DIVERSITY, EQUITY AND INCLUSION
IN THE COLLEGE OF FINE ARTS

The college of fine arts values the diversity of its students, faculty and staff members on all dimensions, and we are committed to taking concrete action to increase opportunities for personal diversity. Above all, we assure that all members of our community are treated equitably and feel a sense of inclusion. To this end, the College of Fine Arts has been engaged in a collegewide diversity, equity and inclusion-planning process, with many of our schools already testing new strategies and taking actions that will impact the lived experiences of all students, faculty and staff, including our Black, Indigenous and people of color (BIPOC), LGBTQIA+ and female community members.

The college should be a place where no one feels isolated, excluded or disadvantaged. We come to the college with different societal privileges. We are committed to working to address the challenges presented by privilege, to assure that CFA becomes a more diverse and truly inclusive and equitable environment for all.

The college is currently engaged in a collegewide Diversity, Equity and Inclusion planning process, with many of its schools already implementing new strategies and taking actions that will impact the lived experiences of all students, faculty and staff, including our Black, Indigenous and people of color (BIPOC), LGBTQIA+ and female community members. We are committed to working to address the challenges presented by privilege, to assure that CFA becomes a more diverse and truly inclusive and equitable environment for all.

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When classes at Carnegie Mellon University were moved online due to the COVID-19 pandemic, juniors Office of Student Community Engagement, Cameron Hall, and arts House off-campus director, in charge of student life, and student services director, in charge of student services, created a series of initiatives to keep collaboration going among fellow students. The intelligent, in person, and online student events covered the year-round calendar.

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Carnegie Mellon University publishes an annual campus security and fire safety report describing the university’s security and fire safety policies, and containing statistics about the number and type of crimes committed on the campus, and the number and cause of campus fires in campus residence facilities during the preceding three years. You can obtain a copy by contacting the Carnegie Mellon Police Department at 412.268.2323. The annual security and fire safety report also is available online at cmu.edu/police/annualreport. Obtain general information about Carnegie Mellon University with this statement should be directed to the university's Title IX Coordinator, or by local laws or executive orders. Furthermore, Carnegie Mellon University does not discriminate in admission, employment or administration of its programs or activities on the basis of race, color, sex, handicap or genetic information.

Diversity, Equity, and Inclusion:
Learn more about the work of the schools and the college at cfa.cmu.edu/DEI.
To suggest that 2020 has been a year of change is certainly a gross understatement. For the College of Fine Arts, the change we are experiencing goes well beyond the direct attention toward social and racial justice initiatives or our response to the COVID pandemic. Several long-serving, impactful and admired leaders in the college recently completed their terms of service:

- Terry Irwin stepped down as head of the School of Design last fall, and Bruce Hanington was appointed to lead the school.
- Steve Lee stepped down as head of the School of Architecture in the spring, and we welcomed Omar Khan to Carnegie Mellon as the new head.
- Peter Cooke announced his retirement from Carnegie Mellon this summer. Megan Monaghan Rivas and Kyle Haden share interim leadership duties in Drama while the school undertakes an organizational assessment and searches for a new head.

Stories on these remarkable and transformational leaders are inside the magazine. Speaking of changes, this is the last issue of CFA Magazine in which you will hear from me, as I will step down as dean of the College of Fine Arts at the end of this academic year after 11 years in the position.

I am unable to name everyone who helped make this last decade such a fulfilling experience and the pinnacle of my career; I would leave someone out and would regret it forever. There are, however, a number of people I must acknowledge:

- Mark Fierst, a strong advocate of CFA as provost, and someone who believed in my potential to serve the college well;
- Jerry Cohon, Farnam Jahanian and Jim Garrett, all of whom also have understood what CFA means to Carnegie Mellon and been so supportive;
- The heads of school, associate deans, assistant deans and directors, whose committed leadership keep the college, its schools and its related units at the forefront of contemporary arts, design, and architecture education, research and creative practice;
- The resilient and ever-resourceful CFA staff and faculty who provide the quality education for which the college is known;
- The absolutely exceptional students whose creativity and spirit continue to awe and inspire me; and
- The CFA alumni who promote our schools within their professions and assist recent graduates with their transitions into professional careers.

There are two people who also must be noted for their unfailing service to and support of the college: Patti Pavlus and Eric Anderson, both of whom contribute greatly (often unnoticed and unacknowledged) to the success of the college, and they do so with grace, good humor, humility and remarkable insight.

The work done by this community of artists, scholars, researchers and administrators — sharing beauty, affecting social change, mapping the future, shaping cities, telling the stories that define and inform our lives — is making our world a better place. I consider myself blessed for being able, in some small way, to support them.

Dan J. Martin
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A DECADE OF SERVICE
WHAT A RIDE
During his life, Lewis profoundly influenced generations of students, scholars, designers, urban planners and residents of the communities in which his work was carried out. His spirit and work continue to inspire those who knew and loved him, and his legacy will be felt for years to come.

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Carnegie Mellon University has established a reputation for its ability to attract, retain and graduate some of the most talented individuals in the world. These people set the standard among professionals across the globe — regardless of their area of study. On the following pages, we take a look at just a few of the exemplary trailblazers from the academic disciplines within the College of Fine Arts who are making positive changes in our world.

CFA’s trailblazers are many, and narrowing the field is difficult because all alumni make their mark in different ways. The exceptional individuals noted here were chosen by their school or academic program head for the outstanding contributions they have made to society, thus far, affecting change, thinking critically to help others and helping to improve the world through the arts, architecture and design.

**Green Future**

Andrea Love spearheads sustainable building design and contributes to prestigious 2019 American Institute of Architects Architecture Firm Award.

“This was such a great honor,” Love said. “We won for our fusion of design and high performance. That award was the one I have been most proud of because it was validation of what I have been pushing for and focusing my career on.”

Love's commitment to sustainability began at the Carnegie Mellon University School of Architecture. In fact, it was the opportunity to conduct research in building performance that initially attracted her to the program.

Love found an intellectual home at CMU and credits several professors, including Vivian Loftness and the late professor Ömer Akin, for their influence in fostering her passion for building science. It was a study abroad experience with Akin at the Daus Institute in Germany that solidified her focus on urbanization and ecology.

After graduating and designing facilities in Chicago, Love joined Payette, where she has helped to transform the firm into a sustainability powerhouse alongside fellow CMU alumni and principals Charlie Klee and George Marsh. Beyond advocating for sustainability, she has established a culture of rigorous exploration and design supported by quantitative analysis.

Love’s leadership skills and far-reaching impact on the practice have led her to be promoted to director of building science in 2013 and to principal in 2018. She also joined the national jury for selecting the 2020 AIA Top 10 projects.

“This rapid rise within the firm was a testament to Andrea’s leadership skills and her influence on this practice that has resulted in far-reaching building design,” Klee said. “She has established herself as a force to be reckoned with.”
Artistic Narrative

The wide-ranging work of internationally acclaimed artist Renée Stout is awash in contradictions. It is, at once, timeless and of-the-moment, foreboding and hopeful, personal and universal, ancient and contemporary. “In my work, there is an ongoing and sometimes humorous narrative that aims to make sense of the chaotic times we’re all living through,” Stout said. “It is my attempt to tell the story of who we are as a society at this point in time.”

That artistic narrative took form in 1985, five years after receiving her BFA from the School of Art, when Stout moved to Washington, D.C., where she began incorporating the spiritual roots of the African Diaspora — the forced mass dispersion of African peoples during the Transatlantic Slave Trades — into her artistic practice. The connection between urban communities and the spiritual traditions of the diaspora recognized an important component of American culture that had been devalued both by the mainstream and “high” culture.

Through her interest in spiritual African traditions, Stout was rejecting not only the 1980’s popular culture, defined by mass media and rampant consumerism, but also the art world, which was still often focused on the aesthetics of the white male genius. At the same time, she was responding to her contemporary reality in Washington, D.C., where she witnessed urban decay, drug use and racial stereotyping. Those influences have resulted in works that encourage deep self-examination, self-empowerment and self-healing. And, today, many of them can be found in the collections of some of the most important museums in the United States, including the Metropolitan Museum of Art, the National Gallery of Art and the Detroit Institute of the Arts.

Stout was the first American to exhibit in the Smithsonian’s National Museum of African Art and has received many honors, including a 2018 Lifetime Achievement Award from the Women’s Caucus for Art.

Patient Revolution

RENEE STOUT: CONTRADICTION AND COMMUNITY

by ANDY PTASCHINSKI

MAGGIE BRESLIN: DESIGN A REVOLUTION

by JOSEPH LYONS

Maggie Breslin’s first job in healthcare was also a first for healthcare. After earning a master’s degree from Carnegie Mellon University’s School of Design, Breslin became the Mayo Clinic’s inaugural designer/researcher in the SPARC — See, Plan, Act, Refine, Communicate — Innovation Program, which later became the Center for Innovation.

“It’s a role Breslin views to be ‘a kid in a candy store.’”

