



ART

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**ng.jo@husky.neu.edu**

• from the •

# EDITOR



**I**t's surreal to see Artistry Magazine in the flesh — a simple idea I had that evolved to being one of my biggest learning experiences. I'll admit, there were times where I questioned if it was worth it. However, I knew I wanted to see this through and watch it grow because I believed in the potential of this publication so very deeply. It hasn't always been easy but I hope the readers will enjoy what we as a team have worked so hard to put out.

There is a never-ending list of people I need to thank. For starters, thank you to my wonderful e-board members who suffered through all my e-mails and were just so patient throughout the entire process. They have been incredibly understanding and dedicated for all the effort and time they have put in. I also could not be more thankful for our program manager Sarah Weiner who has been there for us every step of the way. Lastly, we wouldn't even have a publication if it wasn't for the writers and students who submitted their artwork.

This is the beginning for us and we're still learning and still testing the waters. Here's to our new publication and I am so incredibly proud of what Artistry Magazine has achieved. We have made huge strides and so I hope you'll join us in celebrating by taking the time to read, look through and enjoy the wonderful and many talents of the Northeastern community.

Sincerely,

**Jodie Ng**  
Editor-In-Chief

Supported by the

**Student Activity Fee**



From former corporate lawyer to now creator of large-scale sculptures and oversized portraits, artist Nathan Sawaya is not your typical talent. **BY EMMY LI, BUSINESS ADMINISTRATION 2017**

**S**tarting with something as simple as the childhood favorite Lego blocks, Sawaya takes them to new heights by transforming just about anything and everything into a piece that according to him engages everyone's inner child while highlighting sophisticated and complex concepts.

The Art of the Brick was truly an exhibition I'm glad I did not miss. Upon entrance, visitors are shown an introduction video highlighting the origins of Sawaya's journey. From there, the artist takes the individual on an expansive journey through his gallery of brick paintings; a broad spectrum of recreations celebrating renowned artworks from decades past. Sawaya shows it can be done by taking classics such as the "Mona Lisa" and "Starry Night", and selects elements of the scene to have depth, emphasizing the three-dimensionality of individuals and places that are no longer tangible. He portrays a more realistic side of his creativity by capturing simple everyday items such as apples or a pencil and throws

in a whimsical punch.

Realizing that art is not only a manifestation of what was or is physically there, Sawaya leads the viewer to ponder on the abstract. The concept of ascension, going to a higher place without first experiencing death, for example, can prompt religious, philosophical, or simply logical thinking. Is there such a thing? What lifts us up and takes us where we want to go? Perhaps the section that evokes insurmountable emotions are Sawaya's depictions of the human condition. The raw moments of angst and frustration or the elated state of being in love are ones we all share at some point or another in life.

Sawaya's ability to conceptualize action, ideas, and feelings and translating them out in physical form is rare to find. An innovator who takes the mundane, the superficial, the dark, and the controversial to name a few, creates a showcase of riveting and profound masterpieces that will enlighten every facet of the mind. The Art of the Brick is creation that cannot be missed.



## ARTIST FEATURE

# Sam Carkin

New Hampshire native Sam Carkin is a third year business administration major with a concentration in marketing and interactive media with a passion for photography.

BY VLADA SYDORENKO, JOURNALISM 2019

**A**rtistry Magazine sat down with Carkin spoke with him further about his work.

You can view more of Carkin's portfolio at [www.siteofsam.com/past-projects](http://www.siteofsam.com/past-projects) or his Instagram account: @releasethecarkin

**ARTISTRY:** *How would you describe your work in general?*

**SAM CARKIN:** So it all started out in high school I thought I was going to be an architecture major. My advisor encouraged me to take a lot of art classes and be able to communicate what I had in my head visually to others in some manner. In high school it was mostly through oil painting, I did some spray painting, more traditional art mediums. Then I got into photography as I was graduating, coming into college as a new way to challenge myself. I feel that a lot of my work is communicating an idea that I have in my head through the photography. A lot of my photos I try to do either with longer exposure or different things like that. Some of it represents the scene I see before me. But some of it is representing how I see the scene in my head. If I do something like star trails where you have these streaks going across the sky, it creates something more of a surrealistic type of look. Really just coming up with unique ways to look at a location, unique angles to shoot it at. Trying to capture color that's a really big thing that I go for, the colors of the location. Telling my own story, my own spin on the location that I'm shooting.

**A:** *Is photography your primary artistic focus now?*

**SC:** Oil paints are expensive so college doesn't really mix as well with that. I think the more time I've spent developing photography and my skills the more attractive it's become to me. I initially got into it because it was a way with which I could instantly have a piece of art. Whereas oil painting you spend weeks and months perfecting something. With this you



just push a button and it's there. But since I've started I've learned so much about what goes into a photo and how much time goes into, which is way more than I've ever imagined. I feel like that's also allowed me to get much more creative and put my own style on things. Realizing all that you can learn in photography. I feel like it's something you can never master because there's always a new technique or a new skill or a new location to shoot that presents a whole new set of challenges that you can overcome. That's what I really enjoy about it.

**A:** *What is the significance of the specific scenery shown in the pictures?*

**SC:** I think it was just trying to get a wide variety. Different seasons, different locations, different atmospheres. Showing a variety of everything the state has to offer. It's unique in that you have the ocean, the mountains, and the city all within a one hour radius of you. It's very, there's just a

lot variety you can experience there.

**A:** *Is there a particular piece of art, art style, artist, or culture that has inspired or influenced you?*

**SC:** I don't know if there's necessarily any specific artist. Anybody who is doing anything creative with a camera is cool to me. Anyone who is experimenting with long exposure or different filters or different methods of taking photos. Those are really cool because they take you out of the routine and gives you new skills to try. It's just a fun learning process to be able to create something. When you do get it to the level that's acceptable to you and show it to people and they go "Wow, how did you do that?" Just creating pictures that make people think and question, "How did you do that how is that? Where is that?" Anything that makes people think and rewards taking a second look at the photo.



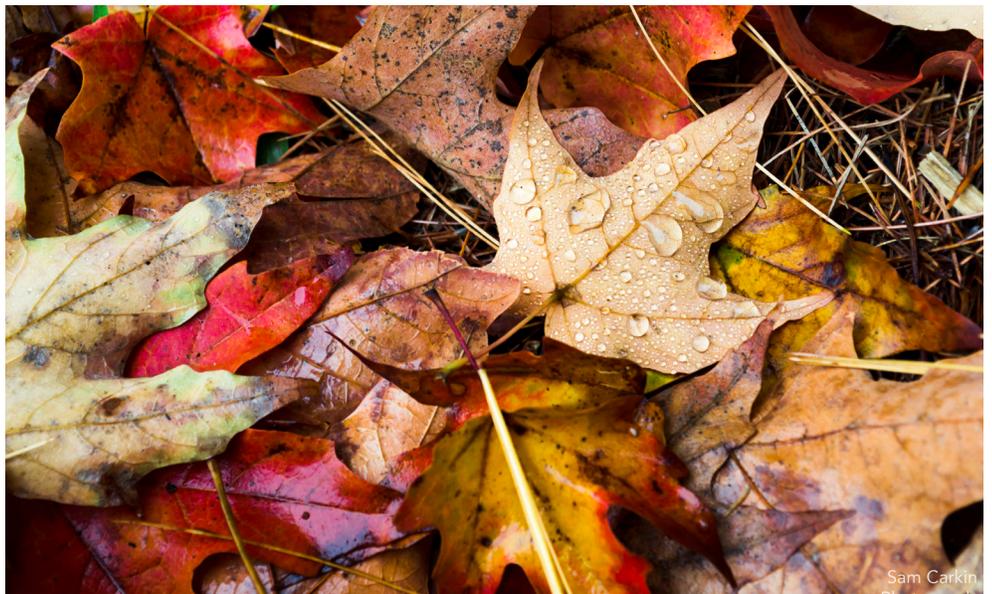
Sam Carkin  
Photography



Sam Carkin  
Photography



Sam Carkin  
Photography



Sam Carkin  
Photography

# Gustav Klimt

## TRAVELS TO THE MUSEUM OF FINE ARTS FOR THE FIRST TIME

For the first time in history, a Gustav Klimt painting is hanging on the walls of the Museum of Fine Art. **BY SARAH DIERKER, BUSINESS ADMINISTRATION AND STUDIO ART 2019**

Over the last few months, negotiations have been underway between the Museum of Fine Arts (MFA) and the Belvedere Museum in Vienna. When the Belvedere requested to lease a series of Monet paintings from the MFA's permanent collection, the MFA asked for a painting in return.

