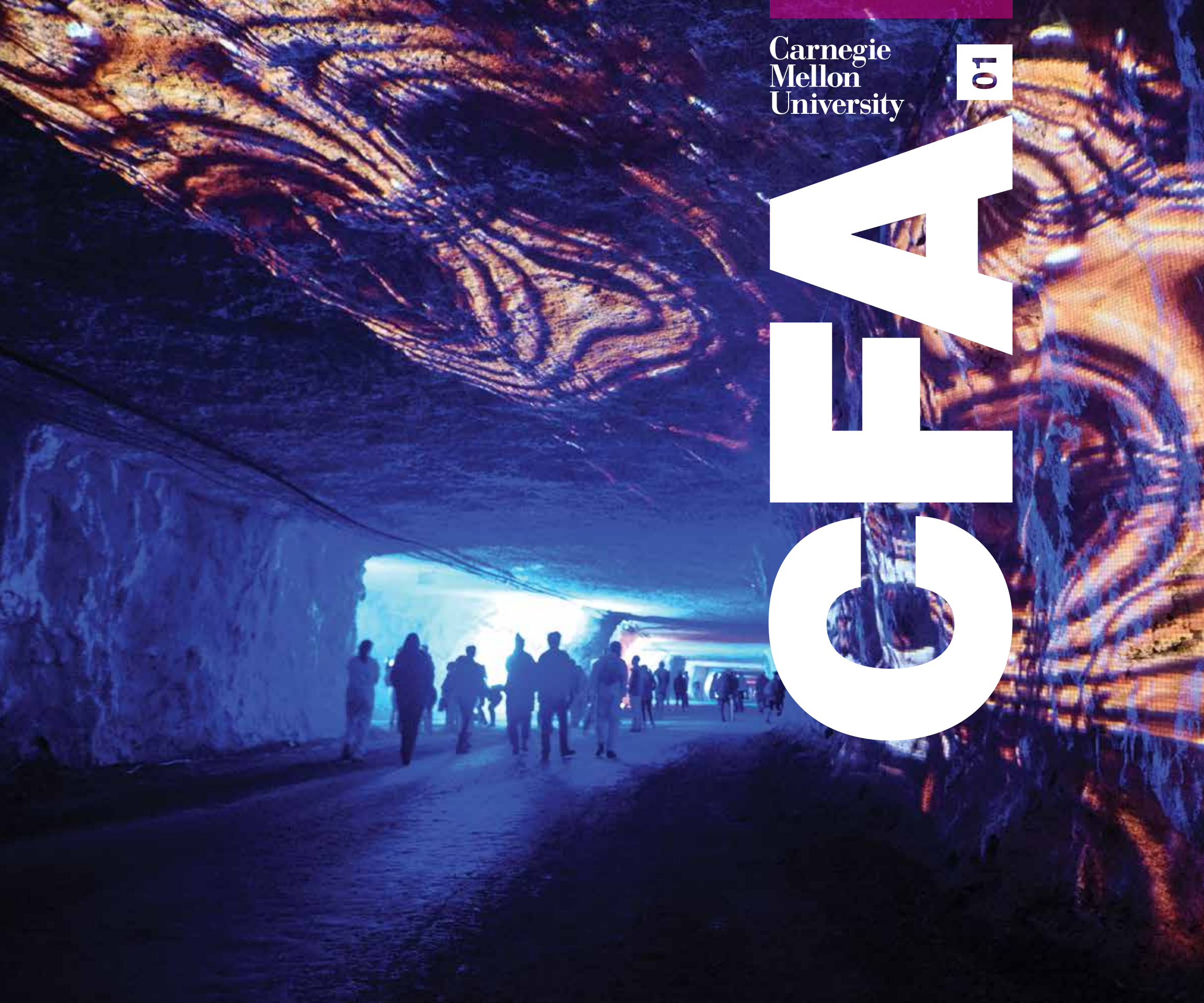


Carnegie
Mellon
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COLLEGE OF FINE ARTS

Publisher: Dan Martin, Dean, College of Fine Arts
 Editor: Pam Wigley, Associate Dean for Communications, College of Fine Arts

WRITERS:

Liz Baker	Andrew Ptaschinski
Margaret Cox	Sarah Rafson
Joyce DeFrancesco	Ross Reilly
Thomas Hughes	Emily Rybinski-Benish
Joseph Lyons	Erin Keane Scott
Meredith Marsh	Abby Simmons
Julianne Mattera	Emily Syes
Heidi Opdyke	Pam Wigley

DESIGN & PRODUCTION

Marketing & Communications

PHOTOGRAPHERS:

Michael Henninger
 Timothy Kaulen
 Andrew Ptaschinski
 Emily Syes

Contributors noted in captions

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Miller Gallery rebrands itself as
 Miller Institute for Contemporary Art.
 Image: *Dot Gov, CMU 2018 Senior Art Exhibition, installation by Cindy Hsu.*

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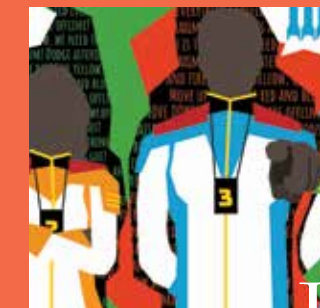


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CFA

Carnegie Mellon University

[cmu.edu/cfa]



CMU School of Drama student's training takes him beyond the stage to the world of gaming.

10

ON THE COVER:

"SubSurface" was the first arts festival to happen in an underground limestone mine, owned by Daniel Bruce, 1998 Tepper School of Business alumnus.

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- Design
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- Arts & Entertainment
- STUDIO
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Austin Treu, a member of the Tartan Tuba Band, delighted 2018 CMU Carnival-goers with a rendition of "Sgt. Pepper's Lonely Hearts Club Band."

INSPIRE EXCITE INSTILL

A SENSE OF PURPOSE

01



MESSAGE *from the Dean*

DAN MARTIN

Hello, and welcome to the first issue of CFA Magazine. On behalf of all of us in the College of Fine Arts (CFA) at Carnegie Mellon University, I'm delighted to share news of the past academic year. Each fall, we'll update you on the accomplishments of our five schools, associated programs, and the faculty, staff and students within them. At the same time, we will look forward to CFA's continued accomplishments in the months to come, and we'll alert you to exciting things coming your way.

You are receiving this magazine because, in some way, you have a connection to CFA or have shown an interest in what we do here at Carnegie Mellon. You may be a graduate of one of our academic programs, a donor, a parent, a member of the arts world at large, a professional or academic at another institute of higher learning — among others. Regardless of your connection, we're glad to have you as part of the CFA family.

Our goal with CFA Magazine is to encourage your greater interest in, engagement with and support of the programs within CFA. We hope you will see by way of the news within this publication that we are continuing a legacy of preparing the next generation of forward-thinking professionals in the arts, design and architecture.

I think you'll find that our current students have built successfully upon the reputations of those who have come before them while, at the same time, are creating their own path into the future. They come to us with grand ideas, and it's exciting to watch their vision become reality under the tutelage of our top-tier faculty who inspire, excite and instill a sense of purpose in our students.

When I bid farewell to our undergraduate and graduate students each May, I know they are going into the world fully prepared to not only meet the challenges of the future but to truly affect the future.

Enjoy the issue, and let us know what you think — especially if you're a graduate of an academic program within CFA. We want to hear from you so we can share your news. Thanks for being part of all that we are and all that we do at Carnegie Mellon University.

Best regards,
Dan J. Martin
Stanley and Marcia Gumberg Dean
College of Fine Arts
CFADean@cmu.edu

The Game: The Game

by ANDY PTASCHINSKI *A woman waits alone in a bar for a friend. This is the starting point for School of Art Professor Angela Washko's latest project. In "The Game: The Game," a video game with a first-person perspective, six men approach aiming to seduce you.*

"The Game: The Game" uses language drawn verbatim from the instructional books and videos of "seduction coaches," a.k.a. pick-up artists, who sell tips and techniques to manipulate women into sexual encounters quickly.

The seduction community is relatively niche, but the techniques they use, ranging from corny and annoying to threatening and violent, are part of a larger social problem, Washko said.

"Although this community is normalizing it through teaching, what they're doing is taking something that already existed and making it concrete and instructional," Washko said.

Some of the techniques these men teach — seeking out inexperienced or vulnerable women, for example — are "things people in positions of power regularly do to young women," she said.

"The Game: The Game" is a choose-your-own-adventure that can be in turn humorous and harrowing. Players navigate the crowded bar, choosing to spurn the advances of pick-up artists or to engage with them. The video game uses Washko's hand-made and digitally altered cyanotypes combined with a pulsing soundtrack by experimental noise band Xiu Xiu that heightens the sense of anxiety and gives the project an intense, claustrophobic feel.

The project "brings you into a reality that is very much present and deep-seated in our culture," said independent writer and curator Dorothy Santos.

Washko's work is integral to the broader cultural shift exemplified by the #MeToo movement. An element of the project, she said, is "designed to hold pick-up artists accountable for the impacts of what they've produced."

"There is something to putting men into the position of playing through these experiences [that] typically only femme-presenting people have to experience," Washko said.

Male players have reported they had not understood how pervasive this behavior was until discussing the project with female players. Washko said she hopes her project causes men to critique their own behaviors, even if this behavior is not as obviously wrong as that of the seduction coaches.

"The Game: The Game" was recently the subject of a solo exhibition at the Museum of the Moving Image in New York City. It also has been shown at Squeaky Wheel Media Center in Buffalo, New York; FACT in Liverpool, UK; and at the Hammer Museum in Los Angeles as part of the UCLA Game Festival; among other places. It has been written about in The New Yorker, BOMB Magazine and Vice: Broadly. The game will soon be available to play free online.

The project was supported in part by funding from the College of Fine Arts Faculty Fund for Research and Creativity and a Frank-Ratchye Fund for Art at the Frontier Grant.

Stills pulled from Angela Washko's The Game: The Game, an online dating simulator for men and women.

Julien

It doesn't count as sex.

He pours you both shots of what must be the cheapest jug of bottom shelf vodka in existence.

Take me back to the bar.

Ok. That's cool.

I wanted to go to the party, not your apartment! Take me back to the bar!

Ok that was a neat trick you did there, but what the fuck? No way am I going to your apartment.

TO THE MOON

BY PAM WIGLEY

The starkness and silence of space will welcome a small piece of humanity next year when Carnegie Mellon University sends the first museum to the moon aboard a lunar lander developed by CMU spin-off company, Astrobotic, and carried by a United Launch Alliance (ULA) rocket.

A first-of-its-kind project, the eight-inch cylinder called the "The MoonArk" encompasses a widespread, cross-disciplinary collaborative effort at CMU. It has involved significant contributions from faculty and students across 11 departments and schools on the Carnegie Mellon campus.

