

Nina Attinello

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I am a designer, writer, producer, and performer.

I create to build community through physical, digital, and virtual space invested in politics of collective action, accessibility, and queerness.

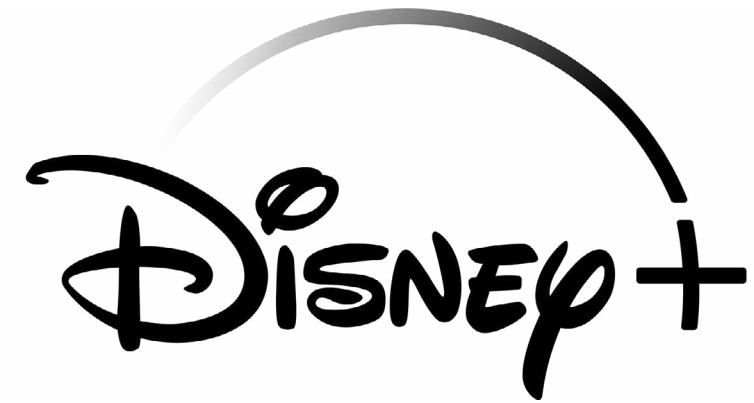
My work understands design as catalyst, collaborator, and character in the emergence of narrative. I am most inspired by projects in which the world and its spontaneous, evolving relationship to those who inhabit it dictate a story's ephemeral and communally specific form and fallout. This world, this story, this game can only happen now, with this group of people.

This kind of artistic engagement trains audiences to view their own responsibility in the outcome of a narrative. We are co-conspirators in the fate of our global political reality and I want to build worlds which force players to directly confront that shared responsibility.

Playful, campy, queer, accessible worlds with real stakes and community at their core.



art assistant



art assistant



art assistant



creative associate



lighting designer

Juilliard

lighting apprentice

HiddenCity

real world game developer

STEPPENWOLF

lighting apprentice

007: shadow of spectre

hiddencity

role: art director

I served as Art Director of props, locations, and costumes for the stills campaign of HiddenCity's new treasure-hunt style game [007: Shadow Of Spectre](#), in association with EON productions.

The goal of this shoot was to capture the logistics of gameplay, the drama of the story, and the aesthetics and iconography of the Bond universe.

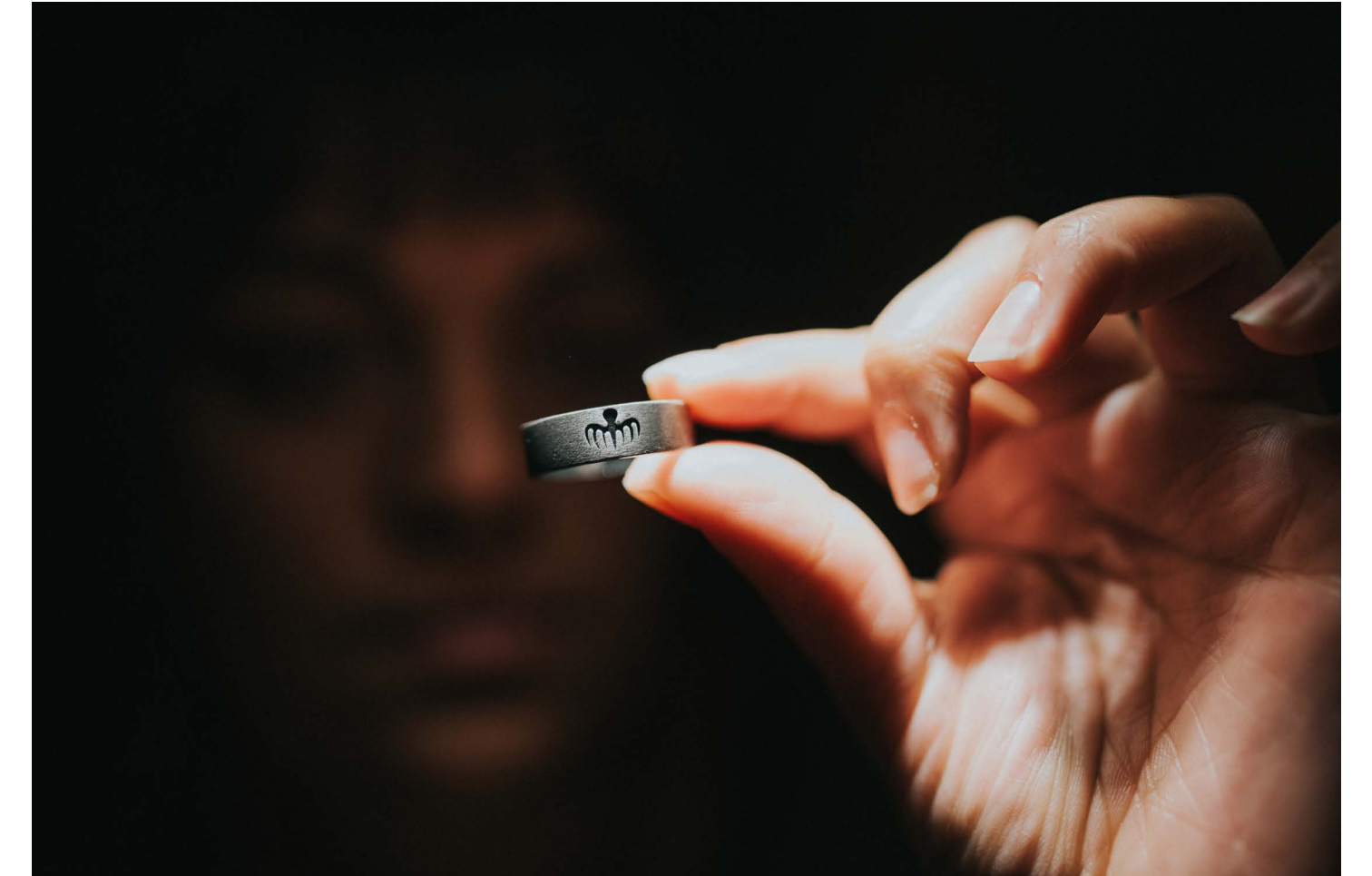
My design concept relied on a minimal color palette, sleek props, and textured locations to elevate the dramatic action of the photography. This allowed for clear communication of story, brand, and gameplay, meeting the competing demands of HiddenCity and Bond brand aesthetics, game narrative, IP-holder approval, and production timeline.



