

COLLEGE



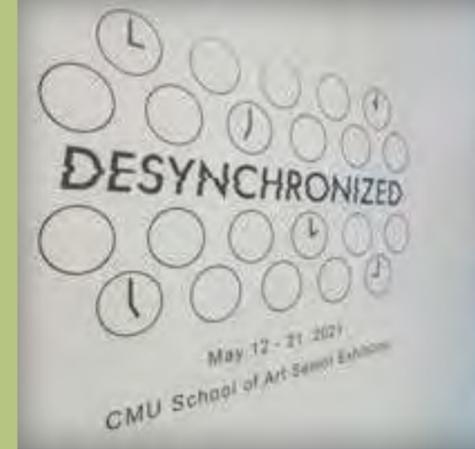


20

DWELLING by Risë Nagin. See pages 20-21 for full story.

Standouts from the College of Fine Arts

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Snippets & Snapshots from Academic Year 2020-21

Right: Painting Memories on the Move



"Godspell" turns 50! Learn more about CMU alumni connections to this iconic musical.



CFA

Carnegie Mellon University

[cmu.edu/cfa]

COLLEGE OF FINE ARTS

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ON THE COVER:

Detail of a glass sample with a bird-friendly pattern design, laser printed using ceramic ink. Read more about the work of School of Architecture Professor Azadeh Sawyer and her team on Page 8.

Interdisciplinary

Architecture

BXA

Design

Drama

Music

Art

Miller ICA

STUDIO

MAM

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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 CFA's 13th dean, she also will hold a faculty appointment as a professor of music. Poole began her new role August 1.

A musicologist, Poole came to Carnegie Mellon after serving as the director of the Sarah and Ernest Butler School of Music in the College of Fine Arts at The University of Texas at Austin, a post she held since June 2014. She also served in a faculty position as the Florence Thelma Hall Centennial Chair in Music and professor of musicology. Prior to that, she was dean of the San Francisco Conservatory of Music for 10 years.

Under Poole's leadership, the Butler School of Music recruited more than a dozen world-renowned faculty; expanded the school's donor base and significantly increased giving; and developed community conversations promoting diversity, equity and inclusion.

"In addition to her extensive research in musicology, Dr. Poole brings with her an unwavering dedication to student success, inclusive teaching and learning practices," said Carnegie Mellon Provost Jim Garrett. "She combines this passion for the arts and for education with a strong record of executive leadership, engagement with alumni, partners and stakeholders, and advocacy for diversity and inclusion."

"I am excited to immerse myself in the current work and future potential of the art makers at Carnegie Mellon," Poole said. "One in 10 CMU students call CFA home and that, to me, signifies critical density. Artists are and can be the connective tissue in every conversation about making this world a more humane, just and sustainable place. It will be a privilege to shine a bright light on their leadership."

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

"We are grateful to Dean Martin for his ongoing leadership as we searched for his successor," Garrett said. "His dedication served to highlight and celebrate the impactful work of the remarkably diverse and high-ranking programs housed within the College of Fine Arts, increasing its visibility and reputation."

Garrett also thanked the CMU search committee, led by University Professors Cindy Limauro and Vivian Loftness, for their work. "The committee went to extraordinary lengths to identify and select CFA's new dean — despite challenges faced while conducting a search during a pandemic."

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



CHALLENGING BOUNDARIES

FORGING AHEAD



Dear Friends,

MESSAGE *from the Dean*

I'm delighted to greet you in my inaugural message as dean of the College of Fine Arts. In the brief time since I've been welcomed into this dynamic environment, I've had the pleasure of meeting a number of you, and I look 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. You've accomplished so much, and even more awaits as we sustain and enhance what is already remarkable about this place, as we foster the connections that will generate new ideas and create new ways of making art — resulting in an even greater impact on our world. Every day I learn more about the talented faculty, staff, students and alumni who are driven to make a difference, and it gives me hope.

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 and the human beings who advance them. You will meet in the following pages an important new face at CFA, Assistant Dean for Diversity, Equity and Inclusion Valeria Martinez, who will share her goals and vision for our future efforts. We acknowledge that there is a lot of work to do, and 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 hatching of ideas, the creation (and performance) of inspired works, the design of healthier, saner living environments. I am grateful, and I look forward to working with you in the future.

We hope you enjoy this issue.

Mary Ellen Poole
Stanley and Marcia Gumberg Dean

MARY ELLEN POOLE

AGENTS OF CHANGE

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 the design of user experiences, work across all our schools that supports gender equity and racial justice, new media collages that bring to life the work of a Harlem Renaissance photographer. Research and creative practice challenge our notion of what music or art or design or architecture or drama are.

The Office of Research and Creative Practice supports CFA faculty by building know-how, community and collaboration. We hold workshops and boot camps on navigating the funding process, consult one-on-one with our faculty on their grants and offer an annual funding competition to support faculty projects. We hold research mixers that celebrate the work. And we represent the College of Fine Arts and our unique perspectives across the university research community — adding a unique ingredient to the audacious research that takes place at Carnegie Mellon. Research and creative practice is a vital filament for this multifaceted community.

MOLLY WRIGHT STEENSON, PH.D.

*Vice Provost for Faculty
Former Senior Associate Dean for Research
College of Fine Arts*

Research &



Tomé Cousin was born to move. He was made to move. He was trained to move. As a child, to overcome dyslexia, his parents introduced him to Eurythmics — the discipline of harmonious bodily movement as a form of artistic expression. Through coaching and practice, his movements became more refined, his diction more precise, his dance more natural. No boundaries, just pure creative expression.

"It was a natural blend over," said Cousin, an associate professor of dance in Carnegie Mellon University's School of Drama. "That's why I view the divisions within the performing arts to be artificial. Those boundaries were never there to me."

As an interdisciplinary artist, Cousin specializes in what he calls dramatic movement, or movement text. "I don't consider anyone to be a dancer or actor. They are in the performing arts. Finding their creative expression is important." On Broadway or in the CMU classroom, Cousin exudes a kinetic energy. It is contagious, particularly so when he assumes the role of director.

"I want the actors to feel like they are moving kinetically. The conversation of what moves an audience, emotionally, is what makes actors feel like they are moving ... even when they aren't dancing."

Amidst the challenges of the pandemic — one that paused the movement and energy of so many talented artists — there was a silver lining for Cousin. It's called "VANDERZEE: Picture Takin' Man."

In 2020, Cousin's "VANDERZEE" project resurfaced after sitting dormant for 15 years. With time for reflection and a renewed sense of inspiration, Cousin applied for grants from the Heinz Foundation (Advancing Black Arts Fellowship) and CMU (Fund for Research and Creativity). He promptly received both.

And "the ball keeps rolling," he noted with a smile. So much so, that the College of Fine Arts has embraced the project and shared his proposal with the National Endowment for the Arts.

VANDERZEE is a new media musical collage of words, images, movement and music that

illuminates the life and art of Harlem Renaissance photographer James VanDerZee. It celebrates VDZ's artistic achievements and his commitment to the presentation and preservation of African American culture. Mixing creative artistry through dramatic events throughout the past century, "VANDERZEE" takes the form of a "theatrical gallery" highlighting photographs, embodied and explored through the use of text, music, media and movement.

In August, CMU drama students and faculty participated in three weeks of workshops to refine the "new media opera" that encompasses music, opera, ballet and media. "VANDERZEE" doesn't fit into a linear movement style.

It is truly a culmination of my life and the type of work I create."

Cousin's ultimate goal: to perform "VANDERZEE," not on Broadway, but at New York's Apollo Theater. "This is a Harlem story. It's something that I believe the Harlem community would be extremely proud of."

Before racing off to meet and collaborate with CMU alumnus Billy Porter on a choreography project for Porter's film, Cousin pauses for a final moment of reflection. It is one that he shares repeatedly with his students. "It's an important exercise in patience and persistence to not give up on an idea. You never know what may happen ... even years later."

*Above: Dancing school (1928).
Photo credit: Donna Mussenden VanDerZee*

"I don't consider anyone to be a dancer or actor. They are in the performing arts. Finding their creative expression is important."

TOMÉ COUSIN BOUNDLESS CREATIVITY

by CALLY JAMIS VENNARE



ASHLEIGH BOHR

THE ART AND SCIENCE OF ENTERTAINMENT MANAGEMENT

by CALLY JAMIS VENNARE

Ashleigh Bohr (MEIM 2013) knows firsthand how data analytics, not just gut instincts, drives smart decision-making. As a vice president in the Content & Strategy division of National Research Group (NRG), a global provider of market research and strategy services to the entertainment industry, she collaborates with national and international clients on recruited audience screenings, focus groups and exit polls. Her work places her directly at the intersection of entertainment, technology and science.

Carnegie Mellon University's Master of Entertainment Industry Management (MEIM) — a partnership between the College of Fine Arts and the Heinz College of Information Systems and Public Policy — provided a strong foundation of knowledge for Bohr through its distinct combination of entertainment industry-specific analytical, technology and leadership classes, as well experiential learning.

In the second year of her graduate work, MEIM director Dan Green helped secure an internship at Nielsen. That singular CMU placement literally launched her career; first as a coordinator of client services at Nielsen and now as an executive at NRG (a former division of Nielsen).

"I had two job offers after graduation and both came via connections from that internship or professors at CMU who were active in the entertainment business," Bohr said. "The MEIM program exposes students to so many exceptional networking opportunities ... then it's up to you to make the most of them. I wouldn't have gotten into this industry as easily without those connections."

As the industry has evolved and grown, so has the importance of research and marketing. "Right now, there is a great need for hard data to inform decision-making, understand consumer preferences and break through all the clutter. There is still an art — the gut calls and reactions — to entertainment. But there is a science behind it all in order to know how to reach and engage the consumer," explained Bohr.

Prior to COVID, content remained king in the world of entertainment. According to Bohr, the pandemic only intensified and expanded upon an already overwhelming variety of offerings. Particularly so among the world of streaming services, as home-bound viewers grew hungry for more content and variety at their fingertips.

Bohr believes that the bigger question may lie in how to best monetize existing and new streaming platforms. "Some may have to consolidate ... or go away." She cited Quibi as an example, the short-form streaming platform founded by Jeffrey Katzenberg that dissolved shortly after its founding due to lack of subscribers.

Gaining and retaining subscribers is at the heart of streaming services. So, Bohr's work at NRG is "deeply entrenched in research with all streamers" on both the marketing

and production sides of the entertainment business; concept and episodic testing, audience screening, character analysis, focus groups, online communities and quantitative surveying are a few of the many methodologies that help the world's largest content creators and marketers connect their stories with audiences on every screen.

Bohr has enjoyed moving up the ladder, overseeing her own team, being part of key conversations with senior leadership at NRG and carving a path forward for the company. In the future, she may consider "switching sides" to be involved in strategic discussions not only among fellow researchers, but also marketers and creatives at major streaming services like Netflix, Hulu, Amazon or others.

"I'd like to participate in the process that takes it from a vendor like NRG, understands it at a deeper level and then disseminates it to the marketing and production teams for execution," she concluded. For Bohr, it would bring the art and science of entertainment full circle, for her and for millions of viewers.

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

"Art became the plan early on," said **Isabel Horgan**, a rising senior in Carnegie Mellon University's School of Art. The solitude of farm life on hundreds of acres of land in rural Western Pennsylvania ignited a passion for art and a "primal need to make something with my hands." CMU's "concept-driven" programming aligned perfectly with Horgan's holistic vision for higher education; a comprehensive approach to learning that allowed

her the freedom and flexibility to "make art that is more about the ideas that interest me." Without the limitations of a more narrowed focus, she began to flourish in a multitude of complementary artistic and academic disciplines including painting, textile, performance and creative writing. Science and

research followed, somewhat unexpectedly, shortly thereafter.

In 2019, Horgan and her brother Samuel (BFA 2021) each received a \$3,500 CMU Summer Undergraduate Research Fellowship (SURF) to pursue their joint project — a multimedia installation, "Down in the Valley, Up and Out of the Furnace: Art in Post Industrial Western Pa."

Two years later, Horgan participated in a class that focused on bridging the divide between art and science. Jointly taught by Rich Pell, an associate professor in the School of Art, and William Hatleberg, a postdoctoral researcher in the Mellon College of Science, students were encouraged to not only consider the philosophies behind art and science, but also to reflect on how each may influence their personal scientific research and/or artistic creation.

"It was fantastic," Horgan said. "I never thought about myself as someone scientific. I'm a curious person, so my research is more through experience." Now she had a new perspective to fuel her creativity. "You don't have to be fully a scientist or an artist, and you can slide across that scale. That's not something I ever thought about before."

Gathering data, reading books, learning from others, and interpreting life events heavily influence the young artist's work. Intimacy, violence and the landscape — the three cycles that exist in agriculture and the isolation of a rural upbringing — are natural points of scientific research.

"I think about intimacy broadly: the moment between a mother lamb and baby lamb. When a dog sniffs your hand. When you pick a flower," explained Horgan. "I think of violence similarly. It can be as nuanced as digging a hole in the ground. Or having your shovel mark the landscape. Or the intimacy of taking care of an animal its whole

life, then having to be the person that ends it as well."

