Republic & Empire: The Roman Tragedies Festival

The Urban Democracy Lab Heats Up

Poet Denied Visa to Read

Hackers of NY
The Roman Tragedies Festival

REPUBLIC AND EMPIRE IN SHAKESPEARE’S WORDS

From November 6 through 16, all roads led to Gallatin, when Theater at Gallatin presented the Roman Tragedies Festival in the Jerry H. Labowitz Teatre for the Performing Arts. The festival used Shakespeare’s texts about Roman statesmen to explore the themes of tyranny, democracy, fidelity, power, fate, and free will—but the week’s productions and events extended the conversation to include an inquiry about gender.

The festival had two main-stage productions: an original theatrical adaptation of the Bard’s lesser known narrative poem “The Rape of Lucrece,” directed by Professor Kristin Horton, and an all-female, all-Gallatin production of Julius Caesar. While the poem looks back to the Roman Republic’s origins, Julius Caesar captures the last days of the Republic. Rounding out the festival’s offerings was a spirited staged reading of Antony and Cleopatra by Gallatin’s professional theater-in-residence, Fiasco Theater; a screening of the 2013 Donmar Warehouse production of Coriolanus; and a panel discussion, “I Am Lucrece: Rethinking Sexual Violence,” hosted by Gallatin’s Urban Democracy Lab. The panel used the performance of Shakespeare’s poem in order to engage with how universities and colleges address rape on college campuses, and featured Vanessa Grigoriadis of New York magazine, activist Marybeth Seitz Brown, and Gallatin Associate Faculty Cyd Cipolla.

The ambitious festival was first conceived in the classroom. In the spring of 2014, the festival’s producer, Gallatin Professor Kristin Horton, taught an Advanced Scene Study on Shakespeare’s trio of Roman tragedies—Julius Caesar, Antony and Cleopatra, and Coriolanus. In addition to offering textual analysis and historical context, Horton encouraged students to act out and workshop scenes and monologues from the plays. Poet and critic T. S. Eliot famously ranked Antony and Cleopatra and Coriolanus as Shakespeare’s greatest works of art, greater even than the otherwise haunting Hamlet. Horton’s own students felt much as Eliot did. In one rehearsal, Horton recalls a student exclaiming, “Just to be able to say these words!” Several of her students were so inspired by this immersive, hands-on approach that they continued to study Julius Caesar in an acting tutorial with members of Fiasco Theater—a company that has made a name for itself with lively, ensemble-based productions of Shakespearean plays.

After studying with Horton and with members of the Fiasco Theater, an all-women cast—comprised of Kelsey Burns (BA ’16), Kasey Connolly (BA ’15), Rachel Francavillo (BA ’16), Annie Higgins (BA ’15), Katherine Romans (BA ’15), Ashley Renee Thaxton (BA ’14), and Kathryn Wilson (BA ’15)—performed the first three acts of Julius Caesar at the Spring 2014 Gallatin Arts Festival under the name Show Us Womanish. The ensemble took their name from a line from the play: “Our fathers’ minds are dead, / And we are govern’d with our mothers’ spirits; / Our yoke and sufferance show us womanish.” Horton remembers the performers asking themselves, “Are we...”
concealing the fact that we’re women, or are we acknowledging the fact? That’s a great problem to have to talk through.”

On the strength of the ensemble’s initial performance, Horton conceived of the Roman Tragedies Festival and decided to pair the production of Julius Caesar with “The Rape of Lucrece,” Shakespeare’s poem about the rape and suicide of the poem’s heroine and the events that gave rise to the Roman Republic. “The Rape of Lucrece” featured Rachel Hilson (BA ’17), Elisabeth Gunawan Ho (BA ’14), Gwen Hornig (BA ’17), Alec Seymour (BA ’15), and Allison Wick (BA ’18). Show Us Womanish brought their version of Julius Caesar to the West Coast in January 2015 and staged the work at Pasadena’s Lineage Performing Arts Center.

“Right now we’re seeing new democracies and our own ideas of democracy challenged,” Horton says. “What does it mean to evoke that Rome in 2014, when we think about our own ideas in the United States about democracy? These plays deal so much with the power of the people: the people with a capital P,” she says. Nowhere else in Shakespeare than in the Roman tragedies are the differences between idealism and realpolitik, elitism and the masses, power and powerlessness so clearly examined. At this particular moment in history, it makes sense to look at how empires rise and fall and at what cost.”

CAESAR ACROSS THE GENERATIONS

In the audience of the November production of Julius Caesar, Annie Higgins’ (BA ’15) found her friend Henry Musat, who recently turned ninety. Henry and Annie met during her freshman year at Gallatin through the course “Learning through Visits with Holocaust Survivors,” which paired every student in the class with a Holocaust survivor for weekly meetings. It’s been over three years since the class first brought them together, and the two are still in touch. “Henry loves seeing me on stage,” says Higgins, “and finally seeing the finished product of a journey he has been hearing about from me for the past year. He is a truly remarkable person. He has lived more lives than I can imagine, makes me laugh at every visit, and inspires me to be the best version of myself.”

