

Carnegie
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University

03

FACE



DIVERSITY, EQUITY AND INCLUSION IN THE COLLEGE OF FINE ARTS

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



The college should be a place where no one feels isolated, excluded or disadvantaged on the basis of race, color, sex, sexual orientation, gender identity, national origin, handicap or disability, age, religion, creed, ancestry, belief, veteran status or genetic information, and we will not stand for discrimination or bias against any student, faculty or staff member because of their identity.

We acknowledge that each of us has a unique background and experience, and that we come to the college with different societal privileges. We are committed to working to address the challenges presented by privilege, to assure that CFA becomes a more diverse and truly inclusive and equitable environment for all.

Learn more about the work of the schools and the college at cfa.cmu.edu/DEI.

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Music students enjoy a new home



CFA in the community

When classes at Carnegie Mellon University were moved online due to the COVID-19 pandemic, junior School of Drama students Rachel Kolb and Adira Rosen felt a sense of loss right away. But they came up with a novel idea to keep collaboration going among fellow students: **In House Art Festival**. <https://rmkolb.wixsite.com/inhouseartfest>

CFA

Carnegie Mellon University

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ON THE COVER:

"The Sunflower" detail by School of Art Professor Emeritus and former Dean of the College of Fine Arts, Lowry Burgess. The work is the seventh in a series Burgess titled "Vision Portal" paintings, begun in 1969 and worked on again from 2001-2012.

Interdisciplinary

Architecture

Art

Design & Arch

Drama

Music

BXA

MAM

STUDIO

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MESSAGE *from the Dean*

DAN MARTIN

A DECADE OF SERVICE

WHAT A RIDE

To suggest that 2020 has been a year of change is certainly a gross understatement. For the College of Fine Arts, the changes we are experiencing are more than those directed toward critical social and racial justice initiatives or our response to the COVID pandemic. Several long-serving, impactful and admired leaders in the college recently completed their terms of service:

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

Stories on these remarkable and transformational leaders are inside the magazine. Speaking of changes, this is the last issue of CFA Magazine in which you will hear from me, as I will step down as dean of the College of Fine Arts at the end of this academic year (June 2021) after 11 years in this position.

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

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

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

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

Dan J. Martin
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REMEMBERING

Former Professor of Urban Studies

DAVID LEWIS

David Lewis, former Distinguished Teaching Professor of Urban Studies in the Carnegie Mellon University School of Architecture, passed peacefully on June 30. He was 98.

During his life, Lewis profoundly influenced generations of students, architects, designers, urban planners and residents of the communities in which his work was featured. A native of South Africa, the outspoken Lewis openly fought against apartheid and was exiled from the country. He served in the South African Navy in World War II and then lived and studied in London before coming to Pittsburgh and what was then Carnegie Institute of Technology in 1963 as the Andrew Mellon Professor of Architecture and Urban Design. He started one of the first educational programs in urban design, in which students worked hands-on with elected officials, community development agency representatives and citizens within Pittsburgh metropolitan communities.

In 1964, Lewis founded Urban Design Associates (UDA) and brought an unprecedented vision to building design that focused on solving social issues while keeping neighborhoods and their residents first in mind.

“David was tremendously influential, although you would never hear him talk about his many accomplishments,” said Dan Martin, dean, College of Fine Arts. “He was humble to a fault, focusing instead on those with whom he interacted. He paid the utmost interest in everything you had to say. He will be greatly missed, not only at Carnegie Mellon but also throughout the world.”

“Upon graduation from the School of Architecture, I started my career with UDA and first met David,” recalled Steve Lee, outgoing head of the school. “My CMU education was highly technical, so it was an eye-opening and transformational experience for me to learn from one of the great humanists of all time. We did many UDA project road trips together — small towns and neighborhoods in Ohio, Pennsylvania and Virginia.

“I always returned from these trips freshly inspired by David and feeling that we were truly making a difference in these communities beset by urban renewal and economic upheaval. Yoko [Tai, Lee’s spouse, A1972] and I received David’s heartfelt approval when we decided to leave UDA and start TAI+LEE, Architects PC. Our firm continues to collaborate with UDA to this day, reshaping Pittsburgh neighborhoods. With each of these projects, we always say, ‘How would David approach this challenge?’”

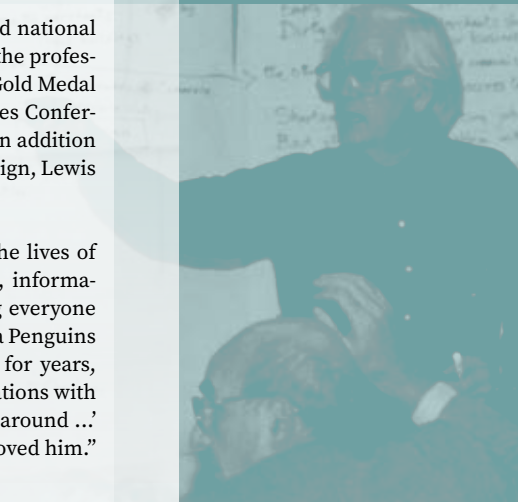
From 1968 to 1974, Lewis taught at Yale, where he was the William Henry Bishop Professor of Urban Design and formed the urban design workshop. In 1988-89 he was the Hyde Professor at the University of Nebraska. In 1990, he returned to Carnegie Mellon and started the Urban Laboratory, which continues to this day. In the late '60s and early '70s, he was a core member of the American Institute of Architects' (AIA) Regional/Urban Design Assistance Teams (R/UDATs), and was chairman of the AIA's National Urban Design Committee in 1976-77. In 1976 he was a founder-member of the International Institute of Urban Design. In 2007 he co-founded the Remaking Cities Institute (RCI) at CMU.

“I knew David Lewis as professor, mentor, employer, business partner and friend for nearly 60 years, but you only had to meet David once to experience his unforgettable charisma, erudition, humaneness and compassion,” said Don Carter, former director and current research fellow of the RCI.

“HE SPENT HIS ENTIRE PROFESSIONAL CAREER CARING FOR DISENFRANCHISED PEOPLE AND STRUGGLING COMMUNITIES. IN THE PROCESS, DAVID CHANGED THE PRACTICE OF URBAN DESIGN FOR THE BETTER. AND IN THE WAY HE LIVED HIS LIFE, DAVID CHANGED ME AND OTHERS FOR THE BETTER, TOO.”

Lewis was a fellow of the AIA. He received several local, state and national awards, including, in 1988, the AIA's Kemper Award for service to the profession. That same year he also was honored with the Pennsylvania Gold Medal for Architecture, and he chaired the International Remaking Cities Conference at which HRH The Prince of Wales was the honorary chair. In addition to authoring a number of books on art, architecture and urban design, Lewis also painted and was featured in a number of solo exhibitions.

“David Lewis, known as ‘Uncle David’ to his students, touched the lives of many,” said Kristen Kurland, teaching professor in architecture, information systems and public policy. “He had a special way of making everyone feel important. Whether it was for a brief moment as the usher at a Penguins hockey match, or a colleague or student who worked with him for years, David cared about you and your story. David often ended conversations with a smile, and in his lovable South African accent would say, ‘stick around ...’ David’s spirit will stick around forever with those who knew and loved him.”



Video stills taken from “Urban Design Associates: The David Lewis Legacy” courtesy of The American Institute of Architects and Urban Design Associates.

DESIGNS ON THE FUTURE: TERRY IRWIN DEVELOPS

TRANSITION DESIGN INSTITUTE

Professor **TERRY IRWIN** served the Carnegie Mellon School of Design as its head for 10 years before wrapping up her tenure at the end of the last academic year. Irwin remains on the school’s faculty and has redoubled her efforts in Transition Design (TD), an area of study and practice she created and continues to champion.

Specifically, she will launch Carnegie Mellon’s Transition Design Institute by 2021.

Prior to delving into that venture, Irwin was awarded an honorary doctorate from Emily Carr University in Vancouver and then spent much of the summer of 2019 traveling extensively with Gideon Kossoff, associate director of the Institute, to international sites and collaborating with design professionals and educators. The work was critical to establishing the Institute and allowed her to witness a growing interest in TD across Europe.

“Transition Design is about seeding and catalyzing systems-level change, which involves local as well as regional efforts to ignite sweeping change,” Irwin said. “Having an international network means that that we can share knowledge and experience that can be reinterpreted and applied all over the world.”

The international outreach was Irwin’s final act of service as the school’s head. During the decade she spent in that role, she helped to positively affect numerous changes, including a complete redesign of the school’s curricula and the launch of a doctoral degree in Transition Design.

From March to May 2020, she also worked with a team to map COVID-19 in the U.S. using the tools of Transition Design. The work was noted by “Fast Company,” which Irwin said has led to quite a bit of interest in systemic approaches to solving complex problems.

“Terry’s leadership helped not only the School of Design but also all of us at CMU become involved in important conversations about design and the bigger role that designers can play in transforming our socio-economic and political guidelines,” said Dan Martin, dean of the College of Fine Arts. “To have Terry continue her groundbreaking, transformational work in Transition Design here at Carnegie Mellon is a tremendous benefit to us all.”

The Transition Design Institute will operate within the College of Fine Arts as another research center within the college, as do the *Miller Institute for Contemporary Art* and *The Frank-Ratchye STUDIO for Creative Inquiry*.

TERRY IRWIN



BRUCE HANINGTON
HEADS CMU SCHOOL OF DESIGN

BRUCE HANINGTON



BRUCE HANINGTON, professor and former director of graduate studies at Carnegie Mellon’s School of Design, began his tenure as the new head of the school last summer. The appointment caps more than two decades in faculty positions at CMU.

“I have been given an incredible opportunity to build on the established foundation of a school with such a prominent reputation and to see it through the next phase of evolution and growth,” Hanington said. “I already feel richly rewarded by this appointment and am excited to give back to the school, alumni and design community beyond, that have supported me through 22 years of faculty service.”

Hanington’s vision for the School of Design includes expanding upon certain fundamental initiatives that outgoing head Terry Irwin created, as well as bringing more focus to work-life balance and social impact careers. He said he also intends to continue to expand faculty searches that attract and retain excellent staffing for core areas of expertise, as well as student searches that maximize diversity in the school.

“Bruce’s leadership of the School of Design has proven to be a tremendous fit,” said Dan Martin, dean of the College of Fine Arts. “He has successfully continued several existing programs — making them even more effective — and, at the same time, he has created an environment that welcomes new ideas.”

The path to his current role began with a love of architecture and design as a child. In college, he pursued a liberal arts education at the University of Calgary, earning his bachelor’s in applied psychology, with a focus in industrial psychology. His undergraduate studies sparked a new and ongoing interest in human factors, ergonomics and well-being at work, which ultimately led him to earn his master of environmental design in industrial design from the University of Calgary. By then, his early passion for designing everyday spaces had manifested in a new passion for designing everyday things.

Hanington’s book, *Universal Methods of Design: 125 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions*, (co-authored with Bella Martin, MDES 2004) is considered as essential resource for designers and a source of rich ideas, innovative processes and creative approaches.

“The world of opportunity that opened up just by having the CMU affiliation was remarkable,” said Hanington. “I have been exposed to so many connections, conferences and international partnerships. I look forward to our continued success in the School of Design and expanded opportunities for our students, faculty and staff. I look forward to seeing our alumni when the [COVID] restrictions ease.”

Trailblazers

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

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

Portrait illustrations by
JOHN JAY CABUAY



Green Future

ANDREA LOVE SPEARHEADS
SUSTAINABLE BUILDING DESIGN

by ALEXIS TRBOVICH

Andrea Love puts sustainability at the heart of the building projects she commands, helping to make the goal of a carbon neutral future a reality. And the architectural world is taking notice.

Love, principal and director of building science at Payette, helps spearhead the Boston-based firm's cutting-edge work in sustainable building design and contributed to its prestigious 2019 American Institute of Architects Architecture Firm Award.

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

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

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

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

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

"This rapid rise within the firm was a testament to Andrea's leadership skills and her influence on the practice that has reached far beyond building science," Klee said. "She has established herself as a force to be reckoned with."



Artistic Narrative

RENÉE STOUT: CONTRADICTION AND COMMUNITY

by ANDY PTASCHINSKI

The wide-ranging work of internationally acclaimed artist **Renée Stout** is awash in contradictions. It is, at once, timeless and of-the-moment, foreboding and hopeful, personal and universal, ancient and contemporary.

"In my work, there is an ongoing and sometimes humorous narrative that aims to help make sense of the chaotic times we're all living through," Stout said. "I see this narrative as my contribution to telling the story of who we are as a society at this point in time."

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

Through her interest in spiritual African traditions, Stout was rejecting not only the 1980's popular culture, defined by mass media and rampant consumerism, but also the art world, which was still often fixated on the archetype of the white male genius. At the same time, she was responding to her contemporary reality in Washington, D.C., where she witnessed urban decay, drug use and racial stereotyping.

Those influences have resulted in works that encourage deep self-examination, self-empowerment and self-healing. And, today, many of them can be found in the collections of some of the most important museums in the United States, including the Metropolitan Museum of Art, the National Gallery of Art and the Detroit Institute of the Arts.

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

Patient Revolution

MAGGIE BRESLIN: DESIGN A REVOLUTION

by JOSEPH LYONS

Maggie Breslin's first job in healthcare was also a first *for* healthcare.

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

It's a role Breslin likens to being "a kid in a candy store."

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

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

Today, Breslin serves as director of The Patient Revolution, a nonprofit organization that develops tools, programs and resources to help patients, caregivers, communities and clinicians create healthcare that is careful and kind. The idea is to remake the healthcare system so that it responds to the individual patient and that patient's unique situation, finding the best course of action for that person, at that moment in time.

"The approach and methods that designers bring to the table can be incredibly useful in healthcare because healthcare is a messy world," Breslin said. "Research helps understand the complexity. Making and prototyping are ways to bring a different vision to reality."



Proving them wrong

MING-NA WEN ACHIEVES HER DREAM (AND BECOMES A DISNEY LEGEND)

by PAM WIGLEY

It started with the Easter Bunny. Dressed as the holiday favorite, **Ming-Na Wen** started to take the stage at her third-grade play when she tripped and fell. The audience erupted into laughter. Some little girls would have been mortified. Wen, though, loved the reaction.

The acting bug had taken its first bite.

Growing up in Pittsburgh, where she attended Mt. Lebanon High School and worked in her family's Chinese restaurant, Chinatown Inn — which still operates today — Wen continued to dream about becoming an actress.

She applied to one school, Carnegie Mellon University's School of Drama, and auditioned as part of the admission process. Not realizing that she had to be officially accepted after the audition, she didn't have a backup choice.

"Sometimes, ignorance is bliss," she said. "It all worked out."

Indeed. After graduating in 1986, Wen knew she wanted to "go off and conquer the world." Never mind that the leading ladies of the day were, by and large, blue-eyed blondes. Although she didn't fit that mold, Wen was determined to make it as an actor.

"One of the things I always joke about is that there is truly something in being single-minded and focused on a goal," she said. "I didn't allow anyone else to say that I could not do this or be that or get in my way."

Among her body of work, Wen may be best-known for her role as Melinda May in the ABC action series "Agents of S.H.I.E.L.D." and for voicing the character Mulan in the animated films "Mulan" and "Mulan II." She also played Dr. Jing-Mei Chen in the NBC series "ER," and starred in films like "The Joy Luck Club." After playing a Disney princess, she was later named a Disney Legend. It's a title that few are given, and she said she is very proud of receiving it. Her most recent credit is "The Mandalorian," which she called "my Star Wars dream."

She is grateful that she continued her education at Carnegie Mellon, which helped to refine her personally and professionally.

"Ultimately, it was about finding out who you are," Wen said. "CMU offered the full spectrum — challenges, plus guidance — to help you achieve your dreams."

Modern Music

GIL ROSE: INTO THE FUTURE

by DAN FERNANDEZ

When Conductor **Gil Rose** graduated from the Carnegie Mellon University School of Music with a master's degree, he was only too aware of a major gap in the world of classical music.

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

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

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

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

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

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

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

"Most important in my development was the chance to work with master teachers Samuel Jones, Juan Pablo Izquierdo and Robert Page in a distinguished graduate conducting program," Rose said. "My time at CMU remains vivid for me."

Programming Art

LINGDONG HUANG: CLASSIC CURIOSITY

by EMILY SYES

Lingdong Huang has always been fascinated by the intersection of art and technology. So, during his last finals week at Carnegie Mellon University in December 2019, he spent a few days of his free time dabbling in a venture that incorporated both.