Her mother was her muse during a pandemic year that kept Horgan on the farm. Among the flock of 60 sheep that her mom lovingly raises, Horgan not only participated in the art of "lambing" for the first time, but also experienced a newfound respect for the cycle of life. "We were all going through the same things during the pandemic. When death felt so inevitable, I was seeing these sheep born and their fight for survival at the first moment of birth."

These are the experiences that shape Horgan's life and work in art. Although they embody her personal form of research and fuel her individual creative expression, they are often referential in nature. "I don't make art in a vacuum. I strive to connect with people. To show them something nuanced in a way that can be related to their own life. That connection, that relationship, is so important."

"I think about intimacy broadly: the moment between a mother lamb and baby lamb. When a dog sniffs your hand. When you pick a flower."

ISABEL HORGAN

THE ARTIST AS RESEARCHER & SCIENTIST

by CALLY JAMIS VENNARE



entertainment
research

Research

Azadeh Sawyer is naturally inquisitive. Her sense of curiosity and exploration ultimately led to graduate and doctoral work in sustainable design, environmental psychology, survey methodology and building technology at Harvard and the University of Michigan. Prior to her doctoral dissertation, Sawyer's research focused extensively on building facades and how building standards affect our physical and psychological well-being.

But then she heard a very special bird call. It came by way of a collaborative research partner in Michigan, a glass manufacturer, who surfaced concerns about building facades that did not utilize bird-friendly glass. The result: up to 1 billion bird deaths annually.

Sawyer, now an assistant professor of building technology in Carnegie Mellon University's School of Architecture, "was shocked" by those statistics and knew that she had to take action. Shortly after her 2019 arrival at CMU, she began a collaboration with the American Bird Conservancy (ABC) to develop visually interesting, bird-friendly facade designs that optimize daylighting and efficiency.

With financial support from CMU's Fund for Research and Creativity, Sawyer and her team were able to create complex patterns that go well beyond the repeating parallel lines and dots in existence for the last 10-15 years. "The design of these [bird-friendly] patterns influence radiation, daylight ingress, energy consumption and occupants' subjective impressions of the space. Thus, designing these patterns to

minimize energy usage and visual discomfort associated with glare, while maximizing daylight and preserving views to the exterior is a problem in need of a strategic approach."

"The multiple patterns currently in place follow the bird-friendly rules. But go beyond the dots and stripes," Sawyer said. "I not only wanted to start generating more patterns, but also ones that were very wild and creative." Sawyer's expansive concept appealed to her peers at the ABC. So much so that they asked her to create a book of patterns for use by a wider audience.

"With my team, we have generated almost 40 patterns to date. My goal is 50," she said with a determined smile. "We are evaluating the pattern's

effectiveness using ABC's Threat Factor Rating System, including validation of ratings in tunnel testing protocol. We also include shading coefficient and visual scripts for architects on how to generate the patterns." Doing so will "unlock the code" for the creation of bird-friendly patterns used by architects, building planners and other targeted end-users and "will significantly advance the field of bird-friendly building facade design."

What's next? In the City of Pittsburgh, where bird-friendly design is not yet part of local building codes, Sawyer's upcoming sponsored research collaboration with the national interdisciplinary design firm, HGA, on the new UPMC

Heart and Transplant Hospital will heighten visibility around patient health and well-being. On the planning table are patient rooms and facade design that ensure the next generation of hospitals provide spaces that support ultimate patient recovery. "With HGA's architects and experts we will be focusing on patient rooms, and nurse stations with proper daylighting for the well-being of the patient, as well as multiple users like family members, hospital staff, nurses and physicians."

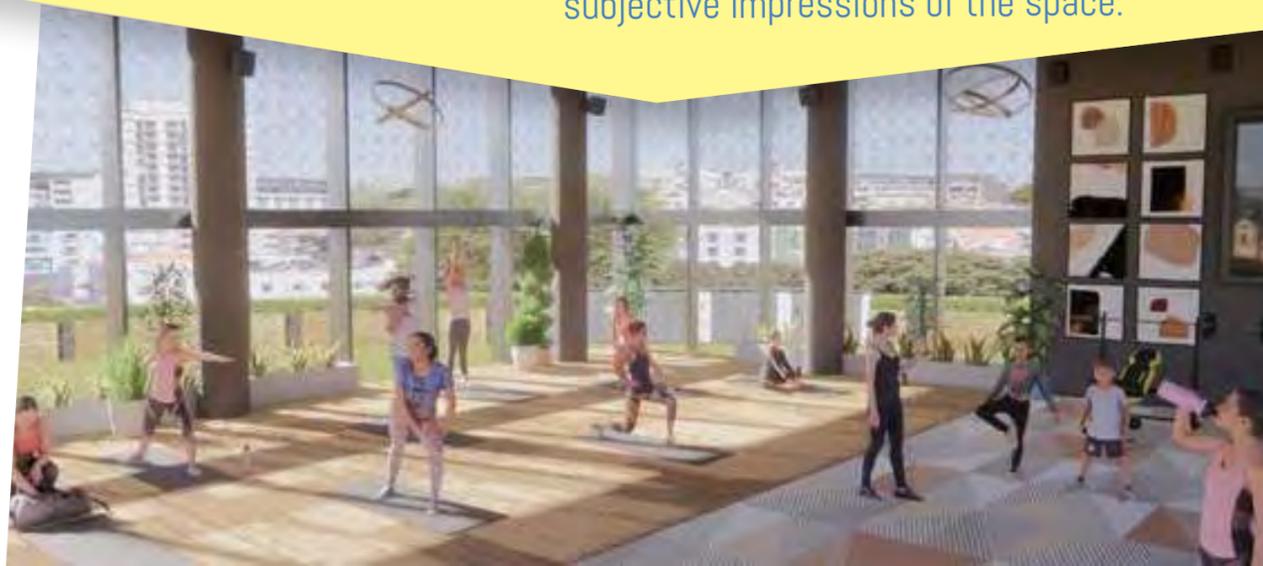
Below: Visualization of a yoga/dance studio with a bird-friendly pattern on the glass.

"The design of these [bird-friendly] patterns influence radiation, daylight ingress, energy consumption and occupants' subjective impressions of the space."

AZADEH SAWYER

HUMANIZING BUILDING SCIENCE

by CALLY JAMIS VENNARE



For the past 18 months, actor **Whitton Frank** has been immersed in virtual reality (VR). Not in her spare time as a way to pass the COVID-induced isolation period but, rather, as her profession.

Frank, a 2006 graduate of the Carnegie Mellon University BXA Intercollege Degree Programs with a bachelor of humanities and arts in drama and creative writing, puts her acting skills to use as an avatar and leads theater-goers through classics like Shakespeare's "The Tempest." It's an avenue of entertainment she never expected to pursue but, like everyone around her, the world changed in a way no one expected.

"It's been a unique experience as an actor, and one which I had never considered before," she said. "But there is an emerging world of performing in a virtual space, and the projects I've been working on have been gaining a lot of attention in media, at film festivals and with awards."

Indeed. South by Southwest (SXSW) recognized Tender Claws "The Under Presents" as a finalist in the 2020 Innovation Award, among other industry nods; *Forbes* has called it "a novel exploration of VR and Live Immersive Theatre"; and *The New York Times* has covered it as the new way to bring theater to the masses as physical playhouses remain shuttered amid the COVID pandemic.

"Amid a pandemic that makes most forms of theater impossible or at least ill-advised, 'Tempest' and a handful of other projects are experimenting with live actors and live audience members meeting in a shared space at precisely timed intervals," noted Times reporter Alexis Solosky. "Which sounds like theater. Sometimes, it even feels like theater. Is this a brave new world for live performance? Or just another app?"

Frank believes it's the former. She calls the immersive VR experience "a strange mesh of arts and technology," and she sees the forum as a way to make the arts more accessible for people who otherwise would not be able to go to the theater.

As a multidisciplinary actor, VR is simply one more page for Frank to turn in a career that's already included commercials, stage work and cable television.

Now, her career may expand even beyond acting. Frank has been collaborating with the trusted friend/screenwriter who introduced her to Tender Claws, an award-winning art and games studio located in

Los Angeles, to adapt more classics like "Tempest" for VR.

"Up until that point, I'd never done any immersive theater," she said. "I had a three-day audition that showed I could think on my feet and keep people involved and engaged."

The ability comes in handily when she, as her alter-ego avatar, hosts six players/theater-goers for 40 minutes during "Tempest" for three or four performances a day.

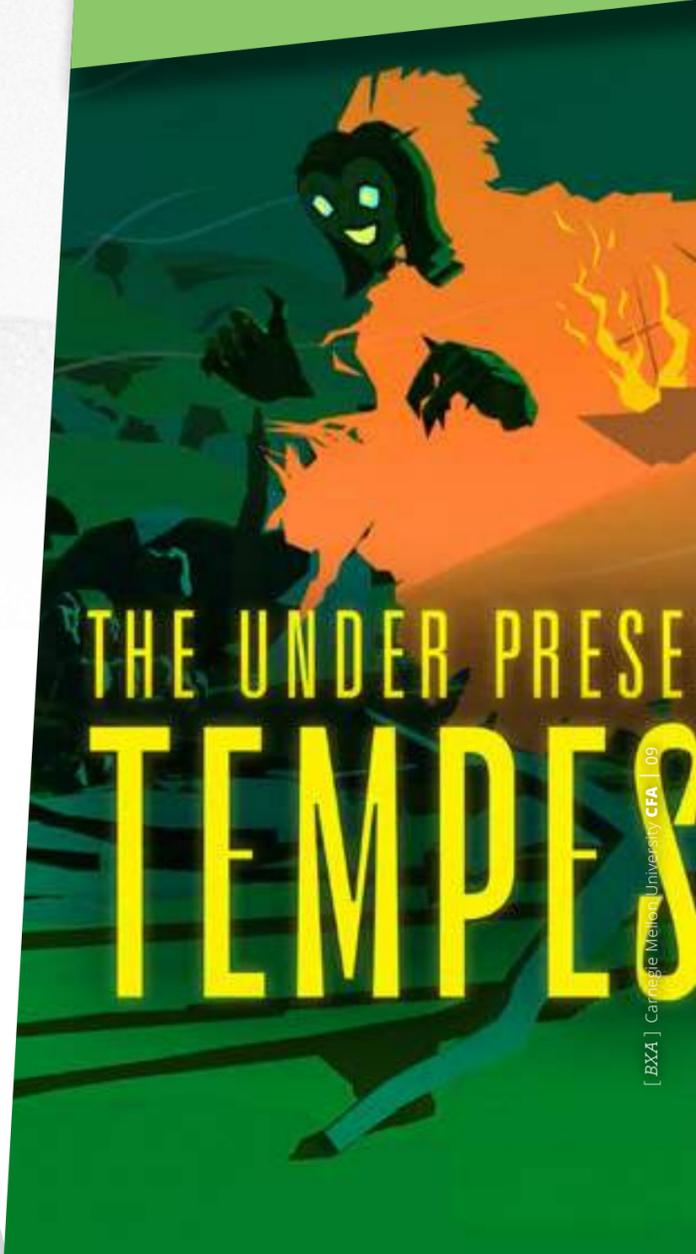
Some day she hopes to impart what she's learned to current CMU students. And she's ready with a list of advice and pointers for them. At the top of the list, she said, is helping the next generation to understand that they must control their destiny.

"Look at avenues that you wouldn't necessarily have looked at. Keep yourself open to a lot of different ideas because it's up to you to make the career you have," she said. "Don't let anyone tell you what things are going to be like. Take control of your fate. Don't let anyone else decide that for you."

WHITTON FRANK

ACTING IN A VIRTUAL WORLD

by PAM WIGLEY



Creativity

DINA EL-ZANFALY

GOOGLE RESEARCH SCHOLAR

by JOSEPH LYONS

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, provides unrestricted gifts to support research at institutions around the world and is focused on funding world-class research conducted by early-career professors. El-Zanfaly is one of six CMU professors to win the award this year and is the first representative to come from the College of Fine Arts.

El-Zanfaly's research project for the Google Research Scholar program is called "In-the-making: An intelligence-mediated collaboration system for creative practices." In this project, she investigates and introduces design methods and approaches to apply both machine intelligence and learning as design and collaboration mediums. These suggested methods and approaches focus mainly on designing embodied interactions that go beyond two-dimensional surfaces and digital screens.

"I believe that these interactions unite the body and mind, an essential factor in creativity," said El-Zanfaly. "My students and I will create a physical system that allows remote users to collaborate with each other on a malleable

medium such as a sand table. This system is supported with machine-learning that detects how each user manipulates the sand and then copies it to the other users' sand tables."

El-Zanfaly notes that her unique research experience in design and computation enables her to offer a critical perspective on this project, which addresses the challenges in designing interactions between humans and AI.

"In this research investigation, the intelligent system itself is a collaborator with human designers," said El-Zanfaly. "It can manipulate and make suggestions of what it is being created." Although there have been some attempts to use tangible user interfaces between remote users, there is still a lack

of technologies supporting remote collaboration for creative and design practices beyond video conferencing. Research on enhancing collaboration through computation among users or users and intelligent systems has been growing over the past half-century.