Originally led by renowned space artist and retired School of Art Professor Lowry Burgess, the project is now directed by Mark Baskinger, co-principal investigator and associate professor in the School of Design. He calls the Ark and its contents a depiction of life on earth meant to help illustrate a vital part of the human existence: the arts.

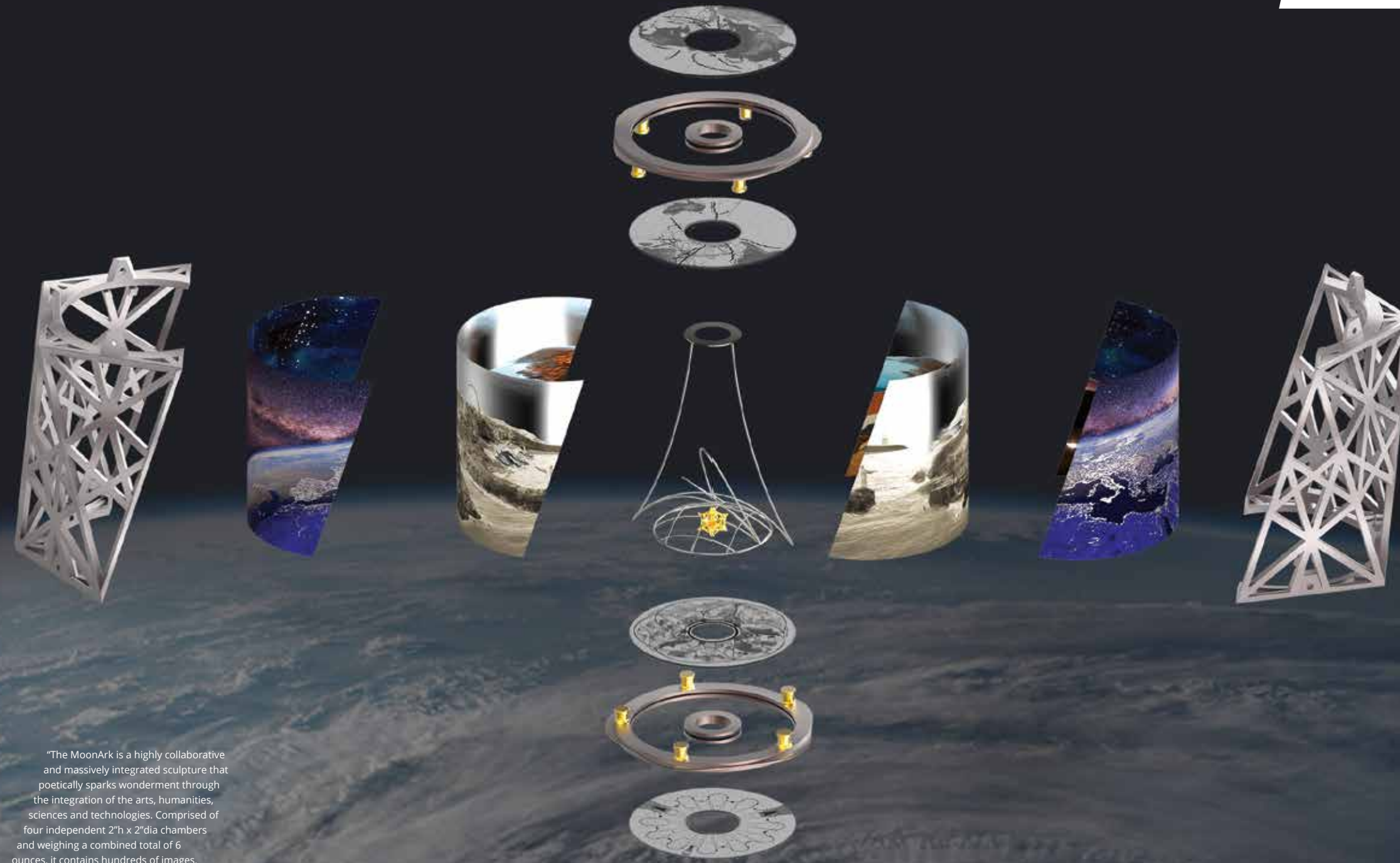
"If this is the next step in space exploration, let's put that exploration into the public consciousness," he said. "Why not get people to look up and think about our spot in the universe, and think about where we are in the greater scheme of things?"

Twin MoonArks have been created; one for the moon, and one to remain here on Earth to tour across the United States, in Europe and Asia — aiming to reach millions of people through digital and print publications and curated exhibitions. Currently, the moon-bound MoonArk is on display in the Wertz Gallery at the Carnegie Museum of Natural History in Pittsburgh and will then head to Paris for an international space art exhibition in early 2019.

moonarts.org

The MoonArk was developed through the Frank-Ratchye STUDIO for Creative Inquiry, which serves as an interdisciplinary research center in the College of Fine Arts.

"The MoonArk is a highly collaborative and massively integrated sculpture that poetically sparks wonderment through the integration of the arts, humanities, sciences and technologies. Comprised of four independent 2" h x 2" dia chambers and weighing a combined total of 6 ounces, it contains hundreds of images, poems, music, nano-objects, mechanisms and earthly samples intertwined through complex narratives that blur the boundaries between worlds seen and unseen.



TRANSITION DESIGN TAKES AS ITS PREMISE THE NEED FOR SOCIETAL TRANSITIONS TO MORE

WE LIVE IN

SUSTAINABLE FUTURES. IT APPLIES AN UNDERSTANDING OF THE INTERCONNECTEDNESS

TRANSITIONAL

OF SOCIAL, ECONOMIC, POLITICAL AND NATURAL SYSTEMS TO ADDRESS PROBLEMS AT ALL

TIMES.

LEVELS OF SPATIOTEMPORAL SCALE IN WAYS THAT IMPROVE QUALITY OF LIFE.



Terry Irwin, head of the School of Design and co-organizer of Transition Together 2018

“We’re using design to convene a global conversation. Designers are always in service of something bigger, and every discipline needs to take up that posture. No one discipline can lead these transitions, nor can they solve these problems on their own.”

This summer, the 4th Transition Design Symposium, **Transition Together 2018**, took place on the Dartington Hall Estate in Devon, England, and for the first time brought together representatives from major movements and initiatives to discuss the urgent need for sustainable societal transitions and systems-level change, and initiate the connections that will make rapid transition possible.

Transition Design, a new area of design research, practice and study that was conceived at Carnegie Mellon University’s School of Design in 2012, acknowledges that we are living in “transitional times,” according to Terry Irwin, head of the School of Design and co-organizer of Transition Together 2018.

“It takes as its central premise the need for societal transitions to more sustainable futures and argues that design has a key role to play in these transitions,” Irwin said. “It applies an understanding of the interconnectedness of social, economic, political and natural systems to address problems at all levels of spatiotemporal scale in ways that improve quality of life.”

For Irwin, the inclusion of design and design thinking is key to addressing necessary societal transitions.

“Entire societies need to transition, and one-off disconnected solutions are no longer enough,” she said. “Surprisingly, design has been absent from these

conversations, yet it is responsible for making the physical artifacts and infrastructures of our world. Transition Design aspires to develop tools and approaches that can aid transdisciplinary teams working on transition and systems-change related projects and initiatives.”

Transition Together 2018’s invited panelists, each representing a different area of transition-related activity or system change, presented their perspective on societal transformation in two panel discussions on day one.

Panelists were Carnegie Mellon School of Design Distinguished Adjunct of Professional Practice Cheryl Dahle from Flip Labs and Future of Fish; Laura Winn, head of the School for System Change, Forum for the Future; Sarah McAdam, delivery director, Transition Network; Andrew Simms, co-founder, The New Weather Institute; Peter Newell, STEPS Centre, Sussex University; Jules Peck, The Next Systems Project; Damian White, Just Transitions and Rhode Island School of Design; Michel Bauwens, P2P Network and Commons Transitions; and Idil Gaziulusoy, Socio Technical Research Network and Aalto University.

On the second day of the symposium, a visioning session led by the renowned futurist and Carnegie Mellon School of Design Associate Professor Stuart Candy introduced panelists and participants to the role future visions play in societal transitions and the value of the foresighting process in catalyzing systems-level change.

“We really wanted to introduce the idea of long-term visioning as a transition strategy,” Irwin said. “This was the first time all of these transition-related strands came together, and we’re facilitating an opportunity for them to network and connect as a strategy for even bigger global change.”

society infrastructure natural trends
recreation physical artifacts understanding conversation
building planning forward network
analysis data green solutions

AN EYE ON THE FUTURE: DESIGN AS CATALYST TO TRANSITION TOWARD A SUSTAINABLE SOCIETY

By JOSEPH LYONS

crime disconnected envision
research-driven strategy scientific
global direction environment
population

OFF-STAGE ADVENTURE

BY ERIN KEANE SCOTT

At the School of Drama, the theatrics aren't just for the stage. Our students seek to incorporate cutting-edge technology into live performances and create technology that can be used in numerous applications, such as gaming.

TOO MANY CAPTAINS AND NOT ENOUGH WIRE

SCHOOL OF DRAMA STUDENT CREATES AWARD-WINNING SCI-FI GAME

At the 20th Annual Independent Games Festival awards ceremony at the alt.ctrl.GDC conference in San Francisco, a prototype that began in an experimental game design class at CMU last fall, Too Many Captains and Not Enough Wire was announced as a finalist for the overall alt.ctrl.GDC award.

Second-year Video and Media Design MFA student Giada Sun is one of the masterminds behind "Too Many Captains," a game that invites players to immerse themselves in a high-stress, highly collaborative science-fiction adventure involving a lot of novel and unconventional gameplay, including a custom hardware controller.