The result: Monet's Rouen Cathedral Facade series, a collection of works all a variation of the same motif, in exchange for Gustav Klimt's Adam and Eve.

The Belvedere Museum currently owns the largest Gustav Klimt collection in the world, including the painter's iconic glazed painting *The Kiss*. While *The Kiss* — completed during the height of his Golden Period — is largely regarded as Klimt's masterpiece, *Adam and Eve* gives an insight into a different period of the artist's life.

The painting was Klimt's first biblical work, depicting a religious figure in his overtly sexualized manner. This femme fatale also differs greatly from his typical woman: blonde instead of brunette, buxom instead of tall and slender. This Eve spoke much more to the Viennese ideal of beauty than any of his previous work. When the painter died suddenly in 1918, *Adam and Eve*, started in 1917, was left unfinished.

This show is an addition to the MFA's *Visting Masterpiece's* series, in which

famous artworks from around the globe are brought to Boston for months at a time. Since the program's beginning in 2010, the museum has played host to works by fellow famous artists such as Vincent Van Gogh, Paul Cezanne, Pierre-Auguste Renoir, and Caravaggio. The current exchange will bring a Klimt painting to the MFA for the first time in the museum's history.

The painting, on display in the Charlotte F. and Irving W. Rabb Gallery, is surrounded by other complimentary works. Paintings by Egon Schiele, Ferdinand Hodler, and Okar Kokoschka, contemporaries of Klimt, accompany *Adam and Eve*.

Every piece in the show excluding the Klimt is a MFA owned piece, brought to the exhibit to emphasize Klimt's influence on the avant-garde style of the early 20th century Dutch art. The painting itself stands out in the gallery. The art nouveau style of the time is apparent and the figures have a dream-like quality to them. Eve stands in the foreground of the canvas, illuminated by a soft glow, while the figure of Adam lurks in the background, not quite defined. The unfinished section of the painting on the bottom lefthand corner adds another layer of mystery.

Art historians believe that Klimt would paint Eve's hand holding the apple, common in most versions of this story. However, it is difficult to predict other changes or additions Klimt would have made. While all of the works in the gallery exhibit unique styles, every painter was influenced by Klimt and based their style off of his.

The painting will be displayed at the MFA until April 27th, and tours focusing on the works in the exhibit are available throughout the week.

“Every piece in the show excluding the Klimt is a MFA owned piece, brought to the exhibit to emphasize Klimt's influence on the avant-garde style of the early 20th century Dutch art.”



**Left:** Adam and Eve by Gustav Klimt.  
**Right:** Two Nudes by Oskar Kokoschka.  
**Below:** Three works from Monet's Rouen Cathedral, Facade series on loan at the Belvedere Museum, Vienna.





### GRAPPLING ACTIONS

*Pastels, Digital*

The grappling hand symbolizes a certain force that is restraining the other hand from accomplishing what it wants. This certain force can be interpreted as your personal fears, insecurities, or other vulnerabilities that stops us from reaching our dreams. Grappling Actions serve as a reminder that we must accept and surpass our weaknesses in order to grow.



### POR POR

*Graphite, Typewriter*

A piece solely dedicated to my grandma, "Por Por". One of the strongest persons I know with everything she's been through. With my grandmother facing many challenges throughout her lifespan, I wanted to have patience and challenge myself by using a new artistic tool to create this portrait of my Por Por by using a typewriter. Clicking each symbol, one-by-one.

**C**eline Tsui — a Hong Kong native and dweller of la isla de Puerto Rico — is a lover of aesthetics. She is currently pursuing a degree in Psychology and appreciates her time being dedicated to drawing, painting — both studio and spray painting — and digital art. In addition to her artistic nature, she enjoys dancing and practicing yoga. At the moment, like most of us college students, she's still seeking answers to the future and figuring out how to integrate art and movement to better one's well-being.



## ARTIST FEATURE

# Celine Tsui

### UNTITLED

*Spray paint*

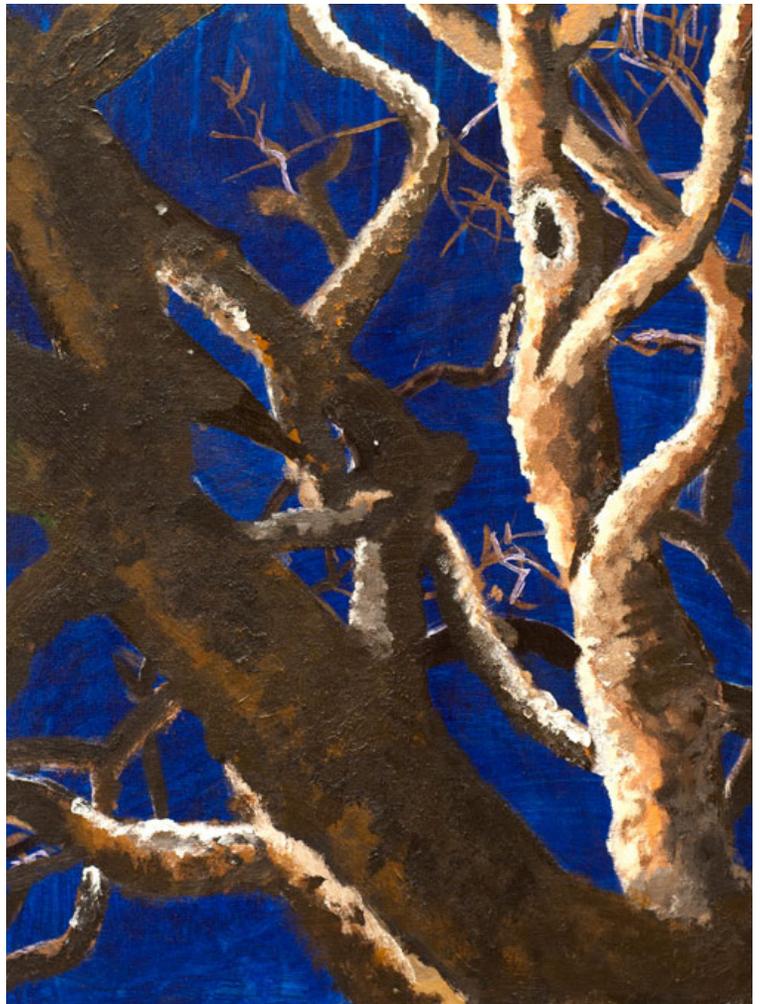
Art comes from many forms and I was able to discover an art form known as “spray paint space painting” one day. This Untitled piece is one that I appreciated the most from the long practices and trials I had for this new art form. “Untitled” had taught me to take the risk and try something new. Through passion and practice, Untitled evolved.

# ARTIST FEATURE

# Katrina Cook

**IMAGES BY KATRINA COOK, BIOMEDICAL  
ENGINEERING AND AMERICAN SIGN LANGUAGE  
2017**

If you want your art or photography to be published, contact us at [ng.jo@husky.neu.edu](mailto:ng.jo@husky.neu.edu). All types of art are welcome. We want to showcase your creativity.





ART



A full-page photograph of a figure skater, Jodie Ng, in a light blue and white costume with a ruffled skirt, performing a move on an ice rink. She is captured in a dynamic pose with one leg extended and arms outstretched. The background is a dark, shimmering ice surface with purple and blue lighting effects.

# Figure Skating IS A Sport

Artistry's Jodie Ng gives you her perspective on figure skating, and why it makes her an athlete.

BY JO DIE NG, JOURNALISM 2017

**YOU JUST DON'T UNDERSTAND IT**

I'm a living cliché of a Canadian who can ice skate better than I walk. I was 3 years old the first time I stepped onto a rink and I hated it. I constantly tripped over my two left feet. But fast forward 17 years and I have fallen in love with the sport. And yes, figure skating is a sport.

Sometimes it's hard to believe there's even a debate about it. I may be biased, but I take issue with the argument that because judges are in charge of scoring, figure skating cannot be considered a 'real sport.'

