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FACE



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The Frank-Ratchye STUDIO for Creative Inquiry celebrates 30 (pg. 22). "Painting with Natural Selection" (2013) by Joana Ricou (BSA 2004), George Davis, Eric Gilmore, Thiago Hersan, Qiuming Li and Dr. John A. Pollock is an interactive installation that uses evolution and scientific experimentation to create an artistic experience.

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COLLEGE OF FINE ARTS

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Susanne Slavick is recognized by the CAA.

School of Music students perform Ana Sokolović's a cappella Serbian opera "Svadba (The Wedding)" in CFA's Alumni Concert Hall.



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CFA

Carnegie Mellon University

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Artistic Intelligence

ON THE COVER:

Broadway Lights: Advice from just a few of the CFA women who have made a name for themselves and careers to show for it. See Pages 4-7

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MAKE YOUR MARK

INGENUITY AND A HEAD START

Tokyo-based French architect and designer, Emmanuelle Moureaux, created this colorful installation for the 2015 wats:ON? Festival

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MESSAGE *from the Dean*

DAN MARTIN

Greetings! Our 2019 issue celebrates the events of the past academic year and looks toward the future with a focus on the accomplishments of women in the arts, design and architecture.

Thank you for your feedback on our inaugural issue. Quite a few of you asked for more of a “year in review” across the constellation of the college; it is in this issue. It means a lot to us that many of you took the time to share your thoughts. I hope you enjoy this issue as much as the first.

Many remarkable things are happening in the college and we are proud of them all, but we are *especially* pleased and honored to share a number of stories on the exceptional impact of the work of a number of CFA women. Our cover story, *Women on Broadway*, features just a few of our exceptional alumnae in the entertainment industry. This phenomenon takes place *throughout* CFA, as you will see when you read about the work of Prof. Susanne Slavick (School of Art), who was awarded the College Art Association’s highest honor this year; Prof. Alexa Woloshyn (School of Music) and her research on the music of the indigenous people of Western Pennsylvania; and School of Architecture master’s student, Nikhita Bhagwat, who designed a teaching hospital in Haiti.

This issue also spotlights the *wats:ON? Festival*, a CFA celebration across the arts, named in honor of the late Jill Watson who was working toward her MFA degree when she perished in the 1996 crash of TWA Flight 800. The 2019 festival’s theme is *NOW*, focusing on the spirit of arts activism — artists tapping into the current zeitgeist to redirect culture. We are extremely grateful for the continued funding of this project from the Jill Watson Family Foundation.

Please let us know what you think and, most important of all, let us know if you have a story of your own we should share.

Best regards,

Dan J. Martin
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CMU ALUMNAE PLAY POWERFUL ROLES ON BROADWAY

by ERIN KEANE SCOTT

The College of Fine Arts boasts a diverse array of talented faculty, staff and students. Here, we focus on several successful female alumnae who are making their mark in the entertainment industry — specifically, on the stage and behind the scenes of Broadway. Crossing generations and schools within CFA, this diverse group of women shared their inspirations, the tools they still use from their CMU training, and what advice they have for students following in their footsteps.

“My experience of being a woman working on Broadway has been nothing short of extraordinary, amazing in every way,” said School of Drama alumna Judith Light. “These people and these casts and these productions — it’s beyond words how much love and faith and support I’ve received.”

Read her story and others on the following pages. For extended versions and related content, please visit cmu.is/2KF4YB4

“FIND YOUR ADVOCATES.
FIND THE PEOPLE
WHO BELIEVE IN YOU.”



LIZ COLEMAN OFFERS SOUND ADVICE FOR WOMEN ON BROADWAY

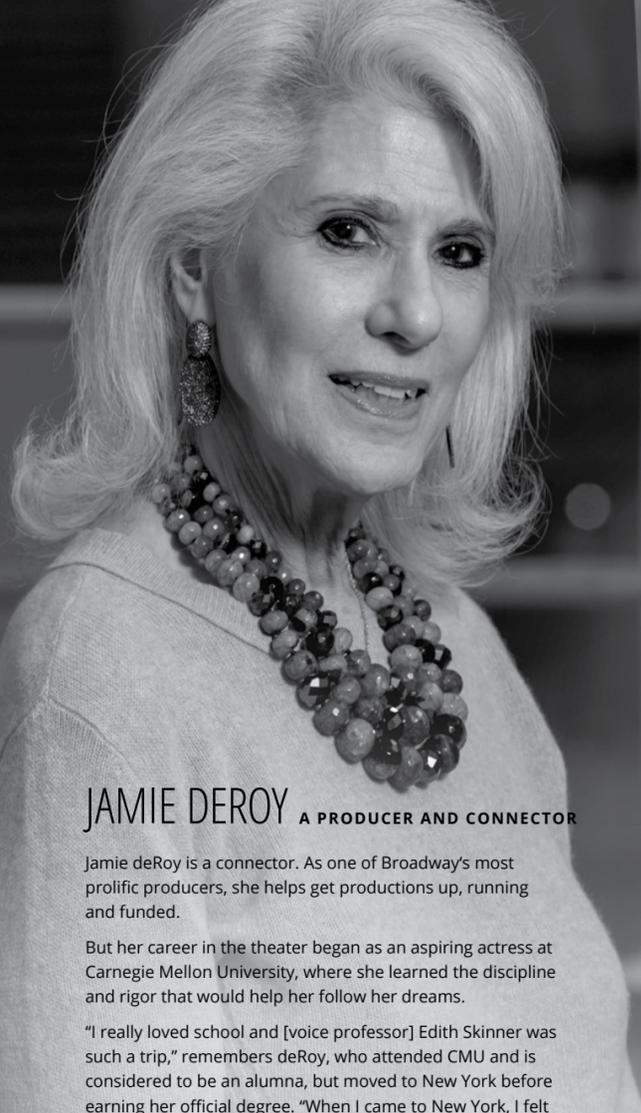
As one of about 10 women working as a sound engineer on Broadway, 2004 graduate Liz Coleman and her fellow female sound artists often gather for an event they call “Sound Sister Sunday” to network and share their experiences working in the male-dominated discipline.

“I personally feel very strongly and I do what I can to encourage other women coming up,” said Coleman. “If you know women who want to do what I do, I will happily sit down and grab a cup of coffee and talk to them, because I think it is important that we encourage women and minorities to do this work.”

Coleman recently finished her work as the audio engineer for the Broadway run of the Tony Award-winning musical, “The Band’s Visit,” her fourth Broadway musical. She offers this advice for students embarking on a career in the theater:

“Find your advocates. Find the people who believe in you,” Coleman advises. “There will be plenty of folks who will remind you why you’re not good enough. Find the people who remind you why you got into this business and who will tell you ‘you’ve got this.’”

“OFF-BROADWAY IS
WHERE YOUNG PEOPLE
CAN GET THEIR
FEET WET.”



JAMIE DEROY A PRODUCER AND CONNECTOR

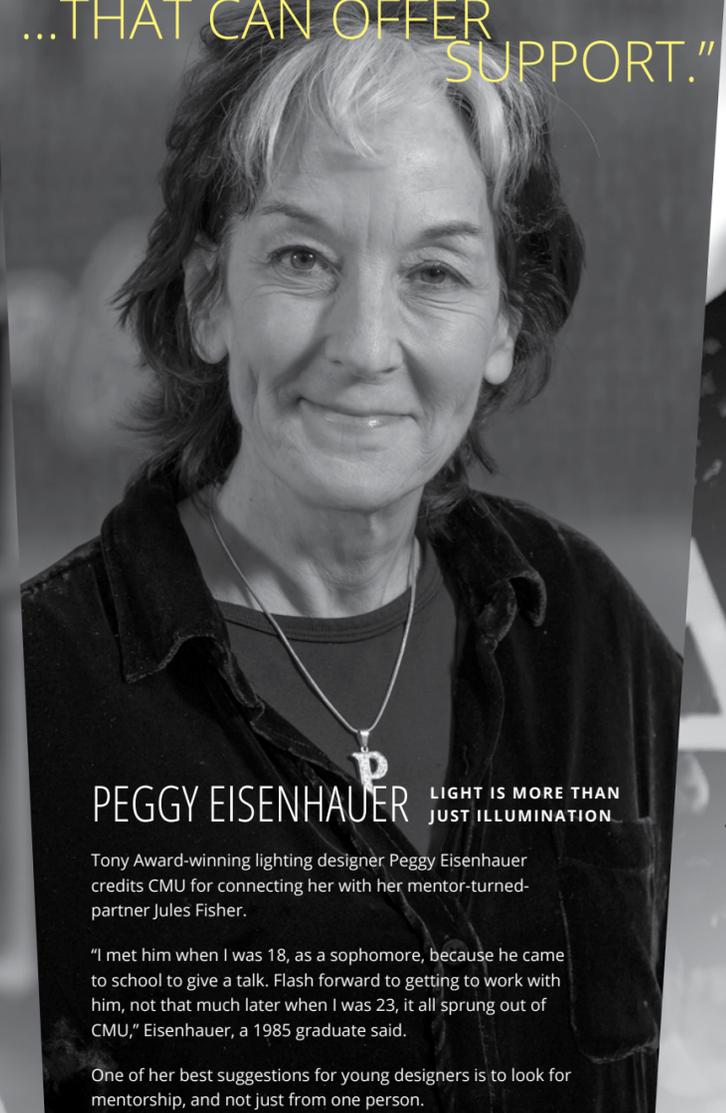
Jamie deRoy is a connector. As one of Broadway’s most prolific producers, she helps get productions up, running and funded.

But her career in the theater began as an aspiring actress at Carnegie Mellon University, where she learned the discipline and rigor that would help her follow her dreams.

“I really loved school and [voice professor] Edith Skinner was such a trip,” remembers deRoy, who attended CMU and is considered to be an alumna, but moved to New York before earning her official degree. “When I came to New York, I felt like, ‘I know all this stuff already.’”

For young people interested in following in her footsteps, she recommends seeing everything and getting on board with a nonprofit or off-Broadway theater. Producing a great off-Broadway piece can often lead to awards, and then to the next project.

“FIND AND CULTIVATE
A BOARD OF MENTORS
WHO YOU CAN RELY ON
...THAT CAN OFFER
SUPPORT.”



PEGGY EISENHAUER LIGHT IS MORE THAN JUST ILLUMINATION

Tony Award-winning lighting designer Peggy Eisenhauer credits CMU for connecting her with her mentor-turned-partner Jules Fisher.

“I met him when I was 18, as a sophomore, because he came to school to give a talk. Flash forward to getting to work with him, not that much later when I was 23, it all sprung out of CMU,” Eisenhauer, a 1985 graduate said.

One of her best suggestions for young designers is to look for mentorship, and not just from one person.

“You can find and cultivate a board of mentors who you can rely on that don’t have to give their whole life to you, but that can offer support.”

“YOUR WORK IS
ABOUT WHO YOU’RE
SERVING, AND
WHAT’S THE BEST
WAY YOU CAN
SERVE.”



JUDITH LIGHT ILLUMINATES HUMAN RIGHTS CAUSES

Two-time Tony Award-winner Judith Light received this year’s Isabelle Stevenson Award for her advocacy to end HIV/AIDS and her support for the LGBTQ+ community. Light said the roots of her advocacy began in drama school.

“I had a professor early on who talked about the privilege of what it meant to be in this business. He said ‘we are in the service business. You are being of service to people. You are allowing them to come into a theater or to watch a film or a television show, and you are giving them another perspective of who a person might be, and what their life might be like. Your work is not about your ego — it’s about who you’re serving, and what’s the best way you can serve.’”

A 1970 alumna of the School of Drama, Light’s stage career includes six Broadway productions, with back-to-back Tony Award-winning turns in “Other Desert Cities” in 2012 and “The Assembled Parties” in 2013. She also has been a prominent face on television since the 1970s.

"YOU SHOULD NEVER STOP LEARNING. THAT'S WHAT THEY INSTILLED IN US."



KARA LINDSAY CMU — A PATH TO BROADWAY

Kara Lindsay's birthday wish came true, putting her on a course to the world's mecca of live theater. The Rochester, New York, native spent her 18th birthday auditioning at Carnegie Mellon University's School of Drama. That evening, she made a wish, "Please let me in, I like it here," and blew out the candles on her cake.

After graduating from CMU in 2007, Lindsay got her big break when she landed a leading role as Katherine Plumber in Disney's Broadway hit, "Newsies." After an 18-month run, she got the role of Glinda in "Wicked," a musical that became part of her life for the next four years in New York and on the national tour.

In 2017, she returned to "Newsies," this time in Hollywood to star in the motion picture adaptation. Currently, she's back on Broadway, playing the role of famous songwriter Cynthia Weil in "Beautiful: The Carole King Musical."

"I'm so grateful for the education I received. It helped me to learn who I was as an actor. Every professor gave us tough love. You need that or you won't grow," she said, praising the work of Barbara MacKenzie-Wood, Ingrid Sonnichsen, Thomas Douglas, Anthony McKay, Claudia Benack, Judy Conte and Don Wadsworth.

"FIND WAYS TO TAP INTO THE HUMAN CONDITION, SUCH AS TRAVELING AND TAKING WEIRD JOBS."



KRISTOLYN LLOYD BRINGING A BOLD VOICE TO BROADWAY

Kristolyn Lloyd graduated from Carnegie Mellon University School of Drama in 2006 and has had a noteworthy career that has included roles on television and on and off-Broadway. She played Alana Beck in the original cast of "Dear Evan Hansen" and recently starred as Jo March in a new adaptation of "Little Women" at Primary Stages.

"I think it's valuable for every young person to know that when they get into the business, there are going to be people who are better than you," Lloyd said. "There's something valuable about adjusting to working in a competitive environment. You have to find a way to show up and do your work. That's what I learned at CMU."

She notes that being a black woman on Broadway has given her a unique voice and the ability to bring a valuable perspective to conversations about what a play is trying to say to its audience.

When Lloyd imagines the advice she would give to a graduating student, "Take risks," she implored. "Be bold, not only in how you approach the business and your skill, but also in how you approach life."

"SUCCESS IN THE INDUSTRY RELIES ON PERSISTENCE, TALENT AND LUCK"



LEIGH SILVERMAN A BROADWAY CHAMPION FOR DIVERSITY

Leigh Silverman (A 1996) didn't set out to make history when she assembled an all-female creative team for the 2018 Broadway production of "The Lifespan of a Fact." She just wanted the best. Her work to put women and people of color in positions of power is noteworthy.

"I really felt very strongly that I wanted to hire, first and foremost, the best people for the job to design the show," said Silverman, one of the few female directors working on Broadway.

"I think all of my skills can date back to my time at Carnegie Mellon," Silverman said. "Because I was a directing and playwriting double major, I spent a lot of time learning how to work with writers and talk to writers. In all of my years creating work, I've really utilized my skills of how to shape material. I know what makes a story."

Silverman returns to CMU regularly to talk to students, and her advice is that success in the industry relies on a cast full of factors, including persistence, talent and luck. "You need to put yourself in the rooms you want to be in, you need luck, and when the luck comes, you need to be ready to bring the goods."

"GET WITH YOUR CLASSMATES, CREATE WORK AND CELEBRATE ONE ANOTHER'S TALENTS."



EMILY SKINNER BUILDING UP FEMALE ARTISTS

Emily Skinner, a 1992 graduate of the School of Drama, Tony-nominated actress and recent member of the company of "The Cher Show," recalls moving to New York with just two suitcases the day after graduation. Fellow alumnus Billy Porter let her sleep on his couch until she found a place of her own. Three weeks later, she booked the workshop of the musical "Jekyll & Hyde."

She said she has seen a radical shift in terms of the opportunities for women on Broadway. She recalls a recent occasion of being in a rehearsal room with an all-female creative team for the first time as one of the thrills of her career.

"Things are changing quickly and in a very good way," she explains. "The more we can push and lift ourselves up and open doors for others, the better." To that end, she urges current CMU drama students to soak up their time and use it for everything they can. "Create your own work. Get with your other classmates ... and celebrate one another's talents."

"HOLD YOURSELF IN HIGH REGARD AND DEMAND THAT EVERYONE AROUND YOU HOLD YOU IN HIGH REGARD AS WELL."



PAULA WAGNER "PRETTY WOMEN" A RECORD BREAKER ON BROADWAY

Paula Wagner has experienced a sort of homecoming this year. Returning to her roots in the theater, the powerhouse film producer brought the musical adaptation of the beloved 1990 movie "Pretty Woman" to the stage. Though she has been working in film since the late 1970s, Wagner's love for entertaining began at age 13 at the Youngstown Playhouse in Youngstown, Ohio. She was accepted to the Carnegie Mellon University School of Drama as an actress and earned her drama degree in 1969.

"The philosophy of Carnegie Mellon, 'My heart is in the work,' is a simple one, and it can be translated in many ways," explained Wagner, a Lifetime Member of CMU's Board of Trustees. "At CMU, there was a commitment to what we were doing, to the work we were doing, because it had a meaning and relevance."

Wagner cites her work in the theater for giving her the tools to move forward into a career as an agent, and now a producer. As one of few female agents at Creative Artists Agency in 1980, she remembers having to work harder, smarter and more efficiently than her male counterparts to gain the respect she knew she deserved for her work.

Her agility and love of storytelling have given her career longevity and allowed her the ability to work across media.

"TRUST YOUR MENTOR, AND LOVE YOUR MUSIC."



MEG ZERVOULIS CHANGE — MUSIC TO MY EARS

Meg Zervoulis is the conductor and music director of this season's hit Broadway musical, "The Prom." She recalls the connections and mentorship that led her to this so-called "pinch me" moment in her career.

As a kid in New Jersey, she spent a lot of time working at the renowned regional theater, Paper Mill Playhouse, and then came to study piano and conducting at Carnegie Mellon University's School of Music with Ralph Zitterbart, Sergey Schepkin and Robert Page. Under their tutelage, and with connections made at Paper Mill, Zervoulis began to make her way as a music director.

"When I came home from CMU, I returned to work [at Paper Mill], which helped me connect to the New York scene and, over time, get linked to various guardian angels, which led me here," said Zervoulis, who earned her degree from the Carnegie Mellon School of Music in 2006.

Meg credits her ability to lead a rehearsal room and her deep appreciation and love of music to her time at Carnegie Mellon studying under Page, and acting as an apprentice at the School of Drama.