I AM LUCRECE: RETHINKING SEXUAL VIOLENCE

How might Shakespeare’s poem “The Rape of Lucrece” shed light on current conversations about rape culture in the United States and on college campuses? New York magazine writer Vanessa Grigoriadis, activist and SAFER board member Marybeth Seitz-Brown, and Gallatin Associate Faculty Cyd Cipolla discussed the movement against campus sexual assault and what it tells us about women’s voices—and continued silencing—in the public sphere.
Founded in January 2014, the Urban Democracy Lab (UDL) is an initiative of Gallatin committed to the idea that our future lies in cities—and that the solutions to the most pressing social and environmental problems of our time may be discovered in the creative ferment of the urban scene in cities across the world. By providing a space for scholars and practitioners to work together in imagining a just, sustainable urban future, the UDL invites experimentation, provisional conclusions, and fresh approaches and cultivates partnerships that bridge traditional disciplinary and institutional boundaries. According to UDL Director Gianpaolo Baiocchi, “Gallatin—with its emphasis on interdisciplinarity and experimentation—is an ideal place to host such an endeavor. We are also very much inspired by the school’s original mission of being a University Without Walls.”

The UDL’s inaugural fall 2014 event, “The Progressive Mayor? Bill de Blasio So Far,” brought together a panel of journalists and activists to assess the New York City mayor’s first nine months in office. UDL’s Assistant Director Rebecca Amato says, “The panelists were so energized by the discussion—and the audience’s participation—that they thought we should have a reprise in fall 2015.”

In 2014–2015, the UDL is sponsoring two discussion series that will span the academic year. The first, “Talking Occupy,” aims to put the Occupy Wall Street experience in a global context, exploring the links between that movement and similar ones in Spain, Brazil, and Greece that have captured the imaginations of a wide range of people across the planet. The final discussion in the “Talking Occupy” series will be held on February 17 and will feature sociologist Michael Gould-Wartofsky and activists involved in organizing Occupy Wall Street.

The second series, “Political Infrastructures,” conceptualized by Gallatin Professor Rosalind Fredericks, takes a critical look at the ways the construction, maintenance, and functions of infrastructure shape the urban experience on a personal and political level. New York is considered, but the series also examines these phenomena in both the global North and global South. The first discussion in this series was held in early December, and two further discussions will be held in March and April 2015. In 2015–2016, the broad theme of public programming for the UDL will revolve around “utopias”—the ways in which city residents and activists are imagining and fashioning alternative urban worlds.

In addition to public programming on offer, the UDL has established the Gallatin Fellowship in Urban Practice. In 2014, six undergraduate and graduate Gallatin students were selected to work with community organizations to develop scholarly research that is both practical for the organizations themselves and critical to new directions in urban scholarship. Gallatin Global fellows will study in Berlin, Madrid, and New York in the summer of 2015, working on the topics of urban displacement and food justice. The fellows will be trained to use video, still photography, and audio to document their experiences, all of which will be way into their final, digital projects, which will be hosted on an ongoing basis on our Urban Democracy Lab website.

Through all of these discussions, courses, and partnerships, the UDL is forging a model of collaborative scholarship that allows academics and community partners the opportunity to teach and learn together.

**UDL COURSES**

Professor Gianpaolo Baiocchi’s fall 2014 course, “The Public Conversation on the Environment,” brought together a group of undergraduate students with artist Mary Miss and her City as a Living Laboratory initiative to produce viable proposals for community-oriented public art along Manhattan’s Broadway corridor. The UDL’s Assistant Director Rebecca Amato is a historian whose work focuses on the intersections between cities, social movements, and memory. In 2015, Professor Amato will teach “(Dis)Placing Urban Histories,” a course that asks students to grapple with the process of gentrification by learning the histories of select, changing Brooklyn neighborhoods. Students will interview residents, work with local cultural and service organizations, and, ultimately, mount a public exhibit at a neighborhood social service agency.

For both courses, the UDL community partners helped the professors design curricula and invited students to become part of projects intended to have a real impact on New York.
Each morning when he was a child, a young Austin Sarat used to find aphorisms next to his breakfast plate, left for him by his mother. One urged, “Be just in everything you do.” Sarat took this dictum to heart, studying justice throughout his career as a scholar and professor and becoming the William Nelson Cromwell Professor of Jurisprudence and Political Science and associate dean of the faculty at Amherst College. In his more than twenty years of teaching, he has contemplated how the death penalty—or, to use his preferred phrase, “state killing”—can serve as a lens through which to view the complicated, and oftentimes contradictory, nature of American jurisprudence.