No one is denying that figure skating is subjective. After all, it is an exhibition of skill in which your result is purely dependent on a panel of experts. But the same can be said for diving, gymnastics, synchronized swimming and fencing.

Boxing is also subjective in nature yet hardly anyone would challenge that as a real sport. Judges award points based on factors like power, aggressiveness, accuracy — all of which blurs the line of objectivity. Some even give out a higher score for power punches over quick jabs.

Take it from an expert:

Kate Bedinger, a member of the Colonial Figure Skating Club, says it can be disheartening and frustrating to constantly defend the sport.

"People do not realize how precise every movement has to be," Bedinger said. "Each jump has to be taken off on a certain edge at the rink each time and spins need to stay centered as you change positions."

Sport, as defined by the Oxford dictionary, is "an activity involving physical exertion and skill in which an individual or team competes against another or others for entertainment."

Figure skating complies with that definition. It is governed by a set of rules and undeniably requires vigorous physical exertion. Skaters compete from the lowest basic skills to the senior level and can do so individually, in pairs or as a team (synchronized skating).

The sport is an embodiment of both artistry and athleticism. More often than not, it's the costumes, the elegance, but predominantly the choreography that undermines legitimacy of figure skating.

'Looking pretty' isn't sufficient reason to

rule it out completely. It's just a skill unique to the sport, similar to throwing a perfect spiral in football (except much more difficult).

Why don't you try looking graceful while doing a double axel-double toe loop jump on a pair of blades on top of a slippery surface?

Courtney Byer, president of the Northeastern University Figure Skating Club, says this is a sport that requires "strength, endurance, flexibility and grace."

"I think that people sometimes mistake grace and poise for weakness," Byer said. "Skating a program is like running a sprint

“The sport is an embodiment of both artistry and athleticism. More often than not, it's the costumes, the elegance, but predominantly the choreography that undermines legitimacy of figure skating.”

for three to four minutes. There are so many jumps and spins packed into such a short time."

If every NHL athlete suddenly looked elegant as they performed hat-tricks and executed power-plays, does that mean long-term fans are going to have start defending hockey as a sport?

"I think part of the reason people don't view figure skating as a sport because it is a performance sport," Bedinger said. "However, the ease with which skaters can perform such difficult elements just goes to show was great athletes they are."

Artistic elements and athletic components are not, and should not, be mutually exclusive.

Speaking from experience, being strong in technique and making it look effortless is not an easy feat. Most people, regardless of their stance on the subject, aren't denying the difficulty and talent that goes into skating. Rather, it's the fallacy of the finesse and artistic nature of the sport that makes it questionable.

But seriously, why can't a sport also be creative?

The boundaries of sports are constantly changing. People are arguing for the new realm of e-sports where gamers are granted athlete visas when traveling. Really? If there's an argument for gaming then figure skating should also deserve recognition.

I'm just saying the artsy side of it all is really just an ingredient that makes the sport unique. Even if you were to strip away the glittery outfits and the facial expressions, you're still left with a gritty practice that is physically demanding.

Figure skaters also have to learn to be as malleable as possible with their bodies. Let's look at a basic layback spin, shall we? The maneuver essentially crunches your vertebrae together.

Figure skaters may not get checked like hockey players or tackled as NFL players do but injuries happen just as easily. For starters, ankle issues are probably among the most common challenges and is one I face personally. That also includes back issues.

"I have had lower back injuries from skating. It was mostly attributed to my layback spin," Byer said. "The pain became so bad that every time I landed a jump, the impact would send pain searing down my legs."

Don't let the costumes fool you, these skaters are tough. I can understand that the legitimacy of figure skating might be an elusive consensus, but to reject its innate athletic nature would be ignoring the essence of it all. Figure skating is not just a sport, it's a sport that requires a unique skill set. It may always be rejected by those who prefer more rough-and-tumble styles, but to not recognize it for its athletic qualities would be selling it way too short.

# Q AND A WITH Joyce Van Dyke



A professor at Northeastern University and Harvard Extension School, Joyce Van Dyke is an award-winning, Boston-based, playwright. Her most recent play *Deported/A Dream Play*, deals with the Armenian genocide inspired by true stories including those of her own family.

BY JODIE NG, JOURNALISM 2017

**A**rtistry Magazine sat down with Van Dyke and talked to her about her most recent play and herself as a playwright.

**ARTISTRY:** *How did you first get involved with theater and becoming a playwright?*

**JOYCE VAN DYKE:** I started out as an English professor and I was teaching Shakespeare and I decided I really was more interested in doing work in the theater, practical work in theater that I couldn't do as a regular English professor. I ended up leaving my academic job and doing various other things for a while but trying to figure out how to write plays along the way. It took a while but I ended up continuing to teach; I actually teach Shakespeare at Harvard Extension School and I teach playwrighting now as well at Northeastern. I thought I was making a turn away from teaching but instead I have just branched out in a different direction. I'm still teaching but I'm also writing plays and getting them produced.

**A:** *That's really great! Obviously, being a playwright and writing plays is a very different kind of writing from essays or a news article. So for you, when you first picked it up, how did you get to become such a successful playwright?*

**JVD:** It is so hard to explain not because I don't want to but because it's such a mystery. I think writing is such a mystery and figuring how you do it. For everybody, it's a really different story. For everybody, it's investing the time and the energy and the commitment to do it and just feeling you have to do it. You have to, you have to do it because it is hard to do and unless you have that, I think it's really hard to move forward. Because I had spent a lot of time with Shakespeare, reading Shakespeare, writing Shakespeare, teaching Shakespeare, teaching the plays, reading a lot of plays in connection with that, I felt like I had absorbed a lot about how plays can be put together, about how dialogue works, how scenes work. I learned a lot of it from Shakespeare, I learned from other playwrights too but then once you have all of that experience digested inside of you, you still have to figure out how your own writing is going to sound because you're not going to sound like anybody else. How are you going to make your own story that you feel

# JOYCE VAN DYKE

## A Dream Play



THEATRE

compelled to put on page seem real and seem exciting to people? It's a huge process of trial and error and error and error and error and trial and error and working with actors, directors and learning what works. I personally have learned a huge amount from actors as well as directors because they know more than anyone else about how to make it work on stage. I have always used what actors have given me; they've given me a lot.

**A:** Can you tell me more about your most recent play *Deported/A Dream Play*?

**JVD:** I actually developed that play with the director Judy Braha who runs the MFA directing program at Boston University. I developed it with Judy and a company of professional actors from Boston that she pulled together. Over a period of several years of working together, doing improvisational workshops, Judy and I would bring in materials about the Armenian genocide because that's the subject of the play. When we started, I hadn't written anything. I knew it was going to be about the Armenian genocide but I didn't have characters, I didn't have a story, I didn't have anything written down, so the play really grew out of improvisational workshops with the actors. The things that came into the play just grew directly out of what they did and working with the material that we came in with. There are scenes that are built

around what they did and eventually I just kept taking it back to the group of actors and they kept working on it with me. It kept developing overtime, then eventually in 2012, Boston Playwright's Theater produced it at the Modern Theater at Suffolk University. It was the same company and the same

“Once you have all of that experience digested inside of you, you still have to figure out how your own writing is going to sound because you're not going to sound like anybody else.”