El-Zanfaly founded and directs hyperSENSE, an "Embodied Computations Lab" within Carnegie Mellon University. In hyperSENSE, researchers focus on new roles of computational design and physicality in embodied sense-making, including human perception, cognition and experience. hyperSENSE studies the agency of computational creative modes of production and the emerging social, cultural and technological behaviors resulting from introducing them.

"We mainly investigate computational methods to augment our sensory experiences," said

El-Zanfaly. "We investigate designing interactions with intelligent systems from a critical human-centered lens. These interactions include hybrid environments, artifacts, computational methods and co-creation and designing tools. We investigate the questions of: How can intelligent machines and systems learn from us and how can we learn from them? How can we work together to create and improve?"

"I am thrilled and humbled to be awarded the Research Google Scholar Award," added El-Zanfaly. "I hope this is just the start for considering design as a main category in such awards. Design is also computation. Design has proven to be an important and valuable holistic approach for developing both technologies and businesses and their values.

"Whether we are creating products, experiences or services, design enables us to integrate both their context and inherent values."

Above: From nature to fabrication - the simple logic of nature creates complex forms.

Making music is joyful for millions of people around the world. Learning a new instrument. Reading music. Reciting lyrics to a song. Each action yields a distinct composition of melodies and memories.

Among those individuals suffering from moderate cognitive impairment (MCI) — often the first step in a progression toward Alzheimer's disease or more serious dementia — music-making can also be a critical connection to improved physical and mental well-being.

Jennie Dorris, a professional percussionist and director of Carnegie Mellon University's Music and Community Connection Lab (MCCL), saw the possibilities firsthand while teaching marimba to seniors.

"I used to lead a class for older adults with mild cognitive impairment that was a marimba band," explained Dorris to Sophie Bushwick of NPR's Science Friday. "As I was leading this class ... I saw people able to learn a brand new

instrument. They learned to read music's notation. And they were able to memorize and recall songs. And I literally was thinking, 'Am I seeing what I think I'm seeing here? Are people able to build different memory muscles through the use of music?'"

That singular moment not only impacted her students, but also her own life's trajectory. Shortly thereafter, Dorris returned to school for a doctorate in rehabilitation science, designed and implemented a study in co-operation with the University of Pittsburgh's Occupational Therapy Department, and turned her insights into quantitative findings "that could give rise to a whole new research area and new clinical treatment protocols,"

according to Denis Colwell, Jack G. Buncher head of the School of Music at CMU.

Why is music-making, not just listening to music, so important to study? And which facets of music-making — emotional, mental, social, aesthetic and spiritual — can have the greatest impact?

The extensive systemic research and analysis by Dorris and her associates, including Stephen Neely, Ph.D., CMU's Milton and Cynthia Friedman Assistant Professor of Music, involved over 1,400 participants in 21 different studies. In May 2021, the *Journal of the American Geriatrics Society* published the promising findings and conclusions: Music-making has a small but statistically significant effect on cognitive functioning for older adults with dementia or MCI.

"The results showed the cognitive functioning scores of older adults with probable MCI or dementia who participated in active music-making were statistically significantly different than those who did not," Dorris said. "This analysis demonstrates active

music-making is the key ingredient to elicit this effect. Further, all studies utilized either re-creating music by singing or playing instruments or improvisation. Individual studies showed potential to have positive effects on mood and quality of life."

The study also described MCI as "a preclinical state between normal cognitive aging and Alzheimer's disease" that affects 15% of older adults who do not have Alzheimer's disease; of these people, 38% will eventually develop it.

"Am I seeing what I think I'm seeing here?"

Are people able to build different memory muscles through the use of music?"

"With an ever-increasing prevalence of dementia around the world, it is critical to identify affordable, safe interventions to support affected older adults," Dorris said. "I'm thrilled to see that a range of active music-making activities were able to support cognitive functioning. It's also exciting as a musician to think about how to incorporate as much active music-making as possible into future programs."

JENNIE DORRIS

THE SOUND OF MEMORY

by CALLY JAMIS VENNARE





MILLER ICA INNOVATION THRIVES IN VARIA

by MARGARET COX

“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 paradigm shift. The year’s COVID-19 pandemic and historic Black Lives Matter movement have changed our societal structures, methods of connection and the role of contemporary artists and organizations. The Miller Institute for Contemporary Art (ICA) responded to this shifting landscape and need for meaningful connection and healing by forging new pathways for conversations with contemporary artists on the most urgent issues and ideas of our time.

With the launch of Miller ICA’s redesigned website, visitors can now engage in new ways with its programming through a section called **VARIA**. Here, media of any type thrives in a dynamic online presence, and visitors can find timely content.

“This moment requires a radical reconfiguration of our daily lives, routines and of our personal and professional worlds. Many of us will be drawing on every ounce of our flexibility and resourcefulness to survive this time of massive change. The world has changed, and the way we think and live must change as well,” said Elizabeth Chodos, Miller ICA director. “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, the way art influences how we shape the world around us, different resources for enacting care in our lives, and how we can better understand how to care for each other and for the planet, so when we emerge on the other side of the pandemic, it is into a something better than what we left.”

VARIA has become a key portal for changes in the Miller ICA’s programming and creative process. Highlights include:

Remote Control ePublication
Remote Control is an e-publication that takes shape in the shifting landscape of the COVID-19 pandemic. Its aim is to respond in real time to the complex ramifications of this moment of upheaval by consulting with contemporary artists and disseminating their work and ideas. It will provide moments of reflection, opportunities for connection and ventures into looking ahead.

Salon Discussion
The Miller ICA Salons are topical conversations facilitated by Dana Bishop-Root, director of education and public programs at Carnegie Museum of Art, and include the general public and guest respondents whose life practice explores the chosen topic.

Guest respondents have been invited to do or share existing research or inquiry on each conversation topic. The goal of these salons is to animate engaged citizenship through conversation and exchange in free public space.

Entry Points Podcasts
Entry Points is a podcast series from the Miller ICA about news and ideas from Carnegie Mellon University.

Virtual Tour and Rewind (RWD) Art Education Videos
These innovative and educational videos aim to revisit and recontextualize past shows and content to current events.

Looking Out Video and Photo Series
“Looking Out” is a photo and video program on Instagram and IGTV featuring works by Pittsburgh artists conceived during the COVID-19 pandemic. It aims to view this time through the eyes of local contemporary artists and be an empathetic space to make the experience of sheltering-in-place one less of isolation and more of collectivity and solidarity.

Top to bottom: Color grid produced with the City Palette app by Chloe Bass, overlaid on the photograph by Margaret Cox, December 2020.

26 Little Dances for Miller ICA, in Isolation by Adam Milner.

Artist Jessica Gatlin; photo by Jeff Barnett-Winsby

Resilient & Creative Practice

In keeping with its unique blend of creative practice and research, the Frank-Ratchye STUDIO for Creative Inquiry in mid-January presented **Art && Code: Homemade** — a free online festival featuring casual talks by creators who focus on working with digital tools and crafty approaches to make things that maintain the magic of something homemade.

The STUDIO’s long-running Art && Code event series is focused on democratizing the cultural and creative potentials of emerging technologies, according to STUDIO Co-director Golan Levin. Half arts festival, half academic symposium, the four previous editions have focused on:

WEIRD REALITY: Head-Mounted Art && Code (October 2016) *New and independent visions for virtual, augmented and mixed realities*

Art && Code 3D: DIY 3D Sensing and Visualization (October 2011) *Artistic, technical, tactical and cultural potentials of low-cost 3D scanning devices*

Mobile Art && Code (November 2009) *Artistic and Tactical Approaches to Mobile, Networked and Locative Media*

Art && Code: Toolkits (March 2009) *Programming Environments for Artists, Young People, and the Rest of Us*

Because this year’s festival took place during the height of the COVID pandemic, the fifth edition of the STUDIO’s flagship symposium was a focused opportunity to remain vitally creative and connected during isolated, indoor times, Levin said. Art && Code: Homemade brought to attendees a wide range of practitioners who are exploring poignant and personal new approaches to combining everyday materials, craft languages and cutting-edge computational techniques. The festival was fully remote, with talks and gatherings between featured creators and workshop participants.

- Art && Code: Homemade featured free online presentations by creators including:
- Irene Alvarado (MCHI 2017)
 - Kelli Anderson
 - Sarah Rosalena Balbuena-Brady
 - Max Bittker
 - Leah Buechley & Nani Chacon
 - Laura Devendorf
 - Cyril Diagne
 - Hannah Epstein
 - Ann Haeyoung
 - Kelly Heaton
 - Claire Hentschker (BFA 2016, MTID 2018)
 - Lajuné McMillian
 - Ari Melenciano
 - Jorvon Moss (@Odd_Jayy)
 - Tatyana Mustakos (CFA 2019)
 - Vernelle A.A. Noel
 - Hannah Perner-Wilson
 - Andy Quitmeyer
 - Daniela Rosner
 - Olivia McKayla Ross
 - Virginia San Fratello & Ronald Rael
 - Katia Cánepa Vega
 - Lee Wilkins
 - Imin Yeh (Assistant Professor of Art)

Art && Code: Homemade was organized by the CMU Frank-Ratchye STUDIO for Creative Inquiry, under the direction of Golan Levin, in collaboration with curatorial advisors Lea Albaugh (BA 2009, current Ph.D. student), Madeline Gannon (MSCD 2011, Ph.D.-CD 2018) and Claire Hentschker, and was made possible with support from the Media Arts Program of the National Endowment for the Arts.

Paper Smart Watch by Assistant Professor of Art, Imin Yeh

ART && CODE: HOMEMADE

BLENDING CULTURE & CREATIVITY WITH EMERGING TECHNOLOGY

by TOM HUGHES





PROFESSOR DANA CUPKOVA

Connecting Architectural Practice and Research

By MEREDITH MARSH

For Carnegie Mellon School of Architecture Associate Professor Dana Cupkova, pushing boundaries is nothing new. She works continuously to develop novel models for integrating her teaching with research and practice.

The connection between architectural practice and research stretches back to Cupkova's early projects. The Hsu House, completed by her practice EPIPHYTE Lab in 2010, is a passive solar family home located in Ithaca, N.Y. The main feature of the house is a concrete thermal mass wall, designed to replace the need for mechanical air conditioning. The wall's geometry maximizes the rate of thermal transfer between the sun and wall's surface area to store solar radiation more efficiently. Cupkova sees this project as an early proof of concept, foundational to her research into the thermodynamics of passive building systems and the surface figuration of thermal mass for climate-specific building design.

"I am interested in the effects of new technologies on the built environment and in exploring new territories of knowledge that advance the future of environmentally conscious architectural practice," Cupkova said.

As the track chair of the School of Architecture's Master of Science in Sustainable Design (MSSD) program, Cupkova introduces strategies for integrating research and design linking computational and simulation methodologies with the formation of material systems

THE HSU HOUSE

Hsu House Mass Wall: Cast-in-place concrete thermal mass wall is a south-facing heat sink that stores sensible heat and animates light, creating an all season solarium that, in the summer, opens and unfolds into the natural landscape. It reduces reliance on mechanized systems and passively eliminates need for air cooling.



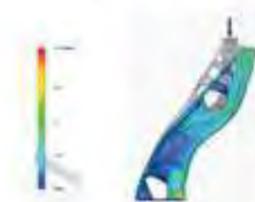
MODULAR BUILDING COMPONENTS

Structural Logic (shape optimized force)

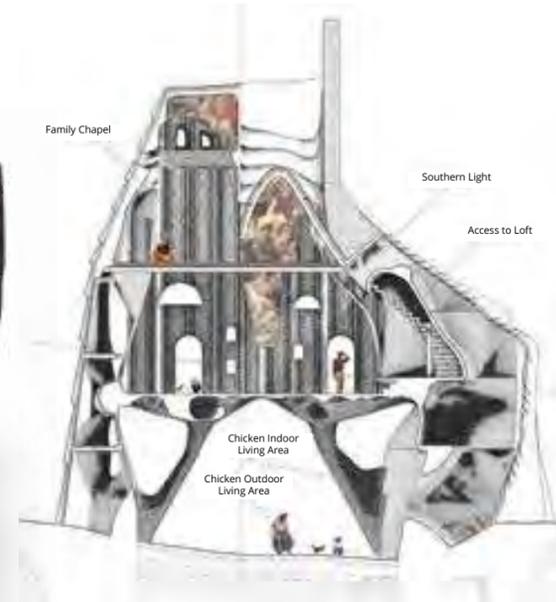


30% of original volume = 2376 in³
mass = 427.68 (lb)

Static Stress



Cupkova's Lithopic House design studio featuring building component shaping simulation strategy and 3D sand prints by Longney Luk and Louis Suarez.



MSSD 2019 graduate Pragya Gupta with her synthesis project: ARCHITECTURE OF RAMMED EARTH. The simulation and physical prototyping of rammed earth as a thermal storage device has the potential to reduce the energy associated with heating and cooling a building while reconnecting with vernacular practices of making architecture, as well as introducing an innovative method for design of adaptive reconfigurable formwork. Primary Advisor, Dana Cupkova.