A Hospital for Haiti



By JASON MADERER

POVERTY CRIPPLES EVERY SECTION OF HAITI. GRADUATE STUDENT NIKHITA BHAGWAT SAW IT IN GOOGLE IMAGES AND WEB SEARCHES IN THE WEEKS BEFORE SHE FLEW TO THE ISLAND NATION FOR THE FIRST TIME. REALITY, SHE SAID, WAS MUCH WORSE.



"Once you step foot there, it's quite unbelievable to see people facing such poverty and lack of infrastructure," said Bhagwat, a native of New Delhi, India. "It's very sad and heart-breaking, but it makes you feel like returning more often to make a difference."

That's why Bhagwat dedicated her architecture master's thesis to a 16-week independent study project to document and design a teaching hospital in Neply, a small village about three hours away from the Haitian capital of Port-au-Prince. She created a facility that combines health operations, such as urgent care and pediatric care, with a medical school for the youth of the village.

Her schematic designs will be sent to Haitian architects for approval. The first phase could be constructed by 2023 or 2024.

"This project has been extremely fulfilling," Bhagwat said. "In a few years, hopefully this will be a tiny step for the redevelopment in Haiti."

This is the first time in nearly 25 years that Carnegie Mellon University's School of Architecture is offering a Master of Architecture degree. The two-year degree program was re-introduced in 2017, and a three-year option will soon be available for students with no prior architecture background. Bhagwat is one of 17 graduates.

"I always wanted to pursue a master's degree in architecture and had an interest in the field of public interest design," she said. "Carnegie Mellon broadened my horizons and helped me discover that health care is something I want to pursue in the next phase of my life."



Architectural renderings of the teaching hospital in Neply, Haiti, created by Nikhita Bhagwat as part of her architectural master's thesis.

SLAVICK RECEIVES DISTINGUISHED NATIONAL TEACHING OF ART AWARD

By ANDY PTASCHINSKI

Carnegie Mellon University Professor Susanne Slavick was presented with the 2019 Distinguished Teaching of Art Award from the College Art Association (CAA) at its annual convention, Feb. 13-16, in New York City. This prestigious award, given annually since 1972 by the preeminent organization for professionals in the visual arts, honors an exemplary educator for which teaching and making art are inseparable.

"Art is an intimate and generous way to share what matters to us. At its best, it moves us to respond — to act," said Slavick, an accomplished artist and curator. She said she sees working with her students as a mutually empowering experience toward personal and social transformation.

"Art is constantly testing the reality principle — and challenging the status quo," she said. "Artists can expose things we don't want to face or can make us imagine alternative worlds. Art is an essential political force, even if it may not immediately change the world. There is nothing more rewarding than helping students recognize how they can shape the cultural consciousness — and their futures."



Photo by Jacquelyn Johnson

Slavick received a master of fine arts from the Tyler School of Art at Temple University and a bachelor's degree from Yale University. She began her tenure with CMU's School of Art in 1984 after a three-year stint at the University of Wisconsin-Madison. She served as head of CMU's School of Art from 2000 to 2006 and has held the title of Andrew W. Mellon Professor of Art since 2001.



"There has been no single person or professor who has had a greater impact on my career than Susanne Slavick," said Lauren F. Adams, a 2007 graduate of the School of Art's MFA program and painting professor at the Maryland Institute College of Art. "Her commitment to teaching and rigorous approach to the multiple pathways that students may travel has proved a durable influence upon me and many others. This has inspired me to model my own teaching techniques after her."

Even after more than three decades teaching, Slavick remains excited by each new group of students. Though she has taught in many courses across the program, introductory painting is her favorite class to teach.

"At this level, there's a magic elixir of curiosity, spirit, energy and work ethic," she said. "It is exhilarating to see the growth in students' work and their excitement about the possibilities of painting."

Slavick said teaching at CMU's School of Art, which has long distinguished itself through its interdisciplinary approach, has been especially rewarding.

"Teaching has led me to areas of knowledge and processes that I might not have ever considered. Teaching has broadened my own perspective," she said.

"Susanne's generosity and deep commitment to our students is evident far past their classroom experience," said Charlie White, head of CMU's School of Art. "Even after students graduate, Susanne tirelessly advocates for our community, consistently boosting alumni successes and using her broad reach to connect them to opportunity. She manages to do all this while maintaining a vibrant studio and curatorial practice. Her work as both artist and teacher is always attuned to the political moment, responding with compassion, grace and insight."

Slavick has exhibited her work nationally and internationally, with recent solo shows at the Chicago Cultural Center, McDonough Museum in Youngstown, Ohio, and the Bernstein Gallery at Princeton University. Her recent curatorial projects include: "Marx@200" (2018); "Unloaded" (2015), a traveling multimedia exhibition exploring the impact of guns in our culture; and "Out of Rubble" (2011), a book and traveling exhibition featuring international artists who respond to the aftermath of war.



WHAT BEGAN AS A WAY TO HELP HER BROTHER, A SPECIAL-EDUCATION STUDENT, BECAME A PATENTED WEB-BASED APPLICATION BENEFITING ALL STUDENTS AND THE SERVICES SURROUNDING THEM — INSIDE AND OUTSIDE OF THE CLASSROOM.

Web-Based App Links Student Support Services

By JOSEPH LYONS



L. Arthi Krishnaswami, an alumna (MDes 2006) and current distinguished adjunct of professional practice at Carnegie Mellon University's School of Design, designed a web-based application that was recently awarded a U.S. patent. "RyeCatcher," officially founded in 2014, supports the whole child — academic, behavioral, social, emotional, health and wellness — by bringing schools, parents, students and service providers together around actionable data. RyeCatcher enables school districts to identify student and family needs, connect them to the right resources, design whole-child intervention plans, track intervention data and adapt in real-time.

The initial prototypes for RyeCatcher were originally conceived in 2012 during the U.S. government's MyData initiative, which organized brainstorming sessions with experts to find ways to make open data work more efficiently for the public. At these sessions, Krishnaswami saw an opportunity for students based on her own experiences with her brother.

"My brother was a special-needs student when he was in school, and one opportunity I always noticed was how difficult it was for him to get connected with the support and services that he needed," said Krishnaswami.

Before designing anything, Krishnaswami tested the idea of a service provider database for special-education families. In the field, "the idea was not initially met with praise," Krishnaswami said. So, she delved deeper into what the app needed to provide.

"I realized that what had started as a service provider database, needed to become a tool that coordinates services, students, families and providers with each other. We needed a tool that supported the behavioral, social and emotional health for the child and their family in and out of school."

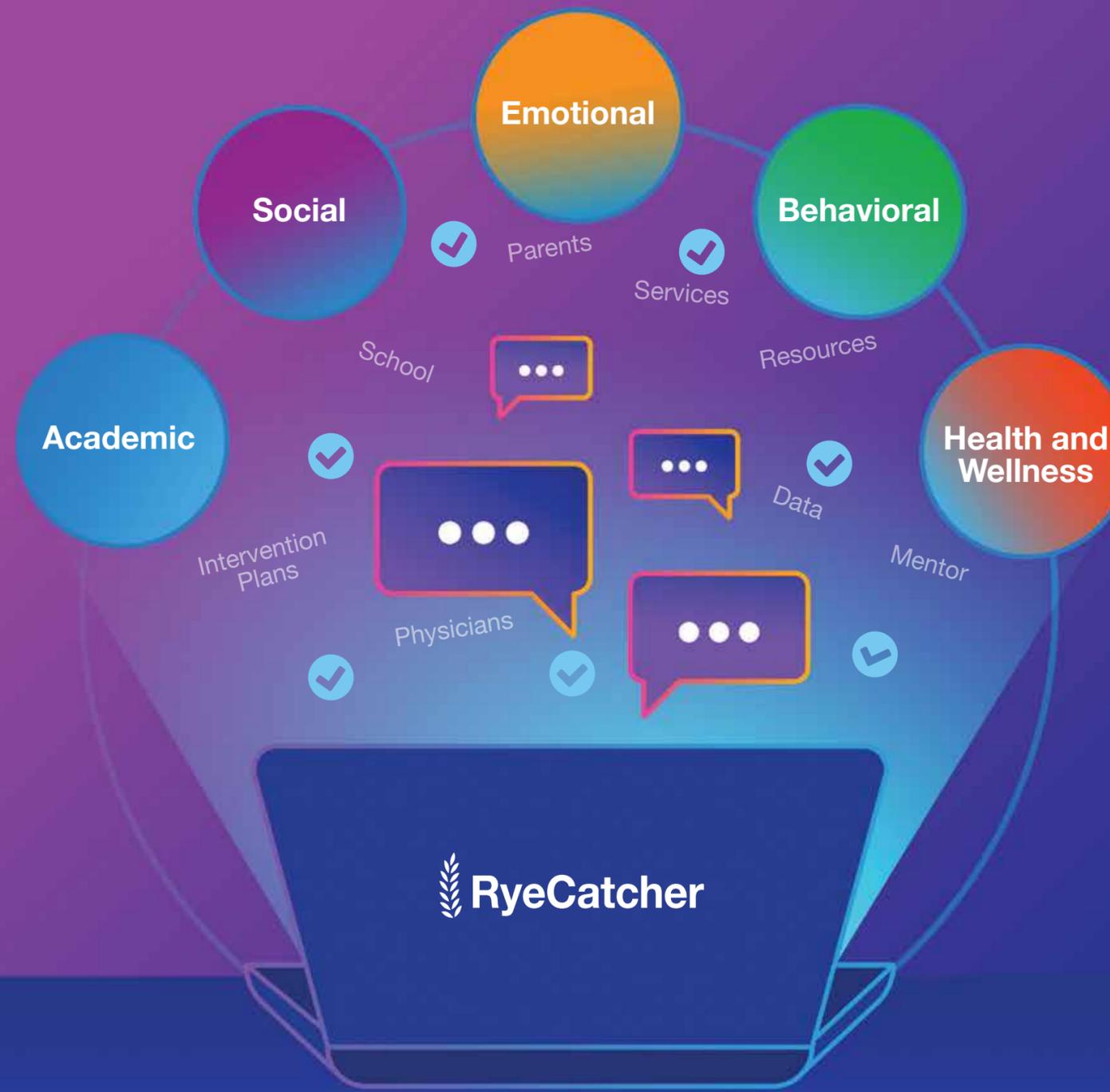
After developing an 11-screen prototype with Ashley Deal, Krishnaswami presented RyeCatcher at the White House Datapalooza. The work resonated with districts engaged in school turnaround, including Aspire Public Schools.

In 2013, Krishnaswami started to pursue RyeCatcher full time. Without ever having to raise venture capital, Krishnaswami has presented RyeCatcher at SxSW.edu and won a MacArthur Trust Challenge Prize. After helping more than 23,000 students through RyeCatcher, Krishnaswami realized that they needed to pursue a patent for the platform. They now assist more than 20,000 students a year.

"It's so important that students and families are able to keep and protect their data," she said. "As we focused on the technology, we knew we wanted to maintain transparency and go through the challenging process of obtaining a software patent."

Since 2014, Krishnaswami has been sponsoring projects at the School of Design that have led to numerous extensions and improvements to RyeCatcher, like a mobile application for the platform. This year also marks the second year Krishnaswami, whose work has been published by Oxford University Press, NOVA Science publishers, the Journal of Homeland Security and Emergency Management and others, will be teaching Design for Social Innovation at the School of Design, as well as being her first year as an official distinguished adjunct of professional practice.

"Merging policy, design, technology and business is at the heart of social innovation," added Krishnaswami. "Carnegie Mellon University is one of the few campuses that exposes you to policy, tech, business and design. "The School of Design is a truly interdisciplinary and robust design department."





now it's time:

**Carnegie Mellon University
Contemporary Ensemble
presents four world premieres
in all female composer concert**

by *HALEY NORDEEN*

5 talented composers — all of whom happen to be women — showcased their talents this year as part of a Carnegie Mellon University Contemporary Ensemble Feb. 16 concert at Pittsburgh's Kelly Strayhorn Theater. Four of the five composers are connected to CMU, either as faculty or alumnae.

The ensemble, directed by Daniel Nesta Curtis, performed four world premieres: "Little boy blue" by alumna Annika Socolofsky, who graduated with a bachelor's degree in 2012; "Everything Flows" by Professor of Composition Nancy Galbraith; "stacked emotions" for chamber ensemble by alumna Binna Kim, who graduated with a master's degree in 2012; and "Songs of Strength" by Professor of Theory and Composition Marilyn Taft Thomas. The concert also featured "The Vermeer Room" by Pulitzer Prize-winning composer Julia Wolfe.

"Little boy blue" is the second movement of "Don't Say a Word," by Socolofsky. Calling the movements "feminist rager lullabies," she rewrites nursery rhymes to share messages she wished she heard at a young age.

The title of the concert "now it's time," comes from Socolofsky's lyrics: "Hush now, baby. Don't say a word. Now it's time for the women's turn."

"Not only is it time for the women's turn, the world of classical music needs to hear from all new voices:

from women of color, people of color, trans and nonbinary composers," Socolofsky said.

Nancy Galbraith's percussion concerto, "Everything Flows" is her fifth concerto that CMU has premiered and was written for Abigail Langhorst, who graduated in 2018 with a master's degree in percussion. Langhorst will perform the work with the ensemble. A fan of all genres of music, Galbraith's concerto was inspired by styles ranging from rock 'n' roll to gamelan, traditional music from Indonesia.

"[The piece] goes from western to eastern, from in-your-face to very serene and ethereal, but it flows — everything flows," Galbraith said.

In five movements, Kim's "stacked emotions" unfolds as a series of waves where emotional intensity bubbles over before being reined in.

Thomas's song cycle "Songs of Strength," was composed in honor of long-time CMU Voice Professor Mildred Miller Posvar. It is a setting of poems by Maya Angelou, performed by mezzo-soprano Hannah Shea, who graduated in 2018.

"The text of the song cycle brings the ideas and themes of the concert out in a powerful way," Curtis said.

The concert sparks a larger conversation about the experience of women composers in the classical music world today. Why do female composers continue to face a glass ceiling?

Galbraith said that it is due in part to networking. Conductors and others who are able to give platform to emerging composers are overwhelmingly male, and therefore tend to raise up other young men.

Socolofsky and her colleagues recognize the importance of mentorship and networking,

"If I'm offered an opportunity that I can't take, I always try to pass it on to someone whose voice needs to be heard," Socolofsky said.

Her first composition professor at CMU was Thomas, and she took classes with Galbraith.

"To have these amazing women as mentors meant that, even though I was one of very few women in the program, I never felt out of place," Socolofsky said. "Seeing yourself represented in the field you want to be in is an extremely powerful message."

Another large part is the programming and commissioning decisions of orchestras, festivals and other institutions. Curtis said he sees it as an imperative to create programming that is a direct representation of the human experience.

"These changes often start in places like universities" Curtis said, "and our responsibility is greater, because we're educating the next generation."

While nearly all of the Contemporary Ensemble concerts already feature composers who are women, "now it's time," came about naturally, and Curtis decided to celebrate it.

"It's actually not difficult to program and perform the music of women composers," Curtis said, "I actually find it's difficult to exclude them."

"Education is lifelong," Socolofsky said, "and having an institution who keeps caring and providing opportunities is wonderful."

A reception and talkback after the concert featured the composers and performers. The concert was supported by the Frank-Ratchye STUDIO for Creative Inquiry and the Carnegie Mellon School of Music.

Visual collage, at left is reflective of the musical compositions performed at CMU's Contemporary Ensemble concert "now it's time."

THE CONCERT SPARKS A LARGER CONVERSATION ABOUT THE EXPERIENCE OF WOMEN COMPOSERS IN THE CLASSICAL MUSIC WORLD TODAY. WHY DO FEMALE COMPOSERS CONTINUE TO FACE A GLASS CEILING?



ARTISTIC INTELLIGENCE

CMU LEADS A
NEW RENAISSANCE

by SCOTT BARSOTTI

WHAT DOES ARTIFICIAL INTELLIGENCE MEAN FOR ARTS MANAGERS? CMU ARTS MANAGEMENT EXPERTS TALK ABOUT THE FUTURE OF THE ART WORLD.

AI IN ART ISN'T COMING— IT'S ALREADY HERE.

AI has been used to create paintings, music, literature and poetry to name a few disciplines. But the use of algorithms in the creation of artwork raises tricky questions in the art world, possibly creating new gray areas in ownership and intellectual property.

"The person who creates an algorithm owns the algorithm. If the algorithm is critical to the creation of the art — and the artist is a separate person — there's shared ownership that needs to be figured out," said Brett Ashley Crawford, professor of arts management at the Heinz College of Information Systems and Public Policy and director of the Arts Management and Technology Laboratory (AMT Lab) at Carnegie Mellon University.

Crawford said that in visual art, ownership is typically transferred upon sale, whereas in music and performing arts there's often a licensing agreement or a transfer of rights rather than ownership. If an algorithm is used to create music, and then that music is streamed on Spotify, the resulting payment structures may be quite complex. Similarly, if the images, music or data used to train an algorithm is not fully in the public domain or open source, that could complicate things even further.

"We're still in the first generation of artists working in these spaces," Crawford said. "There aren't best practices or public policies yet."

But as technology continues to progress, machines will play a greater collaborative role with artists. We can expect to see more and more art generated by AI as well as artists using AI as a tool. At CMU, AI influences artistic processes and arts management education.

Earlier this year, CMU partnered with New York Live Arts on its annual Live Ideas festival. The theme was "AI: Are You Brave Enough for The Brave New World?" and the collaboration represented a CFA-wide effort. Kathryn Heidemann, former assistant dean of Heinz College and the College of

Fine Arts, and head of the Master of Arts Management (MAM) program, and Crawford represented the MAM program, with Heidemann serving as a festival adviser and Crawford leading panels on AI's use in audience engagement and creativity. Frequent CFA faculty collaborator Eunsu Kang (SCS) contributed her expertise in art and machine learning as part of the Symposium.

CFA students Gray Crawford and Aman Tiwari represented the schools of Design and Art, respectively, through the presentation of their work, "Xoromancy." (See collage at left.) This project was developed by Gray Crawford and Tiwari in the Frank-Ratchye STUDIO for Creative Inquiry. Festival attendees got to experience first-hand the exciting results of cross-school collaboration within CFA.