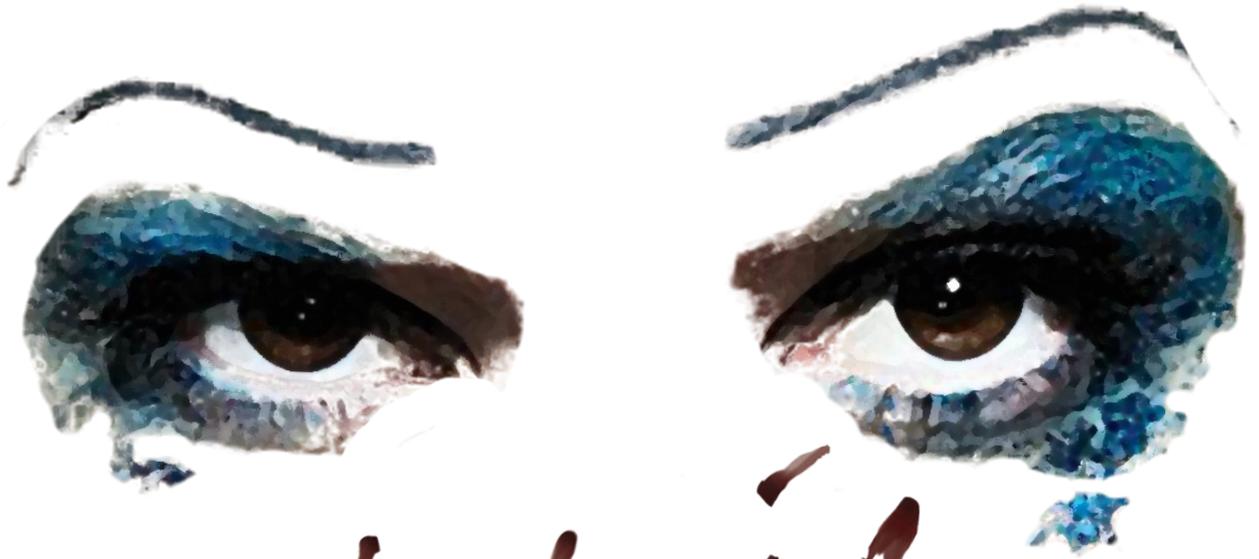
director who worked on it with me from the beginning so it was really wonderful to have that continuity and to see realized. It was the first time I've ever done anything like that, I'm a pretty private writer so for me I was

really going out on a limb creating something in public with all these other people but it turned out to be a really fascinating way to work and I hope to do it again some day.

**A:** Your play deals with a lot of really powerful and complex topics and themes, how do you think the actors succeeded capturing portraying those themes to the audience?

**JVD:** First of all, the actors in this company are terrific actors and I think one thing that surprised me was that from the very beginning, they wanted to be involved because of the subject matter. I think they thought it was a really important subject to deal with and also wanted to be involved because they were interested in the process of collaborative creation. They really were so soaked and immersed in these issues and delved into the play. I think it was a very deep, rich experience for them and they brought that to the stage. It's not a grim catalogue of horror, that wasn't the objective and so I really wanted the actors to be able to create that really many sided of feelings and they did that.

Van Dyke is now currently working on another play and Northeastern University, along with the rest of the Boston Community is excited to see what Joyce Van Dyke has in store for everyone.



*Hedwig*  
AND  
THE  
*Angry Tuck*



There is really nothing like the experience of going into a theater knowing absolutely nothing about a musical, and then having all of your nonexistent expectations exceeded.

BY EVA MALDONADO, JOURNALISM AND MEDIA SCREEN STUDIES 2019

That was my experience with the show *Hedwig and the Angry Inch* in one sentence. I was fortunate enough to win lottery tickets to the show, and all I knew was that it was a rock musical about a drag queen—which, generally, is all I need to know in order to want to attend a show.

After sitting down, it was not long before actor and singer Andrew Rannells — who was performing the role of Hedwig for the second-to-last time — descended from the ceiling, decked out in full drag hair and makeup and a glittery jean skirt/jacket ensemble. From the moment he opened his red-glittered mouth, his impressive commitment to the role was evident. Rannells tells the tale of Hedwig, a transgender woman from Germany whose sex change operation was botched. Hedwig is an “internationally ignored” performer who is trying to make a name for herself, and she describes her fascinating life to the audience in the form of an extended monologue/rock show. Lena Hall plays Yitzhak, Hedwig’s husband and the only other character onstage apart from the four-person band (dubbed “The Angry Inch” in tribute of Hedwig’s failed operation).

With only a cast of two, fears might arise of boring the audience or not generating enough emotion. Luckily, Hall and Rannells could probably eat saltines in the center of a blank stage and neither emotion nor entertainment would be an issue. They work beautifully in tandem; Rannells’ flamboyancy is at an all-time high, and Hall plays this up by submitting to the role of the quiet, deadpan spouse in the corner. Though make no mistake, she does not remain quiet for long. Her voice is clear and strong, and even the instances in which she is only providing backup vocals are pristine. It is clear how she won her Tony for Best Featured Actress. On the other side of the spectrum are

Rannells’ show-stopping vocals, which are stunning and provide the best balance

“It is solidly a rock musical, and each song either completely brings down the house or gives one the uncontrollable urge to sway with a lighter aloft.

between femininity and power—two terms that he proves are in no way mutually exclusive.

The music of *Hedwig* is probably the reason that I enjoyed the production so much. It is solidly a rock musical, and each song either completely brings down the house or gives one the uncontrollable urge to sway with a lighter aloft. The lyrics are witty and sharp, each song providing a different angle or viewpoint to Hedwig’s story. The expositional *Tear Me Down* is a great workout track, while *Sugar Daddy*, arguably the best song of the show, is even better to blast while walking down the street and feeling more glamorous/punk rock/ generally-better-than-everybody you

pass. *Wig In A Box* is my favorite, as it is catchy, provides a good mid-tempo beat, and is centered around wigs and their many different characters. *Wicked Little Town* is a ballad for anyone who has ever felt stuck and isolated, and the reprise gives some insight into Hedwig’s biggest challenge—the unrequited love of (more successful) rockstar Tommy Gnosis. And *Midnight Radio* is truly emotionally satisfying, the perfect finale to a whirlwind of emotion and glam-rock frenzy.

All in all, *Hedwig and the Angry Inch* was one of the best musicals I have ever seen, and though it may seem to cater to a specific counter-culture, I would

“From the moment he opened his red-glittered mouth, his impressive commitment to the role was evident.

recommend it to any fan of rock and roll. Don’t let the glitter and denim scare or mislead you; *Hedwig* is a musical for anybody who has ever relied on the power of music to save them from heartbreak, restlessness, or even themselves.

# AND

Street musician Dotan Negrin, 28, started playing piano less than 10 years ago. Today, he's making a profit traveling the world as a street pianist.

**BY GWENDOLYN SCHANKER, JOURNALISM AND BIOLOGY 2018**

**A**fter graduating with an acting degree from the University of the Arts in Philadelphia, Negrin spent two frustrating years as a struggling actor in New York. Fed up with his day-to-day grind and inspired by his love for music and travel, Negrin wanted to, in his own words, "do something extraordinary." So he bought a piano and a truck and took to the streets.

Since then, Negrin has become a nationwide sensation and has even traveled internationally – he just returned from a trip to Europe and is hoping to travel to Asia next year. Negrin sat down with Artistry Magazine reporter Gwen Schanker to discuss his music, his passions and where he's headed next.

**ARTISTRY:** *What were you doing before you became a traveling street pianist?*

**DOTAN NEGRIN:** I was a personal assistant for a photographer and artist and the first job I did for him was drive his truck full of his paintings and photography all the way down to Miami from New York for a big art festival down there. It was kind of like a random sporadic thing. When I got to Miami, my friend called me up and told me to fly down to the Dominican Republic. I ended up going down there and had one of the most amazing times in my entire life. I rode motorcycles through the tropical rainforest and made friends with people and explored. It was such an eye-opening, mind-blowing experience. It's kind of what started my addiction to travel.

**A:** *What first gave you the idea to travel the world as a street pianist?*

**DN:** I spent the week in the Dominican Republic, and then I flew back to Miami and the artist needed someone to drive back to New York. I traveled the world, and I came

back home with profit. That was kind of like the initial seed to try to figure out a way to travel the world and make money. That was the dream.

I started playing piano [when] I was 19 years old. It was a college thing. My roommates were jazz guitar and jazz drum majors. That's what propelled me into music and piano. I fell in love with the emotion that music could produce without words. I wanted to be able to recreate that.

I spent two years being frustrated with my life in New York and not moving forward and feeling like anything was really happening. Everywhere I was going I was dependent on other people to get to where I want to go. I was tired of that. I wanted to be independent. I wanted to create my own thing. I wanted to do something extraordinary.

As kind of an experiment, I brought an upright piano onto the streets of New York. I [played] it for a couple days and I was meeting people left and right. I met so many types of people every day. That's what became so much fun about it – I'm meeting new people and it's not the same mundane experience.

**A:** *What were the first few months like?*

**DN:** A couple weeks after I started playing on the streets, a piano fell on my hand, breaking two of my fingers. I was out for three months – I couldn't do anything. Now my finger kind of looks like weird deformed finger, but it's not that bad anymore. Once I started to heal, I started playing piano again and getting better. That incident kind of inspired me to say, I need to do this now.

