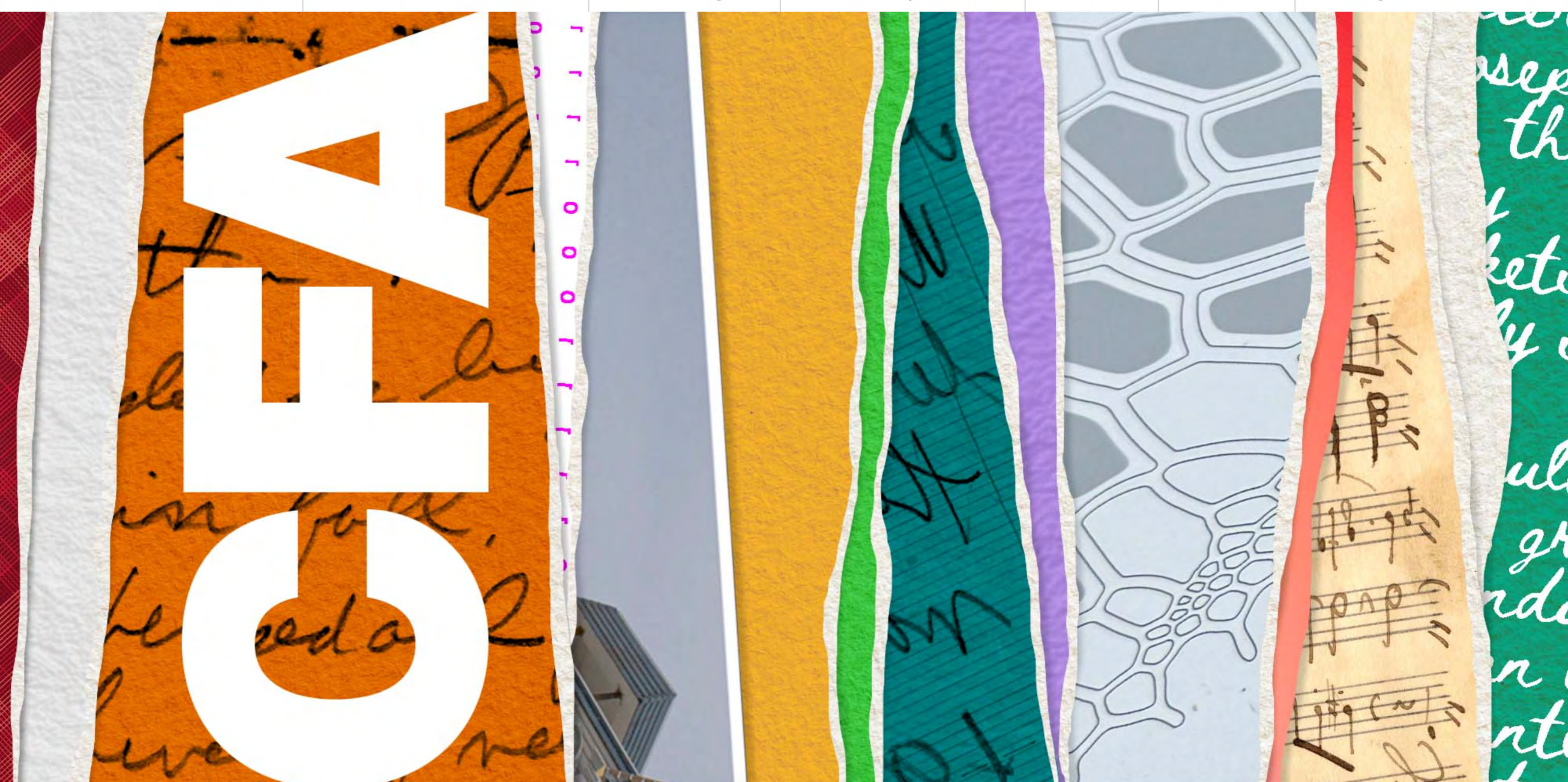


College of Fine Arts

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Tearing, Mending, Weaving

Visually, this issue is all vibrant color and diagonal slashes of torn paper, a kinetic representation of improvisation and spontaneity. It pulses with the energy of our faculty, staff, students and alumni. Sometimes the fabric of time gets ripped!

Contrasting the theme of reinvention in this new year, inside you'll find the story of a very particular "re-visit." Henry Hornbostel, the architect who left his fingerprints all over CMU and Oakland — notably in our own College of Fine Arts and Margaret Morrison Carnegie Hall buildings — is a ghost always among us. His great-granddaughter Julia Hornbostel Bartholomew paid a call last semester, and our architectural history came alive.

Other leaves are turning over. The metamorphosis of ICA Pittsburgh — due to physically reopen in its fabulous new home in 2027 — is starting to unfold. And by the end of the summer, four dynamic new colleagues will have joined us; they'll have begun to make their distinctive marks on our culture and community. Mary Anne Talotta has been guiding our advancement efforts with skill and savvy since late October. We recently welcomed Matthew Krause (whom you'll meet in a later issue) as associate dean for Finance and are so delighted that he is finally here (when you don't have a finance person, you notice!). Finally, on July 1, Milton Rubén Laufer and Ana Maria Pinto da Silva will unlock their offices in the Schools of Music and Design, respectively, and a new era will begin for both schools.

The world is an uncertain place, but surround yourself with good people doing beautiful things, and you'll be all right. Thank you for being part of the fabric of our CFA community.

 | Dean Mary Ellen Poole



Looking for a past version?
You can find past digital and print versions of the magazine, starting with our 2018 inaugural magazine
[CFA MAGAZINE ARCHIVE](#) ▶

Tell us what you think!
Let us know what you hoped to see — and what you liked! [EMAIL US AT CONTACT-CFA@CMU.EDU](mailto:EMAIL_US_AT_CONTACT-CFA@CMU.EDU) ▶

<p>College of Fine Arts Magazine</p> <p>Publisher: Mary Ellen Poole, Dean, CFA Executive Editor: Pam Wigley Editor: Cally Jamis Vennare Editor & Digital Content Designer: Alexis Morrell Design Director: Mark Werle Designers: Rob Azarcon, Kelsey Stark Project Manager: Kara Kessler</p>	<p>Writers</p> <p>Harrison Apple Phillip Crook Alexander Johnson Joe Lyons Shannon Musgrave Cally Jamis Vennare Pam Wigley</p> <p>Design & Production</p> <p>University Communications and Marketing</p>	<p>Photographers</p> <p>Miguel Bicas Marco Borrelli Reinhard A. Deusch Daniel Dittus Dawn Hartman Andrea Hummer Holger Jacoby Nathan Johnson Ansgar Klostermann Joe Lyons Joan Marcus Matt Murphy Christian Palm Damian Pertoll Noah Welter Pam Wigley Andy Warhol Museum Carnegie Museum of Art General Photography Collection, Carnegie Mellon University Archives University Communications and Marketing</p>	<p>CFA Leadership</p> <p>CFA Dean: Mary Ellen Poole, Ph.D. School of Architecture Head: Omar Khan School of Art Head: Charlie White School of Design Interim Head: Eric Anderson School of Drama Head: Robert Ramirez School of Music Acting Executive Director: Ross Garin BXA Senior Associate Dean for Interdisciplinary Initiatives: M. Stephanie Murray, Ph.D. ICA Pittsburgh Director: Elizabeth Chodos Frank-Ratchye STUDIO for Creative Inquiry Director: Nica Ross MAM Program Director: Jessica Bowser Acrie MEIM Program Director: Daniel Green, Ph.D.</p>
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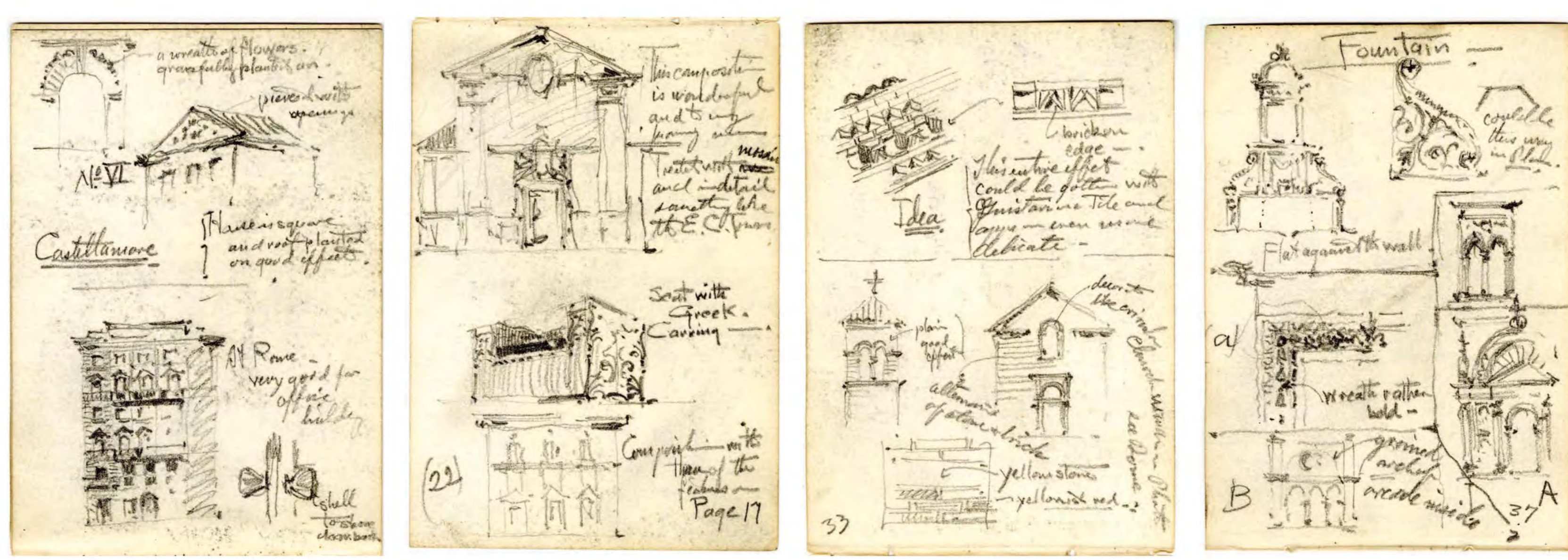
Family Ties

Hornbostel Family Revisits Great-Grandfather's Work

School of Architecture

written by
Pam Wigley

Andrew Carnegie had a vision to create a world-class technical school in Pittsburgh. To make that vision a reality — which would eventually become Carnegie Tech and then Carnegie Mellon University — he needed an architect to build a community. Enter Henry Hornbostel, a recent graduate of architecture at the prestigious École des Beaux-Arts in Paris.



Hornbostel tapped his newfound architectural education to create a campus filled with beautiful, functional buildings that many consider to be some of his best work. His designs can be found throughout the city and across America, each one a testimony to his European studies. In Pittsburgh, Hornbostel designed the Pittsburgh City-County Building, Soldiers and Sailors Memorial Hall, and North and South parks, among many others. His expertise was not limited to buildings, as evidenced by the parks and by his design of the Hell Gate Bridge in New York City. The latter is depicted in the mural painted on the ceiling of the Great Hall in the College of Fine Arts Building. Hornbostel's dedication to the working environment was balanced by some social activities. At Carnegie Mellon, he introduced the Beaux Arts Ball, which became a legendary event celebrated each year by the College of Fine Arts and extended across campus.



Hornbostel, in metal headpiece, is surrounded by attendees of the Beaux Arts Ball in the stairway of the CFA Building.

Fully dedicated to his work, Hornbostel was equally dedicated to his family. He and his wife, Martha, had two sons. Lloyd was a successful businessman with dozens of patents in the paper production industry. Their younger son, Caleb, became an architect. Later in life, Hornbostel eagerly designed several homes for Lloyd and his wife, Dorothy; grandchildren and great-grandchildren ultimately got to enjoy those homes.

One great-granddaughter, Julia Hornbostel Bartholomew, recently visited the CMU campus to retrace the steps of her great-grandfather and to revisit his work.

Dedication to the Arts

The cornerstone for the CFA building was laid in 1912 and is an homage to works of art Hornbostel saw while living and traveling in Europe. The portal over the Dean's Office Suite on the main floor of the building is an exact replica of a plaster cast he saw in Paris of a portal located in Toulon, France. Stately columns adorn the building, and an inlay technique in the Great Hall might be patterned after one Hornbostel saw in the Vatican.

Bartholomew and her family, some of whom had never been to Pittsburgh or CMU before, marveled at their relative's work.



Francesca Torello (left) and Julia Hornbostel Bartholomew (right) looking at Hornbostel's blueprints at the CMU Archives.

"It's wonderful to see. Learning about the origins of his early work is fascinating."

Julia Hornbostel Bartholomew
speaking about her great-grandfather

Several Carnegie Mellon staff members met with Bartholomew and her family during their visit to share Hornbostel's sketches, blueprints, photos and a diary from his European travels. Although she wasn't able to be present during the visit, Lynn Kawarantani, manager of the Architecture Archives at the University Libraries, prepared materials for Bartholomew. Julia Corrin, university archivist and associate dean for the libraries' Distinctive Collections, was on hand to talk about the early history of Hornbostel's buildings, as was Robin Mitchell, chief advancement officer for the University Libraries. Meredith Marsh, director of communications for Carnegie Mellon's [School of Architecture](#), shared student works that were displayed outside of the CFA Dean's Office as part of the EX-CHANGE exhibition. Coincidentally, the exhibit focused on the origins of the building, and several of the student works specifically featured elements of Hornbostel's work.



Francesca Torello, an architectural historian and special faculty with the School of Architecture, brought different insights to Bartholomew's visit. Torello, who writes about the role of history in architectural education and practice, particularly at the turn of the 20th century, has studied the CFA building's history and Hornbostel's role in its creation. She learned on the day of the family's visit that her current work — a transcription from the original manuscript of Hornbostel's journal and sketchbook during his time in Europe — will be published by Carnegie Mellon University Press.

"His journal details his time traveling in Europe and focuses on the impressive architectural elements he saw, many of which he creatively reinterpreted in the buildings on Carnegie Mellon's campus," she said. Torello pointed out specific examples of those to Bartholomew as they leafed through Hornbostel's campus blueprints and as they toured the CFA Building.

Learning more about her great-grandfather's professional life helped Bartholomew to better appreciate his work.

"I feel as though I have a much better sense of Henry's skills and teaching methods after this visit," she said.

"As a former teacher, I appreciate his determination and dedication to his students and to Carnegie Mellon. Thank you all for keeping Henry's buildings and history relevant for current students."

Julia Hornbostel Bartholomew

featuring the following:

images from the General Photograph Collection, [Carnegie Mellon University Archives](#)

image of Torello and Bartholomew by Pam Wigley

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10 Years of Serious Play

TQ Live! Celebrates 10 Years

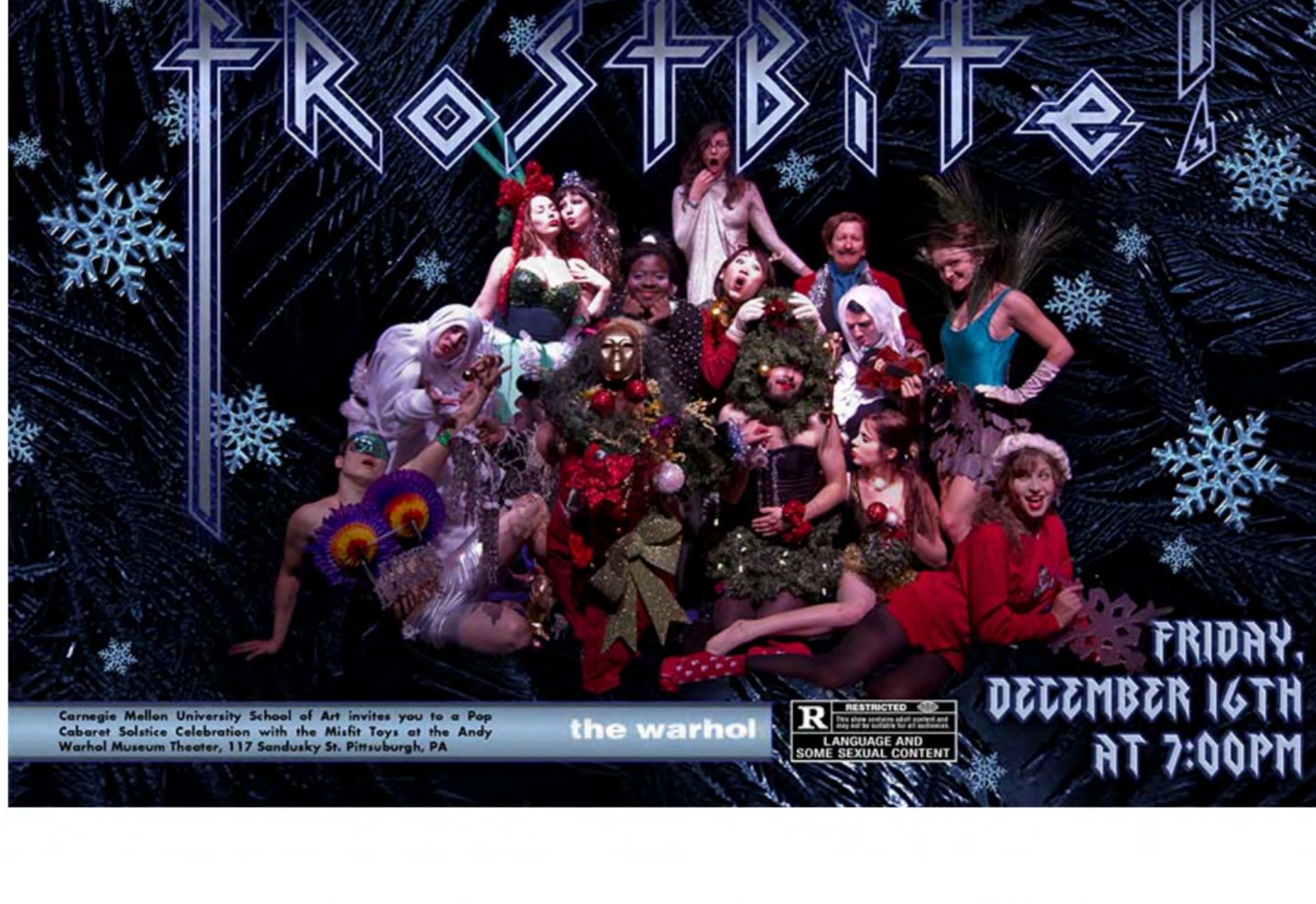
School of Art

written by
Phillip Crook

"TQ Live! takes play very seriously."

That one sentence from Joseph Hall, executive director at Pittsburgh's [Kelly Strayhorn Theater](#), sums up 10 years of party, performance and space for and by queer artists.Hall is the TQ Live! event's longtime emcee and co-curator, alongside Carnegie Mellon University [School of Art](#) professors and collaborators [Suzie Silver](#) and [Scott Andrew](#), as well as DJ and artist [sarah huny young](#). When the annual event convened for the 10th time on September 13, taking over the Sculpture Courtyard at the [Carnegie Museum of Art](#) (CMAA), it once again invited people across Pittsburgh to bring their freest selves to a night of performance under the stars.