Heidemann said the broader arts community is starting to pay attention to how AI can be used as a tool for audience engagement, audience development and patron management.

Professor Crawford added that there is a general misconception among arts organizations that AI and technological tools are prohibitively expensive or would require IT specialists to understand and implement.

"There are many AI opportunities that are low-hanging fruit for arts organizations. Our graduates can walk in and amaze people with what they can do," Crawford said. Her students, she continued, learn to use a new technology in every class, from project management tools and open-source GIS tools to creating a chatbot.

"Part of effective training for arts managers now is to understand where you have an appropriate use for AI [or any technology]," Crawford said. "That's why technological knowledge is not siloed into a single class or set of classes here. It's spread across our entire curriculum."

MILLER ICA SALONS

Not Normative, Not Neutral

Miller ICA Director Elizabeth Chodos sat down with **Dana Bishop-Root**, the facilitator of the new Miller ICA Salon Series and an artist living and working in Braddock, Pa.

How would you describe your work as a facilitator and practice as an artist?

I see facilitation of salons as holding tension with love. And I see art as a form that can build relationships from a place of difference. Both are forms and languages that ask me to accept discomfort (because it is never not there). Facilitation, administration (my work at the Braddock Carnegie Library Association, or BCLA) and art-making are all ways of participating in various collective spaces, relationships and visions that are both responsive and in resistance to ever-existing power structures, oppressive systems and daily violence built from white supremacist capitalist ableist patriarchy (bell hooks), while reaching out from a multiplicity of histories, individuals, collective building and lineages are centered in and from love.

What are you trying to achieve with the salons?

We envisioned the ongoing salon series as a way to bring a transdisciplinary public together from across the CMU campus and greater Pittsburgh region as a way to activate the Miller ICA as a site for expansive discourse. The salons as we are learning them and structuring them are rooted in the understanding that each of us enter into a conversation with a desire to share — a desire to teach

and to learn and, in between the space of teaching and learning, is a form of listening. The salons are a practice of listening. How much space can I (you, we, they) create within ourselves for listening? Listening expands a space both in our bodyminds but also in the places we visit/inhabit that make room for the cyclical mutuality of teaching and learning. From there, that is when we can begin to imagine futurities beyond what we know, because we have the space that listening carved out.

What are the salons about?

Each salon is given a broad subject that is introduced with a negative as part of its title, i.e., *Not Normative*, *Not Neutral*, the negative is an embrace of complexity and a resistance to binary constructions. Three guest respondents are invited to share resources, research and inspirations in advance of the salon. These resources become a collective ongoing knowledge-sharing list that acts as grounding for the conformations, recognition of the many ways we gather knowledge and the many voices who contribute. After the salon they are still an active resource, but also an archive of the salon itself. These lists are important as actions of collective knowledge-sharing. The salon itself gathers a self-selected public into a circle and is opened with questions that instigate the conversation from the respondents. The respondents root the conversation that is then developed, tangled, questioned, inspired and engaged by each member of the salon.

Tell us about your role at the BCLA.

The BCLA is a National Historic Landmark that in its bones and 130-year history tells histories of Braddock's neighborhood and region. The BCLA is also a contemporary neighborhood-centered public space that fosters information exchange, community teaching and learning, multi-form communication and resource distribution through programs and structural practices like the Neighborhood Print Shop, neighborhood-centered program development and patron-curated lending collections. The BCLA builds its services and programs on interrogating the form of a library and choosing to see its public never as a singular body but always as a multiplicity of publics with multiple access points.

You are going to start teaching with the School of Art in the fall. Tell us about the class.

My long-time collaborator, Ruthie Stringer, and I will be developing, teaching, learning and facilitating the MFA Contextual Practice seminar. The seminar will take place in the Carnegie Library of Pittsburgh Oakland branch. The public library as studio, class room, exhibition and audience creates opportunities for each graduate student to engage in an extremely specific yet expansive context while utilizing the library as research, material or form to push the edges of their existing practices. The collective readings of the seminar will be developed through a collection building practice that aims to center multiplicity of publics of both people building collections of resources of information and resources and also choosers.

THE MILLER ICA IS FREE + OPEN TO THE PUBLIC

Miller ICA Salons are facilitated topical discussions with the goal to animate engaged citizenship through conversation and exchange across difference and discipline in a free public space.

Join the discussion at miller-ica.cmu.edu



“I see facilitation of salons as holding tension with love. And I see art as a form that can build relationships from a place of difference.”

DANA BISHOP-ROOT

kaytie nielsen

MARSHALL SCHOLAR LIVING LARGE TELLING STORIES THROUGH HER PROJECTS

Kaytie Nielsen, an alumna of Carnegie Mellon University and international filmmaker, was the fourth CMU student to earn the highly selective international Marshall Scholarship, which funds up to two years of graduate study in the United Kingdom.

Nielsen, who graduated in 2016 with a bachelor's degree in humanities and arts with concentrations in creative writing and drama, plans to study screenwriting at the National Film and Television School in Beaconsfield or the Royal Central School of Speech and Drama in London. The award covers a year of university fees, tuition, books, a thesis grant, research and daily travel, including airfares.

"I hope this experience will teach me what I bring to the table as a storyteller that may be unique from other writers," Nielsen said. "I want to know what my strengths and weaknesses are, and become more confident in going after the stories that may seem too ambitious."

FRENCH CONNECTION

Nielsen's portfolio is broad and features filmmaking in France and India. As part of the Dietrich College of Humanities and Social Sciences Honors Fellowship Program, she worked with Mame-Fatou Niang, an associate professor in French and Francophone Studies at CMU, to create a documentary investigating Afro-French womanhood by exploring the lives of seven women of African and Caribbean heritage from diverse professions and socio-economic backgrounds to shed light on a multicultural France.

"I was immediately taken by that freshman from Texas who approached our discussions in class with a maturity and an energy that was rarely seen," Niang said. "Kaytie was curious to learn, but also curious to understand how our world functioned."

In "Marianne Noires," seven different French-born women of African descent confront their own unique identities and challenge the expectations of French society. The documentary, "Marianne Noires," premiered

in Paris in March 2017; has been screened in more than 10 countries; and appeared in a number of film festivals, including the Toronto, Montreal and San Francisco black film festivals. Niang said that other universities have incorporated the film into their teaching and research materials and the footage has been an important part of Niang's CMU courses.

"I can say without a doubt that this film would have been very different without Kaytie's intuition, her drive and her soul," Niang said. "Kaytie has a natural ability to listen and craft her message to reach a wide audience. In that sense, her work as a filmmaker and a social justice advocate is extremely impactful, because she can reach to the heart and soul of very different audiences, without altering the strength of her initial message."

As a senior at CMU, Nielsen was awarded a national competitive fellowship from the Henry Luce Foundation, which provides stipends, language training and individualized professional placement in Asia for individuals from various fields and backgrounds who have limited exposure to Asian culture. She worked with Jamun, a New Delhi-based creative production company run by Ayesha Sood, director of "The Dewarists," and Udayan Bajjal, assistant director of "Zero Dark Thirty."

"Those two are truly amazing mentors and welcomed me to the team immediately and wholeheartedly," Nielsen said.

As a freshman, Nielsen was one of six students nationwide chosen for the Fulbright Commission's Queen's University Belfast Summer Institute.

"For these awards and others, she worked closely with Carnegie Mellon's Fellowships and Scholarships Office. Stephanie Wallach, assistant vice provost for undergraduate education and head of the Undergraduate Research Office, has known Nielsen since her freshman year. "It was clear even then that she was unusually talented, self-directed, fearless and, I might add, so much fun to be around. At every point, I saw her maturing and discovering new sides to her multifaceted talents," Wallach said.

wats:ON?

FESTIVAL 2019

The wats:ON? Festival Returns to Carnegie Mellon in Fall 2019 and focuses on the spirit of activism — particularly in music form — with artists and work tapping into the zeitgeist of our current climate to redirect culture. The Jill Watson Festival Across the Arts (wats:ON?), celebrates the creative accomplishments of the late Jill Watson, a professor in the School of Architecture who was working toward a master's of fine arts degree when she perished in the crash of TWA Flight 800 on July 17, 1996.

For this year's lineup, see the back cover or go to watsonfestival.org.

Spike Wolff, curator and artistic and executive director of the festival, is especially pleased to announce more student participation in this year's three-day event, which takes place Nov. 7-9.

"We're excited this year to offer an interdisciplinary course through the College of Fine Arts for students to become directly involved in the event," Wolff said. The course provides "an environment of creative opportunity for visiting festival artists to engage directly with students in a collaborative workshop atmosphere."

She describes the experience as a masterclass workspace, with student artists, musicians, writers, actors, designers and filmmakers working across disciplines on projects for and inspired by the festival. Through the course, students will work both in front of and behind the scenes on filming, editing, set design and costume production, as well as dance and performance. Their ultimate outcome: Creating a music video focusing on the festival theme that will premiere at the festival.

The wats:ON? Festival began in 1997 and is dedicated to Jill Watson's love of all art forms and her advocacy for engaging varied groups of people in the arts. It is made possible by the love, generosity and support of Jill's family, who established an endowment in her memory to celebrate and share the arts. This year marks the 22nd anniversary of the wats:ON? Festival, which continues a legacy deeply rooted in the spirit and culture of the College of Fine Arts. The festival is free and open to the public.



JACOB TONSKI, BALANCE FROM WITHIN

MADELINE GANNON, REVERB

CONTINUING TO EXPLORE THE UNKNOWN

by GOLAN LEVIN & THOMAS HUGHES

Housed in a century-old former library, the Frank-Ratchye STUDIO for Creative Inquiry is a unique department with a permit to be weird. Equal parts media lab, performance space, research hub and community workspace, the STUDIO is an institution that resists easy definition. This year marks its 30th year of operation, and to celebrate the occasion, the STUDIO will host "INTERSECTIONS"

— a retrospective exhibition at CMU's Miller Institute of Contemporary Art (ICA) — and launch a new Director's Fund to help support its next 30 years.

Founded in 1989 as the research laboratory of the College of Fine Arts, the STUDIO was conceived as "a transmitter of experimental ideas," "an incubator for linking us to the future," and "as a development site for activities on the edge — a cultural 'free zone' where the unnameable can be nurtured." Since its inception, the STUDIO has hosted hundreds of visiting creatives-in-residence, and raised more than \$7.5 million dollars in support of arts research at the edge of the recently possible. As a center for the comprehensive

support and administration of arts research, and as a locus for hybrid enterprises across the arts, the STUDIO has become a key structural advantage of the College, with few peers nationally or internationally.

In 2012, a generous gift by alumni Ed Frank and Sarah Ratchye established the Frank-Ratchye Fund for Art at the Frontier — a fund administered by the STUDIO to enable groundbreaking projects by faculty, staff and students at CMU. Through grants ranging from as little as \$10 to as much as \$10,000, the fund has supported some 300 projects, performances, artworks and investigations. In late 2017, the STUDIO was made steward of the Sylvia and David Steiner Lecture Series, which

provides presentations by national and international leaders in the entertainment and cultural industries. In the first year of this program, the STUDIO hosted 19 public lectures and more than 20 other public engagement events, such as charrettes, performances and workshops.

The INTERSECTIONS exhibition runs Oct. 11 through Nov. 17 at the Miller ICA, and includes both documentation and working installations of many unique, unusual, and unexpected collaborations fostered at the STUDIO — including Conflict Kitchen, a restaurant that serves cuisine from countries with which the United States is in conflict; the MoonArk

Project, a partnership with the CMU Robotics Institute to develop artworks for its 2020 lunar rover mission; Deep Lab, a cyberfeminist congress organized to examine themes of privacy, security, surveillance; Mimus, an industrial robot that's curious about the world around her; and CLOUDS, an interactive, VR-based documentary movie about new media arts practices.

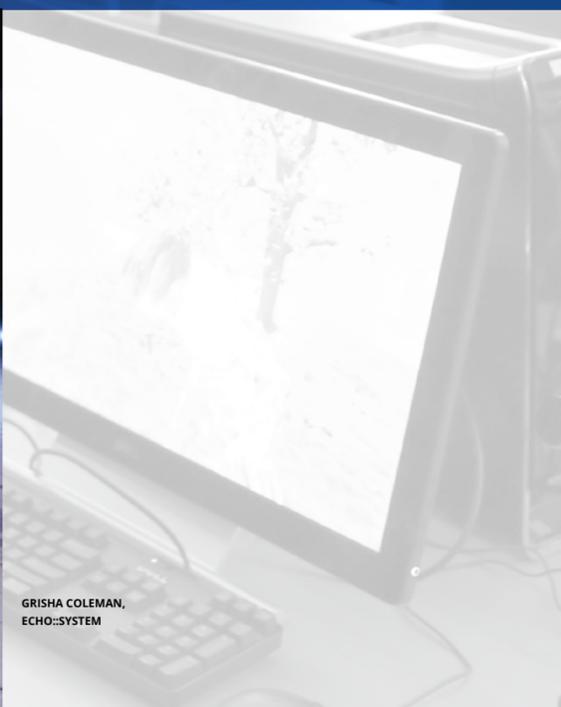
studioforcreativeinquiry.org



INTERSECTIONS: The Frank-Ratchye STUDIO for Creative Inquiry Celebrates 30 Years OF ATYPICAL INNOVATION



GRISHA COLEMAN, ECHO::SYSTEM



JAMES GEORGE & JONATHAN MINARD, CLOUDS



TOP TO BOTTOM
 HACKING OBJECTS WORKSHOP WITH NINA BARBUTO
 OPTIMIZATION OF PARENTHOOD: ADDIE WAGENKNECHT & MADELINE GANNON
 CONFLICT KITCHEN: JON RUBIN AND DAWN WOLESKY

BACKGROUND IMAGE: INFLATABLE BUNNY, MAX HAWKINS (BCSA 2013)

of NOTE

NEWS WITHIN, AROUND AND BEYOND
THE COLLEGE OF FINE ARTS

On the following pages, we've highlighted some of the outstanding happenings of the past academic year to provide an overview of news from CFA faculty, staff, students and alumni.

Frank-Ratchye STUDIO for Creative Inquiry's SNOOZEFEST featuring an inflatable work by the IDEATe Inflatables & Soft Sculptures course.

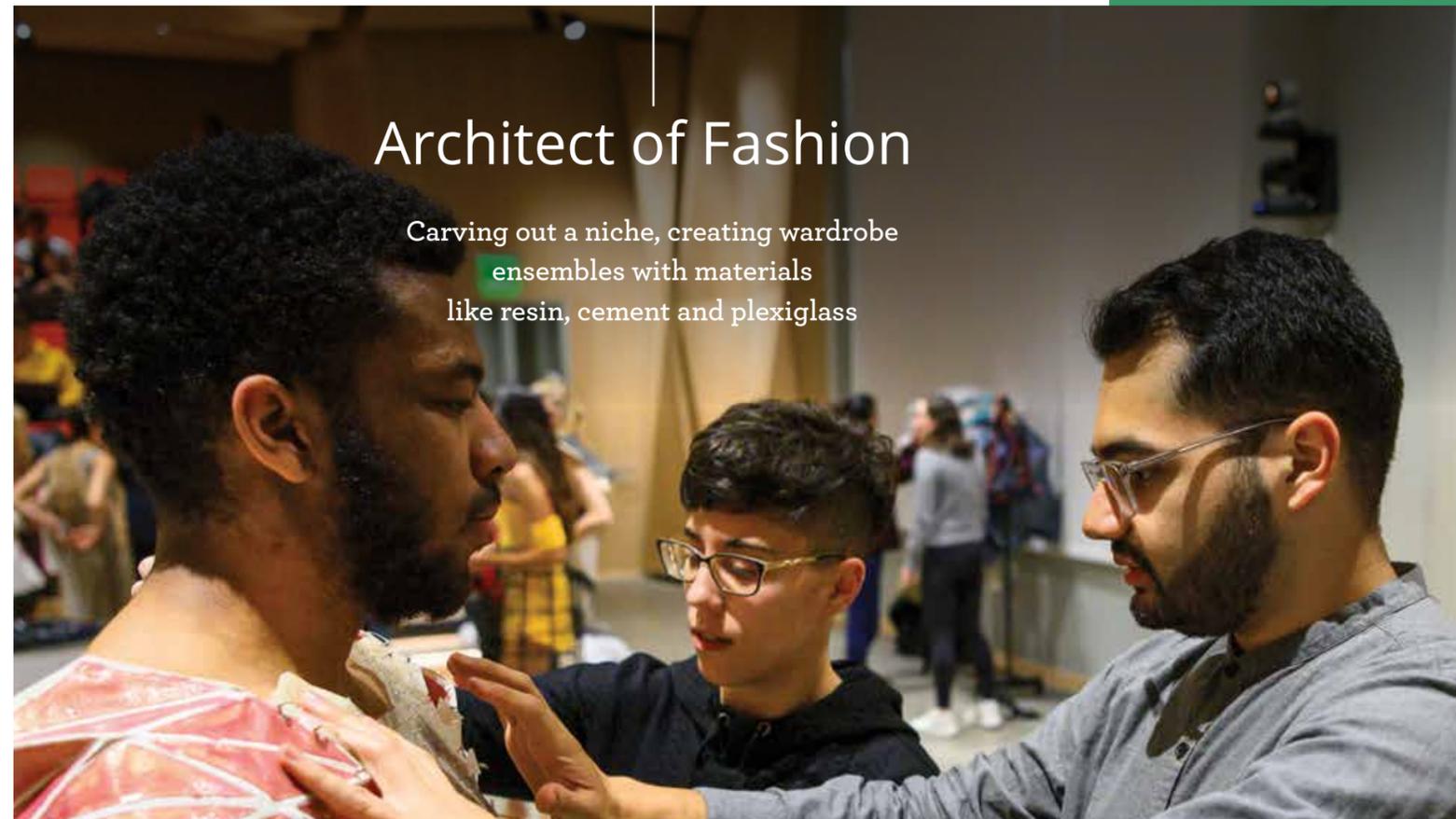
Photo by Alisa Innocenti

Architect of Fashion

Carving out a niche, creating wardrobe ensembles with materials like resin, cement and plexiglass

by

HEIDI OPDYKE



Zain Islam-Hashmi, head designer for Carnegie Mellon University's annual Lunar Gala fashion show, graduated this spring with a bachelor's degree in architecture and minors in intelligent environments and digital fabrication. He has taken advantage of opportunities at CMU and around the world and has shaped them into something unique.