Initially I was a little homesick. It was difficult – I was living out of a van. It was fun, [because] I was meeting people, I was playing piano, I was practicing, I was getting better. It was adventurous because I didn't know what was going to happen next.

**A:** *How does that compare to your experience now?*

**DN:** I just came back from Europe. I ended up spending a lot more money than I wanted to. If I go on another trip, I want to be able to come back with profit. I want to see this as a business that I can grow and make a living doing the things I love to do in life, not just doing what other people want. I'm still working towards that goal of being self-sufficient. I'm always testing ideas. I literally take whatever comes to me first and I'll roll with it and see what happens, and if that doesn't work then I'll try something else.

**A:** *What have been your favorite places that you've visited and played?*

**DN:** I have a lot of favorite places. New York City is probably the greatest place in the world. I also love New Orleans; I love Quebec City in Canada; I love Santa Cruz, California. All of those towns have a street-performing scene. It's the people that I meet in the cities that end up reflecting positively on that city.

**A:** *What's one of the craziest experiences you've had?*

**DN:** Getting robbed in Nicaragua (and) having to survive for a week with \$100, which is very doable. I ate a lot of guacamole and fruits and vegetables, and stayed in a hostel for \$5 a night. I had heatstroke at the same time. It was so stressful. I was surfing for the first time in my life, and my car got robbed, and I felt like I was dying. It was the worst experience of my life, but it was a challenge that God was giving me, or whatever. I see it as my fault – I was a little bit too loose and too comfortable at that point.

# WITH DOTAN NEGRIN

**A:** *What about one of the best experiences?*

**DN:** One of the best experiences I ever had was playing on the streets of Portland, Oregon and getting invited to this guy's family reunion. Here I am having dinner with 3 generations of this family, and they're all musical. After we eat, the brother that invited me says, "we're playing at the local bar." They surprised me by setting up a keyboard for me to play with them. At this point, I had never played with a full band. I ended up playing an entire four-hour gig with them. It was one of the most incredible times. After the gig, the older brother came up to me and handed me \$200. I literally just took what life gave me and went with it.

**A:** *Does that kind of thing happen to you a lot?*

**DN:** It happens to me all the time, that people invite me to their houses. The pattern that I've noticed is that the people that invite me over are usually the people that have also traveled. That's something I want to write about eventually. People who travel end up learning what the world is truly like, or they see a different side of the world that opens their mind to meeting people and being open. With travel, there's an understanding amongst travelers. At the same time, the music and the piano and traveling and living this lifestyle is a really great icebreaker, which is also why I love street performing in New York. In the same day I might pass a billionaire, or someone from CNN who wants to do a story on me. It's the best networking I've ever done. It's really incredible how many people I've met.

I did a commercial last year for Goodyear because some woman saw me on the street and she worked for CNN. Now I'm in talks with them to potentially go to Argentina with them. And it's all because of this woman I met on the street. It's crazy! It's like a chain event that occurred.

**A:** *What's the most difficult part of your journey? Have you ever wanted to quit?*

**DN:** I've thought about quitting this project like 5 or 6 times. There have been times when I'm just struggling, sleeping in my van. All my friends are in finance or banking or something. I start to compare myself (to them). And then I speak to my friend and he tells me, "Dude I wish I was doing what you're doing." I am doing something pretty awesome and I should just keep going, and eventually it's [going to] pay off.

**A:** *What keeps you going?*

**DN:** It makes me feel so gratified to be able to inspire people to change their lives or to create other interesting projects that might change other people's lives. The times that I've wanted to quit, I think about the people I've inspired. Someone will send me the most heartfelt, beautiful message about how they are taking off of school to experiment and try something that they love. Earlier this year, I got a message from a guy in Texas who's like, "now I play piano on the streets in Texas too." I just love it. I love inspiring people.

**A:** *Where are you headed from here?*

**DN:** I want to continue touring as a musician. I want to get a manager and I want to start playing at venues. I don't just want to be on the streets anymore. Although I love traveling with a piano, [it's] so much work. I love street performing, but I want to start doing venues that already have pianos in there. That's kind of where I'm going now. I'm (also) going to try to pitch a TV show.

**A:** *The slogan for your website is, "Do Something Extraordinary." What other undertakings would you consider extraordinary?*

**DN:** It's very general. I think if you can create a movement, or a nonprofit that changes the lives of 10,000 people, I think that's extraordinary. I think it's extraordinary when someone or people can challenge the norm. When someone can break away from the normal routine of things and create their own way of doing it. The most notable figures in science (and) athletes are people who've reinvented, not those who have taken the same route as anyone else.

**A:** *What advice do you have for college students who want to "do something extraordinary"?*

**DN:** The whole idea of being spontaneous and reinventing the rules – those are two big things. To challenge the way we think about how things are done. I just read an article about a woman who dropped out of Stanford and reinvented the blood test. I consider the 9-5 job kind of like settling. I've been through it, and I know how frustrating it is, and most people I know are kind of frustrated with it too. There's no better time to start reinventing the rules aside from now.

*More information about Negrin and his travels can be found on his blog, [pianoaroundtheworld.com](http://pianoaroundtheworld.com), and his YouTube channel: <https://www.youtube.com/user/pianoaround>.*



Foo FIGHTERS

BRING YOU

SONIC  
HIGHWAYS

Artistry's Deirdre Massaro reviews *Sonic Highway*, the latest release from the Foo Fighters.  
**BY DEIRDRE MASSARO, COMPUTER SCIENCE AND BUSINESS ADMINISTRATION AND 2017**

**A**s a long-time listener of the Foo Fighters, myself along with many avid fans know very well how highly anticipated the band's eighth album "*Sonic Highways*" would be. Within their remarkable two-decade career, Dave Grohl, Taylor Hawkins, Nate Mendel, Chris Shiflett and Pat Smear have become well-versed in getting listeners enthusiastic about their music. Every record the band releases has that something about its assembly — every single one. "*Sonic Highways*" does not taint this tradition; in fact, it may be their finest and most grandiose musical effort to date.

"*Sonic Highways*" met some of my high expectations and others not so much. However, even with the flaws within the album, the concept behind the Foo Fighters' eighth album illustrates the band's passion and pride. The album is the very talented Grohl's extended love letter to the history of American music.

To accompany the release of the album, an eight-episode HBO documentary series was released that follows the band as they visit eight different American cities with particularly rich musical history. Each episode of the series focuses on a particular city and Grohl interviews legends of blues, classic rock, country and punk, and attempts to channel their sounds and stories, plus the musical vibes of the chosen city, into the band's new material. Each song on the album attributes each city, which includes Austin, Chicago, Los Angeles, Nashville, New Orleans, New York, Seattle, and Washington, D.C.

Each song is written to illuminate the

culture and history of the city. The lyrics of each song off "*Sonic Highways*" are an assembly of quotes taken from interviews with local musicians and producers. Grohl uses these quotes create a wider perspective.

It is a risky concept, and a challenging task, but like always the Foo Fighters succeeds and delivers in a myriad of ways. By capturing and celebrating the different genres of music, "*Sonic Highways*" illustrates The Foo Fighter's reinventing themselves while also recapturing some of the fundamentals of their previous records. From 'Echoes, Patience, Silence & Grace' and 'Wasting Light', the Foo Fighters explore the sounds that make them great with a tasteful mixture of fresh sounds. "Congregation", a track off the album, holds a similar sound to "Long Road to Ruin" from one of the band's earlier records with its resilient vocals that are escorted by a fast pace.

While this album is not the greatest musical masterpiece of the Foo Fighters' career, it is a creation that should be celebrated. Grohl being a former member of Nirvana and now the current leader of the Foo Fighters, "*Sonic Highways*" is also his way of coming to terms with how much of an influential American musician he is. He's become something beyond a classicist: a conservationist. "Go on, tell me now," he

“By capturing and celebrating the different genres of music, "*Sonic Highways*" illustrates The Foo Fighter's reinventing themselves while also recapturing some of the fundamentals of their previous records.

sings in one new song. "What can I do to preserve you?" "*Sonic Highways*" is a painstakingly contrived and wonderfully executed revitalization effort, I for one am eager to know what is coming next.

