When introducing myself in Nina Katchadourian’s “Proseminar in the Arts” during my first year as a master’s student at Gallatin, I spoke about my seemingly divergent interests in computer programming and playwriting as, well, a problem. I’d been used to thinking this way. As an undergraduate at NYU, I studied in two radically different areas: performance literature and computer science. My advisers in computer science found my interest in theatrical literature to be a waste of processing energy, while those in dramatic literature seemed to think I was practicing magic on the side.

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In seeking to find a way to practice both of these disciplines in concert with each other, I looked to professors Cyd Cipolla, Kristin Horton, Eugenia Kisin, and Diane Wong, several of whom encouraged me to put my research on its feet. Each of these professors look at research as active, engaged, and sometimes playful—often living beyond the normal expectations for academic research by bringing in different approaches, methodologies, and voices to inform it.

For those of us—students and professors alike—who have both creative and academic interests, the work of bringing these elements together is known as practice-based research, or PBR. Sometimes PBR is research that gets integrated into public practice, be it art making, as in the case of Katchadourian, or curatorial, as it is for Kisin. At other times, the art, programming, or practice is itself the research.

As an interdisciplinary approach, PBR allows us to connect our scholarship to who we are as educators, artists, storytellers, and practitioners. In addition to engaging in public scholarship, enacting social change, and creating community, PBR uses creative practice to advance knowledge and challenge assumptions about form.

“The most fulfilling projects I’ve worked on are those that pursue questions regarding content, form, and process,” says Horton, an associate professor of practice at Gallatin. “I’m drawn to theater making that troubles and challenges the assumptions and premises informing practice itself as well as those that have the capacity to contribute knowledge in fields other than theater.”

Since 2016, Horton has worked with playwright and scholar Lisa Biggs, assistant professor of Africana Studies at Brown University, to develop a piece called After/Life: Detroit ’67. A community-engaged drama about the Detroit Rebellion of 1967 brings together oral histories with archival materials, poetry, song, and dance, and is the first theatrical accounting of the
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Continued on page 4
“Rehearsal is often thought of as a means to an end,” says Horton, “but it also has this incredible capacity to create experiences where new thinking and understanding emerge.”

Assistant professor Kisin is an anthropologist whose scholarly work is at the intersection of sociocultural anthropology and art history, with an emphasis on cultural production and display. She has done curatorial work as well as academic writing and art criticism. Kisin brings both her scholarship and curatorial practice into the classroom and, with her students, uses approaches that are consciously less hierarchical and exclusive in order to invite students into the conversation as curators and contributors.

“Exhibitions—which are contained, intentional, and well-documented assemblages of socially significant materials—are excellent resources for teaching students how to access and engage with primary sources, and how to think about issues of provenance and cultural property,” says Kisin. “I want my students to gain experience in curatorial practice and grapple with difficult intellectual problems. What does close attention to materials and labor allow us to understand about the social relations of an eco-art practice?”

Also seeking to answer questions of social responsibility is Gallatin postdoctoral fellow Diane Wong, whose research underscores the intimacies of home in shaping our political lives. In her work with the Chinatown Art Brigade, a women-led collective of Asian American artists, tenants, and housing organizers, Wong uses PBR approaches to incorporate both her academic scholarship and her storytelling in order to engage individuals outside the university.

“There is a lot of work to be done when it comes to connecting our academic scholarship to other aspects of who we are as educators, artists, storytellers, and practitioners,” she says. “Practice-based research is a way for me to be creative and to reimagine what I have been taught about academic knowledge production and rigor as a social scientist—and to produce work that is accountable and responsive to the demands of the communities I write about.”

Another attempt to bridge the gap between the academy and the wider community is the Dismantle/Repurpose workshop, a two-day critical engagement with material culture led by Cipolla in the spring of 2019. On the first day, Dismantle, participants deconstructed objects down to their component parts while guest speakers delivered short talks connecting an aspect of critical theory to the theme of dismantling. During the second day, Repurpose, participants used the dismantled parts to build and create objects that answered questions raised the previous day. This event creatively integrated critical theory research into an artistic and technological practice. It’s thanks to these professors and the examples of their creative and academic engagement that I learned to let questions drive my creative practice. Through practice-based research, I brought together my research interests and practice to become a scholar of my own plays and let questions, difficulties, and experimentation lead the way to explore academic questions and challenges.