Thermal mass concrete prototypes optimizing convection through surface figuration, produced in collaboration with industry partner Takl as part of Robotic profiling for concrete surface forming in collaboration with professor Joshua Bard.



and prototyping. In the Senyai Thai Restaurant in Pittsburgh, students participated in a hands-on experience to design an acoustical ceiling system, which gave them a better understanding of how the ceiling's precise geometry was digitally fabricated for on-site installation. With the objective to explore different models of practice, Cupkova looks for opportunities to bridge education with project prototyping and development.

Cupkova's current research at Carnegie Mellon is focused on integrating robotic fabrication with biomaterials and material up-cycling in the effort to shape more ecologically sensitive architecture. She is collaborating closely with School of Architecture professors Joshua Bard, Daragh Byrne and Azadeh Sawyer, as well as colleagues from the robotics and material science disciplines at CMU. In this capacity, the team has been looking closely at how innovations in additive manufacturing enable more effective climate-responsive design by decreasing embodied energy.

"You end up shaping materials differently once you start to prioritize climate-specific concerns and environmental ethics," Cupkova said. "Ecologically intelligent

customization and bespoke design is truly enabled by advances in digital manufacturing technology."

This ongoing research is rooted in the future of manufacturing and addresses issues of material ecology and climate in architecture. It is supported by the Manufacturing Futures Initiative (MFI) and the Manufacturing Pennsylvania Innovation Program and conducted in collaboration with industry partner, ExONE. The team approaches architecture as part of a cradle-to-cradle framework that can arise directly out of construction waste of earthen-based and cementitious materials like concrete in order to reduce the carbon footprint of new construction.

Students in Cupkova's Lithopic House design studio had the opportunity to engage in industry collaboration. With the critical

guidance of research assistant Matthew Huber, they prototyped large modular plug-and-play building components. Using shaping strategies grounded in structural simulation, the students studied how to trace force distribution into architectural components that use less material but result in more complex shapes than standard column and beam configurations. The effective construction of these complex forms is only possible with the aid of 3D printing and additive manufacturing, a process supported by an industry partner similarly engaged in Cupkova's research.

Painting Memories on the Move

by EMILY SYES



Painted travel journal spreads from Dunaway's book:
Above: Hrisey Island, Iceland
Center: Istanbul, Turkey
Right: Utö, Finland



Background Photo: Missy Dunaway's 2014 Café Tissardmine Artist Residency in the Morocco Sahara led her on an excursion into the Erg Chebbi dunes on camel. Photo by Jacquelyn Johnson



Adorning the reception wall as the focal point in the newly renovated BXA Intercollege Degree Programs suite hangs a large-scale ink painting depicting "Feathers and Letters to my Favorite Writers." It was acquired by Missy Dunaway prior to her 2010 graduation from the Bachelor of Humanities and Arts program.

Dunaway's interdisciplinary studies combining concentrations in visual & material culture and art preceded her research of Anatolian textiles in Turkey. As a Fulbright fellow in 2013, she began keeping pictorial travel journals.

Since then, the artist and illustrator has been awarded numerous artist-in-residence fellowships, taking her across four continents. Most recently in 2019,

she was named the inaugural Four Seasons Envoy — taking her to Vietnam — and was awarded a New Student Scholarship to the Academy of Realist Art in Boston.

Dunaway's solo trip experiences have been published into an artist's book titled *The Traveling Artist: A Visual Journal* (G Editions, 2021). The travelog is a curated selection of 80 enchanting 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, Dunaway illustrates the small, subtle moments she encounters when being immersed in various cultures for months at a time. Her visual storytelling transports readers into another location while simultaneously evoking the universal, relatable spirit of travel.

"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 instruction 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. She will be a research fellow at the Folger Shakespeare Library of Washington, D.C., in November.



DESIGNERS
PRESENT
EXPERIENTIAL
FUTURES
AT THE

WORLD ECONOMIC FORUM

Tech Tea – A podcast from the year 2050, hosted by an AI-wrangler and a dark web journalist, that focuses on the darker side of the metaverse. (By Alice Chen, Karen Escaracha, Amrita Khoshoo & Hannah Kim)

Questions around tech governance

After-Math - A global consultancy in 2040 committed to helping individuals, teams and organizations regain independence from virtual influence and data-toxicity in order to rediscover the world around us. (By Adam Cowart & Russell Singer)

Enjoy Life Without Data-Toxicity

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 fast-moving challenges in this space. The summit presented a unique opportunity for Carnegie Mellon School of Design's Associate Professor Stuart Candy and his Experiential Futures class to virtually present work they did as part of a project where they created "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 Forum's first Global Technology Governance Summit, but I think this collaboration with a design/foresight class was also a first, which makes the project a sort of milestone for all of us, in the collective journey to normalize design-led futures methods in support of high-stakes conversation."

"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 WEF 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. Interventions of this kind provide a way to simultaneously deepen and diversify the futures thinking in the mix."

He went on to say that as we look toward the future, it's apparent that the input and skill of designers are a vital part of working toward today's as well as tomorrow's solutions.

RISË NAGIN

by CALLY JAMIS VENNARE

an affinity for them," she recalled fondly. "Wilson taught me to think about what my intentions were, structure a problem and then find a solution. Basically, setting limitations that allow for complexity."

At a time when abstract expressionist values shunned craft and the decorative, Wilson also encouraged her focus on textiles and middle eastern and Asian art. "Although I did not know this at the time, he gave me permission to 'think outside the box' — to open myself up to new influences, explore and see where they led." Nagin's explorations taught her that mistakes can ultimately turn into a revelation, guiding the artist to the exact place needed, yet unknown at the start. It is an important lesson in "creative activity" that she references to this day.

Nagin started as a painter and has always thought about her work in the context of painting more than in the context of textile. "Each medium has limitations. Paint is applied to a surface. It alters the object on which it sits. Painting imitates the effects of light. Fabric is an object with inherent qualities. It exists independently. When working with fabric, layering sheer, shiny and opaque, I am manipulating the light as it passes over and through the art work. In addition, people have associations with textiles that may influence how they see the work. It is possible to exploit this to emphasize meaning."

It was the evolution of her collage effect, whereby Nagin not only plays with textures and colors, but also superimposes layers of fabric to create a sense of depth. "At a certain point, I began to stain the fabrics with acrylic paint washes to give nuance to the color and surface." She likens it to painting and the dramatic effect of the modulating technique of chiaroscuro. "The work has developed over the years into a hybrid of painting and quilt making. In trying to work around the limitations of each medium, I developed a visual language of my own. The work is cross disciplinary."

Technique and materials have always mattered to Nagin. "Both the materials and the way they are put together make the form ... and the form is the thing that speaks to people. Everything you do has to defer to that," Nagin said. "So, in terms of my individuality, I really try to disappear and make an idea that others can read."

Today, Nagin can only say "pinch me" when she reflects upon her career as an artist — one whose work has been represented, exhibited or collected by the finest galleries and museums and is acknowledged as part of the late 20th century American Craft movement. "Much of this is due to the support of Helen Williams Drutt English, whose gallery represented my work for many years. A lot of it was timing. And luck. But I do think I was focused and paid attention. And when I saw a fit with my work, I moved toward it. I am grateful to those who helped me along the way."

There is a universality of life experience in Risë Nagin's works of art. It is the common thread that is layered and interwoven into her multi-textile compositions, which have been widely exhibited and made their way into public and private collections around the world, including the Hermitage Museum in Russia and the Renwick Gallery of the Smithsonian American Art Museum.

The Smithsonian, which has two pieces in its permanent collection (*Illustrated Passage* and *Night Swarm*), describes Risë Nagin as an artist who "is able to achieve visual effects beyond the scope of oil and acrylic paints," thereby creating the "transparency and luminescence that painters seek with glazes."

Nagin is far more understated; she simply describes herself as "a painter who puts things together in a particular way."

However modest she may be, Nagin is an artist who looks deeply and thoughtfully at her surroundings and experiences, using her craft to translate those moments with such "visually seductive" beauty that you simply can't look away. "My work is about the human condition. Shared experiences. Looking at the world and seeing things that are compelling to me ... then translating those experiences into a set of symbols. Beauty and materials draw the viewer into the image," explained Nagin, who earned her BFA from Carnegie Mellon's School of Art in 1972.

In 1968, the aspiring painter from Doylestown, Pa., moved to Pittsburgh to begin her studies at Carnegie Mellon University. She admitted that "the world was a different place when I went to school." Yet Nagin was undaunted by the challenges that lay ahead for her as a woman in the competitive and male-dominated world of art. 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 did our own thing," was empowering to Nagin. "No one was there to say 'no' to us, so it didn't come into our minds that we had to limit our ambitions."

Textiles, design and composition intrigued Nagin from the start. During her sophomore year, she elected to take an independent study class with CMU professor Douglas Wilson, "an extremely sensitive and gifted teacher who focused on each student and where we were in our trajectory."

Wilson taught his students that design, abstraction and composition are "visual grammar" to making art. And, so, Nagin began to design in a deeper way, utilizing prints, colors, textiles and repeat patterns in her work. "I just had

The Visually Seductive Semantics



GATE by Risë Nagin



NIGHT SWARM by Risë Nagin

EDGAR LANSBURY / STUART DUNCAN / JOSEPH BERUH
 present
 GODSPELL
 A Musical Based Upon
 The Gospel According to St. Matthew
 with
 Lamar Alford
 Peggy Gordon
 David Haskell
 Joanne Jonas
 Robin Lamont
 Music & New Lyrics by
 STEPHEN SCHWARTZ
 Lighting by
 FELL B. ACHZIGER
 Costumes by
 SUSAN TSU
 Associate Producer
 CHARLES HAID
 Conceived and Directed by
 JOHN-MICHAEL TEBELAK
 Produced by Valando Music Inc. and New Cadenza Music
 Management and Direction: Stephen Schwartz
 Original Cast Album and Posters On Sale in the Lobby of the Theatre
 GODSPELL
 A Musical Based Upon
 The Gospel According to St. Matthew
 with
 Elizabeth Lathram
 Sonia Manzano
 Jeffrey Mylett
 Stephen Nathan
 Herb Simon



Celebrates **50** Years of Performances

by PAM WIGLEY

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. Nathan 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."



Sonia Manzano

MAIN CAST at right:
 Martha Jacobs, Sonia Manzano,
 Randy Danson, Robin Lamont,
 Jamie Stevens, Mary Mazziotti,
 Andy Rohrer, Stan King,
 David Haskell and
 Bob (Miller) Ari.

POSTER DESIGN:
 ©David Edward Byrd 2008

PHOTOS:
 Personal Collection
 of Susan Tsu

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 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."



Through the years, costumes have become less intricate and more "wash and wear." Tsu said she has been happy to see the costume design for every production tailored to the group performing it. "Godspell," she said, is made for companies to make 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!"





A Grand

OPERA

During *an* UNUSUAL TIME

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, then finally adding the singers. Next was sending it off to the filming process, where live action was added. It meant being laser-focused and acutely aware of the singer's interpretation."

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 when it counted," Wedow said.

The result brought to life Sartorio's dramatic and delightful score for *Giulio Cesare*, 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 decorated to match each character's costume. It was a long and difficult road, 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 combined of many different art forms, and with the added art form of film even other elements were added. Opera is the apex of art forms and when it comes together ... it is glorious."



"Betty" Elizabeth Asche Douglas

First Lady
of the Arts

Around Beaver County, alumna Elizabeth "Betty" Asche Douglas (BFA 1951) is warmly referred to as the "First Lady of the Arts" for her lifelong devotion to the arts in her community and beyond. An accomplished visual artist and jazz vocalist, Douglas' art career began when she enrolled as 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.

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 part of my family's lifestyle," she said. 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.

With varied interests and scholastic achievement in everything she studied, she received several scholarship offers from many universities in diverse fields, but decided to attend Carnegie Tech because it was the best scholarship and closest to home. She only learned later in life that she was the first Black student to attend Carnegie Tech in the Department of Painting and Design.

Douglas was two years behind Andy Warhol, or Andy Warhola as he was known then. "I was in the same little gang of outsiders mentored by a couple of the youngest faculty members that he belonged to," she recalled.

After finishing her graduate degree, a local minister suggested she look at Historically Black Colleges and Universities (HBCUs) in the South for teaching jobs, and she landed her first gig filling in for a professor on sabbatical at Southern University in Baton Rouge. There, she became friends with Reverend T. J. Jemison, who helped organize the nation's first successful bus boycott. She met Dr. Martin Luther King, Jr., when he came to Baton Rouge to speak with Rev. Jemison about the boycott, which served as a model for the much more well-known bus boycott in Montgomery.

After Southern University, she took several other temporary positions at other HBCUs before meeting her husband while teaching at Texas College in Tyler, Texas. They got married and moved to Fort Worth, and, finding herself in need of a job, Douglas went to the offices of *Sepia* magazine, a photojournalistic magazine similar to *Life* or *Ebony*, where she was hired to help with magazine layout.

Quickly rising through the ranks, she became an editor for Jonathan Howard Griffin's series of articles that would be turned into the book *Black Like Me*, an account of racial segregation in the Jim Crow South and a key text of the civil rights movements of the 1960s.