"It's really about that vulnerability, that trust, that connection, and then going on a chaotic, celebratory journey together."

Joseph Hall
Executive Director of Kelly Strayhorn TheaterWhat we call TQ Live! today was, in its earliest form, a School of Art performance art class called [Pop Cabaret](#) taught by Silver and Andrew, the latter of whom was then a graduate student. The class was novel for taking students off campus to learn and work in the theater of the [Andy Warhol Museum](#)."It really felt like a new outlet for us to express ourselves and to try new things," said [Mitsuko Clarke-Verdery](#) (BFA 2014). "Suzie and Scott really encouraged us to think expansively, to go crazy or go wilder."Offered for both art and non-art majors between 2011 and 2016, the Vaudeville-inspired format culminated in a showcase each semester when students presented solo, duo or group performances to an audience of mostly faculty and students, but also the public. Pieces ranged from comedic skits to more conceptual work, like the "Intense endurance test" of [Clarke-Verdery](#) dragging a cinderblock tied to her hair around the stage.

"It was always interesting to see how the individual students became a collective," said Ben Harrison, senior director of performing arts and programming at the Warhol. "By the end of the class, it really felt like there was a kindred spirit."

That spirit also defined [Trans-Q Television](#) (TQTV), another class Silver and Andrew taught for two semesters highlighting queer and trans artists, scholars and performers in Pittsburgh, including guests like [Janet Mock](#) and [Zachary Drucker](#). Students filmed performances and events around the city to edit into a [series of episodes that still live on](#) thanks to the class's digital format.Harrison saw even greater potential in what Silver and Andrew were doing with Pop Cabaret and TQTV — something akin to Warhol's own performance community at The Factory. To coincide with two exhibitions at the museum in 2013 featuring [Genesis Breyer P-Orridge](#) and [Caldwell Linker](#), Harrison pitched an evening of cabaret theater focused on LGBTQ+ artists. Silver and Andrew saw it as an opportunity to create a venue for shorter-form performances by local artists spanning a range of interests.

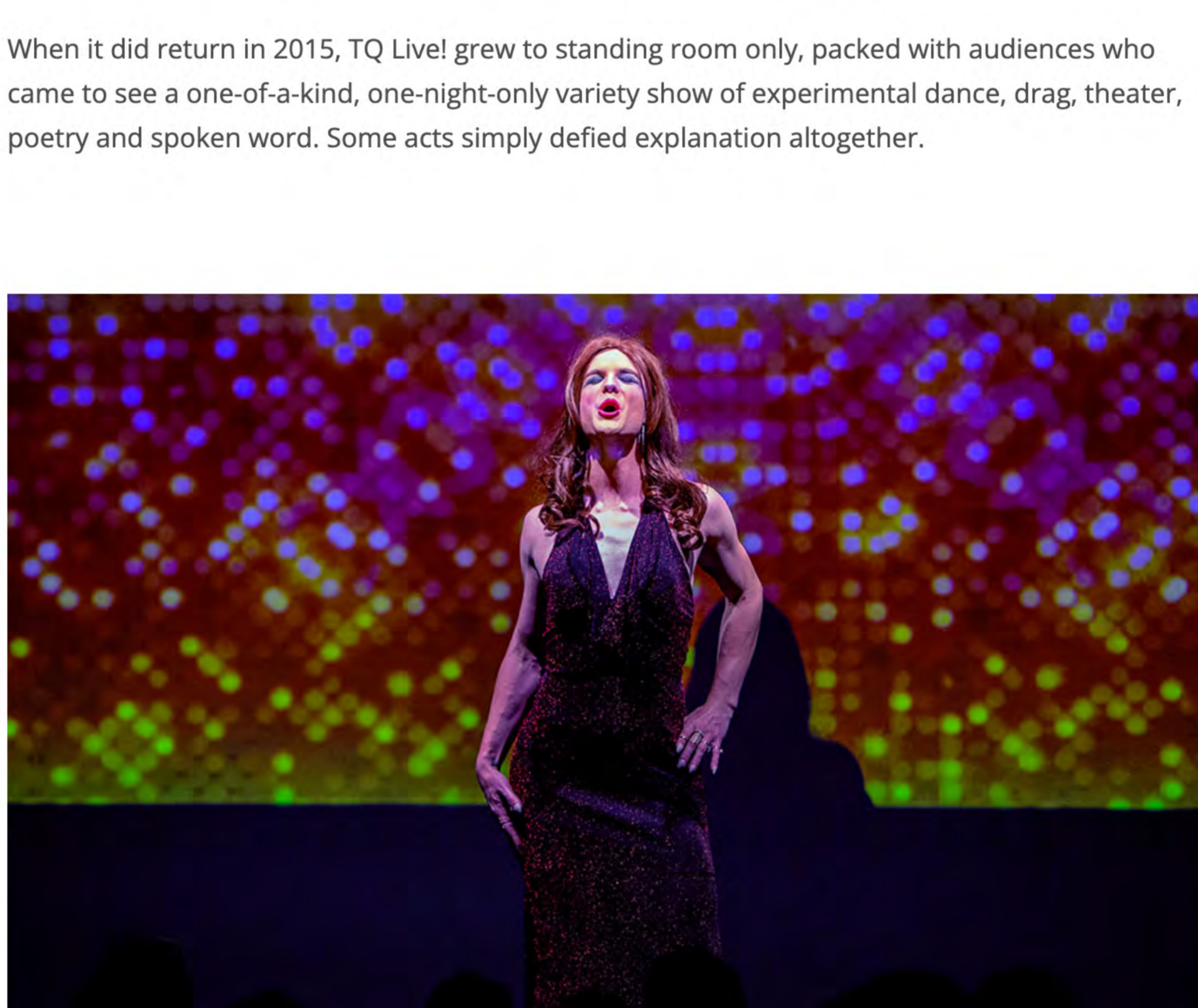
"The reason why I'm here still, and the reason why I do any of this kind of work, is because I want Pittsburgh to be a place that retains interesting people."

Scott Andrew
Adjunct Professor, School of ArtAndrew performed at that first TQ Live! with costume maker and bio-queen [Stephanie Ross](#) as two mutants birthed from a multicolored seed pod who then engaged in a waltz, loosely based on the [Vegetable Lamb of Tartary](#). Hall was also a featured performer that year. His duet with dancer and choreographer [Jasmine Hearn](#) mixed voguing with spelling words to create a "spelling ball" complete with costume changes."I never knew it was going to be more than a one-off," said Silver, who was on sabbatical from the School of Art in 2014, the year that would have been the event's second edition. Silver was part of the interdisciplinary arts community that thrived in Chicago during the 1980s and early '90s, particularly in artist-run spaces like [Club Lower Links](#) — a creative incubator that notably also produced humorist [David Sedaris](#).

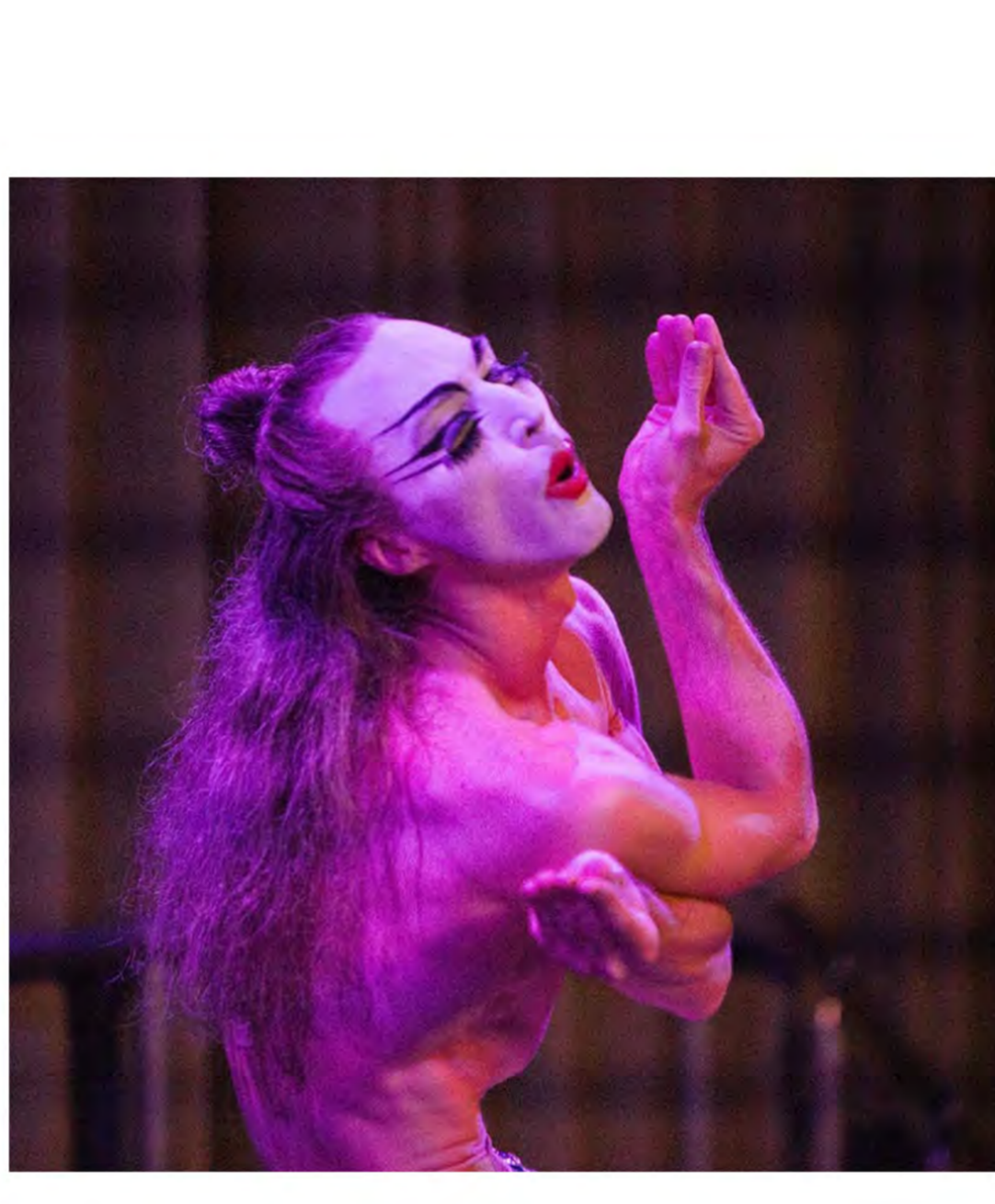
"I think that ever since then, I've always been trying to recreate that feeling, that sense of community and place. It's a camaraderie."

Suzie Silver
Professor of Art, School of Art

When it did return in 2015, TQ Live! grew to standing room only, packed with audiences who came to see a one-of-a-kind, one-night-only variety show of experimental dance, drag, theater, poetry and spoken word. Some acts simply defied explanation altogether.

"The [Silky Shoemaker](#) performance was legendary," remembered Silver. "It's impossible to articulate, actually. It was just so sublime."

Hall was emceeding the multi-hour lineup, orchestrating moments for audience participation between the transitions on stage, including inviting attendees up to Double Dutch jump rope or to claim prizes, like an outrageous wig. "I love when audience members actually become the show themselves," he said. By 2019, TQ Live!'s success had outgrown the theater, moving instead to the museum's entrance space, where it took on more of a nightclub feel.



And then the pandemic hit.

After a pause in 2020, the moment was right for TQ Live! to find a new home for 2021 at CMAA, where it now takes place in the open-air sculpture courtyard. The move allowed the event to expand its audience from 150 to over 600 people, creating a more fluid, party-like atmosphere that invites guests to come and go as they please. It's also now completely free to attend.

"At the Warhol, there was a chance for more intimacy," said Andrew.

"A lot of the earlier stuff involved more students and grad students. We were a lot more tied to campus, in a way, and I think now we've really branched much further out into the community."

Scott Andrew

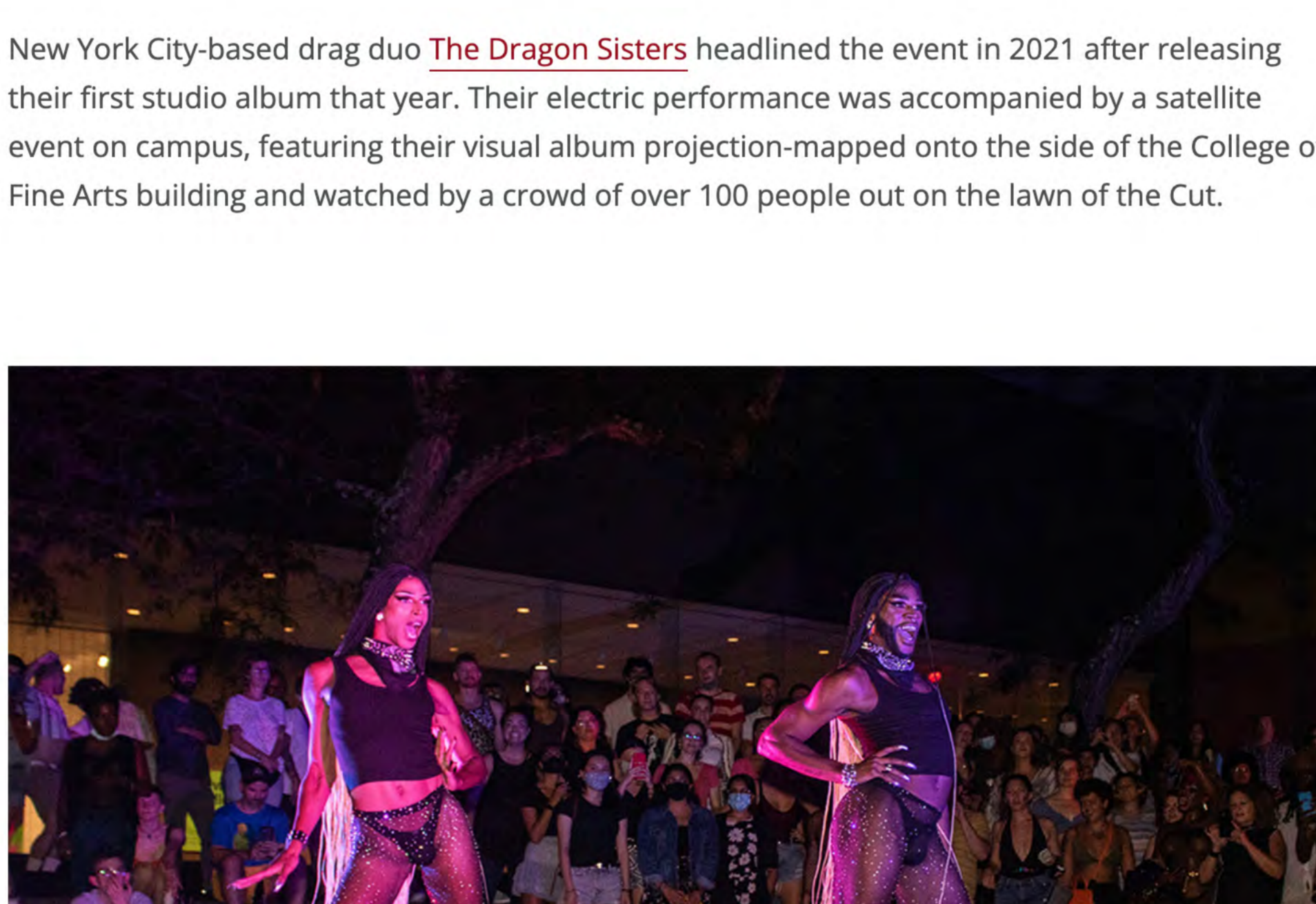
Throughout its evolution, TQ Live! has retained its collaborative spirit.

"It's not always transparent or collaborative when curating something like this," said [Clarke-Verdery](#). "That is special to know that a group of people are working really hard to make this event happen."

Silver and Andrew worked closely with Hall and young, each bringing new voices and perspectives to the stage. As a DJ and artist deeply integrated into Pittsburgh's queer nightlife scene, young has been instrumental in broadening the event's reach to include more BIPOC queer performers and audiences since coming on board in 2021.

