Standouts from the College of Fine Arts

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Carnegie Mellon University
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Mary Ellen Poole, Ph.D., has been named Carnegie Mellon University’s Stanley and Marcia Gumberg Dean of the College of Fine Arts. As CMU’s 11th dean, Poole also holds a faculty appointment in the Department of Music. Poole began her term on August 1.

A musicologist, Poole came to Carnegie Mellon after serving as the director of the School of Music and the Butler School of Music at the University of Texas at Austin. She is a world-renowned scholar of 19th-century French music and a musicologist with expertise in musicology and music theory. Her work has been cited by the New York Times and the Wall Street Journal.

Forbes named Poole one of the world’s most influential musicologists in 2020. Poole said, “I’m honored to lead the College of Fine Arts, which is one of the most vibrant and dynamic environments in the world. The College is a leader in music, fine art, design and more, and I am excited to work with the talented faculty, staff, students and alumni to further the College’s mission.”

Poole succeeds Dan Martin, who stepped down July 31 after more than 11 years as dean. Poole and Martin worked together to ensure a smooth transition in Poole’s new role. Martin will continue his service to CMU as a faculty member after some time away.

“Dan Martin led the College during a time of extraordinary change and growth, and he has been a transformative leader for the College,” said Provost Jim Garrett. “Under his leadership, the College of Fine Arts has experienced significant growth in enrollment, faculty and staff, and has expanded its programs and outreach.”

Garrett also thanked the CMU search committee, led by University Professors Cindy Limauro and Vivian Loftness, for their work. “The committee’s work and expertise greatly contributed to the success of this search, and we are grateful for their dedication.”

Mary Ellen Poole
Named 13th Dean of Carnegie Mellon’s College of Fine Arts

Dear Friends,

I’m delighted to greet you in my inaugural message as dean of the College of Fine Arts. The last time that I last assumed into this dynamic environment, I had the pleasure of meeting a number of you, and have forward to getting to know many more in the months ahead.

Without a doubt, it’s an exciting time to be a part of CFA. I’ve accomplished so much, and seen so much to ourselves and our research — all of which is inextricably linked to our world. Every day, there’s a chance of discovering something new, and I am excited to be a part of that.

Specifically, in this issue you will read about just a sampling of the research and creative practice projects taking place within CFA. Some are contained within the college; some are collaborations with others on the CMU campus and at other institutions. Our research and creative practice activities challenge known boundaries and explore unimagined paths.

We also look at highlights from each area, barely scratching the surface of the many amazing ventures emerging from the College of Fine Arts and its themes. Without a doubt, there is a lot of work to do, and we are eager to get started.

To our donors, I extend my deepest appreciation for your support of our students. Through your generosity, you make possible the kind of work that is the College’s hallmark — the creation and performance of inspired works, the design of solutions, open learning environments — that can, and will, forward us on our journey together.

We hope you enjoy this issue.

Mary Ellen Poole
Stanley and Marcia Gumberg Dean
Carnegie Mellon University
PIONEERING RESEARCH AND CREATIVE PRACTICE FOR THE 21ST CENTURY

Research and creative practice in the College of Fine Arts is a spectrum between the traditional and the boundary-busting. Some of the research in CFA looks like the research you might imagine in engineering, computer science or the humanities.

Other research and creative practice is harder to place. Our faculty create: immersive musical experiences, new methods for ensuring the air in buildings, new materials for architectural design, machine learning algorithms applied to new media collage and the Humanities.

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The MEIM program exposes students to so many exceptional networking opportunities... then it’s up to you to make the most of them. 

“Like Horgan believes that the moment between a mother lamb and baby lamb. When a dog sniffs your hand.”

— ISABEL HORGAN

The Artist as Researcher & Scientist
Azaelea Sawyer is an assistant professor of architectural technology at Carnegie Mellon University’s School of Architecture. Her research is focused on developing building technology that supports the well-being and safety of birds. Prior to her doctorate dissertation, Sawyer’s research focused extensively on building façades and how building standards affect bird behavior and psychological well-being.

The problem that inspired her to pursue this research was that annual bird deaths in the United States range from 2 to 1 billion. Sawyer’s work is focused on developing bird-friendly glass that reduces bird collisions with buildings. This research has implications for both environmental and architectural design, as it helps to create safer environments for birds and reduces energy consumption for buildings.

Sawyer’s work has involved collaborations with architects, engineers, and bird conservationists. She has conducted research at the National Aquarium in Baltimore and has worked with a team that includes bird biologists and building engineers.

Her research has resulted in the development of a new type of glass that reduces bird collisions. This glass has been tested on a variety of buildings and has shown promising results. Sawyer’s work has been featured in a number of publications and has received recognition from organizations such as the AIA and the AHEC.

Sawyer’s goal is to use her research to advance the field of bird-friendly building design and to promote a more sustainable approach to architecture that considers the needs of both humans and birds. She is working to create a new standard for bird-friendly glass that will be incorporated into building codes and regulations.
Dina El-Zanfaly

Google Research Scholar

Dina El-Zanfaly, an assistant professor at Carnegie Mellon University’s School of Design, was recently named a research scholar by Google. The research scholar program aims to support early-career professors who are pursuing research in fields relevant to Google, providing unrestricted gifts to support research at institutions around the world and is focused on funding world-class research and training early-career professors who are pursuing creative research at institutions around the world. El-Zanfaly is one of 14 professors who will receive the award this year and is the first recipient to come from the College of Fine Arts.

El-Zanfaly’s research project for the Google Research Scholars program is called the “computational creative modes of production and the emerging social, aesthetic and spiritual — can music-making have the greatest impact?”

The extensive systemic studies utilized either re-creating music-making were statistically significant for older adults with dementia or less. “The results showed the cognitive functional scores of older adults with probable MCI or dementia who participated in active music-making were significantly different than those who did not. This opens up new areas of research to better understand how music-making can elicit this effect. Further, all investigators believe that music-making can elicit this effect. Further, all investigators believe that music-making can elicit this effect. Further, all investigators believe that music-making can elicit this effect. Further, all investigators believe that music-making can elicit this effect. Further, all investigators believe that music-making can elicit this effect. Further, all investigators believe that music-making can elicit this effect. Further, all investigators believe that music-making can elicit this effect. Further, all investigators believe that music-making can elicit this effect. Further, all investigators believe that El-Zanfaly, “We investigate computational methods and intelligent systems has been growing over the past half-century. It is believed that computational methods and intelligent systems have supported creative practices.”

“I am thrilled and humbled to be awarded the Research Google Scholar Award,” added El-Zanfaly. “I was recently named a research scholar by Google. The research scholar program aims to support early-career professors who are pursuing research in fields relevant to Google, providing unrestricted gifts to support research at institutions around the world and is focused on funding world-class research and training early-career professors who are pursuing creative research at institutions around the world. El-Zanfaly is one of 14 professors who will receive the award this year and is the first recipient to come from the College of Fine Arts.

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“Artists play a key role in conjuring this new world.

Content we’ve published in VARIA presents ideas of how healing plays a role in making art…”

Today we find ourselves in the midst of a pandemic. The year COVID-19 has provoked and forced Black Lives Matter movement to reconsider its structural strategies, methods of organization and role of contemporary artists and organizations. The letter written by Margaret Cox, on behalf of Miller ICA, is an attempt to respond to this digital outlets and need for meaningful connection and healing by fusing new pathways for conversations with contemporary artists on the most urgent issues and concerns of our time.