During my time at Gallatin, I spent much of my time thinking about what makes a play a play. My project print(dialogue), which uses a computer program to write and rewrite the script, was my master’s thesis, but it was far from a final product. Every time I stage print(dialogue), I change the code and learn something new. My research is always ongoing. I’m not sure if I ever want it to be finished. And isn’t that, really, the point?
“Growing up with politically active parents in Iran, I didn’t see a distinction between intellectual pursuits and activism. Our family friends—writers and poets—were invested in critical engagement with ideas, as much as they were invested in campaigning for a better Iran. Through my own work as a doctoral candidate in Performance Studies and as a women’s rights activist, I’ve come to believe that the most effective campaigns in the struggle for democracy and social justice are the ones in which the motion of the streets and the energy of youth are channeled and informed by a deep insight about one’s history and position in the world. As a PhD Fellow at the Urban Democracy Lab this year, I am taking these insights to my work with Women’s Housing and Economic Development Corporation (WHEDco), where I am helping amplify the cultural assets of the Bronx as WHEDco launches the new Bronx Music Hall at the Bronx Commons.”

— Kiana Karimi, doctoral candidate

The Urban Democracy Lab

“I think of practice-based research as a way of acknowledging—and even celebrating—the evolving meaning of scholarship and knowledge-making. In my field, which is history, so much of what we think we know is based on processes of discovering evidence, assembling it, and interpreting it with questions that are pertinent to our present moment. I am not just interested in how urban planning has given shape to our cities, but also in how those past plans determine the conversations we have about neighborhoods today. Practice-based research allows me to use history as an organizing tool to shift our current urban crises of displacement and dispossession, it also forces me to pay attention to how we are documenting and archiving the present.”

— Rebecca Amato, Associate Director, Civic Engagement Initiatives and Urban Democracy Lab

STAC at Gallatin

Gallatin’s newly formed Science, Technology, Arts and Creativity (STAC) Program will showcase Gallatin’s groundbreaking interdisciplinary engagements in STEAM. This program will specialize in hands-on, immersive learning, both inside and outside of the classroom, giving space, materials, and support to members of the Gallatin community working at the intersection of science, technology, arts, and the humanities. In the fall of 2019, Cyd Cipolla stepped into the new position of Associate Director of STAC at Gallatin, where she will mentor students in combining these and other fields, work with faculty to support project-based learning, and manage a new creativity space on the seventh floor of 1 Washington Place.
NYU Gallatin is proud to announce that award-winning Salvadorian journalist Óscar Martínez has joined the School this fall as a Gallatin Global Faculty-in-Residence. Martínez is an investigative journalist, editor of special investigations in El Faro, and co-founder of elfaro.net, the first online newspaper in Latin America providing in-depth coverage of migration, violence, and organized crime in Central America. He is co-teaching a course with Alejandro Velasco titled “Reporting on Violence.” Martínez is the author of The Beast: Riding the Rails and Dodging Narcos on the Migrant Trail, which won the 2014 WOLA-Duke Book Award, A History of Violence: Living and Dying in Central America, and El Niño de Hollywood.

Martínez coordinated the En El Camino (On The Road) Project (2007-2010) and is a founding member of the Sala Negra (Black Chamber) Project (2011-2018), both initiatives of the El Faro newspaper, which is committed to in-depth journalism around topics of migration in Mexico and of organized crime and violence in Central America.

Martínez will speak about his work on October 24, 2019, in The Jerry H. Labowitz Theatre for the Performing Arts.

Cinematic Portraits: Pursuit of the Unseen in Photography
Photographs by Xinxin Zhang
September 11-21, 2019

On display this September in The Gallatin Galleries, Cinematic Portraits is a series of on-location fashion portraits influenced by cinematography and inspired by Taoist cosmology taken by Xinxin Zhang (MA ‘19), an emerging art and fashion photographer who has produced and shot art and fashion editorials for dozens of domestic and international publications such as Vulkan Magazine, Solstice Magazine, AINT-BAD Magazine, Bello Magazine, and Ellement Magazine.

