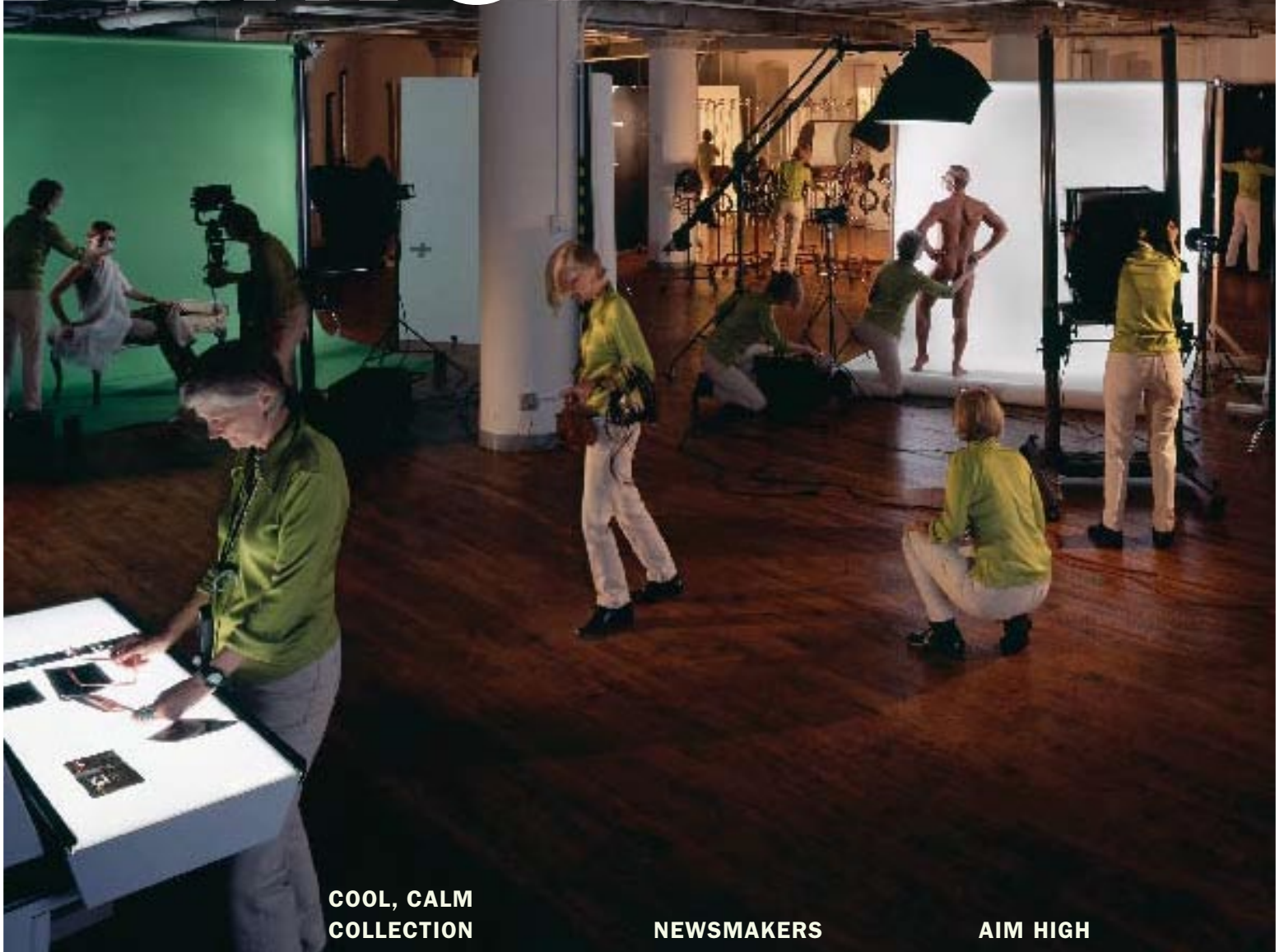


DEMO 2

ARTS + MEDIA = CULTURE

WINTER 2006



COOL, CALM COLLECTION

Dieter Kirkwood ('04)
makes the scene with
understated style

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NEWSMAKERS

Columbia's grads at
CNN show how the news
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Project AIM brings
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create...
change

UP CLOSE



with... JAMES EARL JONES

CONVERSATIONS IN THE ARTS PRESENTED BY COLUMBIA COLLEGE CHICAGO

PLEASE JOIN US ON THURSDAY, FEBRUARY 16, 2006, AT 7:30 P.M.

THE DANCE CENTER OF COLUMBIA COLLEGE CHICAGO / 1306 S. MICHIGAN AVE.

TICKETS: \$35 AT WWW.TICKETWEB.COM OR 866.468.3401

James Earl Jones, perhaps best known by generations of Americans as the voice of *Star Wars'* Darth Vader, joins us this winter for the second Up Close conversation of our 2005-06 season. See the award-winning stage, screen, and television actor (*The Great White Hope*, *Master Harold... and the Boys*, *Gabriel's Fire*, *Roots: The Next Generation*) in the intimate setting of our Up Close series.

Columbia College trustee Barry Mayo will interview James Earl Jones as part of the college's ongoing series of Conversations in the Arts: Up Close with... those who have helped shape contemporary culture.

INFORMATION:

WWW.COLUM.EDU/UPCLOSE OR 312.344.7288

COMING APRIL 6: DEBBIE REYNOLDS

President's Club members enjoy VIP ticketing and an exclusive cocktail reception with James Earl Jones following the conversation. See page 4 for more information about the President's Club at Columbia College Chicago.

Columbia 
COLLEGE CHICAGO

DEMO2

WINTER 2006

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COVER

Nathan Baker ('05), *Photography Studio*, 2004. Archival piezo print, 34" x 50", edition of 8. Nathan Baker received his BFA in Photography in 2004. *Photography Studio*, shot in Columbia's studios, is from his "Constructed Realities" series, which he exhibited in 2005 at Schneider Gallery in Chicago and Robert Koch Gallery in San Francisco. The series, in which each image depicts a single person performing several tasks within the same space, was a first-place winner for photography in the 2005 Adobe Design Awards Exhibition. Baker's work has been reviewed in *New City*, the *Chicago Tribune*, and *TENbyTEN* magazine, and was a *New City* pick for one of the "Top 5 Chicago Photography Shows of 2004." He is represented by Schneider Gallery in Chicago. www.schneidergallerychicago.com, www.nathanbakerphotography.com

Welcome to the second issue of DEMO, the new magazine of, from, and about Columbia College Chicago. In issue two, we continue our mission to showcase the cultural contributions of the Columbia community—our alumni, students, faculty, and staff. We think we have some pretty good stories to tell. But we want to know what you—alumni and friends of Columbia College—think.

So we're asking you to send your thoughts, ideas, anecdotes, and images to us. And we're offering some incentives. We'll take your feedback to heart. If we receive it by **March 15**, we'll enter your name in a drawing to **win some truly fabulous prizes** (see below).

Tell us about your most meaningful experience at Columbia. Tell us about a mentor, a friend, a funny situation. Send us a picture of campus life in 1972. Let us know what we're doing (or not doing) to pique your interest, and what you'd like to see.

Be sure to include your name, mailing address, phone number, email, and graduation year (if you're an alum). Current employees of Columbia College Chicago are ineligible to win (but we still value your input!).

We're standing by,



Ann Wiens / Editor

EMAIL US @:
demo@colum.edu
with "input" in the subject line

OR MAIL US:
DEMO magazine
Columbia College Chicago
600 S. Michigan Ave., suite 400
Chicago, IL 60605



A BRAND-NEW IPOD

First, iPod put music in your pocket. Now it puts on a show. We suggest you use this 30GB, Mac/PC compatible, video iPod to watch Columbia's Frequency TV podcasts, available free from the iTunes music store (story, page 5).

"COME BACK TO COLUMBIA" WEEKEND

Spend a weekend immersed in the vibrant Columbia cultural scene, topped off by dinner for two at Zapatista Cantina and a night's stay at the historic Palmer House Hilton hotel. Manifest weekend, May 12-13, would be an auspicious choice (details, page 32).

ART BOOK LIBRARY

Improve your coffee table with this set of three beautiful new art books by Columbia-affiliated photographers: Bob Thall's *At City's Edge*, Scott Fortino's *Institutional*, and Brad Temkin's *Private Places* (reviews, pages 30-31).

TOWER RECORDS PRIZE PACKS (2)

A compilation of over \$100 worth of CDs and DVDs courtesy of Tower Records, close to campus at 214 S. Wabash Ave.

DINNER AT ZAPATISTA CANTINA

Dinner for two at this South Loop destination for classic and updated preparations of the regional dishes of Mexico.

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Columbia College Chicago
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Or call 312.344.7519
or email demo@colum.edu

To submit news and class notes, please visit our alumni website at www.colum.edu/alumni and click on "news/notes."

COLUMBIA COLLEGE CHICAGO THANKS

our corporate sponsors—Apple, the Palmer House Hilton, Zapatista Cantina, and Tower Records—for their generous contributions. For information about corporate sponsorship, contact **Barry A. Benson**, Director of Corporate Sponsorship, at **312.344.7080**.



Over the past decade, we have watched with alarm as the arts curriculum in many school districts has been decimated. Today, sadly, many elementary and high schools offer virtually no instruction in music or art or drama.

As an arts educator, I've seen firsthand the difference that the arts can make in the classroom—and beyond.

The arts contribute to our community's reservoir of social and financial capital, foster civic engagement, and strengthen personal development.

It is in our interest, as a society, to ensure that our children have the opportunity to participate in arts programs that engage their minds and interest, excite their creativity—early and consistently—and allow them to develop the cognitive and creative abilities as only the arts can.

A decade-long study of arts-based youth organizations, conducted by Stanford-based cultural anthropologist Dr. Shirley Brice Heath, demonstrated that participation in the arts has a significant impact on young people, particularly those deemed “at risk.” When compared with a national sample, young people who participate in arts programs are twice as likely to win an award for academic achievement, 31 percent more likely to say that they plan to continue their education after high school, and 25 percent more likely to report feeling satisfied with themselves.

Research compiled by Nick Rabkin and Robin Redmond of Columbia's Center for Arts Policy corroborates Dr. Heath's findings. The evidence presented in their recent book, *Putting the Arts in the Picture*, demonstrates a correlation between arts-integrated learning and significant gains in student academic achievement.

At Columbia, we believe in the arts. We believe in our public schools. We are engaged with our community.

That is why we work with teachers to help them include the arts in their normal classroom curricula. That is why we have developed progressive, effective arts programs for school-age children. If schools are unable to include arts and communication programs within their curricula on their own, then the community—including corporations, philanthropic entities, churches, and arts organizations—must work together to provide legitimate alternatives. Why do this? Because the arts matter—to all of us.

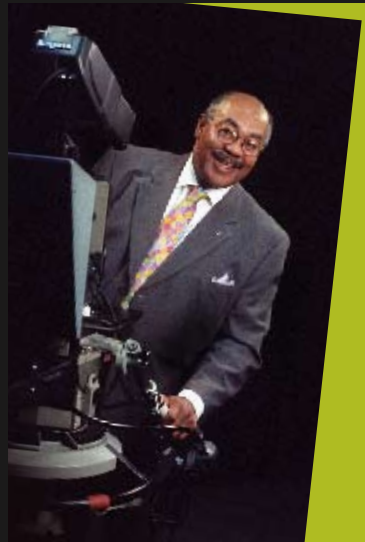
Warm regards,



Warrick L. Carter, Ph.D.

President, Columbia College Chicago

Photo of Warrick Carter by Robert Drea



CULTURECLUB

THE PRESIDENT'S CLUB CELEBRATES ITS TENTH ANNIVERSARY WITH A \$100,000 SCHOLARSHIP CONTRIBUTION FOR STUDENTS WHO WILL "AUTHOR THE CULTURE OF THEIR TIME."



Marcia Lazar ('03) is an ebullient spokesperson for the President's Club, the giving society that she helped to found back in 1995. "That little "'03" after my name enhances my effectiveness as a fundraiser for Columbia and its students," she explains. "During the three years I spent working on an MFA, I met hundreds of uniquely talented and creative students. I interacted with an extraordinary, committed faculty. Now, when I talk with donors, I speak with the voice of firsthand experience."