"I really liked the fact that CMU was so interdisciplinary... and there were possibilities to do things that weren't offered yet. When I compared it to other universities, I felt like there were more options at CMU," he said.

For the third year, Islam-Hashmi presented a fashion line at the Lunar Gala that relies heavily on materials more commonly found in architecture and the construction industry. His teammates on the line, known as Alluminare, are Mariana Alberola Rezza and Stephanie Smid, both second-year master's students in the School of Architecture. Islam-Hashmi said that architecture and fashion are not mutually exclusive.

"We have an understanding of people in architecture. Fashion is a way to deepen that interaction," said Islam-Hashmi, a past chapter president of the American Institute of Architecture Students. "There are a lot of techniques and material in architecture that could have a lot of relation and applicability

in fashion. Merging the two helps bridge the two worlds, where each learns from the other."

GLOBAL PERSPECTIVE

Islam-Hashmi's summers have been spent around the world.

After hearing Emmanuelle Moureaux speak at CMU in 2015, Islam-Hashmi applied for, and was accepted to, an internship at her architecture and design firm in Tokyo. He also spent time at Arcop Associates in Karachi, Pakistan, and more recently worked at Domaine de Boisbuchet summer workshops in Lessac, France.

In Ghana, he volunteered to help design and build a clinic in Yeboahkrom. This experience working with cast earth construction techniques served as a basis for his senior thesis.

He's now looking at Pittsburgh to understand how the city's physical urban environment has changed over time.

Islam-Hashmi said the Undergraduate Research Office has been a key part of his success.

"They've challenged my writing and how I articulate what I'm thinking. They've given me a bigger, broader understanding of what research is and what it can be. There are so many diverse and interesting things that happen at Carnegie Mellon," he said.

“AS ‘FLIGHT’ WAS BEING
INSTALLED, I SAW THE SUN
REFLECT A SHEEN OF GOLD
FLAKES OFF THE WORK AND
WAS MESMERIZED AND
ENCHANTED. THAT WAS THE
MOMENT I REALLY FELT,
‘WOW, WE DID SOMETHING.’”

Shohei Katayama
MFA candidate



Photo: Pittsburgh International Airport

Students' Sculpture Takes Flight

Paper airplanes greet arrivals at Pittsburgh International Airport

A rainbow-colored, 16-foot sculpture of a giant paper airplane now greets passengers arriving at Pittsburgh International Airport (PIT), thanks to the hard work and vision of Shohei Katayama and Michael Neumann, master of fine arts candidates in the School of Art.

Their sculpture, titled “Flight,” was installed outside Door 3 in January and marks the completion of the first phase of an outdoor baggage claim sculptural walk at the airport. PIT’s Art Advisory Committee selected “Flight,” along with three other projects, each receiving a \$25,000 stipend and an agreement to loan the work to the airport for up to five years.

In conceiving the project, Katayama and Neumann said that they were thinking about how the space acts as a welcome mat to the city for weary travelers.

“The work creates a strong contrast with the blocky black, gray and red aesthetics of the airport’s architecture,” Katayama said. “We wanted something that was vibrant and welcoming.”

“Flight” is comprised of 225 individual painted aluminum, paper airplanes suspended from a stainless steel armature. To create the work, Katayama and Neumann enlisted the help of several local vendors. Especially instrumental was BASF, who donated \$9,000 worth of paint primers, colors, and UV clear coats that are typically used on vehicles including Smart Cars, Nissans and Subarus, as well as sculptures at Disney World.

For Neumann, who previously worked as a fabricator before enrolling in the MFA program, demonstrating the depth of talent in Pittsburgh was an essential part of the work.

“By working with local artisans and engineers, ‘Flight’ demonstrates some of the best Pittsburgh has to offer,” Neumann said. “Like the sculpture itself — which consists of many small airplanes coming together to create one unified whole — we relied on collaboration and the expertise of several people to help us realize our vision.”

The aluminum paper planes and the armature were fabricated by Technique Architectural Products, and the individual components were painted by Bruce Harvey at Pro Comp Custom. In addition, Katayama and Neumann received guidance from School of Art professors Bob Bingham and Carol Kumata, along with Larry Hayhurst in the College of Engineering’s Tech Spark facility.

Music Through Storytelling

Helping people to feel the world through sound

Carnegie Mellon University student Theresa Abalos wants to help people feel the world through sound.

“Sometimes, you can’t articulate why the world is so complex, but you can engage with it by creating something that’s breathtaking and moving, often in healing ways,” said Abalos, a junior Bachelor of Humanities and Arts (BHA) student in global studies and music performance. She’s combining her two disciplines through researching musical practices of indigenous musicians of Argentina.

Abalos is also pursuing a minor in Hispanic Studies and she sees the importance of engaging with topics within their linguistic context.

“The specific language you speak is a lot like music — it’s deeply connected to how you feel, how you respond to things and how you think,” Abalos said.

Last summer, Abalos studied in Argentina and conducted research and fieldwork in her interactions with indigenous peoples.

“I found myself looking at everything more curiously,” she said.

Her experience was supported in part by the Jennings Family Brave Companion Award, which supports underrepresented or first-generation students with demonstrated financial need to travel and conduct research. She also received support through the Undergraduate Research Office for her applications for fellowships and scholarships. The scholarship transformed her abroad experience.

“We have been thoroughly impressed with her dedication to her academic and professional goals. Theresa’s tenacity and focus will continue to serve her well throughout her graduate education and beyond,” said Richelle Bernazzoli, assistant director of Undergraduate Research and National Fellowships.

Assistant Musicology Professor Alexa Woloshyn (see page 30), helped guide Abalos’ research, which focuses on the musical practices of contemporary indigenous musicians from Argentina and how they engage with and shape modernity.

“Their identity as indigenous does not mean they are frozen in the past; rather they’re engaging with and helping to build what we consider modern, leading to movements both ideologically and across rural and urban spaces,” Abalos said.

She is contributing to the growing scholarly conversation about how tradition is not incompatible with modernity. She recently presented her research, titled “Who are the ‘folk’ in música folclórica? Indigeneity and the Performance of Belonging in Argentina,” at the Niagara Chapter of the Society for Ethnomusicology 2019 Conference at SUNY Buffalo State. She also presented her research at CMU’s Meeting of the Minds in May.

Music brought Abalos to CMU. In particular, her flute professor, Alberto Almarza, has been an important mentor during her undergraduate experience.

“He has supported my activities outside the typical music trajectory, such as studying abroad and being in BXA,” Abalos said. “And he has helped me develop my belief that with a lot of balancing work, non-musical endeavors can enrich, rather than hinder, my growth as a musician.”



“The specific language you speak is a lot like music — it’s deeply connected to how you feel, how you respond to things and how you think.”

Theresa Abalos

MYRNA ROSEN by

JOSEPH LYONS

O sing unto the
LORD
A NEW SONG
FOR HE hath done
MARVELOUS things
HIS right hand, and HIS holy arm,
hath wrought salvation for HIM
The LORD hath made known
HIS salvation



Featured Calligraphy: O Sing Unto the Lord

Type in Living Color

A website pays tribute
to Myrna Rosen

Jessie Headrick, an alumna of Carnegie Mellon University's School of Design (BDes 2018), recently launched a website dedicated to the work of Myrna Rosen, noted calligrapher and adjunct professor at the School of Design.

"After a couple of semesters attending Myrna's Calligraphy class, I realized how incredible Myrna's career was as a calligrapher and as a mother," said Headrick, who currently works as a product designer with Palantir Technologies. "I discovered she had not undertaken any formal effort to document all of her work, and I knew how important it was to archive her contributions to this field.

"Myrna's calligraphy is playful, experimental, full of color and precision," added Headrick. "More than the quality, Myrna's pieces incorporate years of careful study under one of the most well-known calligraphers in the world, Arnold Bank. What's more, these pieces were often products of the 'late hours,' after she had made dinner and put all the children to bed.

"Myrna truly lived both lives, mother and calligrapher, in a time when this was not common or easy," Headrick said.

For Headrick, as a designer, the lessons of calligraphy not only teach history and craft, but also the importance of the delivery of communication.

"The more understanding a designer has of the history of type, the better they may leverage the written word," she said. "Calligraphy is an incredibly careful and exacting practice that demands more patience than our modern day tools.

"I hope people will come away from this website with a better appreciation of the type they see in the world around them. Through viewing and searching Myrna's work, I want people to experience the history of type and the mastery of her craft. Perhaps most importantly, I hope people will appreciate the remarkable life and work of Myrna Rosen."

myrnarosen.com

Committed to Academic Excellence

Head of Drama
named University Professor

During the 2019 Commencement proceedings, Peter Cooke AM, PH.D. was named a University Professor at Carnegie Mellon University.

"University Professors are distinguished by international recognition and their contributions to education, artistic creativity and/or research," said Provost Jim Garrett. "Each University Professor exemplifies a high level of professional achievement and an exceptional commitment to academic excellence at our university."

Garrett said the professors were nominated and recommended by academic leaders and faculty who have achieved the designation of University Professor.

Cooke was appointed professor and head of Carnegie Mellon's School of Drama in 2009. Prior to joining CMU, Cooke was deputy director and head of Design at the National Institute of Dramatic Art (NIDA) in Sydney, Australia, and remains a member of the governing NIDA Company.

Throughout his career, he has designed more than 150 productions across the disciplines of drama, opera, dance, puppetry, music-theater, television, casinos and large-scale events. He has co-presented the CMU "Excellence in Theatre Education Award" during CBS telecasts of the Tony Awards ceremonies in New York City, and is a current member of the Programming Advisory Committee for the Pittsburgh Cultural Trust.

Cooke was awarded an Order of Australia in the Queen's Birthday Honors list in 2017 for service to the performing arts through theatrical design education, research and administration.

"Being recognized by one's peers is a great honor," Cooke said. "I'm grateful to the faculty, staff and students of the School of Drama for the support, collaboration and joy they bring on a daily basis."

"The College of Fine Arts' additional university professors are Andres Cardenes (School of Music); Susan Tsu (School of Drama); Cindy Limauro (School of Drama); and Vivian Loftness (School of Architecture).



ON THE MOVE by

ERIN KEANE SCOTT

Kathryn Heidemann

Heading to Cleveland
Institute of Art

After more than eight years of service, Kathryn Heidemann has departed Carnegie Mellon to serve as dean of faculty and chief academic officer at the Cleveland Institute of Art. In her new role, Heidemann will lead the college's educational programs, supporting program development and implementation, accreditation and assessment, curriculum development and delivery, and oversight of 17 academic departments — from animation to game design, industrial design to illustration, and more.

"This is a great opportunity for Kathryn, and I know that I speak for all of us in wishing her much success and thanking her for her leadership, her creativity, and her major contributions to who we are today," said Dean of the College of Fine Arts, Dan Martin.

Heidemann graduated in 2004 from the Master of Arts Management (MAM) Program — a collaboration of the College of Fine Arts and the Heinz College — and worked at Jacob's Pillow Dance Festival and the Pittsburgh Cultural Trust before joining CMU in 2011 as director of marketing and communications for the School of Music. Shortly thereafter, she was appointed director of the MAM Program, and served as assistant dean of the College of Fine Arts and Heinz College since 2016.

As assistant dean, Martin said, Heidemann had tremendous impact on the CFA/Heinz joint programs in Pittsburgh and Los Angeles (MAM and Master of Entertainment Industry Management), and launched designed-centered initiatives that intersect creativity, policy, and technology. She successfully leveraged the assets of CFA's respective schools and units to foster integrated, pedagogical and experiential partnerships between the two colleges.

"She was a valued member of both Heinz and CFA senior leadership teams," Martin said. "She played a significant role in advising on and implementing strategy, policies and procedures, and internal and external affairs for the colleges."

INDIGENOUS STORIES by

HALEY NORDEEN

Decolonized Futures

Celebrating indigenous stories through sights and sounds

Carnegie Mellon University Assistant Professor of Musicology Alexa Woloshyn is completing a three-year project that explores the history and future of indigenous peoples in the Pittsburgh region, particularly Native Americans.

Her interdisciplinary project, "Decolonized Futures," integrates indigenous futurist storytelling with decolonization and analyzes settler colonialist narratives. Through various media it also creates interdisciplinary narratives to envision potential decolonized futures. The project is centered in Pittsburgh, which has historically included the Haudenosaunee, Shawnee, Lenape and Mingo nations.

Woloshyn's research and teaching focuses on indigenous worldviews and cosmologies.

"Play what you want to play, love what you want to love, but we all need to be much more aware of why we think what we think, why we think this is good music, and why we know these stories and not others," she said.

Originally from Saskatchewan, Canada (Treaty 6 territory and the homeland of the Métis), Woloshyn joined Carnegie Mellon's School of Music faculty in 2016. Her research focuses on how electronic, physiological and sociocultural technologies mediate the creation and consumption of musical practices in art and popular music.

She examines Indigenous musicians' use of mediating technologies to construct and question notions of 'modern' indigeneity, with artists such as Tanya Tagaq and A Tribe Called Red.

Last year, students in her "North American Indigenous Music" seminar enjoyed a video chat with Chickasaw composer Jerod Impichchaachaaha' Tate so much, that it spurred the first event of "Decolonized Futures," inviting Tate to CMU last November.

To honor him during his visit, the Carnegie Mellon Contemporary Ensemble performed Tate's composition "Shakamaxon," which is named for the historic Lenape village that bordered Philadelphia. Tate described the piece as an imaginary encounter between the past and the present — the Lenape who lived in Shakamaxon and himself.

"Sharing our Stories," a second event on March 2, included members of the Council of Three Rivers American Indian Center, Pitt social work student and artist Morgan Overton, and a member of the East Coast Two Spirit Society, each one representing diverse perspectives as Cherokee, Tuscarora, Shinnecock, Mohawk and Seminole people. The gathering brought together nearly 50 people to the College of Fine Arts, where panelists discussed community-building in Pittsburgh and elsewhere, as well as the importance of sharing through artistic practices such as beading, sewing, cooking, dancing, singing and painting.

"It should feel natural that these musicians or knowledge-keepers come to CMU, and they should feel welcome here," said Woloshyn, who is working to establish a stronger relationship between the university and the regional indigenous community.

We Are Still Here (detail)
by Morgan Overton



Chickasaw composer Jerod Impichchaachaaha' Tate visited with students last year.

Cultural Authenticity

Alumna champions new voices as VP of acquisitions for Sony Pictures

by

SCOTT BARSOTTI

Summer 2018 was a big one for the film industry, especially as it relates to diversity in casts crews and perspectives: "Crazy Rich Asians," "Sorry to Bother You," "Ocean's 8" and "Searching," a thriller from Sony Pictures with an Asian-American lead (John Cho).

"Last summer was an exciting time in film where audiences were interested in more representation on screen," according to Sony Pictures VP of Worldwide Acquisitions Lakshmi Iyengar (MEIM 2009).

She worked with the team that acquired "Searching" at the 2018 Sundance Film Festival that January. The film went on to a summer release with big box office numbers—over \$75 million—and widespread critical acclaim.

"It is incredibly fulfilling when we work on a film that coincides with the cultural symphony of what's happening in the world," said Iyengar.

She screens a lot of films for her job and says that acquisitions involve taking the right bets on movies. Her job, she said, requires "a lot of instinct as well as forethought," but it's all about whether or not a movie speaks to her. "You need to be able to articulate why a film is meaningful or important."

CREATIVITY IS KEY

Her role involves many high-profile business decisions, and her job also requires a great deal of creativity. She was closely involved with "The Wedding Guest," a thriller starring Dev Patel that Sony launched at last year's Toronto International Film Festival. IFC Films picked up the U.S. rights and released the film in March 2019.

"This role allows you to work closely with filmmakers, collaborate creatively and discuss the film's future together," she said. That level of creativity has long been a part of Iyengar's life.

In her undergraduate at UCLA, she studied theater and design. Working in theater taught her skills and philosophies that she treasures, not only because she continues to produce live dance performances with L.A.'s Rangoli Dance Company, but also because her background in theater taught her how to collaborate closely with people of different disciplines. Knowing to



Dev Patel starred in "The Wedding Guest," just one example of films featuring more diverse cast, crew and plot lines.

respect everyone's craft and then working alongside them is very helpful in Hollywood, she noted.

Iyengar grew up in the Los Angeles neighborhood of Sherman Oaks; her parents are both artists from India — her mother is a dancer, choreographer and visual artist; her father is a dentist and sculptor.

"My childhood was completely immersed in the arts, and through that upbringing, I found a love for cinema," she said.

She debated getting an MFA to continue pursuing expertise in the arts. While researching schools, she found the Master of Entertainment Industry Management (MEIM) program at Carnegie Mellon. And that's when things changed.

"The MEIM program enabled me to intern with producers and executives and gain experience in the industry. Looking back, I never thought I would get to work alongside them," she said. "I fondly think of my time at CMU. Everyone had such energy and momentum, and I found that to be very infectious."

She offered a word of advice to the next generation of professionals entering the entertainment field: Authenticity. "Being confident in who you are, that's what makes people stronger in these creative spaces."

She has seen many changes in the industry, but for Iyengar, the most significant changes in the industry have to do with who has a voice.

"Diverse voices are being heard more now than I've ever experienced in my decade in the industry. The beauty of film is that it's a medium that is ever-changing, and there is an opportunity for everyone to tell a story," she said.



ENTRY POINTS by

ELIZABETH CHODOS

Entry Points

Miller ICA's new podcast on art and ideas



Carrie Schneider's (BHA 2001) *Grown-Ass Women: You Better Recognize* by Cauleen Smith was one of the first podcasts presented.

This past year, the Miller ICA launched Entry Points, a new podcast series about art and ideas. The goal of the podcast is to connect the broader public with contemporary artists and thinkers who are exploring new territories, generating new knowledge and contributing to society by advancing culture.

Each 20- to 30-minute episode focuses on a topic that is connected to contemporary arts and is relevant to broader public interests. For example, one of the episodes is with artists Alisha Wormsley and Jon Rubin, who found themselves embroiled in a high-profile controversy connected to "The Last Billboard" project in Pittsburgh. The podcast provides insight into their views, the public's interpretation of their art, and what steps have been taken moving forward.