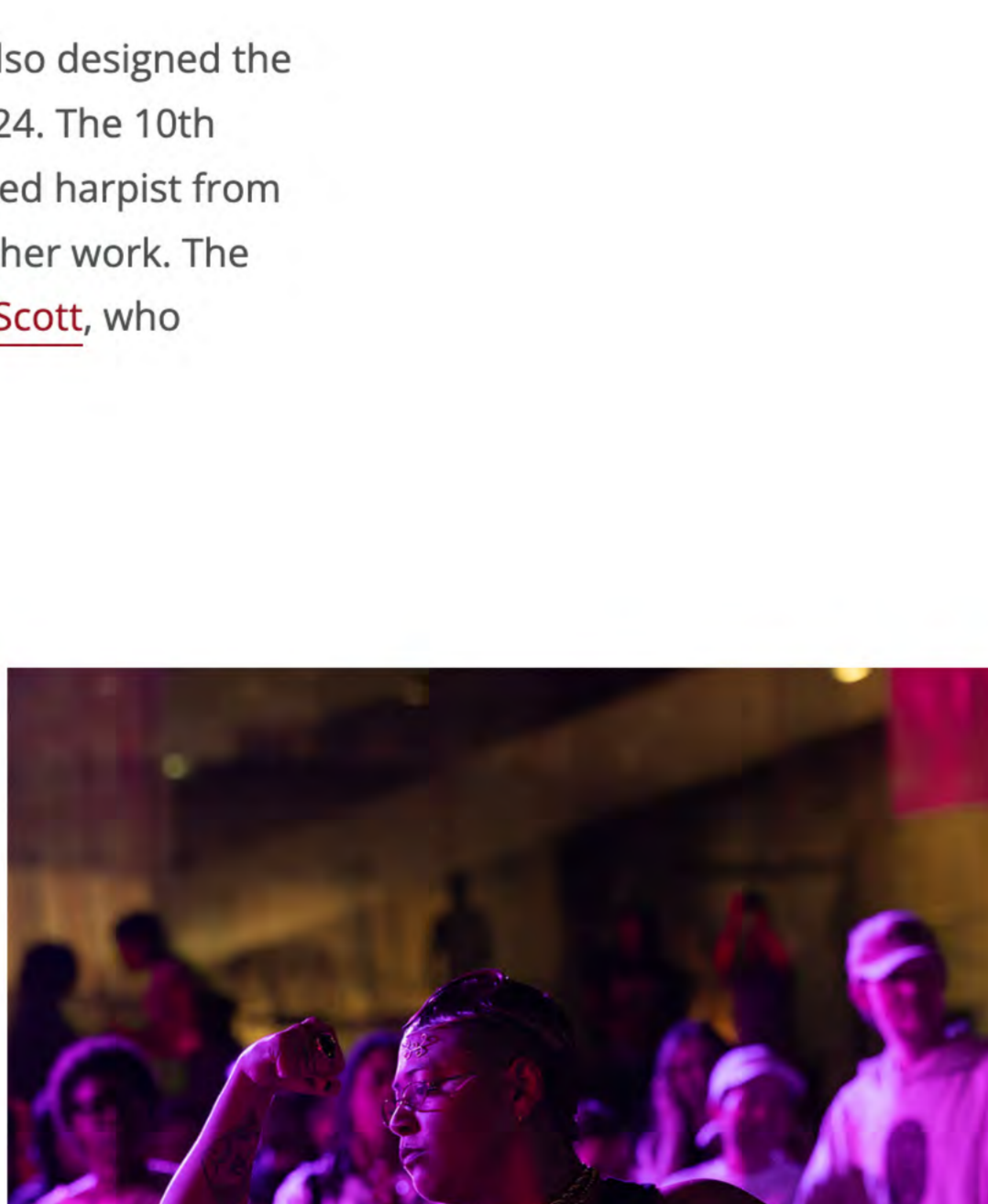
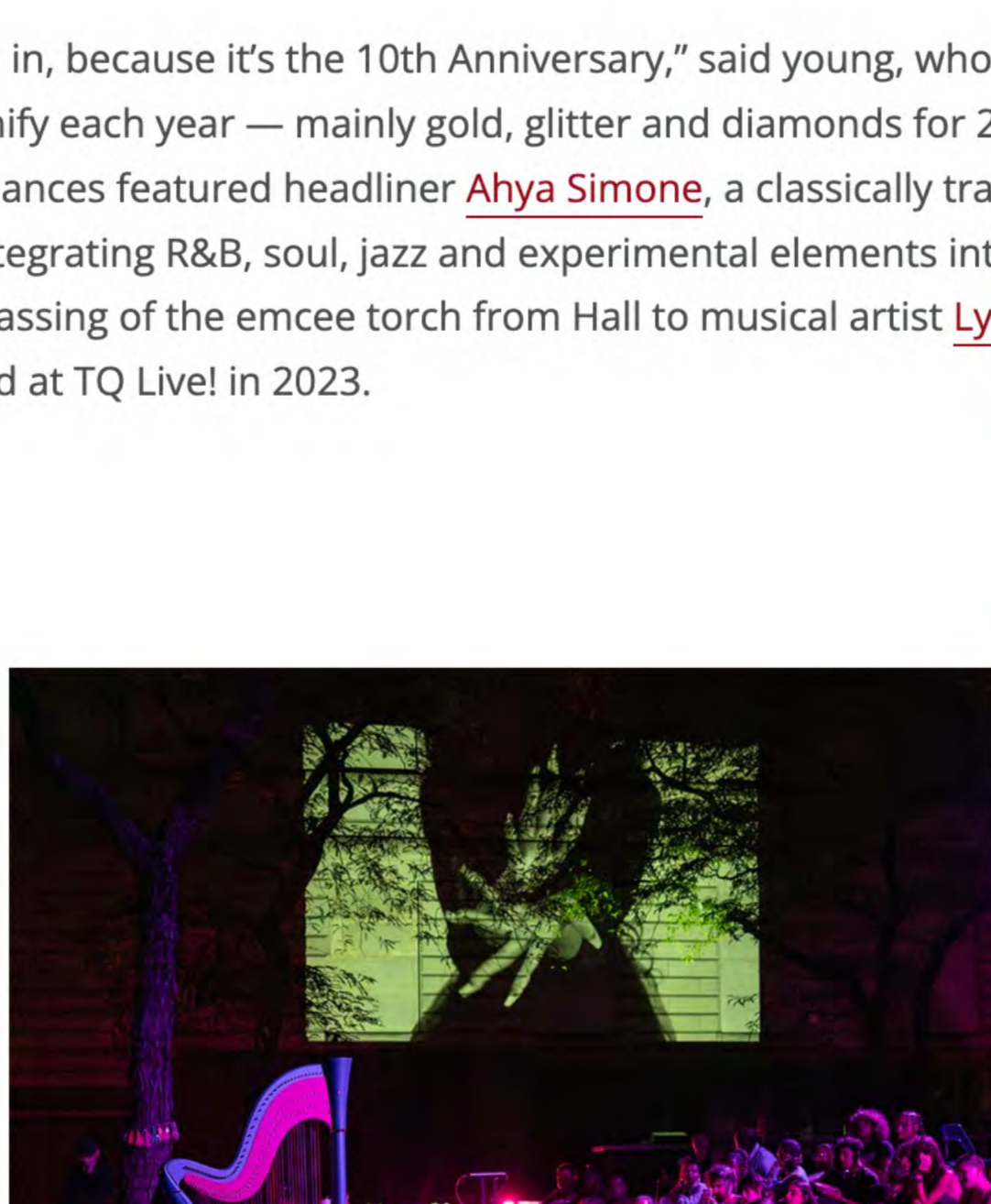
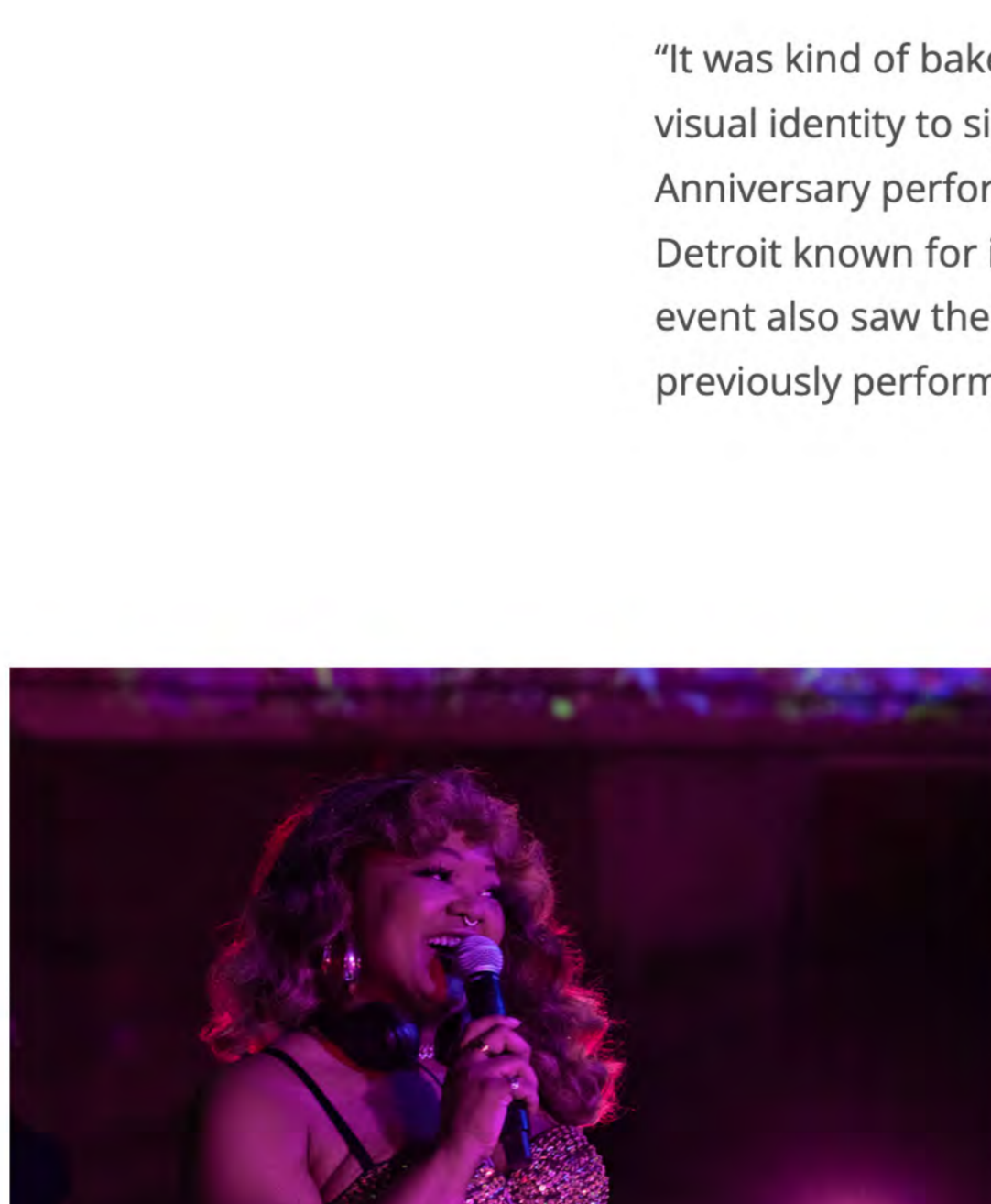
"Huny has a really keen view of what's going on within the spectrum of queer music nationally," Andrew said. "She's brought in amazing people who then have continued to blow up and get bigger and bigger after being here."

"It's about people who don't necessarily have big stages like this to perform on," young said. "That's always really important to me, people who just deserve the experience."

New York City-based drag duo [The Dragon Sisters](#) headlined the event in 2021 after releasing their first studio album that year. Their electric performance was accompanied by a satellite event on campus, featuring their visual album projection-mapped onto the side of the College of Fine Arts building and watched by a crowd of over 100 people out on the lawn of the Cut.

"Two extremely tall, beautiful, statuesque, Black gay men with long blonde braids down to their thighs," said young. "And they're fantastic, classically trained dancers. And they can sing. People were gagged."

A marker of the event's more recent editions, young introduced the concept of themes to the curation, adding new possibilities for creativity and cohesion. Themes have included "Circus" (2021), "Kink" (2022) and "Fight Club" (2023). For 2024, the theme was obvious.

"It was kind of baked in, because it's the 10th Anniversary," said young, who also designed the visual identity to signify each year — mainly gold, glitter and diamonds for 2024. The 10th Anniversary performances featured headliner [Alya Simone](#), a classically trained harpist from Detroit known for integrating R&B, soul, jazz and experimental elements into her work. The event also saw the passing of the emcee torch from Hall to musical artist [Lys Scott](#), who previously performed at TQ Live! in 2023.

Throughout that history, the event has always taken place intentionally early in the fall semester. For students coming to Pittsburgh, TQ Live! can be the first place where they are welcomed into the embrace of a queer community.

"I started calling it a homecoming, because in my mind, that's what it is."

Scott Andrew

It's a feeling shared by audiences and performers alike. "They need the affirmation," said [Clarke-Verdery](#), who also headlined the 2022 event with her partner [Anyra Clarke-Verdery](#). "That's important to keep going as a queer artist."

In many ways, young is the inheritor of all that Silver, Andrew and Hall have devoted to TQ Live! for so many years, outside of their professional lives and only because they knew how vital it is for a city to celebrate queer art.

"For one of the most monumental presentations of queer performance in Pittsburgh to reach a 10th anniversary is extremely special."

sarah huny young

featuring the following:

poster art for the Pop Cabaret

photography from TQ Live! performances at the Andy Warhol Museum

photography from TQ Live! performances at the Carnegie Museum of Art

photography by Dawn Hartman for TQ Live!'s 10th anniversary at the CMAA

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A More Welcoming CMU

Partnering to Improve the Coulter Welcome Center through a Fusion of Design Disciplines

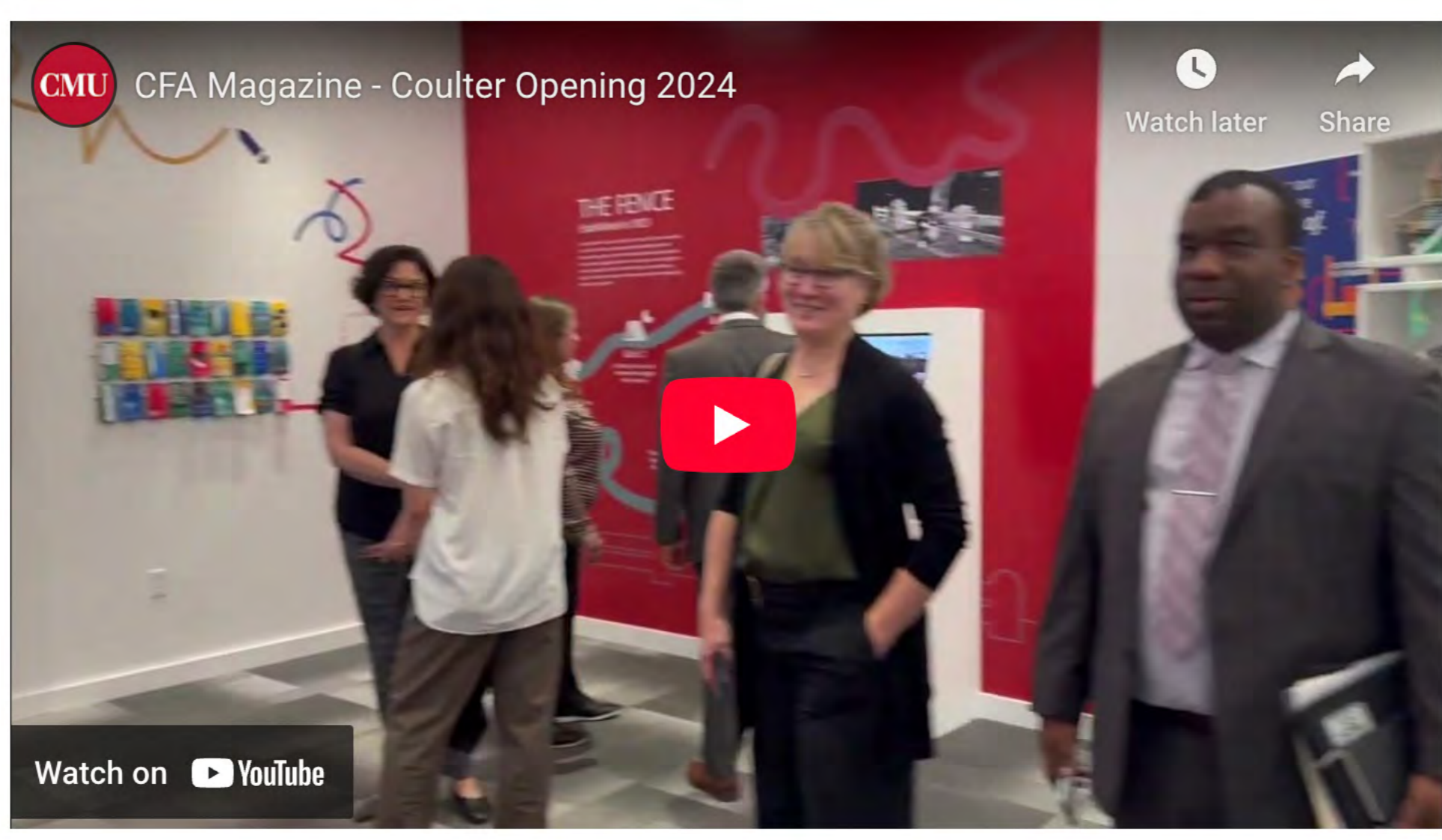
School of Design

written by
Joe Lyons

In summer 2024, School of Design faculty members [Haeyoung Kim](#) and [Daphne Peters](#) and a student/alum trio comprised of Felix Cooper (BDes 2025), Helen Zhang (BDes 2025) and Hannah Lesser (BDes 2024) collaborated on a redesign of the [Coulter Welcome Center](#).

The project — which represents an exciting new partnership between the [Joseph Ballay Center for Design Fusion](#), the School of Design, the [Office of the Provost](#), [University Communications and Marketing](#), and [Enrollment Management](#) — seeks to strategically improve key aspects of the campus experience.

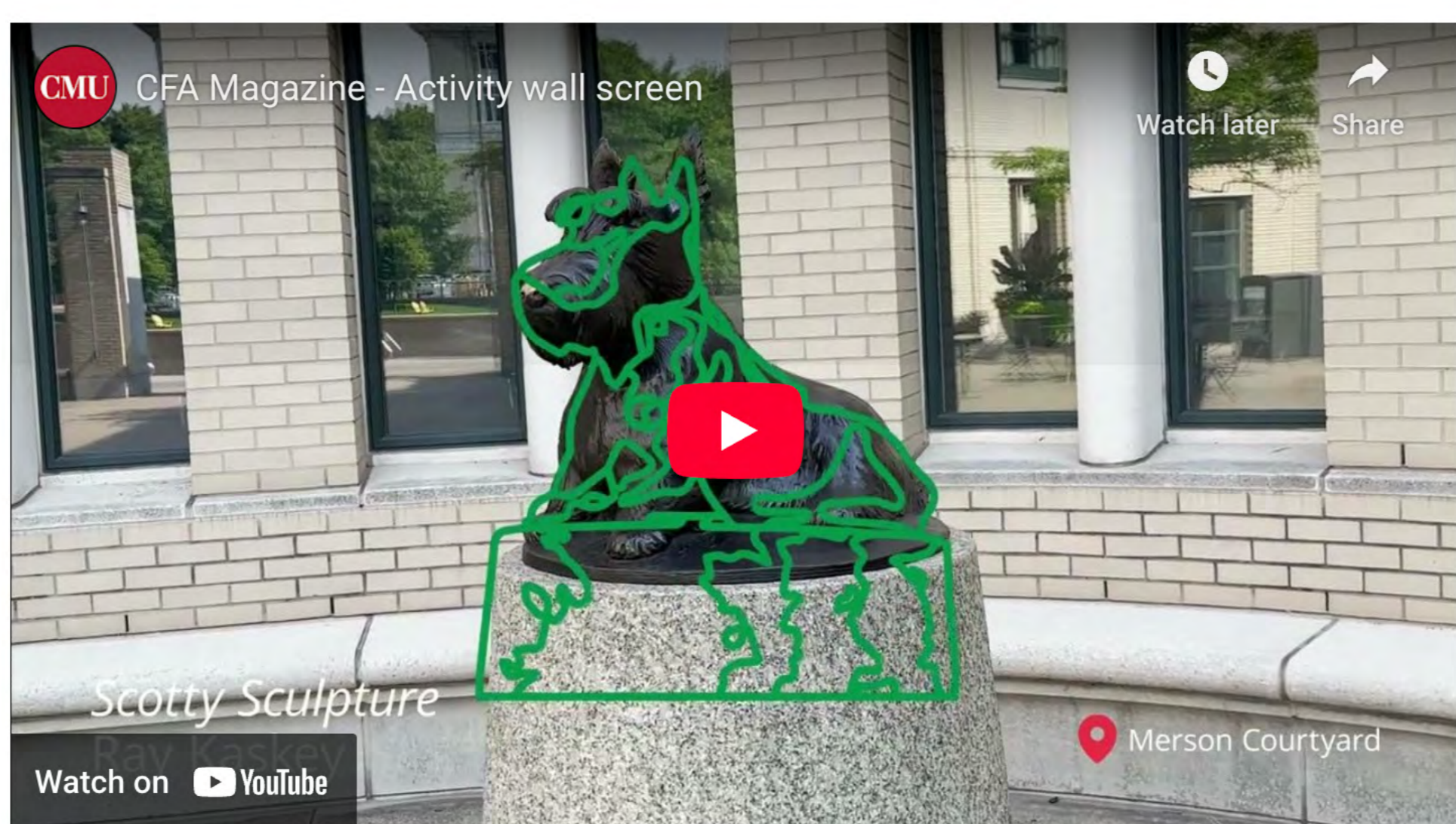
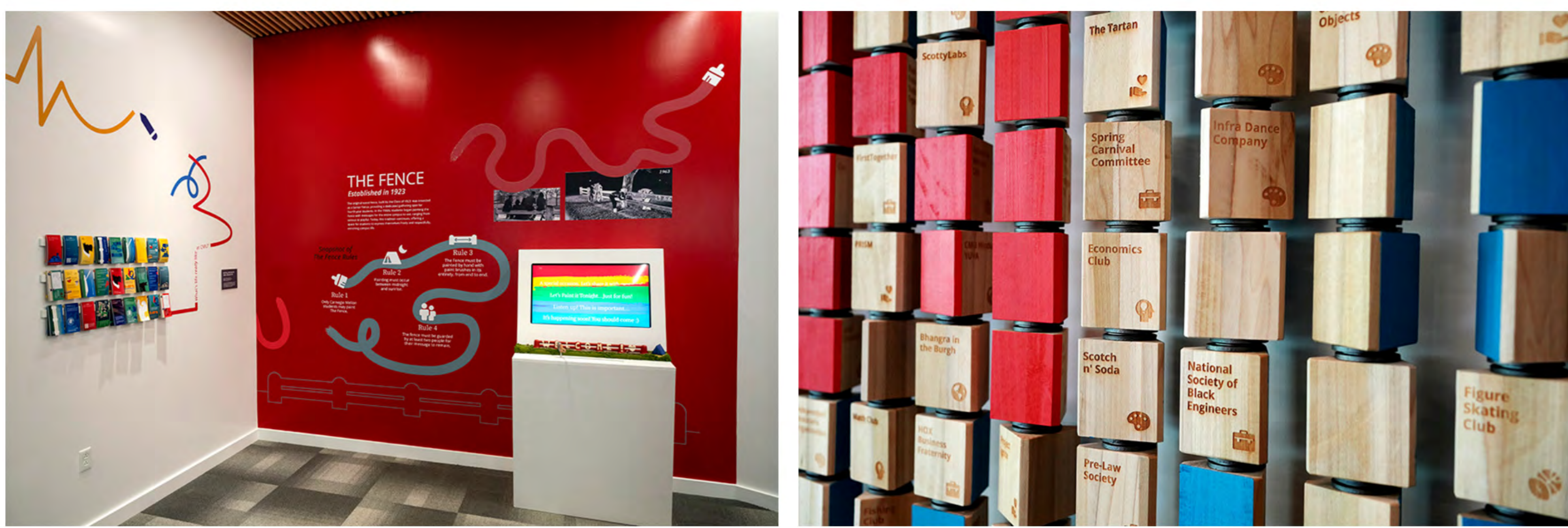
The newly designed Coulter Welcome Center represents a unique blending of faculty expertise, uniting their diverse talents in environmental design, graphic design, interaction design, industrial design, service design and architecture to create the ultimate visitor experience. The collaborative approach also reinforces principles of “welcoming” that are applicable across many areas and programs at CMU.



