

AVINASH HIRDARAMANI

RESUME

EDUCATION:

Highschool: *The Overseas School of Colombo (International Baccalaureate)*

College: *Parsons The New School for Design (BFA Communication Design, Minor Fashion Communication)*

AWARDS + ACCOLADES:

Deans List/ Honor Role Parsons New School for Design: August-December 2014

Deans List/ Honor Role Parsons New School for Design: January-June 2015

Deans List/ Honor Role Parsons New School for Design: August-December 2015

Head of School Critical Thinking Award IB: May 2014

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EXPERIENCE:

Office Magazine:
Graphic Designer (2015-)

Duties include laying out the print issue of the magazine, editing images, occasional fashion contribution and transcribing content for the website and editing layouts across media and products produced with or for Office Magazine

The WILD Magazine:
Graphic Designer, Online Art and Fashion Director (July 2015 onward)

Art directed online content, reviewed content from NYFW, worked with VICE Media to redesign site, scouted new talent for content, assisted in basic and complex layouts for website and other media related content (e.g. press kit etc.)

Paper Magazine:
Web Design/ Design Intern (2014-2015)

Created imagery for online content, transcribed published work onto online platform, communicated with publicists for annual Beautiful List and other pieces, etc.

Deux Hommes Magazine:
Editorial Assistant (2014-2015)

Contacted photographers, stylists, modeling agencies, assisted styling, etc.

SOCIAL

Instagram: *@avinashhirdaramani.gif*

LinkedIn: *Avinash Hirdaramani*

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Site: *avinashhirdaramani.com*

Tumblr: *avinashhirdaramani.tumblr.com*

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SECTION ONE: – *OFFICE MAGAZINE*

Eartheater

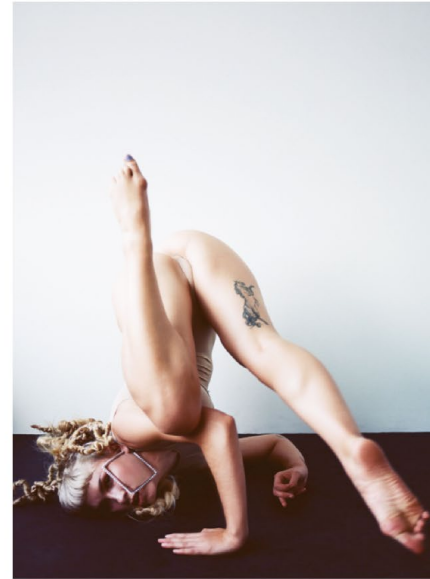
Interview Katja Horvat

Human beings are not nature's favorites. In *Sexual Personae*, Camille Paglia delineates this theory well, saying "We are merely one of a multitude of species upon which nature indiscriminately exerts its force. Nature has a master agenda we can only dimly know." However if we look vice versa, nature is a favorite of Alexandra Drewchin.

Drewchin is one half of music duo Guardian Alien, but primarily she is Eartheater. Though at first note she could be branded a singer, there is much more to her than that. Her whole body is her voice, and she uses it as a powerful and influential device, forging a space for her work to be heard. As Eartheater, Drewchin has released two albums, *Metalepsis* and *RIP Chrysalis*, both critically acclaimed. Her sound is a mix of electric guitar and synthesizer samples that swirl together into something that could be characterized as psychedelic, with a touch of ancient folklore.

It is something very peculiar, eclectic and complex. Something cyber-alien-ish yet totally naturalized. In Drewchin's words, "Eartheater is the type of project where "the experience", past or present, is never obsolete and can always be referenced in the poetic mirage—it's a conversation in search of elegance."

Photography Felix Cooper
Styling Louise Borchers



Bodysuit by ALEX, earrings and bra by AREA



Top by RICHARD MALONE, dress and pants by NINA RICCI, shoes by J.W. ANDERSON

Left Top + Bottom: Eartheater editorial layout with copy/ Interview

Right Top + Bottom: Greta Illeva fashion editorial layout



Top and pants by LOEWE, fishnets by CAPEZIO, belly chain by AREA, shoes by NIKE

Drewchin was raised Russian Orthodox on a farm in Pennsylvania and is now based in Brooklyn. Offices caught up with her on a call from Ljubljana to Venice.

Office — So I caught you in Venice—tell me, what is your view like, and what are you feeling in this moment?

Alexandra Drewchin — I'm in a pink bed. It's really cute how the promoters of the shows get wind of my latest color obsession and cater to it—this is the third or fourth pink cloud I've been blessed with on this tour. I feel romantic and a little bloused—I think I'm about to get my period. Venice is the romantic totes of Europe after all. However, this is luckily not the smelly season.

O — How did you get started with your musical interests?

AD — I feel like every time I'm asked this question I can respond to it with a different in-depth answer. Today it seems clear to me to talk about my father—also Alex Drewchin. He was not the typical supportive dad, concerned with my education, health and wellbeing. He didn't care, and I've felt my fair share of disdain towards his distance and selfishness. He was a floating, unpredictable explosion of expression always—in aesthetic facet, a hopeless romantic, poet, dancer, pianist, but most of all a painter. He wasn't around that much, and he never became "successful" in the art world, or any world other than his own for that matter. Having said that, I have to say that much of my obsession and sensibility as an artist was first informed by him. I am careful to try and take what I like from him and leave the rest, although sometimes I wonder how much of my kinesthetic awareness and expressive and rendering intelligence in music and visual art is actually genetically inherited. I even tried rebelling in high school and abandoned music and art. It didn't take me long to fall back into my natural inclination for music, art, and performance. It's my—maybe given—role in the world.

O — You are balancing between Guardian Alien and Eartheater. What is it like to be involved in two music projects side by side?

AD — Eartheater was always Eartheater and will always be Eartheater—it's me. It is what I do, I'll be doing it until I die. Guardian Alien is a vehicle, or a lab, or a temple that I enter and exit accordingly with my copilot Greg Fox. He is also busy with other projects so there is a healthy balance. Also, the two projects relieve different artistic impulses. Eartheater is the type of project where "the experience," past or present, is never obsolete and can always be referenced in

the poetic mirage—it's a conversation in search of elegance using strategic juxtapositions, and of course lyrics. Meanwhile Guardian Alien, for me, is violently slaying the past always and reaching for newness and rebirth—and that labor is without an epidural.

O — The study of ritualistic and folklore sounds sometimes focuses on the altered state of consciousness that those sounds can provide. I can see your sound provoking that feeling in your audience, if they are fully present and let themselves be taken on that journey. What's your take on that?

AD — I don't think I fully understand the question, but I feel like quoting some of my lyrics:

"Hang up in the tip of a tongue/felt like fiction/hit the bowl off the spoon for fantasies fruition"

"I don't belong to a sect/too much comfort wrecks the intellect/devils advocating daguerre/I see all things from all sides/fictional processing/this novel is getting to me/this author knows beauty and the beast/both psychologies/both psychologies/fictional processing for peace"

O — You've mentioned that while working and writing new stuff, you are constantly teetering between composition and chaos. What exactly do you mean by that?

AD — I'm reading and writing the book at the same time.

I obsess over hyper-composition, and for my work to be exact by right. I'm brutally self-critical and scrutinizing in the studio and in creating the recorded portal. While on the other hand, in performing or receiving, I am a wild creature with every follicle elevated to receive signal. This is my dance between possessing the introspective consciousness of my human mind while still being a wild animal harnessing the energetic truth of the moment—the tension between control and letting go.

O — What's the ultimate feeling you get while working on a song?

AD — Autonomous Sensory Meridian Response—ASMR. I always like to think about the ancient Latin meaning of genius. They used the term to mean a deity or spirit guardian that would exit and enter one whether spontaneously or with an invitation. They believed that one's genius would actually live in the walls of their houses and then enter the body which would induce inspiration. In the moments when a song suddenly presents itself to me and essentially appears out of thin



Dress and shoes by CELINE

Up All Night

Photography SANTIAGO AND MAURICIO
Styling SIMON RASMUSSEN

From left to right: Pants by ASTRID ANDERSEN, scarf from Canal Street, chain by GUCCI, shirt by VERSACE, hat by DAVID CASAVANT ARCHIVE, shirt and pants by GUCCI, chain by GUCCI, shirt, pants and shoes by VERSACE, hat by KANGOL, glasses from DAVID CASAVANT ARCHIVE, earrings worn throughout from Canal Street



Sound
and Smoke

Dimming
the
Heavenly Light

All clothing by DOR ROMME

Photography Alessio Bolzoni
Styling Maurizio Nardi

Left Top + Bottom: Fashion editorial layout featuring pieces from David Cassavant's Archive

Right Top + Bottom: Alessio Bolzoni fashion editorial layout.