The fourth episode of Entry Points features Janera Solomon, executive director of Pittsburgh's Kelly Strayhorn Theater, in a podcast titled, "How Do You Measure Love?"

"By drawing out the larger societal implications of the contemporary arts, this podcast series demonstrates that contemporary art is about the most pressing issues of our time and should be accessible to everyone," said Miller ICA Director Elizabeth Chodos.

"These conversations help the Miller ICA fulfill its goal of animating a collective citizenship through encounters with the most urgent issues of our time."

To listen to the podcast archives, go to miller-ica.cmu.edu

January 2019's episode focused on this controversial billboard created by School of Art faculty Alisha Wormsley and John Rubin.

THERE ARE BLACK PEOPLE IN THE FUTURE

Ingrid Schaffner's podcast was featured March 26, 2019.



Time to Wake

Experience the real in virtual reality

VIRTUAL REALITY by

THOMAS HUGHES

A dark room slowly becomes visible. Animated beams of light lead you throughout the room and in front of you, a dancer appears. You reach out to touch the animation of a dancer and realize that she is really there — you're experiencing reality and virtual reality at the same time.

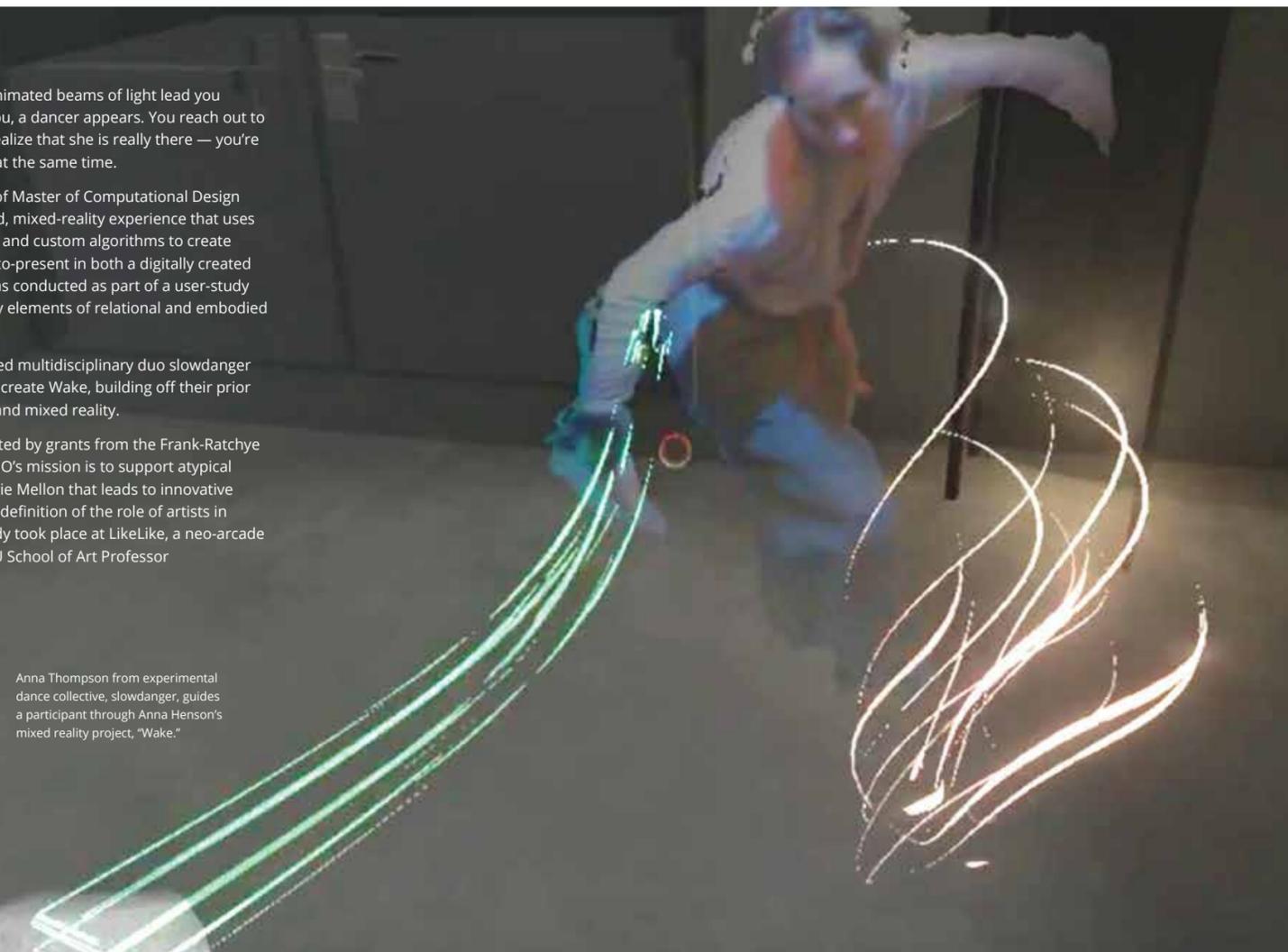
This experience, *Wake*, is the creation of Master of Computational Design student Anna Henson. *Wake* is a guided, mixed-reality experience that uses virtual reality headsets, depth cameras and custom algorithms to create an encounter where the participant is co-present in both a digitally created reality and the real world. This work was conducted as part of a user-study by Henson's MCD thesis, examining key elements of relational and embodied interaction in immersive media.

Henson partnered with Pittsburgh-based multidisciplinary duo *slowdanger* (Anna Thompson and Taylor Knight) to create *Wake*, building off their prior artistic collaborations in performance and mixed reality.

Henson's work was hosted and supported by grants from the Frank-Ratchye STUDIO for Creative Inquiry. The STUDIO's mission is to support atypical and interdisciplinary research at Carnegie Mellon that leads to innovative breakthroughs, new policies and the redefinition of the role of artists in a quickly changing world. The user study took place at LikeLike, a neo-arcade and space for playable arts run by CMU School of Art Professor Paolo Pedercini.



Anna Thompson from experimental dance collective, *slowdanger*, guides a participant through Anna Henson's mixed reality project, "Wake."





Nick Crockett's work "Fire Underground" was on view in the School of Art MFA Thesis Exhibition at Miller ICA.

Tom Little

Snippets AND Snapshots

THE SCHOOL OF ARCHITECTURE

School of Architecture students, faculty and guests united in celebration at "EX-CHANGE," the year-end show that demonstrated the breadth of student work from first-year through Ph.D. in a curated exhibition.

School of Architecture alumna **Carolina Tamayo** (B.Arch 2017), was the winner of the 2019 John Stewardson Memorial Fellowship in Architecture, and **Elizabeth Levy** (B.Arch 2019), was a top 10 finalist. The Stewardson Fellowship is the oldest and most prestigious award for architecture students and graduates in Pennsylvania.

The School of Architecture's EX-CHANGE year-end show demonstrates the breadth of student work from first-year through Ph.D.

Lake Lewis, School of Architecture

A group of 50 School of Architecture students started a new tradition by designing and building the official entryway to CMU's Spring Carnival. The effort was led by SoA Pavilion Committee chairs **Ghalya Alsanea** (B.Arch 2020), **Edward Fischer** (B.Arch 2021), and **Ryu Kondrup** (B.Arch 2021).

School of Architecture faculty members **Doug Cooper** and **Stefani Danes** recently unveiled their collaborative mural installation in the new Tepper Building titled, "The Collaborative Campus." Partners in life and project collaborators, the pair pooled their talent in drawn imagery and fabric piecework to create a cohesive depiction of cross-campus collaboration and innovation at CMU.

THE SCHOOL OF ART

Professor **Angela Washko** won the Impact Award for her project "The Game: The Game" from IndieCade, the leading international event dedicated to independent gaming.

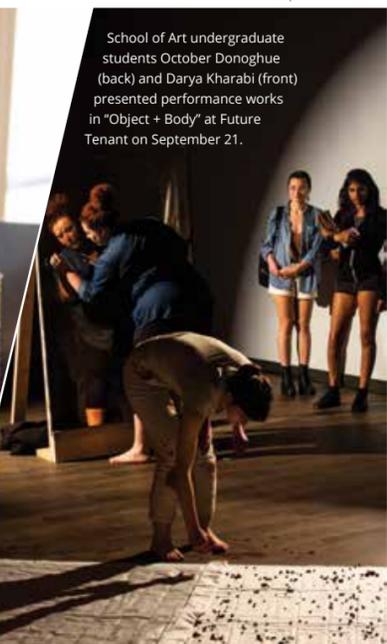
Professor **Devan Shimoyama's** solo exhibition at The Andy Warhol Museum was acclaimed by *The New York Times*, *Artforum* and *The Burlington Magazine*, among others.

Mel Bochner (BFA 1962) and Professor **Jon Rubin**, in collaboration with **Lenka Clayton**, presented new works in the *Carnegie International*.

Stephen Solomon



Gindroz Prize for Travel recipient **Rebecca Lefkowitz** (MUD 2019) studied the evolution of historic cities in Europe, culminating in an exhibition of her drawings and sketchbooks titled "Between Times."



School of Art undergraduate students **October Donoghue** (back) and **Darya Kharabi** (front) presented performance works in "Object + Body" at Future Tenant on September 21.



School of Art Senior Exhibition "Bounce!" on view at Miller ICA, May 3-18.

Kelli Clark (BFA 2018) and **Andrew Edwards** (BFA 2018) were awarded an Advancing Black Arts in Pittsburgh grant for their film, "Calypso," which confronts issues surrounding AI, race and the future of technology. The grant was awarded by The Pittsburgh Foundation and The Heinz Endowments.

Rob Rogers (MFA 1980), who was fired from the Pittsburgh Post-Gazette this winter for his cartoons critical of Donald Trump, was a finalist for a Pulitzer Prize and published a collection of his works rejected by the paper.

THE SCHOOL OF DESIGN

On June 1, **Bruce Hanington**, associate professor and former director of graduate studies at Carnegie Mellon University's School of Design, began his tenure as the new head of the School of Design.

Terry Irwin, professor and director of the Transition Design Institute, will receive an honorary doctorate from Emily Carr University of Art & Design in Vancouver, British Columbia.

Alumnus **Xiangyang Xin** (MDes 2002, Ph.D. 2007) was recently named one of China's Forty Designers in Forty Years of Chinese Reform and Opening by the Dragon Design Foundation, the only organization that gives national design awards for individuals in China.

Liana Kong and **Keith Joseph**, two alumni from Carnegie Mellon University's School of Design (ID 2015) were recently granted a U.S. patent for *abiliLife*, a biomedical device company built on a mission to improve the quality of life for the elderly and neurodegenerative patients. It gives patients the ability to move through life with more ease and dignity.

On Sept. 2, 2018, **Wayne Chung**, associate professor and product design chair at Carnegie Mellon University's School of Design, released his book, "The Praxis of Product Design in Collaboration with Engineering," from Springer Publishing. The book reveals how a generative design process capitalizes on understanding humans in context to deliver appropriate innovation.

A whiteboard display of a historical, multilevel analysis of the cause of Pittsburgh's poor air quality for the Transition Design Seminar.

Shengzhi Wu (MDes 2019) takes **Marisa Lu** (BDes 2019) into virtual reality to show off some of his grad thesis work.



Students perform in Dance/Light

THE SCHOOL OF DRAMA

Alumna Leigh Silverman (A 1996) won an Obie Award for "Sustained Excellence in Directing."

John Shaffner (A 1976) and Joe Stewart (A 1977) received honorary doctorates during the 2019 commencement proceedings. They were joined by fellow School of Drama alumnus Leslie Odom, Jr. (A 2003), who served as this year's keynote speaker.

Director Bronwyn Donohue (A 2018) was named a 2019 Fulbright Award Winner for researching the theory and practice of two heavily practiced types of experimental theater in Germany: Regietheater (Director's theatre) and Postdramatic Theatre.

Michael McElroy (A 1990) was awarded a Tony Honor for Excellence for founding Broadway Inspirational Voices, a professional choir of Broadway artists united to change lives through music and service.

Bessie F. Anathan Professor of Costume Design Susan Tsu curated the international exhibition Innovative Costume of the 21st Century: The Next Generation, which opened at the A.A. Bakhrushin State Central Theatre Museum in Moscow this summer. Artists from 47 countries took part in the project.

THE SCHOOL OF MUSIC

Alison Fierst (A 2018) was appointed associate principal flute of the New York Philharmonic.

Cellist Evan Kahn (A 2015) was featured as Musical America's "New Artist of the Month" in February 2019.

Faculty member Djordje Nestic and School of Music students traveled to Belgrade, Serbia, in May 2019 to perform the operas Svadba and Petrov.

Annie Hui-Hsin Hsieh, Ph.D., assistant teaching professor, was awarded the Berkman Grant to develop an evening-length new work that will premiere in May 2020. The work will be a collaboration with the vocal ensemble Quince and choreographer Veronica Santiago Moniello, exploring themes concerning the female body and the notion of consent when the safe and private sensing space is violated.

Annie Bosler (A 2003) published a book titled "College Prep for Musicians: A Comprehensive Guide for Students, Parents, Teachers, and Counselors" with co-authors Kathleen Tesar Ed.D., associate dean for Enrollment Management at The Juilliard School, and Don Greene Ph.D., peak performance psychologist.

BXA INTERCOLLEGE DEGREE PROGRAMS

In fall 2018, the BXA Intercollege Degree Programs celebrated the 25th anniversary of the first students enrolling in BHA, along with the 10th anniversary of BCSEA.

Chris Barley (BHA 2004), co-founder of Are.na, is named #1 in Fast Company's 2018 Innovation by Design Awards General Excellence category. Are.na's mission is building a social network that provides an online space where intelligence is valued more than likes.

Jacqueline Barnes (BHA 2016) was selected as an inaugural Highlights Foundation Diversity Fellow for authors and illustrators of color creating stories to enrich and diversify children's literature.

Sarah Ceurvorst (BHA 2013), was selected as an Art21 Educator, providing a year-long intensive experience that focuses on ways contemporary art can support learning. She was previously awarded the 2017 Pennsylvania Art Education Association's Early Career Art Educator Award.

Kathy "Yaeji" Lee (BHA 2015) is a rising singer, DJ and producer, known for her unique style of mixing American and Korean lyrics. She has played Coachella and Lollapalooza was highlighted as Billboard Dance's "Ones to Watch" and Forbes "30 Under 30," and covered Fader magazine.

Natasha Patamapongs (BHA 2008, MEIM 2018) performed at the Thai White House for the prime minister and his council with the Mahidol University Jazz Orchestra as part of the United As One gala for over 6,000 people directly involved with the Thai Cave Rescue.

Theo Teichman (BSA 2018) is studying music composition at the University of Arts and the Serbian Academy of Sciences and Arts in Belgrade, Serbia, as part of his Fulbright Study/Research Grant. He was previously awarded the Gindroz Prize for Travel.

The BXA first-year cohort exhibits their final seminar projects as part of School of Art's Open Studios.

Andre Solomon (MAM 2020), on a site visit to the Rock and Roll Hall of Fame and Museum.

First- and second-year MAMs visit alum Nicole Merritt (MAM 2009) at National Sawdust during a series of NYC site visits.

Snippets AND Snapshots

MASTER OF ARTS MANAGEMENT

MAM faculty member Jerry Coltin retired last December. During more than 20 years at CMU, Coltin led the Center for Arts Management Technology, co-founded Future Tenant and served as program director from 2004-2010. Coltin plans to focus full time on his 3D art practice.

MAM Associate Professor Brett Crawford was recently named MAM program faculty chair. The position had previously been held by CFA Dean Dan Martin, who served in the role for 15 years.

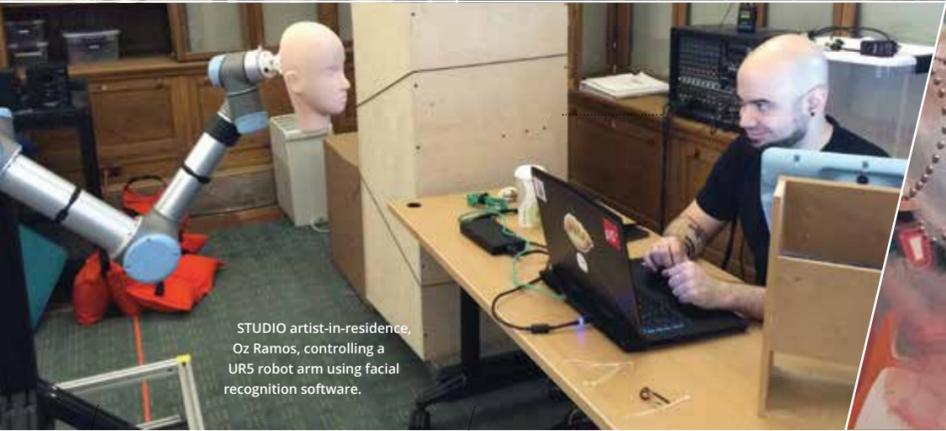
MAM alumna Juniper Manley (MAM 2004) was recently named executive director of the Harwood Museum of Art in Taos, New Mexico. The Harwood Museum is noted for its support of and collection of works by artists spanning the whole of the town's artistic and cultural spectrum.

Alisa Innocenti

The School of Music's production of the opera, "Zemire et Azor," featured an 8-foot-tall puppet monster. Guest director James Ortiz worked with students in the School of Music and the School of Drama on the show.

Alisa Innocenti

The Carnegie Mellon Philharmonic rehearsing for a concert at Carnegie Music Hall, Oakland.



Top, left: MEIM students take a break from interning at The Cannes Film Festival in France. MEIM students have been attending the festival as part of their curriculum for the past decade.

Top, center: Director Elizabeth Chodos welcomes guests to the Carrie Schneider: Reading Women Exhibit Reception and Autumn House Press Reading at Miller ICA. Photography by BHA alumna Carrie Schneider.

Margaret Cox

Bounce! CMU Senior Art 2019 Exhibition Reception at Miller ICA. Artwork by Mariah Hill, The End of the Beginning, mixed media.

