

NEDAMORIDPOUR

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www.nedmorid.art | www.louder-than-words.org | neda.moridpour@tufts.edu

Neda Moridpour is a Kurdish Iranian born artist, educator, organizer, and co-founder of two artist-activist collaboratives, LOUDER THAN WORDS and [P]Art Collective. Her collaborative practice crosses disciplines and boundaries to investigate cycles of violence that leads to dislocation, discrimination, social and racial inequity. Through collaboration, her practice transforms the seemingly quotidian and mundane via visual and performative interventions, lens-based practices, bold public roundtables to generate dialogue and social transformation.

[P]Art Collective's short animation, LA DOLCE VITA, has been screened as an official selection at international film festivals such as the Buffalo International Film Festival and the Burbank International Film Festival in 2020. LOUDER THAN WORDS received the 2014 Women's Caucus for Art International Honor Roll award. Her work has been exhibited in the U.S., Iran, and China and is in the collection of the L.A. County Museum of Art, Denver Art Museum, Detroit Institute of Arts, and The Center for the Study of Political Graphics.

EDUCATION AND ACADEMIC QUALIFICATIONS

Education: Graduate

2010- 2012 **Otis College of Art and Design, Los Angeles, CA**
Master of Fine Arts in Public Practice (Socially Engaged Art)
MFA thesis, The Auntie Roach Socially Engaged Art Project on exploring how folklore stories affect violence prevention education in Iran and worldwide.

Education: Undergraduate

2001- 2005 **Azad University of Southern Tehran, Tehran, Iran**
Bachelor of Science - Computer Software Engineering

ACADEMIC TEACHING EXPERIENCE

2018-present **School of the Museum of Fine Arts at Tufts University, Boston, MA.**
Professor of the Practice, Media Arts Department + 3D & Performance Department
Courses taught and developed: Media Culture Now, Net Art, The Power of Feminist Art, Publishing Toolbox for Social Practice, Directed Study: Art and Social Justice Intensive, Socially Engaged Art, and SMFA Senior Thesis Program.

2015-2018 **School of the Museum of Fine Arts at Tufts University, Boston, MA.**
Full-Time Visiting Faculty, Graphic Arts, Print and Paper Department
Courses taught: Design Studio, Signs and Symbols, Narrative in Sequential Arts, Graphic Arts Toolbox, Framing Advertising.

2014-15 **University of Massachusetts Lowell, Lowell, MA.**
Part Time Faculty, Department of Art and Design
Courses developed and taught: Form and Content, Graphic Agitation

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RELATED TEACHING EXPERIENCES

- 2013-2019 **AFROOZ School, Eurasia Foundation, Washington, DC.**
Curriculum Developer and Art Instructor
Courses taught: Art and Activism, Adobe Photoshop, InDesign, and Illustrator, Critical Pedagogy, Facilitating in Education, and Critical Thinking.
AFROOZ is an Internet space for dialogue on education and awareness in Iran. It is for those who want to build the capacity of students to become engaged citizens.
- 2012 **Three Weeks in January by Suzanne Lacy, Getty's Pacific Standard Time, Los Angeles, CA.**
Art Instructor and Organizer
Instructor and organizer of consciousness-raising workshops as part of Three Weeks in January, a recreation of Three Weeks in May by Suzanne Lacy.
- 2011 **Samar Foundation, Tehran, Iran**
Art Instructor and Organizer
Courses taught: Art and Social Change, Color Theory, Photography, Form and Content, Adobe Photoshop, InDesign, Illustration, Organizer of a series of workshop for using art as a healing methodology for survivors of domestic violence and sexual assault.
Samar Foundation is a nonprofit organization supporting survivors of breast cancer in Iran.
- 2005-2011 **Society for Protecting the Rights of Children, Tehran, Iran**
Art Instructor
Courses taught: Critical Thinking, Creative Writing, Creative thinking, Jewelry Design, Graphic Design, Adobe Photoshop, InDesign, Illustrator, Photography, Color Theory, Arts and Craft.
The SPRC was established in Iran in 1994 by Shirin Ebadi (winner of the 2006 Nobel Peace Prize) for the purpose of clarifying, publicizing, and promoting the principles contained in the Convention on the Rights of the Child.

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RESEARCH

COLLABORATIVE PROJECTS: 2013- present

- **LOUDER THAN WORDS, Co-Founder**

A cross-cultural, intergenerational art collective that targets sexual assault, domestic violence, women's reproductive health, transphobia, and homophobia by combining elements of activism with courageous art interventions. louder-than-words.org

2022-2023

COW'S MILK IS FOR CALVES

A collaboration with VINE SANCTUARY, an LGBTQ-led farmed animal sanctuary that works for social and environmental justice as well as for animal liberation. Our first project is a nationwide campaign addressing cow's milk. Cows in the dairy industry suffer their entire lives. Just like humans, cows only produce milk for their offspring. Calves are torn away from their mothers at birth, causing them both extreme distress. After their calves are taken away, mother cows are hooked up to milking machines multiple times a day. Despite the negative effects on their health, their reproductive systems are exploited. Stickers will be distributed throughout the United States.

2022-2024

COLLECTIVE EMBODIMENT OF RESISTANCE

This research-based project started a year before the Woman Life Freedom feminist movement and revolution in Iran led by Kurdish and Baluchi women. A collaborative project investigating collective dance, protest, organizing, and resistance strategies in the Kurdish culture. Kurdish people are an Iranian ethnic group native to Kurdistan in Western Asia. There are over 30 million Kurds worldwide, which make them one of the largest stateless nations. They have been discriminated by the Iranian regime over the last century and specifically throughout the last 43 years. This multimedia research-based project examines how the Kurdish collective dance (Halparke) which has been a highly symbolic performance and an ancient tradition with military application that resulted in the Woman Life Freedom solidarity, resistance, and revolution.

2022

WOMEN ON THE MOVE II (see below 2017-2019)

Women on the Move has been invited to visit three cities in the U.S. in 2022. The project is in the process of being updated with an additional focus on how the COVID-19 pandemic has impacted Domestic Violence.