“Care happened all around me and I was allowed to watch,” Breslin said. “It was at Mayo Clinic that I learned what it means to make a mark in this kind of environment and in response to these kinds of problems; how to make not only traditional design tools but also relationships, flexibility, humility and patience.”

In her unique position as a healthcare designer, Breslin develops new processes for an evolving industry. Along the way, she has gained an appreciation for how different disciplines can come together and how the tension inherent in healthcare — doing what is best for people vs. doing what is best for business — affects care.

Today, Breslin serves as director of The Patient Revolution, a nonprofit organization that develops tools, programs and resources to help patients, caregivers, communities and clinicians create healthcare that is careful and kind. The idea is to remake the healthcare system so that it respects us as individuals, by giving patients the best available action for that person, at that moment in time.

“The approach and methods that designers bring to the table can be incredibly useful in healthcare because healthcare is a messy world,” Breslin said. “Research helps understand the complexity. Making and prototyping are ways to bring a different voice to reality.”
When Conductor Gil Rose graduated from the Carnegie Mellon University School of Music with a master’s degree, he was only too aware of a major gap in the world of classical music.

Whether in order to balance their budgets or to appeal to the broadest audiences, professional orchestras overwhelmingly programmed their concerts with music written by composers who had been dead for more than a century.

In 1996, Rose decided to blaze a new path. He founded the Boston Modern Orchestra Project, a performing ensemble that greatly expanded the typical repertoire and grew to focus exclusively on new music by both living composers and 20th-century masters. Under his two decades of leadership as artistic director, BMOP commissioned 30 new works of music, gave more than 70 world premieres, founded a new record label (BMOP/sound), and was nominated for five Grammy Awards, winning Best Opera Recording in 2020 for Tobias Picker's opera "The Fantastic Mr. Fox."

Rose's star had been rising even before the Grammys took notice. He was named the Best Conductor of 2003 by Opera Online, and The New York Times called BMOP "one of the most artistically valuable in the country."

Denis Colwell, the Jack G. Buncher Head of the CMU School of Music, agreed.

"The BMOP recording project is easily the most important classical music recording achievement in the past 25 years," he said.

In Rose's view, however, creating a new orchestra model is more vital than winning awards. Starting BMOP "wasn't about advocating for repertoire but advocating for flexibility. There's a stagnation that comes in believing institutions are eternal, when people value safety and security instead of artistic ideas. We got to 25 years, still advocating for this mission completely."

Rose offered similar praise for the way professors at the School of Music positively affected his career.

"Most important in my development was the chance to work with master teachers Samuel Jones, Juan Pablo Izquierdo and Robert Page in a distinguished graduate conducting program," Rose said. "My time at CMU remains vivid for me."
Lingdong Huang has always been fascinated by the intersection of art and technology. So, during his last finals week at Carnegie Mellon University in December 2019, he spent a few days of his free time dabbling in a venture that incorporated both.

The result was wenyan-lang, the world’s first successful programming language based on the Classical Chinese grammar system. The program uses the same tone and syntax found in Classical Chinese literature rather than merely replacing English characters with Chinese.

“I’ve always been interested in Classical Chinese art and culture, as well as esoteric programming languages,” said Huang, who earned a degree in computer science and art through the BXA Intercollege Degree Programs. “This particular project started mostly out of my curiosity of what is achievable by trying to fuse the two.”

Wenyan-lang has become popular on the software development platform GitHub, where fellow developers have used it to write dozens of programs, including a fortune-telling algorithm from the ancient text “I-Ching,” and mathematical algorithms that compute Pascal’s Triangle and the Chinese remainder theorem.

But the true artistry of wenyan-lang can be seen in Huang’s renderer. It displays the delicate strokes of Chinese hanzi characters as if they are drawn on the pages of an ancient text and not a computer screen.

“Definitely, I think the BXA program had a huge positive impact on me, allowing me to think both like a programmer and an artist, which is important because most of my projects lie in the intersection between the two fields,” Huang said. “The courses I took as a BXAer gave me the skillset I need to develop projects like this.”

It’s ‘Showtime’

LARISSA BELL LEADS NETWORK’S ORIGINAL PROGRAMMING

By PAM WIGLEY

From the time she was a little girl, Larissa Bell envisioned herself working in the entertainment industry. Now as the director of original programming for Showtime Networks Inc., she’s living the dream.

After earning a bachelor’s degree in English and sociology, Bell wanted to more closely align her studies with a future in the entertainment industry. That led her to Carnegie Mellon University’s Master of Entertainment Industry Management (MEIM) Program, a joint effort of the College of Fine Arts and Heinz College.

“There was a strong business component to it and, for me, the fact that the second year was in L.A. and would allow me to build a network before I was even out of school was enticing,” said Bell, a Los Angeles native. “It’s an open and warm environment, where people want to see you grow and allow for your gifts to shine.”

In 2011, she found herself interning directly for then-president of SHOWTIME David Nevins, who is now chairman of ViacomCBS. That connection ultimately led to her current role, which fulfills her childhood dream of telling stories — this time to a massive audience.

“It’s an open and warm environment, where people want to see you grow and allow for your gifts to shine,” she said. “I want to talk to new people every day. There’s a lot of laughter and innovation with a greenhouse atmosphere, working hard to bring celebrated and up-and-coming voices to the screen.”

She has worked on season three of “THE Chi” and the new generation of “The L Word” called “The L Word: Generation Q.” She is “super proud” of working on the latter, particularly because she has gone from being a teenage fan of the original show to working directly on the reboot.

She offers three primary pieces of advice to MEIM students and new alumni seeking entry into what can be an intimidating business.

“Just be of service, no matter what job you’re in. Be curious and willing to learn, and build community,” she said. “If you remember to do those things, you’ll soar.”
Today, Gannon is the founder of Manus, a Pittsburgh-based, independent research studio inventing new ways for humans to communicate with machines. Her work with robots has been featured in installations all over the world, including at the Design Museum of London and the World Economic Forum.

Best in many ways, Gannon is still the analytical engineer who joined the Metropolitan Museum of Art and spent more time looking at the building and the way people moved through it than at the exhibits. Still, she’s still an architect.

“What architecture education gives you is a metaphorological ability to pull people through space and how to best accommodate them,” Gannon said. “That way, you can see what you is a hypersensitivity to how people move through space and the environment collectively. In each case, while the robot’s appearance remains unaltered, its environment collectively is constantly transforming, its appearance retains its raw creature isn’t. You get to look at the raw power typically reserved for a car manufacturing line suddenly set free. It could have crushed her.”

Beasts

The two-ton, six-axis industrial arm danced around Madeline Gannon, just artist in residence at Autodesk, just architecture doctoral candidate at Carnegie Mellon University and an independent research studio. She’s still an architect. She does this by using software that allows robots to see and react to human movement. Quipt — waltzing across the concrete floor of a workshop — is the family’s unusual houseguest.

“A lot of people believe that technology is a force of nature, that it just happens, but it’s really our collective set of choices,” Gannon said. “There’s a central role to play in determining what technology is and what it can mean for the way we live with our machines.”

“TAMING THE BEASTS”

Thus far, much of Gannon’s work has focused on metaphorical rather than practical applications because, as she noted in a 2016 presentation, “A lot of people believe that technology is a force of nature, that it just happens, but it’s really our collective set of choices.”

“TAMING THE BEASTS”

At the time Gannon made that video in 2015, she was an architecture doctoral candidate at Carnegie Mellon University and an artist in residence at Autodesk, just beginning to work with industrial robots and understand their potential.

“TAMING THE BEASTS”

The Newton, six-ton industrial arm danced around Madeline Gannon, at times coming within centimeters of her outstretched hand. It would have been terrifying if all that raw power typically reserved for a car manufacturing line suddenly set free. It could have crushed her.

But it wasn’t the potential for death and danger that people noticed when they watched the video. The industrial arm — Quipt — was walking across the floor of a workshop. Instead, they marveled at the way the robot — Quipt — waltzed across the floor of a workshop. Instead, they marveled at the way the robot moved. Quipt was like a dog, longing for attention, and affirmation.

“TAMING THE BEASTS”

When Quipt interacted with a laptop, it would react to human movement. Quipt relied on motion-capture markers to detect human intention. Gannon’s work envisions, one day, robots with emulated behaviors, that can look like in 10 to 15 years,” she said. “A lot of people believe that technology is a force of nature, that it just happens, but it’s really our collective set of choices.”

“TAMING THE BEASTS”

At times coming within centimeters of her outstretched hand. It could have crushed her. “They’re left naked, as if they would exist yet. They’reALSO NOT ALL ROOMBAS

“OF COURSE, THE WALLS TALK AND I PLAY FETCH WITH ROOMBAS — DON’T ALL CHILDREN DO THAT?”

TAMING THE BEASTS

she said. “Of course, the walls talk and I play fetch with Roombas — don’t all children do that?”