With the launch of Miller ICA’s redesigned website, visitors can now engage in new ways with its content, as they can find programming through a section called “VARIA,” media that engages with contemporary artists and be an empathetic side of the pandemic, it is into a period of a paradigm shift. The world has changed, and we must change with it, to survive this time of massive upheaval by consulting with guest respondents whose life work and lived experience are of our flexibility and resourcefulness. Our vision is to view this time through the eyes of local contemporary artists and be an empathetic and responsive period of a paradigm shift. The world has changed, and we must change with it, to survive this time of massive upheaval by consulting with guest respondents whose life work and lived experience are.

Guards respondents have been invited to share their research or inquiry on each conversation topic. The goal of these talks is to animate engaged citizenship through conversation and exchange in real space.

Entry Points is a pedagogical series from the Miller ICA about ideas and interactive康德and services. Virtual Tour and Rewind (RWD) is a virtual tour of the Miller ICA’s exhibit Space for Life, accompanied by a virtual tour of the City of Pittsburgh. Virtual Tour and Rewind (RWD) is a virtual tour of the Miller ICA’s exhibit Space for Life, accompanied by a virtual tour of the City of Pittsburgh. Art && Code: Homemade was organized by the Miller ICA with the direction of Golan Levin, with support from the National Endowment for the Arts. Because this year’s festival took place during the height of the COVID-19 pandemic, the final edition of this festival was organized by the CMU Frank-Ratchye STUDIO for Creative Inquiry. Art && Code: Homemade was organized by the Miller ICA with the direction of Golan Levin, with support from the National Endowment for the Arts. Because this year’s festival took place during the height of the COVID-19 pandemic, the final edition of this festival was organized by the CMU Frank-Ratchye STUDIO for Creative Inquiry. Art && Code: Homemade was organized by the Miller ICA with the direction of Golan Levin, with support from the National Endowment for the Arts. Because this year’s festival took place during the height of the COVID-19 pandemic, the final edition of this festival was organized by the CMU Frank-Ratchye STUDIO for Creative Inquiry. Art && Code: Homemade was organized by the Miller ICA with the direction of Golan Levin, with support from the National Endowment for the Arts. Because this year’s festival took place during the height of the COVID-19 pandemic, the final edition of this festival was organized by the CMU Frank-Ratchye STUDIO for Creative Inquiry. Art && Code: Homemade was organized by the Miller ICA with the direction of Golan Levin, with support from the National Endowment for the Arts. Because this year’s festival took place during the height of the COVID-19 pandemic, the final edition of this festival was organized by the CMU Frank-Ratchye STUDIO for Creative Inquiry. Art && Code: Homemade was organized by the Miller ICA with the direction of Golan Levin, with support from the National Endowment for the Arts. Because this year’s festival took place during the height of the COVID-19 pandemic, the final edition of this festival was organized by the CMU Frank-Ratchye STUDIO for Creative Inquiry. Art && Code: Homemade was organized by the Miller ICA with the direction of Golan Levin, with support from the National Endowment for the Arts. Because this year’s festival took place during the height of the COVID-19 pandemic, the final edition of this festival was organized by the CMU Frank-Ratchye STUDIO for Creative Inquiry. Art && Code: Homemade was organized by the Miller ICA with the direction of Golan Levin, with support from the National Endowment for the Arts. Because this year’s festival took place during the height of the COVID-19 pandemic, the final edition of this festival was organized by the CMU Frank-Ratchye STUDIO for Creative Inquiry. Art && Code: Homemade was organized by the Miller ICA with the direction of Golan Levin, with support from the National Endowment for the Arts. Because this year’s festival took place during the height of the COVID-19 pandemic, the final edition of this festival was organized by the CMU Frank-Ratchye STUDIO for Creative Inquiry. Art && Code: Homemade was organized by the Miller ICA with the direction of Golan Levin, with support from the National Endowment for the Arts. Because this year’s festival took place during the height of the COVID-19 pandemic, the final edition of this festival was organized by the CMU Frank-Ratchye STUDIO for Creative Inquiry. Art && Code: Homemade was organized by the Miller ICA with the direction of Golan Levin, with support from the National Endowment for the Arts. Because this year’s festival took place during the height of the COVID-19 pandemic, the final edition of this festival was organized by the CMU Frank-Ratchye STUDIO for Creative Inquiry. Art && Code: Homemade was organized by the Miller ICA with the direction of Golan Levin, with support from the National Endowment for the Arts. Because this year’s festival took place during the height of the COVID-19 pandemic, the final edition of this festival was organized by the CMU Frank-Ratchye STUDIO for Creative Inquiry. Art && Code: Homemade was organized by the Miller ICA with the direction of Golan Levin, with support from the National Endowment for the Arts. Because this year’s festival took place during the height of the COVID-19 pandemic, the final edition of this festival was organized by the CMU Frank-Ratchye STUDIO for Creative Inquiry. Art && Code: Homemade was organized by the Miller ICA with the direction of Golan Levin, with support from the National Endowment for the Arts.
Connecting Architectural Practice and Research

By MEREDITH MARSH

The construction of Carnegie Mellon’s School of Architecture, located in a historic, but now rejuvenated neighborhood in downtown Pittsburgh, PA, was completed in 2015. The building’s unique design is a testament to the university’s commitment to sustainability and innovation.

As the track chair of the School of Architecture, Professor Dana Cupkova, is responsible for fostering an environment that encourages collaboration between students, faculty, and industry partners. Through her research and teaching, Cupkova seeks to push the boundaries of what is possible in architectural design, exploring new technologies and materials to create buildings that are not only functional, but also environmentally conscious.

Cupkova’s research is focused on the integration of computational design and fabrication techniques with traditional architectural practice. She believes that by combining these two fields, architects can design buildings that are more efficient, sustainable, and adaptable to changing environmental conditions.

One of Cupkova’s recent projects is the design and construction of the Hsu House, a family home in Pittsburgh that exemplifies her approach to sustainable design. The house features a concrete thermal mass wall, designed to store heat and regulate the indoor temperature. Cupkova and her team worked closely with industry partners to develop new techniques for casting concrete into complex shapes, resulting in a building that is both beautiful and energy-efficient.

Cupkova’s research also involves the development of new building components that can be mass-produced and easily integrated into existing structures. By exploring new materials and fabrication methods, Cupkova and her students are working to create a more sustainable future for architecture.

In conclusion, Professor Dana Cupkova’s work at Carnegie Mellon University exemplifies the goal of creating a more sustainable, innovative, and adaptable future for architecture. Through her research and teaching, Cupkova is helping to pave the way for a new era of architectural practice that is driven by a commitment to sustainability and innovation.
Memories on the Move

When I look back to the start, the motivation and interest given by professors Clayton Merrell, Susanne Slavick, Peggy Knapp and Scott Sandage, to name a few, stand out as a pivotal influence.

“The education I received as a BXA student continues to propel me down my dream career path and benefit me in profound ways,” Dunaway reflected. “When I look back to the start, the motivation and interest given by professors Clayton Merrell, Susanne Slavick, Peggy Knapp and Scott Sandage, to name a few, stand out as a pivotal influence. Currently, based in Maine, Dunaway is represented by the Portland Art Gallery, where her sketchbook images have exploded into large-scale oil paintings.