Sarat has written, cowritten, or edited more than fifty books in the fields of law and political science. His most recent volume, Gruesome Spectacles: Botched Executions and America’s Death Penalty (Stanford University Press, 2013) served as the background for the October 23, 2014, Albert Gallatin Lecture, “How Americans Think about Punishment: Doing Justice and the Future of Capital Punishment.” Each year, the AGL series brings a notable figure from the worlds of politics, the arts, business, or academia to the School to discuss contemporary issues with students, faculty, alumni, and members of the wider Gallatin community.

Sarat suggested that the combination of lower rates of violent crime across the US, coupled with a broader move that favors sentences of life without parole over sentences of death, will slowly translate into a de facto end to this particular form of punishment. “The death penalty,” he said, “is withering on the vine.” The evening gave all in attendance a better understanding of how the death penalty came to be, how it fails to align with Constitutional rights to life, liberty, and the pursuit of happiness, and how this particular form of justice reflects—or fails to reflect—our national values.
In late September 2014, one of the leading poets writing in Arabic, the British-Jordanian writer Amjad Nasser, was carrying an official letter of invitation from NYU to read at Gallatin when he was stopped at London’s Heathrow airport by United States Homeland Security, interrogated, and denied entry to the US—all without explanation. In protest, Gallatin held the reading at the scheduled time, with the poet joining from London via Skype to read his work in Arabic and with “Gallatin Professor Sinan Antoon offering English translations. The Jerry H. Labowitz Theatre for the Performing Arts was packed for this, the inaugural event of Gallatin Global Writers, a new Writing Program series that highlights contemporary international authors.

The PEN American Center in New York and the Washington-based group Split Rock have jointly issued a public letter demanding that he be permitted to enter the United States and that he be given an explanation of the reasons for which he was denied entry in September. Nasser wrote an account of his experience in Arabic, which was translated by Professor Antoon and posted to the Arab Studies Institute’s influential independent news site, Jadaliyya. Professor Antoon is a cofounder of Jadaliyya and coeditor of the site’s culture page. On October 10, the Washington Post picked up the story of Nasser’s thwarted visit under the headline “Keeping America safe from foreign poets.” “We are determined to bring Nasser to Gallatin,” says Dean Susanne L. Wofford. “We refuse to let a poet’s voice be silenced.”

The internationally renowned Nasser worked as a journalist in Beirut and Cyprus before moving in the mid-eighties to London, where he now serves as managing editor and cultural editor of the daily newspaper Al-Quds Al-Arabi. He is the author of nine volumes of poetry, four travel memoirs, and the novel Land of No Rain, the English translation of which was released in June 2014. His most recent work, Petes, was published by Tavern Books in 2014.

In October 2014, Gallatin welcomed the legendary choreographer, dancer, and filmmaker Yvonne Rainer to campus to offer her perspective on more than fifty years of experience as a creator and collaborator. The 2014 Distinguished Faculty Lecture was called “Dislocations: An Abbreviated Journey through 55 Years of Work, or, Enough Trio A,” the latter item a reference to one of Rainer’s most well-known works, a dance first performed in 1966 in which she subverted the existing norms of dance and raised urgent questions about the relationship of the performer to the audience.

Rainer called the evening a “variety show,” during which she spoke to the audience about her sweeping body of work, performed a monologue, and showed clips of her dance pieces and from her films. Two Gallatin faculty shared the stage with her: cultural historian of theater and dance performance Professor Julie Malnig and dancer and dance historian Professor Leslie Satin. “Students were afforded the opportunity to hear from and speak with a great and compelling contemporary artist whose work spans and combines disciplines—dance, writing, film—in often unpredictable and always imaginative ways,” says Professor Malnig.

Rainer is one of the founding members of the seminal avant-garde group Judson Dance Theatre, which was housed in Judson Memorial Church—located opposite Washington Square Park on Washington Square South—and which became the nexus of postmodern dance in the 1960s and 1970s. She has created work that has been foundational across dance, cinema, feminism, minimalism, and conceptual art. She has been recognized with two Guggenheim Fellowships, two Rockefeller grants, a Wexner Prize, a MacArthur Fellowship, and several retrospective exhibitions. She is the author of several books, including Feelings Are Facts: A Life (MIT Press, 2000), Yvonne Rainer: Work 1960-75 (Press of the Nova Scotia College of Art and Design, 1974), A Woman Who . . .: Essays, Interviews, Scripts (The Johns Hopkins University Press, 1999), and, recently, an enhanced e-book of poetry, Poems (Radianls Unlimited, 2011).

“Yvonne is more than just a famous name or historical marker,” says Professor Satin. “She’s a vibrant (and funny) person who—at eighty—is still taking artistic risks, creating and performing in subversive pieces that integrate art forms and push at the boundaries of dance, making and joining unpredictable choices of material (such as movement and original and appropriated language), and keeping the social and political elements of art, and of the world it’s made in, in view.”
THREE GALLATIN FACULTY PUSH THE ENVELOPE ON GLOBAL DESIGN

A trio of Gallatin faculty—Peder Anker, Louise Harpman, and Mitchell Joachim, pictured here with Dean Susanne L. Wofford—have just published Global Design: Elsewhere Envisioned (Prestel 2014), a showcase of design research as it relates to visionary architecture, landscape architecture, urbanism, and ecological planning.