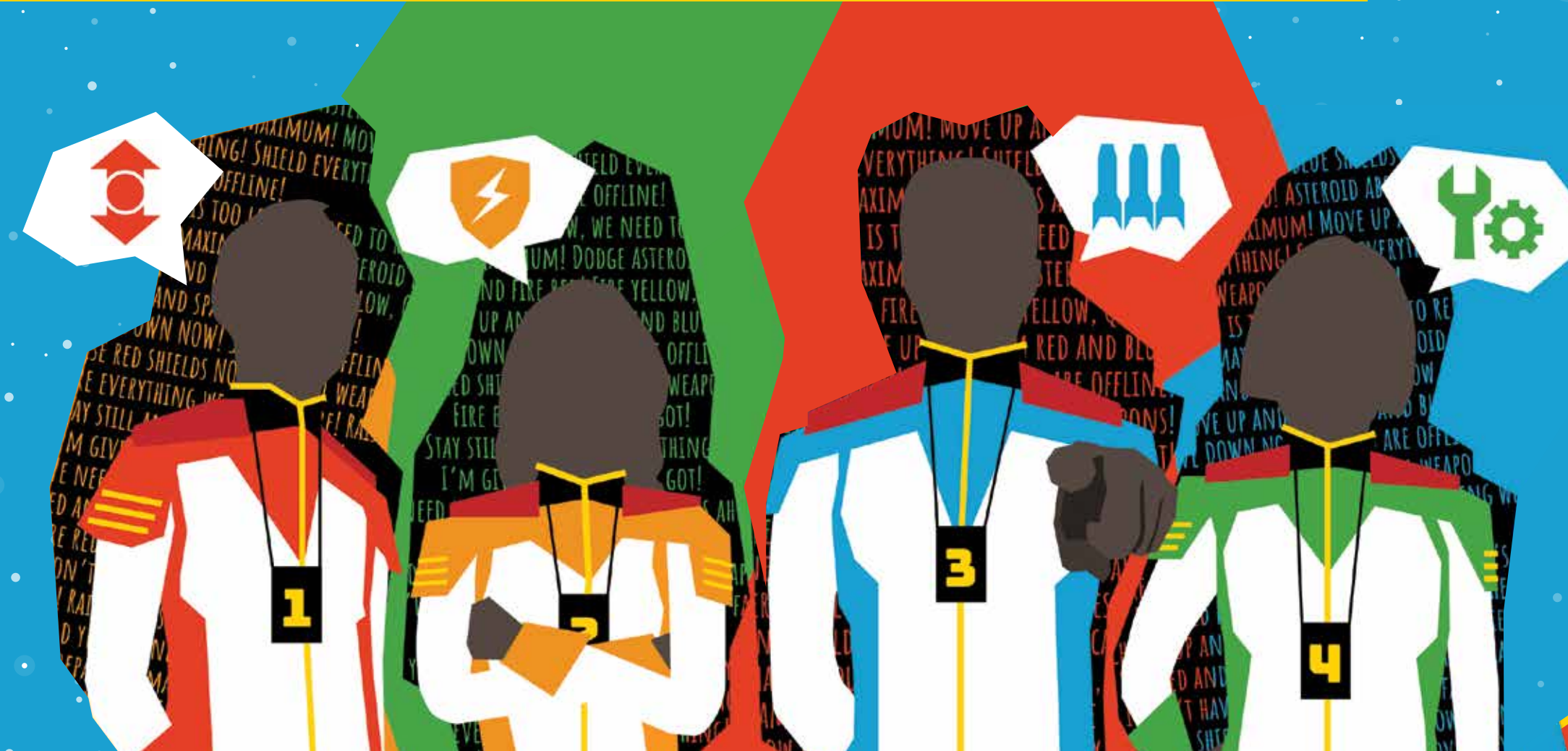
Sun and his partner, Avi Romanoff, an undergraduate majoring in Cognitive Science and Human-Computer Interaction, used their backgrounds in drama and human-computer interaction respectively to storyboard, create personas and perform extensive user and usability testing.

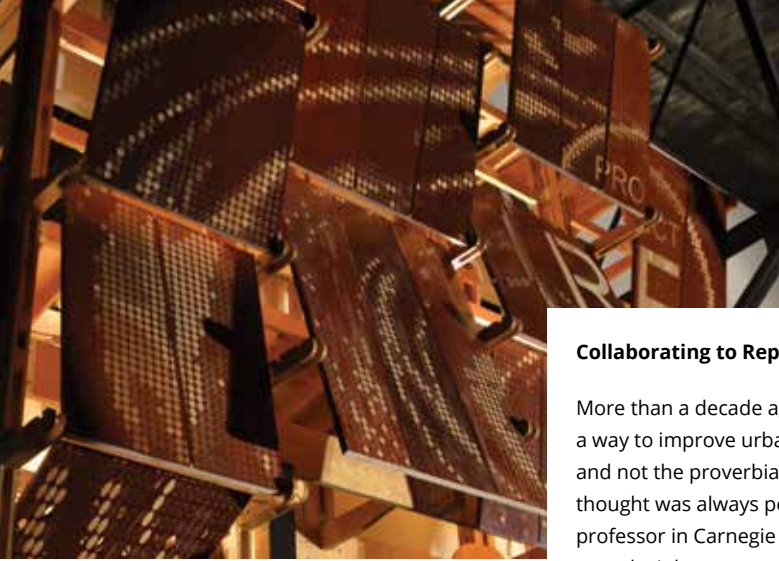
In December, Sun and Romanoff learned that "Too Many Captains" had been accepted to alt.ctrl.GDC, a showcase of alternative control schemes and interactions in games — a part of the larger annual Game Developers Conference. This led them to seek funding from various CMU resources including the CS+X Fund for Creative Collaborations (endowed by Alfred Z. Spector and Rhonda G. Kost), The Frank-Ratchye STUDIO's Fund for Art at the Frontier, and Carnegie Mellon Undergraduate Research Office Presentation Award.

The funding allowed them to engage sound designer, Yiran Zhang, an MFA candidate in Sound Design at the School of Drama, and Caroline Hermans, an ECE senior in BXA's Engineering and Arts additional major program, who helped with interaction design and acted in a promotional video for the project.

The team was one of five finalists chosen out of 24 projects/teams that were accepted to participate in the showcase held March 21-23. The 24 project teams hailed from all over the world, including France, Sweden, Spain, Germany, the United Kingdom, Japan and China.

"As a theatrical designer, I think this experience really encouraged me to explore more possibilities within design," said Sun. "We should not limit ourselves in theater and should consider that we can use what we learn at the School of Drama in other fields. My theater education is really important to me because it gives me confidence in myself and because I'm learning to cooperate and communicate with different people to make amazing works."





Collaborating to Repurpose Precious Resources

More than a decade ago, John Folan had a vision. He just knew there was a way to improve urban communities, helping residents with a hand up and not the proverbial hand out. He wanted to do it in a novel way, and the thought was always percolating in his mind. At Carnegie Mellon, Folan, a professor in Carnegie Mellon University's School of Architecture, found a way to make it happen.

by PAM WIGLEY

Folan and community leaders created Project RE_, a program of the School of Architecture's Urban Design Build Studio (UDBS), a little more than three years ago with partners from Construction Junction (CJ) and the Trade Institute of Pittsburgh (TIP). The three nonprofits leveraged their assets to create opportunities for all involved by expanding knowledge and skill sets.

The "RE" references the mission of the collaborative to "reuse materials, rebuild communities and restore lives," Folan said. "It's about using materials that are already available and diverting them from landfills. For both undergraduate and graduate students in the UDBS, it's about preserving the environment by retraining people to think about repurposing vs. wasting precious resources. It's also about seeing urban communities overcome challenges through empowerment and helping residents earn a living wage."

Folan had been involved in a similar effort years ago while running a design-build program at the University of Arizona. His undergraduate students worked side-by-side with teens emerging from juvenile corrections. Through day-to-day contact, the teens began to understand that they had opportunities available to them; circumstance was the only thing separating them from their ability to succeed. The undergraduate students also gained a greater understanding of the social context in which they were working.

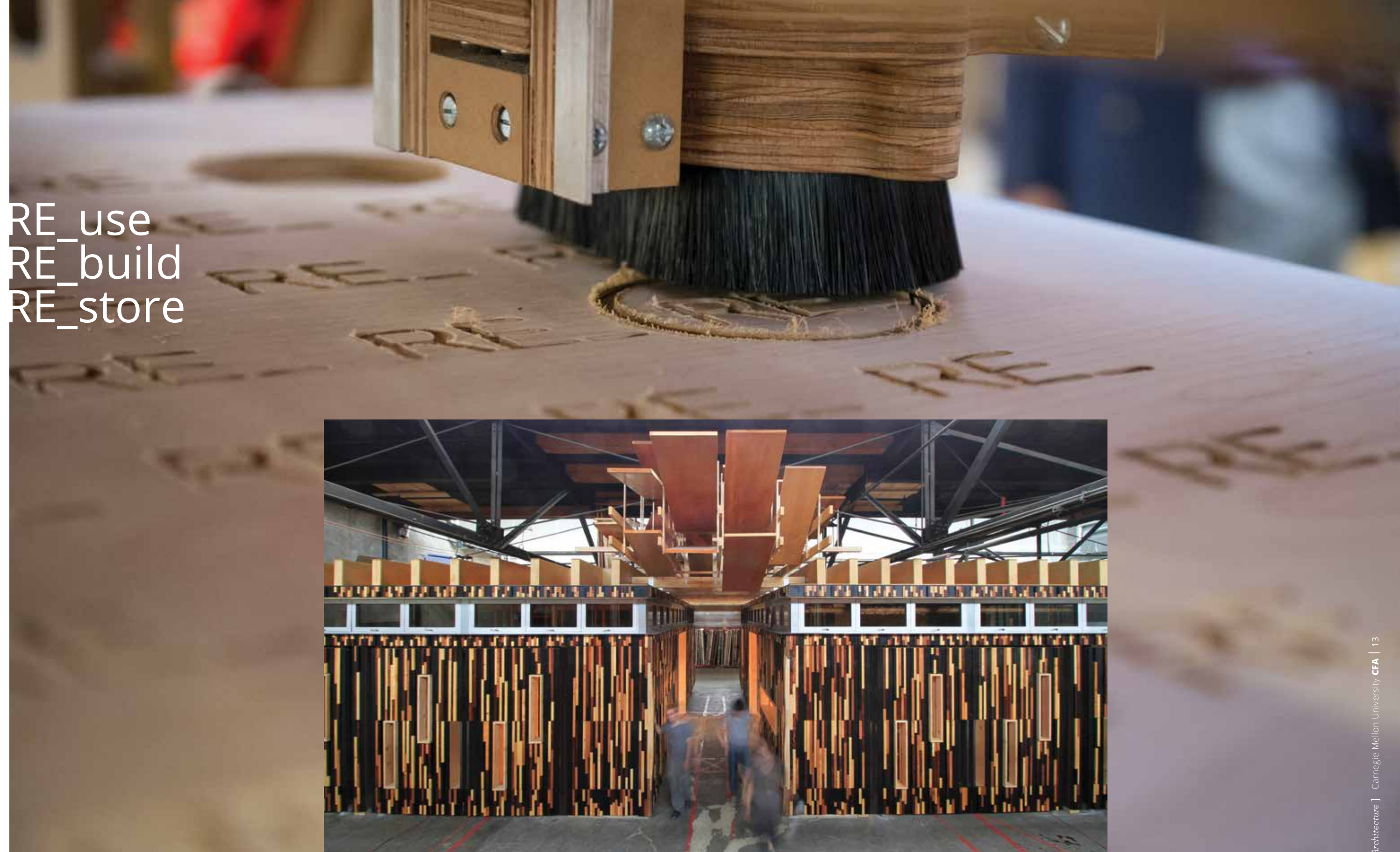
"They accomplished things that were perceived as unattainable to them in the past," Folan said. "We're seeing similar results through Project RE_ and the collaboration with TIP."