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“OF COURSE, THE WALLS TALK AND I PLAY FETCH WITH ROOMBAS — DON’T ALL CHILDREN DO THAT?”
PUSHING BOUNDARIES:

Though known for his intimate recreation of Old Master painting technique, John Currin reveals that art school is not really about mastering Old Master techniques, but it’s life. “What you learn is how to think of yourself as an artist,” he said. “You need to take all of it.”

Serious may not be the first word you think of when you think of a John Currin painting. On the surface, his works can seem facetious, humorous, and a bit shock value, and you will see that he is exploring the distinctions between contemporary imagery and fine art as equals in his work.

Today, Currin’s work continues to break the boundaries of what it means to be a male abstract artist. “It wasn’t until my work started to be seen that I realized I want to be understood as a painter,” he said. “But it took me a while to come to terms with that.”

In 2003, Currin was honored with a solo career retrospective at the Tate Museum of Modern Art, Chicago, which traveled to the Metropolitan Museum of Art in the Netherlands, to the Gagosian Gallery in New York, and to the Whitney Museum in Chicago. What Currin did was bring back to life the Senior Masters, and bring them to the forefront of contemporary painting.

Today, Currin’s work continues to be groundbreaking. At the 78th Venice Biennale, he created a piece for the Biennale, and his work was shown alongside the Dutch Golden Age painter Cornelis van Haarlem at the Mauritshuis in The Hague. His works are held in some of the world’s most important collections and institutions, including the Tate Collection, London; the Whitney Museum in New York; the Centre Pompidou, Paris; and the Fine Arts Museum, Tokyo, among many others.

“Today, Currin’s work continues to break the boundaries of what it means to be a male abstract artist.”

THANK YOU, ANDY PTASCHINSKI
By JOSEPH LYONS

The next generation of designers
is creating a more equitable society

Hughes’ research-as-practice approach has informed her latest project, Night Owl Bakers, a life readiness program that combines food science with 21st century skills to promote societal and mental well-being. Hughes coordinates Night Owl Bakers in collaboration with Mary Lou Arscott of the School of Architecture and with the support of William Kaigler from the Tepper School of Business.

Night Owl Bakers centers around a kitchen but also establishes a strong foundation of necessary life skills, such as enhanced executive functioning, financial literacy and creative thinking.

Engaging the community in this type of education has resulted in interpersonal and community impact.

“When young adults are equipped with new tools for educational development, they gain confidence in their ability to confront real world challenges and envision their success even in a competitive economy,” Arscott said. “Individuals start to invest in building an equitable future for themselves, their peers and their community.”

I LIVED, WE LIVE: WHAT DID WE MISS?

In 2017, Associate Professors Kristin Hughes and Dylan Vitone co-taught the course I Lived, We Live: What Did We Miss? This semester-long senior capstone course asked students to work alongside members of Pittsburgh’s Hazelwood community to better understand how young lives lost to street violence affect the identity of a community and, in the aftermath of loss, the cultural history and memory of a place changes over time.

“As a class, we worked together with the community to understand how these issues of inequality result in misunderstanding, mistrust and lack of social capital,” Hughes said. “As a society, we often avoid honest and open conversations about difficult subject matter like race, privilege, social exclusion and violence.”

Ultimately, students created an interactive exhibition at Hazelwood’s Center of Life with pictures, displays and artifacts that commemorated and shed light on past and present issues. During the past year, the exhibition has traveled to the Jewish Community Center in Pittsburgh’s Squirrel Hill and the August Wilson African American Cultural Center located in downtown Pittsburgh.

POSTAL NETWORKS TO COMMUNITY PLACES

On the topic of community, in 2019, Hughes co-taught the course Postal Networks to Community Places with the School of Architecture’s Stefan Gruber and Andrew Butcher. Students developed radical possible futures for postal places in order to inspire conversation between communities and the postal service. The course used strategies of community engagement and creative placemaking to gather input on adapting postal facilities and distribution infrastructure. Among the ideas were a social enterprise that repurposed wasted postal bulk paper into feedstock and a plan for working with qualified healthcare clinics and Medicaid to provide subscription-based health services via USPS mail carriers.

“Helping students think radically about new possibilities and bringing together experts from the field to co-create new visions of the future is in the DNA at Carnegie Mellon University,” Hughes said.
Follow Entry Points, a podcast series from the Miller ICA about art and ideas. On the podcast, Park dives deeper into the curation and themes present in "This Skin of Ours." You can listen now at https://miller-ica.cmu.edu/varia/#491/dispatch-from-a-z-west-by-coco-allred

THIS SKIN OF OURS

Professor Emeritus Lowry Burgess, former dean of the College of Fine Arts and distinguished fellow in the Frank-Ratchye STUDIO for Creative Inquiry, passed away Tuesday, Jan. 28, at his home in Melbourne, Florida.

An internationally renowned artist and pioneer of the Space Art movement, Burgess was also a cornerstone of Carnegie Mellon University's School of Art for nearly half a century. His collaborative approach to art education pushed contemporary practice forward and helped shape generations of artists and thinkers.

"We will miss Lowry's unique insights, among many other traits that made him a treasured part of the School of Art community," said Dan Martin, dean of the College of Fine Arts. "Our thoughts are with his family and friends, and we look forward to celebrating Lowry at a memorial service in Pittsburgh later this year."

Burgess routinely looked beyond the typical confines of art, both in his own work and in his educational philosophy, bringing together seemingly disparate fields in order to harness the power of technology and push human creativity in new directions.

Burgess was instrumental in leading a team of CMU students, faculty and alumni to create "Moon Ark," which will be carried into space as part of the Robotics Institute's competition for the Google Lunar XPRIZE.

He also served as a fellow, senior consultant and advisor at the Center for Advanced Visual Studies at MIT, where he created large, collaborative projects and festivals, including "First Night," the international New Year's festival.

"There are very few artists who have accomplished the impossible," said Charlie White, head of CMU's School of Art, upon Burgess' retirement in 2017. "In his career, Lowry Burgess has achieved the impossible numerous times, from breaking the barriers between artists and scientists to jettisoning the first artwork into outer space."

Burgess' works are held by museums and archives across the U.S. and Europe, and he received numerous awards, including from the American Academy of Arts and Letters, the Guggenheim Foundation, the National Endowment for the Arts and the National Space Society.

REMEMBERING
Former CFA Dean and Space Art Pioneer
LOWRY BURGESS

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Carnegie Mellon University’s Miller Institute for Contemporary Art (Miller ICA) offers two ways to revisit the artists, topics and investigation in “This Skin of Ours,” through a recently published catalog and podcast.

The exhibition, which was guest-curated by Liz Park, curator of exhibitions at University at Buffalo Art Galleries and associate curator of the 57th Carnegie International, presented a topical investigation into the skin as a sensing and protective organ, an artistic surface and a metaphor for the boundary between the self and the other, pain and healing.

The exhibition featured contemporary artists Kader Attia, Matty Davis, Ben Gould, Victoria Fu, Matt Rich, Byron Kim, Kiki Kogelnik, Sara Greenberger Rafferty and Wilmer Wilson IV. A 71-page catalog features exhibition photos and images of these artists, as well as a curatorial essay by Park, an essay by Wendy Vogel and an afterword by Elizabeth Chodos. Get your copy by visiting the Miller ICA or emailing mc94@andrew.cmu.edu for details.

Follow Entry Points, a podcast series from the Miller ICA about art and ideas. On the podcast, Park dives deeper into the curation and themes present in “This Skin of Ours.” You can listen now at https://miller-ica.cmu.edu/varia/#491/dispatch-from-a-z-west-by-coco-allred

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The exhibition featured contemporary artists Kader Attia, Matty Davis, Ben Gould, Victoria Fu, Matt Rich, Byron Kim, Kiki Kogelnik, Sara Greenberger Rafferty and Wilmer Wilson IV. A 71-page catalog features exhibition photos and images of these artists, as well as a curatorial essay by Park, an essay by Wendy Vogel and an afterword by Elizabeth Chodos. Get your copy by visiting the Miller ICA or emailing mc94@andrew.cmu.edu for details.

Follow Entry Points, a podcast series from the Miller ICA about art and ideas. On the podcast, Park dives deeper into the curation and themes present in “This Skin of Ours.” You can listen now at https://miller-ica.cmu.edu/varia/#491/dispatch-from-a-z-west-by-coco-allred

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By PAM WIGLEY

He is known for his talents as an actor, singer, writer and director, but Billy Porter added a prominent new title to his resume during the past year: fashion icon and darling of red carpets everywhere.

A Pittsburgh native who hails from the city’s East Liberty neighborhood, Porter attended Pittsburgh Public Schools’ CAPA and went on to earn his bachelor’s degree in 1991 from Carnegie Mellon University’s School of Drama. He jump-started his career in the tailor-made role of Lola in “Kinky Boots” on Broadway, for which he won a Tony Award.

Now, Porter is one of those rare individuals who is on his way to an elusive EGOT, the acronym for the big four industry awards. Having already earned an Emmy (for “Pose”), a Grammy (for “Kinky Boots”) and a Tony, Porter needs only an Oscar before he can celebrate that achievement. Even without the EGOT, Porter has already broken barriers and shattered expectations. His 2019 Primetime Emmy win for Outstanding Lead Actor in a Drama Series for his work in “Pose” was the first win for an openly gay black man.