METALWORK PHOTOGRAPHY: WORKS BY ANDREW LEVITAS


It’s BYOB—Bring Your Own Book—at Gallatin’s Newly Formed Alumni Book Club

“Alumni often really miss the intellectual life they experienced at Gallatin and are hungry for opportunities to read and talk about great texts with faculty,” says Professor George Shulman. It was Shulman who proposed the idea of starting a book club that would cater to Gallatin alumni. Beginning in September 2014, alumni have gathered for regular meetings and discussions, each of which is hosted by a different Gallatin faculty member. The inaugural meeting in September featured a discussion of Melville’s Bartleby, the Scrivener led by Professor Shulman. In October, Professor Gregory Erickson and participants considered David Foster Wallace’s “E. Unibus Pluram: Television and U.S. Fiction,” while the November gathering focused on a discussion of Shakespeare’s Othello, led by Professor Bella Mirabella.

At the book club, alumni enjoy all the benefits of a great Gallatin discussion of literary texts and ideas, as well as the camaraderie of the NYC alumni network. Says Shulman, “I imagined the club might be fun for students from very different cohorts and eras who could mix it up by sharing conversation about fabulous texts. Gallatin is an intergenerational learning community that includes its alumni.” The meetings will resume during the spring of 2015, with a discussion of NYU president John Sexton’s Baseball as a Road to God slated for discussion on March 18, 2015, led by the book’s co-author, Peter Schwartz (BA ’06, MA ’12), and held at the Bergino Baseball Clubhouse, owned by Jay Goldberg (BA ’82). Alumni Book Club events are free. For full details and registration, visit gallatin.nyu.edu/events.
The Heterophony of the City

In late January, postdoctoral fellow Kwami Coleman will step into the studio with a few trusted fellow musicians, including the drummer Marcus Gilmore and the bassist Vicente Archer, to record an EP of what he calls “improvised music”—music that draws from the everyday. The music will employ elements of jazz, such as improvisation, and will feature acoustic and electric piano, upright bass, drums, and possibly saxophone and guitar.

“I’m composing the raw materials. While I’m giving the other musicians melody, suggested harmonies, and the structure, a lot of it will be up to them,” Coleman says. “I look to them as true collaborators and co-composers in this spontaneous, real-time way of creating music.” The plan is to release a five-song EP, tentatively titled Local Music, in late May or early June 2015.

NEW GALLATIN POSTDOC
KWAMI COLEMAN EXPLORES
THE INDEPENDENCE BETWEEN
DISPARATE VOICES

When asked how his musicianship informs his teaching, Coleman says, “One of the things I like about my job is that I get to follow up on questions that I have always had about music and music history. The courses that I have designed for Gallatin come from these questions,” Coleman’s fall 2014 course, “Hearing Difference: The Commercial Music Industry and the American Racial Imaginary,” explored race in the commercial music industry and the presence and persistence of race and racial identity that has existed since the inception of recorded, commercially available music in the 1890s.

Says Coleman, “We’ve never left notions about the performer and culture behind since then, and I wonder what that means for the next hundred years. If this is the beginning of the commercial music industry as we know it, how does this history inform jazz, classical music, and popular music?” Coleman seeks to answer these questions in both the studio with collaboration and the classroom through open inquiry.
GROOVY SOUND, MODERN SENSIBILITY
MEET JACK OF JACK + ELIZA

Not right now, but looking into the future it's certainly something I worry about. I think Spotify is terrible, but at the same time I love it, and it's definitely enhanced my music writing because it allows me exposure to so much music. And as a musician, of course, the pro is that more people are going to listen to your music, which is great. But at the same time, you get $0.0007 for every listen—so with a million listens you only make $700. I think that's kind of unfair. In order to really make money you need to license your music, or get your music sponsored a little bit. "Will this song sync well with a commercial? Will this song sync well on Gossip Girl?" That's increasingly what people are thinking about.

“Danny Elfman, Philip Glass, Howard Shore, James Newton Howard—those were my Beatles.”

What's it like to write songs with Eliza? Do you ever get into disagreements about your work? The dynamic is great. I couldn't imagine writing music with any other person. It's very easy and we're each really able to add on to what the other person is doing. But at times it can get a little tense. Sharing your song with someone is like sharing your baby with someone, so when they say, "I like the chorus but I just don't know about this verse," it can really hurt. But in the end the product is something that ultimately we're both more proud of.