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- 2019-2020 **VEHICLE FOR CHANGE (VFC), Los Angeles, CA, USA.**
VFC transforms a 26-ft truck into a mobile billboard and resource center addressing jail reform and incarceration alternatives in L.A. County. LOUDER THAN WORDS is partnering with Patrisse Cullors (Cofounder of Black Lives Matter) and two organizations dedicated to jail reform and the plight of the incarcerated, Dignity and Power Now (DPN) and Reform L.A. Jails (RLAJ). The project capitalizes on a rare opportunity -- the March 3, 2020 California Primary where constituents can vote yes on the "Reform Jails and Community Reinvestment" ballot initiative. RLAJ gathered an astonishing 247,720 signatures in support of this L.A. County wide criminal justice reform measure.
- 2018 **FOR FREEDOMS TOWN HALL, SMFA at Tufts, Boston, MA 2018**
Town Hall addressing coercive abuses used to establish power and exert control: sexual assault, domestic violence, and sexual harassment. What are the challenges faced by women whose experiences are marginalized? How can survivors gain access to justice and support for the wrongdoing they've endured? How can we support workers in low-wage industries where financial instability makes them vulnerable to violence and exploitation? In collaboration with For Freedoms.
- 2017-2019 **WOMEN ON THE MOVE (WOM), Los Angeles, Cleveland, Boston, USA.**
Successfully funded through Kickstarter, WOMEN ON THE MOVE transforms a 26-ft. truck into a mobile billboard and resource center and travels to four cities to aid in the prevention of Domestic Violence and Sexual Assault (DVSA.) WOM will collaborate with activists and organizations in each city to provide free education and professional help for victims and survivors of DVSA. WOM designed materials include posters, postcards, flyers, billboards, video, and audio.
- 2016 **CAN YOU SEE IT NOW?, University Gallery, University of Massachusetts Lowell, Lowell, MA.**
A multi-media project addressing Domestic Violence and Sexual Assault (DVSA), with the primary focus on men's violence against women. It includes the video mock-u-men-tary LEAD BY EXAMPLE, intaglio prints derived from poignant narratives, take-away offset posters, and other works testifying to all aspects of gender violence including same sex, female to male, and transgender violence.
- CRYSTAL CLEAR, The Art Gallery @ Glendale Community College, Glendale, CA.**
A socially engaged art project engages art, education, city policy, and activism to address Domestic Violence and Sexual Assault (DVSA.) It consists of a gallery exhibition, nomadic seminars (inside a mobile, inflatable, transparent, bubble-tent,) art making and educational workshops, performances, and video projections.

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- 2014 **DENIM DAY: There Is No Excuse and Never an Invitation to Rape**, Collaboration with Peace Over Violence, Venice and Los Angeles, CA.
A series of public projections. Denim Day, developed in 1999, was triggered by a ruling by the Italian Supreme Court when a rape conviction was overturned because the justices felt that since the victim was wearing tight jeans, she must've helped her rapist remove her jeans, thereby implying consent. In solidarity, women in the Italian Parliament protested by wearing jeans to work.
- 2014 **HALF THE SKY: Intersections in Social Practice Art**, Artists Exchange, Luxun Academy of Fine Arts, Shenyang, China.
An interactive installation by LOUDER THAN WORDS utilizing video projection, silkscreen, photography, and engaged dialogue. The project focuses on the devastating pandemic of gender-based violence and aims to provide experiences and information that will contribute to the further empowerment of women, while simultaneously inviting men to lead by example.
- 2013-2014 **QUOTE UNQUOTE**, Collaboration with THINK AGAIN, Los Angeles LGBT Center, Los Angeles, CA.
A series of posters addressing the current "war on women." The nucleus of the project is a national outreach campaign soliciting quotations. Women are asked to participate by submitting quotes by women that have been significant to their experience as women living in the USA.
- 2012-2013 **I CAN WE CAN, LEAD ARTIST**, Collaboration with A Window Between Worlds, San Pedro, Venice, and Long Beach, CA.
A socially engaged art project that collaborated with over 26000 participants and survivors of Domestic Violence and Sexual Assault (DVSA) in three women's shelters. The outcome was a curated exhibition at Gallery Neuartig including interactive video and audio installations, outdoor projections, and offset posters.
- **[P]Art Collective, Co-Founder**
An interdisciplinary art collective that collaborates with professionals in Iran and United States to create socio-politically concerned art that educates and agitates.
partcollective.org
- 2019-2021 **LA DOLCE VITA, Cambridge, MA.**
LA DOLCE VITA is a short animation produced by [P]Art Collective (Neda Moridpour+ Pouya Afshar) in 2019. It is about Hope, a displaced character who leave their war infested home city in hope of a better life and future. The animation depicts their journey of migrating and relocating into an abandoned city that had once been an amusement park. They need to adapt to their new habitat, finding a purpose in life within this Coney Island-esque setup, fighting to maintain their personality and their characteristic. At the end, they face a wall. A dead end.

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- 2016-2018 **1DRIBBLE 2DRIBBLES (۱پا۲پا) Comic Series**, Collaboration: [P]Art collective and Yahya Azar, Tehran, Iran and Cambridge, MA.
A series of five comic books in Farsi, [P]Art Collective that questions issues surrounding the culture of soccer/football analyzing the role of power, politics, corruption, sportsmanship, patriotism, masculinity, and passion in this sport. 1PA2PA will be distributed at stadiums in Iran for free with the goal of shedding light on some of the issues and creating a dialogue on how to improve this culture.
- 2013-2017 **ROSTAM IN WONDERLAND Animation Series**, Collaboration: [P]Art Collective and Soroush Rezai, Los Angeles, CA and Tehran, Iran.
An animated series based on Rostam, the mythical hero of the Shahnameh (Book of Kings), and his experiences in 21st century Iran. The Shahnameh, a canon of classical Iranian literature, written in the 10th/11th century by Ferdowsi, one of Iran's most renowned poets. First Prize Winner at Farhang Foundation Short Film Festival and is in the collection of the Los Angeles County Museum of Art.
- 2012 **THE VOIDED LOOM**, Kelardasht and Tehran, Iran, Los Angeles, CA.
A unique story of Kelardasht's Carpet weavers, whose careers are becoming extinct due to the modernization of the northern region of Iran. This documentary portrays the ties between culture, emotions and the environment of a community which gave the primeval folklore of carpet weaving its form and generation to generation permanence. Second Prize Winner at Farhang Foundation Short Film Festival.
- 2010-2017 **THE AUNTIE ROACH**, Tehran, Iran and Los Angeles, CA.
A socially engaged art project inspired by an Iranian folklore story including a series of round table discussions and performances that address issues of Domestic Violence and Sexual Assault through storytelling. More than one hundred men and women participated in this art project and the result was an exhibited at Pete and Susan Barrett Art Gallery in Los Angeles, CA.
- 2012 **I WISH I WAS ABLE TO SPEAK UP**, Los Angeles, CA.
A duo performance and video installation exploring gender identities and gender roles in the Iranian film industry. The video examines the issue of censorship in traditional Iranian films and how love is censored by an unexpected symbol such as an apple. The narration is a selection of Ahmad Shamlou's readings of his own poems, one of the most influential poets of Iran.
- 2011 **MR. NASRIN, EXHAUSTED 74**, Tehran, Iran.
A documentary based upon conversations with one of the few female taxi drivers in Tehran. The film describes her eight years of driving a taxi despite sexism and the role of women in Iran's culture.