The President's Club, which Lazar chairs, celebrated its tenth anniversary this fall, marking the milestone with the presentation of a \$100,000 scholarship check to the college. At a reception following a talk by Julie Andrews, part of the college's Conversations in the Arts series, Lazar presented the check to President Warrick Carter.

"The contribution is earmarked to help ten juniors complete their degrees and fulfill their dreams," says Lazar. "My personal goal is to raise enough money so we can give at least \$100,000 for scholarships every year."

The President's Club "connects donors to Columbia," she says. "When individuals contribute \$1,000 or more to any scholarship fund, program, or department, they automatically become a member. As such, they receive invitations to special events that expose them to the excellence of our students, faculty, and programs. In other words, the President's Club provides opportunities for developing ongoing relationships between supporters and the college."

To learn more about the President's Club,
Please call Kim Clement at 312.344.7084; email kclement@colum.edu;
or write Office of Institutional Advancement
Columbia College Chicago, 600 S. Michigan Ave. suite 400, Chicago, IL 60605
To find out about upcoming Conversations in the Arts,
visit www.colum.edu/UpClose or call 312.344.7288.

Above left: President's Club chair and Columbia trustee **Marcia Lazar** ('03) presents Dr. Warrick Carter with a \$100,000 check from the President's Club. The contribution will fund scholarships to help ten Columbia College Chicago juniors complete their degrees. Above center: Lazar and students celebrate at the President's Club tenth anniversary reception. Left to right: **Cynthia Carney** ('07), **Michael Harnichar** ('07), **Marcia Lazar** ('03), **Vanessa Torres** ('06), **Maggie Ness** ('06). Above right: **Julie Andrews** discusses her career as part of the college's Conversations in the Arts series. All photos by **Robert Kusel** ('78)

We've got game! New game-design major to launch in '06

This spring, the college will launch a new degree program in digital game design. Approved by the board of trustees in October, the Bachelor of Arts in Game Design was developed in response to burgeoning interest and opportunity in the field of digital game technology.

"From classroom education to corporate and government training programs in everything from cultural sensitivity to disaster response, interactive games are the training tool of choice," explains Doreen Bartoni, dean of the School of Media Arts. "Because of Columbia's emphasis on providing the best in both theory and practice, we are ideally positioned to educate the next generation of video-game-design professionals."

The major will be administered under Columbia's newly renamed Department of Interactive Arts and Media (IAM), chaired by artist and educator Annette Barbier (left), who joined the college faculty last fall. Barbier notes, "Whether we are talking about web design, developing video gaming for education or entertainment, or using the technologies to create art that engages and challenges the audience, Columbia will be providing education that keeps our graduates at the cutting edge of the interaction of culture and technology. The diversity of Columbia's student body will be significant in developing a broader range of interactive arts and games than is currently available."



Frequency TV programs available as Podcasts

Columbia's on-campus television station, Frequency TV, recently became one of the first college stations to offer entertainment programming as Podcasts, downloadable to the Internet through the iTunes Music Store. Since October 28, Frequency TV's original sketch comedy program, "Cut on a Limb," has been streaming to more than 1,100 subscribers all over the world, with 100 to 200 new subscribers each day; ten more shows became available in November.

Columbia launches Black World Studies minor

This fall, Columbia students enrolled for the first time in a program of Black World Studies, offered through the Department of Liberal Education. Their study emphasizes a comparative analysis of the artistic and political legacies of black peoples around the world and seeks to inspire a serious dialog around regional and cultural differences. While the field of "blackness" in higher education has traditionally been about race in a post-Civil Rights Movement America, Black World Studies takes a global approach.

Dr. Stephanie Shonekan, who worked to develop the minor, notes that it differs from programs at other institutions in part because of its emphasis on activism. "Can one even begin to speak about a 'Black World' without also speaking about the nature of activism?" she asks.

Frequency TV is currently working to format all of its shows for Podcasting. Ed Ferrara, production manager for the Television Department, thinks the station will get to the point where it is producing shows specifically for this format. "The whole video-on-demand thing is the wave of the future," said Steve Siwinski, a senior television major and producer of Frequency TV. "We're ten steps ahead."

Streaming shows through iTunes sets the bar a little higher for the crews working on the shows. Before Podcasting, Frequency TV was only seen on campus and in the dorms. Now the shows are representing Columbia with the entire world as its potential audience.

Frequency TV programming can be found on iTunes by searching for "artist Frequency TV."

—reported by **Hayley Graham** ('07)



Photo by **Mauricio Rubio** ('08), courtesy of *The Columbia Chronicle*.

Columbia buys Spertus Institute building; presents preliminary Campus Master Plan

After more than a year of negotiations, Columbia College Chicago purchased the building at 618 S. Michigan Avenue from our “next-door neighbor,” the Spertus Institute of Jewish Studies. The property, which will add about 77,000 usable square feet to the Columbia campus, is set to be vacated by Spertus in fall 2007, upon completion of its new facility at 610 S. Michigan Ave.

Columbia’s acquisition stands at the center of our “urban campus,” next door to the Alexandroff Campus Center at 600 S. Michigan Ave. “Our space needs continue to grow each year,” notes Columbia’s president, Dr. Warrick Carter. “Add to that our constantly changing technology and studio requirements, administrative and student-services needs, and we are bursting at the seams.” He continues, “While this will not solve all of our expansion needs, it is a nice start.”

The purchase coincided with the development of a preliminary “Campus Master Plan,” discussed at a campus town-hall meeting on November 4 by Alicia Berg, vice president of campus environment, and approved by the board of trustees on December 15. Highlights of the plan, still in its visionary stage, include a new, 14-story campus center to be built on the Columbia-owned property at the corner of Wabash and Balbo, currently occupied by Buddy Guy’s Legends. The tower would house a much-desired four-story student center, as well as several floors of academic space.

Both the Spertus purchase and the proposed campus center are components of a long-term plan to unify the campus, increase Columbia’s dramatic presence in the South Loop, make more efficient and effective use of space, and adapt to changing technologies, students’ needs, and growing enrollment.

Three-year SAMHSA Grant Supports Suicide Prevention

Columbia is among 22 colleges and universities receiving Campus Suicide Prevention grants from SAMHSA, the Substance Abuse and Mental Health Services Administration, a public health agency within the U.S. Department of Health and Human Services.

The grant, which carries an award of \$71,540 for the first year, represents a collaboration among Student Affairs, Student Counseling Services, and the Dance Movement Therapy graduate department. It will support educational efforts including better clinical understanding and education around suicide prevention on campus, an expansion of suicide-prevention protocol, and workshops for faculty and students. The Dance Movement Therapy program will conduct workshops in the form developed through its Shannon Hardy “Making Connections” Project, which utilizes body-based approaches and kinesthetic knowing to aid in understanding and detecting a peer’s or student’s need for intervention.

This new grant program was made possible through the Garrett Lee Smith Memorial Act for youth suicide prevention. Campus Suicide Prevention Grants support institutions of higher education to enhance existing services for students with mental and behavioral health problems.

In other grant news, the city of Chicago and the federal government granted the college \$99,400 to install surveillance equipment in several campus buildings. Under the auspices of a program called Urban Area Security Initiatives, the grant will enable the college to augment its current security measures, primarily with cameras and monitors.

Columbia moves to preserve access and diversity through scholarships

Under a trio of ambitious new initiatives designed to sustain opportunity and access, Columbia College will be awarding up to 700 new scholarships to low-income students by 2009.

The Open Doors Scholarship Program, initiated in 2004, provides support to Chicago Public High School (CPS) graduates. By the fourth year of the program (2007), 200 Open Doors Scholarships, ranging from \$4,000 to \$5,000 per year, will be available to new and continuing students. The initiative is supported in part by a \$500,000 award from the McCormick Tribune Foundation. The award, announced in December, will establish an endowed fund that will generate up to ten scholarships annually. The grant was the largest of 60 awards made to nonprofits nationwide.

Two new programs will be added in fall 2006. The Columbia College Chicago Opportunity Scholarship is similar in intent to the Open Doors Scholarship, but is not limited to CPS grads. Awards will average \$5,000 per year, and are renewable for up to four years. The Retention Award Scholarship is designed to assist high-achieving students who are already enrolled and doing well at Columbia, but are in danger of withdrawing due to financial pressures.

The college proposes to match, dollar for dollar, all significant contributions made to any of these scholarship programs. Through the matching program, the college will greatly increase the power of individual contributions while demonstrating its commitment to its mission of access and opportunity.

For more information or to make a scholarship contribution, please call **Kim Clement**, associate vice president of development, at 312-344-7084 or email kclement@colum.edu.

Richard Dent renews scholarship commitment

Former Chicago Bears 1985 Super Bowl champion Richard Dent, founder of the Make a Dent Foundation, announced his continuing commitment to Columbia's Sports Management program. The foundation has added \$15,000 to the original \$25,000 donation that established the Make a Dent Scholarship for Sports Management two years ago. The scholarship primarily supports Chicago public high school graduates who need financial assistance, have demonstrated academic and/or athletic excellence, and want to study the field of sports management. To date, four scholarships of \$2,000 or \$2,500 have been awarded.

Dent also intends to serve as a member of the program's steering committee, to come to campus and talk to students, and to publicly discuss his enthusiastic endorsement of our program.

IN MEMORIAM



Photo by Eric Davies ('06).

Les Brownlee, 1915-2005

Famed journalist and professor emeritus Les Brownlee died November 21 after a long battle with cancer.

A pioneer among Chicago journalists, Brownlee began his career at *Ebony* magazine and the *Chicago Defender*, and in 1950 became the first African-American reporter on staff at the *Chicago Daily News*. He also worked for WLS-TV, WGN-TV, and WBEZ radio. In 2002, he was honored with a Lifetime Achievement Award by the Chicago Headline Club.

Brownlee joined the Journalism faculty in the late 1970s, where he focused on Urban Affairs reporting and served as mentor and inspiration to generations of students. He retired in 2004. Brownlee had written an autobiography about his life as "the first African-American journalist in downtown Chicago," which is set to be published shortly.



Jake Caref, 1919-2005

Master carpenter Jake Caref was fluent in six languages, well traveled, possessed great knowledge of Russian literature, politics, and philosophy, and was almost single-handedly responsible for much of the early construction of Columbia College. He died October 24 of cancer.

Caref joined the staff in 1964, and even after assuming the position of supervisor of the Building Services staff in the early 1970s, he continued to serve as carpenter until his retirement in 1988. In his book *A Different Drummer*, Mike Alexandroff encapsulated the extent of Caref's love for the college, writing, "When Columbia had no money at all, Jake somehow found a way to personally finance many of the college's early constructions. It took us years to repay him."

cool, calm collection

DIETER KIRKWOOD ('04) MAKES THE SCENE WITH UNDERSTATED STYLE AND GRACE

BY LISA LENOIR / PHOTOGRAPHY BY SARAH FAUST ('01)



“I plan on making or breaking it here. If you can be true to your design philosophy, the success will follow.”



A black, A-line, wool skirt appears to be simple and unadorned at first glance. But then its subtleties emerge: seams curve downward from the hipbones, open slightly into tiny pleats, merge, and taper at the hemline. No side seams create its shape. A cropped jacket in brown wool/silk is just as quietly intriguing, with detailed seaming and fine construction setting it apart from the crowd. Their creator is Dieter Kirkwood ('04) who, at 28, is already standing tall among a new legion of Chicago-based talent making an impact on the city's emerging design scene.

Kirkwood's inaugural collection caught the attention of Marshall Field's executives, who included his fall 2005 line along with those of 19 other Chicago designers in the State Street store's Chicago Boutique this fall. "That gave me a sense that I was on the right track," he says. But more importantly, it connected him with the city's arts community, where inspiration and support can't help but benefit a fledgling fashion business. Kirkwood's spring collection will be carried by the design collective Habit, at 1951 W. Division Street [773.342.0093/www.habit-chicago.com].

An insightful creative whose ideas have been fueled by locales, music, and iconoclastic designers, Kirkwood looks to a variety of sources for his inspiration. A PBS special on Alaska inspired his austere, yet beautiful fall collection. "The winter color palette was a subtle, hazy wash of earthy tones. There are vast expanses of desolation, but if one looks closer, there are pockets of amazing beauty. I felt this echoed my design philosophy."