007: shadow of spectre

production stills

Director: Rob Reason
Photographer: Chris Harris
Art Director: Nina Attinello
Props: Callum Runciman



Lucie

by Isabella Uzcategui & Bianca Rogoff

indie short

role: production designer

The world of this film was designed to evoke a dueling tension of disarray and emptiness.

Sarah's New York apartment is filled with dying plants, empty wine bottles, cigarettes and anxiety. As a writer her room has become a shrine to her laptop and its contents: a stolen story that has resulted in hallucinations and a break of identity.

The objects of this world are frayed and blurry, mirroring Sarah's disassociated sense of self.



Lucie

production stills

Director: Isabella Uzcategui
Production Designer: Nina Attinello
DP: Renee Rogoff
Costume Designer: Lio Feeney



Lucie

reference material



high school musical s3

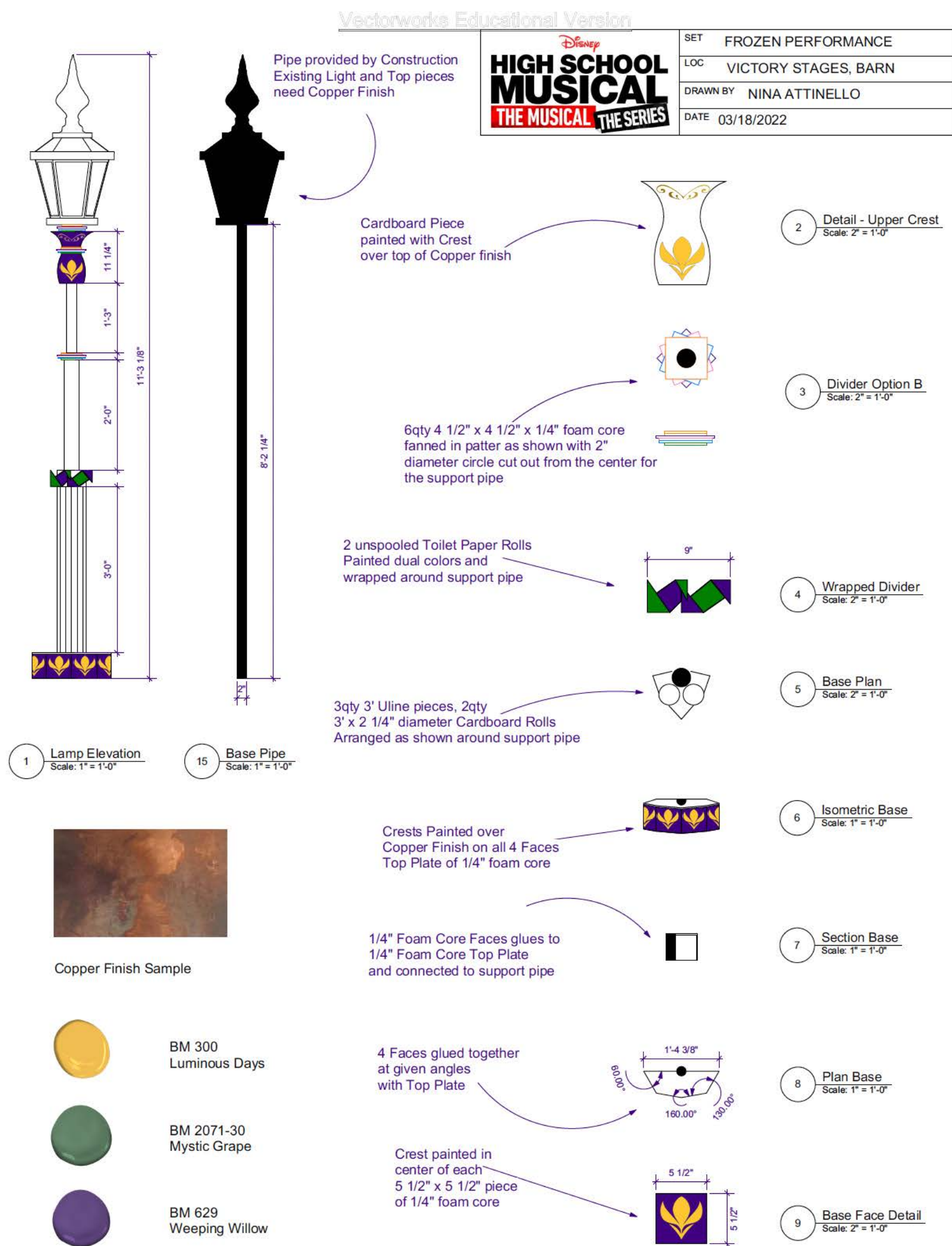
disney+

role: art assistant

As Art Assistant for Season 3 of *High School Musical the Musical the Series* on Disney+ I designed props, set pieces, and graphics to build the world of Camp Shallowlake - a sleep away camp filled with fun, drama, and lots of glitter. The designs evoked a playful, DIY aesthetic as if created by the campers themselves.