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SELECTED EXHIBITIONS

- Upcoming **Craft Contemporary Art Museum, Los Angeles, CA**
Group Exhibition curated by Hoda Nik and Roshanak Ghezelbash, final selection of the *Art Iran Curatorial Competition* organized by and Farhang Foundation and Craft Contemporary Museum in Los Angeles, CA
- 2018 **Los Angeles County Museum of Art (LACMA), Los Angeles, CA**
In the Fields of Empty Days: The Intersection of Past and Present in Iranian Art, Group Exhibition, *Rostam in Wonderland series* by [P]Art Collective and Sooriland
- 2016 **University Gallery, University of Massachusetts Lowell, Lowell, MA**
CAN YOU SEE IT NOW? Solo Exhibition by LOUDER THAN WORDS
- 2016 **The Art Gallery at Glendale Community College, Glendale, CA**
CRYSTAL CLEAR, Solo Exhibition by LOUDER THAN WORDS
- 2016 **Los Angeles County Museum of Art, Los Angeles, CA**
'Rostam in Wonderland' series. Art of The Middle East's 'Islamic Art Now: Contemporary Art of the Middle East's exhibition, Curated by Linda Komarov
- 2013 **Gallery Neuartig, San Pedro, CA**
I CAN WE CAN Socially Engaged Art Project, Solo exhibition by Neda Moridpour
- 2012 **Aun Gallery, Tehran, Iran**
Seven Conquest of the Story, installation in collaboration with Pouya Afshar

GROUP EXHIBITIONS, PERFORMANCES, AND SCREENINGS

- 2021 **Craft Contemporary Museum, Los Angeles, CA**
Screening of LA DOLCE VITA animation by [P]Art Collective
- 2020-21 **Crenshaw Dairy Mart, Los Angeles, CA**
VFC transforms a 26-ft truck into a mobile billboard and resource center addressing jail reform and incarceration alternatives in L.A. County. LOUDER THAN WORDS partnered with Patrisse Cullors (Cofounder of Black Lives Matter) and two organizations dedicated to jail reform and the plight of the incarcerated, Dignity and Power Now and Reform L.A. Jails.
- 2019 **Los Angeles Municipal Art Gallery, Los Angeles, CA**
Shifting Narratives: The Strength of Women Survivors Group Exhibition, organized by The Los Angeles Commission on the Status of Women and Los Angeles Mayor Eric Garcetti's Gender Equity Team

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- 2018 **Case Western University, Cleveland, OH**
WOMEN ON THE MOVE mobile billboard and resource center by LOUDER THAN WORDS
- 2018 **Cuyahoga Community College, Cleveland, OH**
WOMEN ON THE MOVE mobile billboard and resource center by LOUDER THAN WORDS
- 2016 **Harvard University, Department of Near Eastern Languages and Civilizations, Cambridge, MA**
Screening of *The Voided Loom* and *Rostam in Wonderland* by [P]Art Collective
- 2015 **Access Theater, New York City, NY**
CRESCENT MOON PROJECTS, Screening of *Rostam in Wonderland* by [P]Art Collective and Sooriland.
- 2015 **Harvard University, Department of Near Eastern Languages and Civilizations, Cambridge, MA**
Screening of *The Voided Loom* and *Rostam in Wonderland* by [P]Art Collective
- 2014 **Nicholas and Lee Begovich Gallery, Cal State University Fullerton, Fullerton, CA**
'Seeing the Invisible: Life on the Street' Group Exhibition, '*The Sky is Mine No Matter Where I Am*,' An interactive video installation Exploring the relation between Domestic Violence and homelessness.
- 2014 **Luxun Academy of Fine Arts, Shenyang, China**
'HALF THE SKY: INTERSECTIONS IN SOCIAL PRACTICE ART' Group Exhibition, *These Walls Can Talk* by LOUDER THAN WORDS
- 2014 **New York University (NYU), Hagop Kevorkian Center for Near Eastern Studies, NYC, NY**
Screening of *The Voided Loom* by [P]Art Collective in courses: Early to Medieval Islamic History, and Early to Contemporary Iranian Cultural History
- 2013 **Levantine Cultural Center, Los Angeles, CA**
'MENA VICEROY' Group Exhibition, *I WISH LOVE WAS ABLE TO SPEAK UP* video installation and *THE INVISIBLE WALL* photo series
- 2013 **Shulamit Gallery, Venice, CA**
THE AUNTIE ROACH, Storytelling Performance as part of the Venice Art Walk
- 2013 **Skirball center, Noor Film Festival, Los Angeles, CA**
Screening of *Rostam in Wonderland: Sohrab's Blood* by [P]Art Collective and Sooriland
- 2012 **Pete and Susan Barrett Art Gallery, Santa Monica, CA**
'I'VE HAD IT UP TO HERE: Shattering Limitations in Public Practice' Group Exhibition, *THE AUNTIE ROACH* multimedia installation
- 2012 **Farjam Collection, Chants from Paradise, Dubai, United Arab Emirates**
Special screening of *The Voided Loom* by [P]Art Collective
- 2012 **Otis College of Art and Design, Research Display, Los Angeles, CA**

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AUNTIE ROACH research process presented

- 2012 **Los Angeles County Museum of Art, Farhang Short Film Festival, Los Angeles, CA**
Screening of *Rostam in Wonderland: Sohrab's Blood*
- 2011 **Liverpool Biennale, Liverpool, UK**
Exhibition included Moridpour's photo-documentations of *Three Weeks in January* by Suzanne Lacy
- 2011 **18th Street Art Center, Santa Monica, CA**
My Hijab Limitation, Not Immunization, Low Performance Pop-up Show
- 2011 **Santa Monica Art Studios, Santa Monica, CA**
'Evolution Revolution' Group Exhibition, Video installation highlighting the effects of the oil industry on nature.
- 2011 **Los Angeles County Museum of Art, Farhang Short Film Festival, Los Angeles, CA**
Screening of *The Voided Loom* by [P]Art Collective
- 2011 **Royce Hall, University of California Los Angeles (UCLA), Los Angeles, CA**
Sima Bina and Lian Ensemble's Visual Performance, Concert Visual Development, Videographer, Animator, Project Producer, Creative Consultant.
- 2011 **California State University of Long Beach, Feminist Majority Conference, Long Beach, CA**
MYTHS OF RAPE, A Project Leslie Labowitz (1977), Performance Re-Creation part of *Three Weeks of January* by Suzanne Lacy
Videographer, Performer, organizer
- 2010-2012 **Fresno Metropolitan Museum & University of California San Diego (UCSD), Fresno and San Diego, CA**
DISMANTLED, A series of public projections and performances
Dismantled employs outdoor projection and performance to address the current education debates, pedagogy, and the privatization of our schools.
- 2009 **Atashzad Art Gallery, Tehran, Iran**
Textile Design Group Exhibition, *Revolution and Poetry*
- 2008 **Atashzad Art Gallery, Tehran, Iran**
Print and Silk Screen Group Exhibition, *Persian Miniature Studies*
- 2007 **Atashzad Art Gallery, Tehran, Iran**
Print Matters Group Exhibition

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ARTWORKS OBTAINED BY PERMANENT COLLECTIONS

- **Denver Art Museum, Denver, CO, 'LA DOLCE VITA'** by [P]Art Collective was obtained for the Islamic Art's permanent collection
- **Detroit Institute of Arts, Detroit, Michigan, 'LA DOLCE VITA'** by [P]Art Collective was obtained for Contemporary Art Department's permanent collection
- **Los Angeles County Museum of Art (LACMA), Los Angeles, CA, 'LA DOLCE VITA'** by [P]Art Collective was obtained for Art of The Middle East's permanent collection
- **Los Angeles County Museum of Art (LACMA), Los Angeles, CA, 'Rostam in Wonderland'** series by [P]Art Collective was obtained for the Art of the Middle East permanent collection
- **Collection of Shulamit Nazarian, Shulamit Gallery, Venice, CA, 'Rostam in Wonderland'** Series by [P]Art Collective
- **Collection of Deborah and Ronald Ratner, Cleveland, OH, 'Can you See It Now'** blind emboss print by LOUDER THAN WORDS
- **Los Angeles City Attorney's Office, Los Angeles, CA, 'Can you See It Now'** print by LOUDER THAN WORDS
- **Center for the Study of Political Graphics, Culver City, CA, 'Can you See It Now'** poster by LOUDER THAN WORDS