- Welcome Desk**
Enjoy a warm welcome and clear check-in point.
- University Store Merchandise Display**
Imagine yourself as a Tartan! Be inspired by CMU-branded merchandise from the campus store.
- New Seating Layout**
Locate places to rest, as well as opportunities for exploration and discovery.



- Activity Wall**
View on-screen content in three key categories: information, exploration and entertainment; and explore CMU's "Booth" — a highlight of Spring Carnival.
- Fence Kiosk**
Delight with every click of a button! Experience the Random Fence Generator (a CMU Tradition) and its role as a place for student expression.
- Student Work Display**
Explore how maker facilities support the creation of student work.
- Student Organizations Spinners**
Discover student life beyond academics by spinning triangles that reveal the names of student clubs and organizations.



featuring the following:

student work from Felix Cooper, Helen Zhang and Hanna Lesser

images and video from Joe Lyons

images from University Communications & Marketing

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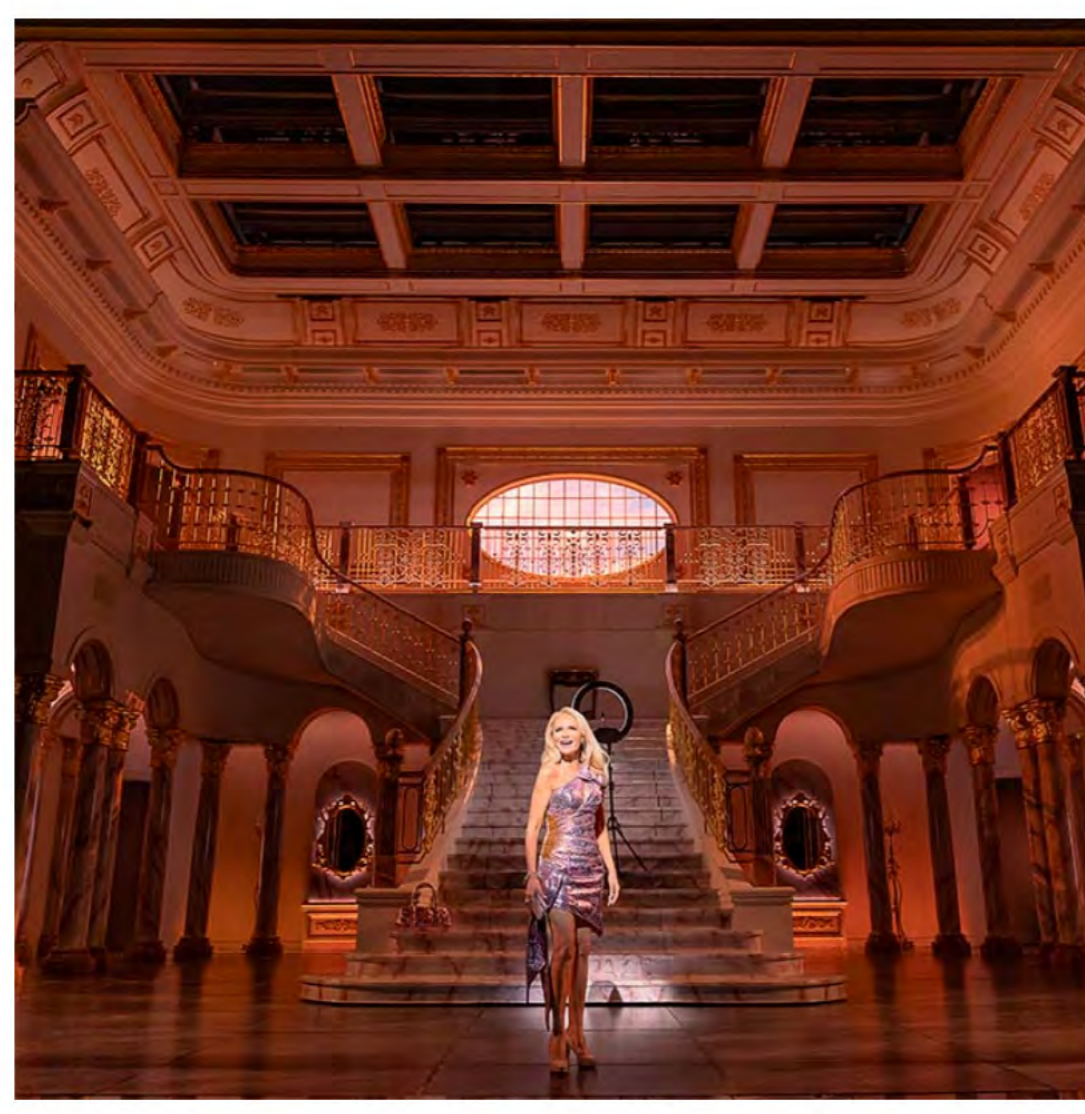
Queen of Versailles

Alumni Connections Propel New Musicals and Careers in the Theater

School of Drama

Written by
Shannon Musgrave

Stephen Schwartz is headed back to Broadway. The Carnegie Mellon University [School of Drama alumnus](#) (BFA 1968; HD 2015), known for his hit musicals "Godspell," "Pippin" and "Wicked," has teamed up again with Broadway legend Kristin Chenoweth on a brand-new musical, "The Queen of Versailles," which had its pre-Broadway premiere in Boston last summer. Based on Lauren Greenfield's 2012 documentary of the same name, the musical tells the story of Florida billionaires Jackie and David Siegel and their quest to build a \$100 million palace just before the 2008 financial crisis.



The show's Boston run at the Emerson Colonial Theatre served as a developmental process to ready the show for Broadway, and the team that helped get it there was full of Tartan talent. In addition to Schwartz as composer and lyricist, the creative team included School of Drama alumni Peter Hylenski (BFA 1997) as sound designer; Ryan Park (BFA 2009) as associate costume designer; and Dan Miele (BFA 2016) as associate sound designer. On stage were alumni Amanda Jane Cooper (BFA 2010) and Andrew Kober (BFA 2006), along with current senior music theater student, Anna Bakun. Scott Wasserman, a [School of Music alumnus](#) (BFA 2010) was responsible for the show's electronic music production.

Throughout his hugely successful career, Schwartz has remained a supporter and champion of CMU students and alumni. He has often returned to the School of Drama to lead master classes in music theater and auditioning. In 2013, 2018 and 2023, he was the featured composer for the school's annual cabaret, which is a culminating performance for juniors taking "The Art of Cabaret" — a class created and developed by longtime and recently retired professor Gary Kline.



In 2023, Schwartz returned for the cabaret, in honor and celebration of Kline's retirement. (The two long-time friends even performed "For Good," the final song from "Wicked.") Bakun was a junior that year and performed in the cabaret. As a self-described "Wicked Nerd," it was somewhat of a dream come true for her to get to work with Schwartz.

"Obviously I'm a huge fan of his music," she said. "You can't be in American musical theater these days without being a fan of Stephen Schwartz."

She performed "Defying Gravity" for the cabaret and admitted that she had a bit of a mental battle with herself over the choice. It is technically complex as a vocal piece, on top of the enormous weight of singing such an iconic song for the man who wrote it. But Kline encouraged her to do it and, ultimately, it turned out to be a terrific choice.



"It was such a lesson in perseverance and specificity and everything they teach us here at CMU. It was just using all those skills at the end of the day."

Anna Bakun

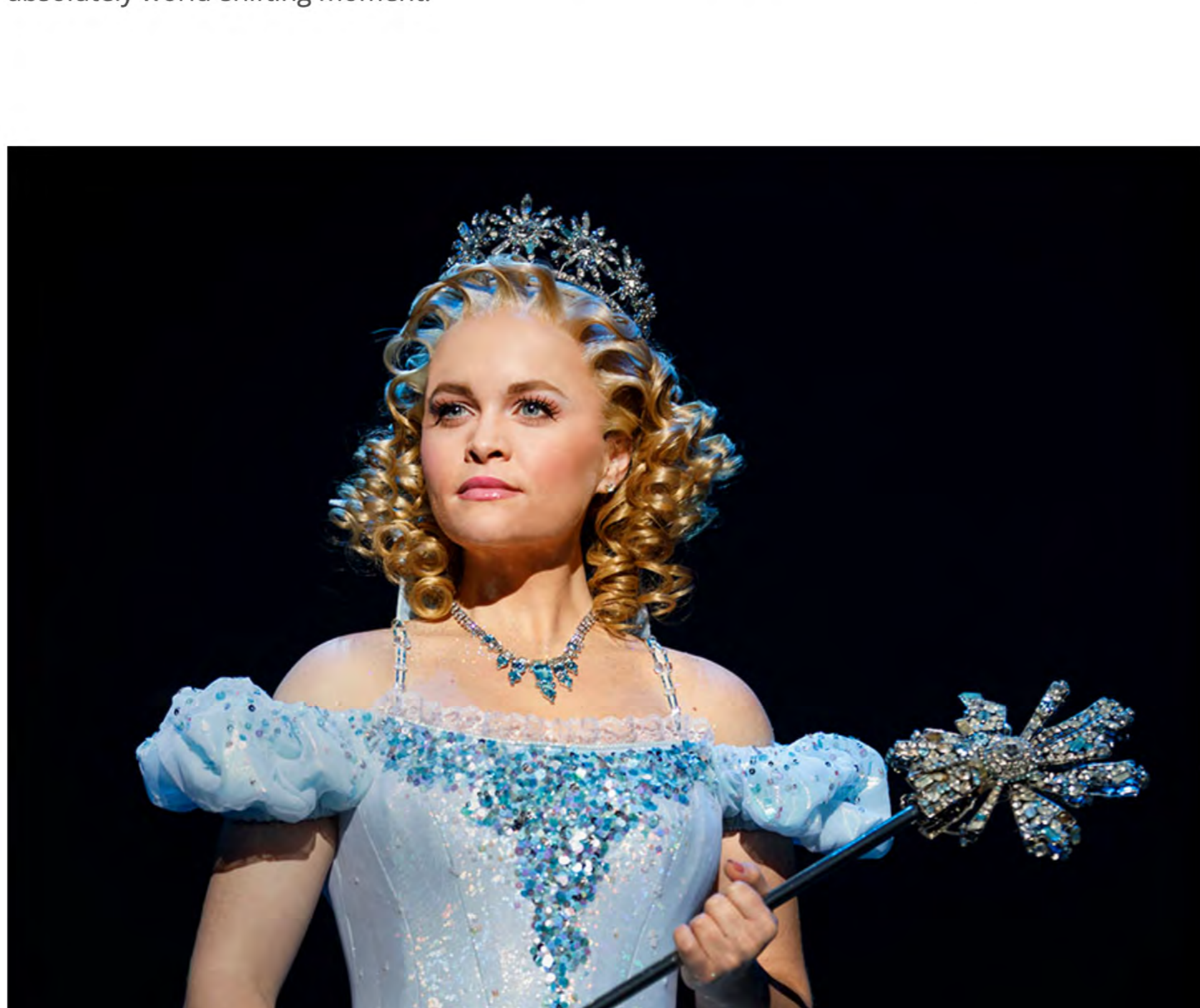
"I'm very grateful Gary pushed me to do it, because the domino effect of that choice has been so great," Bakun said with a laugh.

It's what led her to the company of "The Queen of Versailles." She recalls the email that Schwartz sent her in the weeks following the cabaret: "If you don't have anything to do with your summer, we would love to have you audition for 'The Queen of Versailles,' but no worries if you already have plans."

She did not. And if she had, she would have canceled them. Her "Wicked"-loving self was about to join the company of the newest Stephen Schwartz musical, and two of her castmates would be two of "Wicked"'s most iconic Glindas. Kristin Chenoweth, who originated the role on Broadway, and Amanda Jane Cooper, a CMU alumna who has played Glinda on tour and on Broadway, and is now the face of the role in all of "Wicked"'s commercials, seen on billboards in Times Square and marketing around the country.

Cooper had a very similar experience with Schwartz when she was a student at Carnegie Mellon. He gave a master class her sophomore year, where he worked with students on their songs. Cooper sang "Popular" from "Wicked."

"When I had the opportunity to sing for Stephen, it was a life-changing experience," she recalled. "He was so kind, and he said, 'You know, I think you might play Glinda one day.' And that was an absolutely world-shifting moment."



Ten months after she graduated, Cooper was playing Glinda on the first national tour of "Wicked." She returned four years later for the second national tour, and then in 2017, she made her Broadway debut as Glinda and has become one of the show's longest running actors to ever play the role.

Cooper attributes much of her career success to that fateful master class as a student at CMU.

"It all started with Mr. Stephen Schwartz, a fellow Tartan, believing in me and giving young me a shot and I am so grateful."

Amanda Jane Cooper

Schwartz continues to give those shots to talented students and alumni, changing many lives ... for good.

featuring the following:

images from Nathan Johnson

images from Matt Murphy

images from Joan Marcus

read more:

[about Scott Wasserman in this issue](#)

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"...we have very, very warm receptions everywhere we go and wonderful audiences who want to hear us because of PSO's history of touring and our recordings..."

Tour de Force

Impressions and Inspiration from PSO's 2024 European Festivals Tour

School of Music

written by
Cally Jamis Vennare

In the summer of 2024, the [Pittsburgh Symphony Orchestra](#) (PSO) and Music Director [Manfred Honeck](#) toured nine cities in Austria, Italy and Germany as part of its acclaimed [European Festivals Tour](#). The prestigious Salzburg Festival in Austria — where PSO was the only American orchestra invited to appear — was the first stop of many that included concerts in Grafenegg, Merano, Dortmund, Dusseldorf, Hamburg, Cologne, Wiesbaden and Vienna. The PSO was joined by classical superstars Anne-Sophie Mutter, Yefim Bronfman and María Dueñas throughout the tour.

CFA's [School of Music](#) features an impressive 20 world-class PSO musicians among its faculty. We spoke with three — [David McCarroll](#), [Cynthia Koledo DeAlmeida](#) and [William Caballero](#) — about performing abroad, PSO's important role as Pittsburgh's cultural ambassador, and the experiences that they will share with their CMU students.



Salzburg Festival with pianist Yefim Bronfman, PSO Music Director Manfred Honeck and members of the Pittsburgh Symphony Orchestra.

Prior to joining the PSO in 2022, David McCarroll was living in Berlin, performing extensively in Europe, and collaborating with the [Vienna Piano Trio](#) — one of the world's leading chamber ensembles. Not surprisingly, he feels right at home on a European tour, his second with the Pittsburgh Symphony, and always looks forward to the warm embrace by the passionate audiences that result in sell-out halls wherever PSO performs.

"Saying that the audiences are 'enthusiastic' is an understatement. I mean, we have very, very warm receptions everywhere we go and wonderful audiences who want to hear us because of PSO's history of touring and our recordings," said McCarroll. "People in Europe really do know the PSO, and they look forward to hearing us every other year when we tour."



The rigors of multi-city travel can be challenging for anyone but are particularly so for professional musicians; each hall could be considered a distinctive instrument. McCarroll and his PSO colleagues must not only keep themselves healthy for optimal performance, but also adapt to everchanging conditions — "different cities, different halls, different acoustics."

Pittsburgh Symphony Orchestra takes great pride in its role as Pittsburgh's cultural ambassador — locally, regionally and around the world. The impact of PSO's "baton diplomacy" through its European tours promotes cultural ties that build bridges to collaboration and connections with businesses around the world.

On stage or off. In Pittsburgh or around the world. McCarroll and his colleagues know that PSO's role as a cultural ambassador is an important world. McCarroll and his colleagues know that PSO's role as a cultural ambassador is an important world. McCarroll and his colleagues know that PSO's role as a cultural ambassador is an important world.