Fall Shows in The Gallatin Galleries

Point of Triangulation
September 26–October 1, 2019
Opening and Panel Discussion
September 26, 5-7 pm

Conversations on Conflict Photography
October 9-18, 2019
Reception and Book Launch, October 16, 5 pm

Notes on Curation: The Evolving Discourse of Fashion, Fine Art, and Popular Culture

In September, Gallatin welcomed Andrew Bolton (Wendy Yu Curator in Charge of the Costume Institute at New York’s Metropolitan Museum of Art) and Moya Luckett (NYU Gallatin) for a discussion with Colby Mugrabi (BA ’15, founder, Minnie Muse) about fashion’s fundamental role in shaping the creative and critical dialogues of the past, present, and future. Notes on Curation asked whether fine art, high fashion, and “mainstream” popular culture can ever exist without ironic gestures that disrupt and challenge conventional understandings of beauty.

Says Mugrabi, “I always love returning to my home away from home at 1 Washington Place. I attended so many interesting events and discussions during my four years at Gallatin, but being back in the theater—that time on stage—was a totally new experience and one that I loved. The student’s questions were so insightful and generated fantastic conversation.”
As part of my Africa House Fellowship, I was brought in by the School for Public Health and Family Medicine at the University of Cape Town to create training materials for early childhood development (ECD) center staff and parents. The materials are based on the Center for Disease Control’s Road to Health booklet and are meant to inform caretakers of the warning signs for preventable diseases and measures they can take to avoid the spread of infectious diseases, like tuberculosis, within their ECD centers to decrease mortality rates among young children. While I crafted the manual, I relied heavily on the input of the community members I met in the townships to create it. Forming such a close relationship with the ECD workers and parents I met allowed me to look at disease through the lens of love, something that you can’t possibly understand through general coursework. The women I met cared so deeply about their children that they would walk miles upon miles just to bring them to the clinic so that they could be vaccinated. This experience helped me remember the reason why I want to learn about plagues, epidemics, and disease: the people I can help by doing so.

—Kaylee Lamarche

This summer I traveled to Senegal, West Africa, to explore the dynamic cultural learning centers and initiatives that exist there. I had the honor of connecting with Senegalese community builder, translator, and activist Fatim Faye who acts as a resource in her village, Touhba Dialaw, and in Dakar. She has built a network of educators and artists who work to develop their respective communities through the arts. Through film and audio, I interviewed seven women who utilize the arts to create spaces where youth and adults alike can use the resources innate and around them to develop an active, healthy relationship to themselves, their physical environments, communities, and histories. Relationship building was integral to the success of each of these projects whose focuses varied across dance, agriculture, literacy, and youth development. I learned that the cultural arts are an effective tool when engaging and relationship building with the communities one wishes to impact. This approach works to build personal agency and involvement in one’s education and overall life.

—Jahshana Olivierre

As an Egyptian American, I had always thought I had a clear understanding of what Egyptian culture was like. I spent almost two months in the country of my parents—both of whom are from Alexandria. As a graduate student at Gallatin, I wanted to make a difference through an Africa House Fellowship. While issues that plague the Arab community are many, in my work I focus on mental health and mental illness stigma. Both my mother and father suffer from serious mental illnesses and these have impacted their lives greatly—and were amplified by the customs and religion they grew up with. This fellowship gave me the opportunity to visit my parents’s home country for the first time in my adult life. My time in Egypt has allowed me to understand the perception of mental health and illness stigma there and the ways in which it has dictated the lives of my parents. My thesis will be a short ten-minute documentary on the life of my father who is coping with his mental illness and healing from his life’s trauma through his artwork.

—Sara G. Ramadan
The exhibition poster for *Overflow*, which ran from June 10 to July 31, 2019, in The Gallatin Galleries, features the image of Tali Weinberg’s “Bound,” a series of narrow plastic tubes wrapped with threads that range in color from green-gray to red-pink, assembled to form a semicircular tapestry. The image is as beautiful as it is compelling, especially when one learns that each length of tubing represents a single data set, such as the annual average temperature for the Atlantic Ocean, while the thread colors correspond to the annual average temperature at various global locations. “Bound” is an artwork that, like the information it embodies, is both growing and in flux. This summer’s visitors to The Galleries saw the project’s fourth iteration, comprised of 84 data sets representing the annual average temperature for 84 places; the work will expand to reflect the annual average temperatures of 300 locations around the globe.

The piece is a well-chosen emblem for *Overflow*, an exhibition that is part of a larger tapestry, namely the Museum for Future Fossils, a project organized by Gallatin faculty member and anthropologist of art Eugenia Kisin along with two Canadian scholars, Kirsty Robertson (Western University) and Gabriel Levine (York University). Contrary to what its name suggests, the Museum for Future Fossils is not a place, but a project—one that seeks to think curatorially about human impact on the environment at this particular moment in human and geologic history, sometimes referred to as the Anthropocene.