From her solo trip experiences, Dunaway has published an artist’s book titled The Traveling Artist: A Visual Journal (G Editions, 2021). The travelog is a curated selection of her evocative paintings from Turkey, Morocco, France, Sweden, Finland, Iceland and England, paired with short prose.

With a nod to impressionism using vibrant acrylic-ink colors, each spread captures a fleeting memory. Through exaggerated perspectives, Duncan’s travels are transformed into moments that are being retained in time.

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Currently, based in Maine, Dunaway is represented by the Portland Art Gallery, where her sketchbook images have exploded into large-scale oil paintings. She will be a research fellow at the Folger Shakespeare Library of Washington, D.C., in November.
In April, the World Economic Forum (WEF) hosted its first Global Technology Governance Summit (GTGS), bringing thousands of leading technologists, academics, businesspeople, policymakers and political representatives together to discuss the sprawling array of challenges confronting that space. For the first time in the conference's history, the Workplace and the Innovation Track were combined, allowing students to present their work virtually. Carnegie Mellon School of Design's Associate Professor Stuart Candy and his Experiential Futures class were invited to virtually present the work they did as part of a larger project where they crafted "artifacts of the future." Students' work delved into how the world could look decades from now and provided a glimpse of how some key issues in technology governance might play out.

"It's great to have a chance to bring design storytelling into the real world in this way, and perhaps even to help influence policymaking conversation with it," Candy said. "Not only was this the first Global Technology Governance Summit, but it was the first collaboration with a design/foresight class. This project isn't just a milestone for us, but for the field of futures. Students worked hard on the coalition project and I think they can be proud of the work."

"Taking so much of the university experience online during the COVID pandemic has been really challenging on many fronts, but sometimes it has had strange silver linings—like the chance for a whole class to be involved in a global event hosted from Japan, and to feature their design work in a way that's accessible on the same footing, by people anywhere in the world."

During GTGS, Experiential Futures students displayed their work in the form of websites and media that shed light and opened up horizons of futures to explore. These projects were designed in response to the brand-new Technology Futures report published by the World Economic Forum and Deloitte.

"Across the board, the aim was to make future fragments that are simultaneously mind-expanding and feel real, that are narratively and emotionally compelling, and that reward time spent on them so the conversation can go deeper," said Candy. "But why does formulating these futures help with the issues we're facing today?"

"The litany of issues in technology governance we face today is partly a result of a lack of systematic anticipation in the past," explained Candy. "No matter how important or well-informed a stakeholder might be, decision-making is inherently limited by the horizons of our ability to imagine the possibilities and implications in play, and also by the diversity of perspectives available. This is a reason to formulate futures that are both provoking and helpful, and that act as vehicles to bring different perspectives together to explore and discuss the future."

Candy went on to say that at an event like GTGS, there is an opportunity for students to have their work featured in a way that's accessible by people anywhere in the world.
There is a universality of life experience in Risë Nagin's works of art. She has observed that there is something instinctive about visual imagery that is deeply understood and that has been shared throughout history. Nagin has used her artmaking to explore and express her own life experiences, focusing on themes such as family, personal history, and the human condition. 

Like many creative individuals, Nagin has found inspiration in the world around her, using her artistic practice to transform her experiences into a series of symbols. Her art is a way to make sense of the world and to express her own emotions and ideas. Nagin's work is characterized by its use of color, texture, and composition, creating a visual language that is both personal and universal.

The Visually Seductive Semantics

Risë Nagin is an artist whose work is characterized by its use of color, textiles, and repeat patterns in her work. She began to design in a deeper way, utilizing prints, composition, and pattern as “visual grammar” to make art. Her teacher, Douglas Wilson, taught his students that design, abstraction, and composition were important elements in the creative process. Wilson encouraged his students to “think outside the box” — to open themselves up to new influences, ideas, and ways of working. Nagin explored these ideas and developed her own unique style, which has earned her recognition in the art world.

Nagin was encouraged to pursue her art by her mother, who was a successful businesswoman and a prolific writer. Nagin’s mother, widowed when Nagin was only 10 years old, raised her three daughters single-handedly. Growing up in that environment, “among a silo of women who were in our trajectory,” was empowering to Nagin. “No one was there to say ‘no’ to us, so it didn’t come into our lives.”

Nagin started as a painter and has always thought about technique and materials. She is fascinated by the way that different mediums can be used to create a particular visual effect. She has explored various techniques, including the use of oil and acrylic paints, and has developed a visual language that is both personal and universal.

Nagin’s works of art are a reflection of her life experiences, using her craft to translate those moments into a visual medium. Her mother, widowed when Nagin was only 10 years old, raised her three daughters single-handedly. Growing up in that environment, “among a silo of women who were in our trajectory,” was empowering to Nagin. “No one was there to say ‘no’ to us, so it didn’t come into our lives.”

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Celebrates 50 Years of Performances

It was 1971, and the world needed some good news. The United States was almost six years into the Vietnam War, Charles Manson was sentenced for leading a murderous spree on the West Coast, and Marvin Gaye released “What’s Going On?” about police brutality. One bright spot was the opening of Walt Disney World in Orlando, Fla., but few had traveled south to what would become one of the world’s most famous vacation spots.

John-Michael Tebelak, in the process of earning his master’s degree at Carnegie Mellon’s School of Drama, decided to take matters into his own hands. With his thesis project due, Tebelak focused his energies on creating a musical that would help people cope with stressful times.

“We were in the midst of the Vietnam War,” remembers Susan Tsu, who was a sophomore in the school at the time. “So, the squeaky clean, positive, energetic sharing [of the musical experience] was like a balm to people.”

Tsu, now the Bessie F. Anathan Professor of Design and a University Professor in the School of Drama, became part of Tebelak’s project when she was tapped to create the costumes for his production, which became a little musical he called “Godspell.” This year, it celebrates its 50-year anniversary and has been produced by countless theater groups, high schools and professional companies.

For Tsu, it doesn’t seem possible that five decades have passed since she was assigned the task of designing the production’s costumes from then-faculty members Cletus and Barbara Anderson.

She conferred with Tebelak about his vision for the cast’s outfits, and he gave her two words of inspiration: “Hippy clowns.” Her whimsical designs gave life to the production, which featured a cast of classmates (see sidebar) who were eager to be part of something special and, as a result, became part of history. Many still get together at impromptu reunions, Tsu said. When the production made its way to New York City, it welcomed fellow classmate Stephen Schwartz, who composed the music.

Sonia Manzano, a gifted writer and actor who may best be known for her role as Maria on “Sesame Street,” embraced her role. Upon the 50th anniversary in May, Manzano said she read the press coverage about the milestone and fondly recalled being in the cast. “It was an exciting time at CMU.”

Through the years, costumes have become less intricate and more “wash and wear.” You can see that fact has been true in the costume designs for every production related to the group performing it, “Godspell,” she said, it is made for companies to touch their own.

She relishes the opportunity she was given. “It was my first show — who gets to do that?!” After its three-day run at CMU, the show went to New York. But, after experiencing life on the road, Tsu knew she wanted to return to CMU. “I knew what I didn’t know, and there was a lot!”

Tsu tells her current first-year students in CMU’s top-rated costume design program that an experience like “Godspell” teaches them that they should always do their very best in all they do, as their teachers look to class performance in order to make their production assignments. “While unusual, I tell them, ‘You are not always so far from your dream as you might think.’”