LECTURES AND PRESENTATIONS

- Upcoming **Panel Discussion on 'Woman, Life, Freedom' revolution in Iran**, Department of Art and Design + Gender Studies, University of Massachusetts Lowell, MA
- 2022 **Panorama: The Holy Spider Movie Screening, Coolidge Theatre, Brookline, MA**
Speaker for a post-film discussion and Q&A with Pamela Karimi and Beth Gilligan
- 2022 **In Context: Art as Activism with Louder Than Words**, VINE Sanctuary, VT
- 2020 **LA FREEWAVES, DIS...MISS: Connecting the Dots**, Los Angeles, CA
Public Art and Sexual Violence Prevention, IG Live Interview by Suzanne Lacy and Neda Moridpour
- 2019 **Women's Leadership Conference, Iranian American Women Foundation (IAWF), Harvard Club, Boston, MA**
Speaker, Interpreters of Change
Tisch College of Civic Life, Tufts University, Boston, MA
Panelist, Participatory Action Research as Civic Studies Symposium
Harvard University, Center for Near Eastern Languages and Civilizations, Cambridge, MA
Visiting artist, panel discussion and screening of *Rostam in Wonderland* by [P]Art collective and Sooriland
- 2018 **SMFA at Tufts University, Boston, MA**
Organizer and panelist, For Freedoms Town Hall, *#MeToo and Substantive Structural Changes* by WOMEN LOUDER THAN WORDS

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- Harvard University, Center for Near Eastern Languages and Civilizations, Cambridge, MA**
Visiting Artist, panel discussion and screening of *The Voided Loom* by [P]Art collective
- Tufts University, Research Colloquium, Women's, Gender and Sexuality Studies Department, Boston, MA**
Presenter, WGSS Research Colloquium
- Otis College of Art and Design, Los Angeles, CA**
Visiting Artist, Course: Art Speaks: No Sexual Violence
- University of Massachusetts Lowell, Department of Art and Design, Lowell, MA**
Visiting Artist, Course: Graphic Agitation
- 2016 **University of Massachusetts Lowell, Lowell, MA**
Presenter, LOUDER THAN WORDS public lecture on *CAN YOU SEE IT NOW?*
- Harvard University, Center for Near Eastern Languages and Civilizations, Cambridge, MA**
Presenter, panel discussion and screening of *The Voided Loom* and *Rostam in Wonderland* by [P]Art collective and Sooriland
- University of Massachusetts Lowell, Lowell, MA**
Visiting Artist, Course name: Storyboarding and Sequential Arts.
- Channel Islands National Park, Santa Cruz Island, CA**
Conference Advisor, *Mapping Meaning: A Holistic Approach Toward Human, Ecological & Technological Landscapes*, Theme: *Changing the Subject: Edges, Narratives and Encounters*
- Allegheny College, Meadville, PA**
Presenter, from *Talk to Action: Feminist Artists & Activists on Violence Against Women* A presentation and conversation with artists *Suzanne Lacy, Aduka Uta,* and *Jasmeen Patheja*, feminist artists whose work focuses on issues of violence and healing from sexual assault.
- Glendale Community College Art Gallery, Glendale, CA**
Panelist, *Crystal Clear* public panel discussion on the cycles of Violence by LOUDER THAN WORDS
- Glendale Community College Art Gallery, Glendale, CA**
Panelist, 'Art and Activism: Does art make difference,' panel discussion, collaboration between Art History Professor Emily Haraldson, Art Professor May Jong, Art Professor April Bey, and David John Attyah
- 2015 **Carnegie Mellon University, Pittsburg, PA**
Presenter, *Open Engagement* Conference, *HALF THE SKY; Intersections in Social Practice Art*
- Harvard University, Center for Near Eastern Languages and Civilizations, Cambridge, MA**
Presenter, panel discussion and screening of *The Voided Loom* and *Rostam in Wonderland* by [P]Art collective and Sooriland

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- 2014 **El Museo Del Barrio, New York City, NY**
Presenter, *Access 2015 Annual WCA Conference, Transforming Communities: From the Museum Mile to the Bowery*
- 2014 **Queens Museum, New York City, NY**
Presenter, *Open Engagement Conference, I CAN WE CAN*, collaboration: LOUDER THAN WORDS and A WINDOW BETWEEN WORLDS
- 2011- 2014 **Art Institute of California, Los Angeles, CA**
Visiting artist, Course name: Interactive Motion Graphics
Taught undergraduate students: graphic design, animation, video, photography, interactive motion graphics, art and community engagement, history of socially engaged art, art history
- 2013 **18TH Street Art Center, Los Angeles, CA**
Organizer and panelist, *A Public Conversation; Art and Social Change*, Collaboration between the Public Practice Program at Otis college of Art and Design, A Window Between Worlds, and 18th Street Art Center
- 2011- 2013 **Otis College of Art and Design, Los Angeles, CA**
Visiting Lecturer, Course name: Community Arts in LA
Taught undergraduate students: digital art making, community engagement, social practice approaches, reading discussions, and worked one on one with students to develop their projects.
- 2012 **California Institute of the Arts (CalArts), Valencia, CA**
Organized a Forum on art and violence against women originally part of Three Weeks in January by Suzanne Lacy, panelists included Suzanne Lacy, Jodie Evans (Activist, Founder, and director of CODE PINK), and Chandra Khan (Professor at Critical Studies Department, CalArts)
- 2012 **South Bay Anti-Violence Forum (VAW), Los Angeles, CA**
Presenter, *THE AUNTIE ROACH: a conversation on history, memory, and art in relation to domestic violence in Iran*
- 2012 **Portland State University, Portland, OR**
Presenter, Open Engagement Conference, *THE AUNTIE ROACH: a conversation on history, memory, and art in relation to domestic violence*
- 2011 **California Institute of the Arts (CalArts), Valencia, CA**
Visiting artist, *The Artist's Role in Social Change*