To the right you'll see my design for a pair of lamp-posts made from iron, paint, foam, and cardboard for the camp's production of *Frozen*.

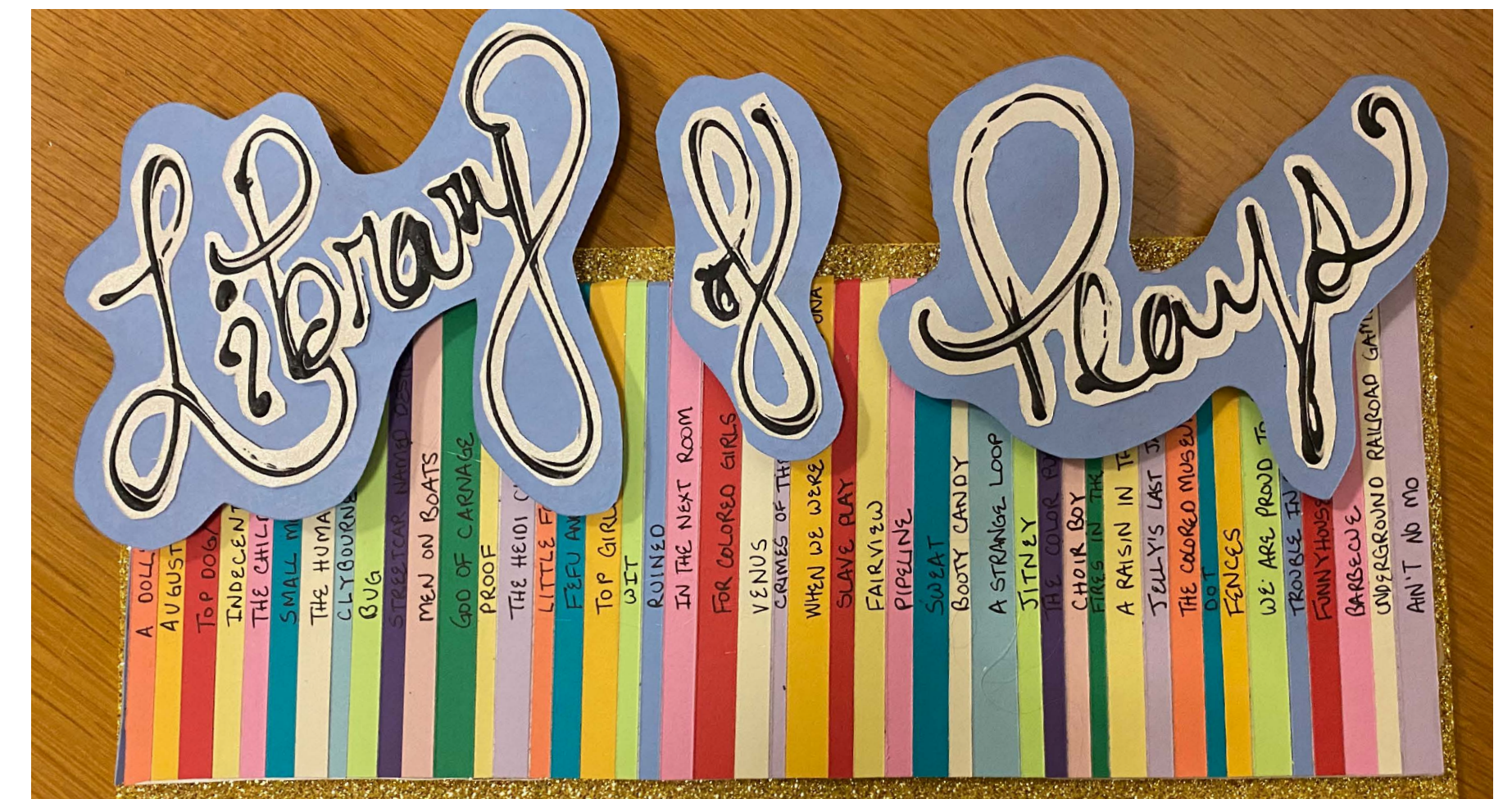
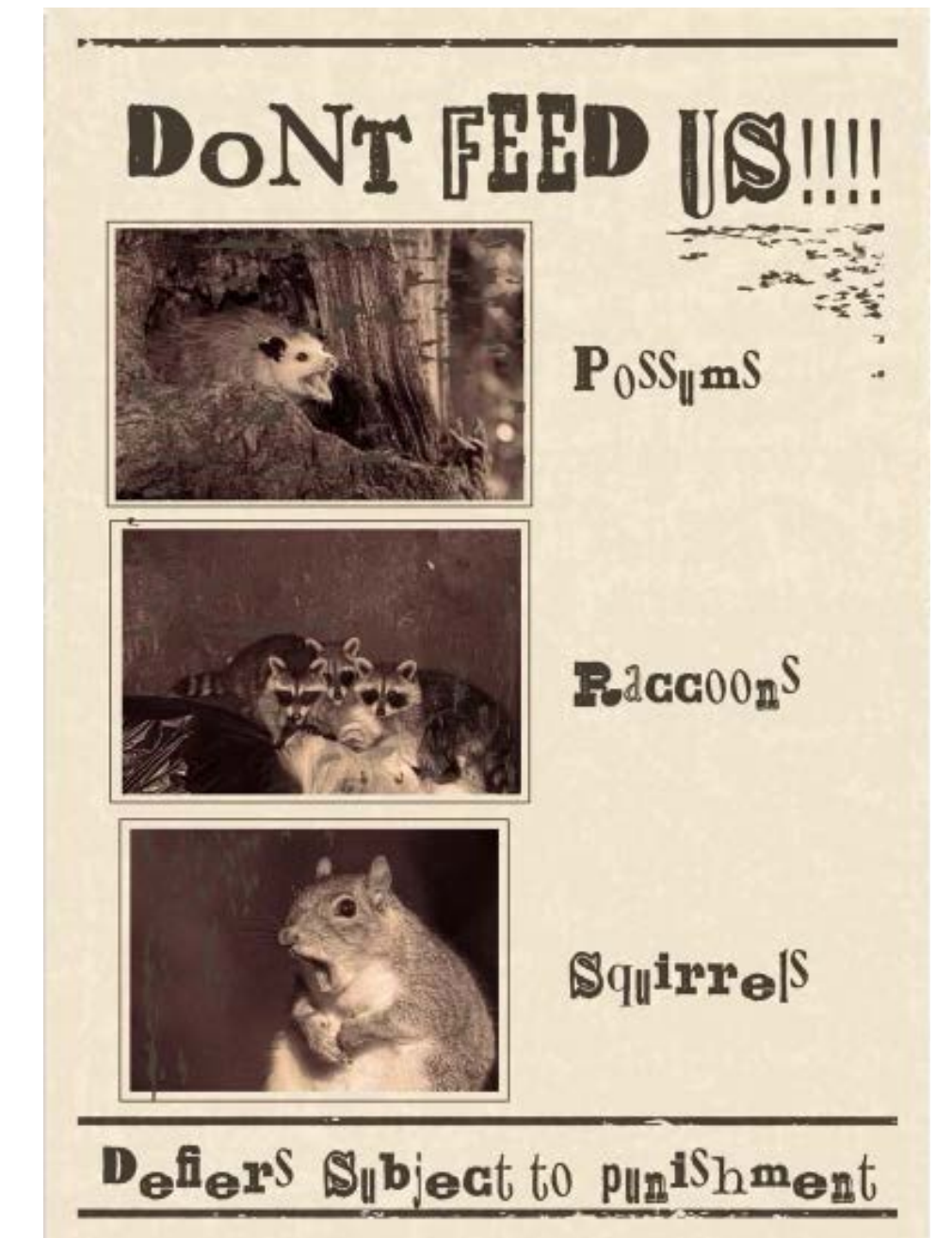
On the following page you'll see posters I designed using Photoshop and hand-painted hero props.