The production continues to delight and uplift audiences, most recently during the COVID-19 pandemic. As theaters sat vacant across the country, many longed to attend a show. In mid-summer 2020, the Berkshire Theatre Group in the Berkshires presented the musical to masked audiences; the actors performed behind shields. Audience members, in large part, reacted with tears of appreciation. “Godspell” was, again, serving as a salve for the nation, and Tsu finds that timeless message satisfying and enriching.

“It was a message of love at the time,” she said. “A beautiful, pure message that continues today!”

Tsu worked with a budget of $150 — with the added benefit of full access to the entire school of drama stock collection for materials. She was assigned the task of designing the production’s costumes from then-faculty members Cletus and Barbara Anderson. She had mere weeks to pull everything together. For the original show, Tsu said she put a piece of herself in every outfit. “The lace, superman, the raccoon tail … well, everything.”

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By DAN FERNANDEZ

An opera is a major project in normal times, featuring vocal soloists, an orchestra, often a chorus and ballet troupe, all in costumes with sets, lighting and props. To pull off a grand opera during the COVID-19 pandemic, just multiply that complexity tenfold.

Thomas W. Douglas, the director of Opera Studies and Choral Activities at the Carnegie Mellon University School of Music, had already planned for the school to stage three operas during the 2020-2021 academic year when the pandemic hit. In March 2020, the university instructed students not to return from their spring break and immediately transferred all educational activities to remote learning for what was left of the spring 2020 semester. The opera that spring had to be canceled, and all of Douglas’ plans for the coming academic year were in limbo. Douglas said, “Contemporary audiences have, more than ever, been watching Netflix and every available movie network and app. We had to do something that would capture the public’s attention.”

When hybrid classes begin in fall 2020, the school produced two abbreviated opera projects, one of which involved socially distanced location shooting to record video, recorded singing in a studio with individual students, remote direction and splicing the pieces together in the editing booth. But the plans for Antonio Sartorio’s long-lost 1676 opera Giulio Cesare in Egitto (Julius Caesar in Egypt) were much bigger: a fully staged production of the entire opera with full orchestra and the filming of live performances for subsequent release. Gary Thor Wedow, a faculty member at The Juilliard School since 1994 and expert in historically informed performances, was brought in as the music director, and Dennis Whitehead Darling joined the production as stage director.

“Because of COVID safety protocols, singers had to sing masked or isolated in a recording booth, the orchestra players played separately, masked and distanced, and the wind players, like the singers, added their lines separately over the orchestral tracks,” Wedow recalled. “It basically meant doing the musical numbers many times over: laying down the orchestra track first with the strings, adding the winds, and finally adding the singers. It was a very labor-intensive process, but we had to do it to keep the project on track.”

With the added difficulties, false starts and lags inherent in rehearsing via Zoom, this extremely challenging process consumed a huge amount of time and energy for the performers, crew and directors. “Musicians are intuitive and ‘psychic’ and communicate in all sorts of ways, so we succeeded in the end,” Wedow said.

The result brought to life Sartorio’s dramatic and delightful score for Julius Caesar in Egypt, which had been lost for more than 300 years before being rediscovered in the 21st century. It is now broadcast on the School of Music YouTube channel. The student singers performed admirably, highlighted with cinematography by Music alumnus Ivan Plazačić (CFA 2019) and the beautiful set and costumes—complete with custom face masks depicting each character’s costume, in some long and difficult scenes, but the project was a triumph.

“Patience above everything will win the race. Kindness to everyone will help accomplish the goal faster,” Wedow said. “Opera is made by a family. It is an art form combining many different art forms, and with the added elements of the pandemic, it’s very difficult to perform. Opera is the apex of art forms and when it comes together... it is glorious.”
Although neither of her parents had a high school education, both had a love of learning and an appreciation for the arts. "Things done in an artful fashion were is warmly referred to as the "First Lady of the Arts" for her lifelong achievement in everything she did, and we went through the whole of civilization noting how arts and technology brought civilization forward," she said. "I like to encourage young people to discover who they are and what abilities they have that can make the world that we must accept or improve, what could be made better, what could be made different," Douglas describes her art as "expressing various levels and elements of being alive" and sees art as integral to shaping a better future.

In 1960, Douglas returned to Beaver County, where she became an editor for Jonathan Howard Griffin’s series of articles on Black Like Me, an account of racial segregation in the South. She also taught at several Historically Black Colleges and Universities (HBCUs) in the South, including Southern University, and we landed several temporary positions until we found the much more well-known bus boycott in Montgomery. There, she became friends with Reverend T. J. Jemison, who helped organize the nation’s first successful bus boycott, which served as a model for teaching jobs, and she landed several temporary positions until we found the much more well-known bus boycott in Montgomery. There, she became friends with Reverend T. J. Jemison, who helped organize the nation’s first successful bus boycott, which served as a model for teaching jobs, and she landed a position as a graduate student in the Department of Painting and Design.

Douglas was two years behind Andy Warhol, or Andy Warhol as he was known in 1951, Douglas was just 16 years old, and was the youngest member of the first Black student in the Art Department at Carnegie Mellon University, then known as the Carnegie Institute of Technology. At 16 years old, she was also the youngest student at the university. Her mother, the foster daughter of a Baptist preacher, learned to play the piano as a child, and they used to jokingly call her father "the best Black Irish tenor in the world." Douglas also fondly remembers her father returning home from work in the evening and sitting down to draw.

In third grade, Douglas won an art award — the first of many to follow — for a book poster contest sponsored by the Carnegie Library. She recalled. After finishing her graduate degree, a local minister suggested she look at other HBCUs before meeting her husband while teaching at Texas College in Tyler, Texas. She got married and moved to Fort Worth, where she started a job at a local newspaper. Douglas went to the offices of the newspaper, which was inspired by a course required for all students. "It was a group-taught course that had a couple of the youngest faculty members that he belonged to," she said. "I was in the same little gang of outsiders mentored by a couple of the youngest faculty members that he belonged to."
The Miller Institute for Contemporary Art (Miller ICA) this fall presented the first major monographic survey of Jacolby Satterwhite’s wide-ranging practice. Curated by Miller ICA Executive Director, Elizabeth Chodos, “Spirits Roaming on the Earth” traces 10 years of the artist’s panoramic oeuvre. This exhibition continues through Sunday, December 5.

Satterwhite incorporates a broad set of real and fantastical references in his work—drawing from sources that include modernism, mythology, video gaming, queer theory and Black culture—thereby giving his animated videos, sculptures, electronic dance tracks and performances an ever-evolving presence within essential moral tension in the human condition. Through his transformative powers, Satterwhite transforms existential uncertainty into a generative engine of resilience, reinvention and celebration. This ability is something he shares with his late mother and muse, Patricia Satterwhite, who leveraged her own irrepressible creative energy to transform hardship into new worlds of possibility.

A world-builder himself, Satterwhite fuses a multifarious gestalt that can be fully appreciated for the first time in the exhibition and its companion monograph “How lovely is me being as I am,” that is edited by Chodos and Andrew Durbin with contributions by Sasha Bonét, Malik Gaines, Jane Ursula Harris, Legacy Russell, Kimberly Drew and book design by Sonia Yoon. Taken together, the book and exhibition present the artist’s extraordinary creative trajectory, which cannot be fully understood only through its component parts. Mapping this holistic view of Satterwhite’s singular ability to masterfully synthesize personal, theoretical and pop-cultural influences across a wide range of materials and genres with unmatched skill and dexterity affirms his position as one of the preeminent makers and thinkers of our time.