MASTER OF ENTERTAINMENT INDUSTRY MANAGEMENT (MEIM)

MEIM Professor Alison Emilio co-sponsored The Horizon Awards, which is dedicated to supporting the next generation of female filmmakers. Emilio was honored with a Horizon Award at the ceremony.

MEIM Professor John Harrison was recently in Atlanta directing episodes of the new series "Creepshow" for horror streaming service Shudder TV. Coincidentally, Roxanne Benjamin (MEIM 2009) was also there directing an episode Harrison wrote, titled "Lydia Lane's Better Half."

MEIM Professor Bonnie Greenberg was the executive music producer of recent Ruth Bader Ginsburg documentary, "RBG." The film's title song "I'll Fight" was nominated for an Oscar in the Best Original Song category. The song was penned by legendary songwriter Diane Warren and sung by Jennifer Hudson.

FRANK-RATCHEY STUDIO FOR CREATIVE INQUIRY

The MoonArk, a multidisciplinary project featuring a collection of artifacts reflecting the arts and life on earth, will be going to the moon in 2020 and was featured in exhibition at Centre Pompidou in Paris earlier this year.

LikeLike, a STUDIO-funded faculty-run neo-arcade, is one of the few galleries of its kind in the United States.

Golan Levin, director of the STUDIO, was promoted to Full Professor in the School of Art.

The STUDIO hosted resident artist Oz Ramos, who worked on open-source solutions for controlling computer interfaces with facial gestures, which has applications for veterans and the differently abled.

The STUDIO hosted more than 16 Steiner lectures — bringing to Carnegie Mellon truly multidisciplinary practitioners; they work at the intersections of various fields of study and push culture in unexpected ways.

/ THE FUTURE OF CREATIVE PRACTICE / THE EDUCATION OF CREATIVE PRACTITIONERS

Dan Martin
Stanley and Marcia Gumberg Dean, College of Fine Arts
Professor of Arts and Entertainment Management, School of Drama

This spring, we in the College of Fine Arts had two incredible opportunities to reflect on our mission, values and vision for the college. In late March, we held the inaugural meeting of our CFA Dean's Council, a body of alumni, industry leaders, arts supporters and family members of students created to serve as a think tank, advocacy arm and advisory council for the advancement of the college's schools and related programs. Several weeks later, we spent two full days with the Presidential Advisory Board, a distinguished team of visitors from academia and the creative industries assessing the college, its accomplishments, opportunities and challenges as we look to CFA's second century at Carnegie Mellon.

For both gatherings, we created a briefing book, **The Future of Creative Practice, The Education of Creative Practitioners**. In addition to overviews of CFA's schools, related units, shared aspirations and challenges, the document includes vital statements on the enduring importance of arts education, our commitment to interdisciplinarity and our commitment to diversity, equity and inclusion. These statements speak to values and positions that we hold very dear and that drive our strategies and actions on a daily basis; I share them with you here. For a full, digital version of the briefing book, go to cmu.edu/cfa



Charlie White
Regina and Marlin Miller Head, School of Art
Professor of Art

The Enduring Importance of Arts Education

The role of the arts in society is far more complex and layered than most markets, statistics and forecasts are fully able to grasp. From shepherding Mozart's music into its fifth century to rethinking Alexander Hamilton through hip-hop, the impact and importance of the arts is far broader than most imagine. In this time of renewed and reinvigorated creative economies that shape cities, establish global brands, reassert theater's role in the national dialogue, and place music and its distribution at the forefront of the digital revolution, we understand the role of arts education and strive to meet its absolute necessity in the 21st century.

As a leading institution in the education of arts and technology, we recognize that being at the forefront requires more than machines, and that without creative risk-taking, aesthetic awareness, challenging ideas and the conservation of the canon, we risk ushering in a philistine future. Therefore, as a locus for new ideas, we ensure that our creative insights inform the broader conversations shaping society, economy, technology and the environment. We must remind ourselves and the communities we work within that computation will never outpace content, which is the raw material of all human endeavors, the scaffolding of societal change and the visioning of our tomorrows.

As the ubiquity of digital production and distribution allows both maker and receiver to share equal resources and apply similar tools, the most critical component of education in the future will not be defined by the vocational application of new techniques, but by the expression of new ideas, the realization of new concepts and the continued renewal of traditional cultural touchstones.

Architecture, art, design, drama and music make up the foundation of our experienced world. They permeate our existence at every level, affecting laws, mapping futures, building cities, sharing beauty and telling the stories that define our lives. Without a rich and rigorous educational commitment that ensures their ongoing roles in the 21st century, the vision recedes, meaning falls away and change is defined solely through economy rather than connectivity.

continued

From the roles of design and architecture in sustainability and the imperatives of ethical planning to the dramatic representations of stage and screen, the arts rethink the past, unpack the present and propose the future. The arts are the custodians of culture, and the platforms we provide today will support the next generation of creative practitioners, thinkers, producers, and planners. However, the arts do not only make artists: They foster, at every level, the careers of change agents who facilitate, incubate and finance expression, and who, in mastering a particular craft, go on to further its evolution and distribution.

“ARTS EDUCATION IS ABOUT ENGAGEMENT.

IT IS ABOUT USING KNOWLEDGE TO SHARE AND TO SHOW.

IT IS ABOUT FREEDOM OF EXPRESSION

AND, IN MANY CASES, IT IS ABOUT FREEDOM OF ACCESS.”

A robust arts education not only boosts the economy of a city but shapes national dialogues, effects social change, forges connections across cultural barriers and adds meaning to our everyday lives by redefining our self-understanding and inspiring personal growth. As such, the arts are more than the museums, stages, structures, performances and systems with which we engage. They take their fullest form when a single person comes to better understand themselves and their individual value; when a marginalized group is given agency through narrative; when a societal problem is illuminated and a form of resistance is visualized; or when centuries-old beauty is preserved and democratized for all to experience. Arts education matters in the face of a world under threat of becoming less intimate, less human, less bound by shared stories, and therefore less meaningful.

Arts education is about engagement. It is about using knowledge to share and to show. It is about freedom of expression and, in many cases, it is about freedom of access.

Along with the benefits of rapid technological advancement, our growing world of devices also lessens our capacity to construct meaning through the intelligence of our senses. The sights, sounds, bodily awareness and communal experience that the arts provide are, therefore, ever more necessary in our everyday lives. From elevating history to radically changing it, the arts are our link to the past and our blueprint for the future. We in the College of Fine Arts, therefore, protect freedom of thought, provide space for expression, and — above all — educate and elevate those who reflect, engage, create and connect.



Golan Levin
Professor of Art
Director, Frank-Ratchye
STUDIO for Creative Inquiry

Addressing the Paradox of Interdisciplinarity in Academia

Innovation in contemporary cultural production demands that today's practitioners think and create across and beyond traditional boundaries. Universities, however, by reason of their established separations into departments, divisions, schools and colleges, often operate as arbitrarily defined silos of practice and cultural production. This contradiction, and these parameters, can lead to frustrating limitations for both faculty and students. Knowledge and culture change more quickly than buildings. The particular way that a university organizes education and research into disciplines, and encodes disciplines into its campus architecture, defines the eventual character of its institutional inertia. Ensnared in concrete, disciplinary compartments risk becoming ingrown, evolving from a Classical philosophical rationalization or Fordist administrative convenience into self-perpetuating, self-justifying, structural facts.

At Carnegie Mellon, we recognize that the frontiers of knowledge lie in the unexplored territories among the disciplines, and that the challenges facing our social, cultural and environmental conditions require approaches that cut across organizational and disciplinary boundaries. As creative practitioners within a top-tier research university, we feel the pressure for our academic units to train specialists who are fit for well-understood roles in today's economy. This pressure, however, runs counter to our true desire to educate innovators prepared to address novel challenges and pose new questions, in occupations that don't even yet have names.

To resolve the pressures of these competing objectives — between vocational instruction and liberal education, between conservatory practice and laboratory experimentation, and between depth and breadth — the College of Fine Arts has established and promotes a robust ecology of interdisciplinary programs and facilities. We encourage you to get acquainted with these units, and the ways in which they connect arts students to hybrid new modes of education, research and professional experience.

“KNOWLEDGE AND CULTURE CHANGE MORE QUICKLY THAN BUILDINGS.”

They include the Frank-Ratchye STUDIO for Creative Inquiry, the Miller Institute for Contemporary Art — and, in tight collaborations with CMU's other schools and colleges — the BXA Intercollege Degree programs, the IDEaTe network, and the Center for the Arts in Society. Together, these mission-driven and/or non-degree-granting units serve and supplement the activities of all five of the CFA Schools and beyond, strengthening the interdisciplinary fabric that connects our work, and making the college far more than the sum of its parts.

Diversity, Equity and Inclusion

The College of Fine Arts places a high value on diversity and on providing safe environments for personal expression, professional growth and intellectual development. We celebrate diversity in body, mind and spirit, and we welcome varied and alternative viewpoints. We are dedicated to fostering not only tolerance, but also acceptance, believing that heterogeneity lays the foundation for artistic exploration, intellectual curiosity and creative risk-taking.

Students from underrepresented, unrecognized and marginalized populations face unique challenges as they embark on their education and subsequent professional careers. In addition to promoting whole community inclusion, we are dedicated to creating smaller networks of support within our schools where students can discuss their experiences and share visionary ideas that are a unique outgrowth of their manifold distinctions. We believe that providing support for, and leveraging the artistry and intelligence of, these populations has a major impact on student success, community equity and the global impact of the arts throughout society.



Kristen Kovak
Senior Associate Dean of Academics
Associate Teaching Professor, College of Fine Arts

CFA developed a set of “Professional and Community Standards” to promote acceptance and address potential resistance. We believe that every student has the right to an emotionally supportive and intellectually open educational community so that they may develop their talents to their fullest potential. The statement reads, in part:

“As a condition of enrollment in the College of Fine Arts, we expect you to positively contribute to the community in order to fully engage in the intellectual life at CFA. Classrooms, studios, rehearsal and performance spaces, exhibition venues and off-campus curricular destinations are safe spaces for expression and self-identification. Students are expected to treat everyone with respect, regardless of race, country of origin, gender, gender identity and expression, sexual orientation, disability, physical appearance, age, religion, political affiliation or marital status. Lack of respect and harassment includes offensive comments related to any protected personal characteristic, deliberate intimidation, sustained disruption of speech, inappropriate physical contact and unwelcome sexual attention.”

We rigorously monitor the demographics of our student and employee applications to actively foster new connections with underrepresented, unrecognized and marginalized communities. We dive deep into the logistics of our student graduation rates and work with resources on campus to address specific issues that may disproportionately affect some members of our community. We review discrepancies in employee retention, pay equity and rates of tenure and promotion within the college.

We form advisory councils, hold town halls, invite speakers, host performances, curate exhibitions and interview alumni on issues of race, gender and inequality. We are committed to strengthening the diversity of our talent pools so that we can provide the very best visionary education that speaks to a broad range of human experiences. As leaders in our creative fields, we aim to be leaders in pioneering an equality of voices across the arts, design and architecture as well.

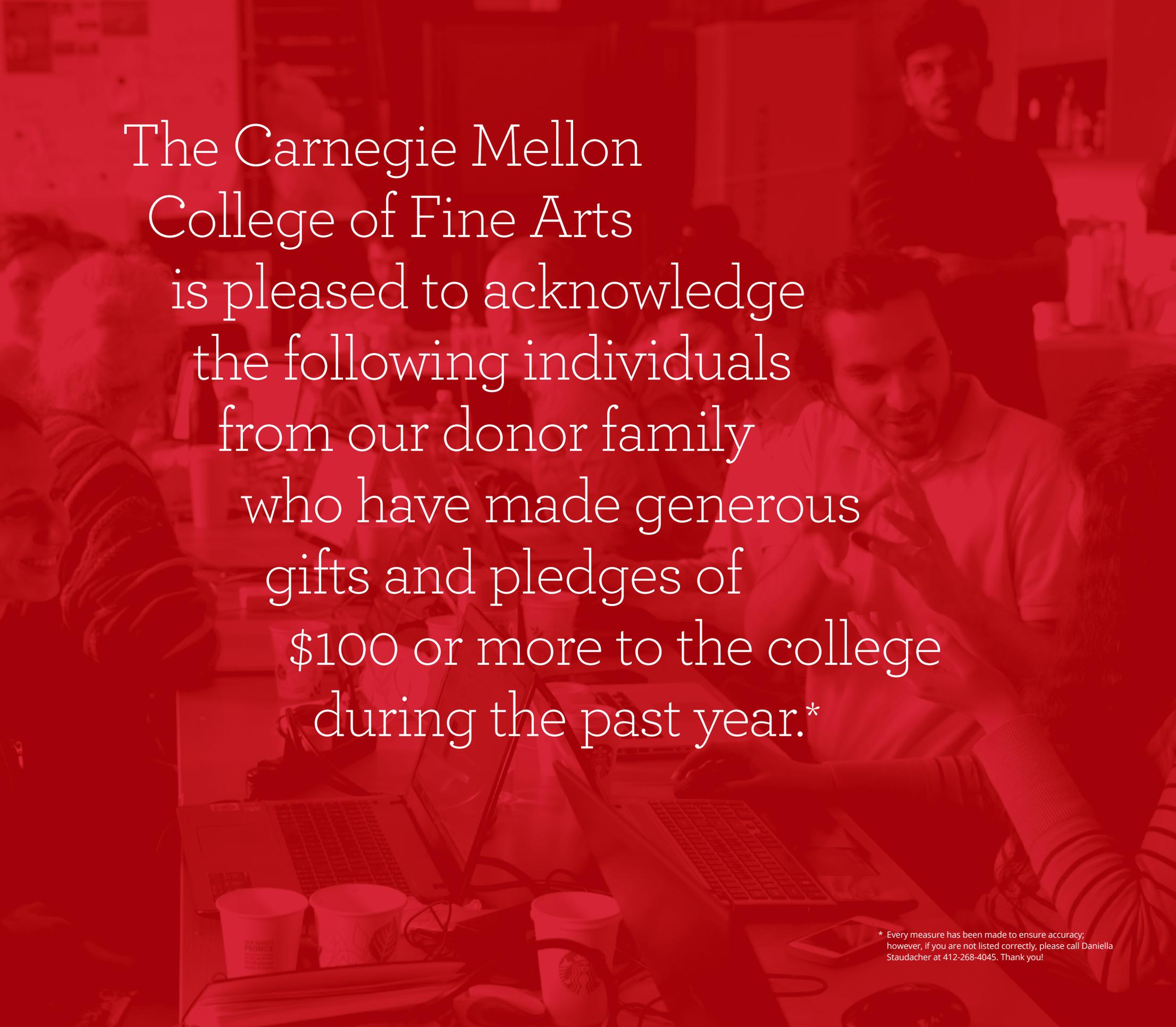
**“AS LEADERS IN OUR CREATIVE FIELDS,
WE AIM TO BE LEADERS IN PIONEERING
AN EQUALITY OF VOICES ACROSS THE ARTS, DESIGN
AND ARCHITECTURE AS WELL.”**





Ensuring a Legacy

The College of Fine Arts is preparing the next generation of thought leaders in the arts, architecture and design. Our students leave Carnegie Mellon ready to take on current challenges and rethink the future. They could not leave as well prepared as they are without help from individuals, corporations and foundations, all of which help to continue a legacy of excellence that has become a CFA hallmark.

The background image shows a group of students in a classroom or workshop. In the foreground, there is a table with several laptops, coffee cups (including a Starbucks cup), and other items. The students are engaged in various activities, some looking at their phones or laptops. The overall scene is a busy, collaborative learning environment.

The Carnegie Mellon
College of Fine Arts
is pleased to acknowledge
the following individuals
from our donor family
who have made generous
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\$100 or more to the college
during the past year.*

* Every measure has been made to ensure accuracy;
however, if you are not listed correctly, please call Daniella
Staudacher at 412-268-4045. Thank you!