**R**abson's improvisational violin and cello group, Strings Theory Trio, released a CD in late January that contains fixed versions of the dynamic pieces the group performs. The catch is that anyone who attends a live performance will hear the songs almost entirely different, because the musical features are left up to the individual players during each set. This project is just one of the many steps Rabson has taken to modernize instruments that are typically associated with classical compositions.

"I'd like to see instrumental music have a bigger profile," said Rabson, who also serves as an associate professor of strings at Berklee College of Music.

Artistry's Julia Guilardi joined Rabson in her lesson room to discuss her achievements as a renowned musician, her work as an academic, and her hopes for the future of instrumental music.

“What interests me is artists who take the music we're all familiar with and create something we've never heard before.”

**ARTISTRY:** *What kind of music influenced you when you were young?*

**MIMI RABSON:** I had different influences: Brazilian music as a child, I was a teen in the seventies so I listened to rock music, renaissance and baroque from my folks, and blues from my sister.

**A:** *Why did you choose the violin?*

**MR:** When I was in third grade, as many schools still do, they herded us all into the cafeteria and told us we were old enough to play a string instrument. Violin was a second choice [to viola], but the parts are better.

**A:** *Who are your musical inspirations?*

**MR:** I'm inspired by charismatic performances. What interests me is artists who take the music we're all familiar with and create something we've never heard before. If I did have to give you names, I've whittled it down to three, although this is by no means a complete list: Bartok, James Brown, Butch Morris.

**A:** *What inspired you to form Strings Theory Trio?*

**MR:** Butch Morris invented this idea called conduction, which is short for conducted improvisation. The idea is that he's a conductor and the orchestra is his instrument. In his words, he provides the structure and the players provide the content. Whatever music you can play on your instrument, you can improvise with, and that appealed to me.

**A:** *The pieces on your newly released CD are fixed versions of the improvised pieces that the group performs. What can listeners expect to differ from listening to the CD and seeing Strings Theory Trio perform live?*

**MR:** Maybe it's easier to say what would be the same. The structure will be the same, but that's probably it. I guess the emotional content would be similar.

**A:** *You've performed on "Late Night with David Letterman" and had your music highlighted on Saturday Night Live. How did it feel to have your work featured on such commercial platforms?*

**MR:** It's fantastic. It was a thrill. It's great to be appreciated. It's very cold on the David Letterman set.

**A:** *How do you think instrumental music can be made more appealing to a commercial audience?*

**MR:** One way to make this happen is for a very charismatic player to create something that is hugely famous. Another is for media outlets to spend more time promoting instrumental music rather than great lyricists. I want to point out that video game music is doing this beautifully. Orchestras regularly sell out concerts of video game music and they are reaching people who normally would not be at an orchestra concert. Maybe that is the way forward.

**A:** *What drew you to teaching?*

**MR:** I had been teaching, not full-time, but I always had students because I love teaching. I love the moment when the light goes on. Then I got the call and it seemed like a natural progression.

**A:** *You've composed pieces within many different musical genres. What is your favorite style of music to compose and/or perform?*

**MR:** I don't have a favorite. The fun challenge is to make something great out of whatever is on your plate.

**A:** *What would you consider to be the highlight of your career?*

**MR:** I don't think I can pick one. "David Letterman" was great...I played with Stevie Wonder at the Garden. Those were very exciting. When I played with the Klezmer Conservatory Band, most of the concerts ended with the crowd standing on its feet, which was a thrill. Every day a student has another light bulb moment, and I love that. I cherish that, that there are all these kinds of different highlights.

**A:** *Do you have any idea what your next musical venture will be or what path your career will take next?*

**MR:** I want to continue playing with String Theory Trio and Triarky (a trio that consists of Rabson on violin as well as a drummer and an electric tubaist). I'm working on the idea of creating a student orchestra that plays music that people listen to for fun.



# Pulling Strings

## A CONVERSATION WITH MIMI RABSON

Professional violinist Mimi Rabson is at the forefront of musical innovation, by providing an outlet for classically trained performers to express creative freedom.  
**BY JULIA GUILARDI, JOURNALISM 2019**

MUSIC

Boston prepares to host Zac Brown Band once again.

BY JODIE NG, JOURNALISM 2017

**B**oston, prepare to show some southern hospitality. Zac Brown Band is coming back to Fenway Park for the second straight summer.

Promoting their forthcoming album “Jekyll + Hyde” due April 28, Zac Brown — the lead vocalist — told Rolling Stone Country in November that “our boundaries have dissolved and we’re going to still do things that are somewhat familiar that people, but we’re also going to stretch out and take chances beyond what we’ve done before.”

They premiered the album’s new tunes earlier in March on their “Saturday Night Live” debut, and will be bringing their music to our beloved city for a two-night stand on August 7th and 8th.

The band’s North American stadium tour will kick off in Nashville, Tennessee and will headline all over the nation from Jacksonville to Chicago to Del Mar. Tickets for the general public are now available online, and going quickly.

Get your flannels and cowboy hats ready, Boston going country once again.



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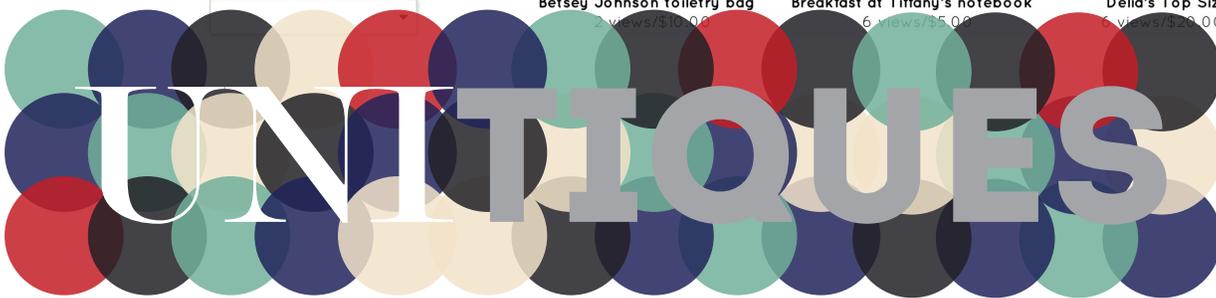
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finds  
among  
friends

FASHION

Unitiques offers a space for college students to buy and sell clothes.  
**BY GWENDOLYN SCHANKER, BIOLOGY AND JOURNALISM 2018**

Online shopping, making money and buying affordable clothes are three things college students love, but it's often difficult to achieve all of those outcomes in one go. Luckily, as of Sept. 1, there is an outlet college students can use not only to buy more discounted clothing than you would ever find at the Prudential or on Newbury Street, but also to turn their talent for style into a business.

The website is known as UNItiques.com and is a college-only marketplace operated by its founder Alexandra Shadrow, a fifth-year senior at Boston University majoring in public relations. Shadrow originally had the idea for the website after attempting to buy and sell on Craigslist and finding it to be a less-than-friendly marketplace for college students. UNItiques provided Shadrow with the opportunity to utilize her public relation skills and for students to buy and sell in a safe environment.

Signing up for UNItiques is free, takes under a minute and allows college students to shop at their school or other nearby colleges by connecting with other users – which amount to 5,000 and counting – via Facebook. Some of the major participants include Boston University, Emerson College, Suffolk University, Harvard University, The Massachusetts Institute of Technology (MIT) and Northeastern

University.

"It's basically the safest, most organized way for college students to buy and sell on campus," Shadrow said. Shadrow is proud of the success UNItiques has had so far—the number of users amounts to 5,000 and counting— and of the number of colleges that are represented. "It's really cool to have that intercollegiate aspect because there's so many of us," she said.

UNItiques is a marketplace for selling everything from furniture to electronics to books, but it mainly attracts young fashionistas looking to buy and sell clothing. As the site operator, Shadrow does all the marketing and public relations work for UNItiques with the help of a marketing team. This includes organizing giveaway events (look for an event at Northeastern coming up soon!) as well as

meetings with local designers. The team also does a lot of press and public speaking at collegiate events.

Above all, Shadrow and her team are constantly working on updating the website to fit users' needs. "We're constantly making the site what students want it to be, and we're very open to feedback and interaction," Shadrow said. "We're going to do exactly what our users want."