high school musical s3

prop & graphic design

Production Designer: Maggie Ruder
Asst. Art Director: Steven Hudosh
Art Assistant: Nina Attinello
Prop Master: Joshua Meltzer



the thugs

by Adam Bock

new york university

role: lighting designer

An office becomes a capitalist surveillance state in this hyper-stylized live production of Adam Bock's dark comedy.

My design was an aesthetic embodiment of corporate dominance, defining and controlling the space through form, color, and contrast. Sharp beam-cuts, light sculptures, and unconventional instrumentation became an architecture of surveillance.

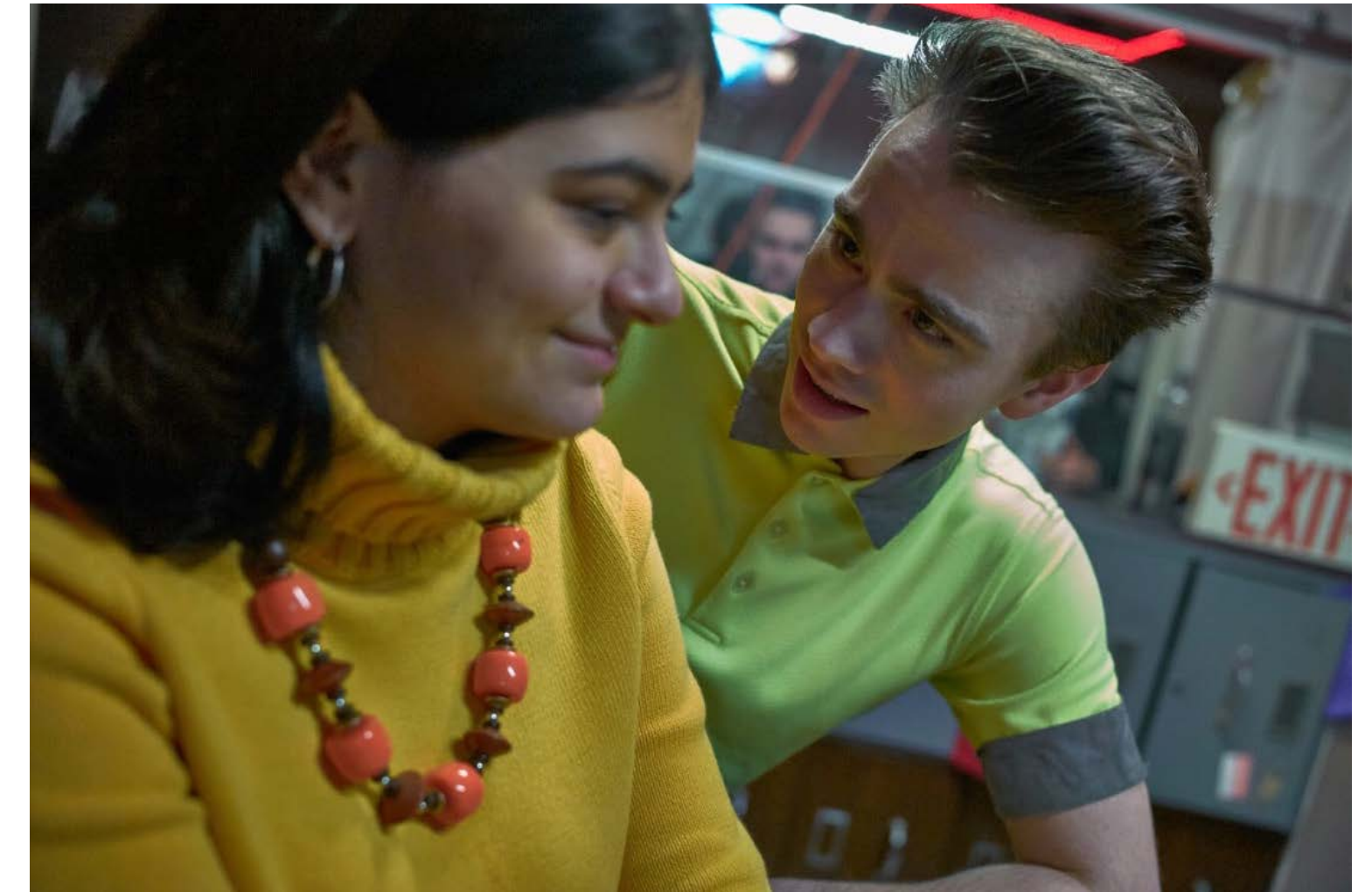
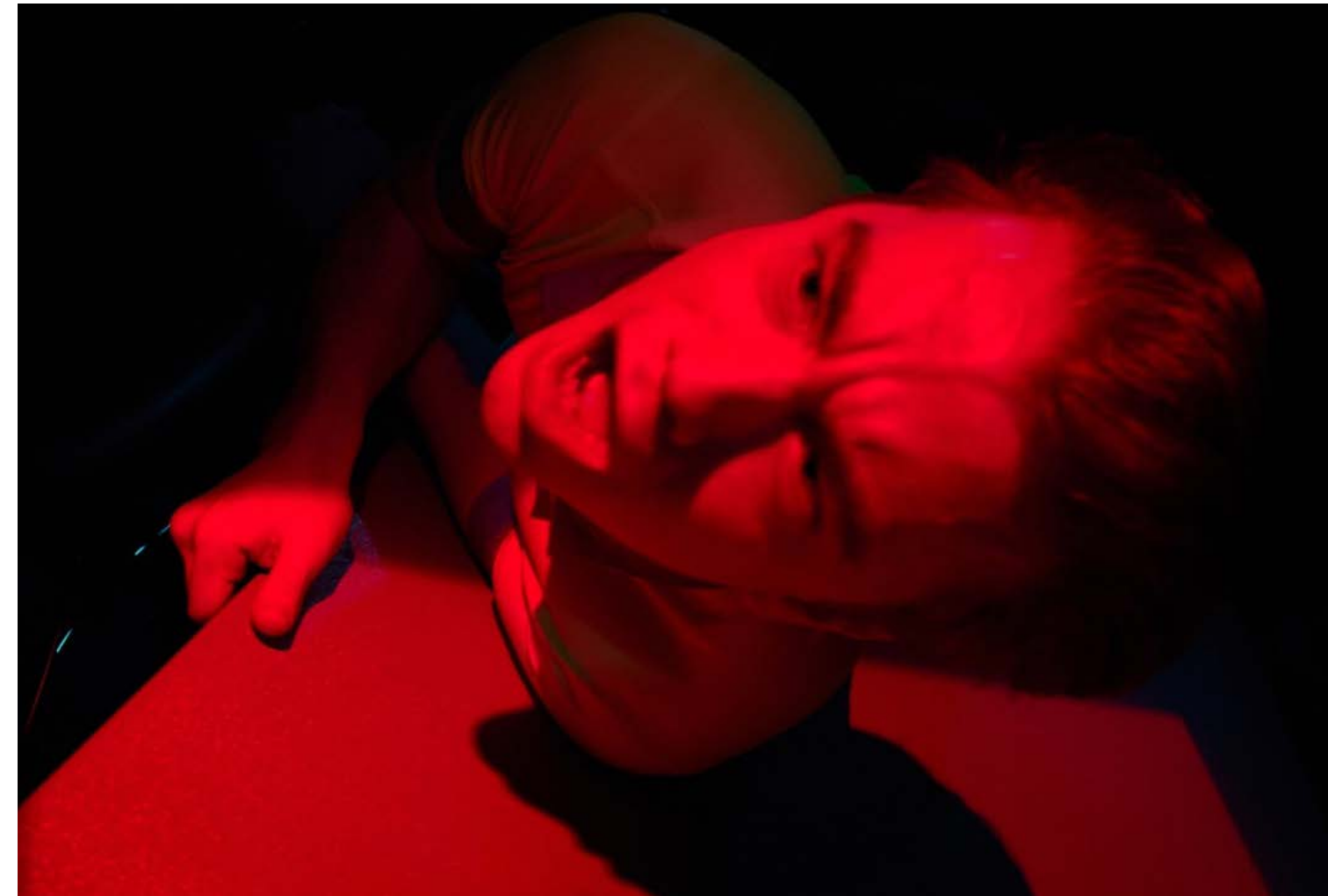
In this way the lighting operated as its own character in the story, enacting the will of the faceless bosses and commanding submission from the helpless office workers.