Awards aside, Porter has claimed red carpets far and wide as his own, expressing himself and his beliefs through daring fashion choices — including a velvet tuxedo gown and a crystal-encrusted teal jumpsuit — that have made him the belle of the ball.

Once on the way to a very different career, Porter credits his high school teachers for pointing him in the direction his heart wanted to go.

“My teachers at CAPA helped to change my life. I was on a path to study computers; that’s what my mother wanted me to do,” he recalled. “But they recognized that I was talented in other ways, and they helped me to pursue that. Then, at Carnegie Mellon, I became an artist who wanted to do things to make a difference in the world.”

He moved to New York City after his graduation from CMU, and he quickly found “there wasn’t a space for me — so I made one.” He saw “Angels in America” when it opened in the theater next door to where he was starring as Teen Angel in “Grease,” and immediately knew he had to play the role of AIDS nurse Belize.

“It changed everything because I finally saw somebody who looked like me,” Porter said.

In 2010, he landed the role of Belize in a “Angels” revival and, soon after, he originated the role of Lola in “Kinky Boots.” His career has been on an upward trajectory ever since. He does not forget the times, early in his career, when he slept on friends’ sofas and carried his worldly possessions from place to place in boxes and shopping bags. But he stuck to it and followed the advice he gives to the next generation of entertainers: “You have to show up and be professional, you have to show up a team player, and you have to show up ready to work.”
A SPACE TO CREATE

School of Music gets a new home

By DAN FERNANDEZ

It’s the most significant expansion of space the School of Music has had since it was founded.”

Denis Colwell, the Jack G. Buncher Head of the School of Music

“The wall was all windows. It was so bright and open and had this great feel to it. I feel so productive in that environment. It’s just fantastic.”

Carla LaRocca, Associate Teaching Professor of Keyboard Studies

After a multiyear process of planning and down-to-the-studs renovation, the Hall of the Arts (HOA), reconstructed from the bones of the mid-century Graduate School of Industrial Administration building and recently inhabited by the Tepper School of Business, was finally ready for its new life. The building is located at the back of the main campus, but somehow it feels on the inside, and could quality must be made at the new space. The resounding answer: Yes.

“From the first day onward, it’s had such amazing energy,” said Carla LaRocca, associate teaching professor of keyboard studies. “It’s so dynamic and vibrant. Yes, it has two tons at the very top up to soprano singing the halls. It gives you an indescribable energy.”

Most of the School of Music facilities had been in the College of Fine Arts building since 1912 when the then-named School of Applied Design and the music program itself were both born. While practice rooms, performance spaces and music offices remain in CFA, the Hall of the Arts now houses a music technology room, a recording suite, two chamber music rehearsal rooms, three new music classrooms, 14 instrument-labeled studios, an administrative office suite, two conference rooms, 25 faculty offices and more. In addition, all faculty members now have an office or studio specific to their instrument, which they previously lacked. The School of Music occupies most of three floors in the four-floor HOA. The top floor is now home to the School of Art’s Master of Fine Arts Program.

At the all-faculty meeting at the start of the spring semester, the Hall of the Arts received an enthusiastic round of applause.

“I just want to thank President Farnam Jahanian and Denis Colwell for making this dream come true for the School of Music,” LaRocca said.

“It’s got a wonderful acoustic — it’s beautiful. I’m happy it’s my space where I can make it amenable to the students and make it a space where people want to make music and create art.”

Daniel Teadt, Assistant Teaching Professor of Voice

[Image 1 of 5]

[Image 2 of 5]
BY EMILY SYES

Carnegie Mellon University’s Fifth Year Scholar Program recognized Joyce Wang’s distinct perspective, her leadership skills and her desire to bring together people with diverse backgrounds and mindsets when selecting her as one of a small number of exceptional undergraduate students who remain on campus for one full year following the completion of a normal course of study.

Fifth Year Scholars are supported by free tuition and a $7,000 fellowship. The program is designed to provide distinguished students with an opportunity to pursue a broadened educational experience while continuing to enhance the Carnegie Mellon community through individual projects and group activities.

The main component of Wang’s scholar project is the creation of a new student group, the Interdisciplinary Initiative, or Int-Init. With nine core members meeting weekly, the group’s mission is to encourage CMU peers to pursue interdisciplinary interests.

“My goal is to provide better support for undergraduate students with diverse academic interests, not just those in BXA, and help create a campus culture where students feel empowered to be curious and creative, regardless of how their majors are defined,” Wang said.

Int-Init’s approach is to gather groups of people and facilitate dialogue that can help them learn about different majors and ideas and work together to accomplish shared goals. The group has already held several workshops and produced a podcast called “Office Hours.”

While conventional hackathons result in an end product, that is not the focus of Int-Init. Instead, its approach is to create collaborative working spaces for students of different academic backgrounds to develop ideas. Students from different majors and departments learn about each other’s work and share ideas for projects that can help meet shared goals. The challenge is to form teams and ensure that everyone involved engages cooperatively. In the end, each group presents this blueprint, their process and what they have learned about each other.

Wang notes that in a team, “we value collaboration over competition, process over result, using questions instead of finding solutions.”

Int-Init’s Not-a-Hackathon workshop is an example of the type of group brainstorming that involved informal exercise and conversation. The idea was formed by students from different majors and departments, with nine teams of four working to develop ideas using whatever tools they wanted to make. As long as it was a project that engaged the group members working together on ideas and thoughts, the leadership of the idea does not matter as much as engaging cooperatively. In the end, each group presents their blueprint, their process and what they have learned about each other.

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“Think faculty members can be great role models for students who are unsure about their academic paths and are curious to explore unconventional territories of inquiry,” Wang said. “Many of our listeners found their stories inspiring and, in some ways, comforting since they demonstrate that it is totally OK to step into the unknown, and that process of making a new path can be a very rewarding one.”

In addition to improving the interdisciplinary educational experience, Wang is also a member of IMPAQT, which connects students from the Pittsburgh and Qatar campuses, like any enjoyable walking in a bush to learn, a new initiative dedicated to cultivating a stronger culture of artistic learning and work. Following her fifth year, Wang will put her skills to use as an associate product manager with a venture facility for public benefit based in New York City.

Breaking it down

FIFTH-YEAR SCHOLAR DISRUPTING ACADEMIC SILOS

By EMILY SYES

AFTER FINDING HERSELF LIVING IN TWO DIFFERENT CULTURAL AND INTELLECTUAL SPACES WHILE STUDYING COMPUTER SCIENCE AND DRAMA IN THE BXA INTERCOLLEGE DEGREE PROGRAMS, JOYCE WANG BECAME PASSIONATE ABOUT CREATING INTERDISCIPLINARY AND INTERSECTIONAL DIALOGUES.
As a young artist, Heather McElwee primarily worked in 2D, so glasswork wasn’t a medium she’d considered or even known much about. That changed quickly when she went to art school and took a materials class in glass.

“I didn’t know it at the time, but it was such a unique material and I’d never found anything like it before,” McElwee said.

As she was preparing to graduate and thinking about careers, she heard about Pittsburgh Glass Center, an organization that aimed to bring glass artists from around the world to live, teach and create in the city. McElwee was hired to be part of the inaugural staff.

“It was a slow transition, where I was less and less in the studio and more and more in the office. But I found that I enjoyed that work as well,” she said.

As she got more involved in the business side of PGC, McElwee realized she had no formal education in things like budgeting and human resources. That’s what led her to Carnegie Mellon University’s Master of Arts Management Program, a joint venture between the College of Fine Arts and the Heinz College of Information Systems and Public Policy. McElwee continued to work at PGC while in school, which gave her a real-life test case.

“By the time I got to school, I could apply what I was learning immediately to the Glass Center and think about how we did things there,” she said.

That expertise matters now more than ever, as PGC’s staff has ballooned from less than five when she started in 2001 to 21 full-time staff today. As it’s grown, PGC has played a vital role in revitalizing the Penn Avenue corridor of Pittsburgh’s Bloomfield-Garfield neighborhood.

“When we first opened, one of the challenges the center faced was that it was better known nationally and internationally than it was locally,” McElwee said.

“There’s only a small handful of glass organizations of our caliber in the country, so people were coming here to take our summer intensive classes from all over the world, and artists were coming from all over the world to teach them. But people down the street didn’t know what we did in this building — and that was us,” McElwee said.

PGC made it a priority to create partnerships with local arts organizations and schools to deepen its connection to the community. McElwee says that everything PGC does now is designed to be responsive and accessible to the local community, from making the center and its gallery free and open to the public to offering classes at every skill level from novice to master artist.

“We try to break down barriers for people who don’t consider themselves artists. Everyone is a maker,” she said. “We do open houses, public demonstrations of glassblowing and flame-working, hands-on activities. We try to bring the community together.”

But it’s PGC’s community of practice that has proved particularly impactful. More than 50 glass artists have relocated to Pittsburgh to pursue their craft, thanks to support from PGC.