As trombonist in the now-defunct Coldspot 8, a touring ska/rocksteady/roots reggae band, Kirkwood gravitated to the pared-down British fashions of the late '50s and early '60s music scene. His slim physique was well suited to styles with high armholes and form-fitting torsos, slim, flat-front pants, and work boots. "The clothes have a working-class feel... instead of flashy and bourgeois."

Reading about fashion's marquee names in *Vogue* and history books also helped to refine Kirkwood's aesthetic. His classic styles—with a twist—were influenced by contemporaries such as Jil Sander, Viktor Horsting and Rolf Snoeren (who make up the Dutch team Viktor & Rolf), and Belgian designers schooled at the Royal Academy of Fine Arts in Antwerp. Elegance and subtle grace were gleaned from Christian Dior and Charles James. The latter, whose eveningwear animated sculpture and architecture, especially appealed to him. "I find myself taking little tidbits and assembling them into my own look," he says.

This filtered response to fashion comes after being bombarded in his native Florida with over-the-top expressions of vivid color à la Lily Pulitzer, loose-fitting white pants, revealing clothes, and oversized T-shirts. "I just remember everything being so loud and at times obnoxious," he says about Sunshine State attire. "So when I was exposed to more subdued clothing from books and magazines, it intrigued me. I liked the air of mystery that surrounded the garments that were more reserved."

The hands-on incubator of Columbia's Fashion program enabled Kirkwood to unleash his creativity and explore "extreme ideas of construction and proportion." One standout: A puppet-like doupioni silk skirt, with an underpinning structure constructed of three concentric spring-steel circles, suspended around the lower body at different angles by strings, attached to the bodice shoulders.

While Kirkwood notes that such extremes won't move on a retail floor, he continues to incorporate more subdued architectural and voluminous components into his designs. For spring 2006, he is looking to subtle, Japanese color harmonies, choosing blue shades and other muted tones. Hand silk screening, pleating, and gathering also appear in the collection.

"I plan on making or breaking it here," he says of Chicago's burgeoning fashion scene. "I am careful. I want to grow organically. If you can be true to your design philosophy, the success will follow."

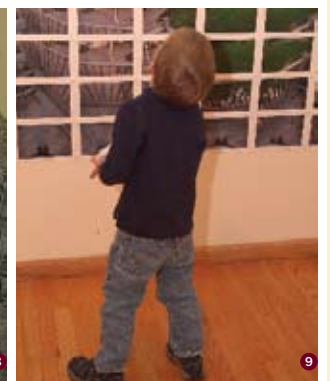
Lisa Lenoir is the travel editor at the *Chicago Sun-Times*. She was previously the newspaper's fashion editor. She teaches Fashion Journalism and Writing for Managers part time at Columbia College Chicago. **Sarah Faust ('01)** is part-time faculty and an MFA graduate of Columbia College Chicago. Her work has been shown at Stephen Daiter Contemporary, Catherine Edelman Gallery, and the Chicago Cultural Center. Models (facing page left to right): Columbia students **Margaret Moric, Shin,** and **Blaise.**



MEET THE PARENTS



MOMS AND DADS IMMERSE THEMSELVES IN CAMPUS LIFE DURING COLUMBIA'S FIRST PARENT WEEKEND



“WE’RE HAVING A WONDERFUL EXPERIENCE AT COLUMBIA / MY DAUGHTER LOVES COLUMBIA / MY SON FEELS LIKE HE BELONGS HERE / WE ARE HAPPY COLUMBIA IS AVAILABLE. IT’S SO CREATIVE, YET INTEGRATED IN ONE CULTURE.”

- All photos by **ROBYN MARTIN** ('05) except [3], by **MICHAEL JARECKI** ('06).
[1] Parents and students enjoyed a progressive dinner served throughout the college's art galleries.
[2] Theater student **LINDSAY NAAS** ('06) performed during the Parent Weekend luncheon.
[3] Vice President of Student Affairs **MARK KELLY** led parents on an early morning “fun” run.
[4] Saturday's luncheon at the Conaway Center.
[5] A + D Gallery.
[6] A student improv group performed for parents and students Saturday afternoon.
[7] Students (and parents) gave the weekend a resounding thumbs up.
[8] Provost **STEVE KAPELKE** and President **WARRICK CARTER** enjoyed meeting the parents.
[9] A future Columbia student?

Above are some of the comments made by parents—nearly 600 of them—who converged on campus this fall for Columbia's first-ever Parent Weekend.

“Parents of our new students are both intrigued and impressed with Columbia College,” says Mark Kelly, vice president of Student Affairs, whose department organized the event. “But it’s a complex arts and media school, and their stereotypical views of college life may not apply. They want to better understand who we are, what we think, and what’s available to their sons and daughters.”

“More often than not, it’s the students who have sought out Columbia,” notes Murphy Monroe, executive director of Admissions. “They’re seeking a highly creative urban environment.”

And that is exactly what they get. Columbia’s urban campus includes over a million square feet of performance spaces, galleries (eight of them!), theaters, screening rooms, computer labs, and other spaces. **Students from all 50 states and 47 countries create a community more diverse than that of any other private arts and media college.** Columbia’s faculty comprises more Guggenheim photography fellows than any other institution.

“I think the parents who attended went away with a better understanding of the college, and of how to be supportive as their students work to become professionals in their arts and media disciplines,” says Kelly. “They’re further engaged into our community,” agrees Monroe, “so they are more invested in their students’ success here, and in Columbia’s success beyond their students’ time here.”

For two days, parents were immersed in the life of the college. They began with student-led tours of the campus, which has grown exponentially in recent years. That evening, families enjoyed a progressive dinner served in stages through six of the college’s gallery spaces: hors d’oeuvres at Glass Curtain, soup at the Hokin, entrees at A + D. At each space, faculty and administrators were on hand to talk one-on-one and answer any questions about the school. The evening wrapped up with sweets and a sip of port or hot cider at the Museum of Contemporary Photography.

The next morning, intrepid parents joined Kelly at dawn for a “fun run” through Chicago’s famed Millennium Park. Then it was on to a full day of workshops, conversations, lunch with President Warrick Carter, and a program of student performances. That night, many families took in a performance of the Columbia-produced DanceAfrica Chicago, a festival of African dance companies from around the world, at the Chicago Theatre.

The weekend gave parents a glimpse of campus life that has changed dramatically in recent years. In 2002, Columbia was largely a commuter school, with fewer than 500 students living on campus. Today, more than 2,000 students, including half the freshman class, live in the college’s four residence halls. Columbia has the seventh largest residential student population in Illinois. The days of students coming downtown for class, then disappearing to their separate lives, are gone.

As the college works to adapt to the changing needs of this shifting population—to meet the demands of its new role as a 24/7 campus—those who turned out for the inaugural Parent Weekend seemed pleased. “The feedback from parents was overwhelmingly positive,” says Kelly. “When asked to rate their son’s or daughter’s experience at Columbia, 99 percent said it met or exceeded their expectations.” As one parent put it, “I only checked ‘met expectations’ because [my son’s] expectations were so high. Thanks for meeting them for him and exceeding them for me!”

NEWSMAKERS

DURING HURRICANE KATRINA AND ITS AFTERMATH,
COLUMBIA GRADS AT CNN DEMONSTRATED HOW NEWS IS MADE

BY JIM SULSKI ('84) WITH PHOTOGRAPHY BY ERIC DAVIS ('06)

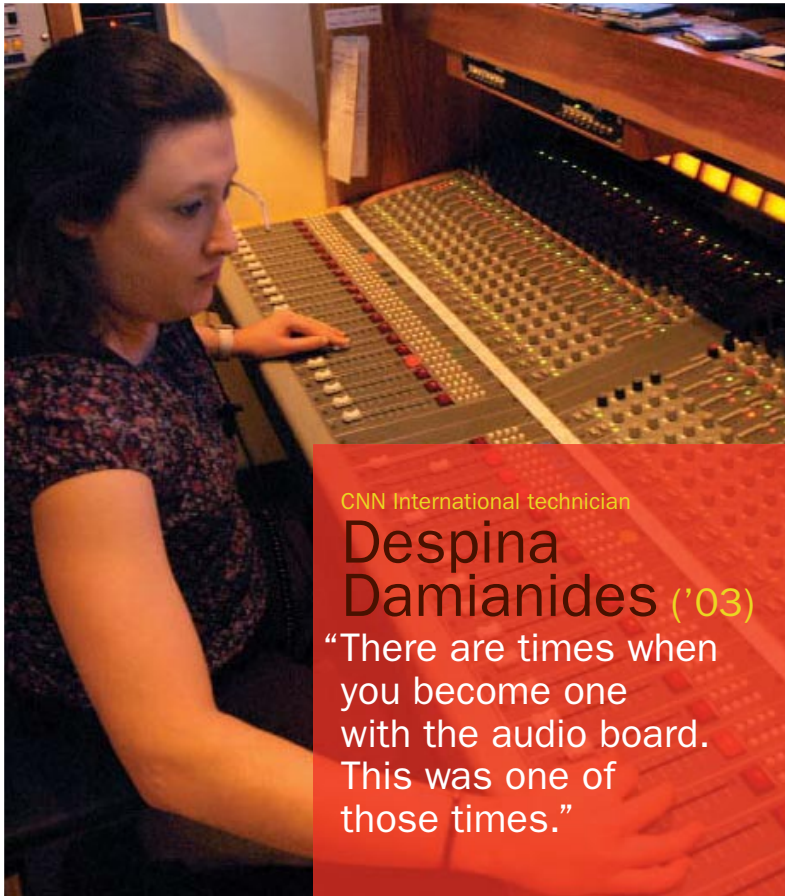


Left: CNN Headquarters, Atlanta. Facing: Mark Bleilo ('83).

When Hurricane Katrina ravaged the Louisiana and Mississippi coasts last August, it left more than a ruined coastline in its wake. The most devastating natural disaster in United States history rewrote the legacy of a presidential administration. It left a world-famous city changed forever, and people's lives, homes, and communities destroyed. As the world watched, Katrina stripped the country of the last of its "it-can't-happen-here" innocence, with scenes of destruction and helplessness on a scale seldom witnessed in a first-world country. 📹 The first to record those scenes—to, literally, shine a light on the magnitude of the devastation—were the journalists. In the days that followed, the media—most notably CNN—demonstrated how journalists could respond to catastrophic events before government forces could, showing those officially charged with our safety, right along with the rest of us, what they did not know. 📹 Among the journalists, technicians, producers, and others who converged to bring the unfolding catastrophe to light were many Columbia College Chicago graduates at media organizations around the country, each calling upon his or her own creativity and skills to get the story out. This fall, six members of the CNN crew, all graduates of Columbia's Television department, spoke with Journalism professor Jim Sulski about their roles in an event that turned news coverage on its head. Instead of following government forces into an event, journalists took the lead.

And they did not just cover the news—in some cases, they made the news.





CNN International technician

**Despina
Damianides ('03)**

“There are times when you become one with the audio board. This was one of those times.”

vice president of international newsgathering

**Parisa
Khosravi ('87)**

“It was tough to see so many people in such need.”



Early on the morning of August 29, 2005,

Hurricane Katrina made its second landfall near Buras, Louisiana, ravaging the area with 145-mile-per-hour winds and surging walls of devastating seawater. Some 500 miles away, in a bustling newsroom at CNN's Atlanta headquarters, international operations manager **John Davies** ('88) studied the storm carefully. Katrina was about to make history—albeit a frightening, tragic history—and Davies and the CNN crew were about to document that. For Davies, it would mean producing the international take on the catastrophe for CNN's global viewers. “We knew the world would be watching this one,” he says.

A few feet away from Davies sat **Parisa Khosravi** ('87), vice president of international news gathering. Her job during the storm and its aftermath was extensive, ranging from calling in international correspondents who were vacationing in the States to report to New Orleans, to consulting with her network of experts about how to get safe drinking water and food to her CNN correspondents and crew. “I had both a logistical and editorial side to worry about,” she notes.