On stage or off. In Pittsburgh or around the world. McCarroll and his colleagues know that PSO's role as a cultural ambassador is an important world. McCarroll and his colleagues know that PSO's role as a cultural ambassador is an important world. McCarroll and his colleagues know that PSO's role as a cultural ambassador is an important world.

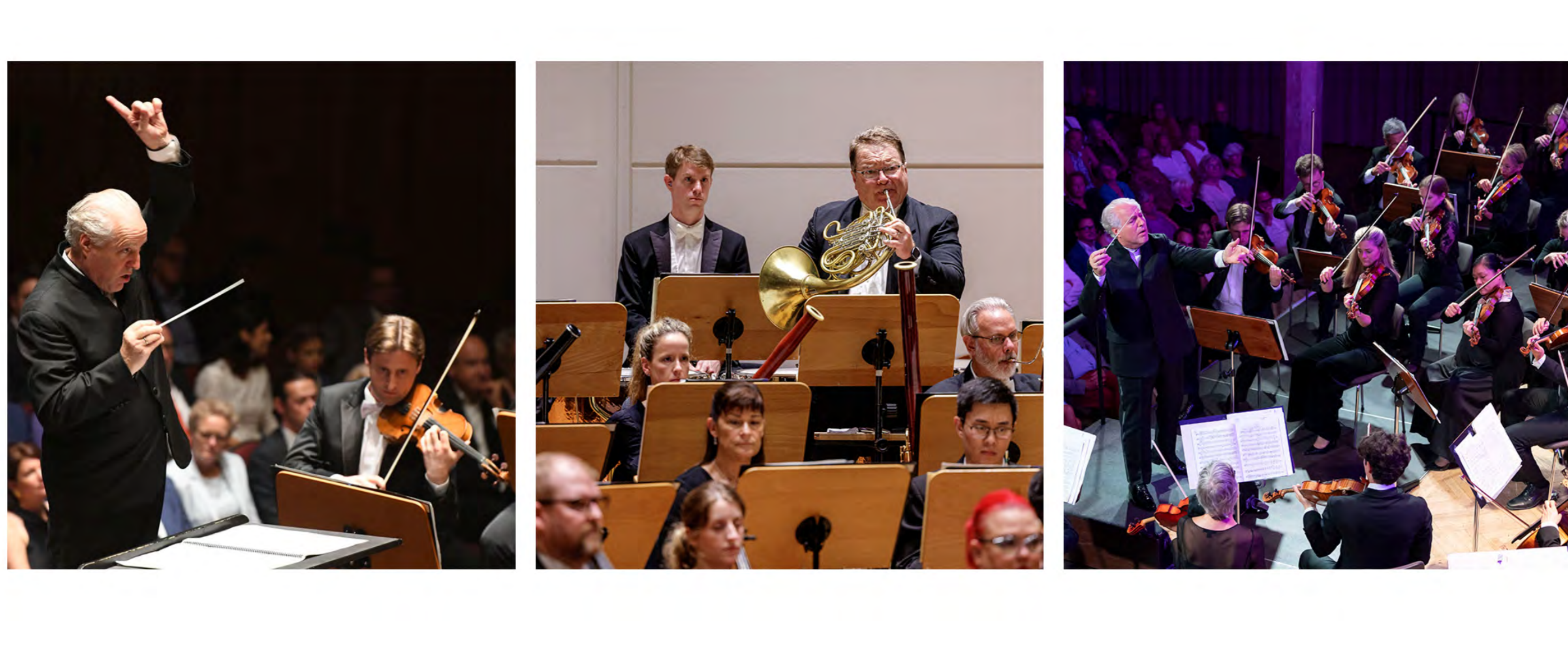


"Touring focuses you on what is most important: the masterpieces of music we play, bringing them out as truthfully and honestly as possible and what that means from a musical point of view, building technique and making technical decisions as you learn the piece. These are all the things that I try to instill in my students."

David McCarroll
Artist Lecturer of Violin, School of Music

When asked how many times they've been on tour with the PSO, Cynthia Koledo DeAlmeida exclaimed, "too many times to count!" Her husband, William Caballero, simply smiled and nodded his head in agreement. Even though they have been married for only three years, DeAlmeida and Caballero have each performed with the Pittsburgh Symphony for over three decades, traveling abroad with PSO to Asia, Russia, Poland, South America, Japan, China, Australia, Israel, the Canary Islands and Puerto Rico, among other tour locations.

After all the years of touring internationally (and domestically), there are still surprises ... and compromises. "Every venue is different. Sometimes you're on risers, but other times you may all be on the floor. So, if you have a tall cellist in front of you and you can't see the music director, you say: 'Excuse me Charlie, can you move a little to the left and I'll move to the right.' Or maybe the venue is too small, so we must let go of a few string players on the end to make room for everyone to fit," explained DeAlmeida. "It's a huge chess game for us and for whoever organizes the tour!"



Left and right: Honeck, McCarroll and PSO symphony members. Center: Caballero solo at Konzerthaus Dortmund with DeAlmeida and PSO colleagues.

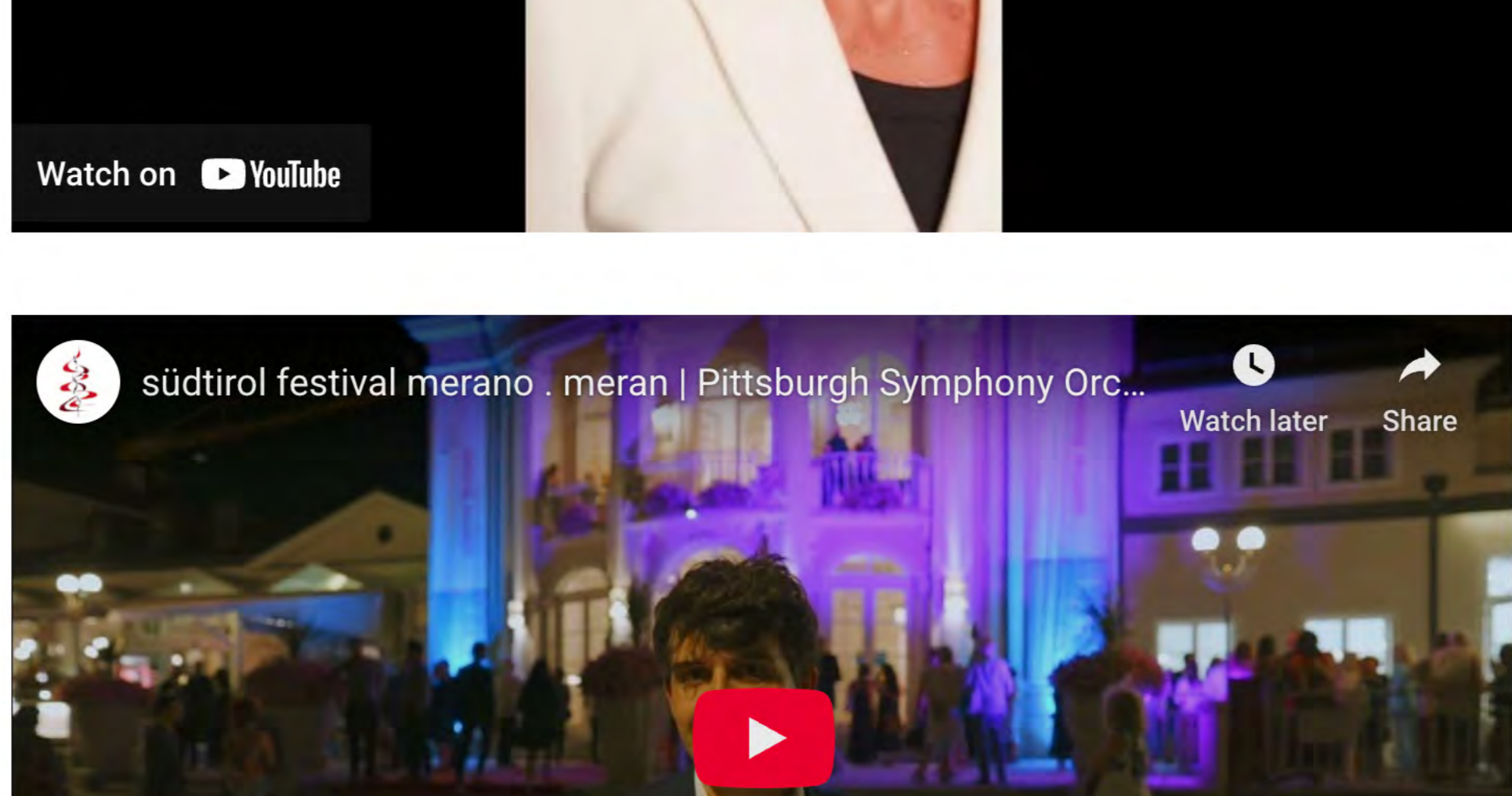
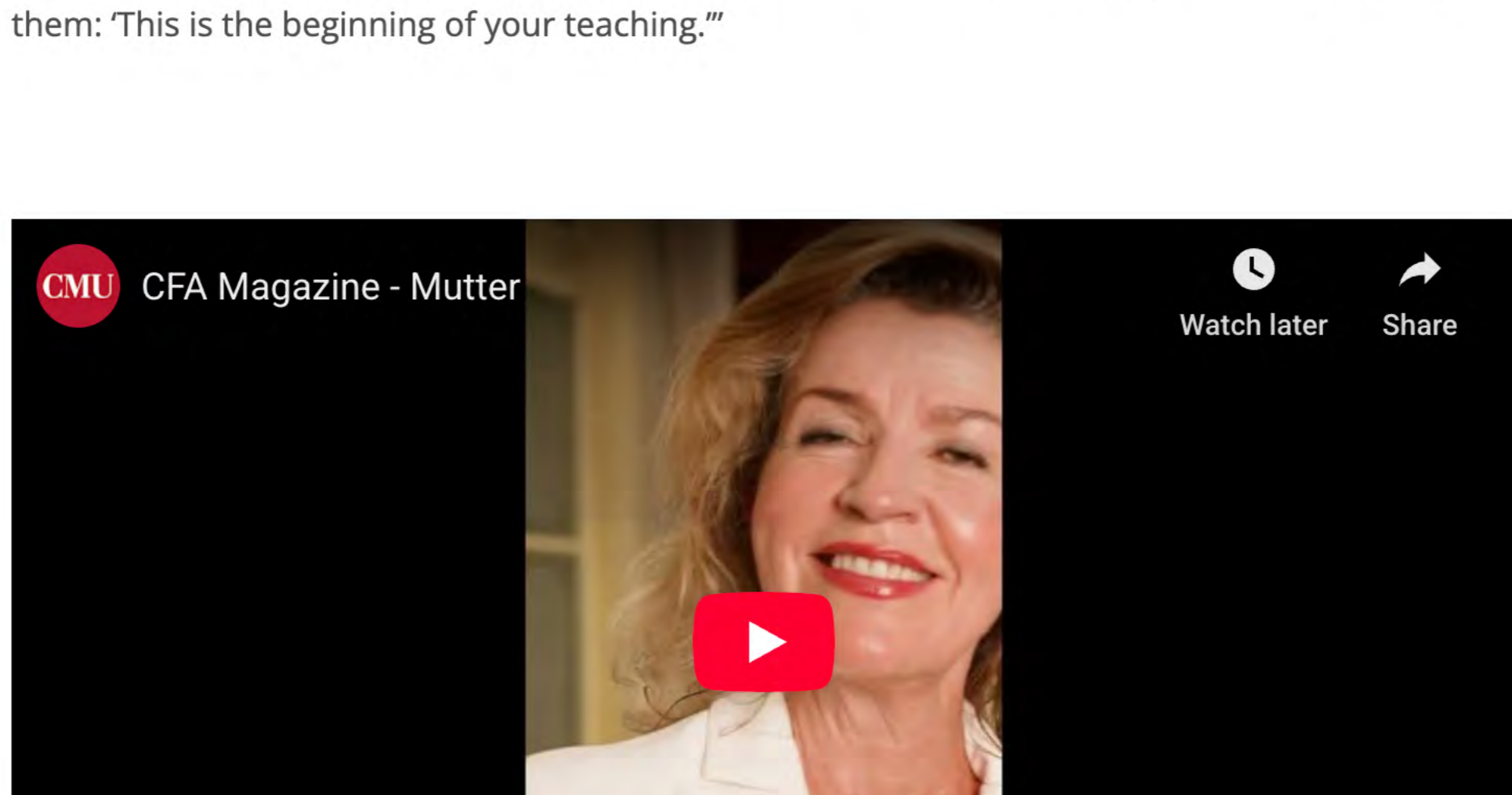
The Pittsburgh Symphony Orchestra has toured internationally since 1947 and is one of a small number of American orchestras that continue to do so on a regular basis. Touring has also been known to attract the highest level of musicians from around the world. "Yet in the eyes of seasoned PSO musicians like DeAlmeida, there's no place like home. "The neat thing about touring is that when we return to Pittsburgh, we realize how wonderful Heinz Hall is and how lucky we are to play in such a great space!"

Both DeAlmeida and Caballero gain inspiration from their touring, which in turn is reflected in their music-making. Travels to small country homes in the mountains or beautiful natural settings in places like Switzerland and Austria allow musicians to experience, firsthand, what influenced masterworks by composers like Brahms, Mahler and Mozart. "We both love Mahler," DeAlmeida said. "Imagine hearing the Swiss or Austrian cowbells that are in his music! Or visiting the mountain homes where he composed. Then you really *feel* Mahler."



DeAlmeida and Caballero have been passionate educators, as well as musicians, throughout their careers. They consider themselves to be "two of the luckiest people on earth to have both" and "never take that responsibility lightly."

As he reflected further upon his teaching, Caballero shared these final words of wisdom for his students and any other musician. "I would not know as much as I do now if it was not for teaching. It's made me a better musician, and I sincerely thank all my students for that experience. In turn, I hope I've been able to share all that I've learned from teaching with them. In my repertory class at CMU, there is lots of commentary by my students. I encourage it and tell them: "This is the beginning of your teaching."



featuring the following:

images of Merano, Italy by Damian Pertoll

images of Salzburg, Austria by Marco Borrelli

images of Cologne, Germany by Christian Palm

images and video of Vienna, Austria by Andrea Hummer

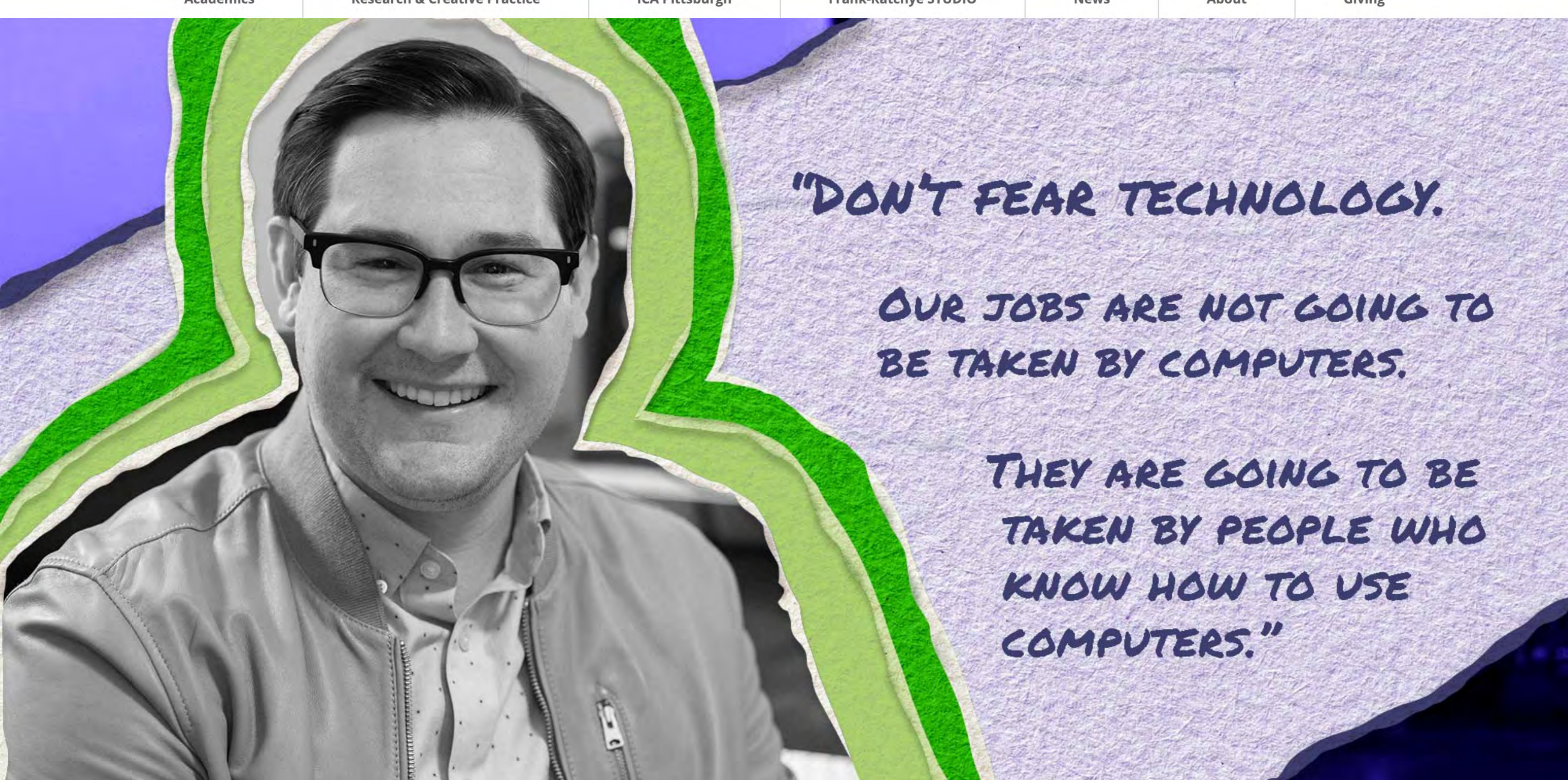
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Jack of All Trades, Master of One

Scott Wasserman Works His Way to Broadway

School of Music

written by
Pam Wigley

From the time Scott Wasserman experienced his love of music, he was always willing to try new things. If he didn't know something, he learned it — in the classroom or on his own. His willingness to be flexible and build his portfolio with a wide range of knowledge within the music industry eventually landed him one of the greatest gigs on the planet: being involved on the ground floor of the history-making musical, "Hamilton."

A 2010 Carnegie Mellon University [School of Music](#) graduate who majored in composition with a minor in voice, Wasserman grew up in East Hampton, Conn. His father played clarinet and saxophone; his mother was a huge music fan. Wasserman went on to play the trumpet in his high school jazz band, and he found inspiration and encouragement from Curt Weybright, his band and choral director. He encouraged Wasserman to pursue his love of composing, something that Wasserman had been dabbling in since middle school and began seriously focusing on in high school.

When it was time to look for colleges, Wasserman researched online and found Carnegie Mellon.

"I liked the conservatory model within a larger university environment. It provided me with the ability to explore my options."