With such a grim and urgent subject at hand, how do scholars and artists engage with and share work that grapples with reality while presenting it in vivid and compelling ways? Through various projects, the Museum for Future Fossils seeks to question and unsettle accepted patterns of learning, thinking, and action when it comes to the current ecological crisis. One such project was *Overflow*, which was curated by Kisin, Gallatin Galleries curator and faculty member Keith Miller, and Robertson in collaboration with the students of Kisin’s interdisciplinary seminar “Art of the Anthropocene.”

The show looked at water as a connective substance, vulnerable to the impacts of climate change, and brought together artists who explore the social dynamics of toxicity in the world’s waters. Says Kisin, “Water first emerged as an exhibition theme from the work of many artists who were using the connective potential of the medium in socially engaged ways. It also fit well into local climate anxieties, like the threat of rising tides, as well as the sense of place that comes from living so close to water.”

Included in the roster of artists were Indigenous artists Ruth Cuthand, Max Liboiron, and Lisa Myers, a reflection of Kisin’s expertise in contemporary Indigenous art in North America. Kisin was, however, only one of the show’s...
Bound” by Tali Weinberg for Overflow curators. For Overflow, she upended the standard process of curation by distributing curatorial responsibilities to all involved. “The students were thinking about a different kind of audience beyond the academic one. In the normal approach to curation, there would be a single curator who would have a lot more authority. Working with students is much more distributive,” says Kisin, “and because they haven’t done this sort of work before, they can be fearless and ask the ‘why not’ questions.” Placing some of the curatorial responsibility in the hands of the students meant not only approaching artists that Kisin and the more experienced curators had not thought to include, but also allowing students to have increased accountability for the final project.

The larger Museum for Future Fossils project started with a Connection Grant from Canada’s Social Sciences and Humanities Research Council and has been supported by both Western University and Gallatin. The project’s reach includes recent undergraduate exhibitions in Toronto and London, Ontario, as well as Toronto- and NYC-based workshops, a tour of the reclaiming projects at Newtown Creek on New York’s East River, a visit to the marine biology lab of the Governor’s Island-based New York Harbor School, and, most recently, Overflow. At the helm of all of these projects, events, and workshops is Kisin, whose academic and curatorial work examines scholarly and political engagement with the histories and futures of contemporary Indigenous art in North America.

“I really want my teaching at Gallatin to follow a model of thinking with students and making use of their significant talents,” says Kisin, who keeps opening up classrooms and gallery spaces to include and embrace student voices and perspectives. It’s a generous and far-sighted approach based on the understanding that the most innovative solutions almost always come from those most invested in the outcome.
Jennifer Clement (BA ’92), the first female president of PEN International, spoke at the Cry, The Beloved Country and This Transfrontier Life talks featured at this year’s PEN America World Voices Festival in May 2019.

Michael Dinwiddie (BA ’80, TSOA MA ’83) participated in a discussion and reading of Immi Perry’s award-winning book, Looking for Lorraine: The Radiant and Radical Life of Lorraine Hansberry, at the Institute of African American Affairs & Center for Black Visual Culture at NYU on April 1, 2019.

Sarah Fearon (BA ’88) wrote and performed the solo comedy 2B, a parody based on her experiences as a real estate agent, at the Players Theatre Loft from April 25 through May 12, 2019.

Linda Gates (MA ’87) is head of voice in the acting program in the Department of Theatre at Northwestern University, where she has been teaching voice, speech, and text since 1992. Gates’s book, Speaking in Shakespeare’s Voice: A Guide for American Actors, was published by Northwestern University Press in May 2019.

Lyle Hysen (BA ’86) is the founder and owner of BankRobberMusic, a boutique music licensing firm for film and television that represents some of the best labels in independent rock. He is also the owner and president of Rough Trade Music Publishing.

1980s

1990s

Milina Barry (BA ’91) is the founder and president of Milina Barry PR, which just celebrated its twentieth anniversary season. Offering an array of marketing and promotional services for the performing arts industry, the company designs publicity campaigns to meet the unique goals of classical musicians, authors, filmmakers, ensembles, and cultural institutions throughout North America.

Michelle Dorrance (BA ’99), founder and artistic director of Dorrance Dance, choreographed “Elemental,” her debut performance at the Brooklyn Academy of Music, in December 2018. Dorrance also performed at the New York City Center at the end of March in “Basses Loaded” as part of a collaborative piece.