What do you envision for yourself five years from now? Other than my Louis Vuitton line? [laughs] I just hope more people are listening to us and respect us and like our music.
Zambia Calling
A Fulbright Award Brings a Gallatin Grad Back to Africa

Martha O’Donovan, far right, with friends at Zambia’s Victoria Falls.

While at Gallatin, Martha O’Donovan (BA ’14) developed a concentration on “The Politics of Human Rights and Development in African Cities”—and her study was supplemented by hands-on experience in Africa. As a Gallatin-Africa House Fellow and Global Human Rights Fellow, O’Donovan spent time working with young artists and activists in Zimbabwe, South Africa, and Zambia. A 2013 travel course with her advisor, Professor Rosalind Fredericks, brought the New Jersey native to Senegal to study hip-hop in Africa. “Martha is one of the most creative, determined, and precocious young intellectuals I have encountered in my academic career,” says Fredericks. “I have no doubt that she will carry out this unique independent research with insight and rigor as well as a careful collaborative spirit with her African youth colleagues and respondents all along the way.”

In the summer of 2014, the young scholar headed back to Africa—first to Zimbabwe through a 2014 Gallatin Dean’s Award for Graduating Seniors and then to Zambia thanks to a Fulbright-mtvU fellowship. A partnership between Fulbright and MTV University (mtvU), the 2014 Fulbright-mtvU Fellows program sent five US scholars to locations around the globe to conduct research around projects that are designed to promote “the power of music” as a global force for mutual understanding. In O’Donovan’s case, her earlier research experiences in Africa helped her look closely at how young men and women in Zambia express themselves individually and collectively through music culture. “The forms of their expression not only illuminate how youth project their dynamic identities, but also introduce new questions about the city and its citizens into the public sphere,” says O’Donovan.

O’Donovan’s trip to Zambia was bracketed with time in neighboring Zimbabwe. While there, she helped organize the international hip-hop festival Shoko Fest, and she contributed her time to Children’s Radio Foundation, a nonprofit that trains African youth as radio reporters and broadcasters. Bringing music and scholarship together is the main goal for O’Donovan, whose ethnographic research focuses on aspiring artists who participate in social spaces such as music festivals and clubs.

“I love that, even now living over here, I continue to think through my questions from an interdisciplinary approach—thinking about a city as a historian, an ethnographer, an anthropologist, a political scientist, and an urbanist.”
Ahmed Rahim

In the years since he graduated from Gallatin, Ahmed Rahim (BA ’90) has seen the world and has brought it back to Oakland, the city he has called home since 1999. Along with his sister, Reem, Rahim founded Numi Tea, and together the two have grown Numi into one of the world’s largest organic, fair-trade premium tea companies. Rahim spoke to Gallatin alumni in San Francisco in October 2014 and traced the growth of Numi and how the company gives back to its community by supporting educational initiatives that nurture art, education, health, and the natural environment.

1990–1993
Lived in France and Germany as photographer and filmmaker.

1993–1999
Lived in Prague and managed teahouses in Staré Mesto, Prague’s old town, as well as the distribution of loose teas throughout all of Eastern Europe.

1999
Moved to Oakland, California. Cofounded Numi Organic Tea with sister Reem Rahim in Oakland, with a mission of becoming the most innovative tea company in the world, dedicated to quality, sustainable values, and a commitment to community.

2008
Numi becomes the largest organic, fair-trade premium tea company in North America.

2009
Cofounded the Numi Foundation, the mission of which is to foster thriving communities by supporting initiatives that nurture art, education, health, and our natural environment. The Foundation envisions a world where all people have access to art, nature, knowledge, and resources for good health.

2010
Helped develop the Community School for Creative Education (CSCE), a Waldorf-inspired multilingual, multicultural K-6 public charter school in Oakland. Implemented NUMI arts, gardening, and social studies curricula at CSCE.

2012
Along with Lara Jackie Dickinson, Natural Products Industry Executive, cofounded One Step Closer to an Organic Sustainable Community (OSC2.org), a group of successful sustainable business leaders committed to collaboratively addressing and solving sustainability problems within the food industry.

2013
Helped develop an entire city block in downtown Oakland, with a mission of cultivating socially minded, mission-driven businesses and nonprofits from the Oakland/Bay Area community. Cofounder of Impact HUB Oakland, a coworking space, entrepreneurial incubator, and community of socially engaged people; helped open HUB Oakland’s doors within this city block.

2014
Numi moves its headquarters to share the city block with HUB Oakland. Numi launches its H2OPE, and the It All Boils Down to Water campaign with the aim of bringing clean, safe drinking water to people in need by partnering with charity: water and Water.org.
PUTTING A FACE ON TECH: HACKERS OF NY

Dani Grant (BA ’14), along with Steven Chan (CAS ’14) and Terri Burns (CAS ’16), are the trio behind the tech-focused Tumblr blog Hackers of NY. Grant, whose studies centered on computer programming, originated the idea for the popular blog. While “hacker” has negative implications, the site enlarges the term to include technological innovators and creative problem solvers. Says Grant, “I think that we can only experience what we have the vocabulary for. If the term ‘hacker’ gives the community a way to recognize technical innovators, it’s important that we reclaim it.”