Nearby, CNN International technician **Despina Damianides** ('03) hovered over audio and video equipment, striving to provide the right audio mix. During the Katrina coverage, she was continuously manipulating and adjusting sound levels so that CNN viewers could clearly hear reporters at the scene. At the same time, Damianides was manipulating the network's Interruptible Fold Back, or IFB, the audio source from the control room that is transmitted to the reporter's earpiece. “There are times when you become one with the audio board,” Damianides recalls. “This was one of those times.”

Meanwhile, CNN International supervising producer **Mary Primiano** ('89) was also helping to coordinate the historic story emerging from the Gulf Coast. “We knew from our coverage of the tsunami of a year prior that we were on to a very big story,” she says. “And we were.”

Across the continent in Los Angeles, **Peter Janos** ('82), CNN's western region bureau chief, intently studied the storm as well. By the time the story peaked, he had sent one third of his Los Angeles/West Coast staff to New Orleans and other areas devastated by the storm. “Normally, we're the newsgathering operation for the western region of the United States,” he notes. “When Katrina hit, we started assigning our people to the story and the area immediately.”



international operations manager

John Davies ('88)

“The government dropped the ball big time. That made the story significantly more interesting.”

Across the CNN media spectrum of video, audio, and web were dozens of former Columbia College students, each responding to the storm in a different way. Their work covering Katrina paralleled that of other Columbia Journalism, Radio, and Television alumni at hundreds of other media operations around the world, who were also putting in long hours covering the storm.

“Once we knew New Orleans was under water, we knew this was one of the most important stories we would be covering,” Davies says. And as manager of international operations, he realized it had particular importance “to an international audience because the area looked like a war zone or a third-world country. It didn’t look like something that could happen to the United States. There was also the fact that the government dropped the ball big time. That made the story significantly more interesting.”

Janos, who is in charge of a newsgathering division of 120 people, agrees that the reporting was historic. “The coverage gave us the opportunity to question authorities about where the hell they were,” he remarks. “How did we get satellite trucks and crews in there to broadcast live when the government said they couldn’t reach the area? We were sitting there and watching people die.”

As Davies, Khosravi, Damianides, Primiano, and Janos surveyed the hurricane from Atlanta and Los Angeles, senior photojournalist **Mark Biello** ('83) was hunkered down in a New Orleans hotel room, literally in the eye of the storm, waiting for the worst of the hurricane to pass. When he emerged, Biello witnessed devastation “sadder” than anything he had seen before through the lenses of his well-traveled cameras, on a par with scenes he’d recorded in Baghdad, Sarajevo, or Mogadishu. By day’s end, Biello was not only documenting the destruction, but also helping to pull Katrina victims from the deadly flood waters that submerged much of New Orleans (see pages 16-17), crossing the line from an observer of the disaster to a participant for the first time in his journalistic career.

“As an American, it was embarrassing that the media could get in there but the government could not,” Primiano says. “From an international viewer’s standpoint, they could have been looking at the tsunami pictures again. There were scenes that looked like they were coming from a third-world country, but were happening in our streets.”

Newsmakers continues on page 18.



MARK BIELLO: RECORD, REPORT... RESCUE.

CNN PHOTOJOURNALIST MARK BIELLO ('83) IS CALLED INTO ACTION

As a senior photojournalist for CNN, Mark “Mad Dog” Biello is no stranger to covering big stories. Since joining the then-fledgling network in 1983 (the summer he graduated from Columbia), Biello has documented two wars in the Persian Gulf, the fall of the Berlin Wall, the election of Nelson Mandela, and the raid on Mogadishu that inspired *Black Hawk Down*. Nothing, however, had prepared him for covering Hurricane Katrina. “I don’t think anyone expected what happened to happen,” said Biello. “It took everyone by surprise.”

Biello was assigned to cover Katrina when it was a category one hurricane moving across Florida, then moved on to New Orleans. The morning of August 29, Biello emerged from the French Quarter hotel room where he had waited out the worst of the storm. “By one or two o’clock in the afternoon, the sky was starting to break up,” he says. But as the sky cleared, the magnitude of the devastation began to emerge.

As Biello surveyed the damage, it became apparent that this was no ordinary storm. “A city councilman had told us that people were dying by the hundreds in the Ninth Ward, which had been flooded,” says Biello. “We knew we had to get out there.”

Biello found a ride on a private boat of volunteers heading out to the flooded area. What they came upon was “astounding,” he recalls. “There were people stranded on rooftops and bodies floating by.”



Photographs from **MARK BIELLO**'s personal collection demonstrate the range of personalities he has encountered during his long career with CNN. Clockwise from top left: Biello (second from left) with **YASSER ARAFAT**, with **LECH WALESA**; with **SADDAM HUSSEIN** (Biello second from right); and with President **H. W. BUSH**.

“A city councilman had told us that people were dying by the hundreds in the Ninth Ward, which had been flooded. We knew we had to get out there.”

Despite the deceptively sunny skies overhead, Biello and the rescue crew faced danger everywhere. Their small boat had to navigate downed power lines and broken natural gas mains. “You could hear the hum from the current as we went under the lines in our boat, and you could see and smell the natural-gas bubbles as they came up out of the water,” Biello recalls. “It was a big shock, and it was not something you expected to see in New Orleans, a city with five-star hotels.”

As night fell, the darkness was eerily complete in the flooded ward. Biello realized he would have to shift roles, from journalistic observer to active participant. His battery-powered camera provided the only light available as the volunteers chopped through the roof of a submerged house, rescuing a family trapped in the attic. “The husband and wife were holding up his father above the water so he wouldn’t drown,” Biello remembers.

At another point, Biello found himself helping to pull people from the toxic flood waters into the rescue boat—the volunteers, exhausted and ill-equipped, simply needed his physical strength. For Biello, “It wasn’t a matter of crossing a line as a journalist. This was responding to an immediate need. Our primary mission is to record and report, but this was a unique situation. If there was enough of a rescue operation, I wouldn’t have been needed.”

—Jim Sulski

Looking back at the coverage, the Columbia graduates realize what an important role technology played in the Katrina coverage. “The media is much more savvy, thanks to technology, than even five years ago,” Davies says. “With the initial coverage of Katrina, we were able to do a lot of video-phone live shots. Although it wasn’t the greatest quality, you got the news immediately. That worked until we could get the satellite trucks in there.”

“There has been an amazing breakthrough with digital newsgathering, such as the ability to send out small mobile teams that can go out and go live with minimal equipment they can carry with them,” Biello says. “We saw that sort of technology take off with Iraq coverage, and two years later it has already improved, which gives us the ability to beam out information no matter where we are.” Biello brought a selection of the new equipment when he visited Columbia’s Television department in November, demonstrating the emerging technology for current students—the ones who will be using it professionally in the field a few years from now.

“Everything is going digital,” Janos notes. “It’s amazing how portable the equipment has gotten and how quickly we can now react to events. You can shoot and cut a piece all on your laptop. Then you can go to a Starbucks and FTP the story out via Wi-Fi to Atlanta.”

Although technology plays a significant role, the journalists say that what truly matters is the ability to understand the human element of a story such as Katrina. “The technology has not made it mindless,” Davies cautions. “It’s really about the talented people behind the scenes who understand what is going on quicker than they once did. This is something you know walking out of Columbia. It’s all about the emotion.”

Weeks later, the crew was still feeling the profound personal effects of the storm and its coverage. “Doing a story like Katrina reminded me of how lucky I was to be well taken care of when I was brought up,” Damianides comments. “During Katrina, houses and belongings and friends and families were torn apart. The event reminded me of how vulnerable we actually are. It made you feel deeply for the people who were affected.” What most moved her was the heart-wrenching emotional edge to the initial coverage of the storm’s aftermath. “What clearly stands out in my head,” she recalls, “was when one of our reporters first started flying over the area in a helicopter and started crying into her cell phone as she witnessed animals being electrocuted in the water and people stranded on rooftops. She was literally begging for help to come down there. That still haunts me.”

“It was tough to see so many people in such need,” Khosravi echoes. **“What you saw during those days was very, very human.”**

“We always know, as journalists, that we can make a difference,” says Janos. “But with a story like Katrina that became very apparent. We became a lifeline for many, many people.”

Jim Sulski ('84) is assistant chair of Columbia’s Journalism department and the adviser of the award-winning student newspaper, *The Columbia Chronicle*. He is currently president of the Illinois College Press Association. He earned a BA in Journalism at Columbia in 1984 and an MA in Communications from the University of Illinois at Chicago in 1992. Sulski is a regular contributor to CS magazine, *The Chicago Journal*, and several other publications. **Eric Davis ('06)** is a photojournalism student at Columbia. His interest is “photographing life as it happens.” He is a regular contributor to *The Columbia Chronicle*.





1

OHJOY

JOY WHALEN ('05)

Most artists dream of being “discovered” by the high-powered art dealer, the sophisticated collector, or the well-positioned curator whose nod of approval will bump their career up to the next level. Most dealers, collectors, and curators would love to make such a discovery. It doesn't happen very often... but it does happen. Here, Susan Aurinko, owner of FLATFILE galleries, the largest art gallery in Chicago, describes her discovery of painting student Joy Whalen's work.



“I met Joy Whalen when I participated as a visiting professional in ‘Show Off’ at Columbia College’s Portfolio Center (which, by the way, is something every college worth its salt should have). I had been looking at work for several hours; some nice things, but mostly student-ish work. Joy introduced herself as a senior painting student, and I took a quick glance at her slides. I saw something interesting, and took a longer look. My heart actually began to pound, I was so excited by what I saw. I asked her where this work was; she told me it was all in her studio upstairs. I said, ‘Can we go there? *Now?*’”



3



4



5

CAPTIONS FOR PAINTINGS AS NUMBERED 1. *Loosing*, 60" x 72" acrylic on paper 2005 2. *Crusader*, 87" x 51.5" acrylic on paper 2005 3. *Search*, 28" x 40" acrylic on paper 2005 4. *Rapt*, 48" x 72" acrylic on paper 2005 5. *Wilderness*, 30" x 42" acrylic on paper 2005 6. *Walk Through*, 42" x 30" acrylic on paper 2005 7. *With Rock in Hand*, 84" x 40" acrylic on paper 2004 8. *Boy with Stick*, 84" x 36" acrylic on paper 2004



6

“Joy’s studio was filled with great big, colorful, fabulously painted pieces, and a nearly life-size papier-mâché horse. I was stunned. This work was nothing short of remarkable. I told her on the spot that I was interested in representing her, because I knew that another dealer would snap her up if I didn’t. A few weeks later, the work came to FLATFILE.

“People are crazy about it. Several of my big collectors are interested.”

SHOW+TELL

Columbia's one-of-a-kind Portfolio Center sends graduates out into the world with ready-to-show bodies of work and the networking skills to match.

“Joy doesn’t paint in any mold; she samples many historical movements and current trends, marrying them all into her own version of artistic truth—from German expressionism to animé, from deconstructivism to comic-book art—they’re all there in each painting, coexisting wonderfully.



“Because she works so many styles into each piece, Joy can never be pigeonholed in any one of them. I think what makes her work so special is that it is not derivative, as so much work is these days. And it is incredibly crafted—it takes most artists 20 years to learn to paint like this. There are abstract color fields, and then layers of pattern, and over those, other layers, but every layer, every small airplane, red cross, enigmatic figure each painting has, is perfect, and you keep finding them, keep seeing new things every time you glance at one of her pieces. Although none of the figures have visible facial features, they are very revealing. Their bodies vibrate with passion and activity; whatever they are engaged in, whether war or agriculture, they are totally focused. They are purposeful figures. This is purposeful, powerful work.”

Joy Whalen ('05) earned her BFA in Fine Arts at Columbia, where she was the 2004 second-place Pougialis Fine Arts Award winner and a Weisman scholar. She is currently pursuing an MFA in painting at Pratt Institute in New York. “Within my painting,” she says, “I like to handle a lot of complications until they are working together in a unified way that still maintains tension... As far as my aspirations go, I would love to be able to paint and do my work to the very best of my ability—to continue to learn and grow for the rest of my life. If I can do that, I’m happy.”

Susan Aurinko is a photographer and owner of FLATFILEgalleries in Chicago. She has studied photography at Columbia, and participates regularly as a visiting professional in the Portfolio Center’s “Show Off” program.