“PGC is the only commercial gallery, so artists can take risks and try new things. The work can be for sale, but it doesn’t have to be,” she said. “Whether or not something will sell isn’t the concern or matter. It’s about what work shows in the gallery. That gives our artists a lot of freedom.”

The Pittsburgh Glass Center, helmed by CMU alumnna Heather McElwee, attracts glass artists from around the globe and around the block.
Seven years ago, with the generous support of alumni Ed Frank (CS ’85) and Sarah Ratchye (A ’83), the STUDIO launched a wholly new initiative to support the arts research of CMU’s faculty, staff and students—the Frank-Ratchye Fund for Art at the Frontier, or FRFAF. This fund empowers the STUDIO to develop a cache of groundbreaking projects created at CMU—works that can be described as “thinking at the edges” of the intersections of disciplines.

One of the FRFAF’s most popular programs is its under $500 microgrant awards, which provide support for experimental arts projects on an ad-hoc, rolling basis. This program was specifically designed to meet the needs of interdisciplinary, collaborative and emerging artists. Ideal for making quick prototypes and zapping excuses, microgrants provide fuel for creative fires, helping students launch creative projects at new frontiers. In addition to cash funds, the STUDIO’s microgrants also come with full-service support and advising, including assistance with financial administration, fundraising and grant-writing mentorship, creative problem-solving, and professional development. Owing to the incredibly diverse nature of projects in the arts, the Frank-Ratchye microgrants have been designed to be the most flexible form of project support available at Carnegie Mellon.

Since 2013, the STUDIO has given out 231 microgrants totaling more than $94,400. These small, well-timed pieces of support can have a major impact on students’ creative trajectories, leading to job opportunities, transformations in the cultures and communities in which they work, and even international recognition. FRFAF-funded student projects have included experimental 3D films; a bubble-shaped vehicle for VR experiences; a friendly, open-source, low-cost robot; a design campaign for gender-neutral restrooms; and the discovery of never-before-seen, born-digital images by Andy Warhol. In the wake of the global COVID-19 pandemic, the STUDIO adapted and extended its grant program to encourage the creative practices of CFA students under quarantine. During the second half of the spring semester, the STUDIO awarded more than 60 “Residency in Your Room” fellowships, which helped students continue their creative practices within the massive constraints imposed by economic shutdown, social distancing and travel restrictions. The response and demand for this support was overwhelming, according to Golan Levin, director. “The STUDIO sees this new fellowship program as a vote of confidence and support in the creativity of College of Fine Arts students to remain creative during a daunting and uncertain time,” he said. Since 2013, the STUDIO has given out 231 microgrants totaling more than $94,400. These small, well-timed pieces of support can have a major impact on students’ creative trajectories, leading to job opportunities, transformations in the cultures and communities in which they work, and even international recognition. FRFAF-funded student projects have included experimental 3D films; a bubble-shaped vehicle for VR experiences; a friendly, open-source, low-cost robot; a design campaign for gender-neutral restrooms; and the discovery of never-before-seen, born-digital images by Andy Warhol. In the wake of the global COVID-19 pandemic, the STUDIO adapted and extended its grant program to encourage the creative practices of CFA students under quarantine. During the second half of the spring semester, the STUDIO awarded more than 60 “Residency in Your Room” fellowships, which helped students continue their creative practices within the massive constraints imposed by economic shutdown, social distancing and travel restrictions. The response and demand for this support was overwhelming, according to Golan Levin, director. “The STUDIO sees this new fellowship program as a vote of confidence and support in the creativity of College of Fine Arts students to remain creative during a daunting and uncertain time,” he said.
Since March, life has been far from normal. The pandemic has opened up a space for reflection, a platform for awakening, and as evidenced by the recent protests in support of the Black Lives Matter movement, this is also a time when people are articulating how they are not interested in returning to “normal.”

This is a time of making the invisible, visible.

Alex Young, in collaboration with co-workers at Carnegie Mellon University’s Miller Institute for Contemporary Art, came up with an idea to view this time through the eyes of local contemporary artists. “Looking Out” is a photo and video program on Instagram and IGTV featuring works by Pittsburgh artists.

“Looking Out” was conceived as an empathetic space to make the experience of sheltering-in-place one less of isolation and more of collectivity and solidarity. Featuring local artists, this project asks participants to share the view from their window—insisting upon our simultaneous nearness and forms, sameness and difference, while providing convergences, for our times,” Young said. “The artists in Looking Out have used the moment in moments that our art addresses as its subject.”

Miller ICA Director Elizabeth Chodos responded to the COVID-19 pandemic with a new ePublication called “Remote Control.” “Looking Out” is a series highlighted on the platform.

“Artists have a real role to play in times of crisis, by processing the trauma caused by loss, revealing the unseen forces at play that impact our daily lives, and by making meaning out of the seismic sociopolitical shifts resulting from the global lockdowns,” Chodos said.

The series has received attention in an article from WESA.FM and has featured works by artists such as Casey Reas, Don Davis, Tony Buck, Arden Clancy, Margaret Lee, Lindsey French, Benson Coleman, Tania Krajewski, Jana Beard, Noise Function, Scott Andrew, Slava Tuku, Joseph Carini, Chris Ivey, Erin Mallea, Brian McNearny, Carin Mincemoyer, Derek Peel, Centa Schumacher, Shaun Slifer, slowdanger, Willy Smart, Dana Sperry, Ginger Brooks Takahashi, Mary Tremonte, Barbara Weissberger, Hyla Willis, Imin Yeh.

Local artist Carin Mincemoyer, who graduated from CMU in 1994 with a bachelor’s degree in art, shares her work “Sky Notes, Looking Out #07.” In this series of photographs, the artist takes note of the sky.

“During a crisis, making art takes on a restorative or healing quality because it reconfirms that this is what I do,” Mincemoyer said. “I can see on social media other artists continuing to make art whether in their normal workspaces or on the kitchen table, and it confirms that this is what we do. Artmaking is an attempt to engage the world in a conversation about what it means to be alive in this moment, and the tools and skills to do that are just as important in bad times as in good.”

Miller’s ICA responds to COVID-19 through artists’ windows and their wisdom

By Margaret Cox

“Since the inception of the project, worldwide demonstrations in support of the Black Lives Matter movement have taken hold and further confirmed the vital role contemporary artists play in social change,” Chodos said.

Pittsburgh filmmaker Chris Ivey talks about his video “The Reality, Looking Out #05” and why its message is so crucial in this time of COVID-19 and the Black Lives Matter movement.

“Many of us in the black community are dealing with the pandemic more boldly because we are so used to everyday trauma,” he said. “Whether it be domestic violence, police violence or various other types of PTSD-inducing violence, the black community has been relatively quiet and resilient — until the tipping point of George Floyd’s death. Suddenly it’s because we just can’t keep taking it but we can’t take the pain.

“We’re being in an invisible time that has been boiling for decades. We’re at a time when we see black bodies being killed and it becomes a political issue. As an artist, I feel it’s my duty to bring art, activism and people together, through my work.

“During this time, while business as usual is paused, we can clearly see that sudden learning as to what the state of our nation is despite the weather. And another thing that can do is come to the artists’ from artists’ vision, and their work as well, looking out for each other.”
OMAR KHAN

Group at the MIT Media Lab. Technology, where he was a member of the Aesthetics and Computation and a master in design and computation from Massachusetts Institute of Architecture and, indeed, lead the school into an even more productive and "Professor Khan will continue the history of excellence in the School of in the manufacturing process.

SMART, he worked with Boston Valley Terra Cotta, the largest architectural terra cotta manufacturer in North America, on developing digital workflows and systems integration. Lee has a long history with Carnegie Mellon. He earned his bachelor’s degree in architecture from what was then the Department of Architecture at the University at Buffalo, State University of New York, and shepherded facility improvements. During his tenure as chair, the department’s reputation grew in response to his pedagogical innovations, especially in design-build experiential learning and research-focused graduate education. His efforts also led to the largest increase of sponsored research department’s reputation grew in response to his pedagogical innovations, especially in design-build experiential learning and research-focused graduate education. His efforts also led to the largest increase of sponsored research funding in the history of the School of Architecture, effective Aug. 1. He joined CMU from the Department of Architecture at the University at Buffalo (UB), State University of New York. School of Architecture, effective Aug. 1. He joined CMU from the Department of Architecture, effective Aug. 1. He joined CMU from the Department of Architecture at the University at Buffalo (UB), State University of New York.

"We are so glad about your coming and deeply impressed by your presence. We extend our gratitude and thanks to Ömer for his many contributions to the School of Architecture. His presence enriched the atmosphere of learning and research and will be missed. Our thoughts are with Ömer’s family to plan a memorial service for the future, he hopes to work toward creating a sustainable model for the design-buiding and integrated projects. He looks forward to working with new head Omar Khan to help the school create a more diverse and creative professional through teaching, research and practice.