Scott Wasserman

CMU became his first choice for not only that reason, but also because he felt comfortable in Pittsburgh, which he called a "good blend of a big city, but not too big." He connected with his tour guide, Kate Pukinskis, who now serves on the School of Music faculty as assistant professor of music and chair of the Contemporary Creative Practice Division. Wasserman maintains contact with Pukinskis and returned to CMU's campus in September 2023 to do a workshop with students. He also serves as a member of the CFA Dean's Council.

Fondly remembering Pirates games, the Warhol Museum and Pittsburgh's "foodie scene," Wasserman said he kept his eye on his ultimate goal: get to New York City and be part of the music and theater industry there.

Following graduation in 2010, he saved up for six months and made the first step in his journey by moving to NYC in December of that year. He knew he had to make connections in order to find work, so Wasserman started as an accompanist for Musical Theater College Auditions and began music directing elementary school musicals for additional experience. Music assistant roles followed as he focused on being a "jack of all trades" and continued to build his network.

"I was fortunate because I met people who would refer me to jobs when they couldn't take on any more work," Wasserman said. "Matt Aument was one of the first to suggest me for his overflow work, and I was really grateful." [Note: Aument graduated from CMU's School of Music in 2010 with a BFA in music direction.]

Wasserman's first Broadway show was "Leap of Faith" in 2012. He was the music assistant on the production, which meant he would transcribe songs, handle score upkeep and organization, and attend to other music department needs. While visiting rehearsals for "The Nutty Professor" with his then-girlfriend (now wife), Meghan, he met Todd Ellison, who was the music director and conductor of the 2012 Broadway revival of "Annie." He offered Wasserman a job.



Wasserman working with Alex Lacamoire on "Hamilton."

Through that role, Wasserman met Alex Lacamoire, who wrote the dance arrangements for the production, and Andy Blankenbuehler, who was choreographing the show. They were in workshops on a new production and, recognizing Wasserman's talent, they invited him to workshops on a new show, which was "Hamilton." Wasserman accepted the opportunity and quickly became ensconced in the historic retelling of American history through the eyes of Lin-Manuel Miranda.

"Through our workshops, I heard Lin's original songs and then transcribed the demos," Wasserman recalled.

"The style of musical that was being created by Lin and the team was incredibly unique. It was an honor to witness their process and to be a part of the show's creation."

Scott Wasserman

During the workshops, which ran from fall 2012 to spring 2015, Wasserman learned about Ableton Live, a dee-jaying software that allows for electronic music playback to be integrated into a musical's orchestration. The program can also work in conjunction with lighting, so that lights can change on specific beats within the music. Wasserman taught himself the Ableton software and earned the title of Ableton Programmer on the "Hamilton" production team.



He went on to work as Ableton Programmer for "Dear Evan Hanson" and "Natasha, Pierre and the Great Comet of 1812," refining his skills as the software evolved. Now, Wasserman is the go-to Ableton expert on many of Broadway's shows. He works on multiple productions simultaneously, given the three- to eight-year cycle from development of a production to its stage debut.

In 2016, he and Meghan married, and his career is thriving. He took a break during the COVID pandemic to become certified as a wine sommelier, a side gig he truly enjoys. Still, music remains his love.

His advice to students and recent alumni is to continue to learn and absorb all they can. "Get out and expand your education," Wasserman said. "Don't fear technology. Our jobs are not going to be taken by computers. They are going to be taken by people who know how to use computers."

featuring the following:

images courtesy of Scott Wasserman

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I REALIZED I'M NOT ONLY INTERESTED IN LOOKING AT THE IMPACT OF STORIES AND THEATER FROM A SOCIETAL PERSPECTIVE, BUT ALSO UNDERSTANDING HOW THE HUMAN BRAIN GENERATES STORIES AND HOW WE CONSUME THEM THEATRICALY. I DISCOVERED THE DRAMATURGY PROGRAM AT CMU, WHICH MERGED DIFFERENT LIBERAL ARTS AREAS THAT I WAS INTERESTED IN — ENGLISH, HISTORY AND THEATER — INTO ONE PROGRAM THAT I FELT WAS APPLICABLE TO NEUROSCIENCE.

Drama Without Limits

BXA Reflects on Theater's Value in Interdisciplinary Studies

BXA Intercollege Degree Programs

written by
Alexander Johnson

Since its founding, Carnegie Mellon University has served not only as a premier institution of higher learning in engineering and the sciences, but as an environment where community members can collaborate across boundaries.

Today, students embrace the ability to navigate their interests in more than one field of study and earn a degree in those combined fields. This is especially true for the [BXA Intercollege Degree Programs](#), which allow undergraduate students to combine an arts curriculum with studies in science, technology, engineering, math (STEM) or the humanities.

"The best work in a discipline happens when you get new questions being asked."

[M. Stephanie Murray](#)
Senior Associate Dean for Interdisciplinary Initiatives; Teaching Professor, BXA

"Interdisciplinary education is a way to make that happen, and to make sure that you have people asking interesting questions from perspectives that hadn't been thought about before," Murray said.

Murray and her team have seen an increased interest in the BXA programs and said there are several reasons.

First, she said, BXA, faculty, students and their families find it important and meaningful to get situated and grounded with CFA courses and community in the first year. It's also appealing to students that they can integrate their dual interests in academics and the arts within a four-year degree-granting program.

"The BXA areas of study provide a clear curricular structure and intensive advising support in a way that a double major with two separate entities or a student-defined major having to curate an independent degree path cannot," Murray said.

Many students choose drama as part of their degree, she added, knowing that their combination of interests may be one-of-a-kind. However, advisers in the program encourage them to embrace this unfamiliarity precisely because it promotes innovative thinking.

"In drama, specifically, there's such a tradition of both the establishment and of what avant-garde looks like, that the introduction of technology into those spaces brings the kinds of perspectives and creativity that maybe wouldn't be featured in a more traditional theater program," she added.

Dramaturgy, neurobiology and the science of storytelling

Madelyn Streisfeld is a sophomore pursuing a bachelor of science and arts in neurobiology and dramaturgy. Before coming to Carnegie Mellon for her undergraduate studies, Streisfeld found joy in the classroom and as a member of theater organizations like the [Lovewell Institute for the Creative Arts](#), but she wasn't sure how to combine all of her passions at the collegiate level.

"The love of writing and storytelling came first. I had a lot of interest in academics, and my interest in STEM really grew in the classroom, but all of my extracurriculars had to do with performance or being on a stage — things like theater or speech and debate," she said.

"As I was talking to my parents and my family, nobody could really help me figure out how to bring all of it together in a way that made sense. I immediately found the BXA programs at CMU, and it was one of the first programs that I connected with when I was looking at colleges."

She said that while people often assume neuroscience means a career in neurosurgery, she is also interested in exploring less conventional paths within the field, including cognitive research on how the mind processes and adapts to experiences — especially theatrical ones.

"During the pandemic, I stumbled on this concept of story science, which explores how the human brain makes sense of the different artforms and stories that we consume."

The discovery helped her understand how her interests could be united at Carnegie Mellon.

"I realized I'm not only interested in looking at the impact of stories and theater from a societal perspective, but also understanding how the human brain generates stories and how we consume them theatrically."

Madelyn Streisfeld

"Then I discovered the dramaturgy program at CMU, which kind of merged different liberal arts areas that I was interested in — English, history and theater — into one program that I felt was applicable to neuroscience," Streisfeld said.

Since arriving in the program, Streisfeld has become a member of the speaker curation team for [TEDxCMU](#), helping to bring Angus Fletcher, an expert on story science, to CMU's campus to discuss imagination, common sense and low-data processes exclusive to animal neurons.



She also works with the [Kid Neuro Lab](#), an experience which has taught her about the developmental processes that influence perception and learning.

Streisfeld said that the guidance offered by Carnegie Mellon faculty like BXA advisers Carrie Hagan and M. Stephanie Murray have been critical to her success in the program.

"Coming to CMU and knowing that not only could I pursue multiple studies, but that I could figure out where the connection was through capstone projects, that really helped me," she said. "I feel like I have a lot of people who are supporting me and cheering me on, even if this combination is something very new to me and to them. I think it's great that CMU has really mastered that."

Stage & production management, mathematics and pre-medicine

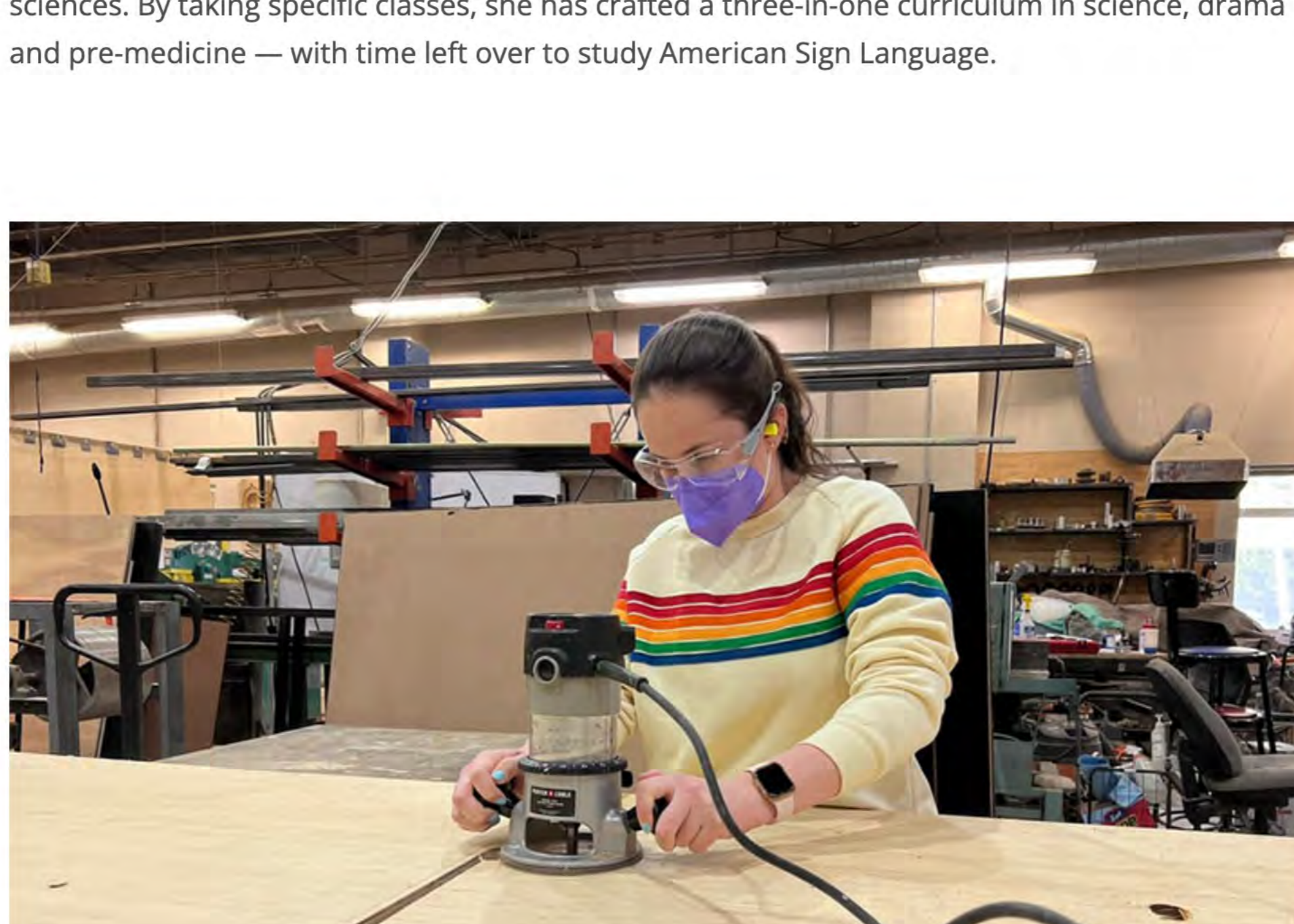
Liberty Lapayowker is a senior in the bachelor of science and arts program offered by BXA. While earning her degree, Lapayowker has been able to enroll in courses of study in both mathematical sciences and production technology and management. The BSA program has also allowed Lapayowker the opportunity to pursue a third interest: medicine.

"My mom is a physician. I loved seeing how she got to wake up every day and solve a unique problem with a unique person. No day is like the next, and I think that's what I also love about theater and math."

Liberty Lapayowker

Lapayowker has been involved in stage management since high school, giving her the opportunity to direct all of the moving parts of a theatrical production. "The stage manager makes sure every element is running smoothly and, more importantly, solves problems when they arise. I knew I wanted that."

The BXA programs allowed her to continue doing stage production while also exploring the sciences. By taking specific classes, she has crafted a three-in-one curriculum in science, drama and pre-medicine — with time left over to study American Sign Language.



As a volunteer for Lovewell in Eslöv, Sweden, Lapayowker has traveled around the world to assist high schoolers with stage production, with financial assistance from BXA. At the [Cook Cardiopulmonary Engineering Lab](#), she has gained valuable insight into preoperative, postoperative and life-support medicine. And as a [talent escort at The Tony Awards](#), she has taken her skills in stage management all the way to the red carpet, guiding a presenter on and off the stage during the course of the event.

"I see examples every single day of how they complement one another. Math requires logical problem-solving, but as you go into higher levels, there are many different ways to solve problems. You have to bring in creativity with concepts like combinatorics, and it's not just about logic and proofs anymore."

Drama, in particular, has helped facilitate her interests in science and medicine. She studied block and pulley systems as part of a physics course and found a connection to her ropes class in theater the same day. In another instance, she was able to spend time in the costume department practicing whip stitching by hand, a necessary skill for surgeons. And when studying the wavelengths that correspond to color for a psychology course, Lapayowker was excited to see the same wavelengths printed on the gel lighting filters used to cast color on stage.

She credits her success to the mentorship she received from faculty members at Carnegie Mellon like Gizelle Sherwood, who taught her chemistry remotely while she volunteered for Lovewell in Sweden. "She has always been a huge supporter of me and my interdisciplinary study, believing that my studies in theater give me a unique perspective on peoples' interactions."

Skills without boundaries: Interdisciplinary storytelling, management and collaboration

"One of the things that I didn't fully understand about drama until I had been in this position for a while — and this is coming from someone who studied drama — is that the collaborative nature of productions is so important," Murray said. "Any time you can manage a whole gaggle of unruly participants into doing the same thing, it is a huge skill. Even just being one of those participants and knowing how to operate as one piece of a larger project is almost never explicitly taught, and it's something so valuable that we get from drama."

Those familiar with theater might be inclined to say that their field is already interdisciplinary, and the work of BXA's drama students takes this notion as far as it can go.

"Acting, directing, dramaturgy, lighting, costumes, scenic, sound, media, writing, management — there are representatives from every single one of those areas on any given production, and they all have to bring their skills and collaborate to get a cohesive performance event on stage," said Wendy Arons, director of the Center for the Arts in Society and a professor of dramatic literature at CMU.

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Virtual Galleries Opening

Virtual Exhibition and Symposium Series Are Slated as First New ICA Programs

Institute for Contemporary Art Pittsburgh

written by
Resnicow and Associates

The [Institute for Contemporary Art Pittsburgh](#) (ICA) has announced an innovative partnership with the nonprofit arts organization [KADIST](#) that enables audiences to explore its new galleries in the virtual realm, as construction continues on its new home within the Richard King Mellon Hall of Sciences at Carnegie Mellon University. Launching in spring 2025, "[The Generative Museum](#)" will be an ongoing digital initiative that democratizes the curatorial process and builds on the strength of CMU as a hub for science, technology and the arts, as well as on ICA's history of advancing curatorial and artistic innovation.

Formerly known as the Miller Institute for Contemporary Art, ICA Pittsburgh concluded operations in its former galleries in the spring and will open its purpose-built home in 2027. The new space is being designed by [ZGF Architects](#).

"The Miller ICA closed its last exhibition in Purnell Center for the Arts in May and now begins to prepare for the opening of its stunning new space in the RK Mellon Hall of Sciences."

[Mary Ellen Poole](#)
Dean, College of Fine Arts

"With the conclusion of our programming at the Purnell Center, we now look forward to sharing more details of our interim activities in the coming months," said ICA Executive Director [Elizabeth Chodos](#). "We're excited for what the future holds and to build the foundation of our new institution together!"

Spring 2025 brings "The Generative Museum," with scenography by the artist-run exhibition space [EPOCH](#). It will feature a rotating series of curated and AI-generated exhibitions, with artworks selected as a direct result of prompts submitted by each visitor, within the ICA's digitally rendered galleries. In addition to KADIST's expansive collection of contemporary art from over 120 countries, each generated exhibition will also spotlight artworks from various collections across Pittsburgh, many of which aren't otherwise accessible to the public. Future exhibitions will also feature newly commissioned digital works of art.



Concurrent with this virtual initiative, the ICA is also planning a new in-person series of convenings and symposia interrogating the role of arts institutions in contemporary society that will serve as a roadmap for the ICA as it outlines its programmatic vision. "Institution as Form: Remaking the Museum" will include both private and public sessions led by Chodos and mounted in conjunction with CMU's College of Fine Arts starting in spring 2025. Both the "Institution as Form" and "The Generative Museum" reflect the ICA's dedication to foregrounding global trends and issues through the lens of contemporary art and serve as critical forums for research and development for the renewed institution.

"With construction of our new home underway, the ICA has been actively considering how to best serve our audiences and evolve our programmatic form beyond traditional institutional infrastructures."