At most colleges, four years of hard work (and a bucket of money) will get you experience, education, and a piece of paper with a ribbon wrapped around it. Columbia grads get all that, and one more piece that’s critical to the puzzle of turning their creative disciplines into arts and media careers: a professional portfolio that represents the sum of their creative direction, knowledge, and skills. To help students figure out how to best showcase, market, and present their work, Columbia College established the Portfolio Center in 2004. * “A high priority for us has been to offer an integrated set of services and opportunities to students in every area of the college,” notes director Tim Long. “All of our students need to walk away from Columbia with a completed body of work—that body of work, or portfolio, needs to reflect their best work and the expectations of the creative field they wish to enter.” * To this end, the Portfolio Center offers a number of services, from linking students with peers whose skills they need (photographers who can document paintings and 3-D work) to organizing “Show Off” portfolio reviews to meet and receive feedback from those working in their fields. “It’s important for students to begin the process of meeting professionals in the business while they’re still in school,” continues Long. “We make it easy for them by bringing many, many professionals to campus—more than 140 this semester—to participate in large events like PerforMarket and Reel Exchange, as well as 20- to 30-minute individual Show Off sessions with pros in their fields.” * Joy Whalen’s “discovery” by art dealer Susan Aurinko during a Show Off session has a fairy-tale ring to it, but it’s actually not that unusual, says Long. “We think that about one out of four encounters in Show Off results in some sort of opportunity: a show, an assistant job, a referral.”



Are you an alum of the college now working professionally in your creative field? Are you interested in sharing your knowledge and expertise [on portfolios] with students? “We love to hear from alumni who are interested in coming back to campus,” says Long.

Please contact the Portfolio Center through **DEMO** at demo@colum.edu. To learn more about the Portfolio Center, visit www.colum.edu/portfolio.

that's the spirit

Each year, in recognition of our Semester in LA program, Columbia College Chicago presents the **CHICAGO SPIRIT AWARD** to a Chicagoan who has “made it” in Hollywood while staying true to “the Chicago spirit”—the Midwestern work ethic and values that are intrinsic to Chicago. This year’s award honors producer-turned-philanthropist **SHERRY LANSING**, a pioneer in breaking down gender barriers within Hollywood’s machismo movie culture.

Sherry Lansing

DIDN'T START AT THE TOP—THOUGH SHE WOUND UP THERE.

During her three-decade career in Hollywood, the studios Sherry Lansing headed produced such culture-defining films as *The China Syndrome*, *Fatal Attraction*, *Forrest Gump*, *The First Wives Club*, *Saving Private Ryan*, and *Titanic*. As president of 20th Century Fox, she was the first woman in the industry to hold that position. *The Hollywood Reporter* has called Lansing “one of the most powerful women in entertainment.”

Lansing’s fairy-tale career, like most such success stories, began on a much more pedestrian page. A native South Sider, she moved to California after college, working as a teacher in an inner-city Los Angeles school. When the school day ended, she would drive to a gas station, change clothes, and head out to auditions. She first found work in commercials, and eventually landed roles appearing with John Wayne in *Rio Lobo* and George Segal in *Loving*. But an actress, Lansing says, “I wasn’t.” She was a movie maker.

She started over in a new role, making five dollars an hour as a script reader at MGM Studios. She was promoted to head of the script-reading department, then to vice president of creative affairs. In the late 1970s, she became senior vice president of production at Columbia Pictures and put her stamp on such films as *Kramer vs. Kramer*, which snagged five Oscars, Best Picture among them.

In 1980, just ten years into her career, Lansing was appointed president of production for 20th Century Fox. “Ex-Model Becomes Head of 20th Century Fox,” condescended *The New York Times* headline. Lansing’s reaction was indignant. The *Times* story, she said, “negated ten years of hard work and reeked of sexism.”

In 1991, when Lansing was named chair of Paramount’s Motion Picture Group, the headline announcing her appointment appeared where she thought it should—in the business section. “This time it didn’t say ex-model,” she remarked at the time. “I finally felt recognized based on my work and skills as a movie maker.”

Last year, Lansing began a new chapter in her storybook life. Stepping down as head of Paramount, she founded the Sherry Lansing Foundation, a philanthropic organization focusing on cancer research, health, and education—issues dear to her. She also cofounded, with Dr. Armand Hammer, a nonprofit philanthropic group called Stop Cancer, and serves on the Independent Citizens’ Oversight Committee of the California Institute of Regenerative Medicine.

Columbia honored Lansing with the Chicago Spirit Award at a December 9 event at the Vine Street Lounge in Hollywood. “It touches me that I’m receiving an award from my hometown,” said Lansing, who had high praise for Columbia’s Semester in LA program: “Hats off to you, to Dr. Carter, and to Columbia College Chicago,” she said, “because you are achieving something that I guarantee you every other college is going to want to copy.”



AIMHIGH

THROUGH PROJECT AIM, THE CENTER FOR COMMUNITY ARTS PARTNERSHIPS IS HELPING TO BRING ARTS INTEGRATION INTO THE MAINSTREAM. By [Micki Leventhal](#) and [Ann Wiens](#) / Photography by [Joel Waneck](#)



Teaching artist [Ceeli McDonald](#), an MFA candidate in Photography, with seventh-grade students at Herzl Elementary School.

The arts have always held a precarious position in the American public-education system. Associated more closely with the pleasantries of leisure than the practicality of work, the arts have long been perceived as a luxury, not a necessity. Beginning in the 1960s, public schools in Chicago and elsewhere began systematically decreasing their art offerings, as outdated technology, decaying buildings, and abysmal literacy rates clamored for attention. In the book *Putting the Arts in the Picture: Reframing Education in the 21st Century*, Nick Rabkin, executive director of the Center for Arts Policy at Columbia College Chicago, writes: “In low-income districts like Chicago... arts education was not a priority for policymakers faced with tough choices. Chicago stripped its elementary schools of all art and music teachers during a structural financial crisis in 1979, precisely because art was viewed as something quite apart from academic improvement.”¹

In the book, Rabkin and co-editor Robin Redmond present compelling evidence to the contrary. Citing the work of numerous researchers and educators, the book demonstrates the effectiveness of the arts for improving the overall quality of education, especially when arts-based learning is integrated with the broader academic curriculum. Drawing on the research and experience of those involved in arts-integrated education from a variety of perspectives, the book lays out evidence for why this approach holds such promise, particularly in our current global economic climate. Importantly, an arts-integrated approach to education has been shown to be especially effective for students in some of our poorest communities and our minority communities—those children in the most danger of being left behind.

Teaching artist Leah Mayers ('01) works with a student at Thurgood Marshall Middle School on an arts-integrated literacy project.



FIFTEEN YEARS AGO, in an attempt to assess what sort of education would best prepare students for the changing needs of the twenty-first-century workforce, the United States Department of Labor published a report titled “What Work Requires of Schools.” Recognizing the country’s shift from a labor-based to a knowledge-based economy, the report recognized that “the globalization of commerce and industry and the explosive growth of technology on the job” would require new educational competencies and a very different academic foundation than in the past. Yet it found the American educational system woefully behind in its response to these changes. “These developments have barely been reflected in how we prepare young people,” the researchers wrote. “More than half our young people leave school without the knowledge or foundation required to find and hold a good job... They face the bleak prospects of dead-end work interrupted only by periods of unemployment.” Not surprisingly, this dismal picture was all the more grim for “poor, disadvantaged, and minority youngsters.”²

notes:

1.

Nick Rabkin and Robin Redmond, eds. *Putting the Arts in the Picture: Reframing Education in the 21st Century*. Chicago: Center for Arts Policy at Columbia College Chicago, 2004.

2.

“What Work Requires of Schools,” *A SCANS Report for America 2000*, The Secretary’s Commission on Achieving Necessary Skills, U.S. Department of Labor, June 1991.



Students work in an arts-integrated class at Thurgood Marshall Middle School.

Addressing how our public educational system might best adapt to these changing needs, the report summarizes: “After examining the findings of cognitive science... the most effective way of learning skills is ‘in context,’ placing learning objectives within a real environment rather than insisting that students first learn in the abstract what they will be expected to apply.” It also places great importance on experiential learning, creativity, and higher-order thinking skills.

Experiential learning. Creativity. Higher-order thought. These don’t sound much like the skills evaluated by the standardized, fill-in-the-bubble tests that are increasingly significant in our education system, tests that determine everything from school funding to college admissions. They do, however, sound very much like the skills that are fostered by an education in the arts.

But old views die hard—the findings of the Department of Labor report, commissioned by the first President Bush as part of *his* education-reform policy, “America 2000”—have languished for fifteen years, largely ignored by three administrations and each of *their* successive education-reform policies. All the while, committed arts educators have been working at the grassroots level, largely through nonprofit and community-based organizations, to develop and implement programs that not only bring the arts back into the schools, but enhance academic curricula along the way.

In 1998, Columbia College Chicago founded the Office of Community Arts Partnerships (now the Center for Community Arts Partnerships, or CCAP), as part of an international effort to professionalize this burgeoning field. Guided by founding executive director Julie F. Simpson, CCAP developed an approach to partnership-building that is rooted in the values of reciprocity, mutual respect and benefit, and inclusiveness. Eschewing the “community outreach” model often favored by academia, CCAP took a more deliberately collaborative approach, engaging the unique knowledge and expertise of those in the field—classroom teachers, teaching artists, and community organizers—as well as Columbia’s own faculty to develop programs that enhance education and creativity from elementary through graduate school.

CCAP has built several successful programs using both discipline-based arts education and arts-integrated approaches to engage students in the classroom, in after-school programs, and through community-based organizations. Among them is the Arts Integration Mentorship Project, or Project AIM. Project AIM matches practicing artists (most of whom are also teachers at Columbia) with public-school classroom teachers in grades four through 12. The teaching artists mentor the classroom teachers in the meaningful integration of the arts into their academic curricula. Working together, the professional artists and classroom teachers create arts-integrated curriculum units that promote literacy through the arts, emphasizing cross-curricular and interdisciplinary approaches.

AIM’s emphasis on arts-integration—a particular form of arts education—is significant, according to current CCAP Executive Director, David Flatley. “For those of us involved in arts education,” he says, “arts integration is a subset of the larger field. Arts integration involves the use of the arts as a catalyst to engage learning across the curriculum, across content areas. In no way, however does it diminish discipline-based arts instruction, the teaching of art for its own sake. In fact, in many of the schools that have successfully incorporated arts-integration strategies or programs, the arts specialist (the school’s art or music teacher) has gone on to become stronger in the school, a leader. Good quality arts integration augments and supports both arts and academic instruction.”

communityworks:

TEACHING ARTIST JOURNAL COMES TO COLUMBIA

"Most teaching artists live fragmented lives, working as independent contractors for multiple organizations," writes Project AIM director Cynthia Weiss in the current issue of *Teaching Artist Journal*, a quarterly forum for professional teaching artists. "They travel from school to school, working their magic, but often don't have peer groups with whom to share their concerns." Teaching artists with Project AIM attend monthly meetings at the college, coming together to share their experiences and build community. It is one of the great strengths of the program, addressing the need for practitioners in this emerging field to exchange knowledge and insight. * Three years ago, Eric Booth, an artist, teaching artist, and faculty member at The Juilliard School in New York, launched *Teaching Artist Journal* in response to this same need. Witnessing "the dramatic emergence of teaching artistry as a field," Booth recognized the need for professional teaching artists to have a forum through which "to clarify, enrich, and advance teaching artist research and practice." When he decided to transition the journal to new leadership recently, Columbia College was his first choice. "I know of no independent institution more dedicated to teaching artistry," he writes in the current issue, citing Project AIM's role in "leading the first major national study of teaching artists" as an example of the college's leadership in the field. * Now under the editorial direction of the **Center for Arts Policy**, with musician and teaching artist **Nick Jaffe** as its new editor, the journal will continue its role as the primary source for writing by, for, and about teaching artists across the country, addressing the full range of practice, research, theory, opinion, and issues related to the field. * **Subscriptions to Teaching Artist Journal are available at <http://www.leaonline.com/loi/taj>.**

Teaching artists **Leah Mayers** ('01) and **Luis Crespo** ('01) watch as their eighth-grade students at Thurgood Marshall Middle School perform a theatrical movement exercise.