the thugs

production photos

Director: Tate Rehlau
Lighting Designer: Nina Attinello
Scenic Designer: Marijke Siberman
Sound Designer: Lilith Hurley
Projection Designer: Nick Sanchez
Costume Designer: Chris Moseley



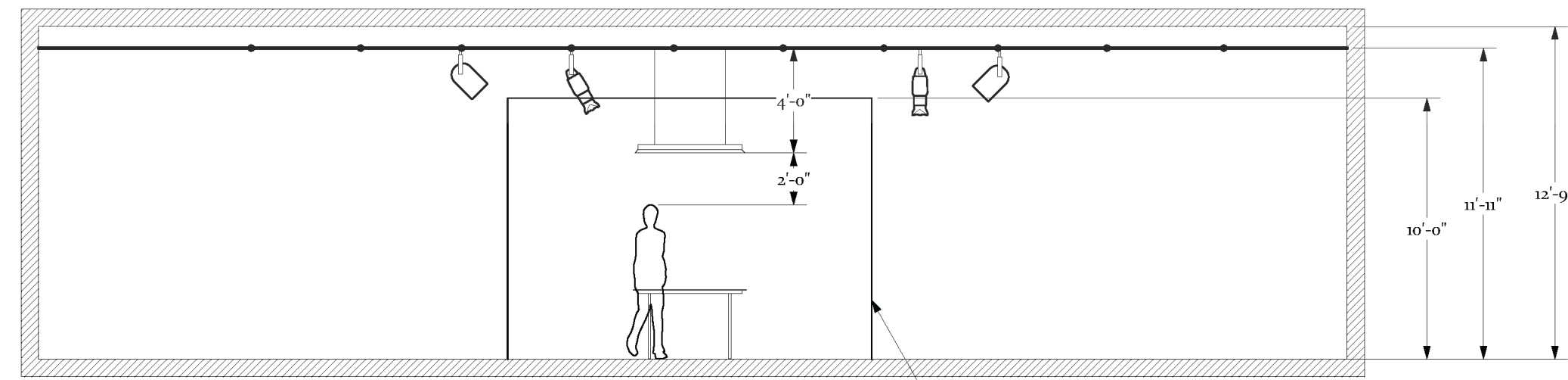
the thugs

drafting & instrumentation

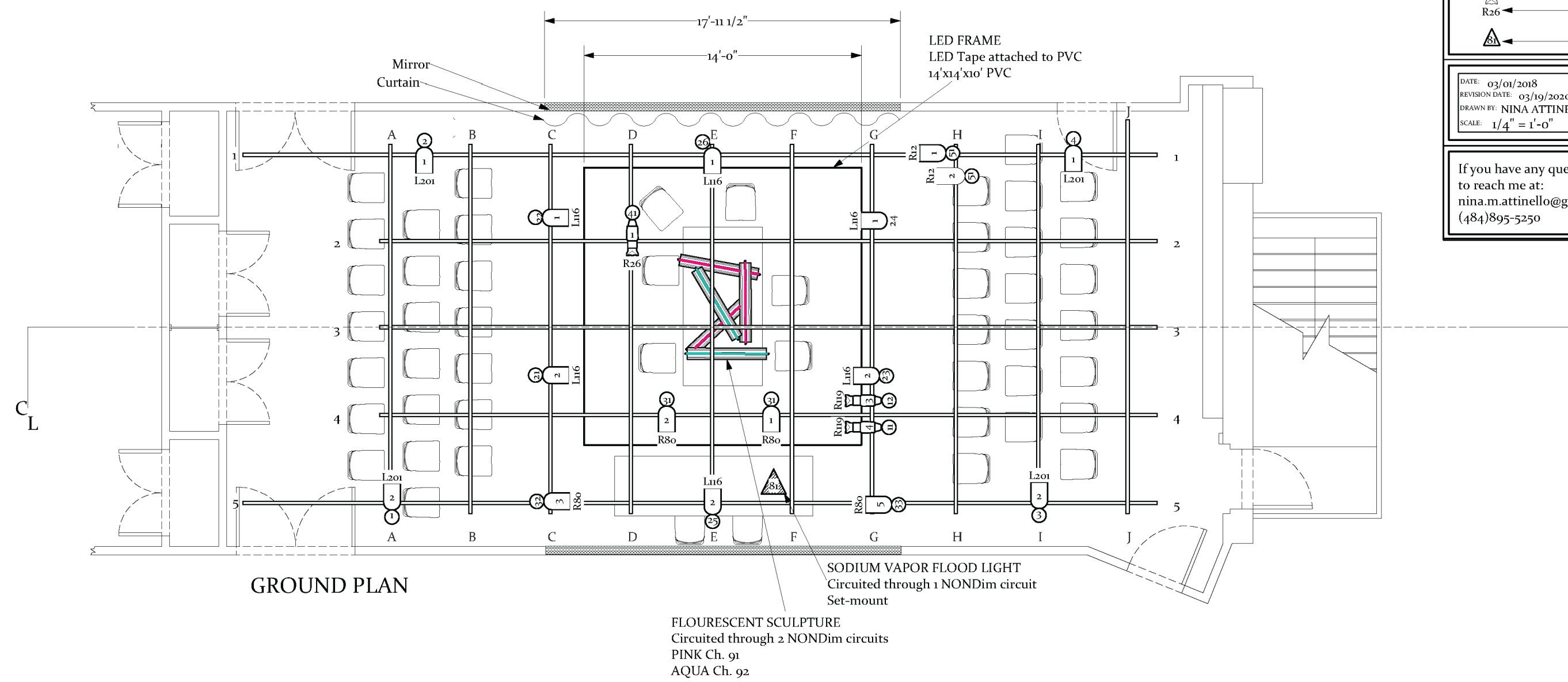
I used a sodium vapor light to establish time of day, as if adhering to the lighting schedule of an industrial parking lot. Adding to a sense of temporal confusion, it's slow warm-up time mimicked a rising sun even as it indicated nightfall. The color temperature of this light dulled the neon in the costume design, creating a brief aesthetic respite from the bright color and high contrast that signified corporate control.