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GRANTS AND AWARDS

- 2023 **Equity and Inclusion Faculty Fellowship**
Equity and Inclusion Fellows Program, Center for the Enhancement of Learning and Teaching (CELT), Tufts University
- 2022-2023 **Social Emotional Learning for Equity and Civic Teaching (SELECT) Faculty Fellowship**
Jonathan M. Tisch College of Civic Life at Tufts University
- 2019-2020 **Tisch Faculty Fellowship**
Jonathan M. Tisch College of Civic Life at Tufts University
- 2019 **Certificate of Recognition by Los Angeles' Mayor Eric Garcetti, Shifting Narratives: The Strength of Women Survivors Art Exhibition**, City of Los Angeles, CA
Creative Capital Grant, New York, NY
Finalist for the 4th and final round for *Vehicle for Change* (VFC) by LOUDER THAN WORDS
- 2016 **University of Massachusetts Lowell Artist Merit Award**, UMASS Lowell, Lowell, MA
- 2015 **Creative Capital Grant**, New York, NY
Finalist for the 4th and final round for *Crystal Clear* project by LOUDER THAN WORDS
- 2014 **Center for Cultural Innovation**, Investing in Artists Grant in Visual Arts, LA, CA
Women's Caucus for Art International Honor Roll
- 2013 **Farhang Foundation Short Film Festival First Prize Winner** for [P]Art Collective's Animation *Rostam in Wonderland: sohrab's blood*, LA, CA
Noor Film Festival Best Animation Director Award Candidate for [P]Art Collective's Animation *Rostam in Wonderland: Sohrab's Blood*, Los Angeles, CA
Noor Film Festival Best Animated Film Award Candidate for [P]Art Collective's Animation *Rostam in Wonderland: Sohrab's Blood*, Los Angeles, CA
- 2012 **Farhang Foundation Short Film Festival Second Prize Winner** for [P]Art Collective's *The Voided Loom*, Los Angeles, CA
- 2008 **The Watercolor Photo Festival**, Tehran, Iran
The Arbitration Children Photo Festival; Mirror Spirituality, Tehran, Iran
- 2006 **The Tejarat Bank Competition for Norooz Greeting Card Design**, Tehran, Iran

MEDIA INTERVIEWS

- 2022 In Context: Art as Activism with Louder Than Words, VINE Sanctuary, VT
- 2020 LA FREEWAVES, DIS...MISS: Connecting the Dots, IG LIVE interview, Public Art and Sexual Violence Prevention Suzanne Lacy and Neda Moridpour, Los Angeles, CA
- 2017 "Woman's Building / Quetzal Gets Down / LOUDER THAN WORDS," Radio Interview with Neda Moridpour and S.A. Bachman about WOMEN ON THE MOVE, Feminist Magazine, KPFK Radio
- 2016 Interview on LOUDER THAN WORDS exhibition by Hengameh Abbasi, KPCRadio, Radio interview, Pierce College, CA
- 2015 "Rostam in Wonderland," Voice of America's Shabahang program. Television Interview with Behnoud Mokri

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- 2014 “Rostam in Wonderland – 2nd season,” Voice of America’s Shabahang program. Television Interview with Behnoud Mokri, September 2014
- 2013 “Rostam in Wonderland,” Muftah Magazine. Summary: “Rostam in Wonderland” profiles Rostam’s encounters with a world completely different from his own. In every episode, Rostam learns something new about modern Iranian culture and other issues of everyday life in present day Iran. Throughout the series, Rostam is forced to reconcile his own traditions and experiences with cultural complications, technological advances, and the new ideologies permeating Iranian life. Each episode is unique, highlighting everything from social customs to simple complications experienced by everyday Iranians.”
- 2013 ‘Auntie Roach/Khale Suske,’ Album Program, Television interview with Neda Moridpour, Los Angeles, CA
- 2013 “Rostam in Wonderland – A Six Pillars Interview.” Six Pillars magazine. Summary: “The animation we are discussing brings to life the Persian classical hero Rostam of The Book of Kings (Shahnameh), in the cartoon Rostam in Wonderland a collaboration between two young men one based in USA (Pouya Afshar) creator, and one in Iran (Souroush Rezaee) writer and animator. The cartoons, successfully funded as a Kick Starter program, update Rostam who was originally set in the epic poem by Ferdowsi circa 997 AD, setting him instead in the 21st century as he must seek to save the son he famously kills unknowingly in battle, by travelling to the future for the cure.”
- 2012 “Introducing Rostam in Wonderland,” Voice of America’s Shabahang program. Television interview

VISUAL WORKS CITED, REVIEWED, IMAGE PUBLICATION, CATALOG LISTING

- 2021 Artdaily, LA DOLCE VITA by [P]Art Collective, online magazine, LA, CA
- 2021 Craft Contemporary Art Museum, LA DOLCE VITA, The Charm of the Unfamiliar exhibition catalogue
- 2020 Shana Nys Dambrot, Video Art: LA DOLCE VITA, LA Weekly Online Magazine
- 2019 Merchant, Shaan, ‘That’s LOUDER THAN WORDS,’ Jumbo Magazine, Tufts University
- 2017 Isfahani-Hammond, Alexandra ‘A Taco Truck On Every Corner And Now this,’ Article on LOUDER THAN WORDS, Advocate Magazine
- 2017 Isfahani-Hammond, Alexandra ‘Homeland Insecurity: Jews and Muslims United Against Domestic Violence and Sexual Assault,’ Article on LOUDER THAN WORDS, Truthout Magazine
- 2017 Isfahani-Hammond, Alexandra, ‘Grab This, Donald,’ Article on LOUDER THAN WORDS, Ms.Magazine Blog
- 2017 Isfahani-Hammond, Alexandra, ‘Women on the Move: Can Three Women and a Truck Quell the Tide of Sexual Violence and Domestic Abuse?,’ Article on LOUDER THAN WORDS, Counterpunch Online Magazine
- 2016 PICTURE STORIES, Comic book collaboration between illustration and painting students at Edinburgh College of Art, School of the Museum of Fine Arts in Boston, USA, and the San Francisco Art Institute, San Francisco, CA

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- 2016 Skyes, Stephanie, Un-Framed: Q&A on Rostam in Wonderland by [P]Art collective, Los Angeles County Museum of Art online publication, LA, CA
- 2016 Goslow, Brian, Capsule Preview on LOUDER THAN WORDS exhibition at UMASS Lowell, Artscope Online
- 2016 Epollito, Sheila, Article on Rostam in Wonderland by [P]Art collective, University of Massachusetts Lowell Publication, Lowell, MA
- 2016 Corrigan, Kelly, 'Art Exhibit at Glendale community College Tackles Sexual Assault and Domestic Violence,' Article and visual citation of CRYSTAL CLEAR by LOUDER THAN WORDS, Los Angeles Times, Los Angeles, CA,
- 2016 Kamaroff, Linda, Rostam in Wonderland by [P]Art Collective, Los Angeles County Museum of Art, Islamic Art Now II Exhibition Catalogue, Los Angeles, CA
- 2016 Ahmadi Tavana, Akram, 'SHAHNAMEH, The Perpetual Narrative,' Mention and visual citation of Installation for 'Seven Conquests of Story' in Aaran Gallery's booklet and catalogue, Tehran, Iran
- 2016 Melville, Firouza, 'SHAHNAMEH in Iranian Contemporary Art,' Mention and visual citation of Installation for 'Seven Conquests of Story' in the author's research paper for 'Shahnameh Center for Persian Studies', Pembroke College, Cambridge University, UK
- 2015 Bachman, S.A., Moridpour, Neda, Editor: Rochielle Sievert, Jules, 'Discussion of LOUDER THAN WORDS art collective's approach to socially engaged art,' Journal of Curriculum and Pedagogy, Taylor and Francis Group, Volume 12, USA
- 2015 Roche et al, Joanna, 'Seeing the Invisible: Life on the Street,' Nicholas & Lee Begovich Gallery exhibition booklet and catalogue, California State University, Fullerton, Published in association with Grand Central Press, Santa Ana, CA
- 2015 Rostam in Wonderland, interview with Soroush Rezaee, Etemad Daily, Tehran, Iran
- 2014 Wang, Juke 'Chinese and American Female Artists Exhibit Together,' Tao Kung Pao newspaper, review of Half the Sky Group show at Luxun Gallery, Tao Kung Pao newspaper (page A16,) China
- 2014 'Half the Sky: Intersections in Social Practice Art,' exhibition catalogue, Luxun Academy of Fine Arts, China
- 2014 'Rostam in Wonderland,' Interview with Soroush Rezaie, Hamshahri Javan Newspaper, Tehran, Iran
- 2013 'Rostam in Wonderland,' BBC Review, Farhang Foundation Short Film Festival, Los Angeles, CA
- 2013 'Rostam in Wonderland,' Farhang Foundation Short Film Festival catalogue, Los Angeles, CA
- 2013 'Rostam in Wonderland - A Six Pillars Interview,' Six Pillars, USA
- 2013 Moridpour, Neda, Activism Meets Art at [P]Art Collective, Muftah Magazine
- 2013 Khatibi, Firouzeh, BBC Persian, 'Rostam in Wonderland' by [P]Art Collective, London, UK
- 2013 I CAN WE CAN, Gallery Neuartig, Exhibition Catalogue, San Pedro, CA
- 2013 I CAN WE CAN, The West Side Domestic Violence Network Conference, Conference Catalogue and Announcement, San Pedro, CA
- 2013 'I CAN WE CAN,' A Socially Engaged Art Project, San Pedro Art Walk Catalogue, CA