"This has been a privilege to recruit new, always exciting new faculty and build new programs and research agendas. He looks forward to working with new head Omar Khan to help the school create a more diverse and creative professional through teaching, research and practice.

"This is an essential part of my academic career was teaching and advising students in fall 2021. Lee will resume teaching and advising students at CMU in 2022. Lee has been a member of the Aesthetics and Computation Group at the MIT Media Lab. Technology, where he was a member of the Aesthetics and Computation Group at the MIT Media Lab. Technology, where he was a member of the Aesthetics and Computation Group at the MIT Media Lab. Technology, where he was a member of the Aesthetics and Computation Group at the MIT Media Lab. Technology, where he was a member of the Aesthetics and Computation Group at the MIT Media Lab. Technology, where he was a member of the Aesthetics and Computation Group at the MIT Media Lab. Technology, where he was a member of the Aesthetics and Computation Group at the MIT Media Lab. Technology, where he was a member of the Aesthetics and Computation Group at the MIT Media Lab. Technology, where he was a member of the Aesthetics and Computation Group at the MIT Media Lab. Technology, where he was a member of the Aesthetics and Computation Group at the MIT Media Lab. Technology, where he was a member of the Aesthetics and Computation Group at the MIT Media Lab. Technology, where he was a member of the Aesthetics and Computation Group at the MIT Media Lab.
Snippets

The Urban Collaboratory Studio led by School of Architecture professor Stefan Brilon worked with Community Forge, a citizen-led initiative in Pittsburgh, to transform an abandoned schoolyard in Wilkinsburg into an award-winning community playground. The project, “Embrace the City,” involved transforming the former schoolyard into a vibrant community space that promotes social interaction and enhances the neighborhood’s quality of life. This project exemplifies the innovative approach of the Urban Collaboratory Studio, which focuses on engaging local communities in the design and development of public spaces.

The School of Architecture

Professor and alumna Alina Simone Hamza received the National Organization of Minority Architects’ (NOMA) Presidential Leadership Award for advancing social justice through architecture. She is the co-founder of the Center for Building Diversity, which aims to increase diversity in the architectural profession. Hamza has also been an active member of NOMA, serving as the organization’s president in 2019. The award recognizes her commitment to fostering a more inclusive and equitable architecture community.

The School of Design

Four Master of Arts in Design students won first place at the Goodyear Innovation Challenge. The students, who were part of the CMU Design Innovation Team, developed a concept for a new type of tire that would provide improved traction on snowy and icy roads. The project was selected from a pool of 133 entries from universities around the world. The award includes a $15,000 grant to support the development of the product.

The School of Drama

Assistant Professor Angela Washko received a $100,000 Creative Capital Award for her experimental performance video game about a legendary drag queen in a post-industrial American city. The project, “American Gothic,” explores themes of gender, identity, and power through immersive digital experiences. Washko’s work has been recognized for its innovative approach to creating new forms of narrative and performance art.

Students from Carnegie Mellon University worked with 16 unique interpretations of design methods. Communication Design juniors introduce the CMU Design Innovation Team. The CMU Design Innovation Team presented their work at a conference in Brooklyn with faculty advisor and alumna Jessica Chang. The team’s project features a number of alumni from the School of Drama, including students who were featured in a new display at Pittsburgh International Airport. The display also features School of Design alumni who were awarded kynamatrix Research Network’s Innovation through Collaboration 2020 Challenge.

THE SCHOOL OF ARCHITECTURE

Goncharova and Head School of Art student Liza Weleski won ULI Pittsburgh’s 2019 Placemaking Award in the category of Community Places. The award was presented at the Urban Conference Studio led by School of Architecture professor Peter Scupelli.

THE SCHOOL OF ART

The School of Architecture mourns the passing of professor Ömer Akin on March 13, 2020, and extends its sincerest gratitude and thanks for his many decades of service and dedication to the school. During his time at CMU, Akin worked with Community Forge, a citizen-led initiative in Pittsburgh, to transform an abandoned schoolyard in Wilkinsburg into a vibrant community space that promotes social interaction and enhances the neighborhood’s quality of life. This project exemplifies the innovative approach of the Urban Collaboratory Studio, which focuses on engaging local communities in the design and development of public spaces.

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THE SCHOOL OF DRAMA

The impetus of arts education and the power of the arts to our lives has been a constant focus of our School of Drama’s educational mission. The project features a number of students from the School of Drama, including students from the School of Design, who were featured in a new display at Pittsburgh International Airport. The display also features School of Design alumni who were awarded kynamatrix Research Network’s Innovation through Collaboration 2020 Challenge. The project features a number of alumni from the School of Drama, including students who were featured in a new display at Pittsburgh International Airport.

Snippets and Snapshots

Elizabeth Aiche-Douglas (BFA 2016) was named a 2020 Circle of Achievement honoree from the Early Ryan Foundation for her outstanding commitment to the arts in Beaver County. Assistant Professor Angie Wang received a $15,000 Creative Capital Award for her experimental performance video game about a legendary drag queen in a post-industrial American city. The project, “American Gothic,” explores themes of gender, identity, and power through immersive digital experiences. Washko’s work has been recognized for its innovative approach to creating new forms of narrative and performance art.

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THE SCHOOL OF DRAMA

The impetus of arts education and the power of the arts to our lives has been a constant focus of our School of Drama’s educational mission. The project features a number of students from the School of Drama, including students from the School of Design, who were featured in a new display at Pittsburgh International Airport. The display also features School of Design alumni who were awarded kynamatrix Research Network’s Innovation through Collaboration 2020 Challenge.
In honor of this year’s centennial, James D. Haff, the head of the School of Drama, gifted the School of Drama a Steinway Model D concert grand piano from his mother, Mary Haff, to be housed in the School of Music’s new performance hall. This is a monumental step forward in the ongoing development and expanding impact of the School of Music.

After nearly four decades on the faculty of the School of Music, Michael Friedman, who has been promoted to associate dean and professor, announced that he will be stepping down to pursue a new role in the theater world. Friedman will serve as interim senior associate head in the School of Music, with a focus on strategic planning and development. He will remain actively involved in teaching and mentoring students, and will continue to serve as the head of the Graduate String Chamber Program in the School of Drama, among other roles.

**The School of Music**

Twenty Seven students and alumni are members of the Pittsburgh Symphony Orchestra and 27 alumni are members of the Pittsburgh Symphony Orchestra.

**The Orchestra**

The Pittsburgh Symphony Orchestra, founded in 1880 and based in Pittsburgh, Pennsylvania, is one of the oldest orchestras in the United States. The orchestra has a long history of collaboration with world-renowned musicians, including Leonard Bernstein, maestro of the Pittsburgh Symphony Orchestra, and Yehudi Menuhin, who was named artistic director of the orchestra in 1971. The orchestra has performed in numerous venues throughout the world, including Carnegie Hall in New York City, the Royal Albert Hall in London, and the Teatro Colón in Buenos Aires.

**The Violinists**

The violinists of the Pittsburgh Symphony Orchestra include Daniel Hope, who holds the title of principal guest artist, and John Stemberger, who holds the position of soloist. The orchestra also features a number of other talented musicians, including cellists Marc Johnson and Paul Nejedly, and pianist Alexander Briger.

**The Conductor**

The current conductor of the Pittsburgh Symphony Orchestra is Manfred Honeck, who has been with the orchestra since 2015. Honeck is known for his energetic and dynamic conducting style, and has received critical acclaim for his work with the orchestra.

**The Orchestra’s Impact**

The Pittsburgh Symphony Orchestra has a significant impact on the cultural life of Pittsburgh and the surrounding region. The orchestra is a major contributor to the city’s economy, and also serves as a cultural and educational resource for the community. The orchestra’s presence in the city has helped to promote Pittsburgh as a cultural hub, and has attracted visitors from around the world to experience the city’s rich musical heritage.

**The Future**

The future of the Pittsburgh Symphony Orchestra is bright, and the orchestra continues to attract talented musicians and support from the community. The orchestra’s commitment to excellence and its dedication to the city’s cultural life make it a vital and important part of the Pittsburgh community.
Ten MAM alumni contributed to a “MAM Fam” reunion event during Homecoming Weekend. This presentation is part of the EMERGENCE initiative, a student-led strategy service to the entertainment industry.

Andrea Thornton (HNZ/CFA 2011) is the executive story editor for the “Nancy Drew” TV series on the CW Network; the show was recently renewed for a second season.

Andrea Zittel gives a private tour of her exhibition “Andrea Zittel: An Institute of Investigative Living” to Miller ICA gallery assistants.

Alice Nicholls, a doctoral student of art history, theory and criticism, was among the panelists who discussed the future role of art galleries as campus and in the wider community at the University Art Galleries at UC San Diego’sMiller ICA Director Elizabeth Chodos, a professor of art history, theory and criticism, was among the panelists who discussed the future role of art galleries as campus and in the wider community at the University Art Galleries at UC San Diego’s Miller ICA. Chodos was joined by Henriette Huldisch, director of exhibitions and curator at the MIT List Visual Arts Center; Lawrence Rinder, director of the Berkeley Art Museum and Pacific Film Archive; and Allyson Kester, a professor of art history, theory and criticism.