THIS YEAR, for example, Cecil McDonald, a photographer and MFA candidate in Photography, is working with Avery R. Young, a spoken-word poet affiliated with the community-based organization Young Chicago Authors. Together, the artists are working with seventh-grade students and their teachers at Herzl Elementary School in Chicago's Lawndale neighborhood—a school whose student population is 99 percent black and 99.8 percent low income—in a residency that combines photography, writing, and media literacy. The seventh graders will examine how the African American community has been represented in the media, and then create billboards combining text and photographs that illustrate their own view of their community.

At Thurgood Marshall Middle School on the city's West Side, whose student population is 80 percent Hispanic, eighth-grade students and their teachers are working with actor Luis Crespo ('01), an alum of Columbia's Theater program, and artist Leah Mayers ('01), who received her MFA in Interdisciplinary Arts and now teaches in Columbia's Educational Studies program. Their residency uses theatrical exercises to help students visualize action and narrative in their original writing, and will culminate with the students writing stories and creating handmade books.

"This approach to teaching has been documented to successfully engage students who are not engaged by traditional academic approaches," notes Cynthia Weiss, who has directed Project AIM since its inception and built the committed cadre of teaching artists who work in the program. "We are so excited by the results of this work. We've been there on the ground seeing the impact on students, teachers, and teaching artists. We know how important it is."

As the effectiveness and importance of this work become clearer, it appears to be gaining a foothold in education policy beyond the committed few who have been advocating the approach for years. In fall 2005, CCAP was awarded a three-year grant totaling \$951,000 from the United States Department of Education, Office of Innovation and Improvement, to continue and expand the work of Project AIM. The grant, awarded under the Arts in Education Model Development and Dissemination Grant Program, comes on the heels of a four-year U.S. Department of Education Funds to Improve Post Secondary Education (FIPSE) grant previously awarded to the initiative. Columbia's grant is one of 14 new awards made in 2005 to support "the further development, implementation, and expansion of standards-based arts-education programs and the integration of arts instruction into the core curriculum" in K-12 education. Out of 128 applications from across the country, Columbia's was ranked number four.

Flatley, a long-time advocate of arts integration, is heartened by the support offered the program. The funds, of course, will allow CCAP to further develop the Project AIM initiative, including an important evaluation and model dissemination element. But the acknowledgement of arts integration as an increasingly accepted and successful pedagogy that the grant offers is equally significant. "Arts integration continues to hold sway among educators looking for powerful new methods for engaging children," says Flatley. "The federal government, as well as private and corporate foundations, has identified this as an area worthy of support and study as we move into the twenty-first century. I'm confident that CCAP's work in this field will contribute significantly to the national dialogue that emerges as the cumulative evidence of increased engagement and achievement takes hold."

It's fitting that this work should be initiated at Columbia College, whose "hands on, minds on" approach to education was based in concepts of arts integration long before arts integration was a buzzword. Addressing parents of new Columbia students at this fall's Parent Weekend luncheon, Nick Rabkin described the college's approach:

““”

It is an approach that places the arts at the center of a liberal arts education and Columbia at the cutting edge of higher education and the education of young artists. It is an approach that balances respect for the enormous value of deductive reason and science with the power of the arts as tools for understanding, making meaning of the world, communicating, and rising to the social challenges of our time. It is an approach that is consistent with new cognitive theory and research that shows reason, emotion, and physical experience are not separate phenomena, but fully integrated and interdependent mental operations, and that the arts are profoundly practical methods and media for learning and understanding... And it is an approach that is beautifully aligned with the growing need for cultural understanding in a fractured global society, for creativity in the economy and civic life, and for developing the potential of many young people who are frequently overlooked in more conventional academic environments.



Teaching artist **Luis Crespo** works with students at Thurgood Marshall Middle School.



It is an approach followed throughout the college, but also taken into the community by many entities in addition to CCAP. Columbia's Early Childhood Education program teaches an arts-integrated approach to education. The college's Upward Bound, Saturday Scholars, High School Summer Institute, and Summer Arts Camp all include significant arts-integration components aimed at pre-college-age students. The Center for Black Music Research works with schools to provide classroom teachers at fine and performing arts magnet schools with training on the history and contributions of the music of the African Diaspora. The Museum of Contemporary Photography has a significant educational program, offering hands-on, arts-integrated programs that reach significantly beyond the traditional museum viewing experience. And many other departments are incorporating arts integration into their work, both within the classroom and beyond.

Experiential learning. Creativity. Higher-order thinking skills. The educational objectives the 1991 Department of Labor report said would be required of students in the twenty-first century. Project AIM's approach certainly seems to address the need. Project AIM teaching artist/filmmaker Suree Towfighnia returned to Pulaski Academy, an elementary magnet school in Chicago's Bucktown neighborhood, this year to continue working with a group of fifth graders she began working with last year. Taking the basic filmmaking skills they learned in fourth grade, the students will add research and writing to create films on the theme, "What Concerns Face Fifth Graders?" She will also begin work with a bilingual fifth-grade group. Towfighnia acknowledges that it's not just the students who benefit from this approach: "Elementary students are fearless and not afraid to try," she says. "Their creativity encourages me; their intelligence amazes me; their curiosity inspires me. Project AIM gives me hope for the future."

Micki Leventhal is an art consumer and supporter and the media relations director for Columbia. **Ann Wiens** is an artist and editor of *Demo* magazine. **Joel Waneck** is a photographer and educator in who teaches photography to children through Columbia's Museum of Contemporary Photography and CCAP.

COMESSEE

DEMO ART+MEDIA=CULTURE

INSPIRING VISION: ARTISTS WHO TEACH

Presented by the Educational Studies department, this exhibition showcases work by graduate students in art education and elementary education: future teachers who are serious arts practitioners as well. February 6 - March 3 at C33 Gallery, 33 E. Congress Blvd.

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Alissa Franks, *Untitled #8*. Photograph, 16" x 20"



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**Bluebirds Used to Croon
in the Choir**
By Joe Meno ('97)
[Triquarterly, 2005. 224 pages,
\$21.95 hardcover]
reviewed by Todd Dills ('03)

Joe Meno has pumped out three novels in the past five years or so, but this long-overdue short-story collection showcases the prolific Chicagoan at his most versatile. In short form, where I know him best, there are very few Americans writing today who can match the brilliance of Meno's particularly pyrotechnic mix of experimental and traditional storytelling.

There are simple epiphany-capped tales such as the opener, in which a boy and his twin sister, after their physician father has committed suicide, decide to claim his trade as their own. They begin anesthetizing small animals—beetles and flies at first, but eventually turtles, squirrels, rabbits. By the end they're staging a parade of a garter snake, a few rabbits, frogs, and a salamander in doll clothes as hopeful therapy for their grieving mother, only to come out in the end with a small red wagon full of dead animals and the stark realization on the boy's part of the delicate, sorrowful nature of human life.

And there are more wily tales, like the affair's closer, "The Astronaut of the Year." Here Meno's valiant preoccupation—finding beauty in myriad moments of human fallibility—reveals itself in a night of debauchery in the twilight years of the famous spaceman of the title. No lesson is forthcoming, necessarily, or if it is, it plays second fiddle to an inspired moment of mystery: the astronaut's chauffeur for the night casts off the specter of an old girlfriend and leaves her spirit with the aching, drunken astronaut, just as the story, structured like a countdown, reaches the zero mark, lifting off the page.

Joe Meno ('97) is a graduate of Columbia's Fiction Writing program, where he is now full-time faculty. Meno's previous books include Hairstyles of the Damned, How the Hula Girl Sings, and Tender as Hellfire. Todd Dills ('03) earned his MFA in Creative Writing from Columbia. He is a writer and editor of THE2NDHAND (www.the2ndhand.com), the Chicago broadsheet and online magazine founded in 2000 as a showcase for new writing.

**Institutional:
Photographs of Jails, Schools,
and other Chicago Buildings**
By Scott Fortino ('80) (foreword
by Judith Russi Kirshner)
[Center for American Places/
Columbia College Chicago, 2005.
88 pages, \$40.00 hardcover;
\$400.00 casebound limited
edition]
**Private Places:
Photographs of Chicago Gardens**
By Brad Temkin
(introduction by Rod Slemmons)
[Center for American Places/
Columbia College Chicago, 2005.
80 pages, \$40.00 hardcover;
\$400.00 casebound limited
edition]
**At City's Edge:
Photographs of
Chicago's Lakefront**
By Bob Thall
[Center for American Places/
Columbia College Chicago, 2005.
96 pages, \$45.00 hardcover]
reviewed by Elizabeth Burke-Dain

Photographer Bob Thall has stated his goal "to stitch Columbia's photo department [which he chairs] into the larger culture, not just the academic one." Publishing, he notes, is integral to that goal, making the department's work known to a wide audience and helping to attract "serious students and an exceptional faculty."

To that end, the college has partnered with Virginia-based fine-art publisher the Center for American Places to publish three new titles of Chicago-themed photographic art by college-affiliated photographers this fall. (Of the 30 books on photography that the center has produced in the last three years, ten have been by Columbia-affiliated photographers.) The new volumes—by Thall, faculty member Brad Temkin, and alum Scott Fortino—are part of a 16-book Midwestern series entitled "Chicago and Environs," and use Chicago's lakefront, private gardens, and institutional buildings as source material to present personal visions of the urban experience.

A Chicago cop since 1980, Fortino showcases institutional buildings in a highly formal documentary style. *Institutional: Photographs of Jails, Schools, and Other Chicago Buildings* is a collection of 53 color photographs, including images of buildings designed by celebrity architects—from Rem Koolhaas to Mies van der Rohe—as well as forgotten practitioners. Fortino explains that as a patrolman he is privy to spaces that most of us don't care to venture into, and in exploring those spaces he exposes the sacred in the ordinary.



Brad Temkin, a Columbia faculty member since 1984, is attracted not to the grand, public, open spaces of “the city in a garden,” but to the small, intimate gardens of Chicago’s citizens. The gardens depicted in *Private Places: Photographs of Chicago Gardens* are celebrations of nature co-mingling with everyday life: lawn chairs, tangled hoses, potted geraniums, a painted bench. A row of tulips and daffodils brings an unexpected happiness to a cracked cement wall. Even in the most urban of circumstances Mother Nature provides a refuge of green.

Photography department chair Bob Thall has been making black-and-white photographs that examine and interpret Chicago’s complex urban landscape since 1971. At *City’s Edge: Photographs of Chicago’s Lakefront*, Thall’s fourth book on Chicago, offers a personal view of the city’s lakefront—from the Evanston border on the north to the far South Side—spanning a 25-mile swath that is Chicago’s most defining physical attribute. With this compelling set of images, he hopes to enhance our understanding of Chicago and the urban scene it comprises. This series of books will undoubtedly do so, providing an intimate, multifaceted view of our complex urban environment.

My Kafka Century
By Arielle Greenberg
[Action Books, 2005. 103 pages,
paperback, \$12.00]
reviewed by Elizabeth Burke-Dain

The title of Arielle Greenberg’s new book, *My Kafka Century*, is a metaphor for her complicated relationship with Judaism. Greenberg considers Kafka to be the figure who made the most sense to her as she struggled to find herself as a Jewish writer—his mixture of dark humor, intellectual skepticism, and a desire to reckon with his familial past.

The sugar-coated couple on top of the wedding cake, a valentine heart, the letters of distinction after a name, and religious symbols give a kind of shorthand, and a subsequent diminishment, to our deepest ideas. Love, fear, maternal bonding, and God are inchoate; they are ideas and states of mind that are inadequately represented in written language, but are nonetheless powerful as social constructs. Greenberg describes her reason for writing poetry despite its apparent futility:

*It’s stupid how beautiful.
When mostly happy & finally
found, what else is there to do
but write it down,*

*golden eggs, sugar eggs, hollow
egg with two lovers made of
frosting lost in the sparkling world
inside, sublimely plotless, in love
with it?*

The eggs are her poems; beautiful and empty, once full of life, now with the yolks blown out.

Art is humanity’s attempt to erect monuments, be they ever so humble, to our experiences; poetry puts words to the most revered emotions—for example, the love Greenberg has for her husband is described this way: “The week you first slept in my bed all the trees went pink and something in that town was a perfect grilled cheese sandwich with fries on the side.” While this is a comic image, a cheap figurine of words, the description resonates with comfort and a lack of pretension. Greenberg mixes the glib with the exalted in an attempt to dress down the vernacular of poetic language while at the same time memorializing the beauty of language and its ability to move us.