Learn more at miller-ica.cmu.edu.

“SATTERWHITE POSSESSES AN ALCHEMICAL ABILITY TO TRANSFORM EXISTENTIAL UNCERTAINTY INTO A GENERATIVE ENGINE OF RESILIENCE, REINVENTION AND CELEBRATION.”

Artist Bio
Jacolby Satterwhite was born in 1986 in Columbia, S.C., and currently lives and works in Brooklyn, N.Y. He is celebrated for a conceptual practice delving into themes of Blackness, consumerism, carnality and fantasy through immersive installations, video and digital media.

Satterwhite uses a range of influences to produce intricately layered artworks and live-action films of real and imagined worlds populated by the unique figures he creates. These animations serve as the stage for narratives that explore complex ideas about race, identity, technology, performance, painting, sculpture, photography, and writing.

In a manner significant in its influence on his late mother, Patricia Satterwhite, whose ethereal vocals and diagrams for visionary household products serve as the source material within a decidedly complex exploration of memory and mythology.

The exhibition was made possible with support from the National Endowment for the Arts, the Miami Foundations, the New York City Department of Cultural Affairs, the New York State Council on the Arts and the Andrew W. Mellon Foundation. This exhibition features contemporary art with adult content.
WORKHORSE QUEEN WINS MAJOR AWARDS AT THREE FESTIVALS

Workhorse Queen, a documentary written and directed by School of Art Professor Angela Washko, took home three major awards from three different festivals. The film won the Grand Jury Prize for Best Feature at the San Francisco Documentary Festival, the Audience Award for Best Documentary Feature at the Indy Film Fest, and the Audience Award for the Best Documentary Feature at ImageOut Rochester Spring Festival.

The film's production and post-production were supported by Carnegie Mellon University's Frank-Ratchye Fund for Art at the Frontier (STUDIO for Creative Inquiry), Berkman Faculty Development Fund and CFA Fund for Research and Creativity.

Workhorse Queen explores the complexities of mainstream television's impact on local drag performance communities. The film follows Ed Popil, aka drag queen Mrs. Kasha Davis. Not your average aspiring pop star drag queen, Mrs. Kasha Davis is a 1960's era housewife trying to liberate herself from domestic toil through performing at night in secret — an homage to Ed's own mother. After seven years of auditioning to compete on reality television show RuPaul’s Drag Race, Ed Popil was finally cast onto the show and thrust into a full-time entertainment career at the late age of 44.

In addition to following Ed’s life and career before and after being cast onto RuPaul’s Drag Race, the film focuses on the growing divide between members of a small-town drag community — those who have been on television, and those who have not. Throughout the film, Ed Popil navigates the exciting highs and devastating lows of pursuing the fame promised by a reality television platform. With one foot inching toward Hollywood’s doorstep and the other cemented firmly within her beloved Rochester community, Mrs. Kasha Davis finds a surprising new audience at home as she works toward becoming the queer role model for children that Ed didn’t have and desperately wanted growing up.

For more information, visit workhorsequeen.com. View the documentary trailer at vimeo.com/497114969.

WORKHORSE QUEEN - 2021 Worldwide Screening Schedule*

SilenceJoshua Tree Festival
Creating Film Festival
New Mexico Documentary Film Festival
Vancouver Queer Film Festival
Bentonneville Film Festival
Prairie Pride Film Festival
Documentary Edge Nova Ireland
San Francisco Documentary Film Festival
Milwaukee Film Festival
Inglewood Rochester LGBT Film Festival
Spring East Coast
Indy Film Fest
Calgary Underground Film Festival
Florida Film Festival
aGLIFF: Queen Spectrum – All Genders, Lifestyles, and Identities Film Festival
Sundance Film Festival

*As of August 2021; check the WQ website and social media for festival updates
Leadership based on race and the board narrative approach. Also, a staff effort could be undermined or come to a fast if a staff leader leaves the organization and the executive team "fades out," she said.

MUSÉUM EQUITY INITIATIVES

The Facing Change program, which is part of a joint degree program of the College of Fine Arts and the Heinz College of Information Systems and Public Policy. She heads an initiative at AAM called Facing Change that works with partner museums to achieve such culture change, working directly with museum boards of trustees for top-down change. Stewart is a 2012 graduate of the Master of Arts Management (MAM), a joint degree program at Carnegie Mellon University. Her goals for the future will be coordinated with new CFA Dean Mary Ellen Poole, who shares Martinez’s commitment to continuing DEI efforts for CFA. “This is an exciting time to be joining Carnegie Mellon,” she said. “There is an immense opportunity to create a transformative, inclusive space within the College of Fine Arts, and doing so becomes my passion for justice, diversity, equity and inclusion with my profession.”

Valeria Martinez leads DEI efforts for CFA

GRACE STEWART

LEADS DEI EFFORTS FOR CFA

"You need action from both ends, grassroots and leadership, and alignment between them to make sure the staff and the board are using the same language, and working in tandem."

"Once you begin thinking beyond just representation, you are presented with an understanding of how to integrate data into their leadership and decisions. Data and evaluations are extremely important to understanding whether an organization is serving its community and meeting its goals."

"One critical thing is to figure out what exactly you are trying to measure," Stewart said. "Measuring diversity is different from measuring inclusion. Did you have to disaggregate your data in order to compare diversity by race and other demographics? Who has the power to make decisions? How do you determine whether a person has empowered them or they belong? Do they feel like their identity is celebrated versus simply tolerated or even explained? In a balance of quantitative and qualitative data is necessary to find those answers."

"The Facing Change initiative has become a permanent position led by chief diversity officer (MAM) programs as a senior manager, including then overseeing the program as an inclusive leadership course for CMU, starting fall 2021. "One of the biggest hurdles in education is that organizational design and structure, and thinking about the programs that are evaluated and how those structures and systems are built," she said. "And everyone understands that management and leadership are skills you can learn, but because I learned those skills at CMU, I am continuing to grow and hone those skills in my professional work."

"People are actually talking about these issues now. That’s the biggest change from a few years ago," Stewart, executive officer of the American Alliance of Museums (AAM), said. "It wasn’t embedded in the way organizations talked about themselves. And even when they did talk about it, it seemed to be more from an HR and legal compliance lens, whereas it’s more about leadership and working in tandem."
“Moving the needle forward within CFA, across the university and, overall, across our nation and world, is a monumental task, one that must be approached thoughtfully and with sincere intention for all.”

“The school of architecture is the place where our architectural education happens,” said Mary-Lou Arscott, associate dean for global connections and initiatives. “As educators, we are at our best when we deliver the highest quality of education to our students. We need to continue to push the needle forward in this manner, and to do so requires a level of focus and commitment that we haven’t had before.”

“I am excited to be a part of the CFA DEI Council,” said Professor Erica Cochran Hameen, who accepted the title of chair of the council. “The council’s mission is to develop a framework for improving DEI efforts, working with all CFA units in coordinating, communicating and evaluating their DEI initiatives. The council is comprised of faculty and staff who are charged with providing guidance to the CFA units in coordinating, communicating and evaluating their DEI initiatives.”