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- 2013 'I CAN WE CAN,' Comprehensive surveys of the I CAN WE CAN art project, collaboration: A Window Between Worlds, Limited edition book, Los Angeles
- 2013 Mann, Elana. Chan, Audrey and Grant, Alexandra, 'Rupture and Continuity in Feminist Re-performance,' Photo Publication for After All Online Journal
- 2012 'The Voided Loom by [P]Art Collective,' Farjam Collection Exhibition Catalogue, Dubai, UAE
- 2012 'The Voided Loom by [P]Art Collective,' Farhang Foundation Short Film Festival Catalogue, Los Angeles, CA
- 2012 'AUNTIE ROACH,' Comprehensive survey of THE AUNTIE ROACH project by [P]Art Collective, a socially engaged art project, Limited edition, Los Angeles, CA
- 2012 Hobaica, Leo, Seven Conquest of Story, Catalogue for exhibition
- 2012 Iranian.com, Review of 'Seven Conquest of Story'
- 2012 Myths of Rape by Audrey Chan and Elana Mann, performance; a reinterpretation of Leslie Labowitz- Starus's Myths of Rape (1977), Photo Publication
- 2012 'Suzanne Lacy with the Rape Map at LAPD headquarters,' 18th Street Art Center, Photo Publication for Three Weeks in January, Los Angeles, CA,
- 2012 'Putting the Words Back into the F-Word,' Photo Publication for the Interview with Audrey Chan and Elana Mann, ArtPuls Magazine, Los Angeles, CA
- 2012 Moridpour, Neda, 'New Genre Public Art; A Short History,' Golestaneh Art Magazine, Tehran, Iran
- 2012 'Join Suzanne Lacy to demand that #RapeEndsHere,' Photo Publication for The Online Magazine of the Getty,' Los Angeles, CA
- 2012 Hoetger, Megan, 'Los Angeles Goes Live: Performance Art in Southern California 1970–1983,' Photo Publication for X.Tra Online Magazine, Los Angeles, CA
- 2010 Moridpour, Neda, 'DISMANTLED,' Photo Publication for Otis Public Practice Portfolio, Los Angeles, CA
- 2010 Moridpour, Neda, 'DISMANTLED,' Photo Publication for KSEE-24 News with Emmy award-winning anchor Alex Delgado "Central Valley Today," Los Angeles, CA
- 2010 'OTIS Graduate Public Practice presents Concentric Conversations in a project titled DISMANTLED,' Photo Publication for Art and Education, Los Angeles, CA
- 2010 Munro, Donald, 'Former Fresno MET plays starring role in Art Hop,' The Fresno Bee article on DISMANTLED, Fresno, CA
- 2010 Moridpour, Neda, 'Iran in Black and White,' Limited edition photography book of an exploration of the tension between private and public in Iranian society in black and white photos, Los Angeles, CA
- 2010 Moridpour, Neda, 'Iran in Color,' Limited edition photography book of an exploration of the tension between private and public in Iranian society in color photos, Los Angeles, CA
- 2010 Moridpour, Neda, 'DOORS...WINDOWS,' Limited edition photography book of an exploration of the tension between private and public in Iranian society through the architecture of old doors and windows of different cities in Iran, Los Angeles, CA

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OFFICIAL SELECTIONS FOR FILM FESTIVALS

Film, "LA DOLCE VITA", completed 2019

- 2021 Goya Rural Film Festival Spain
- 2020 Buffalo International Film Festival (BFF): RACIAL JUSTICE IN VIEW Official Selection, LA DOLCE VITA by [P]Art Collective
- 2020 Festival Internacional De Cine Silente México / Mexico's International Silent Film Festival
- 2020 Mente Locale Visioni sul Territorio Official Selection, LA DOLCE VITA by [P]Art Collective
- 2020 Burbank International Film Festival, Semi Finalist, LA DOLCE VITA by [P]Art Collective
- 2020 Goa Short Film Festival Official Selection, LA DOLCE VITA by [P]Art Collective
- 2020 Sciacca Film Festival Official Selection, LA DOLCE VITA by [P]Art Collective
- 2020 HECare Film Festival Official Selection, LA DOLCE VITA by [P]Art Collective
- 2020 Rassam International Short Film Festival Official Selection, LA DOLCE VITA by [P]Art Collective
- 2020 Pune Short Film Festival Official Selection, LA DOLCE VITA by [P]Art Collective
- 2020 SENSUS Film Festival Official Selection, LA DOLCE VITA by [P]Art Collective
- 2019 Moscow Shorts-International Short Film Festival Official Selection, LA DOLCE VITA by [P]Art Collective
- 2019 Mimo Milano Mobile Film Festival Official Selection, LA DOLCE VITA by [P]Art Collective
- 2019 Umana Solidarietà International Film Festival Official Selection, LA DOLCE VITA by [P]Art Collective

Film, "Rostam in Wonderland:Sohrab's Blood", completed 2012

- 2013 Noor Film Festival, -- Nominated for 'Best Animation' and "Best Director', LA
- 2013 Farhang Short Film Festival, First Prize, LA

Film, "The Voided Loom", completed in 2011

- 2012 Farhang Short Film Festival, Second Prize, LA
- 2011 'Chants from Paradise', Farjam Collection, Dubai