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

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

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

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

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

It's 'Showtime'

LARISSA BELL LEADS NETWORK'S ORIGINAL PROGRAMMING

by PAM WIGLEY

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

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

"There was a strong business component to it and, for me, the fact that the second year was in L.A. and would allow me to build a network before I was even out of school was enticing," said Bell, a Los Angeles native.

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

"It's an open and warm environment, where people want to see you grow and allow for your gifts to shine," she said. "I learn from fellow team members every day. There's also a lot of laughter and innovation with a great team committed to working hard to bring celebrated and up-and-coming voices to the screen."

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

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

"Just be of service, no matter what job you're in. Be curious and willing to learn, and build community," she said. "If you remember to do those things, you'll soar."



TAMING

THE

BEASTS

By APRIL JOHNSTON

MADELINE GANNON DEVELOPS NEW WAYS TO COMMUNICATE WITH INDUSTRIAL MACHINES

The two-ton, six-axis industrial arm danced around Madeline Gannon, at times coming within centimeters of her outstretched hand.

It should have been terrifying; all of that raw power typically reserved for a car manufacturing line suddenly set free. It could have crushed her.

But it wasn't the potential for death and danger that people noticed when they watched the video of Gannon and her giant, orange robot — Quipt — waltzing across the concrete floor of a workshop in San Francisco. Instead, they marveled at the way the robot followed her like a curious puppy, longing for attention and affirmation.

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

Today, Gannon is the founder of ATONATON, a Pittsburgh-based, independent research studio inventing new ways for humans to communicate with machines. Her work with robots has been featured in installations all over the world, including at the Design Museum of London and the World Economic Forum.

But in many ways, Gannon is still the analytical teen who visited the Metropolitan Museum of Art and spent more time looking at the building and the way people moved through it than at the exhibits.

She's still an architect.

"What architecture education gives you is a hypersensitivity to how people move through space and how to best accommodate them," Gannon said.

It's central to the way she approaches her work with robots. Her goal is to quell the prevailing narrative that robots are otherworldly and bound for domination. Instead, she sees a future where robots and humans are complementary, capable of more together than either could be alone.

And, in her view, the best way to achieve that reciprocal relationship is to imbue robots with instantly recognizable, animal-like behaviors that people can understand and respond to.

She does this by using software that allows robots to see and react to human movement. Quipt relied on motion-capture markers to detect human intention. Gannon's latest installation, a pack of 10 robots called Manus, shares a central brain so that it can react to its environment collectively.

In each case, while the robot's behavior is constantly transforming, its appearance remains unaltered.

"They're left naked, as if they would be born in the wild," Gannon said. "That way, you can see what this raw creature is and what this raw creature isn't. You get to look at technology in a novel, honest, transparent way."

Thus far, much of Gannon's work has focused on experiences rather than practical applications because, as she noted in a 2016 presentation, what she does and hopes to eventually do "doesn't really exist yet."

"I like to think of myself as an advance scout for what normal will look like in 10 to 15 years," she said.

Her latest project takes that metaphor to a new apex. She and her husband are in the midst of renovating a 10,000-square-foot warehouse in Spring Garden, which will serve as both their home and Gannon's living laboratory, where she'll conduct the kind of atypical, interdisciplinary research she did at CMU's Frank-Ratchye Studio for Creative Inquiry.

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

"I'm very curious to see what it means to live alongside robots," she said. "When you have them next to you day after day, it's a catalyst for exploration."

She's especially eager to see how her first child — a daughter born in December 2019 — will respond to the family's unusual houseguests. In many ways, watching her daughter interact with robots will be like glimpsing the very future Gannon's work envisions, one in which the creatures are fully integrated into the world and where their abilities have been studied, tweaked and chosen.

"A lot of people believe that technology is a force of nature, that it just happens, but it's really our collective set of choices," Gannon said. "There's a central role to play in showing there are better ways."



PUSHING BOUNDARIES:

by ANDY PTASCHINSKI



John Currin during his time as a student at CMU
Photo: Jamie Gruzka

Though known for his virtuosic resurrection of Old Master painting techniques, John Currin insists that art school is not really about learning technical skills, and that's OK.

"What you learn is how to think of yourself as an artist," he said. "You learn to take it all seriously."

Serious may not be the first word you think of when you see a John Currin painting. On the surface, his works can read as once humorous, perverse and trite. But look closer and you will see that he is collapsing the distinction between contemporary imagery and Old Master composition, treating kitsch and fine art as equals in his work.

In other words, for Currin, the humorous, perverse and trite are serious.

Currin was not always interested in figurative painting. He got into Carnegie Mellon University doing what he calls "album cover illustration," and his style evolved to mimic Francis Bacon, Edvard Munch and the Neo-Expressionists that were popular in the early 1980s.

After completing graduate school at Yale, Currin had a crisis of confidence. His work remained rooted in an expressionist vein, and he molded himself in the persona of the "tortured male abstract artist." It wasn't until after graduation that the education he received at Carnegie Mellon started coming back to him.

In particular, Currin turned to two books that challenged him on how to exist in the world as an artist: "Tarr" by Wyndham Lewis, which he'd read in a CMU philosophy class, and "The Horse's Mouth" by Joyce Cary. The titles led him to reconsider the prevailing

JOHN CURRIN
Nude with Raised Arms, 1998
Oil on canvas
46 x 34 inches
© John Currin. Photo: Fred Scruton.
Courtesy Gagolian.

JOHN CURRIN'S ART balances the classic and kitsch

cultural ideas of what it meant to be a painter and opened up the space for him to begin exploring figuration and diverse influences.

Currin began his foray into figurative painting while living in New York. His first solo gallery exhibition at Andrea Rosen in the early 1990s — composed of an array of less-than-flattering depictions of middle-aged women — both famously sold out and received scathing criticism from Village Voice critic Kim Levin, who advised readers to boycott the show. (She later wrote that she "was wrong, of course.")

To be sure, Currin's painting can be vexing both in subject matter and style, and it quickly gained him a reputation as provocative. Early in his career, Currin admits to painting something "cartoonishly offensive," which he likens to setting off a firecracker, so that he could do "whatever I wanted while everyone was looking at the firecracker."

In the late 1990s, Currin began studying Old Master techniques of layering transparent glazes on top of an underpainting, a method he still uses in his work today. His works brought something entirely new to contemporary painting, reviving a technique that had been of style for more than 150 years.

Though Currin's influences remain diverse and controversial — and include pornography — he says they aren't so removed from the Old Masters. He insists that, contrary to popular opinion, "our time is not the most interesting, strange and sinful." Rather, if you look closely, you'll see that Old Master paintings "have weird sexual obsessions" and "strange preoccupations."

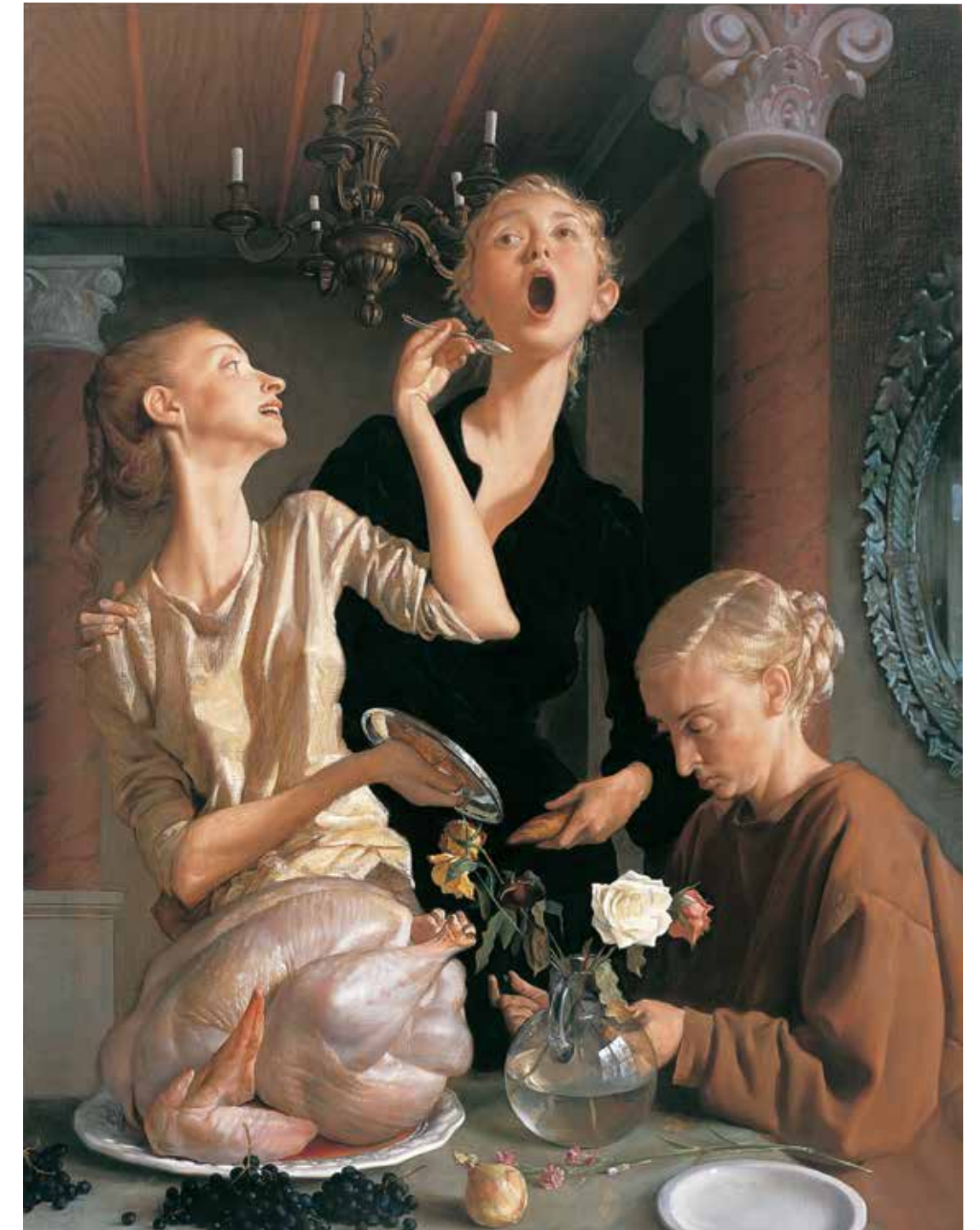
In 2003, Currin was honored with a mid-career retrospective at the Museum of Contemporary Art Chicago, which traveled to the Serpentine Gallery in London and the Whitney Museum in New York. In 2011, his work was shown alongside the Dutch Golden Age painter Cornelis van Haarlem at the Frans Hals Museum in the Netherlands. His works are held by some of the world's most important modern and contemporary art institutions, including the Museum of Modern Art, New York; the Centre Pompidou, Paris; and the Tate Collection, London, among many others.

Today, Currin's work continues to push the boundaries of what he calls "aggressively naughty subject matter" while referencing European painting. He is currently reworking a large painting he's had sitting in his studio for several years, reimagining the work as a "kind of sex cartoon" but painted in entirely in the neutral palette of grisaille, a juxtaposition that could be compared to painting trompe l'oeil sculptures on the exterior of Medieval altar wings.

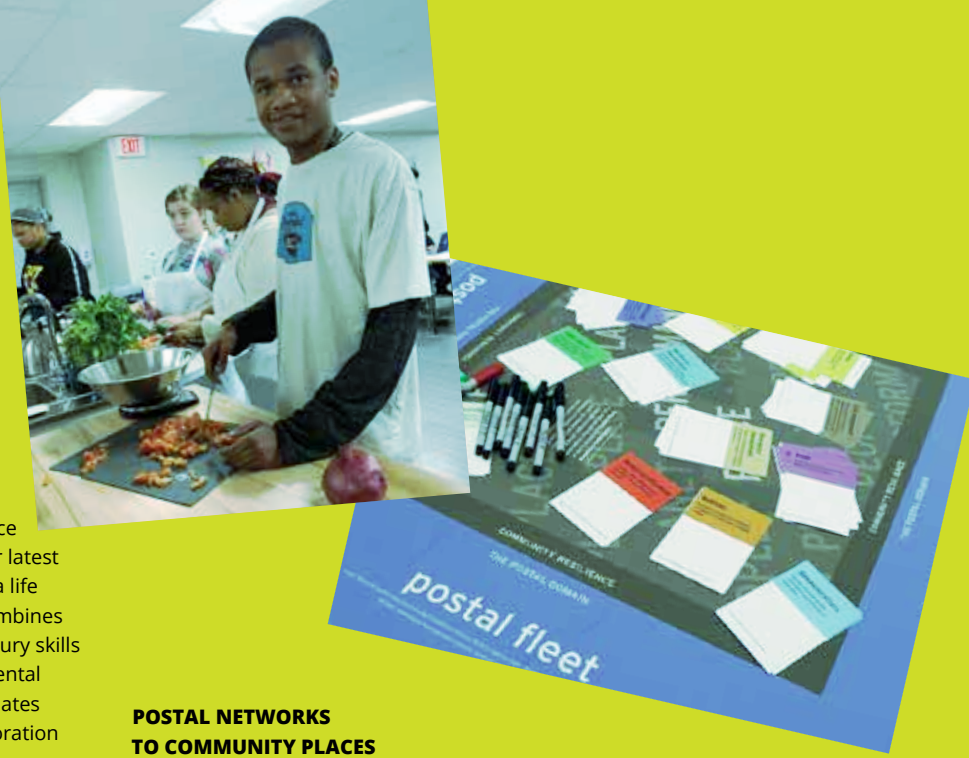
Considering his range of influences, it is perhaps unsurprising that Currin thinks back on his days in art school and remembers his fellow students as even more important than the instruction he received.

"The most important thing is the friends around you that are also serious about art," he said. "That's the most important thing of all."

JOHN CURRIN
Thanksgiving, 2002
Oil on canvas
68 x 52 inches
© John Currin.
Photo: Sadie Coles HQ, London.
Courtesy Gagolian.



Designing Community:



The next generation of designers

is creating a more equitable society

I LIVED, WE LIVE: WHAT DID WE MISS?

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

"As a class, we worked together with the community to understand how these types of inequalities result in misunderstanding, racism and loss of social capital," Hughes said. "As a society, we often avoid honest and open conversations about difficult subject matter like race, privilege, social exclusion and violence."

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

NIGHT OWL BAKERS

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

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

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

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

POSTAL NETWORKS TO COMMUNITY PLACES

On the topic of community, in 2019, Hughes co-taught the course Postal Networks to Community Places with the School of Architecture's Stefan Gruber and Andrew Butcher. Students developed radical possible futures for postal places in order to inspire conversation between communities and the postal service. The course used strategies of community engagement and creative placemaking to gather input on adapting postal facilities and distribution infrastructure.

At the end of the course, teams presented their concepts to place-based stakeholders and postal system experts.

Among the ideas were a social enterprise that repurposed wasted postal bulk paper into feedstock and a plan for working with qualified healthcare clinics and Medicaid to provide subscription-based health services via USPS mail carriers.

"Helping students think radically about new possibilities and bringing together experts from the field to co-create new visions of the future is in the DNA at Carnegie Mellon University," Hughes said.



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

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

The exhibition featured contemporary artists Kader Attia, Matty Davis, Ben Gould, Victoria Fu, Matt Rich, Byron Kim, Kiki Kogelnik, Sara Greenberger Rafferty and Wilmer Wilson IV.

A 71-page catalog features exhibition photos and images of these artists, as well as a curatorial essay by Park, an essay by Wendy Vogel and an afterword by Elizabeth Chodos. Get your copy by visiting the Miller ICA or emailing mc94@andrew.cmu.edu for details.