Sneakers by SPORTELNE, shoes by NASHI MAZHAR,
hat by PRO STANDARD



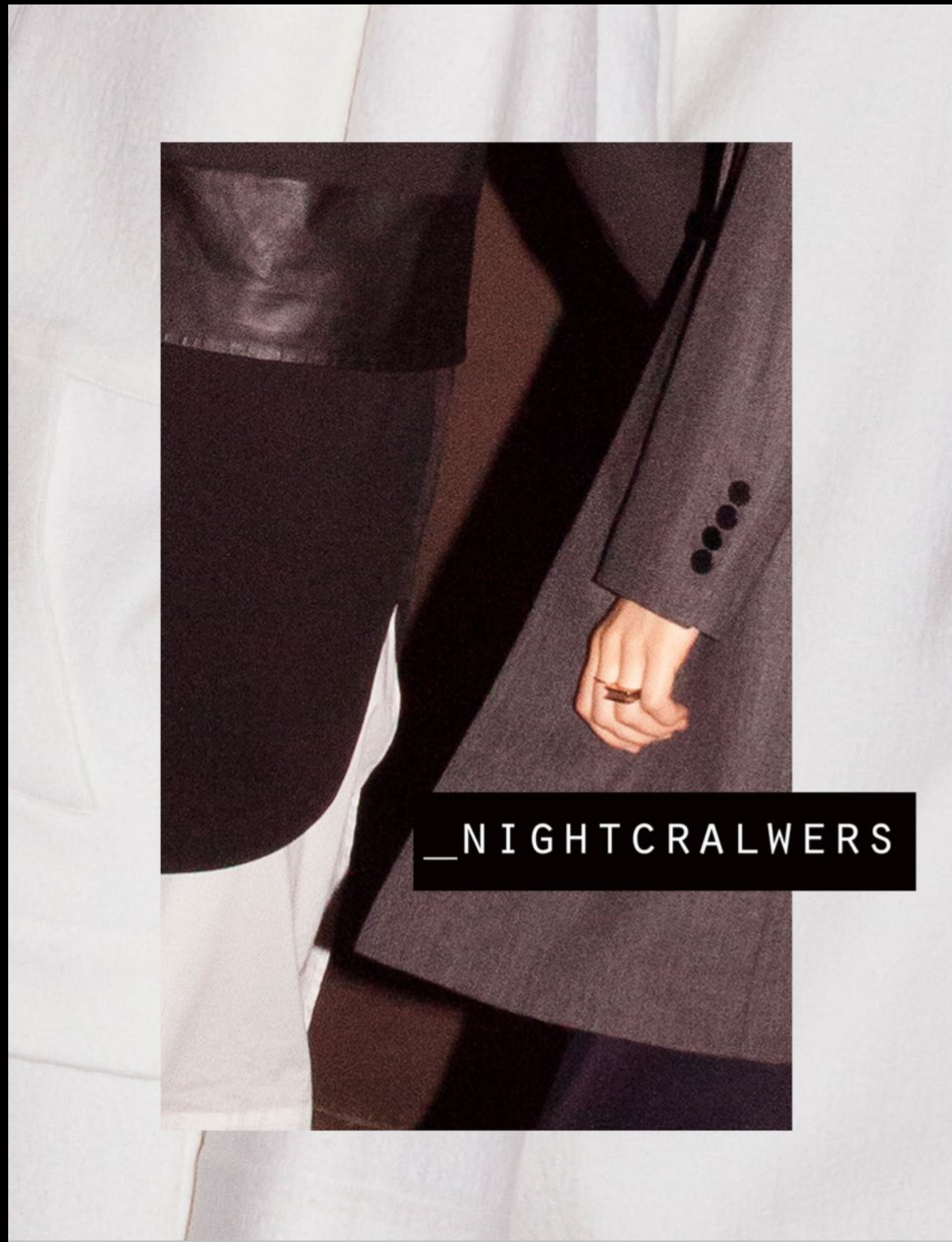
Turtleneck by RAF SIMONS, visag-T-shirt,
jacket and pants by DOR ROMME



Visage turtleneck by RAF SIMONS,
sweater by GOSHIA RUBCHENKO, visage pants and boots

SECTION TWO: – *THE WILD MAGAZINE*

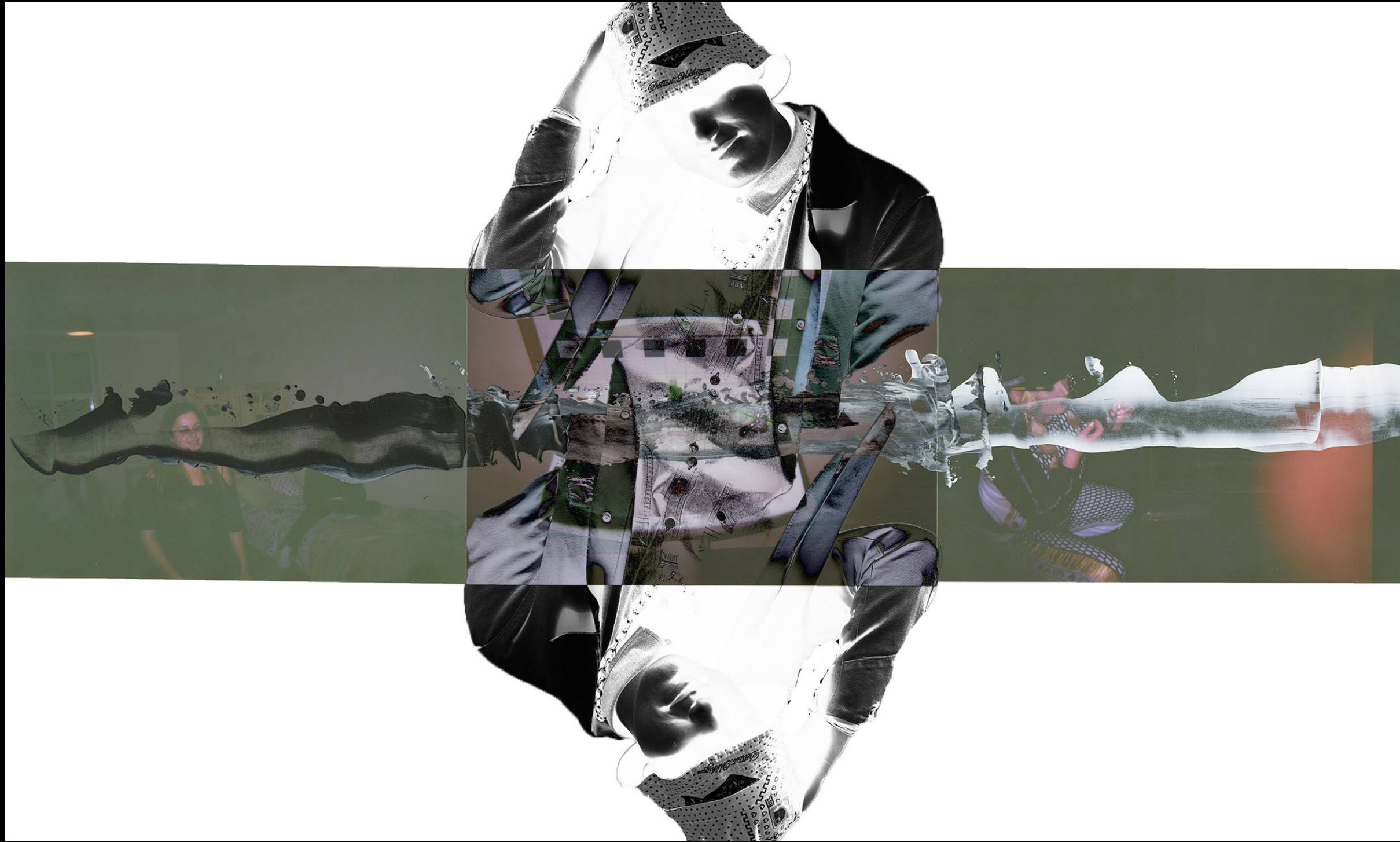
*Click image to open GIFS in web browser



Fashion editorial layout for The WILD Magazine's online platform



Fashion editorial layout for The WILD Magazine's online platform



Graphic image created for WILD Profile online for Machine-A co-founder and buyer Calum Knight (son of Nick Knight)



Graphic Image featuring Kanye West's 3rd collection for The WILD Online (3D collage)