Following the model of the celebrated site Humans of New York, Hackers of NY offers a photo profile and a brief section of descriptive text about a local hacker who is making a noteworthy contribution to tech—from a programmer working on an app or a digital creation platform to a product designer.

In less than a year, the Hackers of NY blog has created a network of local hackers who can work together to solve problems and get people excited about hacking. After the February 2014 launch, more than a dozen spin-off sites have emerged across the globe, in obvious tech hot spots like Silicon Valley and other, less obvious locales, like Nairobi and Santo Domingo. “The most incredible part of this project has been the opportunity to connect with hackers from around the world and talk to them about their experiences,” says Grant.

TWO STUDENT-DESIGNED APPS TACKLE COLLABORATIVE CONSUMPTION

2014 NYU STERN VENTURE COMPETITION WINNERS CREATE THE APP BÄRO

In mid-November, Lauren Graham (BA ’14) and Hannah Salwen (BA ’16) launched Bäro, an online platform and app for on-demand peer-to-peer and business-to-consumer renting of everyday goods—including pickup and delivery. The idea behind Bäro is simple: offer a secure, user-friendly mobile app that allows users either to safely rent items or to make money by sharing their items. The app grew out of the collaboration between Graham and Salwen when they were together at Gallatin. Says Salwen, “People have tried to make peer-to-peer renting mainstream, but with little to no success. We asked ourselves why and, through much trial and error, we think we’ve found out the secret formula to making P2P renting a thing once and for all.”

The two refined their idea for the 2014 NYU Stern Venture Competition $200K Entrepreneur Challenge and became the only undergraduates to make it to the final rounds out of 250 teams; an early incarnation of Bäro was named as one of five finalists.

TRANSFERNATION: AN APP FOR THE SHARING ECONOMY

In October 2014, Hannah Dehradunwala (BA ’16) and Samir Goel (STERN ’16) officially launched Transfernation, a nonprofit that seeks to redistribute food for the benefit of those in need. They have received support from the Clinton Global Initiative and from the Resolution Project, both organizations that help train and fund the next generation of socially responsible entrepreneurs. In the coming year, Dehradunwala and Goel plan to offer a mobile app and corresponding website designed to address the problem of hunger by taking excess food left over from corporate events and giving it to social institutions that feed the hungry. Dehradunwala says, “We knew that if a viable, easy alternative to throwing food away existed, people would use it.” The project will start in New York City and will allow corporations to create an account and note when they are having a major event that will result in leftover food. At that point, Transfernation will match them with a social institution in need of donations. The founders plan to roll out programs in Oxford, England, and Karachi, Pakistan, later this academic year.
GIANPAOLO BAIOCCHI
Associate Professor
BA Sociology, University of California, Berkeley, 1993; MS Sociology, University of Wisconsin, Madison, 1996; PhD Sociology, University of Wisconsin, Madison, 2001
Director of Civic Engagement and Head of Gallatin's Urban Democracy Lab Gianpaolo Baiocchi is a sociologist and an ethnographer interested in questions of politics and culture, critical social theory, and cities. While much of his research and writing has been about Brazil, his most recently published book, Be Civic: Imagination (coauthored with Elizabeth Bennett, Alissa Cordner, Stephanie Savell, and Peter Klein; Paradigm, 2013) examines the contours and limits of the democratic conversation in the US today. An engaged scholar, Gianpaolo was one of the founders of the Participatory Budgeting Project and continues to work with groups improving urban democracy.

“I have just finished a book with a colleague, Democracy in Motion, that is a reflection of our experiences in helping bring models of participation from Brazil to the US and Europe. I am currently working on the relationship between expertise and democracy and have just finished a grant to work with renowned public artist Mary Miss on her project Broadway: 1000 Steps to explore the public’s engagement with environmental art.” —Professor Gianpaolo Baiocchi

PAULA CHAKRAVARTTY
Associate Professor
BA Political Science, McGill University, 1997; MS Communication, University of Wisconsin, Madison, 1999; PhD Communication, University of Wisconsin, Madison, 2008
Paula Chakravartty’s interests focus on global media and politics. Her research and teaching interests span comparative political economy of media industries, postcolonial and critical race theory, and social movements and global governance. She is the coeditor of Race, Empire and the Crisis of the Sublime (with Denise Ferreira da Silva; John Hopkins Press, 2013), the coauthor of Media Policy and Globalization (with Katarzyna Sarikakis; University of Edinburgh Press and Palgrave, 2013), and coeditor of Global Communications: Towards a Transcultural Political Economy (with Yuezi Zhai; Rowman & Littlefield, 2018). Her writings have been published in a number of journals, including American Quarterly, International Journal of Communication, Mediu Culture and Society and Political Communication.