Project materials come through CJ, where Project RE_'s hub is located, and the UDBS works to re-imagine their use through design and prototyping. To execute the work, UDBS students collaborate with TIP apprentices, formerly incarcerated people who become trained in a skilled trade as a way to re-enter society and earn a living.

"Separately, we had some great ideas on how we could make a difference," he said. "Together, we're making it happen."

PROJECTREPGH.COM

RE_use
RE_build
RE_store



**MUSIC + ART GO DEEP
AT FESTIVAL IN THE MINE**



by JULIANNE MATTERA

“SubSurface: Site-Specific Sight & Sound” is the first arts festival in the region to take place in an underground limestone mine, says Rich Pell, associate professor in CMU’s School of Art and co-organizer of the event.

“Students approached this from the perspective of the Anthropocene — the idea of the human influence over environment, climate and geology,” said Pell, who came upon the mine after looking at old industrial sites for his class’ final art critique. “I wanted to find a place where their work could speak to that, where you could be inside it.”

Buses took 130 attendees deep within the mine to explore a quarter-mile path transformed by swirling light projections, electronic music performances and art installations.

The journey ended with a concert in a long, cavernous room. The performance began as an instrumental set and transitioned to electronic music, with purple and teal computer-controlled lighting that embodied sound moving through the room.

Students and faculty from CMU’s College of Fine Arts, School of Computer Science, the BXA Intercollege Degree Programs and Integrative Design, Arts and Technology (IDeATe) Network put on the one-hour festival on Dec. 2, 2017 in Brady’s Bend in Armstrong County, Pennsylvania. Mine owner Daniel Bruce (Tepper 1998) and his parents are CMU alumni. Bruce owns Brady’s Bend Corporation.

For more photos and info, visit <https://bit.ly/2DRRvCM>



SURFACE



BXA 25

THE BXA INTERCOLLEGE DEGREE PROGRAMS CELEBRATE A MILESTONE ANNIVERSARY

For 25 years, BXA students have integrated studies in the fine arts with studies in computer science (BCSA), the humanities (BHA), science (BSA) and, most recently, engineering (EA). Armed with degrees in interdisciplinary studies, graduates are in demand in a competitive marketplace that's clamoring for a new generation of creative problem-solvers in artistic, technical and entrepreneurial careers.

The coming academic year celebrates the BXA programs, current students' and graduates' wide range of interests and, at the same time, their common bonds.

At the end of the fall semester, BXA's first-year cohort will exhibit their final seminar projects as part of the School of Art's Open Studios. Additional events slated for the spring semester include the programs' first BXA pride day and the annual Kaleidoscope student showcase, which will now give alumni the opportunity to participate by submitting their work digitally. BXA students will also partake in the Meeting of the Minds undergraduate research symposium, where the senior class publicly presents its capstone projects. BXA students often come away with research awards, including 10 prizes in 2018.

"BXA students recognize the truly special resources of Carnegie Mellon — the people, the place, the heart — and use them to produce truly special results," said BXA Programs Director M. Stephanie Murray. "We celebrate BXA students every day, but this year, we're a little bit louder and a little bit prouder."

by EMILY SYES

Opposite page: Gowri Sunder's (BHA 2018) BXA capstone project "Rough and Tumble" was a series of paintings, drawings and digital collages that explored victimhood and subverts expectations of feminine passivity. Top Photo: "I'm Looking for My Daughter" is a piece by new media and digital storyteller, Grace Wong (BHA 2018). Middle Photo: Jenna Houston's (BHA 2018) work explores the intersection of gender studies and art. Bottom Photo: Valerie Senovsky (BSA 2018) performed in the Frank-Ratchye STUDIO for Creative Inquiry's "Snoozefest," a musical experience that lasted from 11:59 p.m. to dawn in the College of Fine Arts' Alumni Concert Hall.



Song at Sundance

by HEIDI OPDYKE

Rachel Xiaowen Song



In 2016, Rachel Xiaowen Song graduated from Carnegie Mellon University's Master of Entertainment Industry Management (MEIM) program, a joint effort of CFA and Heinz College. One year later, she signed on to produce two feature films: "A Kid Like Jake," starring Jim Parsons and Claire Danes, and "Nancy," starring Ann Dowd. Both premiered at the Sundance Film Festival; IFC Films later purchased U.S. and Canadian rights for the distribution of "A Kid Like Jake," which focuses on a family raising a son who prefers traditional feminine activities, prompting a discussion on whether the 4-year-old may be transgender. The film opened in summer 2018 to wide critical acclaim.

"Nancy" won the Waldo Salt Screenwriting Award in the U.S. Dramatic category at Sundance and competed for Sundance's top honors in the U.S. Dramatic competition. The film follows a woman who grows to believe she was kidnapped as a child and ventures to learn the truth. It was produced in part by female-driven film fund Gamechanger Films, sported an all-female production and creative team.

This year's Sundance festival was not Song's first. Throughout the two-year program, MEIM students attend several prominent film festivals, including Cannes, Sundance and the South by Southwest Film, Interactive and Music Festival.

This year marked the 10th year that the MEIM program brought its students to Sundance.

"The trip highlights the importance of the deals that are being made daily at the festival," said MEIM Director Dan Green. "It's especially gratifying to go to the festival and have faculty, alumni or current students involved with one of the films being screened."



"A Kid Like Jake" follows a pair of young parents, played by Jim Parsons and Claire Danes, as they raise their transgender 4-year-old child in New York City.

Prior to attending Sundance, Song had worked primarily in film financing, with tenures at the international sales agency IM Global and production company Kylin Pictures ("Hacksaw Ridge"). In 2015, Song co-founded the film financing company Vantage Entertainment. As its head of business, she brokered deals between U.S.-based productions and Chinese-based financiers.

Hoping to work more closely with directors and writers, she left Vantage to found the production company XS Media in early 2017. XS is focused on "making something for the audience and creating a spontaneous, genuine voice for them."

Song, who was born and raised in China and is bilingual, said XS projects include English and Chinese language films and television shows. MEIM alumna Julie Zhang joined Song at XS and is director of development.

"We're developing some Chinese language features with some up-and-coming Chinese directors and writers," Song said, and hopes to bring her films to Chinese theaters, where she notes "the cinephile audience in China is growing."

XS English language feature films include "The Zero," about a young boy who contracts a mysterious fatal virus, which Song is producing with 2012 MEIM alumnus Jonny Paterson.

"Rachel's drive and passion to be a producer was something that struck me from the first time we met," he said. "I'm excited about what her future holds and think the sky is the limit for her as a film producer."

EVENTS IN MIRROR ARE CLOSER THAN THEY APPEAR



Parallels between the rise of the Nazi party and the reign of Reagan conservatism ring strongly throughout the play, echoed back and magnified in the context of present-day American politics. While Kushner allows updates to the play, and School of Drama faculty member and director Jed Allen Harris elected to keep the text largely the same.

"Everyone sees the relevance, everyone knows the relevance. We decided to keep the text the same to avoid being too on-point. We've got one modern reference and that's it," Harris said.

The reference is within one of Zillah's monologues, during which she compares the Reagan Republicans to the Nazis.

"Ask yourselves this: It's 1942; the Goerings are having an intimate soiree; if he got an invitation, would Pat Buchanan feel out of place?"

The projection behind her, however, flashes a picture of former Donald Trump advisor Steve Bannon, prompting a mix of groans and weary chuckles from the audience.

The moment serves as a wink to the audience and also as a nod to the vital role the media design plays in this production.

While the text of the play calls for slide projections as transitions between scenes, media designer Jess Medenbach worked to convey information visually, linking the many interstitials to the play's theme of communication.

"I wanted to create a design that reflected how information was being communicated to the characters that were actually in the world of the play," Medenbach said. "As someone who works in media, automatically I think about the way that we get information off the internet. And people of that time were probably getting information from newsreels or pamphlets."

"The audience is walking away talking about parallels to today and the dangers of letting [oppression] happen again," Harris said.

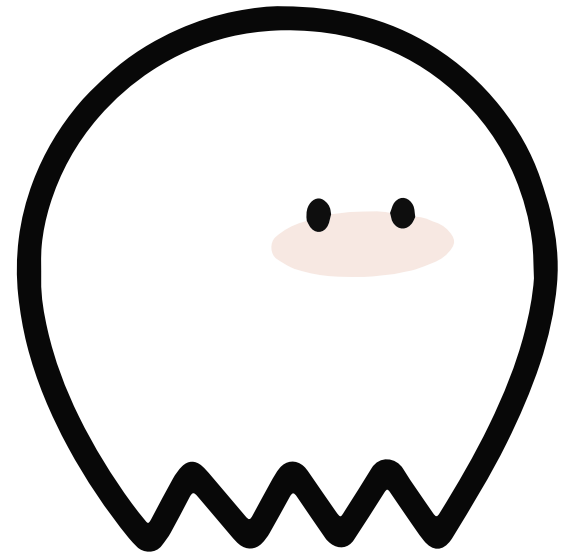
HISTORY REPEATS IN A BRIGHT ROOM CALLED DAY

by LIZ BAKER



During the School of Drama's production of Tony Kushner's "A Bright Room Called Day," CMU's Philip Chosky Theater was sectioned into three time zones: 1930s Berlin onstage in the form of an art-nouveau apartment with big, lofty windows; 1980s New York downstage left as a book-filled studio; and, in the audience, 2018 Pittsburgh.

Written in 1985, the play tracks German film actress and wannabe-Communist Agnes Eggling and her band of artistic friends. Over the course of the play, which spans two years, Agnes goes from being a bon-vivant to a fearful shut-in, reluctantly helping her friends flee Nazi Germany. Agnes' story is intermittently interrupted by Zillah, a fiery young woman who spends her days writing angry letters to the Reagan administration.



://
open
wick

Class project
leads to grant-
winning tool for
animators and
game-makers



by ANDY PTASCHINSKI

Wick Editor, a free and open-source tool for creating games, animation and interactive media, has won a \$79,120 grant from the Mozilla Open Source Support program.

CMU alumni Luca Damasco and Zachary Rispoli developed Wick Editor as a class assignment while they were undergrads. Damasco earned his BCSA degree from the BXA Intercollege Degree Programs in computer science and art in 2017 and a master's degree in human-computer interaction in 2018. Rispoli graduated with a bachelor's degree in fine arts in 2018.

Wick Editor was inspired by the phasing out of Adobe Flash, once the predominant platform for making online multimedia content and the primary tool behind online creative communities in the days before YouTube, Facebook and other social media sites.