[Elizabeth Chodos](#)
Executive Director, Institute for Contemporary Art Pittsburgh

"The ICA has always worked to challenge convention, and we are thrilled to be partnering with KADIST to reimagine our gallery program and investigate our new space within the virtual realm, and to include our audiences in that process. At the same time, building a brick-and-mortar museum from scratch provides us with a unique opportunity to question current structures and ideologies, and to create them anew. Through our symposium series, we will be interrogating responsible models for representation and meaning-making within a gallery setting and forging a new and foundational programmatic vision for the ICA," Chodos said.

featuring the following:

All images courtesy of the artist and KADIST Collection:

Felipe Romera Beltrán, "Dialect," 2022

Toby Ziegler, "The Fifth Quarter," 2005

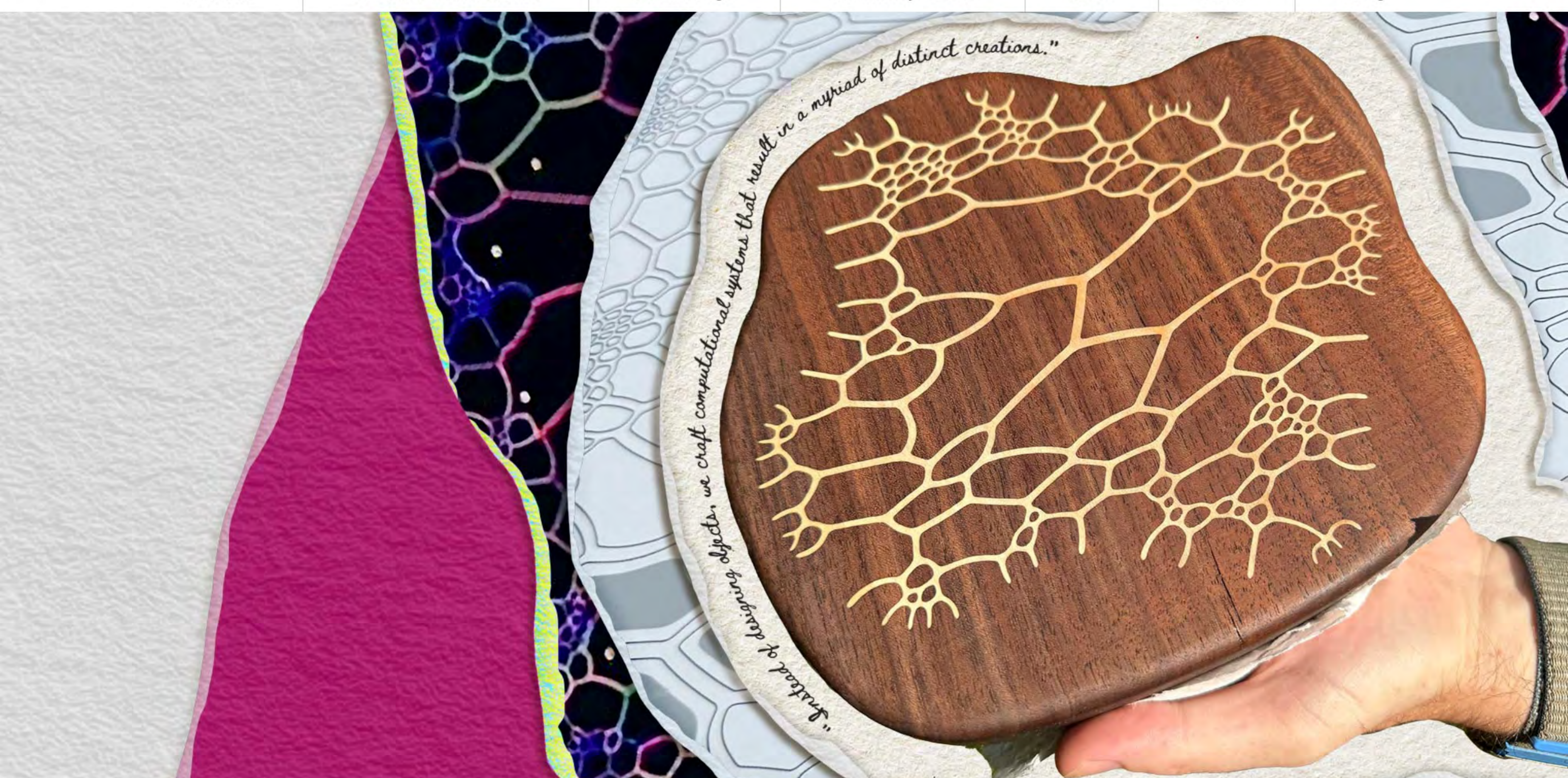
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Fostering Innovative and Diverse Experimentation

Alumni-Endowed Award Chooses the STUDIO for Student Impact

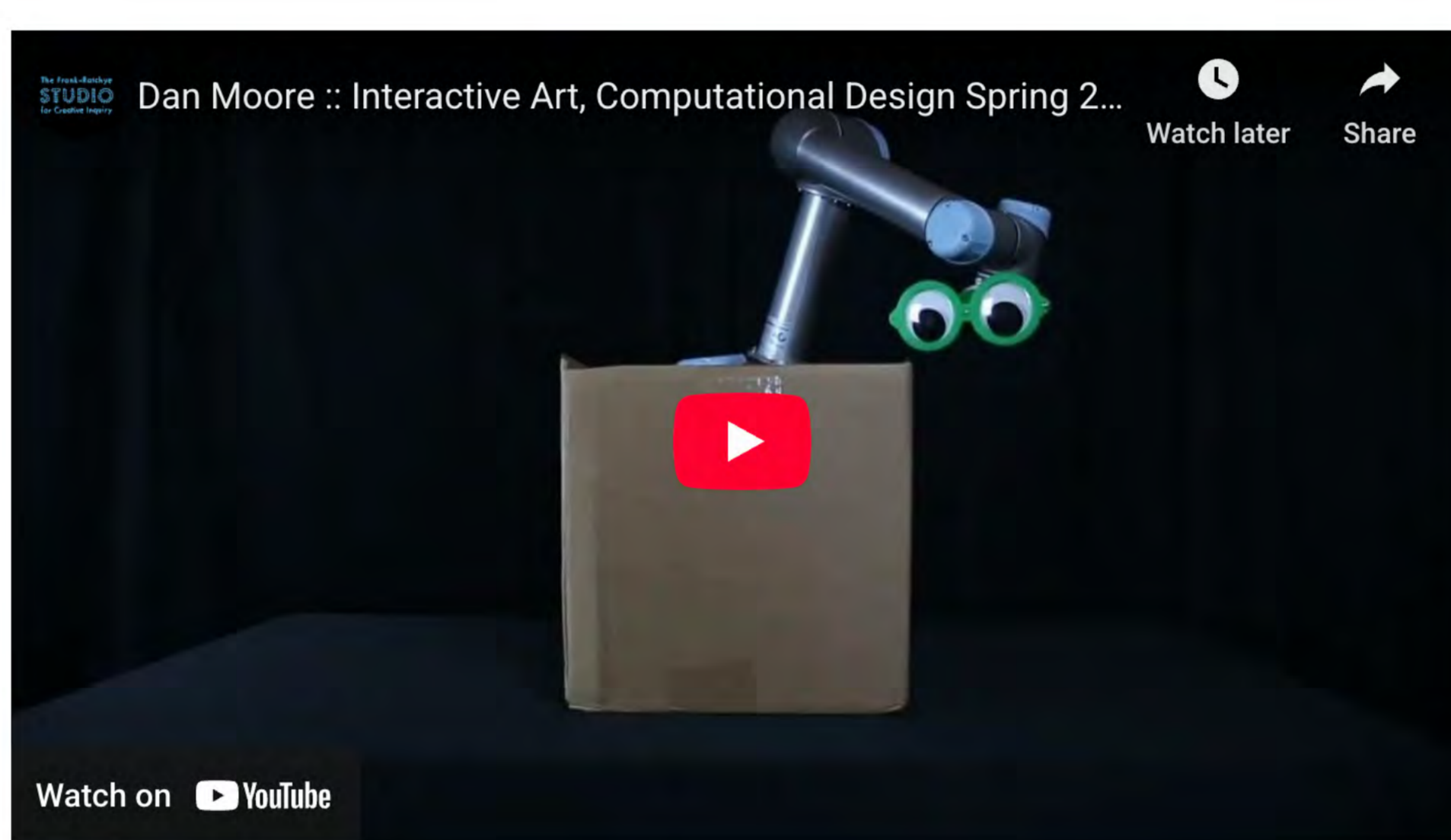
Frank-Ratchye STUDIO for Creative Inquiry

written by
Harrison Apple

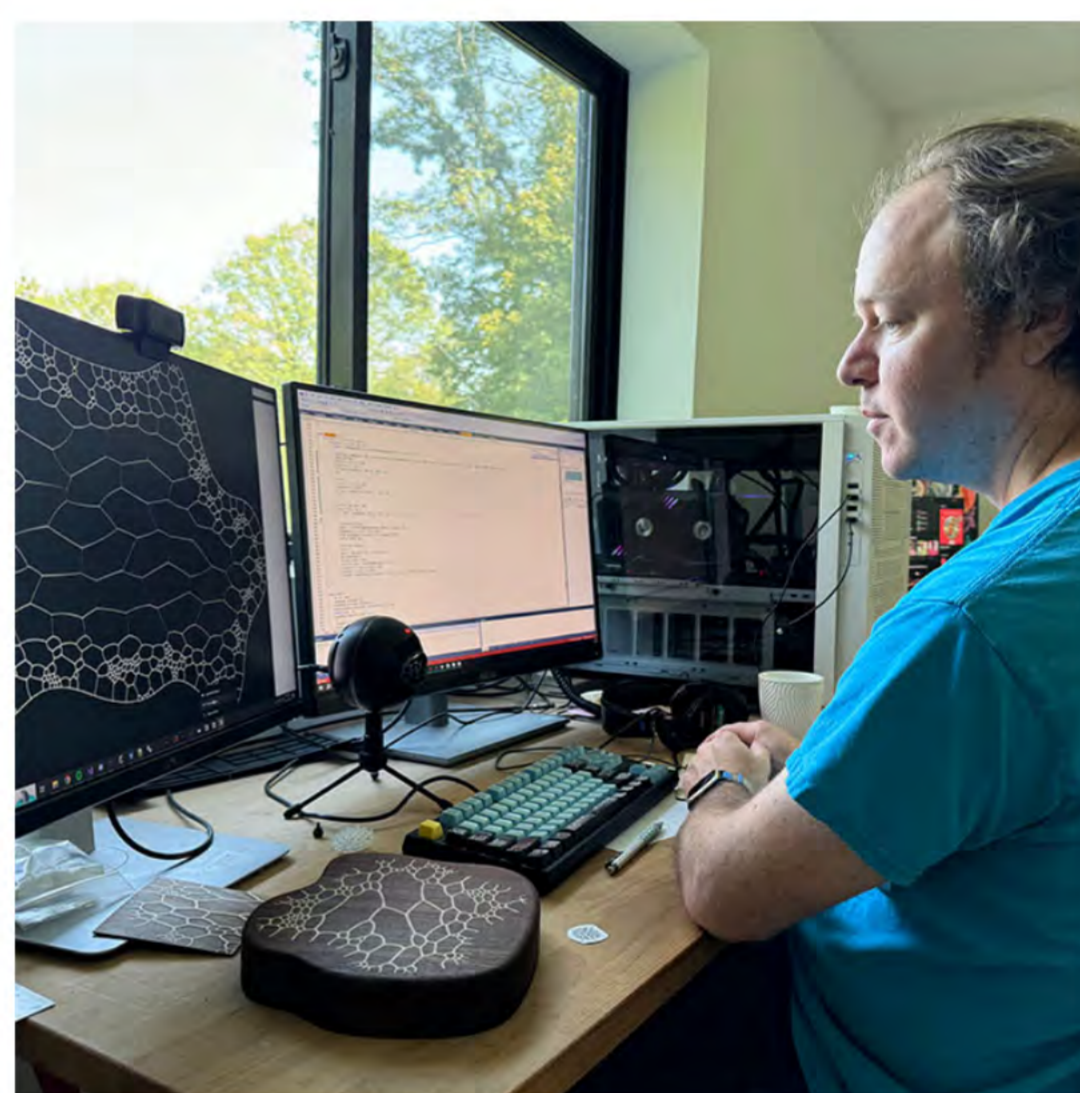
A new endowed award from the [Frank-Ratchye STUDIO for Creative Inquiry](#) has been established to support interdisciplinary undergraduate research. By providing funding across the arts, sciences, humanities and emerging interdisciplinary fields, the award aims to foster innovative and diverse experimentation that transcends traditional academic boundaries.

Dan Moore (MTID 2017), now a senior technical artist/technical director at [NVIDIA](#), is investing in the STUDIO that nurtured his growth through the newly endowed Moore Family Fund for Underwriting Creativity, Knowledge, Experimentation, Research and Yumminess. Inspired by his own transformative experiences building community with an informal cohort of creative technologists in the STUDIO, Moore hopes the Moore Family Fund will offer future students the same opportunities for collaborative exploration and boundary-pushing innovation.

As a student, Moore was a frequent leader and collaborator on multiple interdisciplinary creative research projects supported by the STUDIO. One of the products of his research and participation was the [ofxRobotArm](#) and [ofxURDriver](#) add-ons for doing creative things with robot arms, as depicted in the video below. There, viewers see and hear the curious and childlike whirring motors of the robotic arm at the STUDIO hum and twist, sporting heavy green spectacles with rolling googly eyes. These open-source creative tools have enabled many creative researchers to bring robots to life and continue to make the STUDIO's robot arm available as a resource to future students.



As an engaged alum and active STUDIO community member Moore reached out to Director [Nica Ross](#) to offer a fund to support transdisciplinary students continuing in his transdisciplinary footsteps. This broad scope of the award aims to encourage diverse experimentation and innovation across various academic domains. In addition, a portion of the fund's draw will support the annual STUDIO-hosted B*A presentations, offering this student-led event the stability of an annual operational budget. The prize itself would be awarded at the annual undergraduate research conference at CMU, [Meeting of the Minds](#).



Process photos from the creation of the Moore Family Fund for Underwriting Creativity, Knowledge, Experimentation, Research and Yumminess award plaque.

The Moore Family Fund awardees will be inscribed in a custom artwork by [Nervous System](#), a design duo who have long been part of the STUDIO's extended creative network. Nervous System is a design studio nestled in the foothills of the Catskill Mountains; their work bridges science, art and technology. Designers Jessica Rosenkrantz and Jesse Louis-Rosenberg employ computer simulation to generate designs and digital fabrication to realize products.

Nervous System explains that their work "combines scientific research, computer graphics, mathematics and digital fabrication to explore a new paradigm of product design and manufacture. Instead of designing objects, we craft computational systems that result in a myriad of distinct creations."

Future students' work will feature their names inscribed in the growing cellular design of the award's plaque, prominently displayed in the Frank-Ratchye STUDIO for Creative Inquiry.

Follow the STUDIO's journey through the 2024–25 academic year to learn more about the innovative approaches to the future of arts, science, technology and culture, as well as the inaugural awardee for the annual Moore Family Fund.

featuring the following:

images of the award courtesy of Dan Moore

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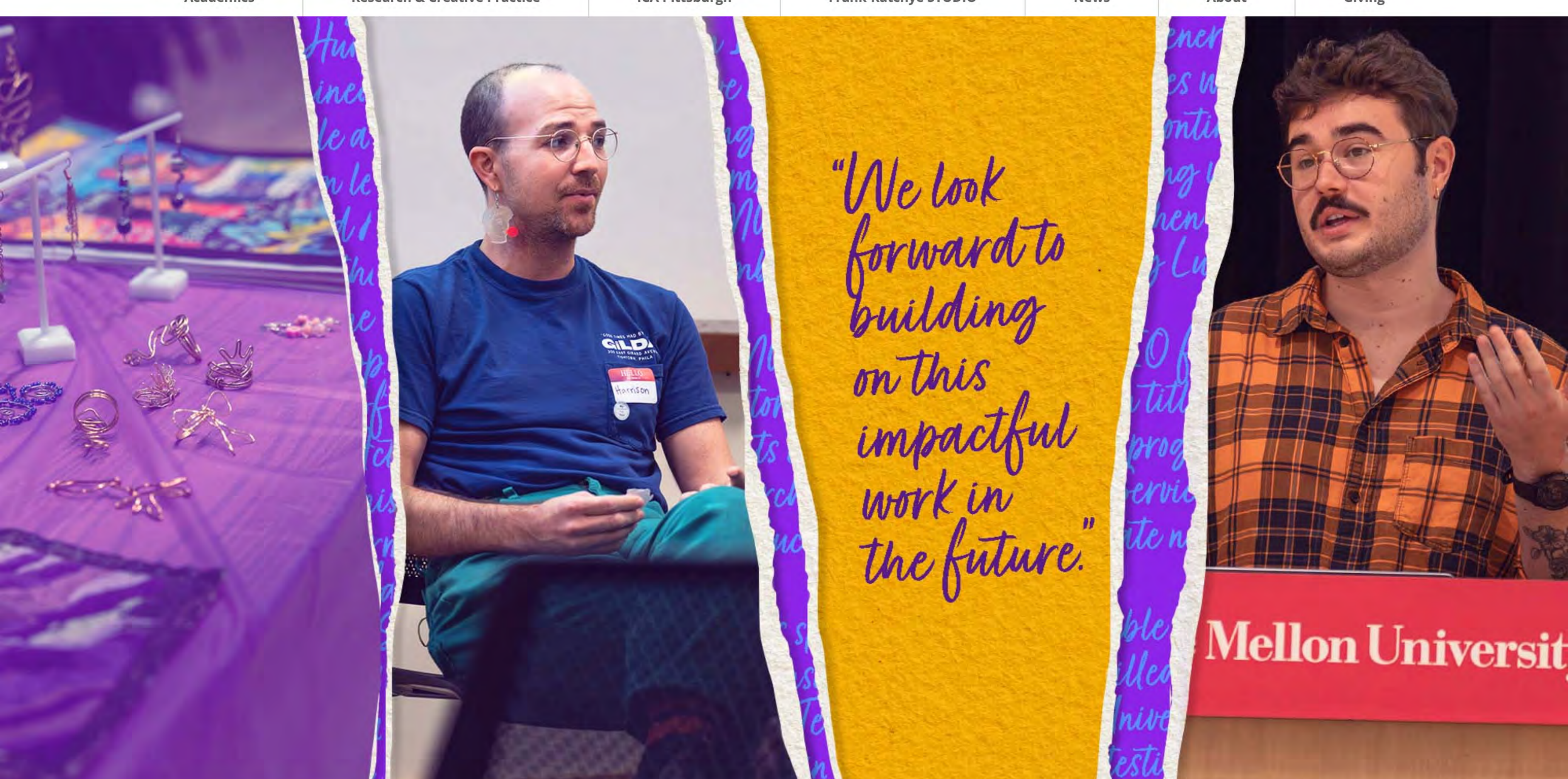
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Enriching Queer Community & Creativity

The 2024 Queer Visibility Summit: A Celebration of Queer History, Creativity and Innovation

Office of Engagement and Belonging

written by
Britney Yauger-Limtham

On Oct. 31, the Jared L. Cohon University Center at Carnegie Mellon University was filled with excitement for the 2024 Queer Visibility Summit, an event that brought together students, staff and faculty from across the CMU campus community to celebrate queer history, creativity and innovation. This full-day event was hosted by the Office of Engagement and Belonging for the College of Fine Arts in collaboration with the Office of Diversity, Inclusion, Climate and Equity in [Heinz College \(Heinz DICE\)](#), supported by the [School of Computer Science](#), [CMU Libraries](#), [University Health Services](#) and [Peer Health Advocates](#).

The idea for this campus-wide collaboration began with Britney Yauger-Limtham (assistant director, CFA Engagement and Belonging) and Cassandra Rios (assistant director, Heinz DICE), who wanted to connect their college communities by merging two individual events that had been successful within their colleges during the previous academic year: the Queer Visibility Summit in Heinz, and the Queer Art Market in CFA.

"The Queer Visibility Summit, a project of our 2023–2024 DICE Fellow, created a vital space for the queer community that we're committed to expanding," Rios said.

"By partnering with CFA and incorporating the Queer Art Market, we enriched the summit and fostered an inspiring blend of community and creativity."