In “Doll Farm,” Greenberg grapples with the conflict she has with higher education and the authority it confers. Do her degrees make her a better or more worthy writer? She thinks not.

*I’m sure if I tried I could produce
a line or two about Nature,
or reveal some near-religious
sudden starry idea that a
million people have had before,
but as I said, I am a person
who added, for rather
shoddy reason,
two extra letters to what
used to be an upstanding,
austere-ish name.*

Greenberg explains to us all the reasons why she can’t describe in words what she sees (having a degree is one of them), so she builds a cheap simulacrum of a miniature farm out of Fome-Cor, acorns, stones, and popcorn with the caveat that “it is not the best I can do.” In the end, however, it is the very attempt to describe and play with words that is honorable and worthwhile. “So let’s just open this little matchbox drawer and take out berries to be apples for the horses made of corks.”

Arielle Greenberg teaches in the undergraduate and graduate poetry programs at Columbia College Chicago. *My Kafka Century* is her second full-length collection of poems. She is a new mother and lives with her family in Evanston, Illinois. **Elizabeth Burke-Dain** is an artist and a writer who works in the Media Relations department at Columbia College Chicago.

COME BACK TO COLUMBIA FOR...

Manifest'06 Alumni Reunion

Manifest!

FRIDAY, MAY 12

10:00 a.m. to 10:00 p.m. / FREE
Columbia College Chicago campus/Grant Park
Start at the new Tour Center at 600 S.
Michigan, then take in a full day of exhibitions,
performances, screenings, music, and student
showcases. Enjoy an evening cocktail reception
with fellow alumni, faculty, and staff. Join in for
Spectacle Fortuna, a parade like no other, and
end the day with a free concert in Grant Park.

Alumni College

SATURDAY, MAY 13

10:00 a.m. to 5:00 p.m. / \$35.00
University Center of Chicago, 525 S. State St.
A day of workshops, speakers, and panels
featuring prominent alumni. Last year's Alumni
College included discussions with WXRT DJ
Marty Lennartz ('82), producer/director
Charlie Carner ('78), authors Sam Weller ('90)
and Joe Meno ('97), and writer/producer/director
John McNaughton ('71). The day includes
a luncheon with faculty, staff, and panelists,
and ample opportunity for reconnecting with
old friends. Check the website below for
updated information.

Register online at www.colum.edu/alumni/manifest
or call 312-344-8611.

Enter to win DEMO magazine's "Come back to
Columbia" Manifest weekend package, including
dinner for two and accommodations at the
historic Palmer House hotel in downtown Chicago!
See page 2 for details.

"Sheer audacious weirdness...
what's not to like?"

THE CHICAGO READER

"Dizzily diverse...
Manifest defies synopsis."

THE CHICAGO JOURNAL

Expose yourself

to the cutting-edge creativity of one of the most
vibrant arts communities in the country. On Friday,
May 12, Columbia's South Loop campus will be
the hottest art spot in town, with dozens of
exhibitions, performances, screenings, showcases,
and more!

The 2006 Manifest urban arts festival will include
the second annual Manifest Alumni Reunion, with
special activities for Columbia alums. Last year,
more than 350 alumni from across the country
came back to Columbia to reconnect with old friends
and faculty, see the exciting changes taking place
on campus, and enjoy the creative contributions
of a new generation of Columbia graduates.

manifest
URBAN ARTS FESTIVAL 2006

www.colum.edu/alumni/manifest



WHAT DO YOU THINK?

DEMO encourages feedback from our readers. Please send letters to the editor to: Editor, *DEMO* magazine, 600 S. Michigan Ave., suite 400, Chicago, IL 60605. Or email demo@colum.edu. Letters must include sender's name and contact information for verification purposes. We may edit letters for length and clarity. Please clearly indicate if you do not intend your comments for publication.

to the editor:

Just wanted to send a note and tell you how much I loved the first issue of *DEMO*! As an alumna from the '90s, it's exciting to see how much the school has expanded and grown since then. My Columbia experience played a major role in bringing me to this point in my career (running a small graphic design business) and I'm proud to be a part of the school's history. Keep up the great work!
 << **LIDIA VARESCO** ('94)

I received the inaugural issue of *DEMO* magazine. . . I am touched by what I read, what was expressed. I feel inspired by the creativity demonstrated and expressed in this issue of *DEMO*.
 << **AARON MICHAEL**

I think the publication is fantastic! The layout is just beautiful and I have forwarded a copy to my colleagues as an example of how print communication can be professional and still fresh and contemporary. Well done!
 << **LIZ SPITTLER**

I've just taken a look at *DEMO*, and wanted to congratulate you on it. I really liked Jeff Huebner's article ["Paint the Town Periwinkle," pp. 14-20] on how the college has grown and is presenting a very polished face in the South Loop. The articles are varied, the design is attractive—what a great effort.
 << **POLLY ULLRICH**

Received first issue of *DEMO* today. Excellent stuff!
 << **KAZ AYUKAWA** ('68)

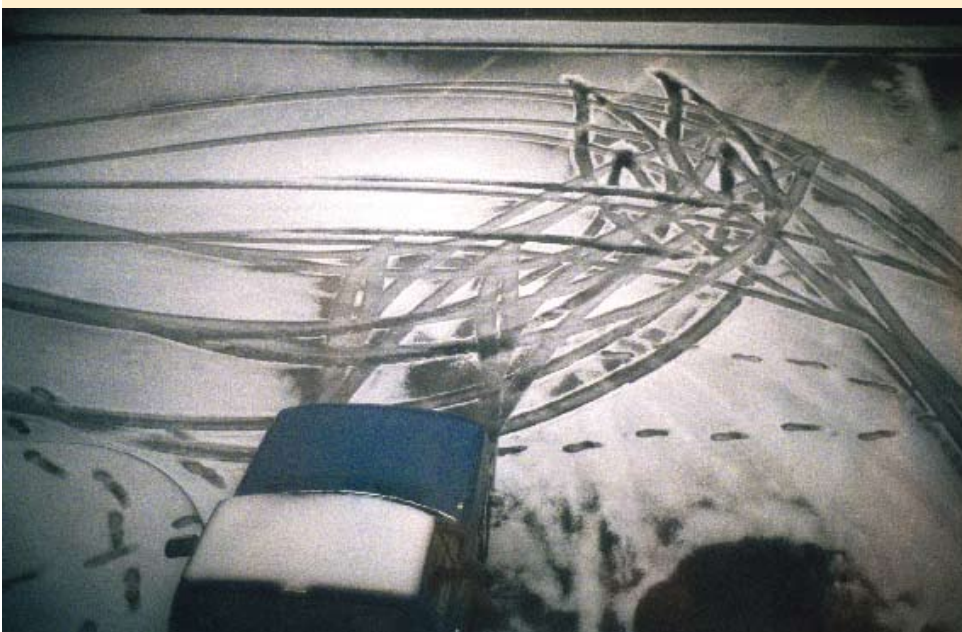
Win an iPod!

Your comments, insights, and Columbia anecdotes may win you an iPod, Manifest getaway weekend with dinner and hotel, or other fabulous prizes! See page 2 for details.



I just wanted to thank you for sending me your alumni magazine. I'm very flattered because I had only taken a class at Columbia but have always enjoyed being connected to the college in some way. Thanks!
 << **CHRISTINE E. TANNER**

Just a quick note to congratulate you on the first issue of *DEMO*! It looks really great, I read it cover to cover. I really like the alumni area where their awards and such are so playfully discussed. It's a great time to be involved with Columbia College.
 << **JANET ECKLEBARGER**


Matthew Nighswander

Tracks in the Snow, photograph
 Semi-finalist, Columbia College Chicago
 2005 holiday card competition.

ARTIST'S STATEMENT:

I'm in my third year of the M.F.A. photography program at Columbia where I am also teaching a darkroom class this semester. Before entering the program, I worked at *The Associated Press* in New York City for six years as an international and national photo editor.

The photo *Tracks in the Snow* was taken while waiting for a flight at Logan Airport in Boston. My photographs tend to be of the kind of nondescript places usually passed through on the way to somewhere else, because these spaces are where the transformative powers of photography can have the greatest effect; where the photographic image can create a sense of mystery and/or psychological tension that may not have been present in the original scene. My work can be viewed at www.mattnighswander.com.

We want to hear from you! News and notes of alumni and former students are compiled from information submitted via the Columbia College Chicago alumni website at www.colum.edu/alumni. Click "News Notes" in the right-hand column of the screen to let us know what you're doing out there in the world. These listings are edited for length; the website features expanded news and notes.

1970s

Ozier Mohammad ('72) gave a presentation on how the press covered hurricane Katrina for a First Amendment panel breakfast in November sponsored by Columbia University. Mohammad is also working on a project on the National Guard and presentations about his role as a photographer with *The New York Times* for colleges and universities across the country.

Jeff Jur ('76) is the director of photography on the new network series "Invasion," which airs Wednesday nights on ABC.

Donald Lewis ('78) wrote the stage play *Melissa Tunes In*, a comedy about a narcissistic 12-year-old girl who learns a life lesson when she is trapped in a sitcom world starring herself. It won a 2003 Marilyn Hall Award and received its initial development at Chicago Dramatists, where Lewis is a resident playwright. More info at www.brookpub.com.

Declan Quinn ('79) is the cinematographer on Neil Jordan's new film, *Breakfast on Pluto*, starring Cillian Murphy.

1980s

Several Columbia alumni worked on the new film *The Dukes*: **Michael Goi** ('80) is the cinematographer, **Paolo Cascio** ('84) did additional photography, and **Linda Leifer** ('82) was the script supervisor. *The Dukes* is a heist movie set to '50s rock'n'roll.

Kevin Craemer ('83) organized the 2005 Entertainment and Media Forum this fall in West Hollywood. The annual event examines how marketers and advertisers can increase brand awareness and sales lift using techniques available through

entertainment and media. Kevin is vice president of MFM Trade Meetings. More info at www.trademeetings.com.

Sharon Mesmer ('83) authored a new collection of short fiction, *In Ordinary Time* (Hanging Loose Press). Mesmer is the author of a previous fiction collection, *The Empty Quarter* (Hanging Loose); a book of poems, *Half Angel, Half Lunch* (Hard Press); and *Lonely Tylenol*, an art-poetry collaboration with David Humphrey (Flying Horse Editions/University of Central Florida). *Ma Vie à Yonago*, in French translation, will be published by Hachette Littératures this year.

Mark Protosevich ('83) wrote the script for the film version of the Richard Matheson novel *I Am Legend*. Set in Los Angeles after a biological war, the movie centers on the sole healthy survivor, a man who finds himself in a battle against nocturnal mutants.

David Tolsky ('83) recently accepted a position as camera operator, after ten years in sitcoms as a first AC and camera utility. He has begun work on the television series "24."

Joe Gentile ('86), editor in chief of Moonstone, a Chicago publisher of graphic novels and other fine fiction, has published *Kolchak: The Night Stalker Chronicles*, a collection of 26 new original Kolchak short stories by noted authors from comics, horror fiction, and film. More info at www.moonstonebooks.com.

Janusz Kaminski ('87) was among 79 cinematographers included in "The Decisive Moment Revisited: Fine Art Photography by the Cinematographers of the ASC" at the Academy of Motion Picture Arts and Sciences Grand Lobby Gallery in Beverly Hills this fall.

Genndy Tartakovsky recently partnered with F/X house the Orphanage to spearhead its move

into the crowded arena of cartoon animated feature films. Tartakovsky, who created "Dexter's Laboratory" and "Samurai Jack" and directed the Emmy-winning "Star Wars: Clone Wars," will be prexy of creative at Orphanage Animation Studios, a new company the F/X house's founders are forming in San Francisco.

1990s

Margi Cole ('90), founder and director of the Dance COLlective, was one of 57 emerging American leaders to receive the 2006 Marshall Memorial Fellowship. The goal of the fellowship is to educate the next generation of American and European leaders on the importance of the transatlantic relationship and encourage them to work with each other on a range of international and domestic policy challenges. Fellows are selected through a competitive, nationwide process and come from politics, government, the military, media, business, and the nonprofit sector.