Shadrow's most recent endeavors include a search feature, which will allow users to search for specific articles they want to buy (like this \$15 tank from Anthropologie or these Sam Edelman oxfords).

All in all, Shadrow puts in about 70 hours of her workweek into operating UNItiques, but she says what she gets out of the experience is well worth what she puts in.

"I've learned so much," she said. "[UNItiques has] taught me the most confidence I've ever had. Being able to do something people really love, and something you really love – it's indescribable what it's done for me as a person."

Northeastern students can check out the website here and use the promo code "ArtistryMag" for a special giveaway. You can also learn more on Twitter and Instagram at @unitiques, as well as on Facebook and Pinterest. Shadrow is always looking for new team members at UNItiques.com/jobs.

“It's an outlet for college students to not only buy affordable clothing but to also make some extra cash.”



# urban outfitters

**THINK AGAIN**

Urban Outfitters is no stranger to controversial clothing... From their “Eat Less” shirts to their “depression” crop-tops, they have done it all. Even with loyal customers, it’s hard to not question the designers.

**BY ISHA SINGHAL, JOURNALISM 2018**

**F**ashion for self-esteem," is what 19-year-old Northeastern University student Cristina Ransom called today's generation's motivation to shop.

Like any other college student, Ransom lives on a budget that doesn't always allow her to shop at one of today's most trendy stores, Urban Outfitters. On the days she is willing to make an "overpriced" purchase, Ransom scans the store for clothes that lack symbols, emblems, and any other designs that may potentially offend those around her. She believes that amidst all the cultural and religious insensitivities, the store contains "some good clothes".

Urban Outfitters is no stranger to controversial clothing. From their "Eat Less" shirts to their "depression" crop-tops, they have done it all. However, nothing struck customers as sharply as the one-of-a-kind Kent State University sweatshirt that appeared as if it were splattered with blood.

At first glance, customers see the comfortable "slouchy fit" that the designers said they intended. But it doesn't take long for shoppers to connect the logo, red splotches, and scruffiness to the 1970 massacre in which four were killed and nine others were wounded.

"They think the public is going to buy it

and that reflects poorly on our society," said Ransom. "If they think we are going to buy it, what are we portraying?"

The company apologized for offending anyone by the natural discoloration and condition of the sweatshirt and said

“They think the public is going to buy it and that reflects poorly on our society.”

“With this growth of acceptance, I think we have lost the knowledge of common morality.”

that it was not meant to resemble the historical tragedy. However, many young adults are having a tough time believing it was an accident.

Urban Outfitter's history of debated apparel is not helping their case, particularly items such as the Star of David T-shirt and the Navajo inspired clothing. The store has upset several communities across the nation

over time.

"It is about our culture's lack of respect for others," said 19-year-old Leah Gold. "With this growth of acceptance, I think we have lost the knowledge of common morality."

Customers have remained loyal to their store for the most part, but they certainly question the designers' thought process.

"They can put what they want on a shirt, but just because they can doesn't mean that they should," said Northeastern student Alyssa Schoppee. "Freedom of speech is about saying something that you believe in and not being persecuted for it. But they aren't saying anything that they believe in by selling this sweatshirt."

The Ohio University was deeply hurt that the company chose to use the community's "pain for their publicity and profit", according to the statement on the university website.

The clothing website took down what they called a piece of their "sun-faded vintage collection", early on Monday, Sept. 15, after their product went viral and caused quite the uproar.

When asked about the repercussions of the issue, the manager of Boston's Newbury Street store location declined to comment.

As negatively as one may view Urban Outfitters at the moment, "any publicity is good publicity," according to Schoppee.



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# ebay

## BUYING GUIDE FOR DUMMIES



A professor at Northeastern University and Harvard Extension School, Joyce Van Dyke is an award-winning, Boston-based, playwright. Her most recent play *Deported/A Dream Play*, deals with the Armenian genocide inspired by true stories including those of her own family.

**BY DUNCAN ECHOLS' JONES, NURSING 2017**

**W**hen it comes to buying designer shoes, clothing and accessories for absolute steal prices, there is no place like eBay. In my opinion, it is truly one of the most underappreciated fashion outlets online, eBay users post what is collectively millions of items from brands like J. Crew and Lululemon for discounted prices just waiting to be picked up. All it takes is knowing how to search through the sea of merchandise that is eBay, to find that perfect affordable item.

I have found selecting certain filters in the eBay search function to be the most efficient and effective way of finding high quality, name brand and most importantly cheap merchandise. The process is as follows:

Once you have an item in mind that you would like to search for, let's say "J. Crew Peacoat" for this example, type that item into the eBay search bar.

Using the filters on the left, select your size. I recommend being pretty flexible with this one, as each brand will fit differently. Be sure to look for measurements of the item!

Select the 'pre-owned' option, as this is where the bulk of the savings comes in. I have found that I can buy items for 60-70% off retail if they are pre-owned, compared to 20-25% off new items.

Finally, select 'auction' format, which will most likely save you

more money than a fixed price listing.

Okay, now it's time to start looking at photographed listings down the page. Some things to consider are:

**Amateur photos:** You WANT listings where the photos look like they were taken on the living room floor, as they say that the seller is just a person who is trying to get a little money back from this item and nothing more. Conversely, **AVOID** listings that use stock photos or clothing featured on a mannequin, as those are likely professional eBay stores—that is, someone hosting a retail location but on eBay. They aren't nearly as likely to take less money for an item. **Watchers:** Once you click on a listing, usually the number of 'watchers' – or people who saved that item in their watch

list to bid on or purchase later – is listed below the current bid amount. A listing with a large number of 'watchers' is likely to go for more money, as it shows that many people are interested in that item. Therefore, an item with fewer watchers (10 or less) will likely be cheaper.

**Asking questions:** You can always contact the seller! Whether it be about the condition of the item, the fit, the measurements, etc., it is always better to get more clarity on an item rather than buy it and be disappointed.

Once you find an item that fits your criteria, it's time to buy. To win auctions at the lowest possible price, it is best to use a technique called 'sniping'. 'Sniping' is essentially keeping an eye on the item until the auction is coming to an end, and then placing a bid at the last few seconds of an auction. This will usually secure you the winning bid, at the lowest possible price.

I don't recommend ever placing a bid on an item before the last few minutes, as attracting attention to an item will inflate the bid. For fixed price listings, you can always send the seller an offer lower than what the item is listed for. There is no shame in haggling on eBay and you can usually save some money.

There you have it – the process of combing eBay for awesome steals. Good luck with your fashion journey and happy bidding!

“All it takes is knowing how to search through the sea of merchandise that is eBay, to find that perfect affordable item.”

# BECOME THE NEXT GREAT



BY KITTY CHEUNG,  
COMMUNICATION  
AND MEDIA SCREEN  
STUDIES 2017

**A** lot of great stories have been portrayed through the lens and it might not be as hard as it looks. Sure, not all aspiring film directors can be Steven Spielberg but we all have to start somewhere. If you don't have thousands of dollars to spend on fancy camera equipment and editing programs, all you really need is your smartphone. And we've got the tips to help you produce your next Oscar-nominated film.

Whether you're using a high-end camera or something simpler like your phone, here are some good general tips to just consider:

1. Avoid filming outdoors under the noon sun – light sources directly over your subjects cause dreary and unattractive shadows on faces under the eyes. Optimal outdoor filming scenarios are dubbed "The Golden Hours", and are generally during sunrise or sunset, when light is coming from horizontal sources. In addition, cloudy days are actually fantastic for filming – just enough light without having to work around bright spots, shadows, and noon lighting.

2. If possible, use some sort of stabilizing equipment while filming. This may be a tripod, leaning against a wall, or just a steady hand.

Be wild and creative! It's time for lights, camera, action!

“ Sure, not all aspiring film directors can be Steven Spielberg but we all have to start somewhere. If you don't have thousands of dollars to spend on fancy camera equipment and editing programs, all you really need is your smartphone.

**1** **Tip 1:** Film the entire video in one orientation – either landscape or portrait. Interchanging between the two will leave you with black bars on the sides, top, or bottom of the footage. This is a rookie mistake – don't be a rookie.

**2** **Tip 2:** To minimize audience nausea, minimize camera shakiness. Always hold your phone with two hands on each side of the phone, especially when tracking, panning, tilting, or moving with subjects.