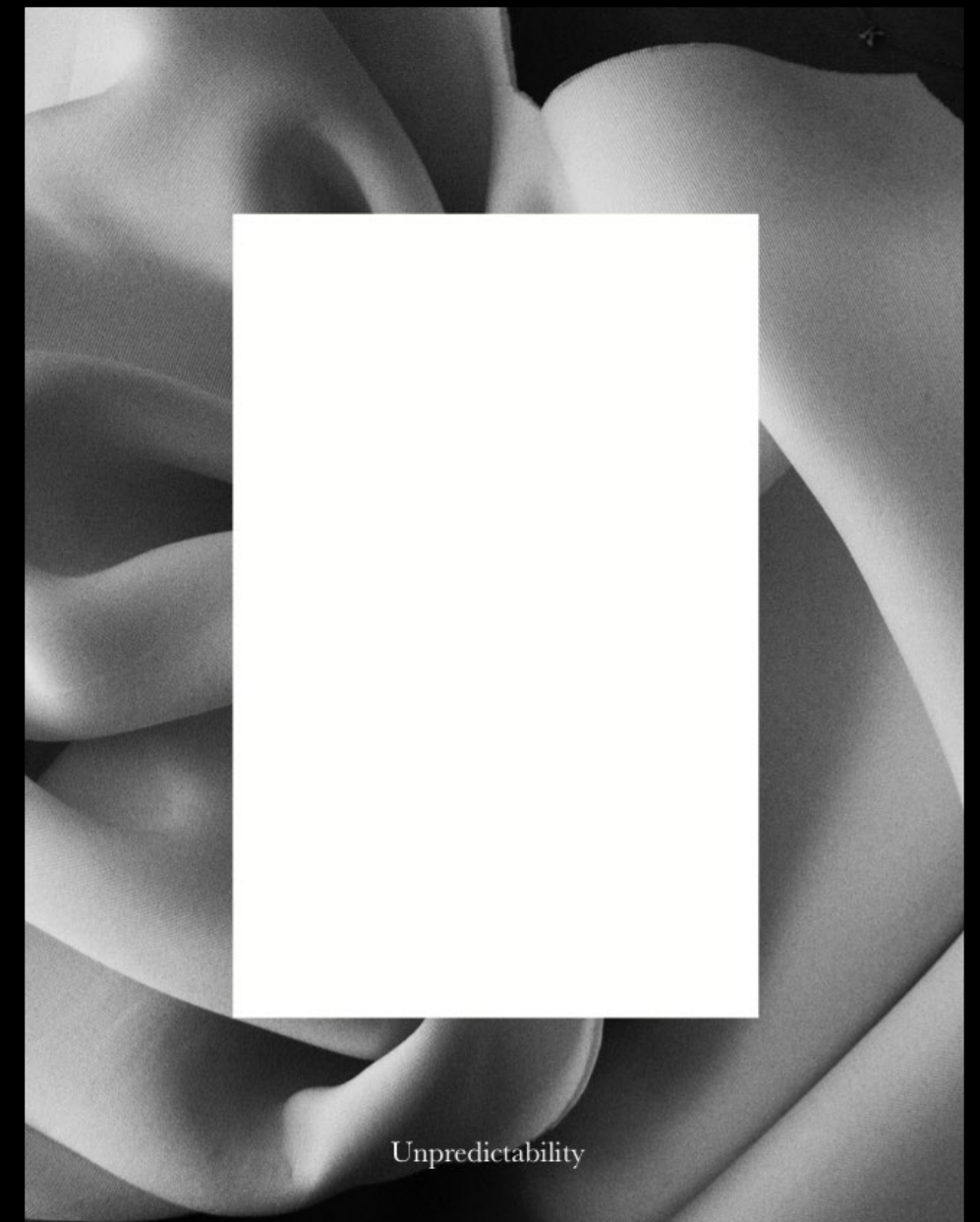
SECTION THREE: – *FREELANCE /*
COMMISIONED



Left: Photography and layout for RHODWAONG Mood images (brand development) with warped text.



Middle: Cover page for the mood images/RHODAWONG brand development.