“...” —Professor Paula Chakravartty

NGINA CHITEJI
Associate Professor
BA Economics, Brown University, 1988; PhD Economics, University of North Carolina, Chapel Hill, 1997
Ngina Chiteji’s teaching and research interests include public policy, macroeconomics, economic inequality, crime, and the distribution of household wealth in the United States. With Jessica Gordon Nembhard, she is coeditor of Wealth Accumulation and Communities of Color in the United States (University of Michigan Press, 2000). Her research has been published in several scholarly journals, including the Journal of Black Studies, the Journal of Family and Economic Issues, and Labour Economics. She is an associated faculty member at the Robert F. Wagner Graduate School of Public Service.

“...” —Professor Ngina Chiteji

ANNE DEWITT
Clinical Assistant Professor
BA Chemistry, Middlebury College, 2002; PhD English, Yale University, 2009
Anne Dewitt’s teaching and research focus on Victorian literature, the history of science, and the intersections between literature and science; she is particularly interested in the novel’s ability to engage in debates about science, religion, and morality. She is the author of Moral Authority, Men of Science, and the Victorian Novel (Cambridge University Press, 2013), which examines how Victorian novelists criticized the newly emerging profession of science while asserting their own expertise on moral questions.

“My book Moral Authority, Men of Science, and the Victorian Novel is about how Victorian novelists responded to changes in the institution of science during the nineteenth century. More recently, I’ve become curious about the many contemporary Anglo-American novelists who engage extensively with science in their fiction, and last spring that curiosity became the basis for an interdisciplinary seminar called ‘Lab Lit: Science in the Contemporary Novel.’ My students were brilliant at thinking with me about how and why writers today turn to science in their novels.” —Professor Anne DeWitt

CHINNIE DING
Clinical Assistant Professor
BA Literature, Yale University, 2003; MA English, Harvard University, 2008
Chinnie Ding is a PhD candidate in English at Harvard University. Her research and teaching interests include modernism, poetry, Asia, labor, political feeling, cinema, dance, opera, and visual art. Her dissertation focuses on several twentieth-century European writers and filmmakers on the left.

ANDREA GADBERRY
Assistant Professor
AB French and Classics, Washington University in St. Louis, 2000; PhD Comparative Literature, University of California, Berkeley, 2013
Andrea Gadberry is a comparatist who works primarily in English, French, and Latin. Her research focuses on the literature, philosophy, and political theory of early modernity and the Enlightenment, with additional interests in poetics, psychoanalysis, and critical theory. Her current book project, Cartesian Poetics, investigates the charge that Descartes “cut the throat of poetry,” showing how an oftenunsettling engagement with poetry and poetic haunts and shapes the Cartesian legacy. Andrea has also taught classes in the Department of Comparative Literature at UC Berkeley and, through the Prison University Project, at San Quentin State Prison. At NYU, she holds a joint appointment with the Department of Comparative Literature.

EUGENE VYDRIN
Clinical Assistant Professor
BA English and American Literature, New York University, 2001; MA English and Comparative Literature, Columbia University, 2002; MPhil English and Comparative Literature, Columbia University, 2005; PhD English and Comparative Literature, Columbia University, 2013
Eugene Vydrin’s research interests are in twentieth-century literature, visual art, and critical theory, in the intersections between verbal and visual mediums, and in the relation between aesthetic form and political critique. He is interested in the nature of artistic mediums as historical constructs, materials in use that index the social relations and cultural politics of the times and places that invented them. In 2013, he received Callatay’s Advisor of Distinction Award.

“My ongoing research is on the relation between aesthetic forms and geographic sites, on the ways artworks (both verbal and visual) not only represent specific places but also model themselves on them, discover their own compositional principles in the interactions between nature and history in the lived landscape.” —Professor Eugene Vydrin
1960s

Catherine (Hensley) Beauchamp (BA ‘68), New York City, as a consultant. She presented her first novel, The Invention of Exile (Penguin, 2014).

1970s

Lesley L. Coffin (MA ’72), Hitchcock’s then-Alfred Hitchcock and his Hitchock Study System (Scarecrow Press, 2004).

Liza Couturier (MA ’73), Animals/Bodies (Finishing Line Press, 2014).

Vanessa Manko (BA ’76), The Invention of Exile (Penguin, 2014).

Shauna Miller (BA ’78), Penny Chic: How to Be Stylish on a Real Girl’s Budget (Little Brown, 2014).

Katherine Faw Morris (BA ’75), her debut novel, Young God, was released in May 2014 by Farrar, Straus and Giroux, and was named by Amazon as an Amazon Best Book of the Month.

1980s

Yvette Heyliger (BA ’83), Yvette Heyliger Local Network. ’00) is the president/coordinator of her CD’s Company’s annual gala, held in November 2014.