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INSTRUCTIONAL ACTIVITY

NEW COURSES DEVELOPED/TAUGHT AT SMFA, TUFTS UNIVERSITY

- 2018-ongoing **Socially Engaged Art Curriculum Development, SMFA at Tufts University**
Curriculum development, in collaboration with my colleague and SMFA Professor of Practice Anthony Romero, which focuses on civic engagement through visual art. New courses that have been developed will be offered as part of the Performance Area in Fall 2023-Spring 2024
- 2024 **Socially Engaged Art: Theory and Practice 10 students 4credits (Spring 2024)**
In this advanced level course, students will have the opportunity to develop and work collaboratively or individually on a Socially Engaged Art project. Students will be provided with technical support and assistance with research, visit local SEA artist projects, address recent strategies. Through collaboration, students will learn how to develop and implement a SEA project that engages with communities around social or political issues. Students are encouraged to take the intro level Socially Engaged Art course before taking this course.
- 2024 **Research as Practice 10 students 4 credits (Spring 2024)**
This course is intended to provide a space in which research-based practices are examined, investigated, and developed enabling students to recognize research as an art practice. Research is initiated in practice, where questions, problems, challenges are identified and formed by the needs of practice and practitioners. The research strategy is carried out through practice, using predominantly methodologies and specific methods familiar to practitioners in the visual arts. Practice-led research is just one of many approaches to research. Methodologies for research often cross over or combine. In this course we will work closely with our Research and Instruction Librarians at the SMFA. Open to students of all fields with a strong research interest.
- 2023 **Socially Engaged Art: Intro 10 students 4 credits (Fall 2023)**
This is an intro level course. Understanding the history and definitions of Socially Engaged Art, the shift of socially engaged artists from “studio to situation” or “participant.” Readings will address how socially engaged art strategies address uncertainty: Where and how does our work overlap with cultural practices generated by recent social movements around the world? Students will be provided with technical support and assistance with research, review artist projects, address recent strategies. Students must have a basic knowledge of Adobe Creative Suite, contemporary art history, and interest in community organizing and honoring embodied experience. Open to all levels.

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- 2022 **Ethics: Interview and Engagement 16 students 4 credits (Spring 2022)**
The interview, integral to non-fiction film/videomaking, can be seen as a cornerstone of social practice art. This course is designed to teach video/audio interviewing techniques with a focus on ethical concerns. The self-assessment necessary to listen effectively, informed consent, ethical image-making, public and private space, and cross-cultural sensitivity. Active listening while interviewing is a purposeful exchange, directed, evaluative and even therapeutic. The course addresses problematic interview and engagement situations, while developing interviewing skills through role-playing and practice. Exercises in image and audio recording, capturing content, impactful editing will conclude in a final video or audio project. Intermediate level.
- 2017-present **Socially Engaged Art 14 students 4 credits (Spring 2019)**
innovated a course investigating the social function of contemporary art and cultivating artists who want to focus their practice and use their imagination in the interest of social justice. In this course, students will develop and complete an individual/group project addressing a sociopolitical issue.
- 2016- present **The Power of Feminist Art: Interventions, publications, and practices 12students 4 credits (Spring 2018)**
innovated a course investigating how the contemporary women's movement began in the 1960s -70s continues to affect the world today despite claims that we are post-feminist. Students will develop and complete an individual/group project addressing current issues around the intersectionality of race and gender.
- 2015- present **Media Culture Now 12 students 4 credits (Spring 2017)**
innovated a course investigating and critically examining how mass media is a powerful means of shaping culture and framing everyday life. Students will develop weekly digital collages and submit a Zine by the end of the semester addressing how topics such as gender, sexual orientation, race, war and military, Disney and corporate power, politics, and health consumerism have been affected by the media.
- 2019 **Directed Study; Art & Social Justice Intensive 8 students 2 credits (Spring 2020)**
this course consists of one-on-one meetings in which a student will meet individually with the faculty member several times over the course of the semester to further develop and expand their interests and the skills they have acquired in addressing social justice through their work.

OTHER COURSES TAUGHT AT THE SMFA, TUFTS UNIVERSITY

- **Senior Thesis Program 24 students 4 credit hours (Fall 2022-Spring 2023)**
Senior Thesis provides a platform for the development of an ongoing independent art practice. Program spans two continuous semesters, constructing a year-long trajectory of research, writing, artmaking, and career-building centered around critiques with program faculty, visiting artists, and arts professionals. Students challenged to explore their own individual interests and practices, within the context of a group of peers and faculty, towards goal of developing a comprehensive thesis project. During the Fall semester, students concentrate on formal concept-based research and writing exercises, to support the development of an independent body of work. Emphasis in the Spring semester shifts to thesis production and development of various professional practices, including writing about and formally presenting your work. Spring semester culminates in the Senior Thesis Exhibition, towards which students are required to work in planning, development, marketing, catalogue development, and building/installation of the exhibition. The arc of the year can be summarized in these eight themes: ·Creating Community ·Building a Practice ·Research as a Form of Critical Inquiry ·Making Process Visible ·Artistic Output as Scholarship ·Art in Conversation with Other Practices ·Public Presentation ·Thesis Exhibition & Catalog
- **Graphic Arts Toolbox 18 students 4 credit hours (Fall 2015-Spring2016)**
Since conceptual art in the 70s artists have employed new strategies to expand the border of the gallery space. This course is for the artist who is interested in creating work exploring some of these alternative strategies. It will introduce you to the basic tools and skills used in the graphic arts. Students will be exposed to various techniques, from traditional book binding methods, to offset printing and making work for the web. Through project assignments you will also learn to use some of the essential software on the Mac platform along with more traditional processes. The class will encourage you to think about text and image relationships in linear and non-linear narratives and consider your work in a public setting. The large group of students will be divided into three sections that will rotate every 4 weeks: 1. The Artist's Book, 2. Printed Ephemera and 3. Net Art. The class will show their work with a public event at the end of the semester.
- **Signs and Symbols 12 students 4 credit hours (Fall 2015-Spring2016)**
The meaning of a sign is something collective. Each one of us has acquired a set of conventions, as early as our childhood. Graphic structures rely upon conventions like this to form meanings. This class will re-think the process of creating signs in a social space. In the first project, students will design a pictogram to communicate an idea. The project will later expand into designing similar symbols in a matrix. We will then explore corporate logos and study the history and development of some of the logos and advertisements. Students will be encouraged to design responses within an activist's spirit. Intermediate level students who have had some computer experience and want to learn more about using applications to produce design work should take this class.
- **Narrative in Sequential Arts 12 students 4 credits (Fall 2015-Spring 2016)**
This course will explore different structures of sequential art and examine how to create a successful narrative. Spanning comic strip art, graphic novels, children's picture books and storyboarding for film, weekly assignments will challenge students to create engaging stories in a variety of formats and mediums, with an emphasis on the personal. By examining works across genres from artists like Lynda Barry, Jillian Tamaki and Walter Scott, to contemporary picture books by Christian Robinson, Carsen Ellis and Catia Chien, students will analyze and exercise ways to pull emotions from a set of images. In-class workshops will develop drawing skills, as well as a facility with problem solving, editing, and revising.