I also designed and constructed a bespoke LED light frame and fluorescent light sculpture to evoke a sense of claustrophobia and vulnerability, as if the characters were experimentation subjects.

Drafting created using Vectorworks.



SECTION VIEW

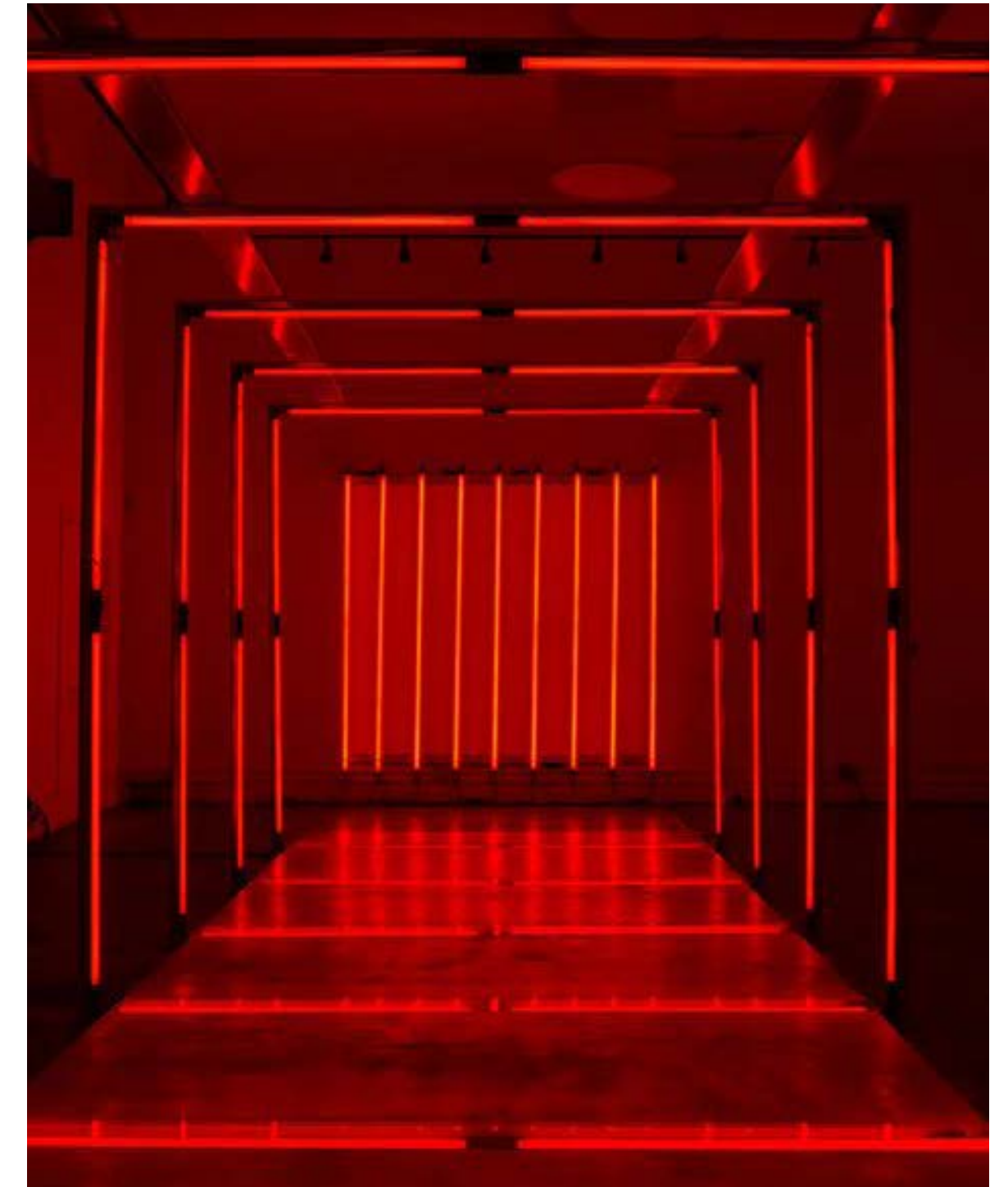


GROUND PLAN

<small>NYU-TSOU UNDERGRADUATE DRAMA</small> Playwrights Horizons Downtown White Box 440 LAFAYETTE, NEW YORK, NY	
<p>the thugs a play by adam bock</p>	
Lighting Design NINA MARIE ATTINELLO	
DIRECTION TATE REHKLAU SCENIC DESIGN MARIJKE SIBERMAN	
KEY	
	FLOURESCENTS
	SODIUM VAPOR FLOOD LIGHT
	SOURCE 4 50 DEGREE
	PAR 64 MFL
	Channel
	Unit Number
	Color
	Channel
DATE: 03/01/2018 REVISION DATE: 03/19/2020 DRAWN BY: NINA ATTINELLO SCALE: 1/4" = 1'-0"	PLATE: 1
If you have any questions please feel free to reach me at: nina.m.attinello@gmail.com (484)895-5250	

the thugs

reference material



blackbird

by David Harrower

new york university

role: lighting designer

For this live production of David Harrower's disturbing drama I used light intensity and shifting white color temperature to explore themes of revelation and memory.