Chamber of Commerce Foundation three national winners for “At the Gymnastics World Cup events in and around the UK.”

Yvonne Farrow (BA ’83) works as an educational consultant in the Department of External Affairs for the office of Los Angeles mayor Eric Garcetti.

Baraka Bridge to and in July 2014 performed her sold-out two-night stand at the Anne Frank Center in NYC (MA ’84) was the sub-mayor Eric Garcetti.

Yvonne Farrow (BA ’83) works as an educational consultant in the Department of External Affairs for the office of Los Angeles mayor Eric Garcetti.

Valmae Gough (BA ’85), was the subject of a solo photographic exhibition at the Anne Frank Center in NYC from September 10 to November 28, 2014. The photographs were taken from 1981-2007 and were part of the photographer’s ethnographic research in eastern Europe among the Jewish and Roma communities.

Valmae Gough (BA ’85) is an education specialist at Whole Foods Market and a teacher in Los Angeles who is pursuing fair trade and fair labor practices. (See page 7.)

Biljana Jida Adjei (BA ’02) received her 18th and final year of work at the annual Authors in Residence at the Atlantic Center for the Arts in New Smyrna Beach, Fl.

Anji Crain (BA ’09), artistic director of Productions, spoke on a panel for arts and new media sponsored by Dancewave and Dance Films Association. As Productions recently completed a new, animated dance film entitled Here, Now and Then and is working on the next installment of New Dance Cinema, a New Film Screening Series that showcases directors on the forefront of cinematic dance.

Frances Dennyp (BA ’07) received her MA in Photography from Rhode Island School of Design (RISD) in 2014. She was part of RISD’s NYC group show Seven Stein Tal.”

Katie Loughmiller (BA ’07) was selected as an associate artist in residence at the Atlantic Center for the Arts in New Smyrna Beach, Fl.

David Axthelm (BA ’10) received his BS in Biochemical Engineering from University of California, Davis, in 2014.

Catherine (Mensley) Beauchamp (MA ’68)’s first novel, New York


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2010s

Hannah Davis (BA ’10, Tisch MPS ’13) has created TransProse, a project that attempts to programmatically translate literature into music, which grew out of her MA thesis. TransProse was featured in a May 2014 Time magazine article, “This Is What Classic Novels Sound Like,” and in the May 2014 Business Standard article “New Software Turns Text into Music.”

Matthew Nolin (BA ’10) is entering his fifth year at Tribut Playable Productions. He joined the educational gaming company after graduation. He was recently elected president of the board of education for the city of Cohoes, NY, his hometown.

Julie Reiners (BA ’10) graduated from the Savannah College of Art & Design with an MA in Motion Media Design in 2014. For her final project, she created an animated homage to the six apartments she lived in during her six years in New York City, which has been featured on Greenpointers, Gothamist, and more.

Tamar Davidson (BA ’11) is a teaching artist in an after-school program at PS 77 in Bushwick, Brooklyn. She has released a self-produced electronic EP and a self-directed music video, and is raising funds to record her debut live LP.

Amanda Walsh (BA ’11) completed her MSW in Mental Health from Loyola University Chicago in May 2014. She will complete a JD in Child and Family Law and Public Interest Law at Loyola in January 2015 and an LLM in Health Law in August 2015.

Lesley L. Coffin (MA ’12) has served as curator at the Tribeca Film Festival’s Store Alfred Hitchcock and the Hollywood Studio System, published by Scarecrow Press in 2014.

Molly Osucks (BA ’12) works as a freelance journalist and has written feature articles for Playboy and Maxim. She credits Gallatin professors Kelly Mcmasters and Taylor Antirrn for teaching her how to succeed as a freelance writer.

Ciera Paccheco (MA ’11) earned an Emmy Award for her work as the assistant video editor for the NBC show George to the Rescue.

Madeleine C. Pryor (MA ’11)’s short documentary film Embodied, which was produced as part of her Gallatin MA thesis project, was an official selection of the DOC NYC Film Festival, held in November 2014.

Lauren Graham (BA ’14) and Hannah Salwen (BA ’16) in 2014 together launched Baro, an online platform and app for on-demand peer-to-peer and business-to-consumer renting of everyday goods that includes pickup and delivery. (See page 12.)

Bola Fapohunda (BA ’14) is an executive assistant at Jax Media.

Chrissy Sandman (BA ’14) is a member of the indie folk band Summer Underground, which released a new album, Honeycomb, in 2014. The album is available on the band’s site and on iTunes and Spotify and blends acoustic and electronic instrumentation, exploring the relationship between fantasy and reality found in a fictionalized sonic version of New York City.

Alexander Seedman (BA ’14) and Max Schieble (BA ’13), along with several other NYU alumni, began Polituck Mag, an online and print forum for fiction, nonfiction, essays, visual art, and music. The magazine welcomes original submissions from Gallatin alumni.

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