"My first motivation was my little sister," Rispoli said. "She was about 11, and she wanted to make a game."

Damasco and Rispoli designed Wick Editor to be easy to use and free. They made sure the editing tools appealed to beginners. Wick Editor makes creating animations and games less intimidating and highly rewarding for young creators.

"Animation and game design are artistic mediums that everyone

should at least be able to try," Rispoli said. "You never know what kids may end up doing because they have this free program. It could start them off as artists, as creators."

Animations made using Wick Editor have turned up on Vimeo and YouTube — often from creators who have never posted before. Games can be found on popular online communities such as itch.io and Newgrounds.com.

Damasco and Rispoli have introduced Wick Editor to schools and after-school programs in the Pittsburgh region, working with students as young as first grade.

Jayla Patton, who teaches at Assemble and the Pittsburgh Center for the Arts, has found Wick Editor to be an effective tool for students with and without animation experience. She says the accessibility of the tool is critical both in the classroom and at home.

"I get questions from my students asking if there are free versions of animation software they can use at home," she said. "I always direct them to Wick."

This educational use has been one of the most gratifying experiences of creating Wick Editor, said Damasco, who is also an adjunct professor in the School of Art during the current academic year.

"It's not just art teachers or tech teachers," he said. "We have students in math classes creating interactive games about making change and students using the Wick Editor in science to learn about magnetism, for example. There's a huge opportunity for it to be used as an educational tool, not just a creative tool."

Wick Editor began as an assignment to make a drawing tool in School of Art Professor Golan Levin's Interactive Art and Computational Design class. The Frank-Ratchye Fund for Art at the Frontier, administered through the Frank-Ratchye STUDIO for Creative Inquiry, provided the initial seed funding for the project, supporting the design and development of the current interface and events and educational workshops for using the tool. The STUDIO continues to support the project with technical and administrative mentorship. The project also has received assistance from CMU Project Olympus, The Henry Armero Memorial Award for Inclusive Creativity and the BXA Capstone Supplemental Grant.

The Mozilla grant allows Damasco and Rispoli to work on Wick Editor full time. They have already built a new engine for the tool and will be releasing new tutorials, examples and reference items. The funds will let them hire freelance developers and designers to improve the product.



For online story and photos
Search cmu.edu | wick-editor

Use Wick Editor online
at wickeditor.com

Miller Institute For Contemporary Art



Gallery 2.0

In relaunching the Regina Gouger Miller Gallery on the Carnegie Mellon campus this year as the Miller Institute for Contemporary Art (ICA), Director Elizabeth Chodos gave thoughtful consideration to the age-old question, "What's in a name?"

For Chodos, the answer was clear. She wanted to pay respect to the founder of the gallery, alumna Regina Gouger Miller, a School of Art graduate who generously made possible the original gallery 16 years ago. At the same time, Chodos wanted to see the gallery more accurately reflect the art world, at large, as well as "the wide range of voices that make up the CMU community, the local and regional communities, and our world, on the whole."

The new Miller ICA offers exhibitions, as it has in the past, with the addition of public programming, a new "salon series," and podcasts and videos on its newly designed website.

"Our new programs will provide transformative experiences with contemporary art through conversation and exchange in our free and open public space. When you get people in conversation, that's where community starts — and we need that now more than ever."

ELIZABETH CHODOS

Opposite page: top to bottom, left to right: Everest Pipkin, MFA 2018 exhibition; Claudia Hart, *The Flower Matrix Pod*, 2018; Stephanie Dinkins, *Not The Only One (NTOO)*, v.01 beta, 2018; Nick Cave, *Soundsuit, NC15.020*, 2015; Eunsu Kang in collaboration with MMD-GAN and Deep Dream neural networks Kyungja, 2018

"We want to continue to focus on how we can make more critical thinkers in our world," Chodos said. "My hope is that people will see a place that enables more experiential learning — where we connect people to the ideas presented here."

She stressed that, above all, she wants people to know that art is accessible. The ICA, she said, offers a free, open, public space where people can encounter new ideas and have transformative experiences with contemporary art.

"A space like this can spur conversation among community members, and that leads to good citizenship," she said. "Art is just another voice that people have to talk about their lives in real time. We hope you use that voice here."

For additional Miller information and programming, visit miller-ica.cmu.edu

by MARGARET COX + PAM WIGLEY



◀ **Paradox: The Body in the Age of AI** exhibit runs through Feb. 3, 2019, at the Miller ICA. This major exhibition, curated by Chodos, takes a deeper look into the unconscious role of the human body in the advent of artificial intelligence.

of NOTE

NEWS WITHIN, AROUND AND BEYOND
THE COLLEGE OF FINE ARTS

So many exciting events and activities take place within the College of Fine Arts that it would be impossible to list them all within the pages of this magazine. We have chosen highlights of exceptional happenings, featured on the following pages to illustrate just a sampling of the news from our students, staff and faculty.

Virtual History

Augmented Reality App Puts Museum Visitors in Touch with Architectural History

With the tap of a tablet, a Carnegie Mellon University-created augmented reality app puts museum visitors in touch with the stories behind historical plaster casts like those taken from the Tower of the Winds in Athens or the Assyrian Palace of Nineveh, near modern-day Mosul, Iraq.

Visitors to Carnegie Museum of Art's Hall of Architecture tested the app, called Plaster ReCast, this spring, and it continues to be refined. The app already works with three casts in the hall's architectural plaster cast collection, which is the world's third largest and includes monumental replicas of portions of buildings and fragments from across the Western world. More will be added in the future.

CMU School of Architecture professors Francesca Torello and Joshua Bard researched the casts and created the framework and the content for the app, then worked with a team of students from CMU's Entertainment Technology Center to develop it. Together, they combined an understanding of history, architectural design and applied technology.

"Three branches of knowledge intersected to make this a meaningful application of augmented reality," Bard said. "That collaborative spirit and overlap of shared skill sets in the CMU community make projects like this possible."

On top of the tablet's camera view, the app can show users 3D scans of the plaster casts, 3D models of the original buildings from which the casts derive and historical information on the original buildings. Augmented reality allows the user to access these layers of information without detracting from the museum experience.

"Being in the gallery with other people is part of what a museum is about," Torello said. "You're not by yourself with a webpage in front of you. You're there having an experience, and, on top of that, you can access all of this content."

Torello said that is important because, while the Hall of Architecture is grand and impactful, many people do not understand the meaning behind the pieces, and the appreciation for the craft of plaster casting has been lost.

Plaster ReCast is one of the projects featured in "Copy + Paste: Hall of Architecture," an eight-month study of the museum's Hall of Architecture. Over the course of "Copy + Paste," curators, technologists, students, architects and artists are testing ways of presenting information about the collection. The museum plans to use activities and visitor feedback to inform future efforts.



Professors Francesca Torello and Joshua Bard at Carnegie Museum of Art's Hall of Architecture.

PLASTER RECAST

by

JULIANNE MATTERA



Make Room for Top-Notch Talent

NEW HOME by

ANDY PTASCHINSKI

Incoming: 18 studios and interactive space

Beginning in the fall of 2019, the School of Art's Master's of Fine Arts program will have a new home on campus. Encompassing the entire top floor of the current GSIA building, adjacent to the College of Fine Arts, the new School of Art graduate facility will provide 18 individual studios, a study space, administrative offices and flexible-use space. This significant expansion and upgrade will transform the experience of graduate students in art, helping to attract the best talent from around the world, and allowing them to thrive as artists at CMU.

"Since its founding, the arts have been fundamental to education at Carnegie Mellon University. The university's commitment to expanding, improving and enhancing the resources across the College of Fine Arts is paramount," said Carnegie Mellon University President Farnam Jahanian. "The School of Art's new graduate facility will provide its top-ranked MFA program with the resources required to continue shaping future generations of artists, thinkers and engaged cultural figures."

"The School of Art's new MFA facility is part of a larger commitment by the university to improve the student experience and invest in facilities that support education and creativity. The current expansion

"THE SCHOOL OF ART'S NEW GRADUATE FACILITY WILL PROVIDE ITS TOP-RANKED MFA PROGRAM WITH THE RESOURCES REQUIRED TO CONTINUE SHAPING FUTURE GENERATIONS OF ARTISTS, THINKERS AND ENGAGED CULTURAL FIGURES."

*Farnam Jahanian
President, CMU*

particularly allows the university to address the needs and goals of the arts and humanities at CMU, and we are thrilled to provide new resources across campus," said Interim Provost Laurie Weingart.

Currently, School of Art graduate students, program administration and faculty are spread across two buildings and lack a committed space devoted to graduate courses and program activity. In the new configuration, all 18 graduate studios will be housed on one floor, creating a cohesive space for the graduate community.

For broader interactions, the flexible-use space will support varied coursework, group critiques, roundtable seminars, public programming and more. Seating up to 70 people, the space is easily configurable and is readily accessible for public events. This new facility inspires a deeply interdisciplinary approach to art making — a hallmark of the MFA program — by encouraging graduate students to collaborate with one another and work closely with the faculty.

"The new graduate facility will allow the recently appointed program director, the program coordinator, the newly established graduate core faculty and the entire student cohort to form one community within a highly versatile and dynamic space," said Head of School Charlie White. "The graduate facility is the capstone to a major effort to enact transformative pedagogical and structural changes to our already highly respected MFA program."

With the School of Art Graduate Facility scheduled to open in the fall of 2019, the relocation of graduate students, spaces and administration from their existing locations will also allow for a much-needed expansion in undergraduate resources in Doherty Hall and the College of Fine Arts. This increase of undergraduate space makes the new graduate facility a benefit to the entire school and allows greater transformation of the student experience, from curriculum to classrooms to culture.



And the Winners Are ...

CMU Partners with Tony Awards for Fifth Year Running

Carnegie Mellon University, the first, exclusive higher education partner of the Tony Awards, and the School of Drama had many reasons to celebrate at the 2018 Tony Awards, including three awards alumna Jamie deRoy took home as producer.

A member of the class of 1967, deRoy won Tony Awards for Best Musical for "The Band's Visit," Best Revival of a Play for "Angels in America" and Best Revival of a Musical for "Once on This Island." With a total of five nominations, she was recognized during the live broadcast on Sunday, June 10, at Radio City Music Hall, increasing the number of Tony Awards won by CMU alumni to 47.

"We congratulate Jamie deRoy for her Tony Award wins and our incredibly talented nominees, who demonstrate Carnegie Mellon's continued excellence in production, design and performance. This also has been an extraordinary night to celebrate the impact of arts education with our partners at the American Theatre Wing and the Broadway League," said CMU President Farnam Jahanian.

In partnership with the Tony Awards, CMU presented the fourth annual Excellence in Theatre Education Award to Melody Herzfeld of Parkland, Florida. She has been teaching drama at Marjory Stoneman Douglas High School since 2003 and has produced more than 50 productions.