Right: Center page for the brand development document



GEN ART | **Fresh Faces**
IN FASHION

WEDNESDAY, SEPTEMBER 9TH 2015

7:00PM RUNWAY SHOW

8:00PM CELEBRATION + COCKTAILS

PIER 59 STUDIOS: STAGE A : CHELSEA PIERS
WESTSIDE HIGHWAY @ 18TH STREET

RSVP: NYFW@GENART.COM

ADAXNIK.COM

@ADAXNIK

ADA+NIK NYFW runway show invite



Harrods



ADA+NIK



ADA+NIK Harrods editorial/advert featuring new surveillance jacket



Digital invite for PLAGUE SPACE
gallery pop-up in New York City,

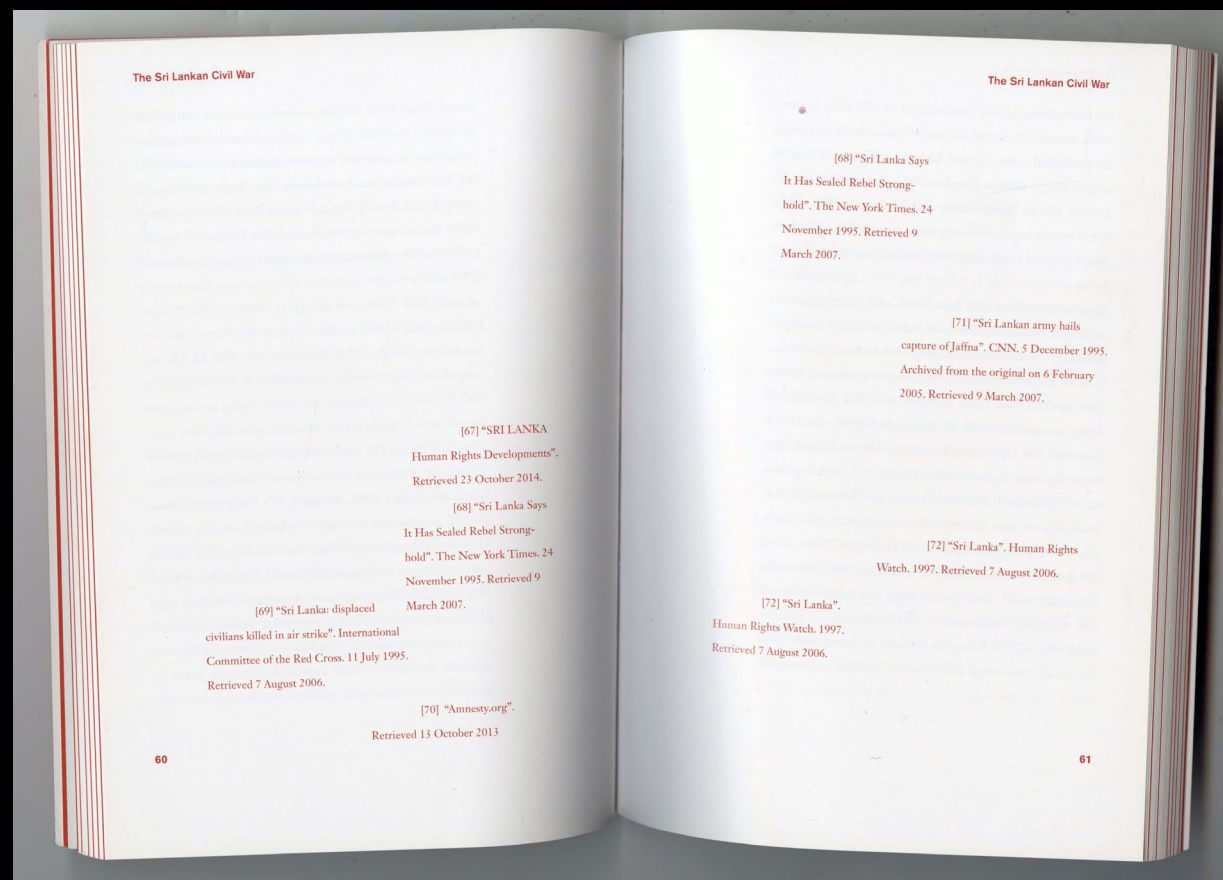
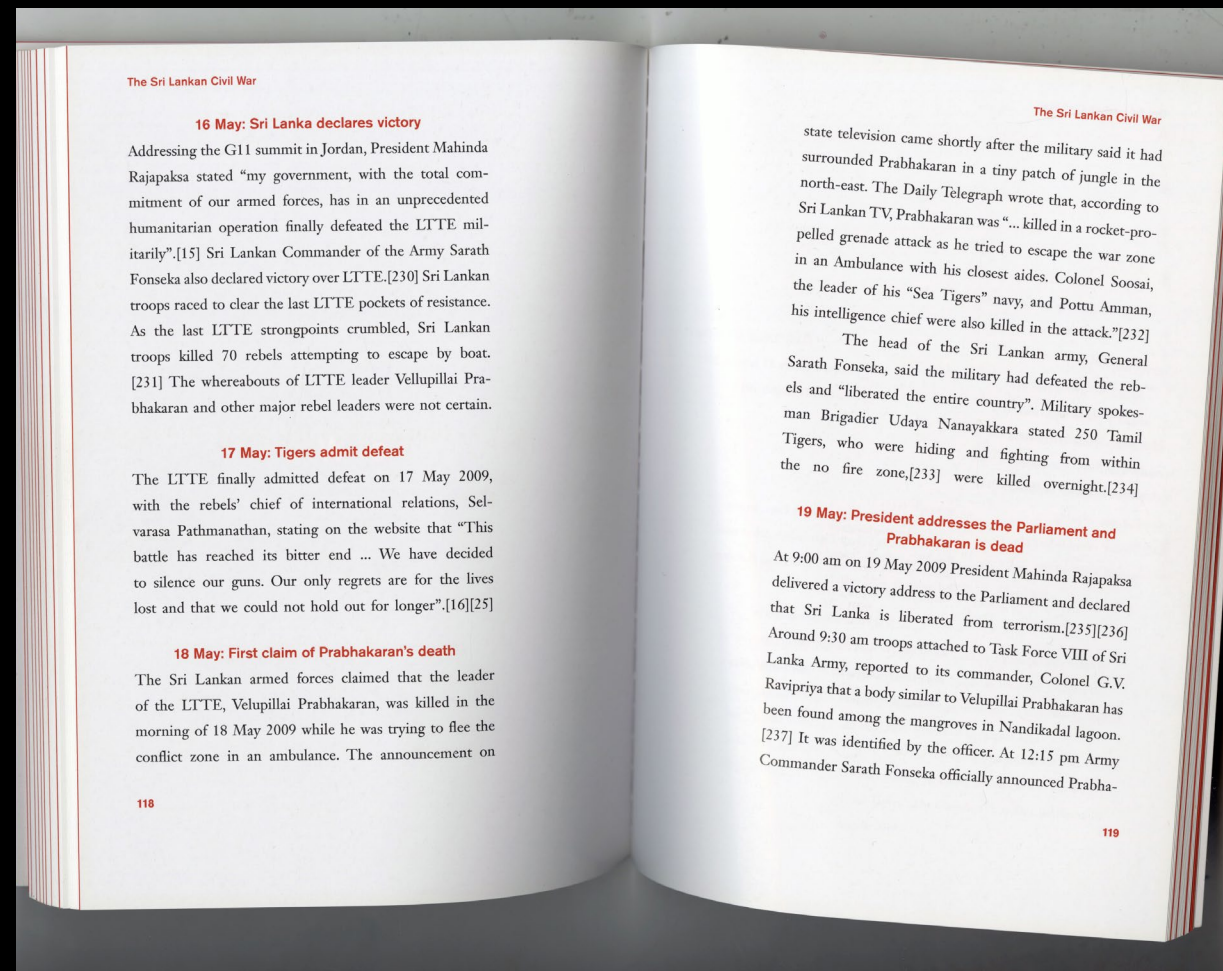
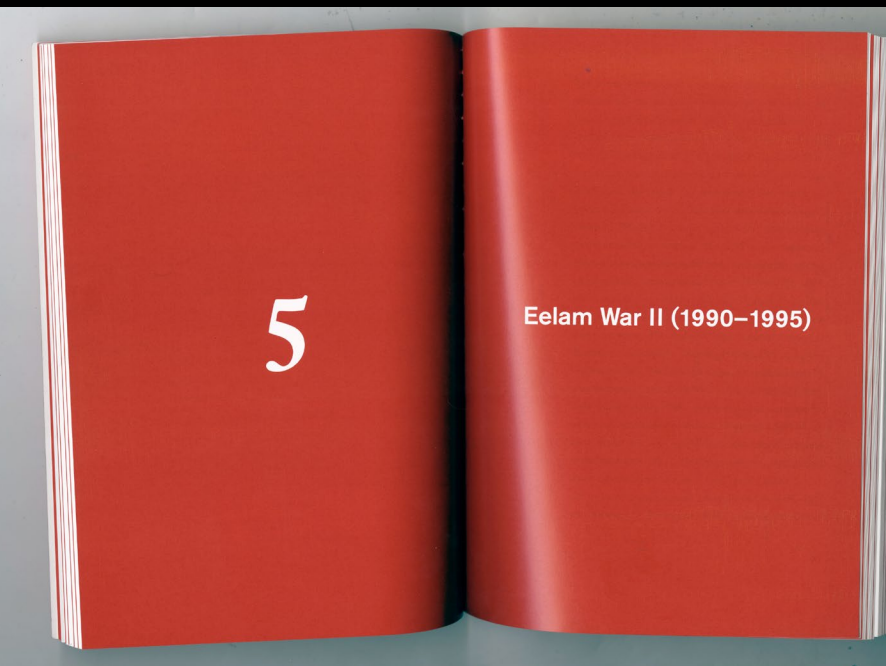
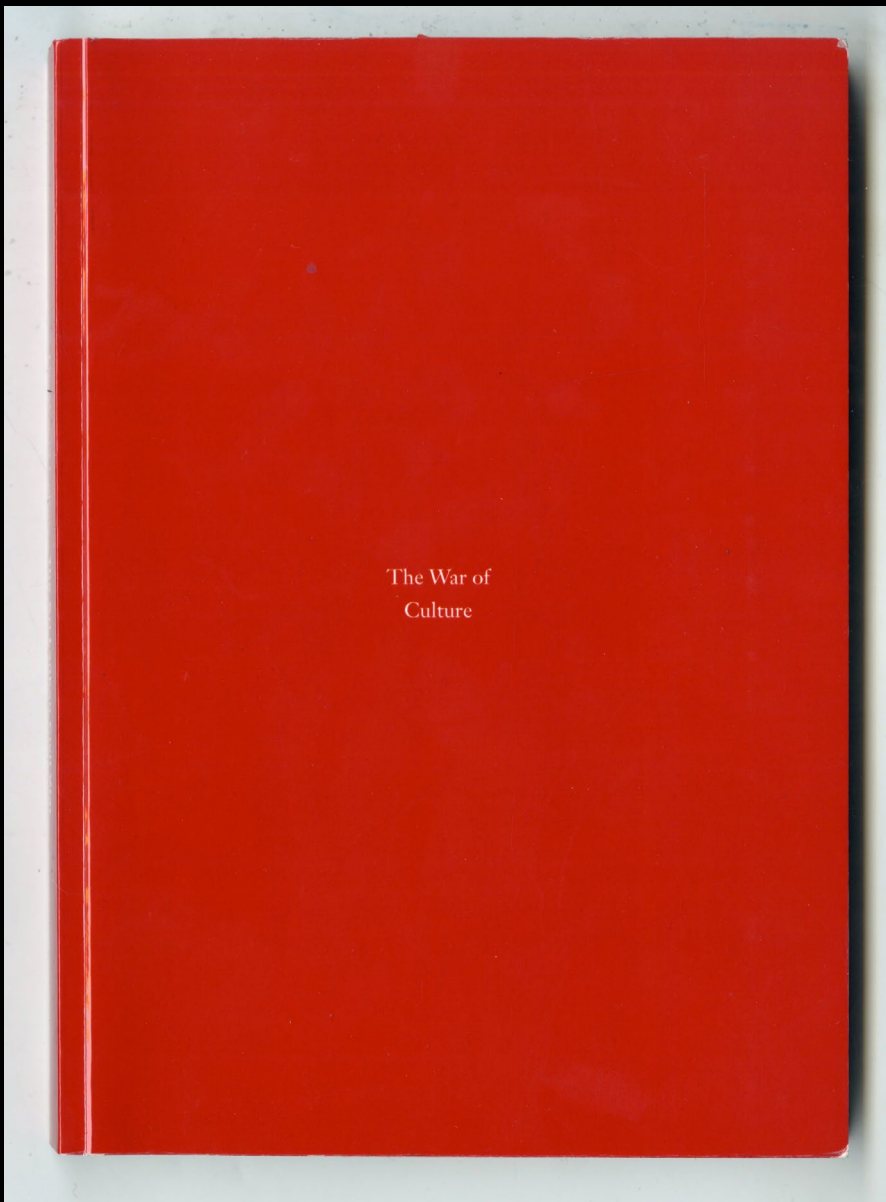
***Click image to open GIFS in
web browser**