Revisit THIS SKIN OF OURS



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



REMEMBERING Former CFA Dean and Space Art Pioneer LOWRY BURGESS

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

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

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

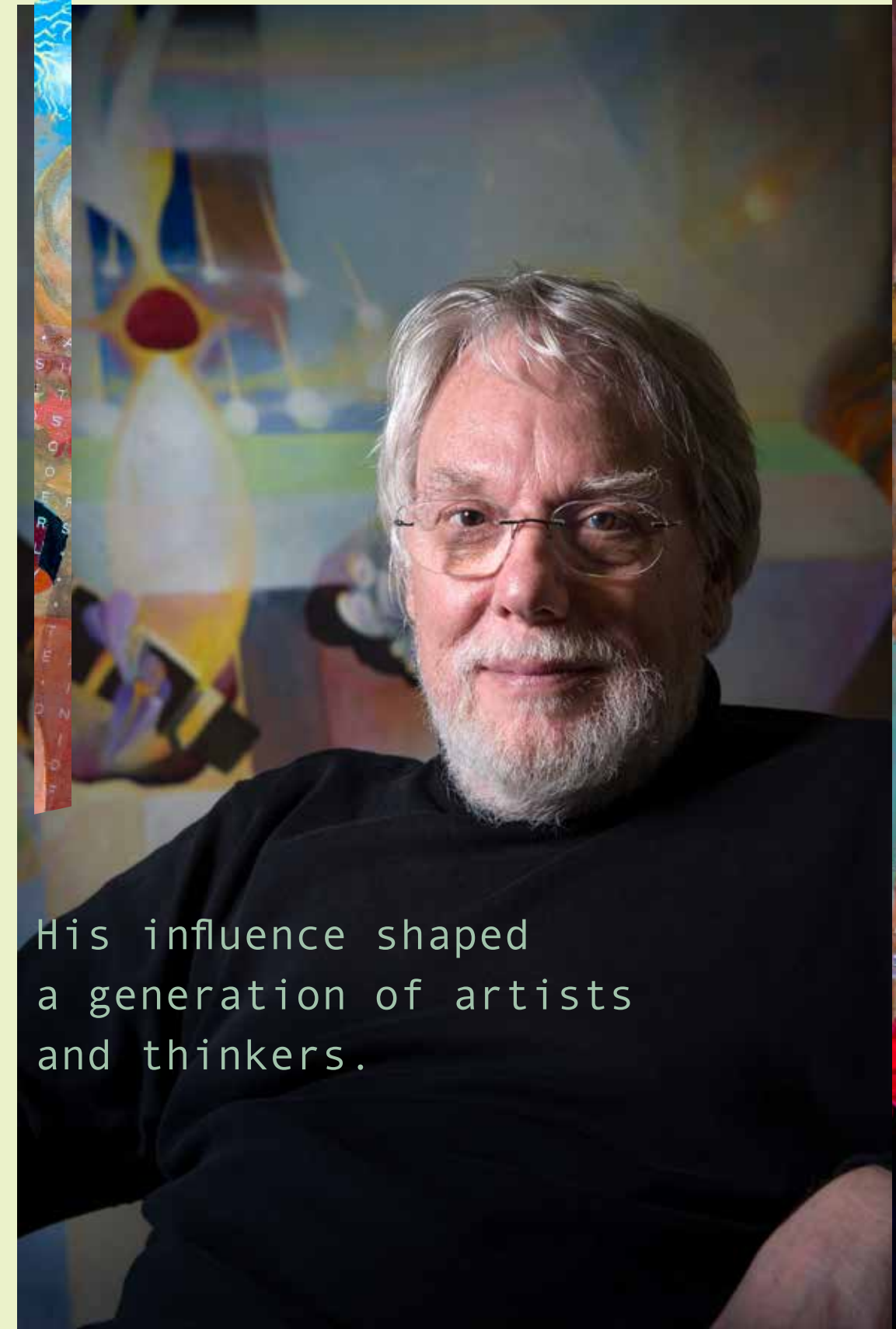
Burgess routinely looked beyond the typical confines of art, both in his own work and in his educational philosophy, bringing together seemingly disparate fields in order to harness the power of technology and push human creativity in new directions.

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

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

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

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



His influence shaped
a generation of artists
and thinkers.

OH, WHAT A YEAR

**BILLY PORTER
CONTINUES TO
DOMINATE**

By PAM WIGLEY

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

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

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

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

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

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

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

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

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



"I FINALLY SAW
SOMEBODY
WHO LOOKED
LIKE ME."

A SPACE TO CREATE



School of Music
gets a new home

By DAN FERNANDEZ

After a multiyear process of planning and down-to-the-studs renovation, the **Hall of the Arts (HOA)**, reconstructed from the bones of the mid-century Graduate School of Industrial Administration building and recently inhabited by the Tepper School of Business, was finally ready. From the outside, the building still looks largely as it did when it was first built, covered in the signature Henry Hornbostel buff-colored bricks used all over campus. But how would it feel on the inside, and could quality music be made in the new spaces?

The resounding answer: Yes.

"From the first day onward, it's had such amazing energy," said Carla LaRocca, associate teaching professor of keyboard studies. "It's so dynamic and vibrant. You hear low brass all the way up to sopranos filling the halls. It gives you an indescribable energy."

"The wall was all windows. It was so bright and open and had this great feel to it.

I feel so productive in that environment. It's just fantastic." Carla LaRocca, Associate Teaching Professor of Keyboard Studies

Most of the School of Music facilities had been in the College of Fine Arts building since 1912 when the then-named School of Applied Design and the music program itself were both born.

While practice rooms, performance spaces and classrooms remain in CFA, the Hall of the Arts now houses a music technology room, a recording suite, two chamber music rehearsal rooms, three new music classrooms, 13 instrument-dedicated studios, an administrative office suite, two conference rooms, 25 faculty offices and more. In addition, 50 faculty members now either have an office or a studio specific to their instrument, which they previously lacked. The School of Music occupies most of three floors in the four-floor HOA; the top floor is now home to the School of Art's Master of Fine Arts Program.

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

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



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

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

It's got a wonderful acoustic — it's beautiful. I'm happy it's my space where I can make it amenable to the students and make it a space where people want to make music and create art." Daniel Teadt, Assistant Teaching Professor of Voice

Breaking it down

FIFTH-YEAR SCHOLAR DISRUPTING ACADEMIC SILOS

By EMILY SYES

TRAIN SYSTEM
+ INFRASTRUCTURE
VR

TECH & ROBOTS

Really Hard BUT

14 >
1a >
1b >

See our loved ones

Transport people using trucks already moving across the U.S.

like Japan
Mag-Lev
Faster trains
Infrastructure!
Better

Amtrak



AFTER FINDING HERSELF LIVING IN TWO DIFFERENT CULTURAL AND INTELLECTUAL SPACES WHILE STUDYING COMPUTER SCIENCE AND DRAMA IN THE BXA INTERCOLLEGE DEGREE PROGRAMS, JOYCE WANG BECAME PASSIONATE ABOUT CREATING INTERDISCIPLINARY AND INTERSECTIONAL DIALOGUES.

YouTube
Hulu
Vudu
Netflix
Epic
Study
Gamestream

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

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

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

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

Int-Init's approach is to gather groups of people and facilitate dialogue that can help them learn about the different ways individuals think and work. They are achieving their goals by offering a series of Not-a-Hackathon event workshops and producing a podcast called "Office Hours."

While conventional hackathons result in an end product, Not-a-Hackathon is a creative, collaborative workshop for students of different academic backgrounds to develop ideas. Students from dissimilar majors and departments form groups of three or four and come up with a blueprint for a project they can create as a team. Each group has the freedom to choose whatever they want to make, as long as it draws from the group members' existing skill set, knowledge and interests. The feasibility of the idea does not matter as much as engaging cooperatively. In the end, each group presents

this blueprint, their process and what they have learned about each other and themselves.

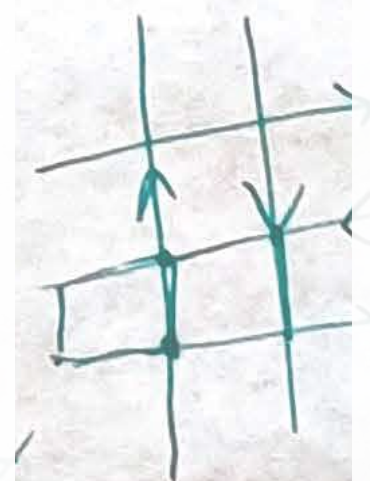
Wang notes that in Int-Init, "We value collaboration over competition, process over result, asking questions over finding solutions."

During a 90-minute session, one team came up with a group therapy idea that revolved around using exercise and expression as a way to feel more comfortable being in your own body. Another group developed an idea called Hitch-a-Truck, which drew inspiration from the members' common desire to find a cheaper, faster and more environmentally friendly way to travel home.

In each episode of the "Office Hours" podcast, two professors from different academic departments talk about their journey and areas of expertise. For example, School of Design Associate Professor Molly Steenson studied French and German as an undergraduate and went on to complete a master's in environmental design and doctorate in architecture.

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

In addition to improving the interdisciplinary educational experience, Wang is also a member of IMPAQT, which connects students from the Pittsburgh and Qatar campuses. She also enjoys working with students in CMU Listens, a new initiative dedicated to cultivating a stronger culture of empathic listening on campus. Following her fifth year, Wang will put her skills to use as an associate product manager with a venture facility for public benefit based in New York City.





MAM ALUMNA HAS THE HOTTEST JOB IN ART

by SCOTT BARSOTTI

The Pittsburgh Glass Center, helmed by CMU alumna Heather McElwee, attracts glass artists from around the globe and around the block.

As a young artist, Heather McElwee primarily worked in 2D, so glasswork wasn't a medium she'd considered or even known much about. That changed quickly when she went to art school and took a materials class in glass.

Just like that, she switched her major.

"I don't know if it was the fire, or the immediacy of it, but it's such a unique material and I'd never found anything like it before," McElwee said.

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

"I could see it was going to be this truly incredible place," she says.

When she started out at PGC, which offers classes in glassblowing, flame-working, neon, mosaics and stained glass, she taught and assisted the artist-in-residence. However, as the center was a small nonprofit, McElwee also helped with administrative tasks and programming.

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

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

"In each class, I could apply what I was learning immediately to the Glass Center and think about how we did things there," she said.

That expertise matters now more than ever, as PGC's staff has ballooned from less than five when she started in 2001 to 21 full-time staff today.

As it's grown, PGC has played a vital role in revitalizing the Penn Avenue corridor of Pittsburgh's Bloomfield-Garfield neighborhood. But when it first opened, one of the challenges the center faced was that it was better known nationally and internationally than it was locally.

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

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

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

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

"We're not a commercial gallery, so artists can take risks and try new things. The work can be for sale, but it doesn't have to be," she said. "Whether or not something would sell has no bearing on whether we'll show it in the gallery. That gives our artists a lot of freedom."



An untitled sculpture created by McElwee and Chris Hofmann adorns the entryway of The Porch, a restaurant in Pittsburgh's Oakland neighborhood.

MICROGRANTS at the

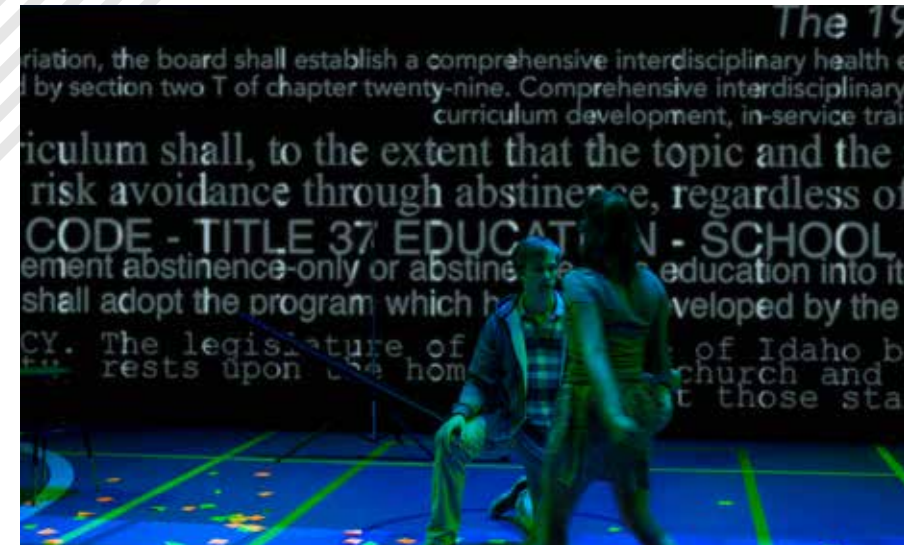
FRANK-RATCHYE STUDIO



THE FRANK-RATCHYE STUDIO FOR CREATIVE INQUIRY IS DEDICATED TO SUPPORTING ATYPICAL, ANTI-DISCIPLINARY AND INTER-INSTITUTIONAL PROJECTS AT THE INTERSECTIONS OF THE ARTS, SCIENCE, TECHNOLOGY AND CULTURE.

(left) *Shining360* — Claire Hentschker

(Opposite page, clockwise from upper left)
Dedications I-V — Chloe Desaulles
Immersing in the Sphere World — Sydney Zhen
How to Put on a Sock — Rachel Karp with Giada Sun, Joyce Wang, Soo A Kim
Halley Ambassador Robot — John Choi



Seven years ago, with the generous support of alumni Ed Frank (CS 1985) and Sarah Ratchye (A 1983), the STUDIO launched a wholly new initiative to support the arts research of CMU's faculty, staff and students — the Frank-Ratchye Fund for Art @ the Frontier, or FRFAF. This fund empowers the STUDIO to develop a cache of groundbreaking projects created at CMU — works that can be described as “thinking at the edges” of the intersection of disciplines.

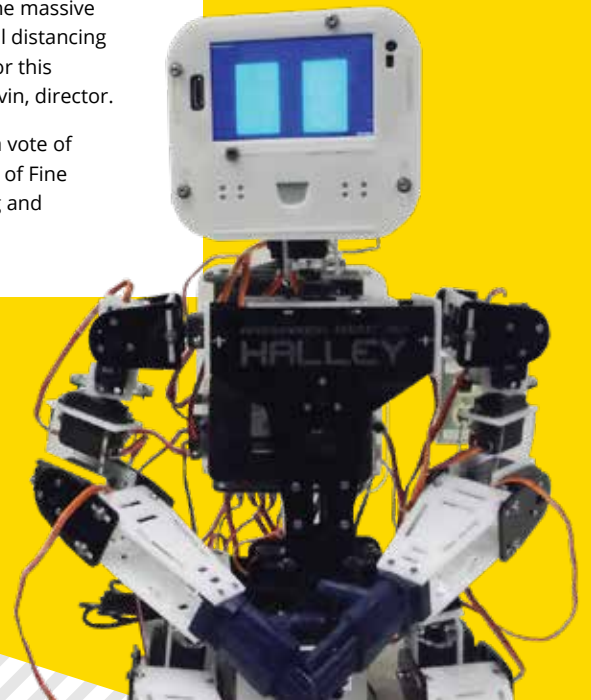
One of the FRFAF's most popular programs is its **under \$500 microgrant awards**, which provide support for experimental arts projects on an ad-hoc, rolling basis. This program was specifically designed to meet the needs of interdisciplinary, collaborative and emerging artists. Ideal for making quick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



Since 2013, the STUDIO has given out 231 microgrants totaling more than \$94,400. These small, well-timed pieces of support can have a major impact on students' creative trajectories, leading to job opportunities, transformations in the cultures and communities in which they work, and even international recognition. FRFAF-funded student projects have included experimental 3D films; a bubble-shaped vehicle for VR experiences; a friendly, open-source, low-cost robot; a design campaign for gender-neutral restrooms; and the discovery of never-before-seen, born-digital images by Andy Warhol.

In the wake of the global COVID-19 pandemic, the STUDIO adapted and extended its grant program to encourage the creative practices of CFA students under quarantine. During the second half of the spring semester, the STUDIO awarded more than 60 “Residency in Your Room” fellowships, which helped students continue their creative practices within the massive constraints imposed by economic shutdown, social distancing and restricted travel. The response and demand for this support was overwhelming, according to Golan Levin, director.

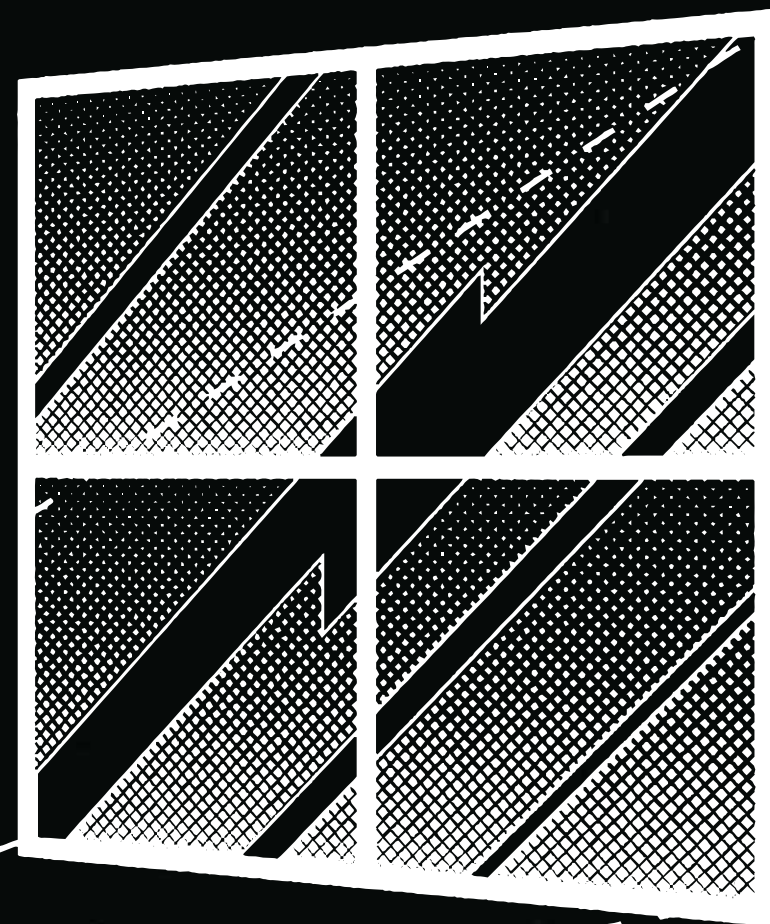
“The STUDIO sees this new fellowship program as a vote of confidence and support in the creativity of College of Fine Arts students to remain creative during a daunting and uncertain time,” Levin said.