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Stephen C. Bird (BA ’92) is a fiction writer and visual artist who published his fourth comedic novella, to be to is to was, in October 2018. Currently in Toronto, Bird lived in New York City from 1980 through 2013, during which time he produced and performed in many theatrical events at various off-Broadway venues while also writing his third other works.

Carl Bowly (BA ’95) is an organist, painter, and music director at St. John’s Church in Pittsfield, Massachusetts. His essay “Loose Associations” was published by Talking Writing Press as part of an anthology called Into Sanity: Essays About Mental Health and Living in Between.

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Julie Cummings (MA ‘94) is director of special events at the Brooklyn Museum.

State Senator Julian Cyr (BA ‘08) was appointed assistant majority whip in the Massachusetts State Senate after previously being elected to represent the Cape Cod and Islands district in 2016 and again in 2018. Cyr is currently the youngest member of the Senate and was also appointed to chair the Joint Committee on Mental Health, Substance Use, and Recovery. He is the vice chair of the Joint Committee on Housing and also holds a seat in the committees on Health Care Financing, Public Health, Education, and Municipalities & Regional Government.

Singer, actress, and model Mica Jervier (BA ‘08) is not only celebrating her engagement to R&B singer Joy-Ann Butler, but also her success on the TV miniseries Hu$.$: Her most recent film, General Commander, was released on May 28, 2019.

Jessica Kalbfeld, an NYU doctoral candidate in sociology, has contributed to a forthcoming study for the journal Language, with research for her article, “Testifying While Black,” being covered in many news outlets and on various podcasts.

Visual artist, director, and Gallatin faculty member Andrew Levitas (BA ’03) will release a new film through his company Metalwork Pictures entitled MINAMATA, starring Johnny Depp.

Sumoha Min (BA ’06) and her husband, Andrew, welcomed their first son on February 6, 2019.

Sara Moonves (BA ’07) was named CEO of MODO Americas following a 15-year tenure at the company.

Aishwarya Iyer (BA ’09), CEO and founder of Brightland, an LA-based extra virgin olive oil company, was recently interviewed by Los Angeles Confidential and The Cut about her business and the ways in which her company is thriving in the niche craft foods market.

Gallatin’s Alumni College wine expert, Scott Rosenbaum (GAL ’05, STEINHARDT ’09), is a spirits strategist at T. Edward Wines and Spirits and adjunct professor at NYU.

Larisa Shaterian (BA ’09) is currently pursuing a graduate degree in folklore at UC Berkeley, where she is also a graduate student instructor.

a choreographic residency in the summer of 2018 at the University of North Carolina School of the Arts, after which she received a commission to create a new ballet at Columbia University. She has just received a commission to create a new work with an original score for Ercy Taylor Dance.

2010s

Yasmina Ahlab (BA ’19) will pursue a Master of Research for Ecology, Evolution, and Conservation Research at Imperial College London beginning in the fall of 2019.

Josh Ben-Ami (BA ’18, TSOA MFA ’20) performed at the Tin Pan Alley 2 show, a free concert series featuring new musical theatre works, at New York’s Dixon Place in June 2019.

Ethiopian artist and researcher Salome Asuga (BA ’11) was included in Okayafrica’s 100 Women for her work as a technology fellow at the Ford Foundation, the instructor of speculative design at the New School, and as the assistant director of POWRPLNT.

Julia Weems (BA ’03) became the fashion school director at EED Barcelona Escola Superior de Diseñoy. Her most recent work was featured in Harper’s Bazaar’s annual list of 100 Women to Watch in 2018.

Los Angeles-based artist Axel Wilhite (BA ‘07) has been recognized by the nonprofit Made Out of What for his miniature paintings created from discarded microchips that depict the vanishing abundance of nature.

Annabelle Attanasio (BA ’15) will release her debut film, Mickey and the Bear, in November 2019.

Melissa Bartow (BA ’19) founded a flavored date spread company, Wanna Date?, while an undergraduate. Wanna Date? has been featured in Forbes and has been picked up by 22 stores in New York City.