“With Dr. Poole’s direction, and with guidance from the Carnegie Mellon University students for Diversity, Equity, and Inclusion, we are in a position of relative interracial and intercultural leadership,” Martinez said.

Moving the needle forward within CFA, across the university and, overall, across our nation and world, is a monumental task, one that must be approached thoughtfully and with sincere intention for all, the added.

This collaborative effort to shape a coherent articulation that will drive diversity and inclusion, multifaceted, we have seen historic firsts through President Biden’s administrations, We have seen the first Black secretary of defense, Lloyd Austin, the first Native American, Deb Haaland, to be a Cabinet member and secretary of Interior; the first woman, Janet Yellen, to be secretary of the treasury; and the first Latino and immigrant, Alex Padilla, to be a Cabinet member and secretary of Housing and Urban Development.

“The KC Knot,” envisions the next generation of equitable economic development in downtown Kansas City. A team of students from the School of Architecture, Heinz College and Tepper School of Business received Honorable Mention in the 2021 Urban Land Institute (ULI) Hines real estate and urban design competition. The team’s entry, "The KC Knot," won the Environmental Design Research Association’s Fundamentals, which Professor Eric Cochran Hameen, also was named the Freedom By Design chapter of the School of Architecture

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Spurred by Professor Alina Golden Hamer, the Architecture Institute of America’s Diversity Fellow, and supported by the Hermitage National Trust, the team's project was to design a new public space that would be accessible to all, including people with disabilities. The team's design included a variety of seating options and a wheelchair ramp, as well as a water feature and a playground for children. The team's project was awarded the 2021 institutional award for Architecture Excellence in Justice, Equity, Diversity and Inclusion (SEED).
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**THE SCHOOL OF ART**

Practices of Professor Katherine Hackney’s photographs were acquired by the Whitney Museum for their permanent collection.

**THE SCHOOL OF DESIGN**

Graduates from Carnegie Mellon University’s School of Design were recently featured in the Wall Street Journal. In 2020, students took part in the Design League 2020 Symposium. The students took part in the SpinozaScholar Competition, which was established internationally as “one of the most sought after awards for design.”

**THE SCHOOL OF DRAMA**

The American Theater Wing (ATW) featured Carnegie Mellon University’s School of Drama in an episode of “Working in the Theatre.” The episode focused on the students of the Theatre Department at CMU, and the episode was titled, “A Community Comes Together: Carnegie Mellon University.”

**THE SCHOOL OF MUSIC**

This year’s Carnegie Mellon Chamber Series included an all-British concert performed by faculty members of the School of Music and the Pittsburgh Symphony Orchestra. Of special note was the world premiere of a new piece by a student from the School of Music and the Pittsburgh Symphony Orchestra. The concert featured one of the top 10 orchestras in the world, the Pittsburgh Symphony Orchestra.

Pivoting to accommodate remote study, School of Drama students were able to light the campus financial projects from the comfort of their homes. This was made possible by the university’s light and color design team. Students received training and tools for a hands-on learning experience no matter where they are based. (https://tinyurl.com/243r3cje)

Angelique Hughes (74) played a lead role on Broadway. Her musical “A Strange Loop” is currently on tour. It is one of the most innovative and critically acclaimed shows of the year. Hughes was honored with the 2020 Pulitzer Prize for Drama, the New York Drama Critics’ Circle Award, and the New York Drama Critics’ Circle Award. (https://tinyurl.com/243r3cje)

Robert Bell (CFA 1971) and his daughter (CFA 1967, 1968, 1972) both were inductees in the Academy of Achievement. This year, Black students have been selected for the 2020-21 class of the Academy for the Arts, Humanities, and Humanistic Sciences.

Thunder Nation, the school’s only performance group, recorded in its inaugural album of traditional drum music at the Allegheny Mountain School at the School of Music, and released the album digitally in November 2020.
(L to R) Daniel Miller, Michael Madison, Shane Killen and Kate Smith perform in a scene from the Spring 2021 opera production of Giulio Cesare in Egitto.


Seldon Yuan’s (BHA 1998) work was included in New Glass Review 41, the Corning Museum of Glass’ annual survey of contemporary glass.

Samina Akbari (BHA 2001) was awarded a $25,000 SFFILM Rainin grant in screenwriting for her first feature film “Anees.”

Harrison Apple (MAM 2015), co-founder of the Great Victory Project, was the 2020-21 keynote speaker for the Carnegie Mellon University speaker series.

Julie Mallis (BHA 2012), city director of the social justice-based service organization, Repair The World Pittsburgh, was named a 40 Under 40 honoree by Pittsburgh Magazine and PUMP.

Tiffany Li (BCSA 2020) was awarded an Academy of Interactive Arts & Sciences Foundation Women In Scholarship, which supports female students and early career gaming professionals through its yearlong mentoring program, education and scholarships.

Sara Adkins (BCSA 2018), Emma Cordray (BHA 2021) and Paloma Sierra (BHA 2019, MFA 2021) are the current fellows studying, researching and teaching in the U.K., Spain and Argentina. Sierra was also named as an Emerging Poet Laureate of Allegheny County.

Alisa Innocenti, pictured below, preserves and shares Black dance traditions through the Hill Dance Academy Theater, an organization that she founded and continues to lead. HDAT is celebrating its 16th anniversary this year.

Todd Tuchek (MEIM 2019), pictured at top right, recently helped edit a Resilient Project video that aimed to unite emergency health care professionals with 60+ Broadway theater artists to virtually perform “Resilient,” a song from the new musical “Mata Hari.” The video benefits the American College of Emergency Physicians, Broadway Cares/Equity Fights AIDS’ Covid-19 Emergency Assistance Fund and the Emergency Nurses Association.

Snippets and Snapshots
Miller ICA

**Facts & Figures**

**Exhibitions**

- **TOP 10 Architecture School Programs**
- **Most hired from Architecture School**
- **Alumni network has been established in:**
- **Fellows have been awarded to BXA students & alumni since 2018**
- **13 Felbright Fellowships** (2021-2022)
- **Top 50 Tony Award-winning programs**
- **Pi Mu Epsilon:** 142 members
- **363 annual performances (including 343 student performances)**
- **321 awards & recognitions**
- **250+ annual performances by students and faculty in the School of Music**
- **13th Best Colleges for Design in America**
- **81% of 2021 Class graduated with honors**
- **601 applicants** (2020-21)
- **62 enrolled**
- **363 annual performances**
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Thank you for your loyal and generous support.

For believing that the arts provide inspiration and insight, comfort and respite — especially during the most challenging times. You, indeed, make possible the opportunities to build a community of people with the grit and resilience to pursue creative careers. Those who innovate and influence culture and content for the next generations.

“Make Possible: The Campaign for Carnegie Mellon University” is a collective effort to elevate our artists and architects, makers and musicians, designers and dramats who are an integral part of our campus community. We recognize you and the opportunities that you make possible for our community. Thank you.
Every measure has been made to ensure accuracy; however, if you are not listed correctly, please email Daniella Staudacher at dstaudac@andrew.cmu.edu. Thank you!