**3** **Tip 3:** Take advantage of effects on the newer iPhones, which include slow motion and time-lapse effects. Instead of speeding up or slowing down footage in post-production, you can now do it in high quality right from the start.

**4** **Tip 4:** No matter what you are filming with – cameras or phones – always begin filming before action occurs. Similarly, do not stop rolling as soon as the action is finished. Rather, continue filming for several seconds after action concludes – this will allow for easy editing in post-production.

**5** **Tip 5:** When filming outdoors, minimize wind noise by covering the mic with your hand. Increasingly sensitive mics can pick up a whole lot of background noise, so unless you want whipping wind speeds in your soundtrack, take note of what your phone is picking up.



**THE**  
steady growth  
**OF**  
**netflix**

The convenience and low cost of Netflix will continue to threaten major television providers, if they don't adapt. **BY ALEC CHEUNG, JOURNALISM AND POLITICAL SCIENCE 2017**

Amy Zhao hasn't had the urge to flip through channels on her television since 2010. In fact, 2010 was the last time she used her cable subscription.

However, don't take Ms. Zhao as someone who lives under a rock. The last time I saw her, she was religiously following "How I Met Your Mother". Her current pop culture obsession is with Agnes, a cute black-haired girl from "Despicable Me".

Ms. Zhao has been a Netflix subscriber for over two years as of 2014.

A former high school student part of the International Baccalaureate program – an international education foundation similar to Advanced Placement – and a varsity sports captain, Zhao simply does not have the spare time to flip through 100 channels, trying to find something appealing to stare at from her couch.

In regards to Zhao's preferences between television and Netflix, she said "It's more convenient to watch things on the computer when you can watch it whenever you want rather than fitting your schedule around the network's programming."

Although streaming videos online through sites such as Netflix and Hulu seems to be a growing trend, Amy's case is still far from the majority. According to a Statistic Brain – An online statistics database – , 99% of Americans own at least one television per household and the average American watches 2.41 hours of television each day. The phrase "generation raised by television", like TVs themselves, won't be going to go away for a long time.

The consensus among experts in the Digital-media-study field is that cable networks will continue to thrive, but internet video streaming will also grow at an exponential rate. Cable and Internet will most definitely coexist, but in the near future, internet video streaming will be much more popular than today. Cable networks and internet video streaming will coexist peacefully for quite a while.

"I think that cable and internet sites will all flourish in the future," said Michael Loman, a professor of television at Boston University.

"We are in an era of multiple platforms and viewers are watching media on television, on

phones, on iPads everywhere."

Loman is a firm believer in the idea that internet video streaming will not be the next thing to replace cable companies. "I think internet sites and cable will continue for a long time," Loman added.

Loman's assumptions are incredibly close to reality. Netflix has gained an incredible 630,000 subscribers in June, 2013 when they released the latest season of Arrested Development. As of 2014, their user base

“It's more convenient to watch things on the computer when you can watch it whenever you want rather than fitting your schedule around the network's programming.”

has crossed the 50 million milestone. As this occurs, statistic stated above shows that TV is still an irreplaceable commodity in the American household. Internet video streaming and cable may coexist, but one will not trump the other in the short run.

Drew Ayers, a professor of film and media studies at Northeastern, believes that instead of simply coexisting, a merger between internet video streaming and cable networks will arise.

"Remember that Hulu is owned by legacy media companies such as Fox and NBC," said Ayers. "This is an attempt by old media companies to shift into new media."

As Forbes reports on the numerous American teens who abandoned cable

networks for internet streaming, Ayers voices his opinions on the truth of the situation.

"One thing to keep in mind is that [Comcast] is a very powerful legacy company. They're not going to let go of power easily," said Ayers, "Cable companies also own the internet infrastructure. If they see their cable subscriptions dropping, they'll just go 'Oh, we're going to charge you a hundred dollars for your internet now.'"

This does not change the fact that there is still growing room for internet in the broadcasting industry, and traditional broadcasting companies on cable aren't particularly thrilled with this idea.

"The amount of companies that were initially part of Hulu and are trying to back out now shows how nervous they are at losing a lot of their assets," said Kristopher Cannon, a professor of Media and Screens at Northeastern University. "These ad centric companies are worried if other modes of viewing will alter their methods to advertise."

Cannon believes that these companies dropped out of Hulu in fear that it will become large enough to destroy the revenue they receive through cable networks.

Traditional broadcasting companies have reasons to be nervous. Netflix is not only developing its consumer base, its also producing a number of brilliant series, one of which – House of Cards – was nominated for nine Emmys this year, winning three. Sites like Netflix that are producing original series are more than economic threats that chips away traditional broadcasting company's consumer base, they have also become serious contenders of traditional broadcasting as a new platform for quality films.

Although the future seems bright for internet video streaming with their growing success in viewership and subscriptions, the ultimate truth is it still has a long way to go before it becomes a dominant medium for broadcasting. Cord cutters – people who cancel subscriptions and go full online – are still in the minority, and with Cable Network's legacy and large consumer base, the two mediums will be coexisting for a considerable amount of time.



**WHY**  
**Whiplash**  
**IS THE BEST**  
**MOVIE OF**  
**2014**

Artistry's Ryan Kelley makes his case for an unconventional choice for picture of the year.

BY RYAN KELLEY, COMMUNICATIONS 2017

When thinking of the best film of 2014, a lot of frontrunners come to mind. "Birdman", "The Grand Budapest Hotel" and "Boyhood" seemed to be the top contender for this year's Academy Awards. "Birdman" had the love of Hollywood that the Academy often goes for, "Boyhood" had the sheer enormity of a project that can't be ignored and "The Grand Budapest Hotel" had splendor and meticulous detail not seen by any other Best Picture nominee. But while these films received loads of attention from both Academy members and the media, I felt another film nominated for Best Picture blew them all out of the water — "Whiplash".

Never have I experienced a more pulse-pounding thrill ride of a movie than "Whiplash". From the first scene to the last, the film will leave you enthralled more so than any other Best Picture nominee. The sheer energy that it brings to the screen heightens the level and experience of the film that is unmatched by any other nominee.

The film — directed and written by Damien Chazelle — follows the main character Andrew (Miles Teller) and his teacher Fletcher (J.K. Simmons) as they both work in tandem to fulfill Andrew's dream of becoming one of the greatest drummers of his time. Fletcher will stop at nothing to ensure that Andrew realizes his goal, even if his methods may verge on psychotic.

It is this central relationship that gives

the film so much energy where the other nominees lack, the Fletcher-Andrew dynamic is so agonizing and compelling that you simply cannot look away. You want to

“ From the first scene to the last, the film will leave you enthralled more so than any other Best Picture nominee. ”

see what happens to Andrew. You want to see if Fletcher ever realizes his methods are over the top and you want to see the two of them go back and forth working together and against each other throughout the film.

Perhaps the cornerstone of the film is Simmons' performance as Fletcher. Before this film, I knew Simmons as two things: the

dad from "Juno", and that crazy newspaper dude in the "Spiderman" movies. From those two roles I never really considered him a contender for nabbing an Academy Award, but after seeing "Whiplash", I can say with confidence that he's proven himself to be an incredibly talented character actor. He inhabits the role of Fletcher so well and with so much energy that it's so enthralling and so captivating, on a level that none of the other Best Supporting Actor nominees even came close to reaching this year. And combine this high energy performance with the journey of Andrew from being a lowly drummer with little confidence to a high powered performer, and it becomes a hugely entertaining film. Simmons' strong performance helped bring the film to life.

No other film has such an energetic central relationship, and the film uses the strength of this relationship to build an impressive feature presentation that has everything. The cinematography and shots are beautiful and the lighting and shadows in many scenes create visuals that haunt the screen. The score is phenomenal, and the acting is top-notch.

This film is worth your time and money because no other film has a dynamic quite like that of Andrew and Fletcher's. Enjoy the world that is built around this. It's a riveting thrill ride that'll leave you breathless and has a kind of energy no other best picture nominee captured.



# ARTISTRY

CELEBRATING  
THE ART OF  
NORTHEASTERN

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Email either  
Deirdre Massaro  
or Jodie Ng at  
massaro.d@husky.neu.edu  
or ng.jo@husky.neu.edu  
For more information

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