Subtle shifts of color transformed the playing space. Cold and concentrated white light evoked a medical exam table. Dirty amber hues conjured a coastal motel room.

Intensity of light signified Una's power to expose Ray's history of abuse to his colleagues and family, culminating in a blinding final scene.



blackbird

production photos

Director: Maria Palomar
Lighting Designer: Nina Attinello
Scenic Designer: Alex Hardin
Costume Designer: Carla Posada



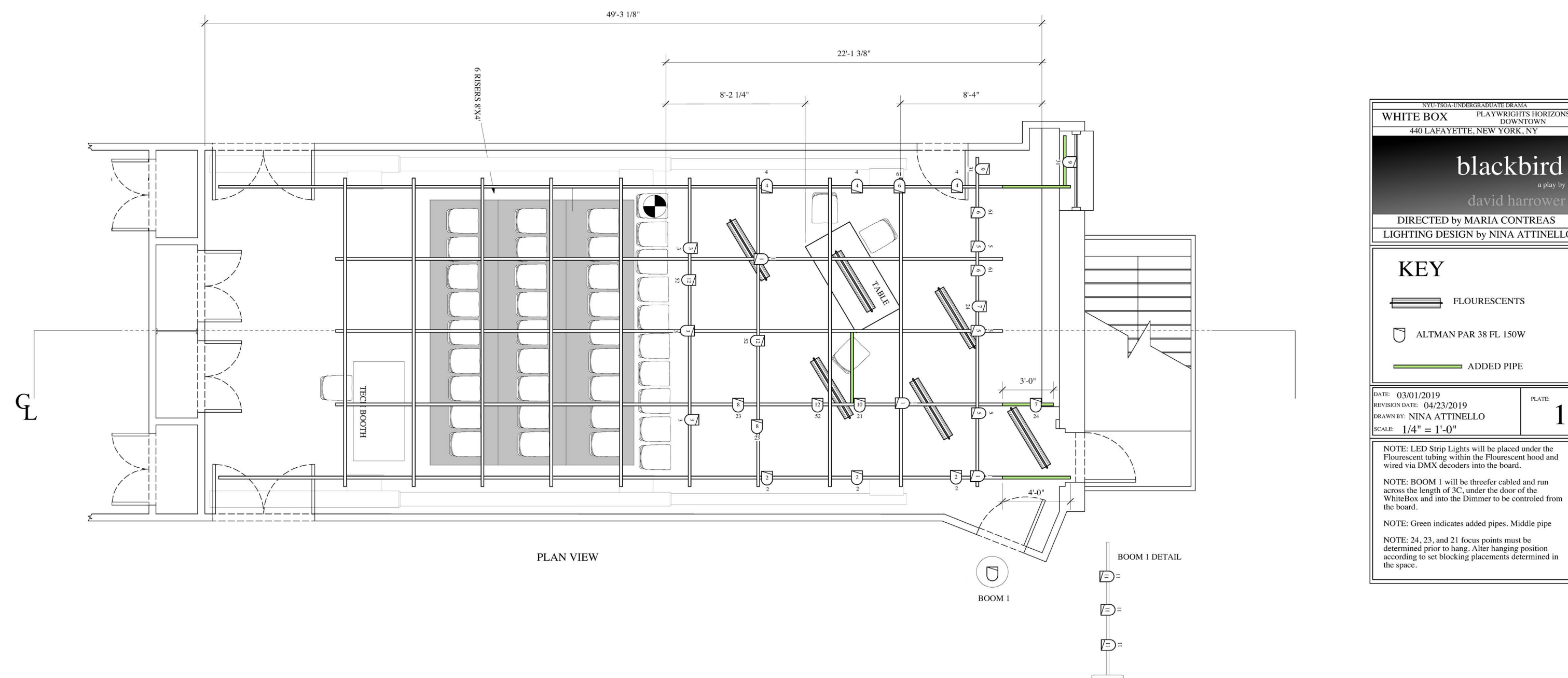
blackbird

drafting & instrumentation

To create a palette of warm and cold white light I customized fluorescent fixtures using LED tape and dimmable LED fluorescents.

The LED tape was hidden within the fixture housing and circuited through a dmx decoder into the light board. This allowed the bulk of the lighting shifts to occur within the confines of the set, emanating from the in-world architecture, rather than external to the world--ie, from a theatrical grid--thereby endowing the space with heightened dramatic power and allowing for slow transitions that moved imperceptibly with the emotional beats of the story.

Drafting created using Vectorworks.



blackbird

reference material



vagene kelly

museum of comedy

I conceived, designed, and performed this number as part of a Drag King night at The Museum of Comedy in association with Above Your Nerve Theatre Company. This piece was entirely live using only voice over, tap dance and a metronome to playfully explore themes of gender and sexuality. The conceptual goal of the piece was to develop dramatic tension using only the increasing speeds of a live metronome.

My drag practice is invested in exploring intimacy between performer and audience through acoustic tap and silence while modeling positive expressions of masculinity.

Choreography by Adele Joel and myself.
Photography by Henri Antonio



View full performance [here](#).