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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Nathalie and David Cowen (P)
Sarah G. Ratchye (P, CFA 1983) and Edward H. Frank (T, P, SCS 1985)

Cynthia Friedman (T, C)
Regina Gouger Miller (T, P, CFA 1959) and Marlin Miller, Jr. (P)

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Bonnie Fought (P) and Jonathan Garber (P)

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Howard R. Wall (CFA 1972)

Wendy Malabuyo and Paolo Malabuyo (C, CFA 1995)
Heyman Miller and Joan C. Miller (DC 1967)
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The Juliet sea Wilkins Grands Foundation, Inc.

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Stephen B. Lee (P, CFA 1795, 1977)
Lorraine Smith (C, CFA 1969) and Michael A. Smith (ENG 1969)

Robert G. Summer (C, ENG 1965, HON 2021)

The Kostin Foundation

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Emily M. Bianchini (C, P) and Ronald P. Bianchini, Jr. (T, P, ENG 1986, 1989)
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Chloe H. Kim and Tae-won Chey

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Suzanne Hershey
Sylvia Harris and Oscar L. Harris, Jr., FAIA (CFA 1971)
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Max A. Gonano (CFA 1970, 1974)
Amy S. Gluck (CFA 1980)
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Kirit C. Desai (CFA 1972)
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Barbara J. Conrad (CFA 1963) and John W. Conrad (CFA 1963)
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Joseph S. Ceo (CFA 1954)
Elisa J. Cavalier
Catherine Ann Carroll (DC 1989)
Susan Kosakowsky Burdick (CFA 1973)
Katherine Ross Boykowycz (CFA 1963) and Nancy Blum
J. Robert Birchak (MCS 1961)
Patricia P. Berger (CFA 1960)
Sheldon Joe Bell (CFA 1968)
Joseph M. Ballay (C, TPR 1960, CFA 1970)
Patricia H. Pavlus (St, P) and Adel T. Assaad (P, ENG 1986)

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George and Samuel Engel ACI Legacy Fellowship
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Anne Melloul (CFA 1976) and David Betts (TRR 2002)
Seani M. Buku, MD, CFA (2002)
Shefali S. Davis (CFA) with Doug Cooper (CFA 1987)
Ruping Chang (P) and Ben Spiegel (P)
Sally D. Dobrobes (CFA, AH 1972)
and (Bernard) Dobrobes (CFA 1968)
Hina M. Marra (CFA 1980)
Ian Blankman (CFA, 2019, 2020)
Joshua C. Gesch, P.E. (C) 1975
Lauren A. Abert (CFA 1972)
Margaret T. Gelin and Bruce Richards Gelin (MCS 1967)
Lauren A. Friedman (CFA 1969)
Kristine E. Dillon (P) and John R. Curry (P)
Diane and Richard J. Cummins
Jennifer R. Owen (CFA 2008) and Cory G. Cope (CFA 2003)
Peter Cooke
Beatrice Churchill Carter (DC 1969) and
Buhl Foundation
S. Leonard Auerbach (C, CFA 1966, 1967)
Meral Akin (P)
Adobe Systems Incorporated
Gregory Sebastian Palermo, FAIA (CFA 1969)
Stephen Edward Casey, AIA (CFA 1972)
Donald K. Carter (CFA 1967)

GIFTS OF $1,000
to $1,999
Anonymous
Arnold S. Wasserman (C, CFA 1956)
Yi Chun Huang (CFA 2011) and Peng-Hui Wan (CFA 2011)
Marilyn Taft Thomas (P, CFA 1964, 1965) and
Edward Szylinski (CFA 1968)
Presser Foundation
Opportunity Fund
Lisa Oppenheim (P) and Irving J. Oppenheim (F, P)
Stephen Nathan (CFA 1970)
Lucy Mou (CFA 2016)
Anne Moskal (F, CFA 2004, 2007)
Catherine F. Stoll (C, P) and Juan Mesa-Freydell (P)
Kristen S. Kurland (F)
Donald King (C, P)
William E. Hunt
Vivian Loftness (F, P) and Volker Hartkopf (P)
James B. Harrison, III (CFA 1993)
Paul D. Gerlach (St, CFA 1967, 1968, 1972)
Richard Friedman (CFA 2018, 2020)
Nina Maria Fite (CFA 1980)
Sally S. Dobrobes (CFA, AH 1972)

"I was able to collaborate with and learn from students who are passionate about so many different topics. I realized the possibilities of positive impact. To be able to look through various lenses to analyze — whether they’re in financial performance, environmental stewardship or social impact." Adrian Deller

In the Deller household, no one missed the memo. Give back to the people and place that made your life possible. For four generations, the family has honored the principle that those who have made their paths easier must help those who follow. Helen Deller and her son, Adrian, are carrying on the family tradition.

Helen's parents were Holocaust survivors who did not speak a word of English when they arrived in the United States. Helen learned about their experiences firsthand. Their generosity was contagious. According to Helen, her son, Adrian, has carried on the family tradition. He has already given away hundreds of thousands of dollars to support CMU students and faculty.

"Studying through multiple lenses leads to innovation, really cherish the way that I learned," he said. "I was able to collaborate with and learn from students who are passionate about so many different topics. I realized the possibilities of positive impact. To be able to look through various lenses to analyze — whether they’re in financial performance, environmental stewardship or social impact." Adrian Deller

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Helen Deller and her son, Adrian, are carrying on the family tradition.
GIFTS OF $1,000 TO $2,499

Jianmei Fan (P) and Richard Suder (P)

Deana Muro (St) and James Spector (AM 1969)

Richard L. Simmons, M.D.

Norm Schwab (CFA 1983)

Julia Royall (DC 1973)

Martha Leibowitz Rothman and Jon Ramer (ENG 1956)

Anne W. Pantelich (CFA 1980)

Peter Niehaus

Robert D. Marshall, Jr. (CFA 1982)

Kwang Jun Lee (CFA 2013)

Barry S. Langer (CFA 2001)

Dennis S. Kosovac (BHA 2016)

to

Elliot Paul Rothman, AIA (CFA 1958)

Eunyoung Sohn (P) and Jinhyuk Choi (P)

Joan K. and Patrick Choi (P)

Grace Kiew Man Chai (P) and Yin Lean Chong...

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David Ben Dabbon (CFA 2008)

Adam D. Davis (CFA 1997)

Mark Edward Davis and Ignacio Choza De Juan

Anonymous

Karla Boos

Mr. and Mrs. William Borthwick (P)

Timothy R. Botts (CFA 1969)

Gary A. Bowden (CFA 1967)

Tzufit Boyle (ENG 2010) and Alexander R.W. Cheek (CFA 2009)

Christopher L. Chew (CFA 1994)

Jeanine Esposito (P) and Frederic Chiu (F)

Judith Epstein Braha (CFA 1974) and Richard A. Fisher

Lori A. Fitzgerald, RA, WELL AP, LEED AP BD+C (St, CFA)

E. Goetzman, AIA (CFA 1954)

James P. Goldman (CFA 1960)

Leslie A. Golomb (CFA 1975)

Terry Gaub Gordon (CFA 1977)

Sanghi Suh (CFA 2001) and Ann K. Williams (CFA 1973)

Madeleine L. Varner (CFA 2016)

Yen Ha (CFA 1996) and David Tener (TPR 2003)

James Yang (SCS 2002, DC 2002)

Patrick J. Wilson (CFA 1995)

Richard J. Tesler (TPR 1993)

Edward J. Bonfilio (CFA 1964)

Cindy and Tom Bolt

Marisa A. Boevers (CFA 2003) and Nancy F. Bink (CFA 1977)