Cassandra Rios
Assistant Director, DICE, Heinz College

The 2024 Queer Visibility Summit opened with a discussion moderated by Jordan Taylor, a Ph.D. student in the Human-Computer Interaction Institute. Titled "Queer(ing) Generative AI," this conversation examined the impacts of generative AI on LGBTQIA+ communities while asking how queer people are leveraging and resisting these technologies. The day continued with a time of reflection led by the Heinz DICE team, and a concurrent zine-making workshop led by Jill Chisnell and Ashley Werlinich from CMU Libraries. Attendees were then invited to meet and connect with other campus community members at the Queer Networking Lunch before continuing on to the afternoon sessions.



Jordan Taylor, Harrison Apple and Bo Powers at the 2024 Queer Visibility Summit.

After lunch, Harrison Apple, associate director of CMU's [Frank-Ratchye STUDIO for Creative Inquiry](#) and co-founder of the [Pittsburgh Queer History Project](#), hosted a session titled "Queer History is an Enduring Activity," helping participants learn more about public programs to engage with local queer histories. Bo Powers, an AI architect with [Computing Services](#), explored the concept of harm reduction with AI, introducing strategies to mitigate negative impacts while promoting fairness and inclusivity.

The 2024 Queer Visibility Summit also offered wellness spaces that were available for attendees to utilize throughout the day, including a Sensory-Friendly Space filled with sensory toys and crafting materials, and a Safer Sex and STI Testing Party, where University Health Services and Peer Health Advocates provided free walk-in HIV and syphilis testing for students.

The day concluded with the eagerly anticipated Queer Art Market, which gave student artists and designers a chance to sell their original creations to the broader campus community. Tables were filled with a colorful array of student work — from prints, stickers and zines to handmade jewelry, ceramics and "horrible beasts." The smell of desserts from [Leona's Ice Cream](#) and [Wild Rise Bakery](#) filled the room, and the market was alive with the excited energy of student vendors and their customers, many of whom attended in their Halloween costumes.

Chantal Feitosa-Desouza, a third-year MFA student in the [School of Art](#), helped to plan both the 2023 and 2024 Queer Art Market through her role as a graduate assistant in the CFA Engagement and Belonging office.

"I'm really excited with how the Queer Art Market has evolved in only two years. The energy and care that all of the student participants bring to the event is at the heart of what makes it such a unique space for community on campus."

Chantal Feitosa-Desouza

Ashley Ross, a first-year MFA student in the School of Art and the newest graduate assistant in the CFA Engagement and Belonging office, agreed. "I am excited to have contributed to such an important event like the Queer Visibility Summit. I believe events like QVS are essential in creating opportunities for connection and inclusion on a campus like CMU."

As the crowd dispersed and the day came to an end, the impact of the 2024 Queer Visibility Summit was clear. Students and staff alike expressed their gratitude for an event that made them feel seen and celebrated. The two teams that worked hard to plan the event congratulated each other on a successful day and expressed hopes for upcoming collaborations.

"We look forward to building on this impactful work in the future," Rios said.

featuring the following:

images from Noah Welter

images from Miguel Bicas

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"I connect with storytellers to bring their stories to life."



Alumna's Dynamite Netflix Career

Coral Wright Searches for the Next Big Hit

Master of Entertainment Industry Management

written by
Pam Wigley

Young Hollywood is alive and well, and there's a Carnegie Mellon University connection among the West Coast's most recognized talent. Coral Wright, a [Master of Entertainment Industry Management](#) (MEIM) alumna, is making her mark in the entertainment industry.

MEIM, a collaboration of Carnegie Mellon University's College of Fine Arts and the [Heinz College of Information Systems and Public Policy](#), has helped Wright pursue and land a fulfilling role at Netflix. She is one of next generation of leaders as she puts her knowledge and gut instincts to the test within the film and thriving cable programming industries.

For Wright, the old adage "Mom knows best" rings true. Coming from a family of bankers, lawyers and teachers, Wright was studying law at Emory University when her mother came to help her study for the LSAT exam. Before they even started, her mother took the opportunity to ask her daughter a simple question: "If you could get paid to do anything, what would it be?"

It was a question no one had ever asked her mother, a former UCLA cheerleader and huge champion of her daughter. Wright knew the answer right away. "I'd watch movies and TV." She said she thought her mother would be surprised, given Wright's journey at Emory to become a lawyer. Instead, she encouraged Wright to follow her heart — even though entertainment wasn't always her first choice for her daughter.

"When I was younger, I wanted to act," Wright said. "My mother said 'no' right away. That's funny, because now that she's retired, she's actually trying out for roles as a film extra. So, you just never know how things will turn out."

For Wright, things are turning out very well. After leaving law school behind, she focused on a Hollywood career — not as an actor but, instead, with a focus on the business management side. She enrolled in the MEIM program because it was perfectly suited to her.

"Within MEIM, there's a value principle that's understood and allows people to grow within their interests," Wright said.

"The adjunct professors were real-world professionals who taught us how to gain an edge in the marketplace. That, combined with textbook learning, was what I wanted and needed."

Coral Wright

She has fond memories of her time in the MEIM program and her first year in Pittsburgh. She found inspiration in [Dan Martin](#), former dean of the College of Fine Arts, who served as one of her instructors and conceptualized and established the MEIM degree program. [Dan Green](#), director of MEIM, also served as an enthusiastic supporter and encouraged her to pursue internships that would help Wright best choose the path she wanted to take for her future.

With interests lying in "monsters and explosions," Wright absorbed all she could in roles at Mandate, Summit and Spyglass Media Group. Now, she's landed in a happy place: Director of Drama Series for [Netflix](#), focusing on cinematic television. She was part of the launch team for Netflix's "[Wednesday](#)," as well as the live action series adaptation of "[One Piece](#)."

Wright's role at Netflix allows her to use her skills and instincts to find the next big hit. She's involved in the process of a production from concept to launch.

"I connect with storytellers to bring their stories to life."

Coral Wright

To get those stories, Wright actively solicits and accepts ideas. Then, she guides the stories into production, overseeing what she calls "the most successful version of the project."

Her hard work has paid off. She was recently recognized as part of The Hollywood Reporter's "[Next Gen 35 Under 35!](#)" It's an honor bestowed after kudos from industry peers led to her inclusion.

Her advice to up-and-comers in the industry, especially current Carnegie Mellon students, is to take advantage of resources that are readily available.

"Carnegie Mellon is set up to foster a community," Wright said. "The resources and the tools you need to get where you're going are the people who are around you. Make connections, keep them, and leverage them for where you want to go one day."

featuring the following:

image of Wright by Pam Wigley

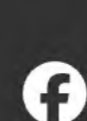
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Milton Rubén Laufer Will Join Carnegie Mellon's College of Fine Arts as School of Music Head

School of Music

written by
Pam Wigley

Milton Rubén Laufer has been named the new head of the [School of Music](#) within the College of Fine Arts (CFA) at Carnegie Mellon University. He will join the university in his new role beginning July 1, 2025.

Laufer is currently the director of the Setnor School of Music at Syracuse University, a position he has held since 2019. From 2017 to 2019, Laufer was director of the School of Music and associate professor of piano at Western Carolina University. In 2014, he co-founded and became a partner of the Tacitus International Consulting Group and, prior to that, was the dean of music at the New World School of the Arts at the University of Florida. Laufer also worked as an assistant and associate professor of fine arts, respectively, at Peace College from 2001 to 2011.

"Milton is a seasoned leader and a joyous performer. We look forward to collaborating with him to shape the future direction of our music school."

Mary Ellen Poole
Dean, College of Fine Arts

Laufer earned his bachelor's degree in piano performance at the University of Michigan. He went on to earn the master of music and doctor of musical arts from Rice University. His piano studies began at the Music Center of the North Shore (now the Music Institute of Chicago) and at the Gnessin Institute in Moscow. He also completed some undergraduate studies at the University of Rochester's Eastman School of Music.

He is a voting member of both the National Academy of Recording Arts and Sciences and the Latin Academy of Recording Arts and Sciences. He is also a member of the Association of Fulbright Alumni, the Latin Songwriters Hall of Fame, the College Music Society and the National Association of Schools of Music, for whom he serves as a visiting evaluator and regional vice chair.

"I'm deeply honored to have been chosen to lead Carnegie Mellon University's storied School of Music. I look forward to working alongside its exceptional faculty, staff and students on building its bright future together."

Milton Rubén Laufer
Head, School of Music

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Ana Maria Pinto da Silva Named CMU College of Fine Arts School of Design Head

School of Design

written by
Pam Wigley

The College of Fine Arts (CFA) at Carnegie Mellon University has announced that Ana Maria Pinto da Silva has been named the new head of the [School of Design](#). Pinto da Silva will begin her role on July 1.

"We are thrilled to welcome Ana as our next head of the School of Design. After a long search, it's a pleasure to announce that we have found the right person to take our School of Design into a bright and humane future."

Mary Ellen Poole
Dean, College of Fine Arts

Pinto da Silva joins CFA from the University of Washington in Seattle, where she currently serves as director of UW's Masters in Human-Computer Interaction and Design program. At the University of Washington, Pinto da Silva works with a talented team of staff, faculty and industry educators, providing strategic program leadership, supporting academic and career advising, admissions assistance and curriculum development, and providing key oversight the for the focus of and launch of student capstone projects.

Pinto da Silva earned her bachelor's degree in architecture from the University of California at Berkeley and her master's degree in design studies from the Harvard University Graduate School of Design. An accomplished designer, technologist, educator and public speaker, Pinto da Silva is committed to advancing the role designers, engineers and researchers play in the development of future-defining technology innovation centered on equity, inclusion and innovation.

Pinto da Silva is dedicated to community service. Inspired by the power of leadership and learnership through community, she is the founder of the Seattle Pecha Kucha speaker series, the founding co-chair of the Harvard GSD's Global Design Impact initiative, and serves on numerous boards and committees including the Harvard GSD MDE program, MOHAI, Leadership Tomorrow and the Nehemiah Initiative.

"I could not be more excited to join the School of Design. This is a pivotal time in the school's history, and I am eager to build upon the incredible foundation that exists here in the College of Fine Arts. I'm truly looking forward to working with the school's exceptional faculty, students and staff — as well as connecting with our alumni."

Ana Maria Pinto da Silva
Head, School of Design

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Mary Anne Talotta Joins CFA as Chief Advancement Officer

written by
Pam Wigley

The College of Fine Arts (CFA) at Carnegie Mellon University welcomed Mary Anne Talotta as its new chief advancement officer. Talotta most recently was senior vice president and chief development officer at Pittsburgh Symphony Orchestra. Talotta comes to CFA with more than 26 years of fundraising experience in the performing and visual arts, as well as knowledge of the local, national and global philanthropic landscape.

"I am delighted to welcome Mary Anne to the best-dressed, wittiest college at CMU, where anything can and does happen," said Mary Ellen Poole, Stanley and Marcia Gumberg Dean, College of Fine Arts. "Her rich experience in arts fundraising on the local, national and international levels will be a huge asset, and we are so glad she said yes!"

"Arts and culture have played a central role throughout my life, beginning with my childhood here in Pittsburgh and having access to outstanding museums, concert halls and universities right in my backyard."

Mary Anne Talotta
Chief Advancement Officer, CFA

Within CFA, Talotta will oversee a staff of four advancement officers responsible for raising funds for five schools and three associated programs within the college: architecture, art, design, drama, music, the BXA Intercollege Degree Programs, the Frank-Ratchye STUDIO for Creative Inquiry and the ICA Pittsburgh (formerly the Miller Institute for Contemporary Art).

Talotta is an accomplished leader with more than 26 years of experience in global fundraising for arts and cultural institutions in Pittsburgh, New York and Chicago. She has consistently led successful campaigns that have significantly enhanced revenue and donor engagement across the visual and performing arts. Prior to moving back home to Pittsburgh in late 2020, she spent 17 years rising through the development departments of the Solomon R. Guggenheim Museum and the Whitney Museum of American Art in New York.

Talotta began her fundraising career at Gallery 37, a youth job training program in the arts affiliated with the Chicago Department of Cultural Affairs. She holds a master's degree in visual arts administration from New York University and a bachelor's degree in psychological services from Northwestern University.

"I am proud to have spent my career as an ambassador for world-class arts institutions, and I look forward to working within higher education at the College of Fine Arts, securing funds that will shape the future of the next generation of art makers."

Mary Anne Talotta

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ALUMNI NEWS

Share Your Stories

Thanks to those of you who sent an alumni news update to us after seeing the new digital CFA Magazine. Although we know that many of you send your news directly to the academic program from which you graduated, we would love for you to [fill out our alumni contact form](#) so we can help to let your classmates know what you've been doing.

Here are the stories that came through last time!



Colin Brice is a 1994 graduate of the Carnegie Mellon University [School of Architecture](#). He is co-founder of [Mapos](#), a design and architecture firm. Brice said that the firm focuses on “concepting and designing environments where people want to be. Whether it's a single-family residence or a mixed-use cultural development, all our projects start with understanding the needs of the people who will be living, working, learning, sleeping, eating and shopping in the finished project.”



Steve Chabassol, who goes by Steve Chab when performing, graduated from the [BXA Intercollege Degree Programs](#) in 2020 with a [BHA](#) in creative writing and music technology, with a minor in sound design. [Steve Chab Band](#) released an album in December 2024. In describing his work, Chab said “it's an art+poetry chapbook, and (the band) perform songs from the book at concerts.”

The group released a [music video](#), which blends performance with AI.

Outside of music/art, Chab works as a software engineer for [Dell](#). He and his wife and four children live in Greenfield, Pa., near CMU's campus. Chab hosts concerts at his home several times a year and they also host a weekly Shabbat gathering for friends and neighbors. Fans may find [shirts and books on Bandcamp](#). In 2018, Hunt Library featured “Dot Rocks 4” as the main piece in [Art of the Remix](#) expo. In 2017, The Oakland Review featured one of Chab's pieces on the cover of [Volume XLII \[PDF\]](#).



Danielle Dulchinos, a 2024 alumna of the MFA Costume Production program in the School of Drama, received the [2024 Patterns of Fashion Award](#) from [The Costume Society of the UK](#) at [The Fashion and Textile Museum of London](#). She was the first finalist from the United States and the first U.S. winner of this prestigious award.



Some see bridges as a way to get from one point to another. CMU [School of Architecture](#) alumnus **Frederick Gottemoeller** sees bridges as works of art. He should know; he has made designing bridges his life's work.

“It is gratifying to see the College of Fine Arts taking pride in the work of all its alumni. Being a '63 and '65 graduate of CFA's School of Architecture, I thought you would be interested in a development in the bridge world: the increasing focus on bridges as works of art.”

Gottemoeller said that bridges as art is the continuation of a trend that extends back centuries. It even affected the career of Henry Hornbostel, who designed much of CMU's campus. Gottemoeller referenced the mural above the main entrance of CFA that depicts New York's Hell Gate Bridge. Hornbostel was architectural adviser to Gustave Lillienthal, the engineer of that major structure and all of the viaducts attached to it.

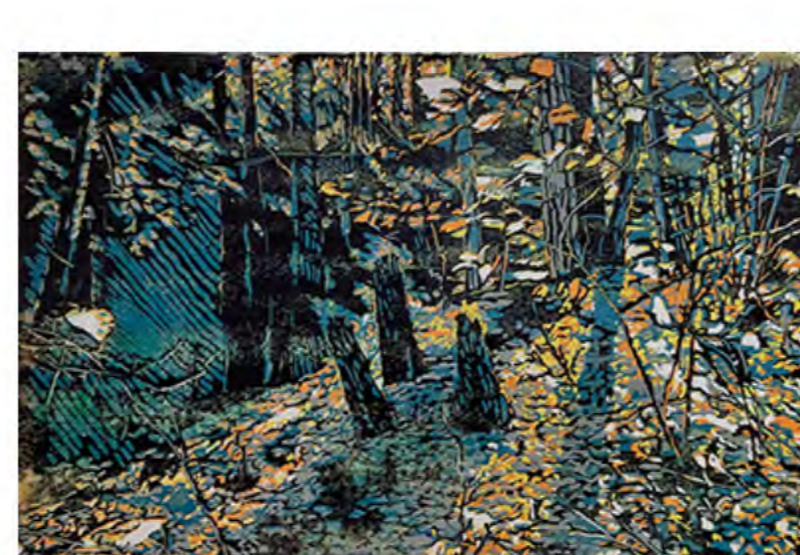
With the additional benefit of a civil engineering degree from the [College of Engineering](#), Gottemoeller had a 60-year career in this field; in the last 35 years, he provided architectural guidance for more than 30 bridges. In his retirement, he said he has decided to “try to foster and extend the focus on bridges as works of art” and illustrates that focus through [Bridge Art](#).

“The site is aimed at publicizing the notion of bridges as works of art, as well as encouraging higher levels of design by practitioners and providing support to community advocates seeking to secure works of bridge art for their communities. The site includes a few of my own bridges, but also bridges by many others,” he said.



Now retired and living in England, where he's resided since 1965, **Daniel Quall King** taught sculpture, industrial design and drawing for 26 years, including an innovative joint course in mechanical engineering and industrial design in the 1970s. King was born in 1938 and grew up in Arkansas.

He said his artistic sensibility “was formed early in life by an appreciation of two complementary worlds, the Ouachita forests and the unfolding possibilities of the architecture of the mid-20th century.” He trained as a sculptor and industrial designer at what was then called Carnegie Institute of Technology from 1955 to 1959 (BFA Hons) and 1961-1962 (MFA), and received the Porter Prize for Sculpture and, later, a Heinz Graduate Scholarship.



Michael Armentrout Roosevelt graduated from the Carnegie Mellon School of Art in 1970. His career path was unique; he worked for the Caledonia County, Vt., State's Attorney's Office as a sexual violence and domestic violence investigator and, at the same time, taught visual arts.

He retired from his role at the State's Attorney's Office but continued his work as an adjunct professor in the Visual Arts Department, Vermont State University-Lyndon, teaching drawing, life drawing and sculpture. Roosevelt continues to make prints and exhibit his work.

Ed Szyllinski graduated from the CMU [School of Design](#) in 1968. After a lengthy career in package and brand design, Szyllinski retired in 2019.

He did not forget his time at Carnegie Mellon and within the College of Fine Arts. Several years ago, he established the Szyllinski Blue Sky Thinking Award, which annually gives \$2,750 to a communications design third-year student in the School of Design.

“It is my way of staying connected to CMU,” Szyllinski said. “I treasure my experiences at CMU. I'm so grateful I was accepted and so happy I chose to attend.”

These days, Szyllinski said he stays busy helping family and friends and investing in the stock market. And, as if that weren't enough to keep him busy, Szyllinski said he began to study acting a few years ago — almost as a second career.

Find out what alumni are doing across the [School of Architecture](#), [School of Art](#), [School of Design](#), [School of Drama](#), [School of Music](#) and [BXA Intercollege Degree Programs](#).

We'd love to hear from you! Keep us up to date on what's happening in your personal and professional life. [FILL OUT OUR ALUMNI CONTACT FORM](#) ►

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