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- **Design Studio: Social Movements 12 students 4 credits (Fall 2015-Spring 2016)**
Students in this course will form a collaborative design studio and work in partnership with a non-profit organization in the community to develop publications, branding and ad campaigns. Students will develop their skills in design methodology, research, formal experimentation, and implementation. CONNECTEDBoston was one of non-profits that students collaborated with in this course, a program of the Multicultural AIDS Coalition (MAC) to address the unique needs of gay, bisexual, queer, and Transgender people of color, and to reduce the rate of HIV and STI infections in our community.
- **Framing Advertising 12 students 4 credits (Fall 2016-Spring 2017)**
How many advertisements do you think we are exposed to everyday? Considering the average hours of TV viewing, radio listening, newspapers/magazine reading, internet surfing, public street, and transport use; COMMON estimates range from 250 per day on the conservative side, to 3000 and above! Advertising is the heart and soul of consumer-culture and hyper-capitalism. If you've ever wanted an extra drink like Don Draper while watching Mad Men, then you know what deceptive advertising feels like!
Through readings, presentations, group discussions and studio work we will look critically at the history and methods of advertising; the good, the bad, and the ugly. We will also investigate the intersection between "art" and "design", which is disappearing more and more every day, through Ad busters, fashion magazines, and activist art. Texts from Roland Barthes, Erving Goffman, John Berger, Naomi Klein, Jean Kilbourne, Guy Debord will create the structure for studio work and challenge commercial methods by producing work about our vernacular culture. As bell hooks says, "individuals are generally incapable of developing and applying a visual literacy." Without it, she continues, "we will be unable to enact meaningful social change."
- **Directed Study (Graphic Arts, Print, Paper) 8 students 2 credits (Fall 2016-Spring 2017)**
This class consists of one-on-one meetings in which a student will meet individually with a faculty member several times over the course of the semester to critique work, assess progress, and develop mentorship between individual faculty and students. Individual critique sessions promote and foster abundant work and rapid progress by helping students deepen their understanding of their artwork, creative process, and work method through focused critical feedback at regular intervals. The student is asked to present a statement of intent, quantifying expected output, topics of interest or a statement of goals at the first meeting. At the end of the semester s/he will summarize the work; this could also be in the form of developing an artist's statement. Faculty will meet each student four or more times a semester for a full hour. There may also be group meetings with peers to discuss work and progress among fellow students. Group meetings will assist students in developing invaluable skills for responding and giving feedback to one another regarding the work of fellow students. Students are limited to a maximum of two Directed Studies in one semester.

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COURSES TAUGHT AT UMASS LOWELL

- **Form and Content** **20 students** **3 credits** **(Spring 2015)**
Form and Content is considered the capstone course of the Art Foundations Requirement. Through a variety of studio assignments and individual projects students will explore the integration of humanities related concepts and develop an understanding of how visual artists think, live and function in the twenty first century. As part of the course requirements students will participate in the foundation's exhibition at the end of the semester. Art majors only. Fall and Spring.
- **Graphic Agitation:** **20 students** **3 credits** **(Spring 2015)**
The tele-visual events: of the shocking images of a drowned Syrian boy and refugees; the Black Lives Matter activists; the Arab Spring; the Iraq and Gulf Wars; The previous elections in the US; reality TV; The promise of pleasure through tourism and travel, US military recruiting from the gaming industries, etc. These are just a few stories that indicate how text has expanded from the merely literary to all forms of cultural production, and how mass media has come to be a powerful means of expressing culture, which 'frames' our everyday life. Media literacy has become an important skill that enables an understanding of society and culture. This course is designed as an introduction to digital art-making techniques and skills. However, it also stands as an invitation into the world of New Media art, both historical and contemporary. Texts

SERVICE ACTIVITIES

COMMITTEE WORK, ADVISING, AND CURRICULUM DEVELOPMENT

- 2018- present Curriculum Development, Socially Engaged Art Program, In collaboration with Professor of the Practice Anthony Romero, SMFA at Tufts University
- 2022-2023 Committee member, Anti-Racist Anti-Bias Coalition Committee, SMFA at Tufts University
Committee member, Full Time Professor of the Practice in Media Arts (Sound) Search Committee, SMFA at Tufts University
Graduate Student Advising, MFA student: Pardis Alipour, SMFA at Tufts University
Committee member, Subcommittee of the Foreign Programs, Tufts University
Interdisciplinary Major Advisor, Nabila Anandria, *Community Health and Civic Studies*, Tufts University
Interdisciplinary Major Advisor, Siddhant Talwar, *New Media and Society/Multimedia Journalism*, Tufts University

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- 2020-2021 Committee member, BIPOC and LGBTQIA Faculty Leadership Committee, SMFA at Tufts University
Juror, Collective Futures Fund Regional Regranting Program of the Andy Warhol Foundation for the Visual Arts, Tufts University Art Galleries
Graduate Student Advising, student: Pardis Alipour, SMFA at Tufts University
Committee member, Full Time Professor of the Practice in Media Arts Search Committee, SMFA at Tufts University
Committee member, Community and Inclusivity Committee, SMFA at Tufts University
Committee member, Subcommittee of the Foreign Programs, Tufts University
Interdisciplinary Major Advisor, Clare Walker, *Race in the Criminal Justice System*, Tufts University
Interdisciplinary Major Advisor, Siddhant Talwar, *New Media and Society/Multimedia Journalism*, Tufts University
Committee member, Part-Time Lecturer in Character Animation Search Committee, SMFA at Tufts University
Committee member, Part-Time Lecturer in Socially Engaged Art Search Committee, SMFA at Tufts University
- 2019- 2020 Committee member, Associate Director in Diversity and Inclusion Education Search Committee, Tufts University
Committee member, Community and Inclusivity Committee, SMFA at Tufts University
- 2018-2019 Undergraduate Advising (17 students), SMFA at Tufts University, Boston, MA
Juror, Jury Committee for Dana Pond, Stella & Sumner Cooper, and the Will & Elena Barnet Annual Awards, SMFA at Tufts University
Organizer, LGBTQIA Hearing Sessions, SMFA at Tufts University
Organizer, Queer Movie Night, SMFA at Tufts University
Juror, The Annual Awards Exhibition, Media Arts Department, SMFA at Tufts University
Student Advising, Independent Study, SMFA at Tufts University
- 2017-2018 Committee member, Committee for Prospective Students, SMFA at Tufts University
Committee member, Review Board Committee, SMFA at Tufts University
- 2016-2017 Committee member, Faculty Governance Committee, SMFA at Tufts University
Juror, Graphic Arts Annual Exhibition and Awards, Graphic Arts, Print. And Paper Department, SMFA at Tufts University
- 2015,2016,2017 Representative, Boston National Portfolio Day, Hynes Convention Center, Boston, MA
Student Advising for Undergraduate Education, SMFA at Tufts University, Boston, MA

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MEMBERSHIP AND ADVOCACY WORK

- VINE Farmed Animal Sanctuary, Member since 2022
- American Association of University Professors, Member since 2015
- College Art Association, Member since 2015
- Women Caucus for Art, Member since 2013
- Peace Over Violence, Member of Sexual Assault Response Team (SART), Answering Crisis hotline, Volunteer for Hospital and Court Accompaniments, Attending Monthly Meetings at POV, Los Angeles, CA, 2013 to 2014
- United Nations Commission on the Status of Women, Attending the UN DPI NGO Annual Conference as selected member of Women Caucus for Art, NYC, NY, 2014
- Peace Over Violence (POV) Domestic Violence & Sexual Assault Certified Advocate Counselor, Los Angeles, CA, 2013 to 2014
- Society for Protecting the Rights of Children, Volunteer Counselor Advocate, workshop facilitator, photographer, videographer, Tehran, Iran, 2005 to 2011