PLAGUE space

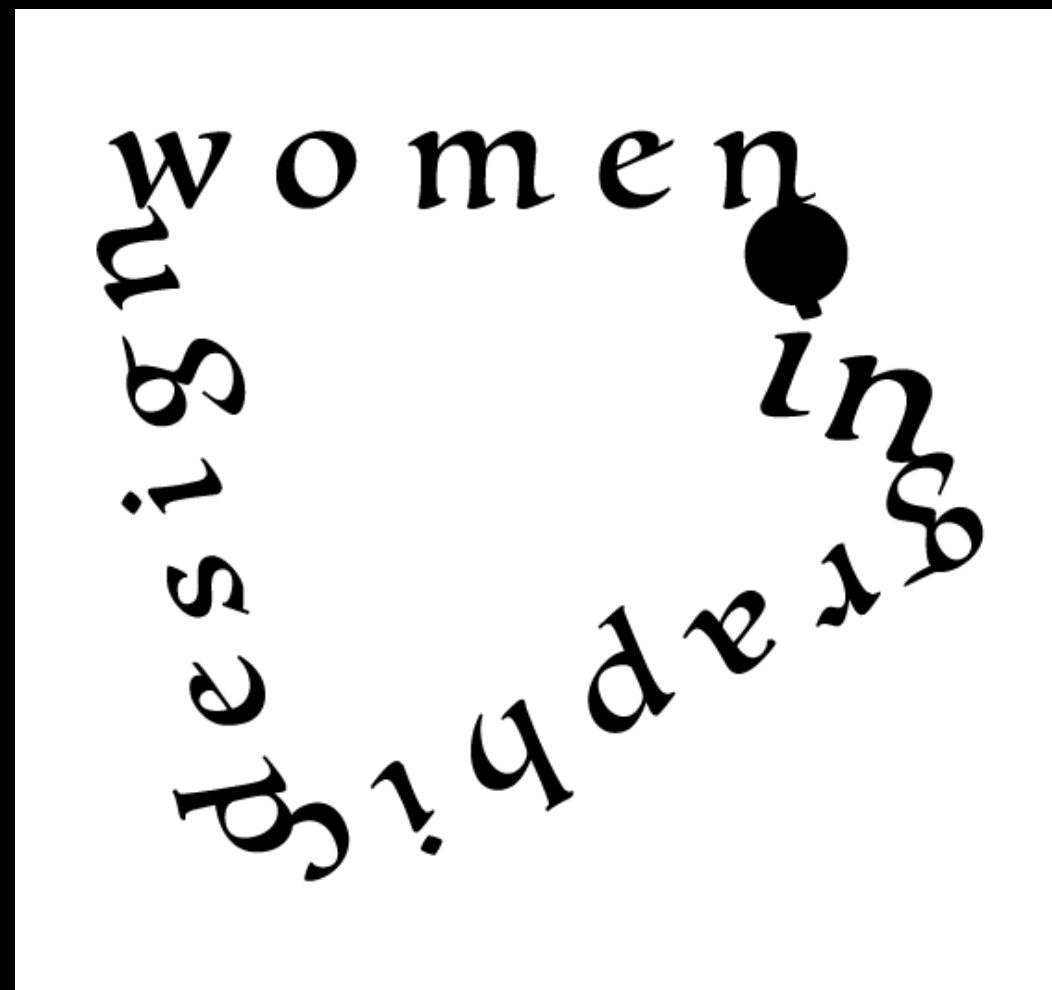
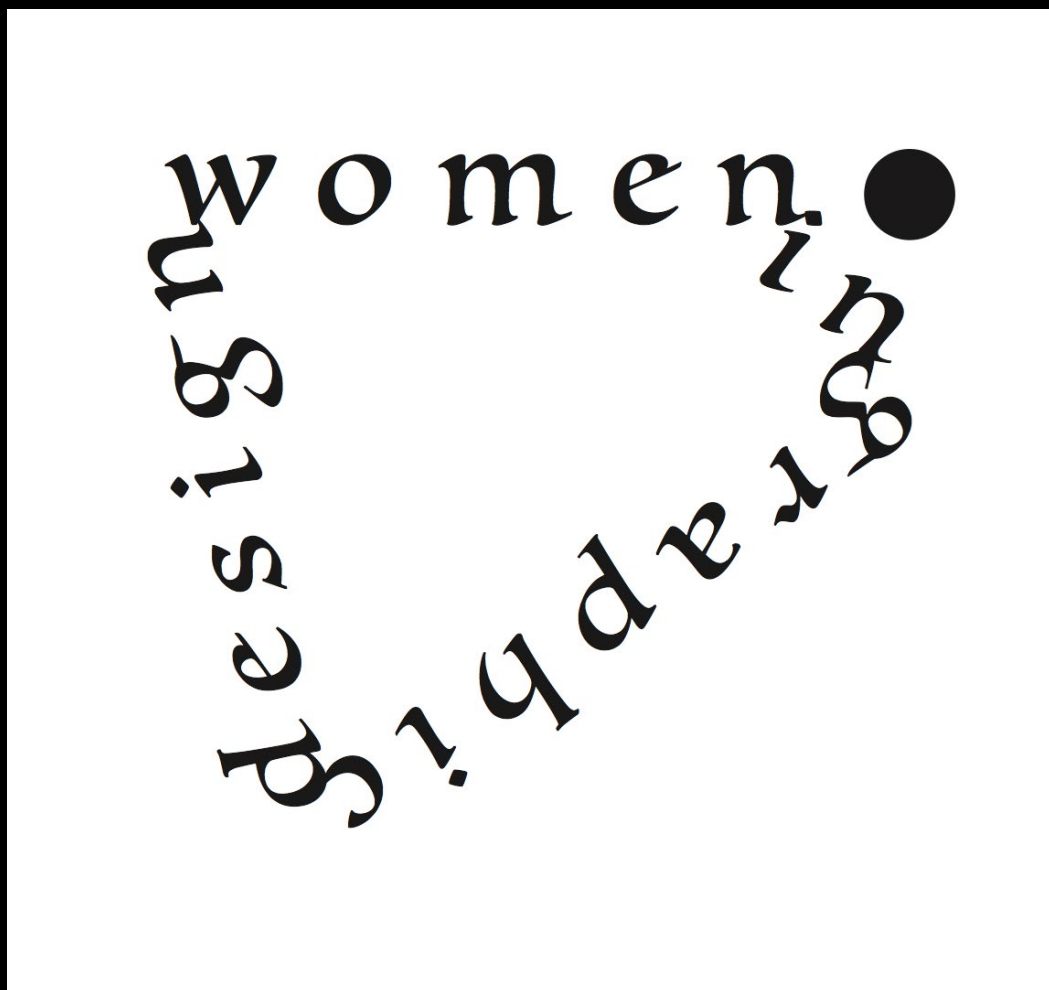
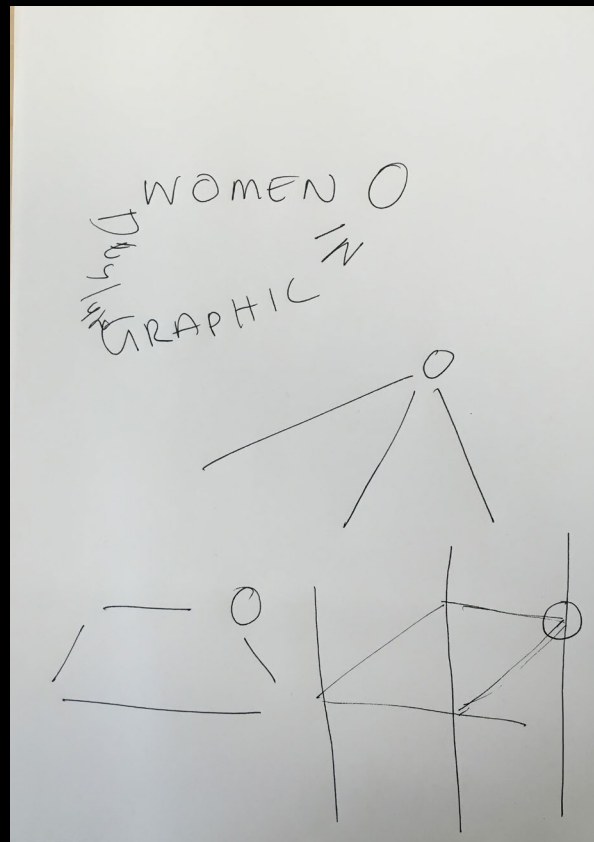
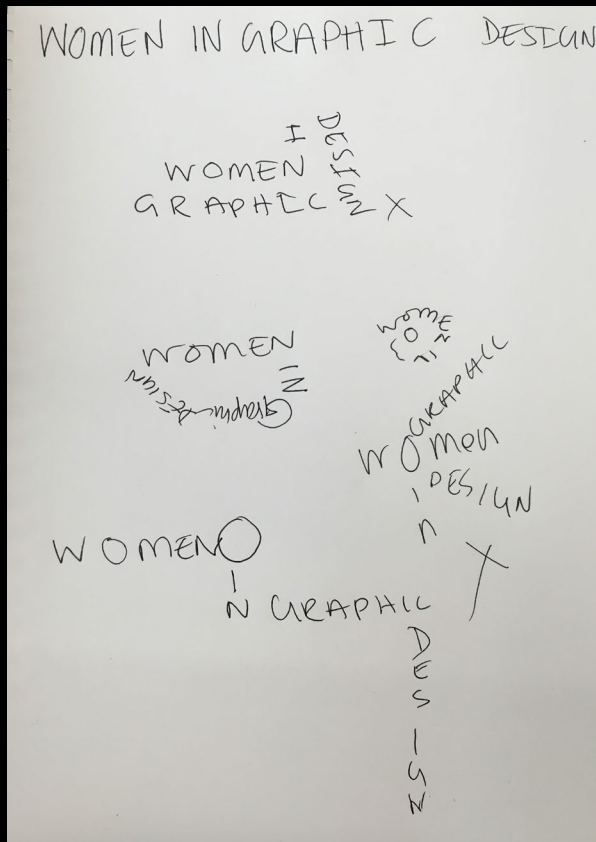
FLOATING GALLERY™
NO. 2