In the 1960s, Douglas returned to Beaver County, where she became a professor at Geneva College and helped to develop the Interdisciplinary Humanities program, which just celebrated its 50th anniversary. Douglas said the program was inspired by a course she took at Carnegie Tech, The Arts and Civilization, which was required for all students. "It was a group-taught course that had art, literature and music historians, and we went through the whole of civilization noting how arts and technology brought civilization forward," she said.

Today, you can find her art at the Douglas Art Gallery in Rochester, Pa., which she established with her husband, and in exhibitions around the region and beyond. Over her long career, she has won awards from numerous juried competitions, and her professional career is archived in the National Museum of Women in the Arts. She currently serves on the boards of directors for several community organizations, including the Merrick Art Gallery Associates, the Lincoln Park Performing Arts Charter School, the Guild Council of the Pittsburgh Center for the Arts, the Midland Arts Council and the Advisory Board of Sweetwater Center for the Arts in Sewickley.

Douglas describes her art as "expressing various levels and elements of being alive" and sees art as integral to shaping a better future.

"I like to encourage young people to discover who they are and what abilities they have that can make a worthwhile contribution to the community," she said. "Understand that the world that we find is not the world that we must accept or maintain. Instead, always look for what could be better, what could be improved, what could be made more beautiful, what could we take better care of."



The multifaceted works of Betty Asche Douglas



SPIRITS ROAMING ON THE EARTH

Jacolby Satterwhite

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 — that inform his 3D animated videos, sculptures, electronic dance tracks and performances. His wide-ranging practice evokes an essential moral lesson on the healing properties of human creativity as 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 has developed a multiform gestalt that can be fully appreciated for the first time in this 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.

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 addressing crucial themes of labor, consumption, carnality and fantasy through immersive installation, virtual reality and digital media.

Satterwhite uses a range of software to produce intricately detailed animations and live-action films of real and imagined worlds populated by the avatars of artists and friends. These animations serve as the stage on which the artist synthesizes the multiple disciplines that encompass his practice, namely illustration, performance, painting, sculpture, photography and writing.

An equally significant influence is that of his late mother, Patricia Satterwhite, whose ethereal vocals and diagrams for visionary household products serve as the source material within a decidedly complex structure of memory and mythology.

Right: Jacolby Satterwhite, Black Luncheon, 2020. Animated neon. Courtesy of the artist and Mitchell-Innes & Nash, New York.

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



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.



WORKHORSE QUEEN • 2021

*Worldwide Screening Schedule**

Slamdance Joshua Tree Festival

CinemaQ Film Festival

New Haven Documentary Film Festival

Vancouver Queer Film Festival:

Bentonville Film Festival

Prairie Pride Film Festival

Documentary Edge New Zealand

San Francisco Documentary Film Festival

Milwaukee Film Festival

ImageOut Rochester LGBT Film Festival
Spring First Cut

Indy Film Fest

Calgary Underground Film Festival

Florida Film Festival

aGLIFF: Queen Spectrum - All Genders,
Lifestyles, and Identities Film Festival

Slamdance Film Festival

*As of August 2021; check the WQ website
and social media for festival updates

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



GRACE STEWART

A LEADER FOR EVERYONE

by SCOTT BARSOTTI

Initiatives that center diversity, equity, accessibility and inclusion (DEAI) have become mainstream. DEAI values statements and action plans can be found at organizations of all types and sizes, as companies reckon with decades — even centuries — of systemic inequality and disparities, both internally and in society at large. But it took a long time to get there.

“People are actually talking about these issues now. That’s the biggest change from when I was in school,” said Grace Stewart, senior manager of DEAI Programs at the American Alliance of Museums (AAM). “It wasn’t embedded in the way organizations talk about themselves. And even when they did talk about it, it seemed to be more from an HR and legal compliance lens, whereas now it’s about culture change.”

Stewart is a 2012 graduate of the Master of Arts Management (MAM), 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 museums’ boards of trustees for top-down results. She says one of the keys in this work is getting an institution’s leadership to ask the right questions — “transformational rather than transactional questions” that focus on values, community and belonging rather than meeting legal requirements or quotas.

“These conversations often would center on diversity alone, and measuring diversity in a silo is very transactional, it is counting demographic representation and not focused on structural or cultural change. Representation alone doesn’t help you measure inclusion, equity, sense of belonging or access. And many diversity initiatives stay within HR — they are viewed as pipeline issues,” Stewart said. Now, she says DEAI conversations are encompassing threads of empowerment and power sharing within organizations.

“Once you begin thinking beyond just representation, you are presented with substantive questions such as: How do you retain and support a racially diverse workforce? Why would they stay?”

Through the Facing Change program, AAM currently partners with about 50 institutions. The program focuses on working directly with museums’ boards to change the dynamics at their organizations, centering racial disparities in particular. In the past, DEAI efforts have often been staff-led, grassroots initiatives. While staff-led efforts are crucial to creating an inclusive and equitable environment, these efforts could be stopped or defunded by

“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.”

leadership based on what the board wanted to approve. Also, a staff effort could lose momentum or come to a halt if the staff leader leaves the organization and the initiative isn’t “baked in,” she said.

MEASURING EQUITY MEANS FINDING THE RIGHT METRICS

Stewart brings significant quantitative management skills to her work as a DEAI leader. She graduated from CMU with an understanding of how to integrate data into her approach to solving problems. Especially in DEAI work, 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 equity is different from measuring diversity, for example. To measure equity, you have to disaggregate your data so you can compare disparities by race and other demographics. Who has the power to make decisions? How do you determine whether a person feels empowered or feels like they belong? Do they feel like their identity is celebrated versus simply tolerated or worse, exploited? A balance of quantitative and qualitative data is necessary to find those answers.”

Stewart’s role has grown since she joined AAM. What began as a temporary grant-funded position tied to the Facing Change initiative has become a permanent position leading AAM’s broader DEAI programs as a senior manager, including their internal efforts. She will also start teaching an inclusive leadership course for CMU, starting fall 2021.

“Some of the things that were most helpful about my CMU education had to do with organizational design and structure, and thinking about how decisions are evaluated and made, and how structures and systems are built,” she said. “Not everyone understands that management and leadership are skills you can learn, and because I learned those skills at CMU, I am continuing to grow and hone those skills in my professional work.”

VALERIA J. MARTINEZ

LEADS DEI EFFORTS FOR CFA

by PAM WIGLEY

Valeria J. Martinez in late January was named the assistant dean for diversity, equity and inclusion within Carnegie Mellon University’s College of Fine Arts.

A regular speaker on the subjects of diversity, social justice and Latinx-focused issues, Martinez also has a history of working with various communities on systemic oppression, unlearning false narratives about marginalized communities and providing support to disenfranchised groups — including first-generation college students, students of racial, ethnic and gender marginality, as well as faculty and staff of marginalized genders, sexuality, race, ethnicity and nationality. Martinez also has focused extensively on critical race theory, queer of color theory and Black and Latinx studies.

Martinez joined CMU from Cornell University, where she taught online courses in ethnicity, diversity and gender studies. Prior to that, she was a national training specialist with The Posse Foundation and also served as associate director of the Office of Multicultural Affairs at Columbia University. At Syracuse University, Martinez served in a dual role as an instructor in the College of Arts and Sciences’ Latin-Latino American Studies Department and associate director of mentoring programs and diversity education. She also coordinated Syracuse’s mentoring programs in the Office of Multicultural Affairs.

Martinez earned her dual bachelor’s degree in communication studies/ political science from Wilkes University in Wilkes-Barre, Pa. She completed a certificate of advanced studies in women’s and gender studies at Syracuse, and earned her master’s degree in cultural foundations of education. She is pursuing her doctorate in leadership and learning organizations at Vanderbilt University’s Peabody College of Education in Nashville, Tenn.

“This is an exciting time to be joining Carnegie Mellon,” she said. “There is immense opportunity to create a transformative, inclusive space within the College of Fine Arts, and doing so marries my passion for justice, diversity, equity and inclusion with my profession.”

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.

continued



“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.”

“There is no more important task for us as artists than to acknowledge the past — in which many of our art forms have supported institutionalized racism — while facing the future with courage, humility and compassion,” Poole said. “We are so lucky to have a leader like Valeria to guide us through what will be a long and sometimes difficult process, but she can’t get us there all by herself. It will take every single member of the CFA community.”

“With Dr. Poole’s direction, and with guidance from Carnegie Mellon’s inaugural vice provost for Diversity, Equity and Inclusion, Dr. Wanda Heading-Grant, we are in a blossoming state of intercultural ideation and collaboration,” 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, she added.

“The nation continues to show it is divided in the direction it will take toward diversity and inclusion. Federally, we have seen historic firsts through President Biden’s nominations. We now have 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, Alejandro Mayorkas, to run the Department of Homeland Security.”

She called the appointments “trailblazing” and said they pave the way for future minoritized populations to take leadership positions that were previously unattainable. At the same time, Martinez acknowledges that the nation has seen regression, citing increased violence against Black, Trans and Asian people.

“In the same way, the university and the college have made strides in identifying and addressing some of our challenges, and we must now put forth the consistent effort to identify and address more,” Martinez said. “Such efforts will require change. Change is often a feared concept because one does not know what to expect. However, to be effective and to truly move forward, everyone must choose community over fear.”

CFA DEI COUNCIL

This fall, CFA’s schools, programs and the Office of the Dean will work together on a new *Council for Diversity, Equity and Inclusion*; the objective will be to identify and implement a framework that will forge foundational elements for DEI plans within each unit. There will not be one “exhaustive blueprint,” Martinez said, but “an opportunity to advise the units how to best work together and address their unique, respective cultures, traditions and opportunities.”

The CFA DEI advisory council will be comprised of faculty and staff who are charged with providing guidance to the CFA units in coordinating, communicating and evaluating their DEI initiatives. The committee includes the schools’ DEI co-chairs and will include students from each of the schools; heads and DEI co-chairs will nominate student members.

Martinez said she plans to coordinate with the overall CMU mission for improving DEI efforts, working with all university entities to support inclusive excellence to combat obstacles, while specifically creating a framework for CFA that fosters inclusion and equity across its units.

Snippets AND Snapshots

The Carnegie Mellon Freedom By Design chapter won a 2020 NOMA-NAACP-SEED Award for Design Excellence in Justice, Equity, Diversity and Inclusion for the Weatherization Kit Project, which helps low-income Pittsburgh families save money and energy in the winter.



Above Right: The 2021 group exhibition “Human Scale Remeasured” at the Aedes Architecture Forum in Berlin, featured student work from Professor Stefan Gruber’s studio course, “Cooperative Housing for the 2000-Watt Society.” The show explores how community design can restore social and economic balance.



Shori Sims, a rising senior from the School of Art, making new work in her studio.

THE SCHOOL OF ARCHITECTURE

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,” envisions the next generation of equitable economic development in downtown Kansas City.

The School of Architecture’s Pedagogies 2020 strategic planning process resulted in the naming of three new associate heads: Professor Mary-Lou Arscott (Design Fundamentals), Professor Joshua Bard (Design Research) and Professor Kai Gutschow (Design Ethics). Professor Erica Cochran Hameen also was named the school’s first director for Diversity, Equity and Inclusion.

Spearheaded by Professor Erica Cochran Hameen, the American Institute of Architects will help fund the replication of the UDream Program in communities nationwide. First piloted at CMU, UDream provides minority candidates with career-building work experience to help increase the diversity of the architectural workforce.

Ph.D.-AECM candidate Bobuchi Ken-Oporum won the Environmental Defense Fund’s Business Case Award for her GIS-integrated Cost-Benefit Analysis Decision Support tool designed to help the NYC Mayor’s Office of Resiliency quantify and justify resiliency design solutions in capital projects. This award recognizes the Climate Corps Fellow whose project has the highest likelihood of implementation.

THE SCHOOL OF ART

The Whitney Museum of American Art acquired Steven Montinar’s BFA 2021 work “Koupe Tet, Boule Kay” for their permanent collection.

Professor Devan Shimoyama created a custom “I Voted” sticker for the cover of New York Magazine.

THE SCHOOL OF ART

Fourteen of Professor **Katherine Hubbard's** photographs were acquired by the Whitney Museum for their permanent collection.

Shori Sims' (BFA 2022) work "Portrait of an Unknown Soldier" was published by Printed Matter as part of their Artistamp series.

THE SCHOOL OF DESIGN

Sophomores from Carnegie Mellon University's School of Design were recently featured at the **Relating Systems Thinking and Design (RSD9) Symposium**. The students took part in the **Gigamap Exhibition** with systems maps that were developed in the School of Design's Systems Thinking course.

Erica Stine (BFA 2012), recently won a **Red Dot Award**, an international design prize, for her **Fly-Ash Chair**. The **Red Dot Award design competition** is established internationally as "one of the most sought-after seals of quality for good design." **Stine's Fly-Ash Chair** won a **Red Dot award** in the "Design Concept" category.

Master's students **John Baldrige (MPS 2021)**, **Matt Geiger (MPS 2021)** and **Will Rutter (MPS 2022)** recently founded a CMU chapter of **Students for the Exploration and Development of Space (SEDS)**, an international student organization whose purpose is to promote space exploration and development through educational and engineering projects. They foster the development of future leaders and contributors in the expanding space industry.