Andrea Zittel was among the panelists who discussed the future role of art galleries as campus and in the wider community at the University Art Galleries at UC San Diego’s Miller ICA. Chodos was joined by Henriette Huldisch, director of exhibitions and curator at the MIT List Visual Arts Center; Lawrence Rinder, director of the Berkeley Art Museum and Pacific Film Archive; and Allyson Kester, a professor of art history, theory and criticism.

Olivia Barton (HNZ/CFA 2014 - Film Economics, Marketing & Distribution) has been promoted to vice president, Global Content Strategy Services to the entertainment industry.

Andrea Thornton (HNZ/CFA 2011) is the executive story editor for the “Nancy Drew” TV series on the CW Network; the show was recently renewed for a second season.

Andrea Zittel gives a private tour of her exhibition “Andrea Zittel: An Institute of Investigative Living” to Miller ICA gallery assistants.
The College of Fine Arts is where conversation is sparked, ideas are cultivated, perspectives are shared, minds are changed and genres are reinvented. Within these walls, the next generation of leaders in the arts, architecture and design are being prepared to tackle current challenges and reshape the future. Support from individuals, corporations and foundations are vital to continuing the legacy of excellence for which CFA is known.
The College of Fine Arts is pleased to acknowledge the following members of our donor family who have made generous gifts and commitments of $100 or more to CFA during the past year.*

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Sarah G. Rechter (P, A 1983) and Edward H. Frank (T, P, CS 1966)
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KEY
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BHA Intercollege Degree Programs alumni
CS School of Computer Science alumni
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HNZ Heinz College alumni
INI Information Networking Institute alumni
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SC Watson College of Science alumni
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C College of Chuck Ireland alumni
O Honorary degree recipient
R Parent
S Staff
T Trustee
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1 List includes gifts made from July 1, 2019, through June 30, 2020.

* 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!
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- Anonymous
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- Yoko Tai (A 1972) and Stephen R. Lee
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- Patrick Gage Kelley (CS 2009, 2013)
- Paul F. Jacob, III (A 1971)
- Suzan Melinda Lami (P, A 1979) and Mary Louise Graves (A 1946)
- Marilyn M. Gindroz (A 1973) and The Fine Foundation
- Paula Escott and T. J. Escott (A 1962)
- Richard E. Donner (DC 1975)
- S. Leonard Auerbach (C, A 1966, 1967)
- Alexis Summer (P) and Spencer Angel (P)
- Margery L. Al-Chalabi (A 1961)
- Carolyn Hess Abraham (St, P)
- Raymond Gindroz (A 1963, 1965)
- Kathleen A. Eshbaugh and Kenneth Eshbaugh
- Jamie deRoy (C, A 1967)
- Kristine E. Dillon (P) and John R. Curry (P)
- Cynthia Cozewith (A 1962) and Charles Cozewith
- Anne Mundell (F) and David Betts (TPR 2002)
- Lynda A. Bender (A 1974)
- Elgart Aster (A 1977)
- Barry S. Langer (A 2001)
- Kristen S. Kurland (F)
- Eileen Kelly (P) and Thomas Kelly (P)
- Suzanna Wight Kelley (A 1999)
- Plato S. Karayanis (A 1952)
- Gail S. Kaneko and Steven T. Kaneko
- Lisa Savegnago and Ronald Johnson (E 1989)
- Susan L. Jannetta (DC 1976)
- Roseanna L. Irwin (F)
- Susan Intile (P) and Angelo Intile (P)
- Karen L. Graham (A 1980)
- Paul D. Gerlach (St, A 1967, 1968, 1972)
- Catharine Fergus Garber and Daniel M. Garber (A 1979)
- Mary Anne Gailliot (A 1968)
- Edith Hall Fisher
- Jie Feng (P) and Yueyue Guo (P)
- Lisa S. Earle and Martin F. Earle (S 1972)
- Katie E. Dowling-Marcus (A 1993)
- Yi Chun Huang (A 2011) and Peng-Hui Wan (A 2011)
- Fei Fisher and Charles H. Brakas, Jr. (P, TRP 1978)
- Carol A. Brown (F)
- Susan Nabolwale Burdick (A 1973)
- Judith L. Capley (SL, A 1964)
- Barry F. Colodron (A 1964)
- John C. Daily (A 1975)
- Peggy Dangere and Dick Dangere
- Catherine M. Davidson (S)
- Ignacio Choas De Juan and Mark Edward Davis (Gus)
- Cresenti, D.F.
- Sally J. Dobosich (A 1969) and Bernard Dobosich (A 1969)
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- Karen L. Graham (A 1963)
- Janet S. Grewe and Tyrone Dan Greene, D.V.A. (A 1973)
- Christa M. Issakhan (CSC 1964, A 1999)
- Susan Intile (P) and Angelle Intile (P)
- Roseanne L. Irwin (F)
- Susan J. Jermyn (DC 1976)
- Lisa Swengeg and Ronald Pipp son (A 1989)
- Gail S. Korone and Steven T. Korone
- Patsy S. Karapanos (A 1952)
- Susan A. Keyes-Caswell (A 1968)
- Gail S. Kaneko and Steven T. Kaneko
- Lisa S. Earle and Martin F. Earle (S 1972)
- Kristen A. Kurland (F)
- Barry F. Colodron (A 2001)
- Soonyi Lee (P) and Christopher Lee (P)
- Barry S. Langer (A 2001)
- Kristen A. Kurland (F)
- Barry F. Colodron (A 2001)
- Soonyi Lee (P) and Christopher Lee (P)
- Lisa S. Earle (A 2000)
- Robert F. McBroom (A 1972)

“Travel is a transformative experience that gets you out of your routine and familiar territory, and you start thinking differently and experiencing new things and developing new skills.”

The Gindroz Prize, first presented in 2000, provides two yearly stipends of $7,500 each to an architecture student and a music student for travel study to learn about the 5,000-year-old foundations of their disciplines.

The couple are inspired by today’s students.

“Carnegie Mellon is a superb university, and the level of student talent that we see each year is terrific. We’ve been very impressed with every body who has won the prize,” Ray said. “The endowed fund guarantees that the prize will continue to live and grow within the university.”

Arts Enrichment with a European Flavor

Even after 55 years, Ray, A (1963, 1964) and Marilyn (A 1973) Gindroz still hold dear the transformative experiences that they received while studying music, theater and architecture at the Eastman School of Music and an MFA degree at Carnegie Mellon. The couple created the annual Gindroz Prize for Summer Travel and Study in Europe.

“We both 100 percent believe in the value of study abroad,” Marilyn said. “Travel is a transformative experience that gets you out of your routine and familiar territory, and you start thinking differently and experiencing new things and developing new skills.”

An internationally acclaimed and award-winning urban designer, author, instructor and speaker, Ray followed his CMU bachelor’s and master’s in architecture and a master’s in urban planning at the University of Salzburg in 1966. His master’s thesis focused on the study of urban architecture and music students, which he completed in Rome in 1965 through a Fulbright Grant. Marilyn, who earned her undergraduate degree at the Eastman School of Music and a master’s in architecture at Carnegie Mellon, advanced her piano and education training at the Orff Institute at the University of Salzburg in 1966.

“By my senior year, I was enamored with the idea of studying abroad,” Ray said. “I had seen the way the people of Europe were living an artistically vibrant lifestyle. I knew I wanted to learn more about that way of life and experience it myself.”

Marilyn added, “We both 100 percent believe in the value of study abroad.”
I thought a great option was to create a studio combining disciplines from the School of Architecture and the School of Drama,” Auerbach said. “I see so much talent in these students,” he said. “They’re insightful; they’re not afraid to make their own mark. Auerbach felt he could best support CMU students of their studio experience deeply rewarding. As part of the program, he is helping the next generation of theater architects and designers to make their own mark. Auerbach built his undergraduate degree in scenic design and lighting in his master’s degree in theater architecture into a successful career, establishing the theater consulting firm Auerbach Pollock Friedlander and planning and designing a wide range of performing arts facilities around the world.

Now, he is building the next generation of theater architects and designers who make their own mark. Auerbach felt he could best support CMU students through an interdisciplinary course in theater architecture.