OPEN GALLERY SPACE
355A BOWERY, NY, NY
10003

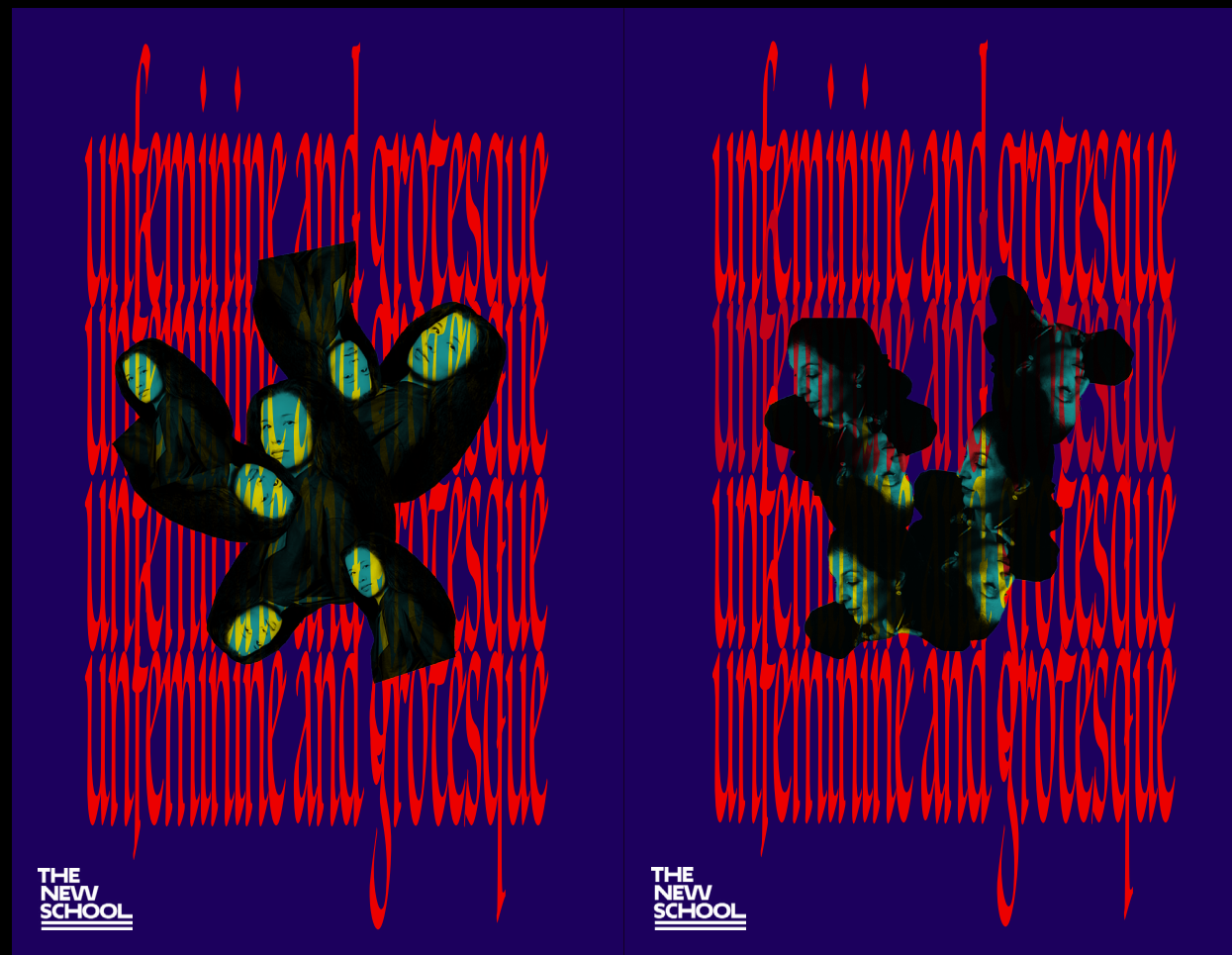
SECTION FOUR: – *ACADEMIC : PARSONS*



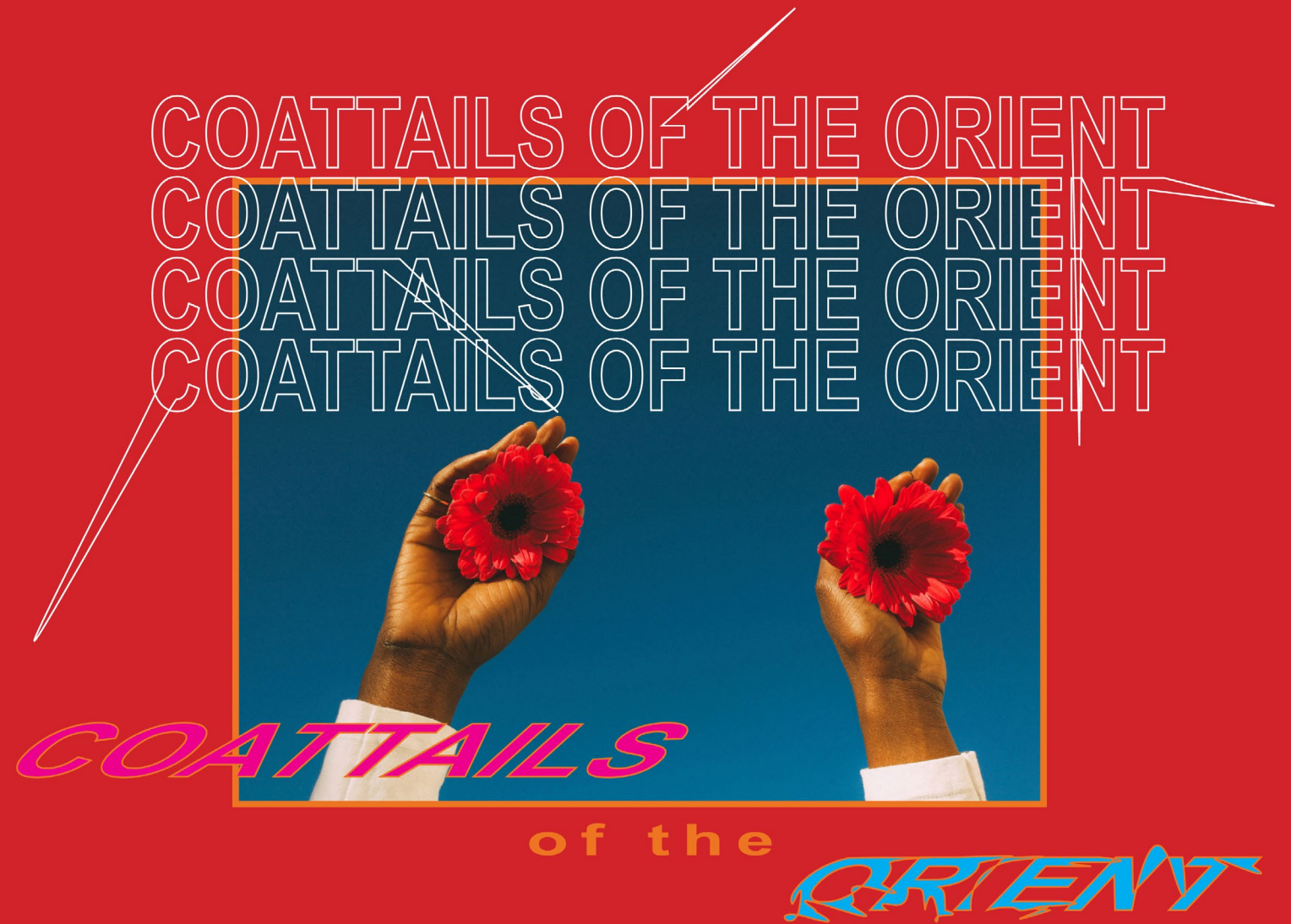
Wiki Book containing the entire (text) of the Sri Lankan Civil War Wikipedia page. The concept of the book was to create a metaphoric civil war between the footnote text and the main text. The footnotes directly correlate to the information on the previous spread. This means that the each footnote is in the same location as the page prior. The book is set in a reverse medieval style where the space around the main text is towards the gutter rather than the outer part of the page. This is done as it is my way of saying that this is the first subjective book on the war in Sri Lanka, because in Sri Lanka, where I am from, all the books published are extremely objective and taboo.