Julianne Addis Biehl (CFA 1951)

Carmen R. and William R. Biddle (P)

Stuart M. Berni (CFA 1969)

Amy S. Belkin (CFA 1965)

Jeffrey N. Behrens (CFA 2003)

Lesley A. Becker (CFA 1977)

Sebastine Amedume-Beaumier (P) and Cigdem Baybars and Ilker Baybars

Emory Daniel Ayers (CFA 1975)

Karen Mudry (P) and Richard Avil, Jr. (P)

Abigail Aresty

Xavier J. Apostol (CFA 2019)

Leena and Chandramauli Amin (P)

David A. Aliberti (CFA 1998)

Jean M. Alexander

Rebecca Abrams (St) and Seth Abrams

Jon M. Brence (CFA 2008)

Amanda C. Brainerd (CFA 2002)

Jean Bradel (CFA 1970, 1972)

Melinda Bracken (P) and Frederic Chiu (F)

Charles H. Bracken, Jr. (P, TPR 1978)

Grace Kiew Man Chai (P) and Adam D. Davis (CFA 1997)

Carole R. Curtis (CFA 1959)

Lauren Creany and Brian D. Creany

Ellen A. Crawford (CFA 1975)

Lorrie Cranor (F) and Charles Cranor (F)

Barbara Claire Cox (CFA 1970)

Shalyn Beth Courtenay (CFA 1999)

Kathy and Frank Cordray (P)

Margaret Connor

Jon D. Collier (CFA 1952)

Laleh Mehran (CFA 1997) and Diane Roth Cohen (P) and Jeffrey R. Cohen (ENG 1986)

Melissa Denise Clarkson (CFA 2008)

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Melissa Denise Clarkson (CFA 2008)

Laleh Mehran (CFA 1997) and Diane Roth Cohen (P) and Jeffrey R. Cohen (ENG 1986)
Alumni Manuscript: Narayan had an enviable dilemma when he was accepted by both the College of Engineering and the College of Arts. He doesn’t look back from his decision to pursue a rich and diverse career as an acclaimed singer, actor, saxophonist, composer, songwriter and film producer.

Narayan credits his academic and career choices to the guidance of his role model, Robert Page. Who was the Paul Mellon University Professor of Music and director of opera and choral studies and a giant in the world of choral music. To celebrate Page’s industry contributions and honor the years he took on a leadership role to gain philanthropic support from alumni.

of Music and director of opera and choral studies and a giant in the world of choral music. To celebrate Page’s industry contributions and honor the years he took on a leadership role to gain philanthropic support from alumni.

The emboldened scholarship will help current and future generations of CMU students.

In 2004, Narayan made his Broadway debut in the Andrew Lloyd Webber/ Alain Boublil musical “Sunset Boulevard.” In 2006, he was lead in both the Broadway revival of “My Fair Lady” and the production of “Gettin’ the Band Back Together.” In 2015, he appeared in the celebrated off-Broadway revival of Stephen Sondheim’s “Merrily We Roll Along.” This fall, he will be starring in the new musical of Sondheim’s “Company” at Broadway’s Bernard Jacobs Theatre.

The stage, Narayan has also appeared in films and on network television, and performed for a state dinner for the first official visit of the royal family.

Off the stage, Narayan has also appeared in films and on network television, and performed for a state dinner for the first official visit of the royal family.

“For alumni to think back to those key moments in their CFA education,” he said. “We can reflect on how invaluable our teachers were and how they might have nudged you into the path where you are today.”

“We can reflect on how invaluable our teachers were and how they might have nudged you into the path where you are today.”

Patricia R. Henschel (CFA 1960) and David L. Henschel (CFA 1962) donated $500 to the college. In honor of their love and support of the college, a new scholarship was established in their names. The Patricia and David L. Henschel Scholarship will support students who demonstrate a commitment to the arts.

Narayan served on the CFA Dean’s Council. He said he values the CMU education that shaped his life and career.

Robert Page, who was the Paul Mellon University Professor of Music and director of opera and choral studies and a giant in the world of choral music. To celebrate Page’s industry contributions and honor the years he took on a leadership role to gain philanthropic support from alumni.

Peter A. King (CFA 60) donated $4,000 to the college.

“We can reflect on how invaluable our teachers were and how they might have nudged you into the path where you are today.”

Susan M. Bovan (CFA 1978, 1980) and Richard Marchisio (CFA 1980) have established the Bryce J. Maretzki Endowed Scholarship. The scholarship will provide financial assistance to students who demonstrate a commitment to the arts.

Joan F. Markert (CFA 1972) donated $2,500 to the college.

Wendi Miller (CFA 1972) donated $2,500 to the college.

By Deborah Taylor

Creating Opportunity

“We can reflect on how invaluable our teachers were and how they might have nudged you into the path where you are today.”

Of campership and on network television, and performed for a state dinner for the first official visit of the royal family.

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GIFTS OF $100 to $999 (continued)
A strong foundation is built brick by brick. The Neonatal and philanthropic connections between Pittsburgh's (PJD) and Carnegie Mellon University's School of Architecture have formed a solid partnership that has lasted decades.

"We provide an opportunity for students to develop their skills in a professional setting. Many students are hired as interns at PJD and some of them become full-time employees following graduation. Some of our best employees have started as interns at PJD, and many of them join our team as full-time employees," said Chester Ferrer, President and CEO of PJD.

"We are grateful for the support of PJD, and we look forward to continuing our partnership for many years to come," said Marwah Tirmizi, Dean of the School of Architecture.

"Our partnership with PJD has been instrumental in shaping the careers of our architecture students," said Ferrer. "We are proud to offer students the opportunity to work with a organization that has a long history of excellence in the field."
THE WARNER CIRCLE

The College of Fine Arts is pleased to acknowledge our alumni and friends who have made a life income gift to CFA or who have shared their estate plan intentions that include the college this year 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.

Ingeborg Borre *
Richard S. Coulter (P, CFA 1975, 1977)
Jo Ann Demmarsh and Robert I. Demmarsh (CFA 1959)
Alexandra J. Diller *
Sally S. Dobroski (CFA 1968) and Bernard J. Dobroski (CFA 1968)
Robert F. Doepel, III (CFA 1978)
Sheldon L. Epps (CFA 1973)
Plato S. Karayanis (CFA 1952)
Jane E. Wiley (CFA 1974) and David Miller
John S. Shaffner (C, CFA 1976, HON 2019) and Joe Stewart (C, CFA 1977, HON 2019)

* List includes gifts made from July 1, 2020, through June 30, 2021.
THE COLLEGE OF FINE ARTS AT
CARNEGIE MELLON UNIVERSITY
Cultivating a community of nationally and internationally recognized artists and professionals within our five schools and academic programs, the Miller Institute for Contemporary Art and the Frank-Ratchye STUDIO for Creative Inquiry.

CFA Dean Mary Ellen Poole, Stanley and Marcia Gumberg Dean

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Head: Omar Khan

School of Art
Head: Charlie White

School of Design
Head: Bruce Hanington

School of Drama
Interim Head: Anne Mundell
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Director: Golani 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.

[ Fall 2021 ]

Jacolby Satterwhite । Exhibition: Spirits Roaming on the Earth । Miller ICA । Through December 5, 2021


For more information: See page 28 inside magazine and visit miller-ica.cmu.edu or call 412-268-3618.