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Now, he is building the next generation of theater architects and designers who make their own mark. Auerbach felt he could best support CMU students through an interdisciplinary course in theater architecture.
GIFTS OF $100

Sarah Garin and Kristopher Gardner
Madeline Gannon (A 2011, 2018)
James E. Fuller (A 1979)
Dionne P. Foster (P) and Michael James Finkle (A 2009)
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Miriam Zeissett (P) and Stephen J. Farneth (A 1975)
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Nicholas S. Fusco (A 1970)
Scott Friedland (P)
Thaddeaus Foster, Sr. (P)
Timothy K. Fife (DC 2000, A 2002)
Robert Earl Fidoten
George Father (P)
Elaine Hennessy (P) and Robert E. Hazard (A 1950) *
Stephanie E. Hawn (A 1987)
John B. Hartley (A 1975)
Adrienne C. Mckeown (P) and Marilyn Blitz Hajjar (A 1968)
Christina M. Hagopian (A 1997)
Lee Haas
Dr. and Mrs. Cesar Guerrero (P)
Weilan Guan (P) and Zhijian Hu (P)
Jeffrey
Jeffrey
Jennifer L. Green (A 1993) and Elaine Greb and Francis J. Greb (A 1953)
Henry B. Grant, Jr. (A 1947)
Terry Gaub Gordon (A 1977)
Amy S. Gluck (A 1980)
Ellen Grace Garrett (A 2011)
Elan D. Garonzik (A 1976)
W. Blaine Garland (A 1960)
Elan D. Garonzik (A 1976)
Ellen Grace Garrett (A 2011)
Ray Gastil (F, St)
Nicholas J. Gallo (A 1956)
Evelyn Ashor McCabe (A 1948)
Aaron P. Mastin (A 2003)
Edgar M. Masinter
Maria J. McNary (A 1988)
Susan M. Bovan (A 1978, 1980) and Douglas R. Maddox (A 1965)
Becky L. Mingo (A 1991) and Carol Louik
Betty Jo Hirschfield Louik, D.M.D. and Peggy B. Kozminski (P) and Sonia Koesterer (A 2004, CS 2004)
Molly Wright Steenson, Ph.D. (F) and Hunter F. King (A 2014)
Dean C. Kennedy (A 2002)
Haihong Wang (P) and Ping Kang (P)
Sri Naga Rajesh Kamma (HNZ 2015)
Katherine S. Kadish (A 1961)
Frederick A. Jules (A 1968)
Carlos Hernandez (P)
Brian K. Kozminski (P)
Young Chang Koh (P)
Simon J. King (A 2007)
Catherine Jones (P)
Young Chang Koh (P)
Catherine Jones (P)
Young Chang Koh (P)
Preserving Music and Interdisciplinary Learning

Nick (E 1974) and Kimi Vlahakis are amased by the energy and capacity of CMU students, especially those who use the Vlahakis Recording Studio at Carnegie Mellon University.

"Of the 30 students who have been in each of the classes we’ve sat in on, all kinds of majors were represented,” Nick said. "Their talent is significant from the musical side and the analytical and engineering side."
Your generosity supports our world's future artists, designers and architects. We thank you for your gifts to enhance student programs, fund scholarships, update facilities and support our student and faculty research. Please contact us and we will work with you to make sure that your gifts make an impact in the areas that are important to you.

**FEATURED FUNDS**

- CFA Dean’s Innovation Fund
- School of Architecture Head’s Innovation Fund
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- School of Design Student Experience Fund
- School of Drama Season Production Support
- School of Music Heritage Scholarship Fund
- BXA Intercollege Degree Programs Student Experience Fund
- Frank-Ratchye STUDIO for Creative Inquiry
- Miller Institute for Contemporary Art
- Arts and Entertainment Management Programs, Joint Offerings of CFA and Heinz College

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Carolyn Hess Abraham  
Associate Dean for Advancement  
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Pittsburgh PA 15213  
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cfa-advancement@andrew.cmu.edu

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**The Warner Circle**

The College of Fine Arts is pleased to acknowledge our alumni and friends who have made a current life income gift to CFA or who have shared their estate plan intentions that include the college and are, therefore, recognized as Warner Circle members.

If you have included CFA in your estate and want to be included in our Warner Circle or wish to learn more about doing so, please contact Carolyn Hess Abraham at 412-268-1214.

Claudia J. Benack (F, P, A 1980, 1983)  
Lynda A. Bender (A 1974)  
Casey Childs (A 1978, 1980)  
Joan E. Davis (MM 1960)  
Mary A. Holley (A 1987)  
Audrey Davis Levin and Peter Dan Levin (A 1954)  
Charles V. Peters (A 1977)  
Betsy Smith (A 1960, 1966)  
James J. Wasylyshyn  
Mark Zumber (A 1952)

† for the time period of July 1, 2019 through June 30, 2020.

**GIFTS OF $100 to $999**

- Rolmene Ward (P) and Bobby Ward (P)  
- Craig H. Watterson (A 1977)  
- Frederick C. Watts (P, A 1968)  
- Samantha B. Weaver (A 2011, CS 2018)  
- Maria Weber  
- Helen E. Webster (A 1969)  
- Mark Aidon Weiss (S 1981)  
- Jean E. Weiss  
- James A. Weston (A 1972)  
- Stephanie Ford and Charles Harry White (F)  
- Francis C. Wickham (A 1957)  
- Stephen John Wierzbowski, FAIA (A 1975)  
- Pamela E. Wigley (St) and Clark Wigley  
- Harry L. Wilbur, Jr. (A 1957)  
- Pamela Ann Wilhoit (A 1991)  
- Alison Lauren Wilkinson (A 2009) and Matthew T. Wilkinson (E 2006)  
- Jennifer Joy Wilson (St)  
- Mary K. Wilson (P) and John F. Wilson (P)  
- Martha Ann Wishnev (A 1961)  
- Joan Witt (P) and Edward Witt, Jr. (P)  
- Andy Wolk (A 1973)  
- Weiying Zhao (P) and Tingpouchong Wong (P)  
- Edward M. Wozniak (St)  
- Heather Wright (P)  
- Linda M. Wright (St)  
- Stuart B. Wurtzel (A 1962, 1967)  
- Yan Rong Liao (P) and Xiangyang Xin (P, A 2002, 2007)  
- Elizabeth Anne Buckman Yo (A 1991)  
- Matthew W. Yoder (A 1995)  
- Yin Wang (A 2015) and Rongchang You (HNZ 2009)  
- Bruce D. Young (A 1963)  
- Vivian Melanie Young (A 2022)  
- Molly J. Youngling  
- Tiffany Phillips (P) and Abbas Zarkia (P)  
- Abdoolreza Zarnegar  
- Sabrina Zhai (A 2021)  
- Mei Zhang (P) and Jianhong Kang (P)  
- Yiran Zhang (A 2018)  
- Minyao Chen (P) and Joe X Zhao (P)  
- Xiaomei Chen (P) and Jianming Zhou (P)  
- Shari Zingle (St)  
- Steven G. Zirinsky (A 1981)  
- Paul C. Zugates (A 1972)  
- Gregory P. Zulkie (A 2008)  
- Sherry Zwiebel (P) and Robert Zwiebel, Jr. (P)  
- Anonymous  
- Anonymous
[Fall 2020]

THE COLLEGE OF FINE ARTS AT CARNEGIE MELLON UNIVERSITY
At the College of Fine Arts, we cultivate a community of nationally and internationally recognized artists and professionals within our five schools and academic programs, the Miller Institute for Contemporary Art (Miller ICA) and the Frank-Ratchye STUDIO for Creative Inquiry. See below for our college's leadership.

School of Architecture
Head: Omar Khan

School of Art
Head: Charlie White

School of Design
Head: Bruce Hanington

School of Drama
Interim Head: Megan Monaghan Rivas
Interim Senior Associate Head: Kyle Haden

School of Music
Head: Denis Colwell

BXA Intercollege Degree Programs
Director: M. Stephanie Murray, Ph.D.

Arts & Entertainment Management
Faculty Chair: Brett Crawford, Ph.D.
MAM Program Director: Jessica Bowser Acri
MEIM Program Director: Daniel Green, Ph.D.

Miller Institute for Contemporary Art
Director: Elizabeth Chodos

Frank-Ratchye STUDIO for Creative Inquiry
Director: Golan Levin

CFA ALUMNI:
Have news to share? Fill out the submission form at cmu.edu/cfa/alumni and email to cfa-contact@cmu.edu for the opportunity to be featured in a future issue.

GET OUT THE VOTE: EMPOWERING THE WOMEN’S VOTE

AT MILLER ICA, CMU

2020 marks the centennial of the ratification of the 19th Amendment, granting women the right to vote in 1920. It was the first legislation for women’s voting rights. Not until the passage of the Voting Rights Act in 1965 were voting rights of ALL women protected and enforced.

The Get Out the Vote: Empowering the Women’s Vote poster campaign, in partnership with the League of Women Voters, commemorates this milestone. A core group of invited female designers submitted the first 57 non-partisan posters to launch the initiative with their vision and voices. Through these posters, the women joined forces to collectively contribute to dialogue in design and society. This moment in history is an incredible opportunity to catalyze women in design, voting rights, citizenship, community and diversity. The collection aspires to not only support present day voter participation, but to also serve as a backdrop for discourse and examination of the history of voting rights and women’s fight for equality.

The poster initiative continues at aiga.org/vote, where AIGA members can contribute posters to motivate the American public to register and turn out to vote in the 2020 general election, as well as local elections to come.

aiga.org/vote

This exhibition is in partnership with AIGA Design for Democracy and the League of Women Voters.

POSTER DESIGN BY: MELINDA BECK, BROOKLYN, NEW YORK