Silvana Juri, a Ph.D. researcher at Carnegie Mellon University's School of Design, was recently awarded a fellowship from the **Steinbrenner Institute for Environmental Education and Research at Carnegie Mellon University**. The **Steinbrenner Institute fellowship program** "provides support to exceptional, second-year Carnegie Mellon students who work on cutting-edge environmental research."

The Ph.D. researchers behind the **Design in Transition Podcast**, a bilingual effort about designing for systems-level change toward more sustainable and equitable futures. Pictured left to right: **Sofia Bosch Gomez**, **Marysol Ortega Pallanez**, **Silvana Juri** and **Erica Dorn**.



Over winter break, the **Design League** wanted students to de-stress while staying connected, so they created a collaborative drawing installation where students drew and decorated small sections of a greater drawing that the team pieced together.

Pictured center and bottom right: **Antwayn Hopper (BFA 2007)** played a lead role (**Thought No. 6**) in one of the past year's hottest off-Broadway tickets, the musical titled "**A Strange Loop**."

First-year student **Catherine Liu** explored modularity and experimented with scale, color and lighting to shape user experiences and perceptions in space.



2021 MFA Thesis Exhibition, "Friends Forever." Artwork by **Lau Hochi (left)** and **Nathalie Moreno (right)**



Top Right: **Minjee Kasckow**, Costume Production (MFA 2020)

Bottom right: Students from the School of Music participate in a special nighttime Eurhythmics class on the Mall in October 2020, using tennis balls and glow sticks to practice and demonstrate different rhythm techniques.

THE SCHOOL OF DRAMA

The **American Theatre Wing (ATW)** featured Carnegie Mellon University's School of Drama in an episode of "Working in the Theatre," the Wing's Emmy-nominated documentary series. CMU was one of three schools to be featured in the series; this episode was titled, "A Community Comes Together: Carnegie Mellon University." <https://bit.ly/WorkingInTheTheatre>

The **Hollywood Reporter** in April named the School of Drama's Costume Design Program one of the top 10 in the world. <https://bit.ly/TopTenCostumeDesign>

Pivoting to accommodate remote study, School of Drama students were able to light on-campus theatrical projects from the comfort of their homes thanks to upgrades to the university's **Light Lab** and **John Wells Directing Studio**. Students received training and tools for a hands-on learning experience no matter where they're based. <https://bit.ly/CMURemoteLightUp>

Antwayn Hopper (CFA 2007) played a lead role (**Thought No. 6**) in one of the past year's hottest off-Broadway tickets, the musical titled "**A Strange Loop**." It scooped up such honors as the **2020 Pulitzer Prize for Drama**, two **Obie Awards** and the **New York Drama Critics' Circle Award for Best Musical**. <https://bit.ly/StrangeLoopOffBroadwa>

THE SCHOOL OF MUSIC

This year's **Carnegie Mellon Chamber Series** included six virtual concerts performed by faculty members of the School of Music and the **Pittsburgh Symphony Orchestra**; all musicians were masked and distanced. Each concert featured at least one piece by a Black composer and a reading of poetry or literature written by Black authors and performed by a student in the School of Drama.

University Professor of Composition **Leonardo Balada** retired in 2020 after 50 years on the faculty of the School of Music. A new biography, **Leonardo Balada: A Transatlantic Gaze**, was released on October 15, 2020, telling the story of Balada's journey from the Spanish Civil War to his life as a musician in New York, and to his post at CMU.

Robert Dell (CFA 1968), and **Paul Gerlach (CFA 1967, 1968, 1972)**, both artist lecturers in music education, have been selected as part of the 2021 class to be inducted into the **Pennsylvania Music Educators Association Hall of Fame**.

Thunder Nation, the region's only powwow group, recorded its inaugural album of traditional drum music at the **Vlahakis Recording Studio** at the School of Music, and released the album digitally in November 2020.



Raven McMillon, soprano, a 2017 graduate of the School of Music, won the Metropolitan Opera National Council Finals, the most prestigious opera competition in North America. McMillon is one of five top prize winners of the newly renamed Eric and Dominique Laffont Competition, announced in May 2021.

BXA INTERCOLLEGE DEGREE PROGRAMS

DialUp, an app co-founded by **Max Hawkins** (BCSA 2013) that connects strangers through a phone call, has been covered by NPR, *The Guardian*, *The New Yorker* and *The New York Times*.

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 (BHA 2013), co-founder of the Queer History Project, was the fall 2020 featured speaker for the Carnegie Mellon University Libraries' 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.

BXA celebrates 13 Fulbrights in the last 13 years! 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.

MASTER OF ARTS MANAGEMENT

Future Tenant, one of the MAM program's experiential learning laboratories, has been sunset after 18 years of operations. Through *Future Tenant*, students partnered with the Pittsburgh Cultural Trust and members of Pittsburgh's arts community to build and present innovative artistic experiences. An archive of the project's work can be found on KiltHub.

Patrick Zakem (MAM 2016), pictured at bottom right, artistic producer and *LookOut* producer for Chicago's Steppenwolf Theatre Company, will direct "The Old Country" by Tony Award-winning playwright Tracey Letts as part of the company's 2021-2022 digital storytelling series.

MASTER OF ENTERTAINMENT INDUSTRY MANAGEMENT (MEIM)

Jueying Li (MEIM 2014) and her Prizeo team launched their latest sweepstakes campaign — *Inspiration4* — during the 2021 Superbowl. *Inspiration4* is the world's first all-civilian mission to space and "recruited" one lucky winner to join the SpaceX crew. The campaign ultimately gathered \$12,995,013, which benefited St. Jude Children's Hospital.

MEIM faculty member *Benjy Grinberg* recently signed multi-platinum artist *Rich The Kid* to his company, *Rostrum Records*, in a multi-million-dollar deal that will serve as a partnership with BMG. "Rich The Kid is a key voice of this generation, and we're very excited that he chose Rostrum as his new home," Grinberg told *Billboard Magazine*.

Todd Tucheck (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.

Ayisha Morgan-Lee (MAM 2007), 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.



Snippets
AND *Snapshots*

(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.





Friends Forever: 2021 MFA Exhibit featuring works by Lau Hochi, Jackson McKeehan, Nathalie Moreno, David Noel, Max Spitzer and Huidi Xiang. "A Future Haunt for Two" (front) and "Our Erosion" (back) by Max Spitzer.

CMU Students taking home Get Out The Vote Pittsburgh Edition posters by local artists and designers.

Miller ICA photos: Tom Little

Top left: Code as Creative Medium: A Handbook for Computational Art and Design. Bottom left: Virtual video gallery featuring time-based artworks in "Desynchronized: 2021 Senior Art Exhibit" at Miller ICA CMU, 2021.

FRANK-RATCHEY STUDIO FOR CREATIVE INQUIRY

Professor Galan Levin with Tega Brain published Code as Creative Medium: A Handbook for Computational Art and Design, the first guidebook written specifically for media arts educators who teach how programming can be applied to art, design and other creative fields. School of Design Associate Professor Kyuha Shim collaborated on the National Endowment for the Arts (NEA) supported design research and publication for which he also contributed an essay titled, "Notes on Computational Book Design."

Production and post-production of Workhorse Queen, a documentary written and directed by School of Art Professor Angela Washko, were supported by the Frank-Ratchye Fund for Art at the Frontier (STUDIO for Creative Inquiry), Berkman Faculty Development Fund and CFA Fund for Research and Creativity. Additional CMU contributors include: Scott Andrew (Adjunct Professor, School of Art), Visual Effects; Jesse Stiles (Associate Professor, School of Music), Composer; Kevin Ramser (MFA, School of Drama alumnus), Additional Camera/Los Angeles shoot; Anna Azizy, Samuel Horgan, Nana Cheon, Darrius Fletcher (BFA, School of Art alumni), Production Assistance; Kayeon Chin (BFA, School of Art alumnus), Poster Design; and Gladstone Butler (BFA, School of Music alumnus), Contributed Music.

MILLER ICA

The Miller Institute for Contemporary Art was awarded \$100,000 for two years of exhibition support by the Warhol Foundation! This grant supports our upcoming Fall 2021 Jacolby Satterwhite: "Spirits Roaming on the Earth" exhibition curated by Elizabeth Chodos and features a companion monograph "How lovely is me being as I am," which is edited by Elizabeth Chodos, Andrew Durbin and with text by Sasha Bonét, essays by Malik Gaines, Jane Ursula Harris and Legacy Russell, and an interview with Kimberly Drew.

Last fall 2020, the Miller ICA presented Jenny Holzer's projected animation that encouraged viewers to look up (to the top of the Purnell building) for a bright reminder to get out and VOTE, because it's good for the health of our democracy to use your voice and vote! The digital animation was presented at the top of the Miller Institute of Contemporary Art, October 26-29, 2020.

The Miller ICA has expanded its visitor experience with a new role. Lydia Rosenberg, our new visitor service coordinator, is here to facilitate new connections with our artists and programming, as well as enrich exhibition experiences online and in the gallery. Connect with Lydia and our programming through tours, extended art education and new ways to engage with artworks.

CFA facts & figures

College of Fine Arts (Overall)
Fall 2021 Applicants: 4,518 Enrolled: 233



- School of Architecture Applicants: 565 Enrolled: 62
- School of Art Applicants: 601 Enrolled: 50
- School of Design Applicants: 563 Enrolled: 33
- School of Drama Applicants: 2,207 Enrolled: 51
- School of Music Applicants: 582 Enrolled: 37
- CFA+ BXA Programs Applicants: 1,081 Enrolled: 39

Editor's Note: Figures apply to first-year students only and do not reflect transfers. Data as of Sept. 1, 2021. Source: CMU Admission Office

TOP 10 Architecture School Programs

9 out of 12 Focus Areas
DesignIntelligence (2019-20)

Bachelor of Architecture program awarded full 8-year NAAB re-accreditation (2018)

NAAB Master of Architecture program awarded initial NAAB accreditation (2020)

#9 Most hired from Architecture School
(20-49 annual graduates)
DesignIntelligence (2019-20)

#11 Accredited Bachelor of Architecture Programs
DesignIntelligence (2019-20)

#1 Fine Arts MFA Program Time-Based/New Media
2020 U.S. News and World Report

#7 Fine Arts MFA Program
2020 U.S. News and World Report

Drama instituted anti-racist theater (A.R.T.) course requirement (2021)

Alumni artwork has been exhibited in:
Metropolitan Museum of Art New York
Museum of Modern Art New York
Museum of Contemporary Art Los Angeles
Centre George Pompidou Paris
Tate Modern London

#2 2021 Best Design Colleges in America
Education Corner

#3 2021 Best Colleges for Design in America
U.S. Department of Education

13 Fulbright Fellowships have been awarded to BXA students & alumni since 2008

Miller ICA since its founding in 2000

3,589 artists & producers

321 events

142 exhibitions

1st Exclusive Tony Awards Higher Education Partner

Carnegie Mellon grants 1st undergraduate drama degree in the U.S. (1914)

52 Tony Awards won by CFA Alumni

250+ annual performances by students and faculty in the School of Music

TOP 10 Music School in the country
2018 Fiske Guide to Colleges and Universities

BXA Intercollegiate Degree Programs
91% of 2021 Class graduated with honors

Frank-Ratchye STUDIO projects have won international awards in new media arts festivals (Ars Electronica) and juried film festivals (Sundance and Tribeca)



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.*

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Helen and Adriel Deller Carry on the Family Tradition of Philanthropy

By Tina Tuminella

“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 from which to analyze ... whether they be in financial performance, environmental stewardship or social impact.” ADRIEL DELLER

In the Deller household, no one missed the memo: Give back to the people and places that enrich your life. For four generations, the family has honored those who made their paths easier. **Helen Deller** and her son, **Adriel**, are continuing the tradition.

Helen’s parents were Holocaust survivors who moved to Ecuador in the years following WWII and made successful lives there by building relationships with both people and institutions. She took the lessons of her childhood — that the community benefits from collaboration and strong leadership — and passed them onto her two children. Her son, Adriel, chose Carnegie Mellon’s School of Architecture for his undergraduate education, graduating in 2013.

“His life was definitely enriched by CMU,” Helen said. “The program was quite rigorous. He learned to be very disciplined. He graduated with strong skills in not only architecture but in finance as well.

“Adriel was encouraged to be creative at CMU. The intersection of architecture, engineering, construction and finance was not only an unusual combination, but it differed [from the very structured curricula] that is often found in architecture degree programs.”

That “unusual combination” is exactly what Adriel appreciated about CMU. Adriel went on to found Placemaker, a real estate investment platform focused on long-term partnerships with investors, communities and tenants.

“Studying through multiple lenses leads to innovation. I 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 from which to analyze ... whether they be in financial performance, environmental stewardship or social impact.”

Together, the pair established the Deller Prize in Sustainable Architecture and Real Estate, which recognizes CMU architecture students who show exceptional performance in those areas. An internship in Quito, Ecuador, is offered as part of the prize, giving the scholarship recipients the chance to learn new skills in a new environment.

“We wanted to invest in the university, yes, but also specific students. We want to look at the present and future,” Helen says.

Adriel has met some of the prize recipients when they work on projects at his family’s company in Quito, which he runs with a special emphasis on equity and sustainability.