This is the process behind the creation of the Tittle style/Logo for a NYC Subway poster for a fictional talk at Parsons, the New School. It shows the development of the idea from a sketch to an initial logo and finally to a simplified poster and instagram card. I wanted to create an abstract graphic shape as to present the idea of graphic design in a metaphorical form. I also wanted to manipulate an old-style typeface to make it more modern and pair it with color ways that were bright and interesting in relation to the subject matter.

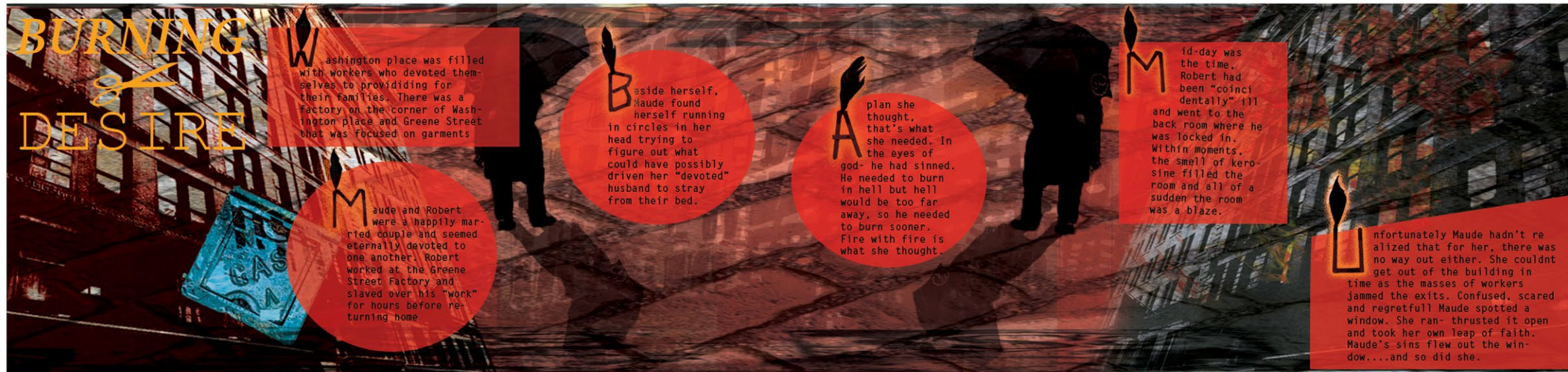


Iterations of the "Women in Graphic Design" type concepts in mock-up form as well a single flyer sheet.



Left: Mock-up for "Coattails of the Orient"

Right: Cover for SS16 Trend Report based on orientalism as a trend for spring/summer.



Urban Legends accordion book based on the coatwaist factory fire in Washington Square. It features a handmade typeface for the accent letters along with mixed media imagery.

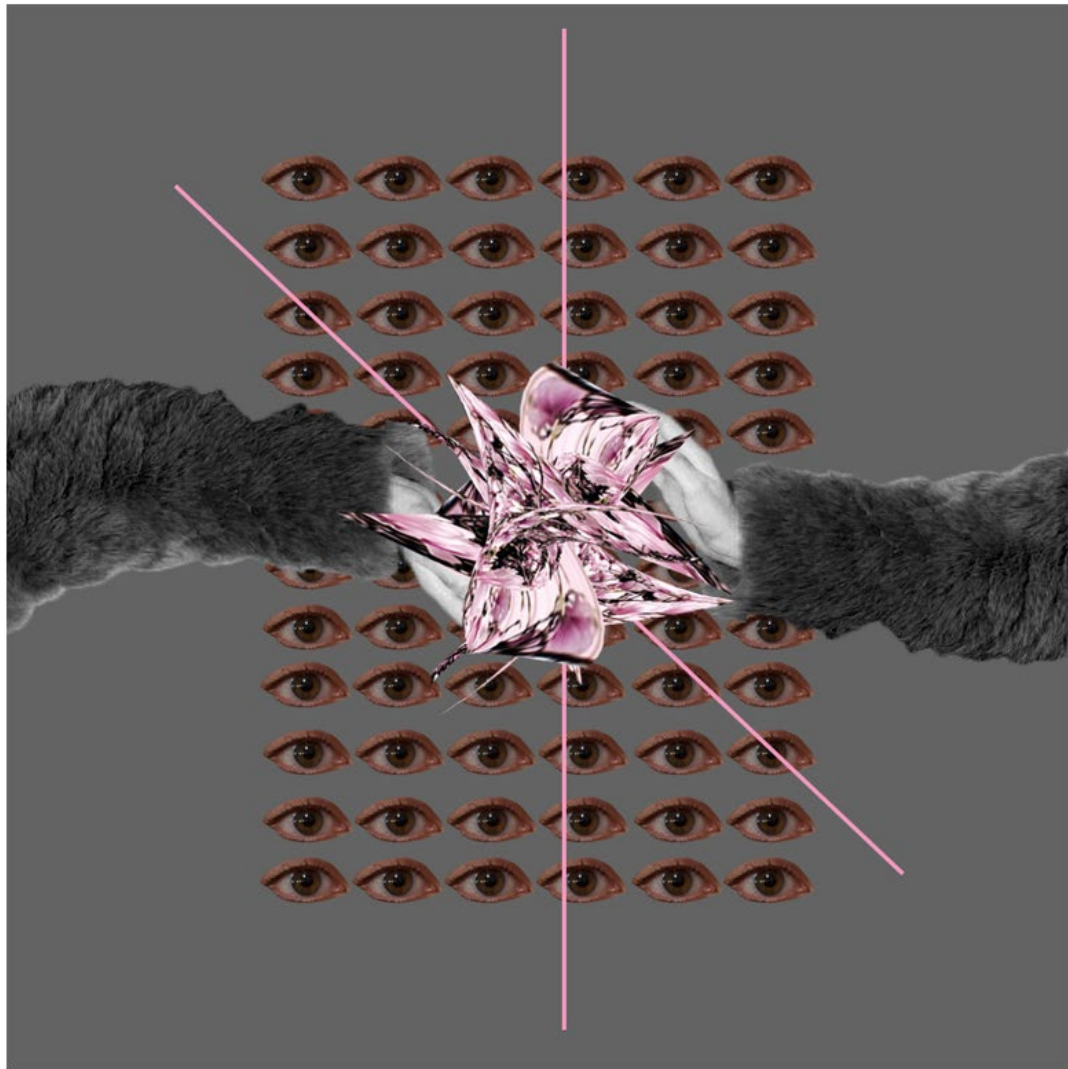


SECTION FIVE:  – *ARTIST'S OWN*



Art collage as part of NYFW coverage (2016) : NICOPANDA

"Not even the moon" (2016)



Lotus Void (2016) Art collage



The Krane Maiden from the "Goddess Series" [2015-16]
(please see back for gifs from this series)



Left: Cover page from personal project "Warhol Princess"



Right: Inside spread from "Warhol Princess (both 2015)

SECTION SIX: – *GIFS (HOSTED ONLINE)*



Top Left: Plant Goddess Gif made as part of The Goddess Series as a personal project in early 2016