LOOKING OUT

MILLER ICA RESPONDS TO COVID-19 THROUGH ARTISTS' WINDOWS AND THEIR WISDOM

BY MARGARET COX



Since March, life has been far from normal. The pandemic has opened up a space for reflection, a platform for awakening, and as evidenced by the recent protests in support of the Black Lives Matter movement, this is also a time when people are articulating how they are not interested in returning to "normal."

THIS IS A TIME OF MAKING THE INVISIBLE, VISIBLE.

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

"'Looking Out' was conceived as an empathetic space to make the experience of sheltering-in-place one less of isolation and more of collectivity and solidarity. Featuring local artists, this project asks participants to share the view from their window — meditating upon our simultaneous nearness and farness, sameness and difference, while providing profane illuminations for our times," Young said. "The artists in 'Looking Out' have risen to the moment in a manner that is as immediate as it is profound."

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

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

The series has received attention in an article from WESA.FM and has featured works by artists Scott Andrew + Jesse Factor, David Bernabo, Tony Buba, Kevin Clancy, Margaret Cox, Lindsey French, Vanessa German, Steve Gurysh, Chris Ivey, Erin Mallea, Brian McNearney, Carin Mincemoyer, Derek Peel, Centa Schumacher, Shaun Slifer, slowdancer, Willy Smart, Dana Sperry, Ginger Brooks Takahashi, Mary Tremonte, Barbara Weissberger, Hyla Willis, Imin Yeh.

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

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



"Many of us in the black community are dealing with the pandemic more boldly because we are so used to everyday trauma. As an artist, I feel it's my duty to always bring art, activism and people together, through my work."

CHRIS IVEY
Pittsburgh filmmaker

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

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

"Many of us in the black community are dealing with the pandemic more boldly because we are so used to everyday trauma." Ivey said. "Whether it be domestic violence, police violence or various other types of PTSD-inducing violence, the black community has been relatively quiet and resilient — until the tipping point of George Floyd's death. I believe it's because we are just used to rolling, literally at times, with the punches."

"We're living in an incredible time that has been brewing for decades. We're in a time where we need bold leaders who are not afraid to address the issues. As an artist, I feel it's my duty to always bring art, activism and people together, through my work."

During this time, while business as usual is paused, we can clearly see that we don't want to go back to what was once "normal." One concrete thing we can do is listen to the wisdom from artists' voices and their work as well as looking out for each other.

OMAR KHAN



PROFESSOR OMAR KHAN is the new head of the Carnegie Mellon University School of Architecture, effective Aug. 1. He joined CMU from the Department of Architecture at the University at Buffalo (UB), State University of New York.

Khan served as UB department chair for seven years, during which time he initiated new graduate programs, developed industry collaborations and shepherded facility improvements. During his tenure as chair, the department's reputation grew in response to his pedagogical innovations, especially in design-build experiential learning and research-focused graduate education. His efforts also led to the largest increase of sponsored research ever experienced by the department.

Khan's research and creative activities span architecture, installation/performance art and digital design and fabrication. At UB, he co-directed the Center for Architecture and Situated Technologies (CAST) and was an editor of the Situated Technologies Pamphlet Series. CAST's research focuses on pervasive computing technologies as they intersect with architecture. Through CAST he worked on the legacy of cybernetics and, more recently, artificial intelligence as they apply to the area of responsive architecture.

He also was a co-director of the Sustainable Manufacturing and Advanced Robotics Technology (SMART) Community of Excellence, where researchers across architecture, engineering, computing and management collaborate with industry to explore robotic technologies for manufacturing. Through SMART, he worked with Boston Valley Terra Cotta, the largest architectural terra cotta manufacturer in North America, on developing digital workflows in the manufacturing process.

"Professor Khan will continue the history of excellence in the School of Architecture and, indeed, lead the school into an even more productive and effective future," said Dan Martin, dean, College of Fine Arts.

Khan received his bachelor of architecture degree from Cornell University and a master in design and computation from Massachusetts Institute of Technology, where he was a member of the Aesthetics and Computation Group at the MIT Media Lab.

STEPHEN LEE



After 12 years of transformational service leading the School of Architecture, Professor **STEPHEN LEE**, AIA, LEED AP, stepped down as head earlier this summer. Lee will resume teaching and advising students in fall 2021.

Lee has a long history with Carnegie Mellon. He earned his bachelor's degree in architecture in 1975 and his master's in advanced building studies in 1977. Since his appointment to the faculty in 1981, he served in many capacities, including serving as faculty advisor for the school's Solar Decathlon teams (2002, 2005, 2007) and facilitating the integration of undergraduate courses related to design, environment, materials, structures and construction.

While at CMU, Lee's activities focused on issues of systems integration, material innovation, renewable energy and the integrated building delivery process. He has provided sustainable design consulting services for institutional and commercial clients in Europe, Asia, Canada and the United States. He continues to take research into practice with TAI+LEE, Architects, the firm he co-founded with his wife, Yoko Tai, in 1981. Tai also is a CMU School of Architecture graduate (A'72).

"Steve has been an incredible asset to Carnegie Mellon and, specifically, the School of Architecture," said Dan Martin, dean of the College of Fine Arts. "He led the school on a critical strategic review and restructuring of both the undergraduate and graduate curricula that has positioned the school quite magnificently for the new career realities in architecture and related fields. He expanded the faculty, complementing our highly regarded researchers and teachers with the fresh perspectives of new scholars and designers. His leadership, his ability to thoroughly evaluate and execute ideas that help to affect positive change, his insight and instincts, and, in general, his confident yet humble and generous demeanor have served us all very well."

Lee said that, in the future, he hopes to work toward creating a sustainable model for the design-build experience and impactful outreach. He looks forward to working with new head Omar Khan to help the school create a more diverse and creative profession through teaching, research and practice.

"It has been a privilege to recruit amazing new faculty, who now are poised to move the School of Architecture into the future," Lee said. "I'm proud of helping to develop new curricula/programs for our school and encouraging integrative activities between faculty from different focus areas within the school."

"It has been our privilege and honor having Steve Lee lead the school to even greater heights these last 12 years," Martin added.

REMEMBERING

Professor Emeritus and former head of Architecture

ÖMER AKIN

The School of Architecture's Professor Emeritus Ömer Akin, Ph.D., AIA, ACSA, passed away Friday, March 13, 2020. After joining the school's faculty in 1977, Akin earned his doctorate in 1979 from what was then the Department of Architecture under the advise of Professors Charles Eastman, Bill Chase and Herbert Simon and focused his research in design cognition, computer-aided design and building commissioning. During his time with the school, he taught design studios and graduate courses, advised graduate students and lectured both nationally and internationally.

Current School Head Steve Lee reflected on Akin's legacy.

"This loss is especially personal for me, as the first assignment of my academic career was teaching first-year studio with Ömer," Lee said. "This interaction had a lasting and profound impact on my attitude toward the studio and

classroom. Over the years we went on to become good friends and, through him, I learned the importance of teaching how we design, not just what we design."

Lee said he relied upon Akin's leadership when he became head of architecture in 2008 and estimates that more than 2,000 undergraduate and graduate students knew Akin as a teacher and mentor.

Akin developed the school's Architecture-Engineering-Construction Management (AECM) Master's and Ph.D. degree programs, as well as the Doctor of Professional Practice (DPP) (now the Doctor of Design (DDes)) degree program. With William Mitchell, he co-authored the professional Master of Architecture degree program and taught in it from 1980 to 1985. He also served in many administrative positions, including Head of the Department of Architecture from 1981 to 1987.

The School of Architecture is working with Akin's family to plan a memorial service for the university community in the future.

"Until that time when we can gather and share our experiences, we extend our sincerest gratitude and thanks to Ömer for his many decades of service and dedication to the School of Architecture," said Dan Martin, dean, College of Fine Arts.



"Through Ömer, I learned the importance of teaching how we design, not just what we design." **STEPHEN LEE**

PETER COOKE

After 12 years as a trailblazing leader, Peter Cooke, A.M., Ph.D., has retired as head of Carnegie Mellon's School of Drama and University Professor. Cooke will return to his home country of Australia and continue to teach in international academies, as well as return to his work in professional practice as a designer and consultant.

"All of us are very grateful for Peter Cooke's creativity, generosity, artistry and mentorship," said Dan Martin, dean, College of Fine Arts. "We heartily thank him for sharing more than a decade of his life and spirit with all of us."

Cooke's career included service at many prestigious institutions and involvement in high-profile events on multiple continents. He earned his doctorate from the University of New South Wales in Sydney, Australia, in 2002, and studied in Kuala Lumpur, Canberra and Southport. In 1990, he journeyed to Europe and the U.S. after being awarded a Churchill Fellowship "to audit theatre training pedagogy and practice in leading drama schools."

Cooke audited the Directing, Producing, Design and Playwriting course at the Yale School of Drama during the 1996-97 academic year as a Special Research Fellow. While in the U.S., he always tried to bring elements of Australia to his work. He included several Australian students in his design of the Handover Ceremony at the Closing Ceremony of the Atlanta Summer Olympic Games in 1996. Many of these students went on to design the opening and closing ceremonies for the 2000 Sydney Summer Olympic Games.

In 2009, Cooke joined Carnegie Mellon and boasts a long list of accomplishments during his time as the head of the School of Drama, including: developing and launching one of the country's first graduate programs in digital media design; promoting the school's international footprint through enhanced study abroad opportunities; and broadening the realm of production technology available to students. Cooke also dedicated himself to several campus-wide initiatives to enhance the values of diversity, inclusion and equity at Carnegie Mellon. He also served on the Programming Advisory Committee for the Pittsburgh Cultural Trust.

"Twelve years as head of this beloved institution has been a rare gift and offered me the opportunity to meet and interact with some of the most creative, generous and challenging students, artists and teachers of our time," Cooke said. "I leave knowing that the next generation of students, faculty and staff will lead it through these challenging times to become the North Star beacon for artistic innovation and the champion of an equitable, diverse, inclusive and empathetic community.

"I thank each and every one of you for showing me astonishing theatrical ideas, supporting one another's creative journeys and finding time to allow me briefly into your lives," he continued. "My time at CMU has allowed me to explore 'such stuff as dreams are made on.'"



Snippets AND Snapshots

THE SCHOOL OF ARCHITECTURE

The Urban Collaboratory Studio led by School of Architecture professor **Stefan Gruber** worked with Community Forge, a citizen-led initiative in Pittsburgh, to transform an abandoned schoolyard in Wilksburg into an award-winning community playscape. The project, "Acupuncture for Community Forge," won ULI Pittsburgh's 2019 Placemaking Award in the category of Community Places.

Professor and alumna **Erica Cochran Hameen** received the National Organization of Minority Architects' (NOMA) Presidential Leadership Award for advancing social justice through architecture. She is the co-director of the Center for Building Performance and Diagnostics (CBPD) at Carnegie Mellon, chairs several graduate architecture programs and is the CMU NOMA chapter faculty adviser.

The School of Architecture mourns the passing of professor **Ömer Akin** on March 13, 2020, and extends its sincerest gratitude and thanks for his many decades of service and dedication to the school. During his time at CMU, Akin taught and mentored over 2,000 students and developed three architecture graduate degree programs at the masters and Ph.D. levels.

Fifth-year Bachelor of Architecture student **Monica Toren** was part of a winning interdisciplinary team from CMU that competed at the Ryerson Invitational Thrill

Students from Carnegie Mellon's chapter of the National Organization of Minority Architects (NOMA) attended the NOMA conference in Brooklyn with faculty advisor and School of Architecture professor Erica Cochran Hameen (pictured far left).



Design Competition at Universal Studios in Orlando. Toren navigated the team's engineers through challenges in theme park accessibility and will intern with Disney World's Facility Asset Management Team in Florida.

THE SCHOOL OF ART

Conflict Kitchen, a project by Associate Professor **Jon Rubin** and alumna **Dawn Weleski** (BFA 2010), was named one of the "100 Works of Art that Defined the Decade" by "Artnet News."

Sibyl's Shrine, located in Pittsburgh's Hill District, is a residency program for black mothers run by Presidential Postdoctoral Fellow **Alisha Wormsley**, alumna **Jessica Gaynelle Moss** (BFA 2009) and **Naomi Chambers**. It received a \$150,000 grant from The Heinz Endowments' new Just Arts program.

Losing studio space, shops and labs is not ideal for artists, but faculty and staff tapped into their innate creativity, adapted their curricula and continued course work. Students also rose to the occasion, sending selfies of their workspaces and interviewing each other about coping methods. Alumna **Jenn Gooch** (MFA 2009) organized a face mask sewing operation in Pittsburgh, and students created an online Senior Exhibition you can view at notutorial.art.



School of Art senior **Ava Kling**'s project allowed participants to experience each other's happiest memories through virtual reality.



Communication Design juniors introduce the CMU community to 16 unique interpretations of design using a giant house of cards.

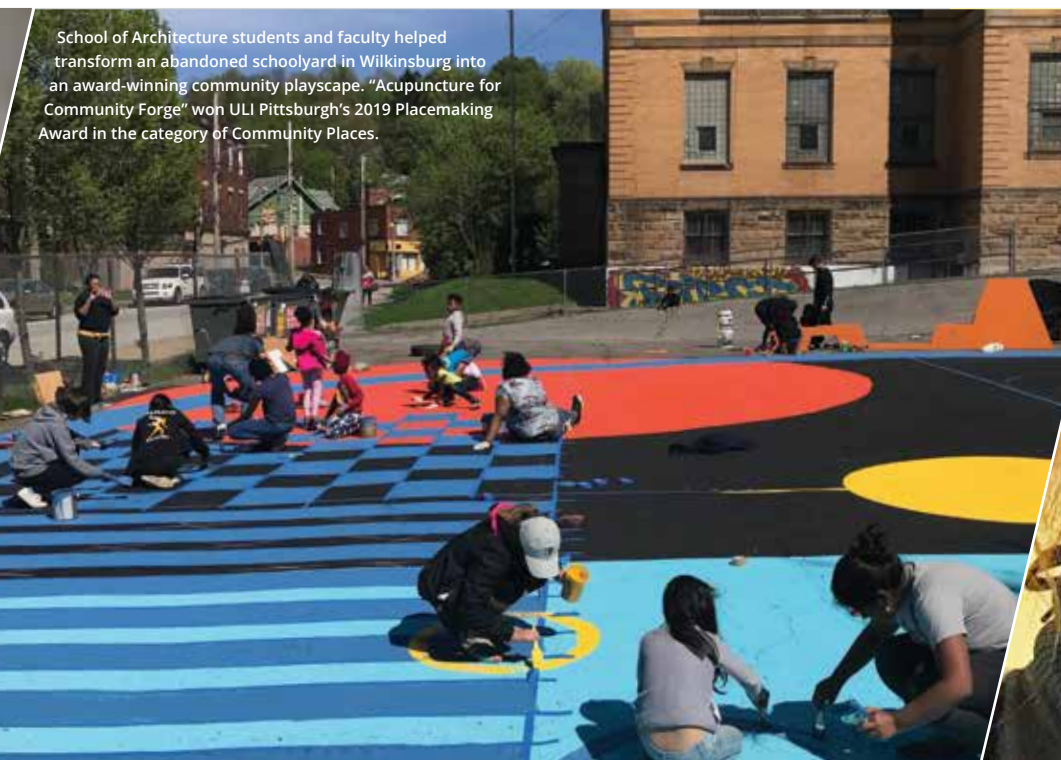
COVID CFA Answers the Call (above) In another outstanding example of doing their part during this pandemic, two design students developed an interactive map that helped to demystify some of the information about the virus. Learn more here: <https://www.design.cmu.edu/content/design-juniors-develop-interactive-coronavirus-map>

School of Art student **Liza Goncharova** and Head of School **Charlie White** pose in Keegan Barone's interactive installation during Open Studios.