“I’m very thankful that this prize was established,” Adriel said. “Since my grandparents and my mom have always been civic leaders who gave to causes and community, I’ve always been taught — my entire upbringing and throughout my entire life — to look at life from a much wider perspective.”

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Professional Excellence and Creating Opportunity

By Deborah Taylor

Alumnus **Manu Narayan** had an enviable dilemma when he was accepted by both the College of Engineering and the College of Fine Arts. He doesn't look back from his decision to pursue a rich and diverse career in the arts as an acclaimed singer, actor, saxophonist, composer, songwriter and film producer.

Narayan credits his academic and career choices to the guidance of his late mentor, 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 his memory, Narayan established the Robert and Glynn Page Endowed Scholarship. In addition to making a leading contribution to the fund, he took on a leadership role to gain philanthropic support from alumni. This endowed scholarship will help current and future generations of CFA students.

In 2004, Narayan made his Broadway debut in the Andrew Lloyd Webber/A.R. Rahman musical "Bombay Dreams." In 2018, he was a lead in both the Broadway revival of "My Fair Lady" and the production of "Gettin' the Band Back Together." In 2019, he appeared in the celebrated off-Broadway revival of Stephen Sondheim's "Merrily We Roll Along." This fall, he will appear in the new revival of Sondheim's "Company" at Broadway's Bernard Jacobs Theatre.

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 President George W. Bush to the U.K. with Queen Elizabeth II and the royal family.

Narayan has maintained a relationship with the university and currently serves on the CFA Dean's Council. He said he values the CMU education that shaped his life and career.

"I ask 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."

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Joan S. and James I. Griffin, IV (P) Charlotte Gross and Jeffrey A. Gross (CFA 1977)
Blanca Grossmann (P) and Ignacio E. Grossmann (F, P)
Jamie Gruzka (F, CFA 1985)
Dr. and Mrs. Cesar Guerrero (P)
Seher Gursoz and Esat L. Gursoz (ENG 1987)
Mark P. Gustafson
Kai Gutschow (F)
Linda M. Hager (St)
Jeneva and Walter Haglund
Christopher Hahn
Lisa M. Hahn (HNZ 1995)
Marilyn Blitz Hajjar (CFA 1968)
Adrienne C. Mckeown (P) and Steven F. Hall (P)
Laura and Bruce Hallinan (P)
Myungsoo Han (P)
Lisa V. Hanington (CFA 1996) and Bruce M. Hanington (F)
Elaine T. and Stanley C. Hansen (P)
Carla S. and George J. Harrison (P)
Karen and Alan Hart (P)
Nicholas Hartkopf (CFA 2010)
John B. Hartley (CFA 1975)
Marvis E. Hartman (MCS 1973)
Elliott Harvey
Amy L. Haupl (CFA 1996)
Stephanie E. Hawn (CFA 1987)
Jon N. Hayden (CFA 1980)
Kathryn J. Heidemann (HNZ 2004)
Eileen Heisman (DC 1976)
Elaine and Kevin Hennessy (P)
Carl B. Hermanns (CFA 1977)
Gayle L. Hess (CFA 2004)
Ryan Hess (CFA 2009)
Allen Hester
Katherine M. Heston (St) and Keith Heston

Samantha J. Hill (CFA 2006)
Chadford C. Hilton (St)
Michael W. Hinchcliffe (CFA 1994)
Edward A. Hirsch (CFA 2000)
Matthew Y. Ho (CFA 2014)
Mei-Ing Liu (P) and Gilbert E.B. Hoffman (P, CFA 1962)
William P. Holt, Jr. (CFA 1989)
John J. Horner (CFA 1981)
Constance M. Hosterman
Peter Hotz (CFA 1965)
Zhaohui Liu (P) and Shuyun Hou (P)
Lauren T. Hraber (CFA 1995) and Zachary A. Hraber (SCS 1993)
Racine and Steve Hsieh (P)
Ming Yue (P) and Joe Hu (P)
Shuping Yang (P) and Xianyu Hu (P)
Meng-yi Wu and Peng Y. Huang (CFA 1998)
Elizabeth Ellen Huffman (CFA 1971) and Dale R. Huffman (MCS 1972)
Matthew J. Hughes (CFA 1996)
Robert E. Hughlett (MCS 1981)
John M. Hull, III (P, CFA 1953)
Deborah Steenland (P) and Kimball Hull (P)
Michelle M. and Jung H. Hur (P)
Diana C. Hurd (CFA 2008)
Hilary Ward Iacobucci (CFA 1998)
John P. Iatesta (CFA 1977, 1980)
Nan Jackson
Denise A. Jacobs (P)
Holland J. Jancaitis (CFA 2000)
Anuruddha Jayasinghe (CFA 2015)
Charbra and Loftus Jestin
Xin Chen (P) and Haibo Jia (P)
Wei Xiao (P) and Chengyue Jiao (P)
Robin B. Korsin (CFA 1995) and George Johannsen
Keith Johnston (CFA 1991, 1993)
Sharon L. Johnston (St) and Paul Johnston (St)
Catherine Jones (P)
Contrell Jones (P)
Katherine S. Kadish (CFA 1961)
Heiko E. Kallenbach (CFA 1989)
Lily Yu (P) and Ying Kan (P)
Gail S. and Steven T. Kaneko (P)
Hellen A. and Christopher H. Kang (P)
Meredith Kaplan (CFA 2001)
Jenna C. Kappelt (F, CFA 2007, 2015)
Karen Sieber and Adam D. Karsten (CFA 1992)

Vanessa Sica Kasabach (CFA 1992) and Christopher D. Kasabach (CFA 1991)
Mr. and Mrs. Toshiro Katayama (P)
Elizabeth Ann Katzenberg and Roger Lee Katzenberg, AIA (CFA 1980)
Nicolette Kefalos
Eileen and Thomas Kelly (P)
Dean C. Kennedy (CFA 2002)
Kathryn Kennedy (P)
Craig B. Kepner (CFA 1976)
Robert F. Keppel, III (CFA 1975)
Mark M. Kessler (CFA 1998)
Omar Khan (F)
Devina Khanna (HNZ 2016)
Shuping Yang (P) and Xianyu Hu (P)
Hunter F. King (CFA 2014)
Molly Wright Steenson, Ph.D. (F) and Simon J. King (CFA 2007)
Christine Brill (CFA 1999) and Jonathan R. Kline (F, CFA 1998)
Cassandra Kling (P)
Christine A. and Jason M. Klonoski (P)
Dundar and Alev Kocaoglu
Sonia Koesterer (CFA 2004, SCS 2004)
Joan L. Kopchik (P, CFA 1963)
Richard M. Kopchik (P, MCS 1963) *
Karen and Mitchell Kopin
James J. Kopriva (CFA 1989)
Terry L. Irwin (F) and Gideon Kossoff (F)
Barbara Z. Koster (CFA 1965)
Karie L. Senkinc-Kovacocy (CFA 1999) and Joseph M. Kovacocy (ENG 1998)
Andrew B. Kovner (CFA 1972)
Kendra Kozen, John Kozen and Carla Kozen
Peggy B. and Brian K. Kozminski (P)
Allison K. Krieger (DC 1977) and Jeffrey F. Krieger (CFA 1986)
Oonagh Krishnamurti and Ramesh Krishnamurti (F, P)
Dirk A. Krot (CFA 1968)
Diane Kucharczyk (CFA 2002)
Gail and Mark Kusten (P)
Lynda S. Kusuma (P, CFA 1986) and David Kusuma (P, CFA 1986)
Hannah Clyburn and Lance LaDuke (F)
Khee Poh Lam (P, CFA 1994)
Anita C. Lambert (P)
Rick Landesberg
Christopher D. Langhart (CFA 1964)

Abigail Lannan (CFA 2019)
Cherie A. Haines (DC 1971) and David M. LaPenta (CFA71)
Elizabeth R. Lass (CFA 2003)
David C. Laufer (CFA 1972)
Amy Wrzesniewski Law and Anthony F. Law (CFA 1988)
Adrian B. Lebuffe (CFA 1997)
Annabelle and Abraham Lee (P)
Kelly and Alexander E. Lee (P)
Rita M. Lee (St, CFA 1988, HNZ 2007)
Brian D. Leet (CFA 1998)
Edmund A. LeFevre, Jr. (CFA 1990)
Laurie A. Klatscher (P, CFA 1979) and Gregory J. Lehane (P, CFA 1978)
Ellen Lehman
Mary Lou Lehoczky and John Paul Lehoczky (F)
Nicholas T. Lemesh (CFA 1968)
Joy Lynn Sykes, Ph.D. (CFA 2000, 2008) and Evan Andrew Leonard (DC 2002)
Melissa K. Leung (CFA 2001, HNZ 2002)
Amy Cook Lewandowski (CFA 1981) and John J. Lewandowski (ENG 1979, 1980, 1984)
Grace Yeou-Charn Li (CFA 2007, DC 2007)
Hanna Wu Li
Zhonghu Li (P, CFA 1997)
Li-Chuan Liao (P, HNZ 1998, 1999) and Justin Jiahuei Liao (P, ENG 1997, HNZ 1999)
Lieber Hammer Huber & Paul P.C.
Janice S. Linz and Gilbert Linz, Jr.
Polly S. Kipp (P, CFA 1982) and David G. Loiterstein (P, DC 1982)
Kevin Lorei (CFA 1998)
Karen Tenney-Loring and Thomas N. Loring (CFA 1978)
Michael Louik
Amber E. Lu (CFA 2002)
Anne-Marie Lubenau (CFA 1989)
Octavio S. Lubrano (CFA 1994)
Becky L. Mingo (CFA 1991) and Dutch MacDonald (CFA 1991)
Jodi and Kenneth MacDonald (P)
Edward C. MacEwen (CFA 1960)
Catherine W. MacNeal (CFA 1976)
Carol S. MacPhail, CPA, CFP (DC 1976) and Douglas J. MacPhail
Timothy C. Main (CFA 1982)
Sidhartha Mani (SCS 2013)

Susan M. Bovan (CFA 1978, 1980) and Richard Marchisio (CFA 1980)
Bryce J. Maretzki
Joan F. Markert (CFA 1972)
Keith H. Marsh (St, HNZ 1991)
Elizabeth B. Martin (CFA 1953)
Marc S. Masterson (CFA 1978)
Paul A. Mathew (CFA 1990, 1996)
William F. Matthews (CFA 1967, 1970)
Christopher M. McCollum (CFA 1985)
Kathryn and William McConnell, M.D. (P)
Meredith Sophia McDermott (CFA 2015)
Carolyn P. McDermott (CFA 1991) and Thomas J. McDermott, III
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Dervia N. McDonnell (CFA 2015, HNZ 2017)
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Elizabeth Anne Buckser Miller (CFA 2006)
Mary Miller (P, DC 1983) and Gilbert R. Miller (P, ENG 1982)
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Patti Miller (CFA 1975)
Mary Miller and Paul J. Miller (CFA 1998)
Wendi Miller (CFA 1972)

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Katherine P. Milliken (CFA 1972) and Bruce G. Milliken (TPR 1970, 1971)
Joel Mills
Edward A. Miner (SCS 1988)
David A. Mintz (CFA 1955)
Malvina J. Mock (CFA 1964)
Robert S. Moczydlowsky (HNZ 2007)
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Gloria Rios-Monarez (P) and Oscar Monarez (P)
Beth Swernofsky Mongilio (P, CFA 1983) and Bernard A. Mongilio (P)
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Betsy Davis Morgan (CFA 1980) and James H. Morgan (CFA 1980)
Ayisha A. Morgan-Lee (HNZ 2007)
Mildred E. Morrison (HNZ 1985)
Cary A. Morrow (HNZ 2003)
Philip B. Morsberger (CFA 1954) *
Beverly D. Mortensen (CFA 1961)
Barbara A. Morycz
Thaddeus G. Mosley
Andrew D. Moss (St, CFA 1989)
Natalie S. Moss (CFA 2017)
Christine M. Mosseau (CFA 1981)
Mindy G. Mueller (P)
Todd Muffatti (CFA 1964)
David Isaac Murray (CFA 2006, SCS 2006)
Elizabeth A. Muskat (CFA 1986)
Barbara and Eugene N. Myers
Jenna E. Neal (CFA 1998) and Everett Neal (MCS 1997)
Janice and Douglas Nelson (P)
Lynn Newcomb (HNZ 1997)
Eric M. Newhouse (CFA 1998)
Carl Newman (P)
Wendy and Craig Nishizaki (P)
Beverly Noble (CFA 1952)
Christiane E. Noll (CFA 1990)
Dallett M. Norris (CFA 1964)
Charles A. Norton (CFA 1954)
Barbara Ann Nowicki, Ed.D. (P, CFA 1969) and Bernard Nowicki (P)
Leslie and Roger Nucho (P)
Alison L. Oehler (HNZ 2004)
Thomas D. O'Halloran (CFA 1971, 1973)
Russ Okrent (CFA 1979)
Catherine Anne Oldershaw (CFA 2016)
Ruthann Omer

