Michael Golpinian (BA ’19) launched SILVERLINING, a men’s clothing line that creates products for non-ionizing radiation from cell phones, laptops, and other devices.

Kiara Soobrayan (BA ’19) completed her MS in International Development and Humanitarian Emergencies with a specialization in Applied Development Economics from the London School of Economics and began a position as data and economic analysis intern with the World Bank–UNHCR Joint Data Center in Copenhagen, Denmark.

The launch of jubileeh.com, a sustainable unisex clothing brand from Jordan Star (BA ’16), was covered by LGBT Nation and Garish Insider.

Soren Stockman (BA ’11) published the poem “communication” in the fall 2020 issue of Narrative Magazine, the poem “The Elephant Man & Joseph Merrick” in The Review, the Poetry Project’s literary magazine; performed in Bloodshot: The Call as part of the 2021 Exponential Festival; and presented “Divinity: Loneliness Crossing Into Solitude” at the online Creativity Conference, a conference focused on creativity in all forms, held from January 22 to 24, 2021. Stockman’s debut collection of poems, Elephant, will be released in 2022 by Four Way Books.

Julian Swirzky (BA ’17), senior vice president of artist and repertoire at Republic Records, was featured in Forbes magazine’s annual “50 Under 30” list.

Futomata Waggh (BA ’13) was profiled in Muse NYU on November 26, 2020, in “An NYU Gallatin Alum Harnesses the Power of Language” an article on Waggh’s commitment to using her career as a lawyer to break down cycles of inequity for marginalized communities.

Adam Weinert (MA ’15) received a Bestie nomination in the Outstanding Revival category for "Monuments: Echoes in the Dance Archive," which he presented at the New York Public Library for the Performing Arts in the fall of 2019.

Carter Altman (BA ’20) was profiled in Vogue for his work designing Doldrums, Carter Young’s fall 2021 collection.

On December 6, 2020, Sarasrin Desai-Chowdery (BA ’20) published Soundstirring (New Degree Press, 2020), a collection of essays that analyzes the interconnections between business, art, and culture in the music industry.

Nina Lehrcke (BA ’21) was accepted into the Master of Landscape Architecture program at Harvard University and the University of Pennsylvania.

Aine E. Nakamura (MA ’20) was awarded an Honorable Mention Award for the 2020 Pauline Oliveto New Genre Prize from the International Alliance for Women in Music for documentation of her MA thesis artwork, Circle hauu.