VERSATILE

School of Architecture students and faculty helped transform an abandoned schoolyard in Wilksburg into an award-winning community playscape. "Acupuncture for Community Forge" won ULI Pittsburgh's 2019 Placemaking Award in the category of Community Places.



Master's students **Jayeon Huh**, **Emma Karavdic** and **Aadya Krishnaprasad** were awarded Kynamatrix Research Network's Innovation through Collaboration 2020 Grant Awards for projects in design, engineering and computer science.

Head of the School of Design **Bruce Hanington** and alumna **Bella Martin** (MDes 2004) published an updated version of their book, "Universal Methods of Design Expanded and Revised: 125 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions." This revised edition of "Universal Methods of Design" contains 25 new methods and came out on December 3, 2019.

School of Design freshmen took repurposed materials and turned them into animal sculptures.



Elizabeth Asche Douglas (BFA 1951) was named a 2020 Circle of Achievement winner from the Larry Bruno Foundation for her lifelong commitment to the arts in Beaver County.

Assistant Professor **Angela Washko** received a \$100,000 Creative Capital Award for her experimental narrative video game about a legendary drag queen in a post-industrial American city.

THE SCHOOL OF DESIGN

The School of Design's **Peter Scupelli** presented his paper, "The Faster Ones Don't Always Win: Design Thinking for Innovation in Urban Contexts," at the United Nations' World Urban Forum in Abu Dhabi on February 10.

Four Master of Arts in Design students won first place at the Goodyear Innovation Challenge. **Mahzi Malcolm**, **Alice Chen**, **Ting-Yun Ho** and **Xuehui Zhang** MA 2020, were selected to attend a two-day hackathon where they had the opportunity to bring a previously submitted proposal to life with the guidance of Goodyear's Innovation Team.

THE SCHOOL OF DRAMA

The importance of arts education and the power of the arts in our lives and in society were featured in a new display at Pittsburgh International Airport. The project features a number of alumni from the School of Drama, including **Tamara Tunie**, **Renée Elise Goldsberry**, **Paula Wagner**, **Ted Danson**, **Ming-Na Wen** and **Billy Porter**. The display also features School of Design alumni **Jeremy Lasky**, whose company creates special effects and digital imaging for the Marvel superhero movies, among others, and pop artist **Burton Morris**, whose work appeared on the TV sitcom "Friends." **Andy Warhol**, Pittsburgh native and alumnus of the School of Art, also appears.



Bryce Cutler and Becca Stoll, alumni of the School of Drama, were featured in CFA, Alumni Relations and School of Drama web stories about graduates who work behind the scenes on Broadway shows. Cutler is a video and media design alumnus who also teaches at Fordham University in New York. He most recently designed the set for "Grand Horizons," directed by fellow CMU alum Leigh Silverman. Stoll, a sound design major, was featured on the same sites for her work on the off-Broadway musical "Rock of Ages," where she is the production audio engineer/sound mixer. Stoll is responsible for mixing the show live every night, knowing exactly when each microphone needs to be on or off. She mixes vocals line by line, balancing that with the orchestra, and runs sound cues.

After eight years, alumnus Blair Underwood returned to Broadway in January, starring as Capt. Richard Davenport in "A Soldier's Play." The Carnegie Mellon University School of Drama alumnus accepted the 11-week run on Broadway when he was approached by director Kenny Leon, someone with whom he had always wanted to work. Plus, he said, the idea of going back to the stage was too tempting to resist. Although the run was cut short because of the coronavirus pandemic, Underwood said he truly enjoyed the experience. "It feels great to be back," he said. "I love getting back on the boards."

For the School of Drama, Dan Martin appointed Megan Monaghan Rivas, associate professor, as interim head, and Kyle Haden, assistant professor, as interim senior associate head. In collaboration with Dick Block, associate head and teaching professor, and Amy Nichols, who has been promoted to associate head, they will lead the school while it undertakes an organizational assessment and conducts an international search for the next head of the school. Martin said he "deeply appreciates the commitment of all four to support the ongoing development and expanding impact of the School of Drama under Peter Cooke's leadership."

THE SCHOOL OF MUSIC

Twenty School of Music faculty and one alumna are members of the Pittsburgh Symphony Orchestra and participated in the recording of Bruckner's Symphony No. 9, which was nominated for a Grammy for Best Orchestral Performance in November 2019.

In honor of his mother, James E. Rohr, the chair of the Board of Trustees of Carnegie Mellon, gifted the School of Music a Steinway Model D concert grand piano from the Steinway's Hamburg factory. "Mom's Piano" was dedicated at a Carnegie Mellon Chamber Series concert in November 2019.

Virtuoso pianist Frederic Chiu joined the School of Music faculty in the fall of 2019 as assistant professor of piano. Chiu is a widely traveled performer and innovator with 27 released recordings.

College of Fine Arts Distinguished Scholar and Teaching Professor of Music Franco Sciannameo published "Reflections on the Music of Ennio Morricone: Fame and Legacy" in January 2020. The book examines new perspectives on Morricone's legacy as a "radical composer" of concert works in addition to his cinematic scores.

The performing arts industry was hit particularly hard by nationwide shelter in place orders enacted in response to the coronavirus pandemic. With gatherings forbidden, performance houses sat empty and productions were halted. Kim Weild, associate professor and option head of Carnegie Mellon University's John Wells Directing Program in the School of Drama, was directing the play "Cry It Out" at Pittsburgh's City Theatre. The show, written by Molly Smith Metzler, was forced to end its public run early. Yet it went on virtually and patrons who bought tickets were able to enjoy an evening of theater online. Several CMU School of Drama faculty were part of the show.

Emily Syes

BXA first-year students gather to exhibit their final seminar projects during the School of Art's Open Studios event.



COVID CFA answers the call

Snippets AND Snapshots

Rhys Conlon (BHA 2001) edited the book "The Obama Portraits," which launched at the Stony Island Arts Bank in Chicago.

Char Stiles (BCSA 2018) performed at the International Conference on Live Coding in Ireland.

The artwork of Mary Tremonte (BHA 2000) can be seen driving around Pittsburgh on Port Authority of Allegheny County buses. Tremonte is an artist-in-residence with the Greater Pittsburgh Literacy Council through the Office of Public Art.

COVID CFA Answers the Call (below) School of Music students found creative ways to adapt to virtual classes. Sara Frankel moved her practice space from CFA to her parents' home in Westfield, N.J., attending weekly viola lessons with Professor David Harding and viola repertoire class with Tatjana Mead-Chamis via Zoom. Frankel is pursuing a BFA in viola performance and minor in sonic art. Stephen Weiss, auxiliary viola teacher and Harding's teaching assistant, also set up a home workspace where he can complete his Advanced Music Studies Certificate while running his private teaching studio via Skype. More than 400 people tuned in to his live concert, which was part of Facebook's Social Distance Series. The concert helped to raise funds for the Greater Pittsburgh Arts Council (GPAC), which provided financial relief to local musicians during the COVID-19 quarantine.

MEIM students pay a visit to the NBC studios at 30 Rockefeller Center while meeting with industry professionals in New York.



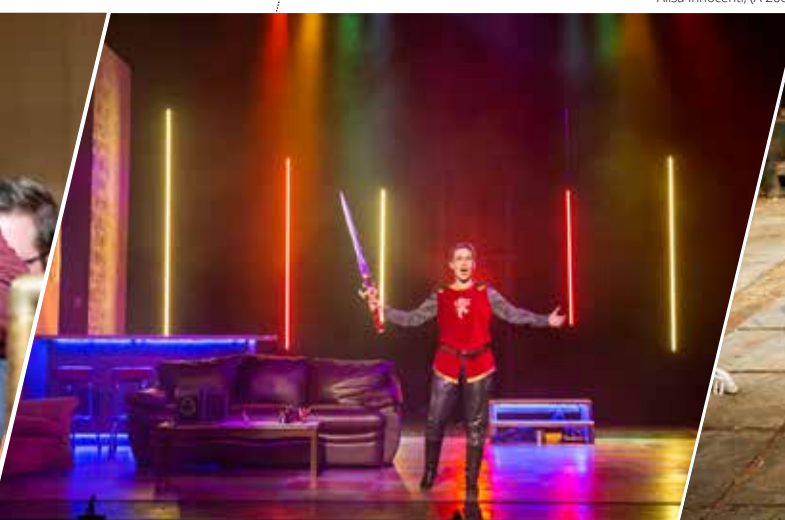
39

Alisa Innocenti, (A 2002)

Sameer Apte (A 2019) was one of two winners of the annual soloist competition in 2019. He returned to perform the solo on the Walton Cello Concerto in February 2020.

Junior vocal major Anna Sophia Boyd performs the lead role in the School of Music's production of Handel's opera "Rinaldo," reimagined as a 1980s-era role-playing game come to life.

Alisa Innocenti, (A 2002)





Top, left: MAM student and Future Tenant ED Sarika Sanyal poses with artists and Pittsburgh International Airport staff in front of one of the murals Future Tenant facilitated there.

Top, center: MAMs from all across the world gathered in Pittsburgh last October for a "MAM Fam" reunion during Homecoming Weekend.

"Held Together" is a solo exhibition by artist Rachel Mica Weiss. The exhibition, curated by Elizabeth Chodos, addresses relationships among structures that house the body, ranging from the geological to the architectural, from textile structures to our own psychological constructs. This presentation is part of the EMERGENCE initiative, a collaboration between Accelerate and the Miller ICA.

The Frank-Ratchye STUDIO for Creative Inquiry presented the Teenie Harris Archive Investigation at Miller ICA's "Intersections: Studio 30th Anniversary Exhibition."

Tom Little

FRANK-RATCHYE STUDIO FOR CREATIVE INQUIRY

The STUDIO hosted the second p5.js Contributor's Conference, supported by the National Endowment for the Arts, which brought together more than 30 artists from around the world for a four-day group residency. The p5.js toolkit is a free, open-source platform for creating interactive art, used by millions of people around the world.

The Carnegie Museum of Art installed a new, interactive display developed at the STUDIO. Funded by a grant from the National Endowment for the Humanities, this interactive touchscreen uses advanced machine learning to help museum visitors explore more than 60,000 images from the Teenie Harris Archive.

In recognition of the department's 30th anniversary, the STUDIO launched its new Director's Fund. This is an initiative to promote interdisciplinary and groundbreaking arts research at Carnegie Mellon.

The Fall 2019 INTERSECTIONS exhibition at the Miller Institute for Contemporary Art showcased 18 works and documentation of more than 150 projects from the STUDIO's 30-year history.

Residency in Your Room Recognizing that our students have real, financial needs, STUDIO director and School of Art Professor Golan Levin and his team developed the RESIDENCY-IN-YOUR-ROOM FELLOWSHIPS to support the creative practices of current CFA students. The STUDIO offered ten \$200 grants a week for six weeks to support creative "speed projects." More info on the outcome is at <https://studioforcreativeinquiry.org/riyrf>

Cave Dream by Hannah Kim, supported by an RIYR Fellowship



MILLER ICA

Miller ICA Director Elizabeth Chodos was a presenter at the 108th CAA Annual Conference in Chicago, where she discussed contemporary art and the curatorial agenda in university art galleries and museums.

Elizabeth Chodos was among the panelists who discussed the future role of art galleries on campuses and in the wider community at the University Art Gallery at UC San Diego in November 2019. Chodos was joined by Henriette Huldisch, director of exhibitions and curator at the MIT List Visual Arts Center; Alessandra Moctezuma, gallery director at San Diego Mesa College; Lawrence Rinder, director of the Berkeley Art Museum and Pacific Film Archive; and Allyson Unzicker, associate director of the University Art Galleries at UC Irvine. The panel was moderated by UC San Diego's Grant Kester, a professor of art history, and Alexandra Nicholls, a doctoral student of art history, theory and criticism.

The Miller ICA was excited to partner with CMU's K&L Gates Endowment for Ethics and Computational Technologies and Frank-Ratchye STUDIO for Creative Inquiry Steiner Lecture Series to present Morehshin Allahyari: South Ivan Human Heads. This partnership helped to advance public discourse around the ethical implications of AI and new ubiquitous technologies through an engagement with contemporary art.

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



COVID CFA Answers the Call
One of the many challenges facing healthcare workers during COVID19 is the ongoing scarcity of personal protective equipment. Davis Dunaway, a junior from Carnegie Mellon University's School of Design, saw an opportunity to leverage his design education and developed a fast and inexpensive face-shield for healthcare workers on a 3D printer that he had at his home.

MASTER OF ARTS MANAGEMENT

Jessica Bowser Acrie (HNZ 2012) was named program director of the Master of Arts Management Program, a joint offering of CFA and Heinz College. Prior to this appointment, Acrie served as an associate director of Career Services at Heinz for seven years.

Laura Zorch McDermit (HNZ 2011) is now the executive director of the Laramie Public Art Coalition in Laramie, Wyo.

Future Tenant collaborated with the Pittsburgh International Airport on the management and administration of a public art project that resulted in two new murals in the airport's land-side terminal. Future Tenant is a student-led experiential learning initiative focused on arts management.

MASTER OF ENTERTAINMENT INDUSTRY MANAGEMENT (MEIM)

Adjunct professor and 2014 MEIM alumna Olivia Barton (Music Monetization & Song Royalties) was recently invited to speak at the Grammy Museum to a delegation of Nordic entertainment industry professionals about her work in music licensing for Sony Music Syncshop. The delegation was visiting Los Angeles to participate in the 2020 Oscars ceremony.

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

Adjunct professor Ashleigh Marzynski Bohr (HNZ/CFA 2015 - Film Economics, Marketing & Distribution) has been promoted to vice president, Global Content at NRG (National Research Group), a global provider of market research and strategy services to the entertainment industry.



Matty Davis and Ben Gould give a performance of "Bearance" at Braddock Carnegie Library as part of This Skin of Ours exhibit curated by Liz Park at Miller ICA. Photo by Ryan Michael White.





You Make It Possible

The College of Fine Arts is where conversation is sparked, ideas are cultivated, perspectives are shared, minds are changed and genres are reinvented. Within these walls, the next generation of leaders in the arts, architecture and design are being prepared to tackle current challenges and reshape the future. Support from individuals, corporations and foundations are vital to continuing the legacy of excellence for which CFA is known.

The College of Fine Arts is pleased to acknowledge the following members of our donor family who have made generous gifts and commitments of \$100 or more to CFA during the past year.*

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

GIFTS OF \$500,000
and ABOVE

Sarah G. Ratchye (P, A 1983) and
Edward H. Frank (T, P, CS 1985)
Cynthia Friedman (T, C)
Joseph F. Thomas (A 1938) *

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

The Andy Warhol Foundation
Nathalie Cowan (P) and David Cowan (P)
Drue and H.J. Heinz II Charitable Trust
Jules Fisher (A 1960, H 2013)
Steven E. Goldstein (A 1974) *
Marianna B. Nunez (P) and Juan A. Sabater (P)
Robert D. Summer (C, E 1955)

GIFTS OF \$50,000
to \$99,999

Ingeborg Borre *
The Philip Chosky Charitable & Educational Foundation
The Draydor Foundation
The Heinz Endowments
Rosa Mills (P) and Harold Mills (P)
Victor Ng (C, A 2012)
The Shubert Foundation, Inc.
Lonna Beth Smith (C, A 1969) and
Michael A. Smith (E 1968)

GIFTS OF \$10,000
to \$49,999

Almono, LLC
Emily M. Bianchini (C, P) and
Ronald P. Bianchini, Jr. (T, P, E 1986, 1989)
Wayland W. Bowser (A 1954)
Bricolage
Dean E. Brown, III (A 1963)
Marne Busatto (P) and Bradley Busatto (P)
Jeanne Baxtresser and David Howard Carroll
Deeplocal Inc.
Natalie S. Jacobs (C, A 1979) and
Mark A. Ferguson (C, A 1978)
Ian Friedman (A 2018, 2020)
Margaret T. Gelin and Bruce Richards Gelin (S 1967)
Stephanie M. Green
Linda B. Haller (HNZ 1991)
David L. Henderson (A 1967) *
HP

Dorothy Jackovic (P) and Joseph Jackovic (P)
Donald King (C, P)
Maureen G. Lok (P) and James B. Lok (P)
National Basketball Association
The Nuckolls Fund for Lighting Education, Inc.
Jebby B. Potter (A 1963) and Tom M. Potter
Freda Silberman *
Sony Pictures Entertainment
Barbara M. Spector (DC 1969)
Bo H. Thordarson (P) and
David B. Thordarson (P)
TIAA
Kimi Vlahakis and Nick G. Vlahakis (C, E 1974)
Paula Kauffman Wagner (T, C, A 1969)
Willow Valley Communities
Robert A. Zverina (A 1974)
Anonymous

KEY

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

* deceased

¹ List includes gifts made from July 1, 2019, through June 30, 2020.