Alumna Ming-Na Wen introduced Herzfeld during the live broadcast. Afterward, her drama club students received a standing ovation for their surprise performance of "Seasons of Love" from the musical "Rent."

Six CMU alumni garnered a record-breaking 12 nominations this year. In addition to deRoy, Peggy Eisenhauer and Jules Fisher were nominated for lighting design, and Grey Henson was nominated for his role in the musical "Mean Girls." Peter Hylenski and Ann Roth received nominations in sound and costume design, respectively.

CMU alumnus and 2017 Tony nominee Josh Groban co-hosted the 72nd Annual Tony Awards with singer, songwriter, actress and Tony nominee Sara Bareilles. Henson performed with the cast of "Mean Girls," and fellow alumni Matt Bomer, Leslie Odom, Jr. and Zachary Quinto were among award presenters.

(Top) Radio City Music Hall hosted the 2018 Tony Awards. (Second line) Jules Fisher and Peggy Eisenhauer at left; Melody Herzfeld at right. (Third line, left to right) Alumni Zachary Quinto, Ming-Na Wen, Matt Bomer and Grey Henson. (Bottom) Alumnus Josh Groban.



Musically Gifted

Denis Colwell Named Jack G. Buncher Chair and Reappointed as Head of CMU's School of Music

Associate Professor Denis Colwell in December 2017 received the Jack G. Buncher Chair and was reappointed head of Carnegie Mellon University's School of Music, a position he has held since 2012.

The Buncher family established the chair with a \$5 million gift to CMU's School of Music. To acknowledge the gift, longtime School of Music faculty member Marilyn Taft Thomas composed "The Buncher Suite" for violin soloist full orchestra. The CMU Philharmonic recorded the composition with University Professor Andres Cardenes as soloist, and Philharmonic Assistant Conductor and Music Director of the Contemporary Ensemble Daniel Nesta Curtis conducting. A recording of the piece and a documentary DVD will be given to the Buncher family as a gesture of gratitude, Colwell said.

"It is a very great honor to be the first holder of the Jack G. Buncher Chair and to be reappointed as the head of the School of Music," Colwell said. "I want to very humbly thank and recognize all of my colleagues on the faculty and staff for their dedication and commitment to the school, and also our students — who work so very hard to continue the school's tradition of excellence. We are all enormously grateful to the Buncher family for their confidence in our school and for their magnificent generosity, the long-term benefits of which are nothing short of transformational. And, of course, thanks to my wife and daughter for their love, support and understanding."

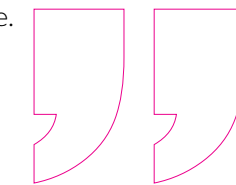
"I look forward to another five years of Denis' innovative ideas, creative approaches, impactful pedagogical philosophy and strategic-thinking skills, not to mention his passion for the school and its people," said College of Fine Arts Dean Dan Martin. "For these and so many other reasons, Denis is richly deserving of this tremendous honor made possible through the Buncher family."



(Left to right) Dorothy Jackovic, Colwell, Karen Emmerich, Bill Doring and Joseph Jackovic.

“It is a very great honor to be the first holder of the Jack G. Buncher Chair and to be reappointed as the head of the School of Music. I want to very humbly thank and recognize all of my colleagues on the faculty and staff for their dedication and commitment to the school, and also our students — who work so very hard to continue the school's tradition of excellence.”

Denis Colwell
Head, School of Music



Art for Social Change

Elizabeth Chodos Guides the Future of the Miller Institute for Contemporary Art

At the beginning of the past academic year, the Regina Gouger Miller Gallery on the Carnegie Mellon University campus welcomed new director **Elizabeth Chodos**. In the course of a year, Chodos has propelled the gallery forward and has her eyes on even more accomplishments in the future.

Under Chodos' leadership, the Miller Gallery recently was rebranded as the Miller Institute for Contemporary Art (see pg. 22) and, in the process, updated its website, collateral pieces and its programming outlook.

Chodos, who joined CMU from Ox-Bow school of art and artists' residency (Saugatuck, Michigan), worked there just shy of eight years, mostly recently as executive and creative director. During her career, she focused her efforts on promoting the work of contemporary artists through residencies, higher education, exhibitions and public programming, a practice she is continuing in Pittsburgh.

I believe deeply that art has the power to transform and that contemporary art offers society a vehicle to participate directly in social change," she said. "Miller ICA has a history of blending rigorous exhibition practices with higher education, and it is an honor to join the gallery and continue this work."



Since it first opened 18 years ago, the Miller has evolved from regionally focused exhibitions to curating and presenting challenging contemporary work by national and international artists. Dan J. Martin, dean of the College of Fine Arts, updated the gallery's direction to better reflect its benefits as an asset for the university. The gallery's vision and focus was expanded from a conventional environment exhibiting work almost exclusively by external artists into a combined gallery, teaching and research space that creates targeted projects linked directly to the university's curricular and creative/research interests.

"When we made the changes to Miller ICA, we saw an opportunity to provide fresh and diverse perspectives articulated through the prism of varied creative and research interests," Martin said. "Our new approach to programming and exhibitions is indicative of Carnegie Mellon's ability to provide a rich, reflective hybrid experience for our students, and to present new ideas and creative propositions to a general audience. Elizabeth is the perfect fit to lead us in this new direction. She has strong and successful arts-center management experience and also brings aesthetic and curatorial skills."

A graduate of Sarah Lawrence College in Bronxville, N.Y., Chodos earned her bachelor's degree in art history and creative writing. She earned her master's degree in a dual course of study: art history, theory and criticism, and arts administration. She began her career at Threewalls in Chicago, where she began as director of public programs and then served as executive director before becoming a board member. She co-founded Hand in Glove in 2011; it is a "siteless national organization" that served as a gathering point by and for practitioners in the field of alternative art spaces, projects and organizations. She also co-founded and served as a board member for Common Field, a national alliance of and advocacy group for artist-centered visual arts platforms and their producers.

A board member for Alliance of Artists' Communities, Chodos also has curated numerous exhibitions across the country, has served as a panelist and moderator for arts-related conferences, and is a contributor to arts publications.

Siebrren Versteeg, *The Maker and the Made*, 2016 in *Paradox: The Body in the Age of AI* exhibition at Miller ICA, 2018. Photo by Tom Little.

Creating Connections

New BXA Additional Major Promotes Integration between Engineering and Arts

Students pursuing an undergraduate engineering degree at Carnegie Mellon University now have the option to incorporate an additional major in Engineering and Arts. This interdisciplinary program is offered by the BXA Intercollegiate Degree Programs and sponsored by the College of Engineering and the College of Fine Arts.

The Engineering and Arts additional major (EA) is intended for engineering majors who have an interest in creative production. The additional major responds to the growing voice of students who want to integrate their primary technical field with their artistic passion on a greater level than is available through a traditional minor, in one of the following schools in CFA — Architecture, Art, Drama or Music.

BXA Director M. Stephanie Murray said she is pleased to establish this new partnership between colleges to aid engineers in forging innovative pathways and creative pursuits.

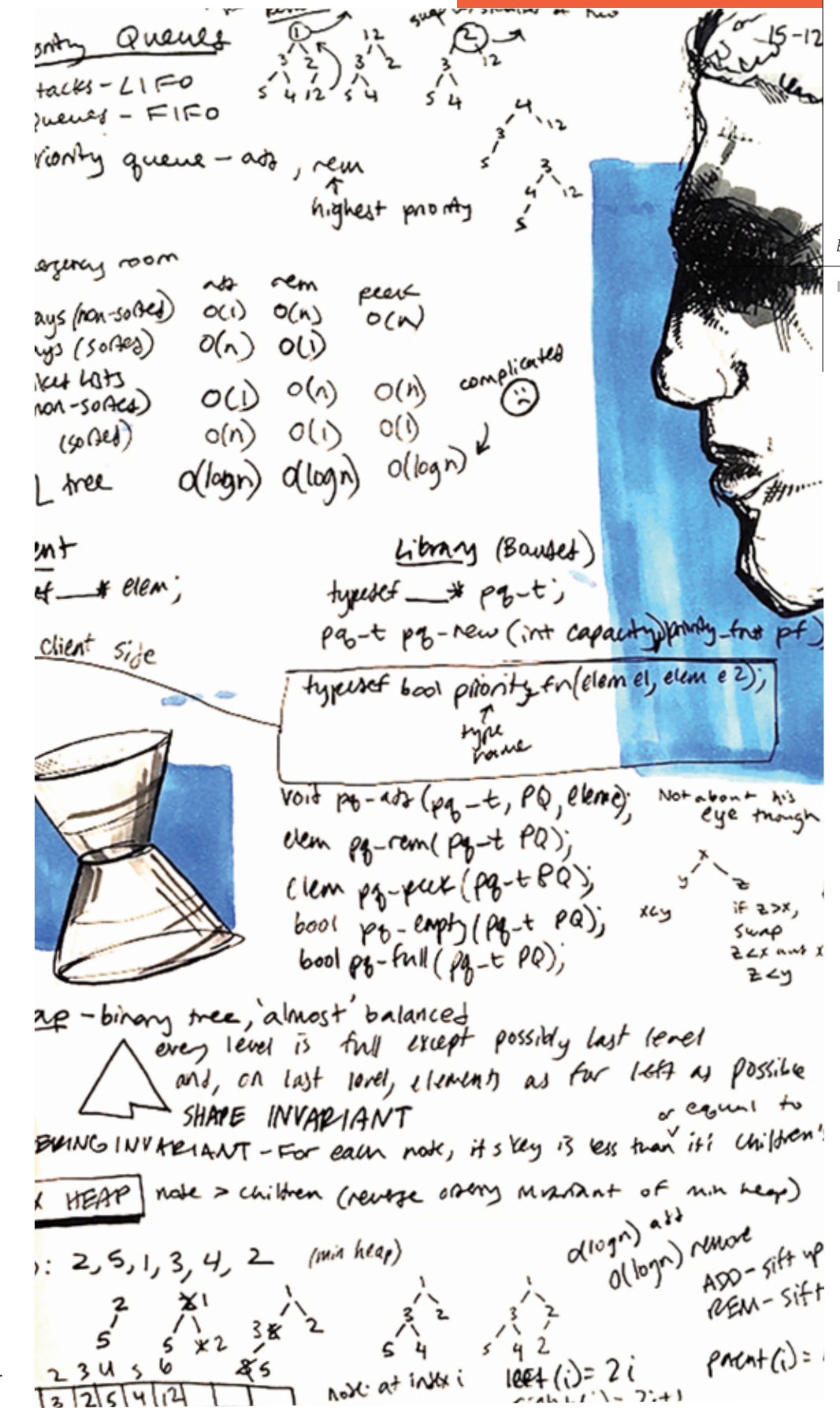
"We're following the lead of students who have been combining technology with creative fabrication through clubs and extracurricular projects," Murray said. "This program formalizes their arts training and gives them a strong critical, theoretical and rhetorical foundation to their interdisciplinary work. They can take advantage of the extraordinary resources on campus to build new paths in the creative and technological fields."