Thaddeus Osial, Jr. (P)
Anita H.K. and Lawrence H. Ota (P)
Sherry Shu and Matthew Otey
Bonnie B. Otis (CFA 1964)
Ayhan Ozan (CFA 1990)
Idil Ayse Bilgin-Ozkuzey (MCS 1993) and Metin Ozkusey
Elisa R. and Yaron Pacht (P)
Kathleen S. Painter (DC 1988)
Edward Pak (CFA 1996)
Andrew L. Palmer (CFA 2001, HNZ 2003)
Long Pan (CFA 2003)
Laura Megan SanBoeuf (CFA 2012, HNZ 2014) and Nicolas Paris (ENG 2012)
Stephen D. Park (CFA 1990)
Chanda R. Patel (CFA 2015)
Ann and Richard Patterson (P)
Neal I. Payton (CFA 1978)
Phillip M. Pearlstein (CFA 1949, HON 1983)
Duncan M. Penney (CFA 1980)
Lisa B. and Nicholas A. Peppas (P)
Brett R. Perl (CFA 2015)
Carole W. and Brent C. Perry (P)
Christina Persson (CFA 2001)
Joyce G. Petix (CFA 1962)
Colleen D. Sullivan (P) and Edward Petkus (P)
Steven H. Pittleman (CFA 1977)
Martin L. Platt (CFA 1971)
Beth Plunk (CFA 2003) and Patrick Plunk (CFA 2004, 2004)
Richard W. Pohlman (CFA 1971)
Cheryl Polenick (CFA 1978)
Frances M. Polk (CFA 1967)
Christina M. and Michael S. Pollet (P)
Douglas Lyndon Pope (CFA 1965, 1969)
Cynthia Limauro (F) and Chris Popowich
Damian Peter Possidente, AIA, LEED (CFA 2000)
Wesley William Posvar
Tracy Jeanne Potter (CFA 2017)
Felicia Pratto (P, DC 1983)
Wieslawa and Maciej Przybylski (P)
Michael F. Ramsaur (CFA 1970, 1971)
Eileen K. Reed (CFA 1969)
Penelope R. Reed (CFA 1967)
Warren H. Reed (CFA 1973)
John P. Rentzepis (SCS 1988)

Jewell P. Rhodes (DC 1975, 1976, 1979, HON 2021)
Wendy Riches
Nadimar G. and Jorge L. Richter (P)
Christina and Robert Rickenback (P)
George H. Rieke (CFA 2002)
Elizabeth B. Riley (CFA 1981)
Katharine S. Rockman, DDS (CFA 1969, 1971)
Deborah Kathryn Rodday (St)
Joseph F. Romano (CFA 1986)
Patricia Rose (P) and Marta Dabezies (P)
Carol M. Ross (CFA 1956)
Teri S. Rueb (CFA 1990)
Jill Lorraine Ruby-Wahba (CFA 1989)
Ellen Jackson Rudy (CFA 1970) and Jeffrey H. Rudy (MCS 1970)
Laura C. Ryan, Ph.D. (CFA 1988)
Peter Sabol
Daniel Keith Saffer (CFA 2005)
Phyllis C. Safman (CFA 1965)
Mr. and Mrs. Darius Saghafi
Duke M. Sakiyabu (CFA 1996)
Alexander A. Salcido (P)
Sonya Santana (P)
Nancy Saretsky (CFA 1973, 1976) and Peter Saretsky (TPR 1974, 1974)
DG Sarsfield and Judith Reich
Sarah Cone Satterwhite, RA (CFA 2002)
Robert A. Sauritch (St)
Joshua Schaldenbrand (St)
John A. Schlenke (CFA 1962)
Loretta L. Hurley (CFA 1988) and Alan Mark Schlossberg, AIA, LEED AP (CFA 1985, 1988)
Derek B. Schmidt (CFA 1997)
Lois J. Schneider (P)
Rachel Civen and Peter A. Schubin (CFA 1984)
Jennifer S. and Robert L. Schuler
Ann and Gerard Schumacher
Grace Burney (CFA 1977) and Victor G. Schwartz (CFA 1977)
Mark S. Schwartz (CFA 1984)
Gary S. Schwerzler (CFA 1963, 1967)
Louise C. Sciannameo (P) and Franco Sciannameo (F, P)
Stephen M. Selin (CFA 1987)
Paul Andrew Sgroi (CFA 1989)
Tina L. Shackleford (F)
Amy Lippman Shaffer (CFA 1972)

Scott B. Shannon, AIA (CFA 1986)
James H. Shaw (CFA 1990, 1993)
Steve Shelley
Ling Jin (P) and Gengxian Shi (P)
Milton Shinberg, AIA (CFA 1971)
Barbara Shinn-Cunningham, Ph.D. (F)
Jennifer L. Shoup (CFA 2001)
Katharine S. Rockman, DDS (CFA 1969, 1971)
Mavis Sanders-Sims (P) and Jeffrey Sims (P)
Bradley R. Singer (CFA 2009)
David Singer
Samar Sinharoy
Julia A. Skalyo (CFA 1961) and Dr. John Skalyo (MCS 1956, 1961, 1964)
Irene Skolnick (TPR 1995) and M. Leon Skolnick, M.D.
John J. Slezak (CFA 1967)
Philip J. Snyder (CFA 1985)
Kerry E. Solomon (CFA 1976)
Donal N. Solow (CFA 1967)
Maria Spacagna (F)
Henry D. Spinelli (CFA 1955)
Helen Spiro (CFA 1948)
Stuart W. Staley
Agnes G. Stark (CFA 1962)
Ruth L. and John Staudacher (P)
Daniella D. Staudacher (St) and Max J. Staudacher (St, DC 2011)
Arie L. Stavchansky, Ph.D. (CFA 2002)
Dan Stefanovich (CFA 1964)
Trang H. and Gary C. Steinbaum (P)
Christina Stephen (P) and Craig A. Stephen (P, SCS 1988)
Lauren Stern and Richard M. Stern, Jr. (F)
Robert T. Stevens, Jr. (CFA 1979)
Marilyn J. Stivers (CFA 1970) and Samuel R. Stivers (TPR 1968)
Victoria Stabile (P) and Dennis Stoker (P)
Renee L. Stout (CFA 1980)
Robyn Stowell (P) and Michael Stowell (P, ENG 1987)
Malcolm Strachan, II (CFA 1954) *
David J. Stricker (CFA 1978)
Heather Strong (CFA 1993)
Angela and Steven Suarez (P)
Kent W. Suhrbier (CFA 1992)
Karen Sullivan (CFA 1983)
Mary L. and Bruce Summers (P)
Jennifer E. Sunshine (CFA 2006)

Phyllis I. Supple (CFA 1962)
Kathy L. Sutcliffe (CFA 1971, 1975)
Martha C. Sutherland (CFA 1949)
Neil M. Swartz (ENG 1981, 1983)
Catherine E. and John Talento
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Mr. and Mrs. William Taylor (P)
Jack G. Taylor, Jr. (CFA 1973)
Phebe M. Taylor (CFA 2002)
Donald J. Tellalian (CFA 1959)
Aron Paul Temkin, AIA (CFA 1992)
Gary Tener
Marianne M. and Alfred W. Tepe (P)
Betty Lynd Terry and Steven Terry
James D. Thackaberry (CFA 1970)
Jordan M. Thaler (CFA 1982)
Kathryn Ellen Thomas (CFA 2013)
Theresa and William Thompson (P)
Robert Thomson
Brian Thornton (St)
Christoffer S. Thygesen (MCS 2017)
Mrunalini and Badrinarayanan Tirupathur (P)
Can Tiryaki (CFA 1998)
Tim Tomson
Angie Micaela Toscano (P)
Allison E. Trimarco (HNZ 1995)
Maureen and Michael A. Trott (P)
Sun J. Jin (P) and Derek S. Tsai (P)
Susan Tsu (F, P, CFA 1972, 1974)
Tamara R. Tunie (T, CFA 1981)
Daniel Turner
Bernadette Wise-Tuteur (CFA 1982) and Peter Z. Tuteur (CFA 1979)
Andrew J. Twigg (F, CFA 2023)
Annette Gottschalk van Hilst (CFA 1965)
Laura A. Varacchi (CFA 1998)
Leslie Vaughan, Ph.D. (CFA 1992)
Lauren M.L. Von Dehsen (CFA 2010)
Joann Vosburgh and George Vosburgh (F)
Melba N. Wagstaff (P)
Jane C. Wall (St)
Trek C. Wallace (CFA 1978)
G.M. Wallace, Jr., AIA (CFA 1980, TPR 1980)
Hanxiang Huang (P) and Wei Wang (P)
Tsui-Chuan Lin (P) and Chia-Pu Wang (P)
Mei-Fang Zhao (P) and Jim Wang (P)
Hua Zheng (P) and Zheng Wang (P)
Rolmene and Bobby Ward (P)

The Lasting Impact of Local Support *By Tina Tuminella*

A strong foundation is built brick by brick. The personal, professional and philanthropic connections between Pittsburgh's **PJ Dick Incorporated – Trumbull Corporation – Lindy Paving Incorporated (PJD)** and Carnegie Mellon's School of Architecture have crafted a solid partnership that has lasted decades.

"Why we support [CMU] is simple," says Clifford R. Rowe Jr., chief executive officer of PJD. "We have always thought it important to support the institutions not only with whom we work as a good community citizen, but also with places whose programs provide a talented professional workforce. Scholarships are a great way to show our support."

PJD's professional relationship with CMU began more than 20 years ago when the company worked on Doherty Hall renovations. In the early 2000s, they partnered with the university's Solar Decathlon teams, helping to move students' sustainable model homes to Washington, D.C. (and back) for judging in the U.S. Department of Energy design-build competitions. The connections between PJD and CMU continued to grow from there.

Most recently, PJD has become a dedicated supporter of the Architecture Engineering and Construction Management (AECM) program, which is jointly offered by the School of Architecture and the Department of Civil & Environmental Engineering. AECM prepares students for careers in capital

project delivery — from pre-design to design, construction, commissioning, operation and maintenance. It also focuses on the integration of design and technology to improve both building performance and environmental sustainability. The company created an endowment in 2009, with additional funds added in 2019, to support architecture master's and Ph.D. students — to date they've provided multiyear fellowship awards to more than 10 students. In addition, a PJD senior project executive speaks to the junior civil engineering class each year, offering real-world insight into the construction process. Many students are hired as interns at PJD and some of them become full-time employees following graduation.

"The interns that work on campus construction sites have greatly assisted PJD's project team," Rowe says. "They have good problem-solving skills and obviously a knowledge of campus challenges."

"We provide an opportunity for students who want to remain in the Pittsburgh region. In return, we benefit from the diverse pool of students who intern with us."



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Helen Elizabeth Webster (CFA 1969)
Diane K. Owens (CFA 1987) and
John Wehrle (CFA 1986)
Gregory Weimerskirch
Adam S. Weiner (HNZ 2004)
Mr. and Mrs. Robert Allen Weiner
Thomas C. Weinkle (CFA 1981)
Jean E. Weiss
James C. Welling (CFA 1972)
Linda C. Babcock (F) and
Mark G. Wessel
Barbara Naiditch (P) and
Stephen C. Westbrook (P)
James A. Weston (CFA 1972)
Pat Wheaton
Patricia B. Whitehill and
Sigmond John Whitehill (TPR 2000)
Susan A. Dawkins and
Elizabeth Ann Whiteman (St)
Francis C. Wickham (CFA 1957)
Sarah Wiggan
Pamela E. Wigley (St) and Clark Wigley
Harry L. Wilbur, Jr. (CFA 1957)
Elizabeth A. and Thomas W.
Williams (P)
Jennifer Joy Wilson (St)
Mary K. and John F. Wilson (P)
Martha Ann Wishnev (CFA 1961)
Joan and Edward Witt, Jr. (P)
Christopher Penty Wolfe (CFA 2001)
Andy Wolk (CFA 1973)
Weiyang Zhao (P) and
Tingpong Wong (P)
Heather Wright (P)
Linda M. Wright (St)
Elsie Wu
Kirby Wu, AIA (CFA 1994)
Stuart B. Wurtzel (CFA 1962, 1967)
Janet Wurzbach
Elizabeth Anne Buckman Yo (CFA 1991)
Matthew W. Yoder (CFA 1995)
Bruce D. Young (CFA 1963)
Deborah W. Yue (DC 1989)
Susana B. Zanello (P)
Meg Zervoulis (CFA 2006)
Jia Wo (P) and Bin Zhai (P)
Xuemei Xie (P) and Yidan Zheng (P)
Shari Zingle (St)
Susanna Zlotnikov (St, CFA 2015)
Gregory P. Zulkie (CFA 2008)
Sherry and Robert Zwiebel, Jr. (P)
Anonymous



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Robert I. Denmarsh (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)
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[Fall 2021]

**THE COLLEGE OF FINE ARTS AT
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Jacoby Satterwhite | Exhibition: Spirits Roaming on the Earth | Miller ICA | Through December 5, 2021



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Jacoby Satterwhite, *We Are In Hell When We Hurt Each Other*, 2020. Video still. HD color video and 3D animation with sound, 24:22 minutes HD virtual reality video with sound, 18:07 minutes. Courtesy of the artist and Mitchell-Innes & Nash, New York.