GIFTS OF \$5,000

to \$9,999

Carolyn Hess Abraham (St, P)
Margery L. Al-Chalabi (A 1961)
Alcosan
Alexis Summer (P) and Spencer Angel (P)
S. Leonard Auerbach (C, A 1966, 1967)
Richard E. Donner (DC 1975)
Paula Escott and T.J. Escott (A 1962)
The Fine Foundation
Lauren A. Friedman (A 1969)
Marilyn M. Gindroz (A 1973) and
Raymond Gindroz (A 1963, 1965)
Mary Louise Graves (A 1946) *
Lynnette J. Gray (A 1983) and William Gray
Suzan Melinda Lami (P, A 1979) and
Robert W. Grubb (P, A 1980)
Paul F. Jacob, III (A 1971)
Patrick Gage Kelley (CS 2009, 2013)
Ellen Perlow Kessler and Jack J. Kessler
Yoko Tai (A 1972) and Stephen R. Lee
(F, A 1975, 1977)
Wendy Malabuyo and Paolo Malabuyo
(C, A 1975)
Christiane E. Noll (A 1990)
Ethan D. Pagliaro
Payette Associates, Inc.
Sheila Reicher Fine Foundation
Anonymous
Anonymous
Anonymous
Anonymous

GIFTS OF \$2,500

to \$4,999

Elgart Aster (A 1977)
Lynda A. Bender (A 1974)
Anne Mundell (F) and David Betts (TPR 2002)
Paul L. Bilgore (TPR 1982)
Marian Block and Bruce Block
Cynthia Cozewith (A 1962) and Charles Cozewith
(E 1959, 1961, 1965)
Diane Cummins and Richard J. Cummins
Kristine E. Dillon (P) and John R. Curry (P)
Jamie deRoy (C, A 1967)
Julia Pollitt Dunster (A 1980) and Patrick C. Dunster
(A 1980, HNZ 2002)
Kathleen A. Eshbaugh and Kenneth Eshbaugh
Fei Fisher and John S. Fisher (P, A 1958, 1961)
Alyson Holt
Yi Chun Huang (A 2011) and Peng-Hui Wan (A 2011)
William E. Hunt
John Sergio Fisher & Associates, Inc.
Charles S. Klee (A 1989)
David A. Kleer
William E. Kofmehl, III (A 2003)
Lauren Studios, Inc.
Cheryl Ann Pinto (P) and Dan J. Martin (F, P)
Catherine F. Stoll (C, P) and Juan Mesa-Freydell (P)
Lucy Mou (A 2016)
Carolann Page
Presser Foundation
Peng Shuo (P) and Xiaolin Zhang (P)
Emily Soonthornchai
Edward Szyllinski (A 1968)
George E. Temple, IV, AIA, LEED AP (A 1984)
Laura Tetlow (P) and W. James Tetlow (P, A 1977)
Marilyn Taft Thomas (P, A 1964, 1965) and
Harry M. Thomas (P)
Jinwei Xu (P) and Yinjun Yao (P)

GIFTS OF \$1,000

to \$2,499

Kamesh Ramakrishna Aiyer (CS 1982)
Patricia H. Pavlus (St, P) and Adel T. Assaad (P, E 1986)
Mahnaz Baghai and Parviz Baghai
Sue Ballay and Joseph M. Ballay (C, A 1960, 1970)
Patricia P. Berger (A 1960)
Sean M. Bidic, M.D. (A 2002)
Melinda Bracken (P) and Charles H. Bracken, Jr. (P, TPR 1978)
Carol R. Brown (T)
Susan Kosakowsky Burdick (A 1973)
Judith L. Cagley (St, A 1968)
Barry P. Catelinet (P, A 1968)
John J. Daly (A 1979)
Peggy Danziger and Dick Danziger
Catherine M. Davidson (St)
Ignacio Choza De Juan and Mark Edward Davis (St)
Conrad J. Derdeyn, P.E.
Sally S. Dobroski (A 1968) and Bernard J. Dobroski (A 1968)
Katie E. Dowling-Marcus (A 1993)
Lisa S. Earle and Martin F. Earle (S 1972)
Epic Metals Corporation Charitable Foundation
John B. Evans (A 1961)
Jie Feng (P) and Yueyue Guo (P)
Edith Hall Fisher
Mary Anne Gailliot (A 1968)
Catharine Fergus Garber and Daniel M. Garber (A 1979)
Paul D. Gerlach (St, A 1967, 1968, 1972)
Karen L. Graham (A 1980)
Janet S. Greive and Tyrone Don Greive, D.M.A. (A 1970)
Christa M. Houlahan (DC 1996, A 1999)
Susan Intile (P) and Angelo Intile (P)
Roseanna L. Irwin (F)
Susan L. Jannetta (DC 1976)
Lisa Savegnago and Ronald Johnson (E 1989)
Gail S. Kaneko and Steven T. Kaneko
Plato S. Karayanis (A 1952)
Suzanna Wight Kelley (A 1999)
Eileen Kelly (P) and Thomas Kelly (P)
Dennis S. Kosovac (BHA 2016)
Kristen S. Kurland (F)
Barry S. Langer (A 2001)
Soonyi Lee (P) and Christopher Lee (P)
Louis L. Mastro (A 1959)
Robert F. McBroom (A 1972)

Arts Enrichment with a European Flavor

Even after 55 years, **Ray** (A 1963, 1965) **and Marilyn** (A 1973) **Gindroz** still bubble over with enthusiasm about how their respective educational experiences in Europe enriched their lives with knowledge, social skills and self-confidence. To advance the cultural education of Carnegie Mellon architecture and music students, the couple created the annual Gindroz Prize for Summer Travel and Study in Europe.

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

An internationally acclaimed and award-winning urban designer, author, instructor and speaker, Ray followed his CMU bachelor's and master's degrees in architecture with study in Rome in 1965 through a Fulbright Grant. Marilyn, who earned her undergraduate degree at the Eastman School of Music and an MFA degree at Carnegie Mellon, advanced her piano and education training at the Orff Institute at the University of Salzburg in 1966.

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

The Gindroz Prize, first presented in 2005, provides two yearly stipends of \$7,500 each to an architecture student and a music student for travel study to learn about the 3,000-year-old foundations of their disciplines.

The couple are inspired by today's students.

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





Supporting the Future of the Theatrical Experience

Carnegie Mellon University alumnus **Len Auerbach** (BFA 1966, MFA 1967) believes that a theatrical experience actually begins at the point of arrival as the audience enters the building and finds its way to the performance space, and emphasizes that the environment and architecture should be an integral part of the theatrical process, technically and esthetically.

Auerbach should know. He built his undergraduate degree in scenic design and lighting and his master's degree in theater architecture into a successful career, establishing the theater consulting firm Auerbach Pollock Friedlander and planning and designing a wide range of performing arts facilities around the world.

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

"I thought a great option was to create a studio combining disciplines from the School of Architecture and the School of Drama," Auerbach said. "I believed that was an important investment in the future."

He finds helping students get experience with real-world projects as part of their studio experience deeply rewarding. As part of the program, students have traveled to project sites around the world, and Auerbach has accompanied them to U.S. sites that his firm has been involved in.

"I see so much talent in these students," he said. "They're insightful; they enthusiastically bring all perspectives together for the best design outcome."

"I thought a great option was to create a studio combining disciplines from the School of Architecture and the School of Drama."

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

Natalie Rothermel Meidel (A 1978) and Richard W. Meidel, Jr.
David Mitchell (P) and Jintamai Mitchell (P)
Jessica Myers (A 2020)
Lee Anne P. Myslewski (A 1995)
Rise Nagin (P, A 1972) and Daniel S. Nagin
(F, P, TPR 1971, HNZ 1976)
Nandini Nathani (P) and Adil Nathani (P)
New York University
Codie Oliver and Thomas E. Oliver (C, DC 2006)
Glynn Page
Olivia M.A. Madison and
Gregory Sebastian Palermo, FAIA (A 1969)
Anne W. Pantelich (A 1980)
Sonya E. Wysocki (A 1994) and Miroslav Radenovic
Brian H. Rangell (A 2013)
KristieAnne Reed (A 1995)
Donald and Sylvia Robinson Family Foundation
Julia Royall (DC 1973)
Sonya B. Salamon (A 1961) and Myron B. Salamon (S 1961)
Cori Schauer (DC 1998, A 2000)
Martha Harty (F, P) and Richard Scheines (F, P)
Jeanne F. Schimmel (MM 1949)
Norm Schwab (A 1983)
Mark W. Shanabrough (A 1982)
Richard L. Simmons, M.D.
James Spector (A 1969)
Valentina A. Vavasis (F) and Benjamin T. Speiser
John S. Shaffner (C, A 1976, H 2019) and
Joe Stewart (C, A 1977, H 2019)
Allison Stockman (A 2001)
Joseph N. Tawil (A 1960)
Gloria Liu (P) and Felix Teng (P)
Jack Tomayko (C)
Frank A. Traficante, Ph.D (A 1960, 1961)
Madeleine L. Varner (A 2016)
Jun Yang (P) and Hongyu Wang (P)
Qiaozhi Wang (A 2017)
Mildred Werner (P) and Edward Werner (P)
Ann K. Williams (A 1973)
Sanghi Suh (A 2002) and James Yang (CS 2002, DC 2002)
Yin Zhu (A 2014)
Anonymous

GIFTS OF \$100 to \$999

Rebecca Abrams (St) and Seth Abrams
Douglas F. Ahlstedt
Michelle R. Aivaliotis (A 1981)
Brian A. Alderman (BHA 2013)
Eric Anderson (F)
Jay Apt (F)
Sarang Aravamuthan (S 1990)
Mr. and Mrs. Gerald S. Arceneaux
Abigail Aresty
Steven E. Arnold (A 1989)
Mineko S. Avery (A 1966)
Karen Mudry (P) and Richard Avil, Jr. (P)
Emory Daniel Ayers (A 1975)
Jennifer Brown (P) and Ian Ayres (P)
Lisa Lethin and
Edward V. Bacho (E 1980)
Lucia Bacon (P) and David Bacon (P)
Joan L. Balada (DC 1975, HNZ 1977,
TPR 1980) and Leonardo Balada (F)
George G. Ballis (A 1952, 1954)
Tanvir N. Bashar (A 1998)
Natalie L. Ozeas, Ed.D. (A 1960, 1969)
and Frank C. Bates
Kenna Copeland Baugh (A 1959) and
Richard L. Baugh (A 1957)
Cigdem Baybars and Ilker Baybars
(TPR 1972, HNZ 1979)
Sebastine Amedume-Beaumier (P) and
Jean-Noel Beaumier (P)
Kendelyn R. Beck (A 1969)
Jennifer M. Beck (St, A 1996, HNZ 1997)
and Matthew A. Beck (E 1995)
Lesley A. Becker (A 1977)
Sheldon Joe Bell (A 1968)
Sandra Abbo (P) and Daniel Benatar (P)
Michael B. Berger (P)
Stuart M. Berni (A 1969)
Carmen R. Biddle (P) and
William R Biddle (P)
Julianne Addis Biehl (A 1951)
Aaron G. Binkley (A 2000)
Kimberly Rose Bittner (P) and
Robert E Bittner (St, P)
Victoria M. Boell
Charles L. Boerner (A 1957)
Mr. and Mrs. O. Nigel Bolland
Joseph C. Bonasorte (A 1971)
Meredith Bonner and
Liam J. Bonner (A 2003)
Helen Citron Boodman (A 1948)
Heather L. Borsum (A 1994)
Mr. and Mrs. William Borthwick (P)
Timothy R. Botts (A 1969)
Rebecca Abrams (St) and Seth Abrams
Douglas F. Ahlstedt
Michelle R. Aivaliotis (A 1981)
Brian A. Alderman (BHA 2013)
Eric Anderson (F)
Jay Apt (F)
Sarang Aravamuthan (S 1990)
Mr. and Mrs. Gerald S. Arceneaux
Abigail Aresty
Steven E. Arnold (A 1989)
Mineko S. Avery (A 1966)
Karen Mudry (P) and Richard Avil, Jr. (P)
Emory Daniel Ayers (A 1975)
Jennifer Brown (P) and Ian Ayres (P)
Lisa Lethin and
Edward V. Bacho (E 1980)
Lucia Bacon (P) and David Bacon (P)
Joan L. Balada (DC 1975, HNZ 1977,
TPR 1980) and Leonardo Balada (F)
George G. Ballis (A 1952, 1954)
Tanvir N. Bashar (A 1998)
Natalie L. Ozeas, Ed.D. (A 1960, 1969)
and Frank C. Bates
Kenna Copeland Baugh (A 1959) and
Richard L. Baugh (A 1957)
Cigdem Baybars and Ilker Baybars
(TPR 1972, HNZ 1979)
Sebastine Amedume-Beaumier (P) and
Jean-Noel Beaumier (P)
Kendelyn R. Beck (A 1969)
Jennifer M. Beck (St, A 1996, HNZ 1997)
and Matthew A. Beck (E 1995)
Lesley A. Becker (A 1977)
Sheldon Joe Bell (A 1968)
Sandra Abbo (P) and Daniel Benatar (P)
Michael B. Berger (P)
Stuart M. Berni (A 1969)
Carmen R. Biddle (P) and
William R Biddle (P)
Julianne Addis Biehl (A 1951)
Aaron G. Binkley (A 2000)
Kimberly Rose Bittner (P) and
Robert E Bittner (St, P)
Victoria M. Boell
Charles L. Boerner (A 1957)
Mr. and Mrs. O. Nigel Bolland
Joseph C. Bonasorte (A 1971)
Meredith Bonner and
Liam J. Bonner (A 2003)
Helen Citron Boodman (A 1948)
Heather L. Borsum (A 1994)
Mr. and Mrs. William Borthwick (P)
Timothy R. Botts (A 1969)
Jonelle Chir and Matthew M. Bovee
(A 2003)
Gary A. Bowden (A 1967)
Amanda C. Brainerd (A 2002)
Risa Brainin (A 1984)
Geraldine A. Branik (A 1952)
Rochelle Shaposhnick (P) and
William J. Briggs, II (P)
Thomas A. Briner (A 1958)
Catherine A. Broderick (P, A 1972)
Dorothy J. Bruggeman (A 1961)
Mr. and Mrs. Harry Buck (P)
Mark K. Burnell (A 1978, 1984)
Karen Suzanne Bushey (A 1996) and
Matthew J. Bushey (A 1996)
Susan K. Witt-Butler (A 1967) and
Joel Butler
William D. Caballero (F, P)
John N. Callen (A 1979, 1981)
Cecelia A. Camardella (A 1966)
Deborah A. Campbell (A 1978)
Susan B. Campbell
Mr. and Mrs. Joseph Caplea (P)
Brent J. Capron (A 1996)
W. James Carhart (A 1980)
Ronald C. Carlisle, Ph.D.
Grant E. Carmichael (A 1991)
Catherine Ann Carroll (DC 1989)
Sharon B. Jaffe (A 1980) and
C. Allen Carson
Mary-Lou Arscott (F, St) and
John Carson (F)
Susan B. Castellana (P, A 1972, 1974)
Michael P. Catelinet (E 1999)
Chunmay Chang (DC 1974)
Steven D. Chaitow (A 1991)
Wayne Chang (A 2003)
Xi Li (P) and Feng Chen (P)
Catherine Qian (P) and Scott Chen (P)
Christopher L. Chew (A 1994)
Min-Chih Chien (P)
Chipotle Mexican Grill
Hye Kyeoung Cho (P) and
Jae Ouk Choo (P)
Mi Choi (P) and Chul Choi (P)
Joan K. Choi (P) and Patrick Choi (P)
George Christy (A 1948)
Lori J. Clapp (P) and Dudley Clapp (P)
Melissa Denise Clarkson (A 2008)
Charlotte W. Cling (A 1947)
Lindsay E. Coda (A 2016)
Jeffrey R. Cohen (E 1986)
Diane Roth Cohen (P) and
Nat C. Cohen (P)
Maxine S. Cohn (A 1969)
Patricia J. Cole (A 1961)
Katherine A. Bojsza (A 2003, HNZ 2003)
and Nicholas P. Colello (A 2001)
Laleh Mehran (A 1997) and
Christopher D. Coleman
Mr. and Mrs. John R. Collett (P) and
Jon D. Collier (A 1952)
Rhys M. Conlon (BHA 2001)
Camille Renee Connolly (A 2002)
Peter Cooke (F)
Catherine Copetas (St)
Kathy Cordray (P) and
Frank Cordray (P)
Peter P. Corless (A 1986)
Sharon Cory (P)
Barbara C. Cox (A 1970)
Cathleen A. Crabb (A 1979)
Ellen A. Crawford (A 1975)
Lauren Creany and
Brian D. Creany (A 1998)
Charles L. Cron (A 1997)
Victoria A. Crowley (St, A 1996) and
John J. Crowley (E 1996)
Virginia S. Crowley (P) and
Daniel J. Crowley (P)
Elissa F. Cullman and
Edgar M. Cullman, Jr.
Gillian Cannell (P) and
John Cummings (P)
Gail D. Czajkowski (A 1979)
Patricia Rose (P) and
Marta Dabezies (P)
Christin L. Danchi (A 2015)
Daniel J. Dausch (A 1999)
Alise Renee Kuwahara Day (A 2011)
and Lowell T. Day (A 2011)
Patricia Hutchinson-Day (P) and
Luke Day (P)
Barbara De Gregorio (P)
Simone N. Demirjian (A 1987)
Aya Demler (A 2015)
Kirit C. Desai (A 1972)
Brian J. Deutsch (A 1995)
Michelle A. DiBucci (A 1982)
Mr. and Mrs. Robert Guy Dilts
Discover Double Bass
Allen G. Doak, Jr. (A 1980)
Lawrence A. Dominik (E 1961)
Donna Donmez and Selcuk Donmez
Kenneth J. Donnelly (A 1966)
Judith I. Dorfman (A 1968)
Warren G. Doty (A 1959)