Maame Boatemaa (BA ’18, TSOA MFA ’20), a current student of Political Satire, Acting, and Entertainment Business, Ben Nielson (BA ’19), a YouTube personality and graduate of Art History and Marketing, and Ma Qing (BA ’19), a graduate of Entrepreneurship, Marketing, and Cross-Cultural Communication, were included in the Washington Square News’s spring “NYU’s Up and Comers 2019 List.”
Nick Borenstein (BA ’12) wrote, directed, and starred in two short films, Sweater and 99, that premiered at the Tribeca Film Festival on April 25, 2019.

Nicole Boyce (BA ’76), "An Inventory of All My Possessions, Before and After I Moved Apartments" appeared in the November 13, 2018, issue of The New Yorker.

Brooklyn-based folk rocker Jess Clifton (BA ’12)’s single "Make It" premiered in Atwood Magazine, the latest single to be released from her debut album, Real Glass Heart.

Kennedy Nicole Corrin (BA ’18) was appointed creative assistant for original series at Netflix in July 2019.

Meera Dugal (BA ’12) spent four years at the Lincoln Center’s David Rubenstein Atrium as the programming manager and is now traveling while independently curating and producing projects around ethnomusicology. Next on the horizon is working to produce projects at the NYU Abu Dhabi Arts Center.

Joosje Duk (BA ’16)’s feature screenplay, Sunflowers, which she developed as an undergraduate student in Gallatin under the guidance of faculty member Selma Thompson, was a finalist for the San Francisco International Film Festival’s Westridge Grant.

Hayden Dunham (BA ’11)’s newest installation, HA: no name no side - TH, was on display at Artport’s Ideas Platform in Sydney, Australia, from April 4 through April 28, 2019.

Kana Felix (BA ’13) is now a TV and film writing instructor at the Second City. Felix graduated in 2018 from the Harold Ramis Film School. Her short film, Tabatha Jane Maxx, was nominated for Best Comedy Film at the Portland Comedy Film Festival.

Ashley Fenwick-Naditch (MA ’08) was the recipient of the 2010 Daytime Emmy Award for Outstanding New Approaches in the Daytime Children’s category.

Lilly Ferris (BA ’19), former president of EarthMatter, an NYU club focused on sustainable fashion, has led various events in order to promote awareness regarding the pollution of the fashion industry and its alternatives while working as the student engagement coordinator at the NYU Office of Sustainability.

Zachary Fine (BA ’15) authored the essay “In Search of William Gass,” which appeared in the April 3, 2019, issue of The Paris Review.

Allison Flom (BA ’17)’s online web series, Freelance, which was written, produced, and directed by Flom, is now streaming on YouTube.

Jack Dolgen (BA ’04, pictured above right) won an Emmy Award for Outstanding Original Music and Lyrics for Crazy Ex-Girlfriend and was nominated for two Emmy Awards: Outstanding Original Main Theme Title for Outstanding Original Music and Lyrics.

Christopher Gallant (BA ’13), the Grammy-nominated musician who performs as Gallant, was included on The New York Times’s “Summer Music Playlist.”

Chloe Gbai (BA ’16) is the shorts and streaming producer at American Documentary POV, where she has created the POV playlist, a broadcast initiative to acquire short-form documentaries from filmmakers and film festivals.

Emily Gordin (BA ’19) will begin pursuing a graduate degree at the Pratt Institute starting the fall of 2019.

Marcie Grambeau (BA ’10) has written two albums’ worth of new contemporary spiritual music and is now in the process of forming her first ensemble and creating her first official album.

Sommerler Simi Grevel (BA ’18) is the co-founder of DECAnts, a wine and beer bar in San Francisco, that opened in May 2019.

Farmer, whole-animal butcher, and writer Sophia Hampton (BA ’19) wrote “The More Boneless, Skinless Chicken Breasts I Sell, the Worse I Feel” for Bon Appétit.

Geraldine Inoa (BA ’13)’s play, Reckoning: Futures From a New Queer Nation, was featured in the 2019 IGNITION Festival of New Plays, which ran from August 2–4, 2019, at the Victory Gardens Theater in Chicago, Illinois.

Sex health educator Emma Kaywin (BA ’10)’s consent program at Brooklyn’s House of Yes to raise awareness about sexual harassment has been covered by the BBC News and in The New Yorker.

Cailtin Kelley (MA ’16) is the senior manager of consumer insights and childrens and US general books at HarperCollins Publishers.

Maham Khan (MA ’19) is former chief analytics officer and one of the co-founders of the NYU- incubated start-up FairFrame, which was featured in the April 3, 2019, Forbes article, “This Year’s Crop of FinTech Innovation Lab Startups Focused on AI, Insurtech, Compliance.”