GIFTS OF \$500,000
AND ABOVE

Bernita Buncher,
The Jack Buncher Foundation
Regina Gouger Miller (T, A 1959) and
Marlin Miller
P.J. Dick / Trumbull / Lindy
Lucile Rosen (MM 1962) and
Michael A. Rosen (E 1963)
Juliet Lea Hillman Simonds Foundation
Marilyn T. Wells and
John M. Wells (A 1979, H 2014)

GIFTS OF \$100,000
to \$499,999

Casey Childs (A 1978, 1980)
Catherine Erin Collins and
Francis D. Collins (A 1967)
Kokila Jain and Sandeep Joshi (P)
Soumyo D. Moitra (HNZ 1981, St)
Sharon Rohr and James E. Rohr (T)
Arline L. Rosenberg*
Alfred P. Sloan Foundation

GIFTS OF \$50,000
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The Philip Chosky Charitable &
Educational Foundation
Cynthia Friedman (T, C)
The Grable Foundation
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Janice Watson (P)

GIFTS OF \$10,000
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Autodesk, Inc.
Weimin Han and Yuming Bai (P)
Lynda A. Bender (A 1974)
Emily M. Bianchini (C, P) and
Ronald P. Bianchini, Jr. (T, E 1986,
1989, P)
Sean M. Bidic, M.D. (A 2002)
Dean E. Brown, III (A 1963)
Buhl Foundation
Marne and Bradley Busatto (P)
Adriel Deller (A 2013) and
Helen Deller
Alexandra J. Diller*
Sue Fuller (A 1936) *
Marilyn M. Gindroz (A 1974) and
Raymond Gindroz (A 1963)
Linda B. Haller (HNZ 1991)
The Heinz Endowments
Interface
Dorothy and Joseph Jackovic (P)
Jean F. Jenkins (A 1943, P) *
Jim Kiser
Ina and Stanley L. Lane, Jr. (P)
Emanuel Levy (A 1977)
Wendy Malabuyo and
Paolo Malabuyo (C, A 1995)
M. Donald McClusky (E 1950)
Nationwide Postal Management
Douglas S. Ostrow
Jebby B. Potter (A 1963) and
Tom M. Potter/The Rockwell
Foundation
Katherine Moore Reed and
Charles B. Reed (P)
Natapitt Sethpornpong (A 2018)
Peng Shou and Xiaolin Zhang (P)
Lonna H. Smith (C, A 1969) and
Michael A. Smith (E 1968)
Barbara M. Spector (DC 1969)
Henry D. Spinelli (A 1955)
Robert D. Summer (C, TPR 1956)
Janet Swanson (MM 1954)
TIAA
Kimi Vlahakis and
Nick G. Vlahakis (C, E 1974)
Paula Kauffman Wagner (T, C, A 1969)
and Rick Nicita
Howard R. Wall (A 1972)
John Williams (P)
Yixia Kate Xiong (TPR 2004, P)
Robert A. Zverina (A 1974)

GIFTS OF \$5,000
to \$9,999

Academy of Country Music Lifting Lives
Alexis Summer and
Spencer Angel (P)
Anonymous
S. Leonard Auerbach (C, A 1966, 1968)
Wayland W. Bowser (A 1954)
Owen Cantor
Donald K. Carter (A 1968)
Cynthia Cozewith (A 1962) and
Charles Cozewith (E 1959, 1961, 1965)
Diane and Richard J. Cummins
Deep Local
Richard E. Donner (DC 1975)
Epic Metals Corporation Charitable
Foundation
Paula Escott and T.J. Escott (A 1962)
John Sergio Fisher & Associates, Inc.
Suzanne C. Francis and
David B. Francis (C, E 1965, 1966, 1970)
General Motors Corporation
John A. Gresch, Jr. (A 1975)
Paul F. Jacob, III (A 1971)
Ellen Perlow Kessler and Jack J. Kessler
Ellen S. Kier (A 1978)
Carol S. MacPhail, CPA, CFP (TPR 1976)
and Douglas J. MacPhail
George E. Marsh, Jr., FAIA (A 1979)
Hyewon Miller and
Jason C. Miller (DC 1997)
Diana J. and David J. Millstein
Alice G. Morigi (A 1961) and
Francis C. Morigi (A 1961)
Marla Tobey and Andrew Sobel (P)
Yoko Tai (A 1972) and
Stephen R. Lee (A 1975, 1977, F)
Orville M. Winsand

KEY

- A College of Fine Arts alumni
- BHA BXA Intercollege Degree Programs alumni
- CS School of Computer Science alumni
- DC Dietrich College of Humanities and Social Sciences alumni
- E College of Engineering alumni
- HNZ Heinz College alumni
- INI Information Networking Institute alumni
- MET Entertainment Technology Center alumni
- MM Margaret Morrison Carnegie College alumnae
- S Mellon College of Science alumni
- TPR Tepper School of Business alumni
- C College of Fine Arts Dean's Council
- F Faculty
- H Honorary degree recipient
- P Parent
- St Staff
- T Trustee

* deceased

¹ List includes gifts made from July 1, 2018, through June 30, 2019.

A Legacy for the Love of Music

Robert Summer (PM 1955) has loved music for as long as he can remember, with an instinctive affinity for its power, beauty and ability to stir universal emotions. He relied on that passion for making a decision that set him on the path of an extraordinary career in the music industry.

His love of music has also inspired him to share it with others — which he does through his support of CMU's School of Music. Summer focuses his generosity on the education and training of CMU's talented student musicians. His gifts have allowed the school to purchase two Yamaha pianos, a Steinway concert grand piano, two marimbas, two Wagner tubas and two basset horns.

“By giving the music students access to orchestral instruments — including unique ones — they have the opportunity to explore exceptional music scores that they could not otherwise perform,” he says. “It is my hope that this helps to differentiate the education offered by the School of Music.”

Summer's career in music began with his early training and career choice. After graduating from CMU with a degree in printing management, Summer received numerous local and national job offers, but he was excited by only one: the opportunity to join RCA Records.

“I had a core skill in design and graphic arts, a passion for music and good fortune,” he says. “The '70s and '80s were the great period of rock 'n roll, as well as other genres, and I became the designer of choice for most key artists in the company. I got to know all of them, travel with them and attend their concerts. To be successful in the business required engagement with the artists. Graphics — album design and special packaging — gave me the connection I needed. I had found a unique application for the training I received at CMU.”

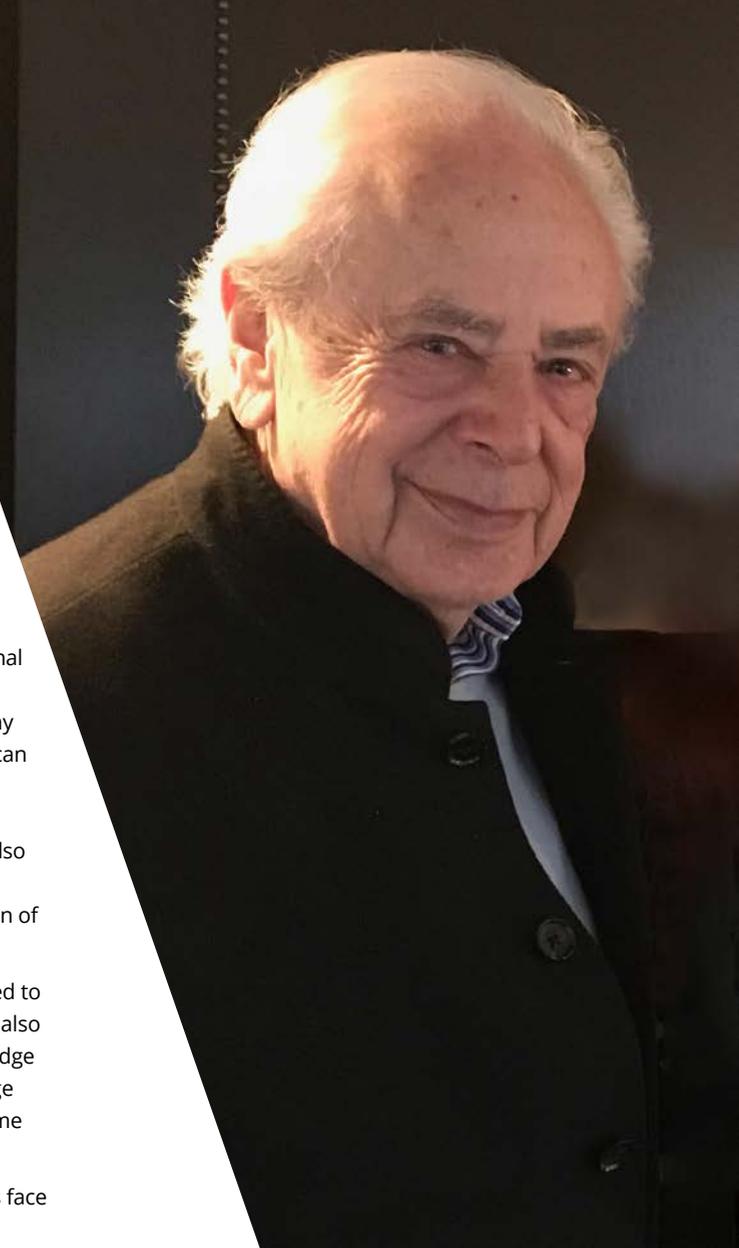
Although not a trained musician, Summer rose through the ranks to hold the positions of vice president of RCA International and then president of the global company. He later became president of Sony International. He shaped the careers of many prominent artists, including signing to record contracts American rock legend Lou Reed and Canadian singer Celine Dion, and developing talents such as Cuban-American singer-songwriter Gloria Estefan and country music star Dolly Parton. Summer also has served as chairman of the Recording Industry Association of America, served on the board of the International Federation of Music and headed many startups after his years at Sony.

Throughout his demanding career, he has remained committed to Carnegie Mellon. A loyal supporter for more than 20 years, he also has lectured at the School of Music, sharing his insider knowledge of the music business, and currently is a member of the College of Fine Arts Dean's Council. He was awarded the Alumni Lifetime Achievement Award in 2005.

“My experience helps me to understand the difficulty students face as they pursue success in performance. The competition is enormous, your skills have to be exceptional and it takes a bit of luck along the way,” he explains.

Summer encourages CMU's aspiring musicians to hold to their dreams, gently advising them to be realistic in their career plans.

“Your training will open many doors,” he said. “If you must change your plan, take your passion and CMU background and find a path forward to other things that will be equally or even more rewarding.”



“By giving the music students access to orchestral instruments — including unique ones — they have the opportunity to explore exceptional music scores that they could not otherwise perform.”

GIFTS OF \$2,500
to \$4,999

Carolyn Hess Abraham (St)
Elgart Aster (A 1977)
Anne Mundell (F) and
David Betts (HNZ 2002)
Marian and Bruce Block
Ingeborg Borre*
Rebecca Catelinet and
Barry P. Catelinet (A 1968)
Kristine E. Dillon and John R. Curry (P)
Janet R. Dell (DC 1969) and
Robert C. Dell (A 1968, St)
Jamie deRoy (C, A 1967)
Sally S. Dobroski (A 1968) and
Bernard J. Dobroski (A 1968)
Howard L. Ellin (T, DC 1986)
Kathleen and Kenneth Eshbaugh (P)
Rosemarie Fall (A 1979, P) and
Andrew Millstein (P)
Lauren A. Friedman (A 1969)
Margaret Gelin and
Bruce Richards Gelin (S 1967)
James B. Harrison, III (A 1993)
William E. Hunt
Charles S. Klee (A 1989)
David A. Kleer
kynamatrix Research Network
Bryan S. Lane (A 1992)
Maureen and James B. Lok (P)
Gwen Lopez-Cohen, M.D.
Cheryl Ann Pinto (P) and
Dan J. Martin (F, P)
Michael P. McDonnell (A 1990)
Guifang Chen and Shunbo Mou (P)
Nandini and Adil Nathani (P)
New Sun Rising
Victor Ng (C, A 2012)
Christiane E. Noll (A 1990)
Carolann Page
The Presser Foundation
KristieAnne Reed (A 1995)
Mark W. Shanabrough (A 1982)
Catherine F. Stoll (C) and
Juan Mesa-Freydell (P)
Edward Szyllinski (A 1968)
George E. Temple, IV, AIA, LEED AP
(A 1985)
Laura Tetlow and
W. James Tetlow (A 1977, P)
Marilyn Taft Thomas (A 1964, 1965, F)
and Harry M. Thomas (P)
Urban Design Associates
Peng-Hui Wan (A 2011) and
Yi Chun Huang (A 2011)
Ju Me You and Tae Young You (P)

GIFTS OF \$1,000 to \$2,499

Elizabeth G. Aby (DC 1971, TPR 1980)
Kamesh Ramakrishna Aiyer (S 1982)
Margery Al-Chalabi (A 1961) and
Suhail Al-Chalabi
Barbara J. B. Anderson (P)
Karin Arai and David B. Arai (A 1989)
Patricia H. Pavlus (St, P) and
Adel T. Assaad (E 1987, P)
Mr. and Mrs. Mahnaz Baghai
Cigdem Baybars and
Ilker Baybars (TPR 1972,
HNZ 1979, F)
Patricia P. Berger (A 1960)
Renee Smith Borkow (A 1985) and
Allan Borkow
Charles H. Bracken Jr. (T 1978)
Susan Kosakowsky Burdick (A 1973)
Catherine Ann Carroll (DC 1989)
Leslie and Timothy Case (P)
Valerie A. Zingapan and
Gregory J. Castiglia (P)
Joseph S. Ceo (A 1954)
Computer Reach
Catherine M. Davidson (St) and
Steven J. Sharratt
Mark Edward Davis (St) and
Ignacio Choza De Juan
Conrad J. Derdeyn, P.E.
George N. Dittmeier (DC 1987)
Katie E. Dowling-Marcus (A 1993)
Lisa S. Earle and Martin F. Earle (S 1972)
Helen F. Eaton (A 1947)
Mr. and Mrs. Morteza Elyaderani
Sheldon L. Epps (A 1973)
Mary Anne Gailliot (A 1968)
Paul D. Gerlach (A 1967, 1968, 1972, St)
Karen L. Graham (A 1980)
Lynnette J. Gray (A 1983)
Janet S. Greive and
Tyrone Don Greive, D.M.A. (A 1970)
Beth and Doug Grijalva (P)
Suzan Melinda Lami (A 1979, P) and
Robert W. Grubb (A 1980, P)
Oscar L. Harris Jr. (A 1972)
Susan and Angelo Intile (P)
Roseanna L. Irwin (F)
Plato S. Karayanis (A 1952)
Arthur John Kerr, Jr.
William H. King (A 1975)
Barry S. Langer (A 2001)
Soonyi and Christopher Lee (P)
Peter Dan Levin (A 1954)

Susan M. Bovan (A 1978, 1980) and
Richard Marchisio (A 1980)
Sara J. Marrs (MM) *
Louis L. Mastro (A 1959)
Leslie J. Matthews (A 1975) and
Thomas E. Matthews (A 1975)
Robert F. McBroom (A 1972)
Laleh Mehran (A 1997) and
Christopher D. Coleman
Natalie Rothermel Meidel (A 1978) and
Richard W. Meidel, Jr.
Haj Chenzira-Pinnock (A 2002) and
Tyrone M. Mitchell (A 2000)
Lucy Mou (A 2016)
Lee Anne P. Myslewski (A 1995)
Rise Nagin (A 1972) and
Daniel Nagin (TPR 1971, HNZ 1977)
Laura Kai Narayan and
Manu Narayan (C, A 1996)
Vicki Navratil and Dennis Kosovac (P)
Natalie L. Ozeas, Ed.D. (A 1960, 1969)
and Frank C. Bates
Paula Page
Olivia M.A. Madison and Gregory
Sebastian Palermo, FAIA (A 1969)
Anne W. Pantelich (1980)
Jon Ramer (E 1956)
Ms. Ramsay (A 1969)
Donald and Sylvia Robinson
Family Foundation
Julia Royall (DC 1973)
Joan Jaques Sextro (A 1967) and
Richard G. Sextro (S 1967)
Jo Ellen Silberstein (A 1968)
Richard L. Simmons, M.D.
James Spector (AM 1969)
Allison Stockman (A 2001)
Brian Thornton (St)
Frank A. Traficante, Ph.D (A 1960, 1961)
United Way of Allegheny County
Elizabeth M. Vincent (A 1961)
Lauren M.L. Von Dehsen (A 2010)
Cathleen Weinert and
Daryl Carl Weinert (St)
Mildred and Edward Werner (P)
Ann H. Williams (A 1972) and
Christopher P. Williams (A 1972)
Mr. and Mrs. Derrick Williams
Anne Rosalin Witchner (DC 1973, St, P)
and Michael H. Levin (P)
Yumiko Yamada (A 1999)
Paul C. Zugates (A 1972)

GIFTS OF \$100 to \$999

Douglas F. Ahlstedt (F)
Samira Ahmadi (A 2011)
Ronald D. Ali (A 1975)
Eric Anderson (F)
Elaine Yee-Li Ann, MS (A 1995, 2000)
Anonymous
Freddy A. Anzures (A 1999)
Jerome Apt III (F)
Mr. and Mrs. Gerald S. Arceneaux
Stephanie M. Armbruster (A 2006)
Wendy Arons (F, P) and
Michael Perdriel (P)
Javad Ashrafi
Janet C. Atwater (A 1991)
Emory Daniel Ayers (A 1976)
Jennifer Brown (P) and Ian Ayres (P)
Julie Hakim Azzam (St)
Joan L. Balada (DC 1975, HNZ 1977,
TPR 1980) and Leonardo Balada (F)
George G. Ballis (A 1952, 1954)
Sebastine Amedume-Beaumier (P) and
Jean-Noel Beaumier (P)
Lesley A. Becker (A 1977)
Sheldon Joe Bell (A 1968)
Zachary J. Bergeron (A 2015)
Dr. and Mrs. Charles G. Bernstein (P)
Karen M. Bernstein (P) and
Stephen M. Altus (P)
Michelle D. Betancourt
Angela B. Bianco (A 1943)
Julianne Addis Biehl (A 1951)
David N. Bilow (A 1963, 1965)
Kimberly Rose Bittner (St, P) and
Robert E. Bittner (St, P)
Bruce A. Block (A 1972)
Richard M. Block (F)
Megan McGarry and
Nathaniel Blume (A 2005)
Bohlin, Cywinski, Jackson
Leo J. Bonamy (A 1971)
Joseph C. Bonasorte (A 1971)
Mark Boney
Edward J. Bonfilio (A 1964)
Meredith Bonner and
Liam J. Bonner (A 2003)
Helen Citron Boodman (A 1948)
Will B. Bossert (A 2002)
Timothy R. Botts (A 1969)
Ellen and John Boyle (P)
Jean Bradel (A 1970, A 1972) and
Robert Poulk, Jr.
Risa Brainin (A 1984)
Barbara and Jay Braman

Karen M. Brean (A 1981)
Jeffrey D. Bricker (A 1996)
Rochelle Shaposhnick and
William J. Briggs, III (P)
Catherine A. Broderick (A 1972, P)
Carol R. Brown (T)
Laurie Tollack Bruns
Lise A. Burgess (A 1981)
Cecelia A. Camardella (MM 1966)
Deborah A. Campbell (A 1978)
Susan B. Campbell
Brent J. Capron (A 1996)
Hillary Carey (A 2000, 2003)
Ronald C. Carlisle, Ph.D.
Grant E. Carmichael (A 1991)
Gia Olimp and
Anthony T. Carrigan (A 2006)
Mary-Lou Arscott (F) and John Carson (F)
Breen Casey
Susan B. Castellana (A 1972, 1974, P)
Christine L. Carlyle (A 1985) and
Rico A. Cedro (A 1979)
Chunmay Chang (DC 1974)
Grace Kiew Man Chai (P) and
Yin Lean Chong (P)
Steven D. Chaitow (A 1991)
Raymond Chan (A 1980)
Margaret Craig-Chang (P) and
Gary K. Chang (A 1975, P)
Xi Li and Feng Chen (P)
Jing Cheng (P) and Bo Lee (P)
Jennifer Y. Cheuk (A 1998)
Christopher L. Chew (A 1994)
Michelle J. Christensen (A 1996)
George Christy (A 1948)
Eunki Chung (A 2015)
Laura D. Ciarallo (A 1987)
Alana K. Clapp (A 2010)
Carol B. Clark (A 1950)
Melissa Denise Clarkson (A 2008)
Charlotte W. Cling (A 1947)
Lindsay E. Coda (A 2016)
Jeffrey R. Cohen (E 1986)
Maxine S. Cohn (A 1969)
Nancy H. Cole (A 1956)
Katherine A. Bojsza (DC 2003, A 2003)
and Nicholas P. Colello (A 2001)
Lynn S. Collester (DC 1985) and
Michael D. Collester
Mr. and Mrs. John R. Collett (P 1985)
Jon D. Collier (A 1952)
Tara A. Coniaris (A 1981)
Rhys M. Conlon (BHA 2001)