GIFTS OF \$100 to \$999

Jacquelyn Ann Drechsler (A 1993)
Ryan Dumas (A 2019)
Adrian Dumitrasc (St)
Donald W. Earl (A 1968)
Christina Annelena Earle (A 2009)
Dalton Eberts
Mr. and Mrs. David Egan (P)
Rhoda Eligator (P)
Eli-Sar Graf Foundation
Frank N. Ellis (A 1956)
Diana Dewey Emanuele (St)
Ivan L. Engel (A 1970, 1973)
Stephen J. Farneth (A 1975)
Miriam Zeisset (P) and
George Father (P)
James S. Fennell, Jr. (A 1971)
Cynthia K. Ference-Kelly (A 1978)
Gertrude E. Ferguson (A 1953)
Denise Ferguson (A 1961)
Bennett J. Fidlow (A 1983)
Marsha A. Fidoten (A 1969) and
Robert Earl Fidoten
E. Heidi Fieschko (A 1981)
Sarah J. Fife (DC 2000, HNZ 2001) and
Timothy K. Fife (DC 2000, A 2002)
John A. Figola (A 1969)
Patricia Robinson (P) and
Henry J. Finch (P, A 1972)
Justin E Finkenaur (A 2017)
Michael James Finkle (A 2009)
Jonathan S. Fishel (A 1981)
Carolyn Forough and Cyrus Forough (F)
Dionne P. Foster (P) and
Thaddeaus Foster, Sr. (P)
Nina S. Fox (A 1982)
Bennett C. Fradkin (A 1977)
Kristen A. Frambes (St)
Cecily Franklin (A 1974) and
Richard Franklin (A 1974, 1977)
Paul W. Frets (A 1972)
Laurie Friedland (P) and
Scott Friedland (P)
James E. Fuller (A 1979)
Marilyn Oldham (A 1975) and
Nicholas S. Fusco (A 1970)
David E. Gall (A 1978)
Kimberley A. Berdy (E 1993, 1996) and
Michael Frederick Gallmeyer
(S 1993)
Madeline Gannon (A 2011, 2018)
Kristopher Gardner
Sarah Garin and
Ross C. Garin (St, A 1999, 2001)

W. Blaine Garland (A 1960)
Elan D. Garonzik (A 1976)
Ellen Grace Garrett (A 2011)
Ray Gastil (F, St)
Nicholas J. Gatto (A 2002)
Francine D. Gemperle (St, A 1996, 2004)
Suzanne R. Giralico and
Albert F. Giralico, Jr.
Carly Glazier (P) and Mitch Glazier (P)
Amy S. Gluck (A 1980)
Joan K. Gomes (P, MM 1961)
Chen Gongxia
Terry Gaub Gordon (A 1977)
Ellen Blissman Gould (A 1970)
Henry B. Grant, Jr. (A 1947)
Elaine Greb and Francis J. Greb (A 1953)
Jennifera L. Green (A 1993) and
Daniel T. Green, Ph.D. (St, A 1994)
Marjorie Greenberger
Justin Gomlak Greer (A 1996)
Peter A. Grego (A 1972, 1973)
Charlotte Gross and
Jeffrey A. Gross (A 1977)
Jeffrey Adam Grossman (A 2006)
Jamie Gruzka (F, A 1985)
Weilan Guan (P) and Zhijian Hu (P)
Dr. and Mrs. Cesar Guerrero (P)
Edda Gusman (P) and Gene Gusman (P)
Lee Haas
Christina M. Hagopian (A 1997)
Alexander Hahl
Defne Civelekoglu (A 2009) and
Nadeem Haidary (A 2009)
Azizeh Haji-Djafari and
Sirous Haji-Djafari
Marilyn Blitz Hajjar (A 1968)
Adrienne C. Mckeown (P) and
Steven F. Hall (P)
Laura Hallinan (P) and
Bruce Hallinan (P)
Thadine R. Haner (A 1983)
Lisa V. Hanington (A 1996) and
Bruce M. Hanington (F)
Nicholas Hartkopf (A 2010)
John B. Hartley (A 1975)
Marvis E. Hartman (S 1973)
Amy L. Haupl (A 1996)
Stephanie E. Hawn (A 1987)
Robert E. Hazard (A 1950) *
Yao X He (P) and Shiao W Fung (P)
Elaine Hennessy (P) and
Kevin Hennessy (P)
Barbara E. Hepner (A 1968, 1970)

Robert N. Hering (A 1987)
Carl B. Hermanns (A 1977)
Mayra Molne (P) and
Carlos Hernandez (P)
Gayle L. Hess (A 2004)
Ryan Hess (A 2009)
David Highfield
Chadford C. Hilton (St)
Edward A. Hirsch (A 2000)
Matthew Y. Ho (A 2014)
Erik A. Hoffland (A 1999)
Mei-Ing Liu (P) and
Gilbert E.B. Hoffman (P, A 1962)
Theresa A. Hollon (A 1982) and
Jack W. Hollon (A 1982)
John J. Horner (A 1981)
Constance M. Hosterman
Marita A. Howell (P, E 1971, 1974) and
Ivan L. Howell (P, E 1970, 1972)
Nathan James Howell (E 2012)
Mark Howieson (A 1995)
Lauren T. Hraber (A 1995) and
Zachary A. Hraber (CS 1993)
Shuping Yang (P) and Xianyu Hu (P)
John M. Hull, III (P, A 1953)
Deborah Steenland (P) and
Kimball Hull (P)
Michelle M. Hur (P) and Jung H. Hur (P)
Suzanne Hylan and
Nathan W. Hylan (A 2004)
John P. Iatesta (A 1977, 1980)
Robert Innis (P)
Denise A. Jacobs (P)
Farah Jahdi
Holland J. Jancaitis (A 2000)
Vijayalakshmi Jayaraman (P) and
Prasanth K Balan (P)
Anuruddha Jayasinghe (A 2015)
Wei Xiao (P) and Chengyue Jiao (P)
Ling Jin (P) and Gengxian Shi (P)
Suni jin (P) and Derek S. Tsai (P)
Beth Johnson (MM 1954)
Lohna Johnson (P) and
David K. Johnson (P)
Helen Y. Wang (DC 1999) and
Donald Johnson (A 1998, TPR 2013)
Gayl Johnson (P) and
Ronald Johnson (P)
Sharon L. Johnston (St) and
Paul Johnston (St)
Catherine Jones (P)
Rosalind K. Jones and David A. Jones
Annabelle Joseph (A 1953, 1983)

Yi Ju (P) and Wenwen Wu (P)
Frederick A. Jules (A 1968)
Katherine S. Kadish (A 1961)
Arthur B. Kalsen
Sri Naga Rajesh Kamma (HNZ 2015)
Jill Poser (P) and David Kammet (P)
Lily Yu (P) and Ying Kan (P)
Haihong Wang (P) and Ping Kang (P)
Janis M. Kapadia (A 1977, 1980)
Meredith Kaplan (A 2001)
Dana B. Kasarsky (A 1970)
Mr. and Mrs. Toshiro Katayama (P)
Karen Keller (P) and John R. Keller (P)
Dean C. Kennedy (A 2002)
Kathryn Kennedy (P)
Thomas F. Keogh (P)
Robert F. Keppel, III (A 1975)
Hyeseong Park (P) and Duk Su Kim (P)
Hunter F. King (A 2014)
Molly Wright Steenson, Ph.D. (F) and
Simon J. King (A 2007)
Benjamin L. Kisslinger
Gary R. Kline (F, A 1990)
Sonia Koesterer (A 2004, CS 2004)
Yeon Hee Koh (P) and
Young Chang Koh (P)
Sharon Sujung Kong (A 2012)
Mardelle Kopnick
James J. Kopriva (A 1989)
Peggy B. Kozminski (P) and
Brian K. Kozminski (P)
Oonagh Krishnamurti and
Ramesh Krishnamurti (F, P)
Tracy D. Kroop (A 1993)
Jennifer B. Krueger (A 1983) and
Jonathan M. Krueger (A 1984)
Brian Kruman
Katharine M. Kuharic (A 1984)
Gail Kusten (P) and Mark Kusten (P)
Khee Poh Lam (P, A 1994)
Anita C. Lambert (P)
Beth Johnson (MM 1954)
John B. Lape, III (A 1973)
Lenny Robert Larsen (A 2006,
MET 2007)
Elizabeth R. Lass (A 2003)
David C. Laufer (A 1972)
Dale T. Laurin (A 1973)
Srinithya Lavu (A 2010)
Amy Wrzesniewski Law and
Anthony F. Law (A 1988)
Grace Kiew Man Chai (P) and
Yin Lean Chong (P)

Kelly Lee (P) and Alexander E. Lee (P)
Andrew Lee (A 2003)
Hyerim Song and Hee Bok Lee (A 2000)
Vasos Lee (A 2012)
Brian D. Leet (A 1998)
Laurie A. Klatscher (P, A 1979) and
Gregory J. Lehane (P, A 1978)
Kathleen Plunkett (P) and
James Lehner (P)
Mary Lou Lehoczky and
John Paul Lehoczky (F)
Abhijit Rajendra Lele (CS 2014)
Nicholas T. Lemesh (A 1968)
Maira Levant (A 2003)
David Lewis
Amy Cook Lewandowski (A 1981) and
John J. Lewandowski (E 1979,
1980, 1984)
Stephen R. Lewis (A 1972, 1976)
Hanna Wu Li
Mr. and Mrs. Timothy Lind (P)
Zhengyi Li (A 2022)
Zhonghu Li (P, A 1997)
Aggie Y. Sun (P) and Wen-Chung Lin (P)
Li Liu (P) and Baohong Li (P)
William G. Logan, Jr. (A 1971)
Polly S. Kipp (P, A 1982) and
David G. Loiterstein (P, DC 1982)
Thomas N. Loring (A 1978)
Betty Jo Hirschfield Louik, D.M.D. and
Howard Louik
Carol Louik
Becky L. Mingo (A 1991) and
Dutch MacDonald (A 1991)
Jodi MacDonald (P) and
Kenneth MacDonald (P)
Edward C. MacEwen (A 1960)
Douglas R. Maddox (A 1965)
Timothy C. Main (A 1982)
Johnny D.H. Mak (P)
Susan M. Bovan (A 1978, 1980) and
Richard Marchisio (A 1980)
Joan F. Markert (A 1972)
Michael Dennis Marks (A 1974)
Maria J. McNary (A 1988)
Edgar M. Masinter
Marc S. Masterson (St, A 1978)
Aaron P. Mastin (A 2003)
Teresa Mathers (A 1987)
William F. Matthews (A 1967, 1970)
Evelyn Ashor McCabe (A 1948)
Christine S. McCarty (S 1976)
Jennifer A. McChesney (A 1981)

All the World's a Stage

Award-winning actor, director and producer Tamara Tunie just landed a new role: member of Carnegie Mellon's Board of Trustees. The veteran of stage and screen has long lent her leadership skills to her alma mater's fundraising efforts. "As someone who grew up in the Pittsburgh area, I have always recognized Carnegie Mellon's value to our community and its impact on students around the world."

There are many ways to describe College of Fine Arts alumna **Tamara Tunie** (A 1981) — actor, singer, performer, director, producer, coach, writer — but her favorite is “working.”

“As a student, I had only hoped that I would be able to support myself as an actor. That’s all that I really wanted to do,” Tunie said.

Most people who recognize Tunie on the street do so from her recurring role as medical examiner Dr. Melinda Warner on NBC’s long-running “Law & Order: Special Victims Unit,” but her career has included an enviable range of experiences and roles.

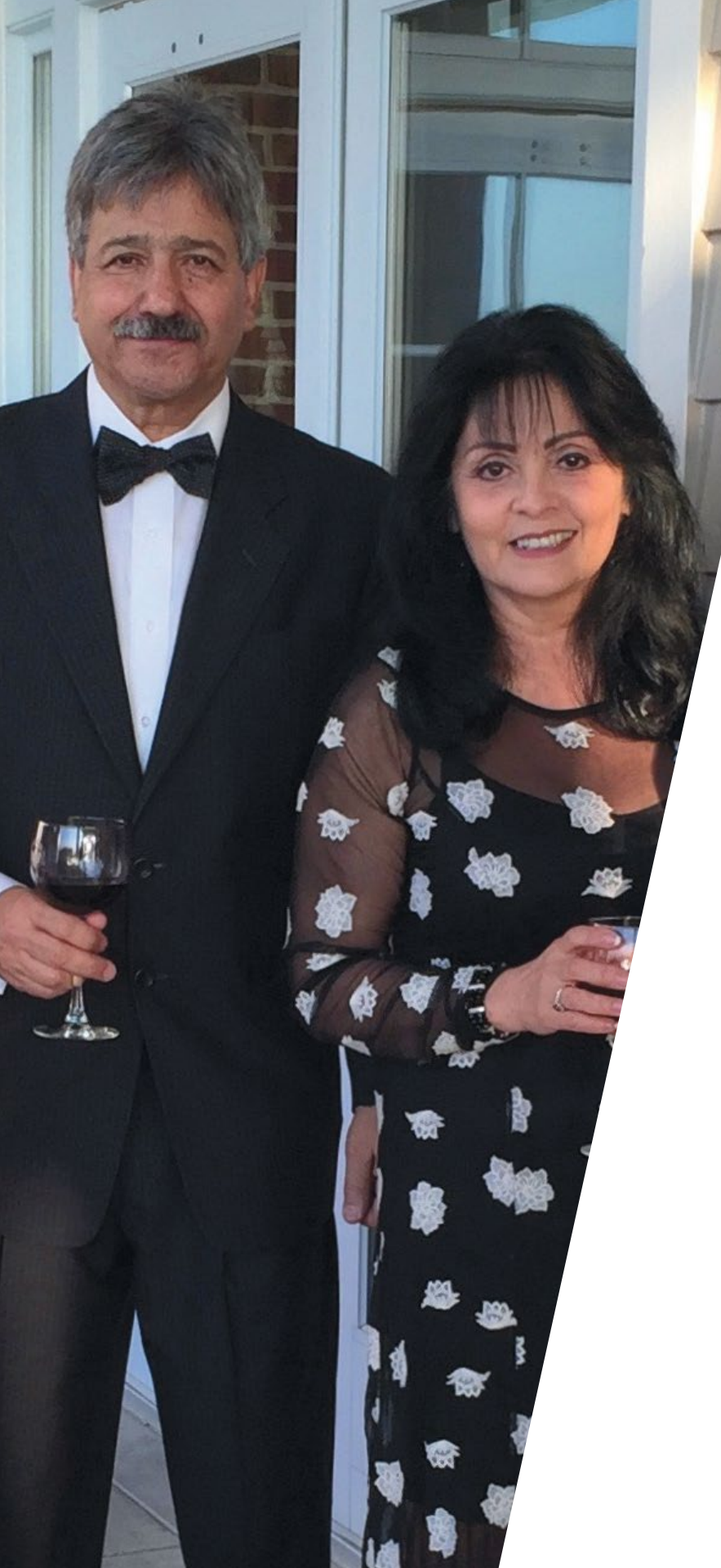
“The foundation and training that I received at CMU was definitely the springboard for my career,” she said. “The discipline that was required to get through the program has made me the professional that I am.”