George Loomis (BA ’10)’s feature thriller film, Caretakers, had its New York City premiere on June 22, 2019, at the Village East Cinema during the SoHo International Film Festival. Caretakers won Best Film at the 2019 Santa Fe Film Festival.

Megan Malloy (MA ’15) has been named digital engagement and fundraising manager at TIME’S UP, an organization fighting sexual harassment and assault that was founded by Hollywood celebrities in response to the Weinstein cases and the #MeToo movement.

Justin McDevitt (BA ’13)’s play Honey Fitz had its first staged reading, directed by Jessica Harika and starring Jackie McKenna, Thea K. Lammers, Bill Weeden, Jennifer Pace, and Charles Manning. Performances were held at the Theatre at St. John’s in July 2019. McDevitt also wrote and co-directed Three Tall Queens, an evening of cabaret held on August 9, 2019, at the Duplex in New York City.

United States

2019-2020 Fulbright Awardees

Bojana Coklyat (MA ’19) will travel to Prague, Czech Republic, on a 2019 Fulbright Award.

Jillian Castoro (BA ’19) and Hannah Williams (BA ’19) are 2019 Fulbright Grant recipients to Indonesia and Laos, respectively, and KD Harbeck (BA ’19) is a 2019 Fulbright Grant alternate to Hong Kong.

Jamie Denburg Habie (BA ’14) began pursuing her MFA at CalArts in the fall of 2019. Habie started an art center and cultural space in her native Guatemala called the New Roots Foundation, the applications for which open every year on January 1.

Alex Denker (BA ’13) completed a PhD program in Neuroscience and Animal Behavior at Emory University in the spring of 2019. He began working at the National Institute for Mental Health as a scientific policy analyst in July 2019.

Meera Dugal (BA ’12) spent four years at the Lincoln Center’s David Rubenstein Atrium as the programming manager and is now traveling while independently curating and producing projects around ethnomusicology. Next on the horizon is working to produce projects at the NYU Abu Dhabi Arts Center.

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Parker Reposa (BA ’19) is the co-founder and CEO of Grounded, a company that upcycles coffee grounds from cafés in New York City to turn them into aromatic and exfoliating soaps, body scrubs, and face masks.


Karina Rykman (BA ’16) is the permanent bassist for Marco Benevento’s band, as well as the general manager for New York concert rock promoters Rock-Off.

Josh Shapiro (BA ’18)’s senior project included a grant to host an educational reform symposium focusing on school architecture and code reform. The rebuilding of his alma mater, Monument Mountain Regional High School, will use input from his 2018 conference at Gallatin through the Next Steps panel, which includes Shapiro.

CultureHub resident artist Blair Simmons (MA ’18) opened her thesis performance of print/dialogue(s), a live performance of computer-generated mini-plays created and coded by Simmons, at the CultureHub Studio in New York on April 18, 2019. (See “Putting Research on its Feet” by Simmons, starting on page 3.)

Kerrin Smith (BA ’14) recently relaunched the magazine Cool and Thoughtful as a digital magazine. A recent profile featured Elliott Brown Is: (Tm4a:16), whose conceptual photography was also featured in the New York Times Portfolio Review.

Kiara Soobrayan (BA ’19), a 2018 Gallatin Human Rights Fellow, has been accepted into a master’s program in International Development at the London School of Economics, which she will attend after completing her Rhodes Fellowship.

James (Jimi) Stine (BA ’18) was an intern at the project studio Planeta prior to becoming a project manager there. Stine was a VR/AR developer for David Bowie Is Real, the official augmented-reality adaptation of the 2018 David Bowie Is exhibition that was held at the Brooklyn Museum. Since July 2018, he has been working as the director of operations and communications at Infinite Objects.

Self-employed designer Katherine Sullivan (BA ’12) received a Bachelor of Architecture degree from the Cooper Union in 2018.

Ramya Velury (BA ’14) is a founding partner of the music agency Equative Thinking (EQT), specializing in brand management and partnerships with artists like Goldlink, Masego, and Metro Boomin.

Soprano vocalist Alicia Waller (MA ’17) performed a selection of soul music covers at the Rockwood Music Hall on May 22, 2019.

Jordan Weiner (BA ’16) will pursue a Master’s of Education in the Arts at Harvard University.