***Click images to open GIFS in web browser**

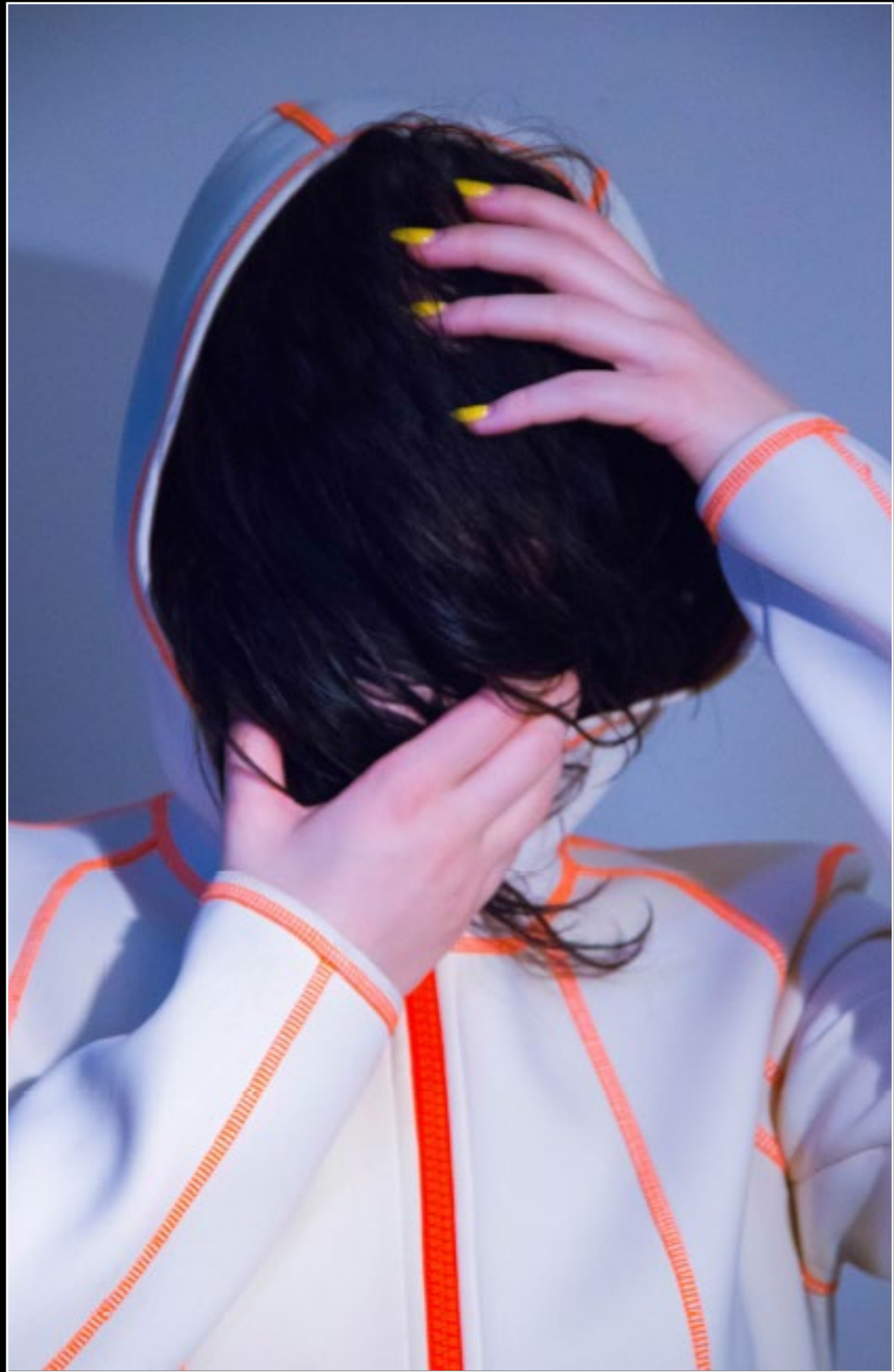
Top Right: Moon Child made as part of The Goddess Series as a personal project in early 2016

Bottom Left: Millie The Bird, a collaboration with performance artist Millie Brown. She approached me to create a series of Gifs with her centering around her ethos as an artist.

Bottom Right: Millie's Mantra Wheel, a collaboration with performance artist Millie Brown. She approached me to create a series of Gifs with her centering around her ethos as an artist.



SECTION SEVEN: – *PHOTOGRAPHY*



Left: Cover page image from stylist profile on Cassadee Hirsch

Right: Inside spread from editorial profile featuring archive pieces from Cassadee Hirsch

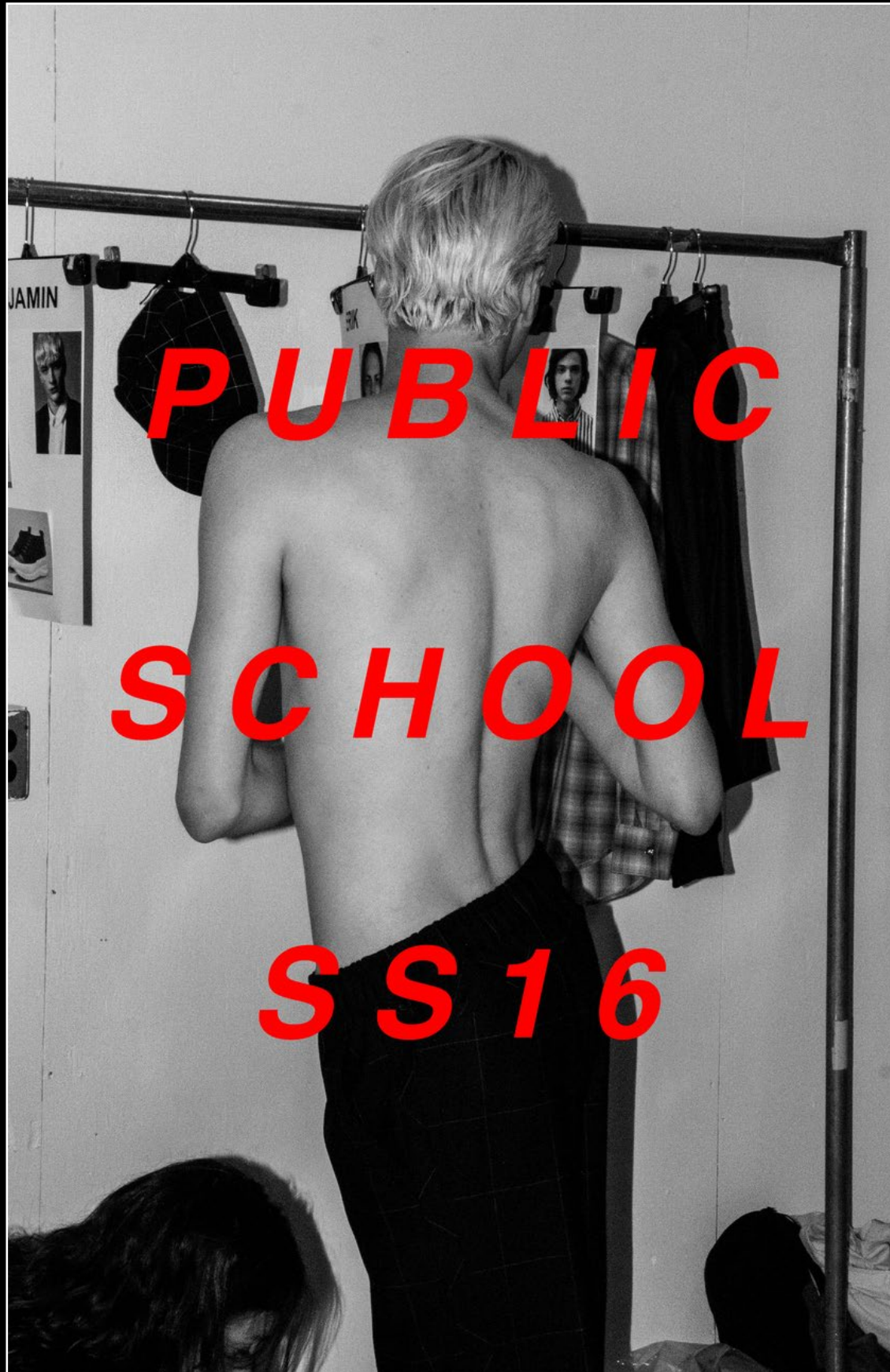




Image from photo series inspired by Nick Knight's "Devon"



Image from photo series inspired by Nick Knight's "Devon"



Backstage image from Public School show at first NYFWM (2015)



Backstage image from Kaal E' Suktæ (2014) as part of NYFW