GIFTS OF \$100 to \$999

- Camille Renee Connolly (A 2002)
 Kristen and Alan Constant (P)
 Peter Cooke (F)
 Florence and Harry M. Corbett
 Jeanette Love Baker (E 2011) and Joey
 Patrick Cordes (A 2010, CMU 2011)
 Peter P. Corless (A 1986)
 Shalyn Beth Courtenay (A 1999)
 Cathleen A. Crabb (A 1979)
 Ellen A. Crawford (A 1975)
 Lauren Creany and
 Brian D. Creany (A 1998)
 Charles L. Cron (A 1997)
 Victoria A. Crowley (A 1996, St) and
 John J. Crowley (E 1996)
 Gillian Cannell (P) and
 John Cummings (P)
 Patrick Dillon Curry (A 2011)
 Gail D. Czajkowski (A 1979)
 Marta Dabezies and Patricia Rose (P)
 Eva L. (A 1957, P) and
 Sylvester Damianos, FAIA (A 1956, P)
 Christin L. Danchi (A 2015)
 Julie and Daniel D'Ancona (P)
 Mr. Arezou Daneschvar and
 Ms. Babak Barmar
 Daniel J. Dausch (A 1999)
 Patricia Hutchinson-Day (P) and
 Luke Day (P)
 Barbara De Gregorio (P 1992)
 David DeFazio
 Simone N. Demirjian (A 1987)
 Kirit C. Desai (A 1972)
 DesignGroup
 Deborah A. Desjardins (St) and
 Michael Gunzenhauser
 Jennifer Nutt (P) and
 Herbert B. Diamant (S 1979, P)
 Michelle A. DiBucci (A 1982)
 Lawrence A. Dominik (E 1961)
 Quan Li and Huigang Dong (P)
 Kenneth J. Donnelly (A 1966)
 Dooner (A 1996)
 Judith I. Dorfman (A 1968)
 Kevin C. Dreyer (A 1975)
 Adrian Dumitrasc (St)
 Joseph P. Dziedzic (A 1971)
 Jennifer Eishingdrelo (A 2012)
 Eli-Sar Graf Foundation
 Richard L. Elkman (A 1965)
 Frank N. Ellis (A 1956)
 Diana Dewey Emanuele (St)
 Kevin A. Emrick (A 2007)
- Ivan L. Engel (A 1970, 1973)
 Nasser Eskendri
 Samuel Abel Espada (A 2007)
 David A. Esposito (A 1979)
 Mr. and Mrs. Walter Eubanks (P)
 Christopher M. Evans (A 1983, St)
 Stephen J. Farneth (A 1975)
 Cynthia K. Ference-Kelly (A 1978)
 Gertrude E. Ferguson (A 1953)
 Denise Fergusson (A 2002)
 Bennett J. Fidlow (A 1983)
 Marsha A. Fidoten (A 1969) and
 Robert Earl Fidoten
 Sarah J. Fife (DC 2000, HNZ 2001) and
 Timothy K. Fife (DC 2000, A 2002)
 John A. Figola (A 1969)
 Patricia Robinson (P) and
 Henry J. Finch (A 1972, P)
 Richard S. Finkelstein (A 1977)
 Stephanie Firtko
 Jonathan S. Fishel (A 1981)
 Elaine Fisher (A 1961)
 William J. Fisher (A 1978)
 Beth Nagourney and Blair Ford (P)
 Carolyn Forough and Cyrus Forough (F)
 Robin P. Fountain (A 1986)
 Nina S. Fox (A 1982)
 Roberta Stephanie Fox (A 1980)
 Bennett C. Fradkin (A 1977)
 Kristen A. Frambes (St)
 Martin A. Francis (E 1975)
 Barry Frank (A 1955)
 Cecily Franklin (A 1974) and
 Richard Franklin (A 1974, 1977)
 Deborah Frankovich (P)
 Paul W. Frets (A 1972)
 Laurie and Scott Friedland (P)
 Front Studio Architects
 Felix G. Fukui (A 1987)
 James E. Fuller (A 1979)
 David E. Gall (A 1978)
 Janet Bogardus (P) and
 James W. Ganser (P)
 Kristopher Gardner
 W. Blaine Garland (A 1960)
 Elan D. Garonzik (A 1976)
 James Leo Garvey (A 2012)
 Ray Gastil (St)
 Nicholas J. Gatto (A 2002)
 Josepha Gayer (A 1964)
 GBBN Architects, Inc.
 Mr. and Mrs. Edward B. Gentilcore
- Teresa A. Beaudet, Esq and
 Gerald J. Giamportone (A 1967)
 Valerie J. Gillespie (A 1981)
 Mauricio Giraldo Arteaga (CS 2011)
 Amy S. Gluck (A 1980)
 Jane G. Goetzman (A 1953) and
 Bruce E. Goetzman (A 1954)
 Norman A. Goldberg (A 1982)
 Charles B. Goldsmith (A 1969)
 Audrey H. Goldstein (A 1979)
 Leslie A. Golomb (A 1975) and
 Ronald G. Hartman
 Joan K. Gomes (MM 1961, P)
 Max A. Gonano (A 1970, 1974)
 Google LLC
 Terry Gaub Gordon (A 1977)
 Ellen Blissman Gould (A 1970)
 Henry B. Grant, Jr. (A 1947)
 Karla S. Green (A 1968, P)
 Marjorie Greenberger
 Peter A. Grego (A 1972, 1973)
 Cynthia A. Gricus (A 1970)
 Blanca Grossmann (P) and
 Ignacio E. Grossmann (F, P)
 Jamie Gruzka (A 1984, F)
 Michelle J. Guarino (A 2013)
 Yen Ha (A 1996) and
 Richard J. Tesler (TPR 1993)
 Linda M. Hager (St)
 Mr. and Mrs. Azizeh Haji-Djafari
 Marilyn Blitz Hajjar (A 1968)
 Suzanne Duffy Hannon (A 1978) and
 Stephen J. Hannon
 Elaine T. and Stanley C. Hansen (P)
 Mr. and Mrs. Gerald W. Harper
 Vivian Loftness (F, P) and
 Volker Hartkopf (P)
 Marvis E. Hartman (S 1973)
 Amy L. Haupl (A 1996)
 Stephanie E. Hawn (A 1987)
 Marcie G. Hayhurst (DC 1992, St) and
 Lawrence M. Hayhurst
 Christopher G. Henley (A 2015)
 Elaine and Kevin Hennessy (P)
 Robert N. Hering (A 1987)
 Carl B. Hermanns (A 1977)
 Mayra Molne and
 Carlos Hernandez (P)
 Laura K. Herr (St)
 Robert Mark Herscoe (A 1984)
 Gayle L. Hess (A 2004)
 Chadford C. Hilton (St)
 Michael W. Hinchcliffe (A 1994)
- Edward A. Hirsch (A 2000)
 Matthew Y. Ho (A 2014)
 Jean Hodak (A 1964)
 Priti R. Shah (DC 1992, 1995) and
 James H. Hoeffner (DC 1992, 1996)
 Erik A. Hoffland (A 1999)
 Theresa A. Hollon (A 1982) and
 Jack W. Hollon (A 1982)
 John J. Horner (A 1981)
 Constance M. Hosterman
 Christa M. Houlahan (DC 1996, A 1999)
 Lauren T. Hraber (A 1995) and
 Zachary A. Hraber (CS 1993)
 Betsy Huffman (A 1971) and
 Dale R. Huffman (S 1972)
 John M. Hull, III (A 1953, P)
 Deborah Steenland (P) and
 Kimball Hull (P)
 Kyong and Sang Hyun (P)
 John P. latesta (A 1977, 1980)
 Terry L. Irwin (F) and Gideon Kossoff (F)
 Alexia D. Isaak (BHA 2003)
 Kanak Iyer
 Cordelia S. Jacobs
 Sharon B. Jaffe (A 1980) and
 C. Allen Carson
 Holland J. Jancaitis (A 2000)
 Susan L. Jannetta (DC 1976)
 Anuruddha Jayasinghe (A 2015)
 Patricia Prattis Jennings (A 1962, 1963)
 Wei Xiao and Chengyue Jiao (P)
 Ling Jin (P) and Gengxian Shi (P)
 January M. Johnson (St)
 Lisa Savegnago and
 Ronald Johnson (E 1989)
 Gayl and Ronald Johnson (P)
 Sharon L. Johnston (St) and
 Paul Johnston (St)
 Catherine Jones (P)
 Kate King Jones (P)
 Annabelle Joseph (A 1953, 1983)
 Yi Ju and Wenwen Wu (P)
 Frederick A. Jules (A 1968)
 Katherine S. Kadish (A 1961)
 Haihong Wang and Ping Kang (P)
 Janis M. Kapadia (A 1977, 1980)
 Meredith Kaplan (A 2001)
 Kobra Karimkhani
 Dana B. Kasarsky (A 1970)
 Mr. and Mrs. Toshiro Katayama (P)
 Elizabeth Ann Katzenberg and
 Roger Lee Katzenberg, AIA (A 1980)
 Karen and John R. Keller (P)
- Eileen and Thomas Kelly (P)
 Dean C. Kennedy (A 2002)
 Kathryn Kennedy (P)
 Robert F. Keppel, III (A 1975)
 Mark M. Kessler (A 1998)
 M. Michael Khaghany
 Hunter F. King (A 2014)
 Molly Wright Steenson, PhD (F) and
 Simon J. King (A 2007)
 Margaret and Leonard S. Kisslinger
 Kana Koll
 David P. Kopchik (E 1988)
 Joan L. Kopchik (A 1963, P) and
 Richard M. Kopchik (S 1963, P)
 James J. Kopriva (A 1989)
 Yvette E. Kovats (A 1987)
 Tracy D. Kroop (A 1993)
 Brian Kruman
 Diane Kucharczyk (A 2002)
 Gail and Mark Kusten (P)
 Alise Renee Kuwahara Day (A 2011) and
 Lowell T. Day (A 2011)
 Christiana Billiet Lackner (A 2014) and
 Nicolas Perez Cervantes (A 2014)
 Anita C. Lambert (P)
 David N. Lambeth
 Landesberg Design
 David C. Laufer (A 1972)
 Dale T. Laurin (A 1973)
 Amy Wrzesniewski Law and
 Anthony F. Law (A 1988)
 Andrew Lee (A 2003)
 Hyerim Song and Hee Bok Lee (A 2000)
 Ian Warren Lee (A 2017)
 Brian D. Leet (A 1998)
 Edmund A. LeFevre, Jr. (A 1990)
 Mary Louise Lehoczky and
 John P. Lehoczky (F)
 Nicholas T. Lemesh (A 1968)
 Helen D. Levine (A 1977) and Paul Levine
 Amy Cook Lewandowski (A 1981) and
 John J. Lewandowski (E 1979, 1980,
 1984)
 Hanna Wu Li
 Elaine and Jody Li (P)
 Baorong Li and Zhonghu Li (A 1997)
 Irene E. Liberman (A 1967)
 Cynthia Limauro (F) and Chris Popowich
 Fred J. Limbach, III (A 1969)
 Dr. and Mrs. Jon C. Lloyd
 Nicholas J. LLoyd
 Kevin Lorei (A 1998)
 Thomas N. Loring (A 1978)

GIFTS OF \$100 to \$999

- Sharon and James Lowe (P)
 Andi Yan (P) and Shanlai Lu (P)
 Arik Y. Luck (A 2000)
 Bruce Alexander MacDonald (A 1962)
 Edward C. MacEwen (A 1960)
 Barbara MacKenzie-Wood (A 1990, F)
 Catherine W. MacNeal (A 1976)
 Marlen G. Maier (A 1956) and
 Eugene J.R. Maier (S 1959, 1962)
 Timothy C. Main (A 1982)
 Joan F. Markert (A 1972)
 Michael Dennis Marks (A 1974)
 Colin Martin (A 1987)
 Elizabeth B. Martin (A 1953)
 Mr. and Mrs. Ali A. Masalehdan
 Betty H. Matarese (A 1961)
 Paul A. Mathew (A 1990, 1996)
 William F. Matthews (A 1967, 1970)
 Maximilian J. Mavrovic (A 1983)
 Kevin McCann
 Trudi K. McCanna (A 1992, HNZ 1995)
 Christopher M. McCollum (A 1985)
 Kathryn and William McConnell (P)
 Gaelen M. McCormick (A 2004)
 Carolyn P. McDermott (A 1991) and
 Thomas J. McDermott, III
 Daniel M. McDonnell (A 1986)
 Dervla N. McDonnell (A 2015, HNZ 2017)
 Joseph Peter McDonnell (P)
 Tim McGinty
 Fiona McKee (P) and
 Mark A. McKee (A 1984, P)
 J. Barbara Mckelway (A 1961, 1970)
 Carrice D. McKenna (A 1999)
 Maria J. McNary (A 1988)
 Lauren McNulty
 Pricilla McNulty
 Monique Mead (F)
 Carol M. Meeder (A 1969, 1972)
 Gavin P. Mellor (A 1984)
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“I’ve given this gift because I believe in a civil society, and we need to pitch in and help.”

Changing Lives Through Arts Education

Francis Collins (A 1967) gained more than an education at Carnegie Mellon. He also found his life’s passion and direction in the arts. To help other students do the same, he has established the Francis and Erin Collins Miller Institute of Contemporary Art (ICA) Fund with a \$100,000 gift, helping to bring contemporary art and ideas to audiences throughout the university and the Pittsburgh region.

“I wanted to help because I had a very good time at Carnegie Mellon. I learned a lot, and I grew up a lot,” Collins said. “I was a wild boy, and I became a relatively reasonable young man when I left.”

Collins integrated his fine arts training with entrepreneurship after he graduated to become an award-winning builder and developer through his San Francisco-based construction company, Dream Builders.

“The art and the creativity that I learned had a giant effect on my work. I was able to make spaces more interesting and pleasant, and I was fortunate to become very successful,” he explained.

The Francis and Erin Collins Miller ICA Fund will provide resources for transformative art experiences to inspire students’ imaginations and encourage the public’s deeper understanding of contemporary life. Specifically, the fund will support a youth programming initiative

for arts education for minority and underrepresented student populations in Pittsburgh area schools. Collins’ generosity will also fund free community programming and curated exhibitions of works created by locally, nationally and internationally recognized artists. Already, the fund has allowed the Miller ICA to pilot two free public programs that attracted 200 people.

“I want young people to learn everything they can. I trust Elizabeth Chodos [director of the Miller ICA], and I know she and those she works with will make the learning experience better.”

Semi-retired from Dream Builders, Collins devotes all of his free time to creating art, some of which is on display as the inaugural installation in the art series, “Emergence,” a collaboration between the Accelerate Leadership Center, Tepper School of Business and the Miller ICA. “Emergence” will feature a rotating series of art exhibitions in the MBA Commons area of the Tepper Building that will help students learn leadership skills like cultural literacy, empathy, critical thinking and reflection by engaging with art in their daily environment.

“We’re supposed to give back to other generations,” Collins said. “I’ve given this gift because I believe in a civil society, and we need to pitch in and help.”





“Carnegie Mellon is such an outstanding school. I want students to graduate with confidence in themselves, a positive mindset and curiosity to continue learning.”

A Mother’s Legacy to Enrich the Arts

Janice and Jill (A 1987) Watson shared more than the timeless bond of mother and daughter: They also shared a passion for the fine arts. So when Jill was tragically killed in the TWA Flight 800 plane crash in 1996, Janice wanted to create a legacy for Carnegie Mellon’s students that would celebrate Jill’s love for the university and the happiness that the arts brought her.

That legacy is the wats:ON? Festival, an annual interdisciplinary arts celebration that brings to campus acclaimed and emerging artists who present live performances, interactive installations, art exhibitions, symposia and workshops, lectures and film screenings around a central theme. For specific details about the festival, turn to Page 21 and view the back cover of CFA Magazine.

Carnegie Mellon figured prominently in Jill’s life. She earned her bachelor’s degree from the School of Architecture and was a candidate for a master’s degree in fine arts at the time of her passing. A partner in the firm of Arthur Lubetz Associates, she also was teaching part-time in the School of Architecture.

“Jill loved her time at CMU and the way the arts intersect there,” Janice said. “My late husband and I thought the festival would be a wonderful way to offer other students an opportunity to experience the kind of events and lectures that made Jill happy.”

Janice appreciates the power of education — so much so that she pursued her undergraduate degree as a non-traditional student.

“I started college when Jill was in nursery school, and it took me seven years to finish because we moved to France for a couple of years. I graduated when I was 32 years old,” she explained.

A native of Greensburg, Pa., Janice began a master’s degree program at Cornell University but opted instead to work for the American Cancer Society. It was the right decision: She loved her position and the mission and discovered she was quite good at fundraising.

She has supported the arts through both her personal generosity and targeted fundraising efforts for organizations like the Pittsburgh Public Theater and the Pittsburgh Symphony Orchestra.

Janice knows that an early introduction to the arts can profoundly affect an individual’s development. She remembers that her daughter announced she wanted to become an architect when she was only 9 years old.

“I don’t know how Jill decided that, since we didn’t know any architects, but we lived in Europe for a while and visited museums in various cities. So she had an exposure to art design,” Janice said, noting that she gives to the College of Fine Arts so that, like her daughter, students can prepare for a career beyond their university years that brings them fulfillment and joy.

“Carnegie Mellon is such an outstanding school. I want students to graduate with confidence in themselves, a positive mindset and curiosity to continue learning,” she said. “The goal of the wats:ON? Festival is to help them achieve that.”

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[Fall 2019]

THE COLLEGE OF FINE ARTS AT CARNEGIE MELLON UNIVERSITY

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wats:ON?

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- Activist and artist Jasiri X
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The wats:ON? Festival is made possible by the love, generosity and support of The Jill Watson Family Foundation.

The festival is *free and open to the public*. For a full description of this year's three-day event, go to watsonfestival.org.