Ilanna Wijanarko (BA ’15) is the co-founder and director of fund-raising and external relations of the Jakarta-based Bulir Padi Foundation, an organization that empowers disadvantaged youth through education programs.

NYU Asian Political Activism Coalition president Aree Vorawongwong (BA ’19) and club vice president Madison Kelts (BA ’21) joined other student activists in a March 23 concert held at the Whitney Museum every Friday afternoon since March 22, 2019, to protest museum board members involved with weapons being used against migrants at the US-Mexico border.

Christina Wusinich (BA ’16) received an MS in Neuroscience at Teachers College, Columbia University, in 2018. The results of a study she led on unsheltered homelessness in NYC were accepted for publication in the Journal of Evaluation and Program Planning. The study’s results are currently being used by Human.nyc to advocate for policy change in New York City. She has begun a research fellowship at the National Institutes of Health to study treatments for depression and suicide that take into account structural factors like housing insecurity, homelessness, and oppression.

Angela Yang (BA ’19) recently completed a product marketing internship at Outbrain, a web advertising platform.

From May 10 to June 7, Amia Yokoyama (BA ’10)’s two-person exhibition, Living Between Room, was featured at the Border Project Space in Brooklyn, alongside works by artist Danny Lin. In addition to small sculptural works, Yokoyama also showcased two video works, including Dim Beam Simulcast, a film shot while at Skowhegan and CalArts in 2017.

Torie Zalben (MA ’15) is one of the co-organizers and artists of the six-month exhibit Dreamhouse vs. Punk House (plus Cat House) at the artist-run project space Serious Topics in Inglewood, California, which ran from March 23 through September 29, 2019. Nearly 200 emerging and established artists made small artworks to be shown in three highly decorated, 85-inch-tall dollhouse towers to create a dialogue about play and the imagination.

Sarah Zapler (BA ’11) is the executive director and coach at IntegrateNYC, a youth-led organization for school integration and equity whose work includes restorative justice initiatives and sports inequity. Recently, New York’s Mayor De Blasio and Chancellor Carranza adopted IntegrateNYC’s 5 Rs as the blueprint for NYC, accepting 62 of their policy recommendations.

Natalie Zutter (BA ’12) had her most recent production, Shottz: Choose Your Own Shottz, performed on April 3, 2019, in San Francisco, California. She was also selected as one of the four playwrights for the 2019-2020 Writer’s Round Table at the Jouk Theater Company.

4th Wave: The Gallatin Summer Music Intensive
Co-directed by Kwami Coleman, Rosalie Kaplan (BA ’08), and Noah Kaplan, 4th Wave launched in the summer of 2019.

Alumna Rosalie Kaplan hit upon the idea of developing a music project at Gallatin and, with input from her husband Noah and Gallatin faculty member Coleman, refined it into a summer music intensive, 4th Wave. Alumni and current student musicians worked together full-time for three weeks to create new music while being mentored by the co-directors. In addition to daily ensemble work, 4th Wave hosted colloquia with guest artists Curt Smith, Marina Rosenfeld, and Christina Courtin. At the end of the program, the musicians gave a concert at Shapeshifter Lab and recorded a live album, 4th Wave. The program was tuition-free. To learn about the summer 2020 music intensive, contact Kwami Coleman at ktc@nyu.edu.
Welcome Class of 2023. Photo by Veronica Liow

Gallatin Club Fair. Photo by Niko Murray

MA Convocation. Photo by Arundhati Swaminathan

BA Convocation. Photo by Arundhati Swaminathan

Welcome Class of 2023. Photo by Veronica Liow

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**STAY INVOLVED**

**GALLATIN ALUMNI: BE IN THE KNOW**
We would love to hear from you and keep you informed. If you’re not receiving emails from Gallatin, please use the alumni update form on our site, which can be found at gallatin.nyu.edu/alumniupdate. There, you can send us your email and mailing address information and let us know about your accomplishments.

**CONNECT WITH LOCAL GALLATIN GRADS**
Your alumni community has established groups in New York City; Los Angeles; San Francisco; Washington, DC; and Boston, and keeps growing. Stay in touch to receive information and invitations to receptions, performances, faculty lectures, and more. If you’d like to volunteer in your region, please contact gallatin.alumni@nyu.edu.

**FEELING SOCIAL?**
No matter where you are, stay in touch with your fellow Gallatin grads using Facebook, Instagram, and Twitter.

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Putting Research on Its Feet
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