She also maintains active connections to Carnegie Mellon and Pittsburgh. She is part of the alumni fundraising efforts for the Robert and Glynn Page Endowed Scholarship Fund, inspiring others to honor the late director of CMU’s opera and choral studies and provide financial support for CFA vocal performance and music theater undergraduates.

“I am in a position to share my talent and bring those experiences back to the school,” she said. “I think it’s imperative to give back to the places that have helped you become the person you are.”

“I think it’s imperative to give back to the places that have helped you become the person you are.”





“Collaboration and being able to work across different curriculums are hugely important, and Carnegie Mellon is the best institution for learning it.”

Preserving Music and Interdisciplinary Learning

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

“Of the 30 students who have been in each of the classes we’ve sat in on, all kinds of majors were represented,” Nick said. “Their talent is significant from the musical side and the analytical and engineering side.”

Both the arts and the sciences have played integral roles in the Vlahakis’ lives, and the recording studio provides instruction that melds both disciplines.

Nick, who received his master’s degree in mechanical engineering from CMU, enjoyed a 25-year career (culminating as COO) with ATK, a global leader in aerospace and defense technologies, but his hobby since high school has been music and recording. His wife, Kimi, is a respected artist specializing in iconography who “opened the world of fine arts” to him.

The couple’s commitment provides the Vlahakis Recording Studio with support for day-to-day activities and a planned gift of \$1 million to ensure its operations in perpetuity as well as fund undergraduate scholarships and initiatives in the School of Music.

“Collaboration and being able to work across different curriculums are hugely important, and Carnegie Mellon is the best institution for learning it,” Nick said.

GIFTS OF \$100 to \$999

Kathryn McConnell (P) and William McConnell, M.D. (P)
 Gaelen M. McCormick (A 2004)
 Carolyn P. McDermott (A 1991) and Thomas J. McDermott, III
 Daniel M. McDonnell (A 1986)
 Dervla N. McDonnell (A 2015, HN2 2017)
 Joseph Peter McDonnell (P)
 Jay R. McGinnis, Jr. (A 1979)
 Fiona McKee (P) and Mark A. McKee (P, A 1984)
 J. Barbara McKelway (A 1961, 1970)
 Mr. and Mrs. Gerald Metz (P)
 Ella Angela Medina (P) and Louis Medina (P)
 Carol M. Meeder (A 1969, 1972)
 Wayne Meledandri (A 1981)
 Gavin P. Mellor (A 1984)
 Leah M. Messina (BHA 2002)
 Richard A. Miller (A 1975)
 Wendi Miller (A 1972)
 Edward A. Miner (CS 1988)
 Eamae Falwell Mirkin (A 2009)
 Rekha Mishra (P) and Shailesh Mishra (P)
 The Cynthia & George Mitchell Foundation
 Malvina J. Mock (A 1964)
 Jack L. Moffett (A 1998)
 Soumyo D. Moitra (HN2 1981)
 Beth Swernofsky Mongilio (P, A 1983) and Bernard A. Mongilio (P)
 Andrew R. Moore (A 2006, MET 2008)
 Susan Morris (MM 1966) and James Hiram Morris (S 1963)
 Mary Ann Morsberger (MM 1954) and Philip B. Morsberger (A 1954)
 Barbara A. Morycz
 Pamela J. Mrozek (S 1974) and Bernard P. Mrozek (E 1972)
 Todd Muffatti (A 1964)
 David I. Murray (A 2006, CS 2006)
 Elizabeth A. Muskat (A 1986)
 Barbara Myers and Eugene N. Myers
 Shannon Nance (P) and Wesley Nance (P)
 Laura Kai Narayan and Manu Narayan (C, A 1996)
 Thomas M. Nathan (A 1953) *
 Blair Neal
 Jenna E. Neal (A 1998) and Everett Neal (S 1997)

Joseph R. Necessary (A 2016)
 Eric M. Newhouse (A 1998)
 Carl Newman (P)
 Diana S. Nicholas (A 1994)
 Wendy Nishizaki (P) and Craig Nishizaki (P)
 Anna C. Nordmann (MM 1969) and Fritz R. Nordmann (A 1984)
 Dallett M. Norris (A 1964)
 Charles A. Norton (A 1954)
 Barbara A. Nowicki (P, A 1969) and Bernard Nowicki (P)
 Leslie Nucho (P) and Roger Nucho (P)
 Robynne O’Byrne (P) and Matthew O’Byrne (P)
 Thomas D. O’Halloran (A 1971, 1973)
 Herbert T. Olds (A 1960)
 Lisa Oppenheim (P) and Irving J. Oppenheim (F, P)
 Edelwina V. Orbeta (P) and Alex C. Orbeta (P)
 Richard Orient (A 1977)
 Jonathan T. Ota (A 2013)
 Bonnie B. Otis (A 1964)
 Amy L. Ott and Gregory R. Ott
 Anne Penrose Blaxter Page
 Edward Pak (A 1996)
 Debra Stitt Palmer and Stephen M. Palmer (A 1984)
 Long Pan (A 2003)
 Gopinadhan P. Pandalai (E 1991, TPR 2003)
 Stephen D. Park (A 1990)
 Edward S. Parker (A 2003)
 Mr. and Mrs. Stephen Parker (P)
 Rick P. Parks (A 1980)
 Annalisa Pask (P) and Neil Pask (P)
 Chanda R. Patel (A 2015)
 Rajesree R. Patel (P) and Rajni B. Patel (P)
 Ms. Karen Koegler (P) and Mr. Kenneth Pavelchak
 Anne E. Paylor (A 1957)
 Neal I. Payton (A 1978)
 Lisa B. Peppas (P) and Nicholas A. Peppas (P)
 Wesley Arons (F, P) and Michael Perdriel (P)
 Christiana Billiet Lackner (A 2014) and Nicolas Perez Cervantes (A 2014)
 Brett R. Perl (A 2015)
 Colleen D Sullivan (P) and Edward Petkus (P)

Phoebe Ann Crisman, AIA (A 1984) and Michael R. Petrus (A 1987)
 Shirley A. Phillips (A 1975)
 Debra E. Pickett and William B. Pickett
 John H. Pinto
 Steven H. Pittleman (A 1977)
 The Pittsburgh Foundation
 Beth Plunk (A 2003) and Patrick Plunk (A 2004)
 Christina M. Pollet (P) and Michael S. Pollet (P)
 Ronald S. Pontius (A 1979)
 Douglas L. Pope (A 1965, 1969)
 Cynthia Limauro (F) and Chris Popowich
 Damian P. Possidente (A 2000)
 Wesley William Posvar
 Sara Pozzi (P) and Carl Pozzi (P)
 Pamela Nelson (P) and Stephen Pyne (P)
 Stephen L. Quick (St)
 Ubolrat Racharaks (P) and Chatsiri Racharaks (P)
 Nezam Radfar, M.D. and Rouhangiz H. Radfar, M.D.
 Ambika Raman (P) and Mahadev Raman (P)
 Michael F. Ramsaur (A 1970, 1971)
 Elizabeth Rawlins (A 1971)
 Mary Rawson and Christopher C. H. Rawson
 Marta Recalde (P) and Carlos Recalde (P)
 Eileen K. Reed (A 1969)
 Reich and Binstock LLP
 John P. Rentzepis (CS 1988)
 Evelyn Rhodes (A 1969)
 Christina Rickenback and Robert Rickenback
 George H. Rieke (A 2002)
 Richard B. Robison (A 1974)
 Katharine S. Rockman, DDS (A 1969, 1971)
 Deborah Kathryn Rodday (St)
 Carol M. Ross (A 1956)
 Marilyn Roth (A 1968)
 Mary Louise Rubin (P) and John M. Rubin (P)
 Jill Lorraine Ruby-Wahba (A 1989)
 Lisa-Jo Rygelski (P) and Ronald Andrew A. Rygelski
 Phyllis C. Safman (A 1965)
 Mr. and Mrs. Darius Saghafi

Sonya Santana (P)
 Anne Santulli (A 1996)
 Nancy Saretsky (A 1973, 1976) and Peter Saretsky (TPR 1974)
 Joshua Schaldenbrand (St)
 John A. Schlenke (A 1962)
 Loretta L. Hurley (A 1988) and Alan Mark Schlossberg, AIA, LEED AP (A 1985, 1988)
 Betsy A. Schmidt (A 1968)
 Derek B. Schmidt (A 1997)
 Edwin C. Schmidtke (A 1971)
 Lois J. Schneider (P)
 Rachel Civen and Peter A. Schubin (A 1984)
 Jennifer S. Schuler (St)
 Christian E. Schwartz (A 1999)
 Mark S. Schwartz (A 1984)
 Louise C. Sciannameo (P) and Franco Sciannameo (F,P)
 Stephen M. Selin (A 1987)
 Paul Andrew Sgroi (A 1989)
 Tina L. Shackelford (F)
 Scott B. Shannon, AIA (A 1986)
 James H. Shaw (A 1990, 1993)
 Koo Ho Shin (A 2007)
 Lakshmi Reddy and Nikhil Shirali
 Geraldine Silk (A 1971)
 Justine M. Silver (P) and Josh G. Silver (P)
 Lisa A. Silverberg
 Judith A. Silverman (A 1956)
 Madeline Gerstein Simon (A 1994)
 M. Leon Skolnick, M.D.
 Amanda Smith (A 2017)
 Ritsuko Uchida (P) and Daniel Smith (P)
 Jessica Thompson and Greg J. Smith
 Donald N. Solow (A 1967)
 Dr. and Mrs. Nassar J. Sonbolian
 Mr. and Mrs. Rahim Sotoodehfar
 Henry D. Spinelli (A 1955)
 Helen Spiro (A 1948)
 Rohini Srivastava (A 2018)
 Gloriana St. Clair (H 2012)
 Stuart W. Staley
 Mark R. Stallard (E 1985)
 Agnes G. Stark (A 1962)
 Daniella Staudacher (St) and Max Staudacher (St, DC 2011)
 Ruth L. Staudacher (P) and John Staudacher (P)
 Dan Stefanovich (A 1964)
 Trang H. Steinbaum (P) and Gary C. Steinbaum (P)

Lauren Stern and Richard M. Stern, Jr. (F)
 Robert T. Stevens, Jr. (A 1979)
 Marilyn J. Stivers (A 1970) and Samuel R. Stivers (TPR 1968)
 Victoria Stabile (P) and Dennis Stoker (P)
 Renee L. Stout (A 1980)
 Malcolm Strachan, II (A 1954)
 David J. Stricker (A 1978)
 Ruyi Sun (P) and Liping Di (P)
 Kathy L. Sutcliffe (A 1971, 1975)
 Martha C. Sutherland (A 1949)
 Catherine E. Talento (P) and John Talento (P)
 Linjuan Zhang (P) and Baoxian Tang (P)
 Jacklyn Tanker (P) and James Tanker (P)
 Phebe M. Taylor (A 2002)
 Steven L. Taylor (P)
 Donald J. Tellalian (A 1959)
 Nancy L. Tesler (A 1956)
 Yen Ha (A 1996) and Richard J. Tesler (A 1993)
 Barbara E. Thompson (A 1990)
 Robert J. Thomson (F)
 Thomas G. Thomson
 Brian Thornton (St)
 Christoffer S. Thygesen (S 2017)
 Yan Wen (P) and Bing Tian (P)
 Tightspot Dancewear Center
 Shannon Elizabeth Tolle (A 2014) and Joseph R. Tolle (A 2015)
 David A. Tolliver (CS 1998, 2000, 2006)
 Melissa A. Sarko (A 1997) and Mark Trumpbour (DC 1997)
 Tamara R. Tunie (T, A 1981)
 Bernadette Wise-Tuteur (A 1982) and Peter Z. Tuteur (A 1979)
 Charles R. Tyeke (A 1961)
 Dana B. Vachharajani (A 1997)
 Nan Weizenbaum and Mahmood-Reza Vali (F)
 Annette Gottschalk van Hilst (A 1965)
 Leslie Vaughan, Ph.D. (A 1992)
 Ann M. Villano (P) and John T. Villano (P)
 Lauren M.L. Von Dehsen (A 2010)
 Melba N. Wagstaff (P)
 Lee D. Waldron (A 1971)
 Lt. Cdr. Trek C. Wallace (A 1978)
 Tsui-Chuan Lin (P) and Chia-Pu Wang (P)

GIFTS OF \$100 to \$999

Rolmene Ward (P) and Bobby Ward (P)
Craig H. Watterson (A 1977)
Frederick C. Watts (P, A 1968)
Samantha B. Weaver (A 2011, CS 2018)
Maria Weber
Helen E. Webster (A 1969)
Mark Aldon Weiss (S 1981)
Jean E. Weiss
James A. Weston (A 1972)
Stephanie Ford and Charles Harry White (F)
Francis C. Wickham (A 1957)
Stephen John Wierzbowski, FAIA (A 1975)
Pamela E. Wigley (St) and Clark Wigley
Harry L. Wilbur, Jr. (A 1957)
Pamela Ann Wilhoit (A 1991)
Alison Lauren Wilkinson (A 2009) and
Matthew T. Wilkinson (E 2006)
Jennifer Joy Wilson (St)
Mary K. Wilson (P) and John F. Wilson (P)
Dagmara A. Dominczyk (A 1998) and
Patrick J. Wilson (A 1995)
Martha Ann Wishnev (A 1961)
Joan Witt (P) and Edward Witt, Jr. (P)
Andy Wolk (A 1973)
Weiyang Zhao (P) and Tingpong Wong (P)
Edward M. Wozniak (St)
Heather Wright (P)
Linda M. Wright (St)
Stuart B. Wurtzel (A 1962, 1967)
Yan Rong Liao (P) and
Xiangyang Xin (P, A 2002, 2007)
Elizabeth Anne Buckman Yo (A 1991)
Matthew W. Yoder (A 1995)
Yin Wang (A 2015) and
Rongchang You (HNZ 2009)
Bruce D. Young (A 1963)
Vivian Melanie Young (A 2022)
Molly J. Youngling
Tiffany Phillips (P) and Abbas Zackria (P)
Abdolreza Zarnegar
Sabrina Zhai (A 2021)
Mei Zhang (P) and Jianhong Kang (P)
Yiran Zhang (A 2018)
Minyao A Chen (P) and Joe X Zhao (P)
Xiaomei Chen (P) and Jianming Zhou (P)
Shari Zingle (St)
Steven G. Zirinsky (A 1981)
Paul C. Zugates (A 1972)
Gregory P. Zulkie (A 2008)
Sherry Zwiebel (P) and
Robert Zwiebel, Jr. (P)
Anonymous
Anonymous



THE WARNER CIRCLE

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

Warner Circle members.

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

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

[‡] for the time period of July 1, 2019 through June 30, 2020.

Opportunities

Your generosity supports our world's future artists, designers and architects. We thank you for your gifts to enhance student programs, fund scholarships, update facilities and support our student and faculty research. Please contact us and we will work with you to make sure that your gifts make an impact in the areas that are important to you.

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[Fall 2020]

THE COLLEGE OF FINE ARTS AT CARNEGIE MELLON UNIVERSITY

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

School of Architecture

Head: Omar Khan

School of Art Head: Charlie White

School of Design Head: Bruce Hanington

School of Drama

Interim Head: Megan Monaghan Rivas

Interim Senior Associate Head: Kyle Haden

School of Music Head: Denis Colwell

BXA Intercollege Degree Programs

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Arts & Entertainment Management

Faculty Chair: Brett Crawford, Ph.D.

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Director: Elizabeth Chodos

Frank-Ratchye STUDIO for Creative Inquiry

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



THROUGH
NOV.15
Visit Online at
bit.ly/GetOutTheVoteOnline

GET OUT THE VOTE: EMPOWERING THE WOMEN'S VOTE

AT MILLER ICA, CMU

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

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

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

aiga.org/vote

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

POSTER DESIGN BY: MELINDA BECK, BROOKLYN, NEW YORK

AIGA
the
professional
association
for
design

2020
VOTE
GET OUT THE VOTE
Empowering the women's vote
aiga.org/vote
Poster design by: Melinda Beck, Brooklyn, New York

VOTE 411
In partnership with the
League of Women Voters