EA marries two strong technical and artistic colleges at Carnegie Mellon with the BXA Programs as the bridging unit. BXA provides the foundation students need to succeed academically and administratively. Students also receive extensive advising and support from all areas.

Caroline Hermans, a senior in Electrical and Computer Engineering (ECE), is one of the first students to pursue the new EA program. Her projects involve technology in their construction, and she has found the conceptual mindset in the School of Art an advantage when developing her work.

"Being able to take project-based creative courses in the School of Art has really allowed me to explore my interests," Hermans said. "Similarly, the ECE degree has given me a really in-depth amount of technical knowledge that I draw on in my art classes."

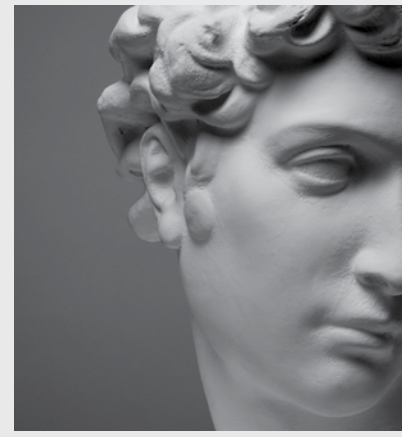
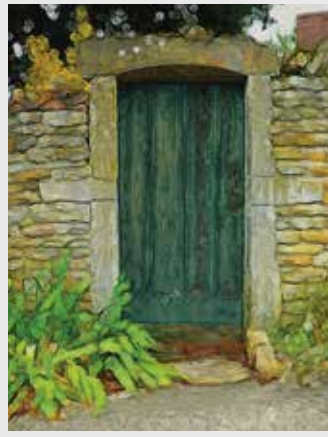
Hermans has completed competitive internships with Apple and Magic Leap where she developed experimental camera features and mixed reality interfaces.



Caroline Hermans' sketchbook combines her training in engineering and art to create new products.

goARTful

by

JOYCE
DEFRANCESCO

Try-Before-You-Buy

MAM Alumna
Gets Art into Homes with D.C.-based
Art Subscription Company



Messay Derebe

Messay Derebe's life was changed by art, and she would like yours to be, too.

The 2015 graduate of CMU's Master of Arts Management (MAM) Program, a joint offering of Heinz College and the College of Fine Arts, first came to the United States from her native Ethiopia. She didn't speak English and felt lost in her new home in Texas, but a violin became her gateway to a community and friends.

"I wouldn't be the person I am today if I hadn't stumbled into the arts," she said.

Now, she is helping others discover art ownership through a "trial like-to-buy" system that connects art lovers with photography, paintings and drawings from D.C.-area artists at prices they can afford.

In November 2017, Derebe and three friends — Brandolon Barnett, Meghan Ball and Nacho Cerrato — launched goARTful, a Washington, D.C.-based subscription service with a tiered subscription model (\$15, \$29 and \$50) that allows subscribers to explore the work of emerging artists by borrowing pieces to try out at home. If they like it, they have the option to buy it.

For the artists with whom they partner, goARTful helps them build their businesses by picking up some of the marketing and business responsibilities while reaching new buyers for work that isn't being shown.

"Artists are the heart of goARTful," she says. "There is no company without them."

Derebe's path to becoming co-founder and co-CEO of an art startup has been a winding road. After realizing that being a professional musician wasn't the right road for her, she made stops in auditing and finance before the latter role exposed her to her true love: arts management and enrollment in Heinz College's program.

When she graduated and moved to D.C., she found that a lot of art she loved was out of her financial reach; then, the idea for goARTful formed. The company is still in its infancy, but Derebe says that subscriptions have increased every month since their beta launch in September 2017. They now have added an augmented reality app in the Apple Store that allows people to see how a piece looks in their home.

Annotating Black History

Advanced Computer Analysis
of Teenie Harris Archive

GRANT AWARDED

by

ANDY PTASCHINSKI

A collaboration between Carnegie Mellon University's Frank-Ratchye STUDIO for Creative Inquiry and the Carnegie Museum of Art aims to identify, annotate and organize the massive body of work of photographer Charles "Teenie" Harris.

The project has been awarded a National Endowment for the Humanities (NEH) grant to create a set of image identification tools using machine learning and computer vision techniques. The software, developed by the STUDIO, will be open-source and compliant with international digital image standards, allowing the tool to be applied to collections across the globe.

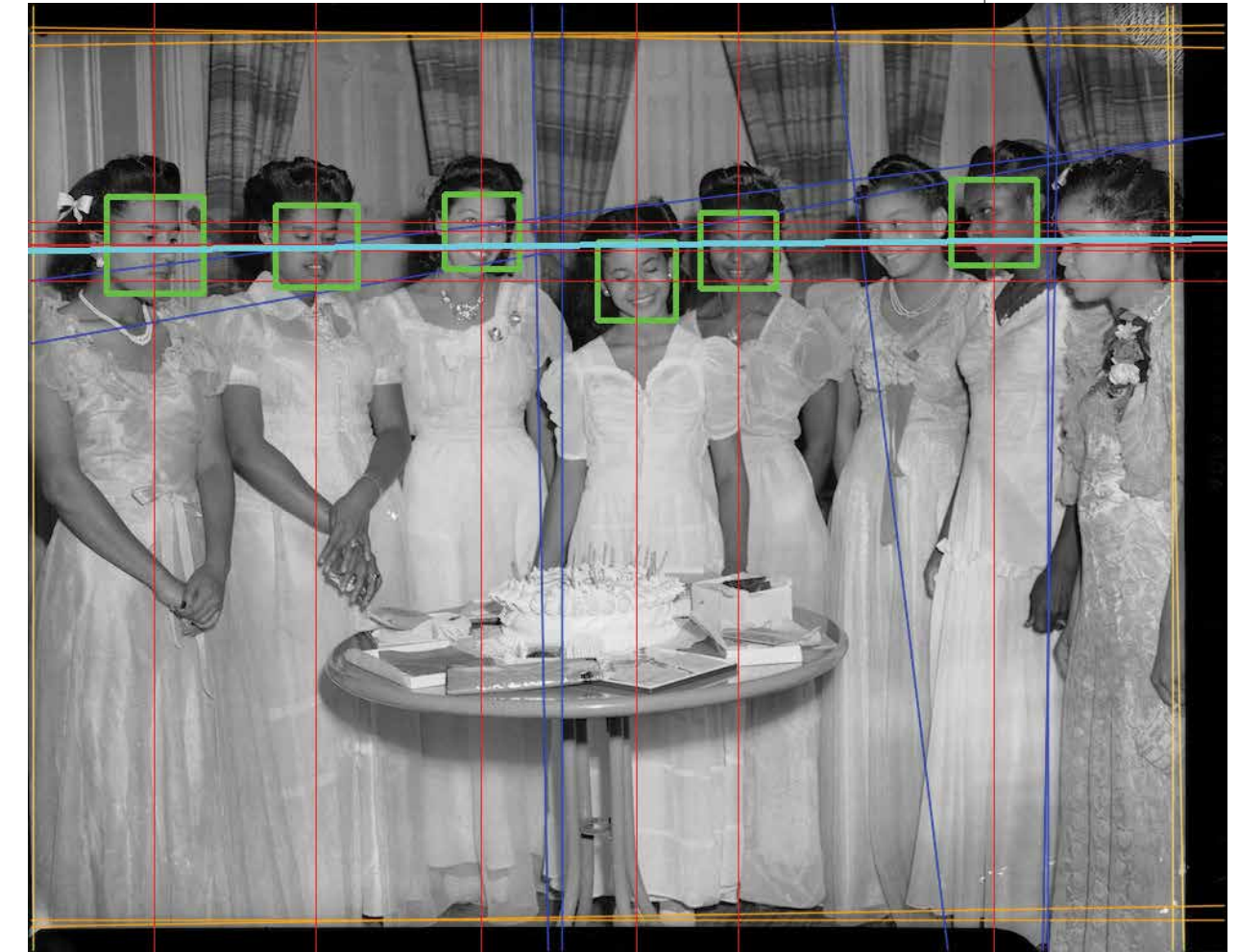
From the 1930s through the 1970s, Harris chronicled life in Pittsburgh's black neighborhoods for *The Pittsburgh Courier*, one of America's most influential black newspapers of the 20th century. He left behind an archive of more than 80,000 photographic negatives covering more than 40 years. When the museum acquired his body of work in 2001, most came without identifying information.

The Carnegie Museum of Art has been working to add information, such as names of individuals, to the digital images through interviews with contemporaries of Harris and the original community members documented in his photographs. To date, about 2,000 images, or just 2 percent, have been identified.

"Image scans and a digital catalog have allowed us to share Harris' work faster and with more people than traditional paper-based methods; moreover, digital technology allowed people to contribute their memories and knowledge to the archive more efficiently than ever before," said Louise Lippincott, curator of fine arts at Carnegie Museum of Art. "This new collaboration with CMU will provide us with another source of insight and understanding into the photographer's methods and subjects — a topic of concern to everyone who works with images and archives."

The idea for the project arose from School of Art Professor Golan Levin's undergraduate Interactive Art and Computational Design class. Zaria Howard, a junior pursuing a Bachelor of Humanities and Arts degree in statistics and machine learning and art, developed a keen interest in the archive and the complex problems of identifying individuals, locations, dates and other visual elements across the collection. Levin, who also serves as the director of the STUDIO, is leading the project, along with David Newbury, enterprise software and data architect at J. Paul Getty Trust.

"It's exciting to be able to use computer vision and machine learning to add detail to the narrative Teenie Harris left Pittsburgh," Howard said. "Using technology to rediscover black history is rare and yet crucial to understanding American history as a whole."



Example of facial recognition analysis of a digitized image. Derivative image courtesy and copyright Carnegie Museum of Art, Charles "Teenie" Harris Archive. Prepared by Zaria Howard.

Snippets



Renee Stout

THE SCHOOL OF ART

Fifth-Year Scholar **Lauren Valley** launched "Electric Women," a new online platform that shines a light on underrepresented women of color in the digital art space.

Exhibits from Professor **Rich Pell's** Center for PostNatural History were included in the Carnegie Museum of Natural History's exhibition "We are Nature: Living in the Anthropocene." This was the first exhibition in North America to focus on the Anthropocene, the current geological era in which humans are making a profound impact on the geological strata.

MFA students opened "Powder Room," a new off-campus gallery space.

Peter Burr (BFA 2012) won a prestigious 2018 Guggenheim Fellowship in film and video. His work "Pattern Language" was also projected around Times Square during the month of May as part of Times Square Arts' ongoing series "Midnight Moment."

Cy Gavin (BFA 2007) exhibited paintings at the Whitney Museum of American Art and MASS MoCA in 2018. His monumental canvases of Bermuda, his father's homeland, seamlessly meld the mystical enchantment of nature, the painful and ever-present history of the slave trade, and contemporary identity.

Renee Stout (BFA 1980) was awarded the 2018 Women's Caucus for Art Lifetime Achievement Award. Inspired by the African Diaspora, historical and current world events, as well as everyday life in her Washington, D.C., neighborhood, Stout works in a variety of media, including painting, drawing, mixed media sculpture, photography and installation.

"Pattern Language"



Electric Women

THE SCHOOL OF DESIGN

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

Maggie Banks, a senior in the Product Design track, recently won a 2018 Undergraduate Student Merit Award from the Industrial Designers Society of America (IDSA). The award gives Banks a professional membership in the IDSA, and she will go on to represent CMU at the IDSA's Central District Conference in April 2019.

Molly Wright Steenson, senior associate dean for Research, College of Fine Arts and associate professor in the School of Design, was named the K&L Gates associate professor of Ethics & Computational Technologies. This professorship will enable CMU to continue its leadership in the ethical, social and policy issues that arise as artificial intelligence and other computing technologies increasingly reshape society and daily life.

Associate Professor **Stuart Candy** took his card game, "The Thing From the Future," to SXSW in Austin, Texas, this spring to help teach mayors from around the country to think like futurists. The award-winning imagination game is published by the Situation Lab, a collaboration between Candy and Jeff Watson, a professor in the School of Cinematic Arts at the University of Southern California.



Stuart Candy

THE SCHOOL OF DRAMA

Susan Tsu, Bessie F. Anathan Professor Of Design, was named the Carol R. Brown Achievement Award Winner for established artists in December 2017.

Jialin "Liz" He (A 2018) won the United States Institute for Theatre Technology Young Designer, Manager and Technician Award for Stage Management.

In July 2018, eight students and several faculty members, including head of the School of Drama **Peter Cooke**, OAM, and dean of the College of Fine Arts **Dan Martin**, traveled to Florence, Italy, where they were from the first American school to be included in the Meeting of European Theatre Academies (META) Festival.

Myha'la Herrold (A 2018) won the grand prize at the annual Hillel Jewish University Center Campus Superstar competition on March 22, at Stage AE in Pittsburgh.

Professor of Dramaturgy **Wendy Arons'** Hamburg Dramaturgy project received the "ATHE-ASTR Award for Excellence in Digital Scholarship" on August 2.



META Festival featured eight School of Drama students, pictured here and on next page.

THE SCHOOL OF ARCHITECTURE

Steve Lee, School of Architecture professor and head, was listed among DesignIntelligence's Top 25 Most Admired Educators in Architecture of 2018.

Alumna **Amy Rosen's** (B.Arch 2017, MSSD 2017) election as the 2018-19 AIAS National President continues CMU's three-decade-long legacy of national leadership in the American Institute of Architecture Students (AIAS).

Associate Professor **Joshua Bard** and Assistant Professor **Dana Cupkova** are leading the Manufacturing Futures Initiative, researching additive manufacturing techniques for high-performance building components.

Professor **Stefan Gruber** and his team of Master of Urban Design students were awarded a grant from the Graham Foundation for the exhibition, "An Atlas of Commoning," which opened in Berlin in summer 2018.

Faculty **Stephen Quick** and **Kristen Kurland** worked with graduate students and faculty from the School of Architecture and Entertainment Technology Center at CMU to develop a visualization tool for urban planners using technology found in video games.

Professor **Daragh Byrne** and alumna **Samantha Weaver** (B.Arch 2011, M 2018) received a grant from the National Science Foundation to research tech-enhanced learning in conjunction with CMU's Human-Computer Interaction Institute.



Profile-3D-Printing: Robotic post-processing of 3D printed concrete for geometry actuated thermal performance.



Model of the House of One from the exhibition "An Atlas of Commoning" in Berlin. Photo: Simone Gilges, © ifa

THE SCHOOL OF MUSIC

Nancy Galbraith, professor of Composition, received the Vira I. Heinz Professorship in Music.

Assistant Professor of Musicology **Alexa Woloshyn's** project, "Decolonized Futures," was one of three projects selected for Narrative Initiative 2017-2020, the storytelling initiative of the CMU Center for Arts in Society.

Jesse Stiles, assistant professor of Sound Media, was both music supervisor and performer in the Paris Opera's production of Merce Cunningham's "Walkaround Time."



Nancy Galbraith, seated, first row at far right, was one of three CFA professors awarded professorship chairs. She was joined by Stefan Gruber and Devan Shimoyama (front row). Also pictured, standing, are: Laurie Weingart, Interim Provost; Charlie White, Head of the School of Art; Steve Lee, Head of the School of Architecture; Dan Martin, Dean, College of Fine Arts; and Denis Colwell, Head of the School of Music.

Snippets



Dr. Brett Crawford

ARTS & ENTERTAINMENT MANAGEMENT PROGRAM*

Master of Arts Management (MAM) Adjunct Professor **David Gurwin** was named "2018 Pennsylvania Entertainment Lawyer of the Year" and included among the "Best Lawyers in America" for Entertainment Law by Global Law Experts.

Kathryn Heidemann, assistant dean, Heinz College and College of Fine Arts, and MAM program director, was selected to be an International Council of Fine Arts Deans 2018 Fellow.

MAM faculty member **Brett Crawford** and the Arts Management & Technology Laboratory were awarded a Metro21 grant to study the use of smart technologies in measuring community engagement with public art.

Master of Entertainment Industry Management (MEIM) Program Director **Dan Green** received his Ph.D. this summer in higher education and organizational leadership.

MEIM faculty member **Jonathan Baker** is producing a new film shooting in Atlanta starring Samuel Jackson, Anthony Mackie, Nicholas Hoult and Nia Long titled, "The Banker." The film details the true story of two African American entrepreneurs in the 1950s who recruit a working class white man to pose as the head of their business empire while they pose as a janitor and a chauffeur.

MEIM faculty member **Bob Moczydlowsky** is the managing director of Techstars Music, a global mentorship-driven accelerator that invests \$1.2M into 10 of the best music-related startups from around the world.



Bob Moczydlowsky



Courtesy of "Pretty Woman: The Musical," produced by alumna and CMU Lifetime Trustee Paula Wagner.

MEIM faculty member, alumna and CMU Lifetime Trustee **Paula Wagner** is producing the Broadway play, "Pretty Woman: The Musical," based on the 1990 romantic comedy. Paula's one of only three green-lighting female producers in Hollywood, as well as a theatrical producer and former talent agent at Creative Artists Agency.

MEIM faculty member and 2007 alumnus **Lee Hollin** is now the SVP, Current Programming, for Lionsgate. Prior, he was the VP of Current Programming at CBS, where he oversaw new and returning series for CBS Network and CBS Television Studios.

MEIM faculty member **Alison Emilio** is a former New Line Cinema SVP of Marketing and Communications who now serves as director of ReFrame, a partnership between the Sundance Institute and Women in Film.

MEIM faculty member and MSIT 2011 alumnus **Miguel Mier** co-produced "3 IDIOTAS," a Spanish-language comedy, with Bernardo Rugama and Jimena Rodriguez. It was released in Mexico in June 2017 and became one of the top grossers there and, later, was released internationally.

MEIM faculty member **Joe Cuello** has worked in technology and entertainment in various capacities for 20 years. He is now the CEO at Silver Logic Labs, the first company in the entertainment industry to go beyond facial and emotional recognition.

*A joint offering of the Heinz College and the College of Fine Arts.

CFAA facts & figures

College of Fine Arts (Overall)
Applicants: 5,957 Enrolled: 225

Undergraduate
Acceptance:

9%

	School of Architecture	Applicants: 551	Enrolled: 48
	School of Art	Applicants: 828	Enrolled: 46
	School of Design	Applicants: 819	Enrolled: 35
	School of Drama	Applicants: 2,319	Enrolled: 60
	School of Music	Applicants: 832	Enrolled: 36

#5 Undergraduate Research in Architecture
DesignIntelligence (2018-19)

#11 Accredited Bachelor of Architecture Programs
DesignIntelligence (2018-19)

School Head, Steve Lee, named to the Top 25 Most Admired Educators in Architecture
DesignIntelligence

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



#1 Art School Time-Based/New Media
U.S. News and World Report

#6 Art School in the country
U.S. News and World Report

50% of art students pursue interdisciplinary study through BXA degrees, secondary majors or minors

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

#1 Graduates' Ability to Secure Design Jobs
LinkedIn (2016)

TOP 5 Design School for over a decade
U.S. News and World Report

9 Fulbright Fellowships have been awarded to BXA students since 2008

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

#2 Undergraduate Drama School in the Country
The Hollywood Reporter (2017)

47 Tony Awards won by CFA Alumni

122 Emmy Awards won by CFA Alumni

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

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

BXA Intercollegiate Degree Programs celebrate 25th Anniversary (2018)

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


Miller Institute for Contemporary Art exhibited since its founding in 2000

Carnegie Mellon University

College of Fine Arts

5000 FORBES AVENUE
PITTSBURGH PA 15213
T: 412-268-2349
E: cfa-contact@cmu.edu

 CarnegieMellonUniversityCFA

 cmu_cfa

 cmu.edu/cfa

[Winter 2018]

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: Stephen R. Lee, RA, LEED AP)

School of Art (Head: Charlie White)

School of Design (Head: Terry Irwin)

School of Drama

(Head: Peter Cooke, AM, Ph.D.)

School of Music (Head: Denis Colwell)

BXA Intercollege Degree Programs

(Director: M. Stephanie Murray)

Arts & Entertainment Management

(Assistant Dean: Kathryn Heidemann;
Program Director: Daniel Green, MEIM/MAM)

Miller Institute for Contemporary Art

(Director: Elizabeth Chodos)

Frank-Ratchye STUDIO for Creative Inquiry

(Director: Golan Levin)

CFA ALUMNI:

Have news to share? Fill out the submission form at cmu.edu/cfa/notablealumni and email to cfa-contact@cmu.edu for a chance to be featured.

"Shape Up and a Trim"

DEVAN SHIMOYAMA

The New York Times called Professor Devan Shimoyama one of "19 Artists to Watch Next Year" in a review of the exhibition "Fictions" at The Studio Museum in Harlem, featuring this painting. Professor Shimoyama also had a solo exhibition with De Buck Gallery in New York.