Jerry Vasilatos ('90) is currently co-producing and editing "Made in Hollywood," a weekly 60-minute entertainment magazine show spotlighting new releases in theaters, on DVD, and on CD. Syndicated and airing in major cities since September 30, the show can be seen on WLS - ABC 7 in Chicago following "Ebert and Roeper." Vasilatos's directorial debut *The Night Before Christmas* (shot and produced in Chicago), which aired on Lifetime Television in 1994 under its original title *Solstice: A Christmas Story*, is being released on DVD in a special tenth-anniversary edition. More info at www.nitestar.com.

Lisa Gillespie ('91) was the sound mixer on "The Apprentice: Martha Stewart" (NBC). She was also the cable/second boom operator on the feature *The Break Up*, starring Vince

Vaughn and Jennifer Aniston, which recently wrapped production in Chicago.

Jane Richlovsky ('91) was featured in a four-page illustrated article in *Fiberarts*, a national magazine that covers contemporary textile art and craft. More info at www.fiberarts.com.

Derek Bartholomaus ('92) is post-production supervisor on "Mind of Mencia," starring Carlos Mencia, which was just picked up for a second season.

Keri Buscaglia ('92) recently worked as a Peace Corps volunteer to assist areas damaged by hurricane Katrina. For the first time in the Peace Corps' 44-year history, volunteers have begun working domestically. Buscaglia served as a Peace Corps education volunteer in Romania from 1996 to 1998, and drew upon her Peace Corps experience in Romania to help hurricane recovery efforts. Most recently, Buscaglia was a senior news writer and producer at Fox News in Chicago.

Linda Evans ('92) had her play *Lipstick on a Pig* produced in November at Red Barn Theatre in Tucson, Arizona. Previously she was playwright-in-residence at Ensemble Studio Theatre in New York. Her comedy *Sticky Girls* was produced at Live Theatre in Tucson last October.

Stephanie Stanton ('92) joined DirecTV as part-time "NewsMix" anchor. She continues her duties as West Coast freelance correspondent for NBC NewsChannel and freelance reporter for KNBC in Los Angeles.

Jim Hemphill ('93) and **Ward Porritt** ('93) premiered their horror film *Bad Reputation* at the Eerie Horror Film Festival in October. Hemphill wrote and directed and Porritt produced the film.

Collin Daniel ('94) and her partner Brett Greenstein are the new casting directors of the NBC series "Joey."

Christian Herb ('94) is an editor for the nationally syndicated NBC show "Access Hollywood."

Brian Greene ('94) appeared with the Vagabond Players Theatre Company in *The Good Doctor*, a comedy by Neil Simon, at the Raven Playhouse in North Hollywood this fall.

David Glaubke ('94) has taken an account executive position at The Rose Group, a market-driven public-relations firm headquartered in Culver City, California, where he manages corporate accounts in the motion picture, apparel, liquor, and technology industries.

Chad Krueger ('94) is the musical director of a new Second City ETC show, *Immaculate Deception*, which opened in November.

Hoojung Lee ('94) is the artistic director at the Don O'Melveny Gallery in Los Angeles.

Angela Wilson ('94), under the pen name Jay Wilson, authored a children's book titled *The Fox Brothers*. The book is about three brothers who live in a log cabin. One of them is lazy and has to learn the hard way how to get a job. More info at www.authorhouse.com.

Kevin Leadingham ('96) had the broadcast premiere of his documentary *Maid in America* on PBS November 29. Kevin was the producer and cinematographer. More info at www.maidinamericathedoc.com.

Joe Meno ('96) released *Bluebirds Used to Croon in the Choir*, a collection of short stories that he has compiled over the past couple of years. See **Todd Dills's** ('03) review on page 28.

Tonya Pinkins ('96) is featured in *Romance and Cigarettes*. The film recently screened at the Venice Film Festival and the Toronto Film Festival. *Romance and Cigarettes* is a musical love story set in the world of the working class. When the characters can no longer express themselves with language, they break into song, lip-synching the tunes lodged in their subconscious.

Orion Barnes ('97) opened his own talent agency and is seeking "Chicago

style" actors. Submissions can be dropped off at Rogers Orion Talent Agency, 13273 Ventura Blvd. #104 Studio City, California. 91604.

Becky Boxer ('97) plays a role in the movie *Jarhead*, directed by Sam Mendes and starring Jake Gyllenhaal, Jamie Foxx, and Peter Saarsgard.

Rita Hawn-Muldoon ('97) has been working the past two years in TV/film in Las Vegas. Some of her credits include "The Ultimate Poker Challenge" (WB), "Las Vegas Law" (Court TV), "Lovitz Says" (CBS), "Cris Angel Mindfreak" (A&E), "The Ron White Show" (WB), "Pinks" (Speed Channel), and "The Ultimate Fighter" (Spike TV), as well as the feature films *Vegas, Baby*, and *The Casino Job*. She is an associate producer and script supervisor.

Cupid Hayes ('97) is working on "Night Stalker" as Gabrielle Union's photo double and occasional stand-in. Cupid is on the women's steering committee for SAG, works consistently, and is an active community volunteer.

Neil Laird ('97) has written and produced programs for National Geographic, The History Channel, PBS, A&E, Discovery, and other networks. His projects have taken him around the world, from the Middle East to Central and South America, India, Europe, and Southeast Asia. He's also written articles for *Frommer's Budget Travel* and *Out Traveller* magazines on Burma, Turkey, and Nepal. Currently, he's producing "Get Out There!" an Animal Planet series to be shot in Alaska and Costa Rica.

Laura Resendiz ('97) accepted a position at Legacy Professionals LLP, a certified public accounting firm in Chicago, as the marketing coordinator.

Ralph Chilton ('98) wrote the episode of "Nip/Tuck" that aired on F/X on October 25. Season two of the show has just come out on DVD.

AYANNA FLOYD ('98) is writing the script for a new Fox drama, "Basketball Wives." Set in Atlanta, the series revolves around the lives of women

romantically involved with pro hoops players. Sony Pictures's Darren Star is executive producer.

Steven Foley ('99) saw his debut feature film, *Strange as Angels*, released on DVD this fall. Starring fellow alum **Marie-Francoise Theodore** ('98) and Christian Payton, the film asks, "Can a fiercely independent woman have both mind-blowing sex and a satisfying relationship without giving up her individuality?"

Joslyn Paul ('98) is assisting the line producer and **Carl Seaton** ('93) is assisting the director/executive producer, Dan Lerner, on the J.J. Abrams show "What About Brian?" which was recently picked up by ABC.

John Quinn ('99) was co-editor on *Locusts: The 8th Plague*, which premiered on Sci-Fi Channel in November. Quinn is finishing up his first solo editing feature, a volcano disaster film starring Amy Jo Johnson and Xander Berkley. He has also begun a new feature titled *Basilisk*, directed by Stephen Furst and starring Jeremy London and Yancy Butler.

Michelle Monaghan can currently be seen in theaters as Harmony Faith Lane in *Kiss Kiss, Bang Bang* and will have a starring role in the upcoming *Mission: Impossible III*.

2000s

Jim Carlson ('00) is the director of a new Second City ETC show, *Immaculate Deception*, which opened in November.

Amy Ludwig ('01) has been exploring a lot of forensic research as a writer's assistant on "Bones," a new fall series on Fox.

Karla Palomo ('01) joined Bloomberg in February 2004 as a financial reporter for Spanish-language radio and television for the United States and Latin America. Since August, her new responsibilities include anchoring a live television market report from Bloomberg world headquarters in New York. These broadcasts air live in countries such as Mexico, Argentina, Chile, and Colombia.

Shawn Socoloff ('01) is the producer's assistant on the new animated show "Boondocks," which premiered on Cartoon Network in November.

Alan Trubow ('01) won the Iowa Associated Press Managing Editors award for best enterprise reporting last year. He then accepted a sports-reporting job at the *Austin American-Statesman*.

Nadine Velazquez ('01) is starring as Catalina in the new NBC hit comedy series "My Name Is Earl." In recent months, *USA Today* named her one of "Five Rising Stars to Watch Closely" and she was listed in *Daily Variety* as one of "Ten Actors To Watch for 2005." In 2004, she was ranked among *Maxim's* "100 Sexiest Women."

Julia Garcia ('02) currently works at Global Video, a video conversion and duplication company in downtown Chicago. She acted in an independent film called *Boricua*, which screened at the Tribeca Film Festival, the International Latino Film Festival in New York, the Chicago Film Festival, and this year's Latino Film Festival in Chicago. Currently she is acting in a gospel play titled *Sista Girl Be Whole*, written and directed by Lynetta Hall Parrott.

Christina Walker ('02) recently joined Paramount Pictures as the assistant for John Wiseman, vice president of post production.

Elizabeth Barnette ('03) is the assistant post coordinator for the Wolf Films shows "Law and Order," "Law and Order: SVU," and "Law and Order: Criminal Intent."

Judi Brandwein ('03) wrote the play *Fornicationally Challenged*, in which she portrays over eight characters who unwittingly launch her head first into the dating scene after decades of married/mom life. *Fornicationally Challenged* premiered with a "one-night stand" at Chicago's Apollo Theater in November.

Jason Klammm ('03) joined the crew of "America's Next Top Model" as a production assistant and works alongside **Andy Newport** ('03), who is assistant camera on the hit show.

Cynthia (Rodriguez) Pelayo ('03) received an MS in Integrated Marketing Communication from Roosevelt University in September. She is currently working in marketing research in Chicago.

Dave Burberry ('04) is assistant coordinator on NBC's new game show "Deal or No Deal" from Endemol USA. Howie Mandel has been named the show's host. Dave was most recently a production assistant on "Fear Factor." "Deal or No Deal" is described as contestants playing for a "top prize worth up to one million dollars in a high-energy match of nerves, instincts and raw intuition" and is based on a show currently airing in 38 countries.

Chris Coates ('04) is a staff writer for the *Los Angeles Downtown News*. He has addressed some serious issues in downtown Los Angeles in articles such as "Jumping Ship: Why Real Estate Brokers are Always on the Move" and "Allegations of Homeless 'Dumping' Spread: Some Charge Hospitals Send Discharged Patients to Downtown." While at Columbia, Chris was editor in chief of *The Columbia Chronicle*. Read his stories at www.ladowntownnews.com.

Andy Coleman ('04) recently started in the mailroom with the agent trainee program at International Creative Management (ICM). One of the top agencies in the world, ICM represents actors including Burt Reynolds, Woody Allen, and Mel Gibson.

Dieter Kirkwood ('04) was featured in the City of Chicago's Fashion Focus Chicago 2005, an 11-day celebration in September, and his work was included in the Marshall Field's Chicago Designer Shop on State Street. Read Lisa Lenoir's profile of Kirkwood on page 8, with photos by **Sarah Faust** ('01).

Jodi Miller ('04) writes, edits, and takes photos for Georgia-based Great Southern Publishers' 39 travel-based publications. She received an award from the Georgia Press Association for a feature photograph that accompanied one of her articles.

Sally Nalbor ('04) has a story, "The Pickup," in *Catena, the Collected Works of Calumet Region Writers*. Her essay "Near Misses and Good Night Kisses" appeared in *Chicken Soup for Every Mom's Soul* in April 2005.

Brian Ulrich ('04) had photographic works included in the following shows: "On the Scene," a group show with Jessica Rowe, Jason Salavon, and Brian Ulrich, at the Art Institute of Chicago, and "Domestic Disturbance" at the Evanston Art Center in Evanston, Illinois.

Helen Vonderheide ('04) was the postproduction assistant on the now-defunct "Head Cases." She recently joined the crew of "CSI: NY" as a production assistant. Helen joins fellow alum **Julie Baner** ('05), who is in the product placement department.

Michelle Ziobro ('04) recently accepted a position at Promo Works

in Schaumburg, Illinois as promotions coordinator.

Esther Baum-Taylor ('05) joined Chicago's Collage Productions and appeared in Eugene O'Neil's *Long Day's Journey Into Night* this fall at the Gunder Mansion.

Jeff Campbell ('05) was awarded a curatorial internship at the Museum of Contemporary Art in Chicago for fall 2005.

Megan Clinard's ('05) short play *Instinct*, about a woman who believes she is a cat, was recently accepted into an upcoming radio show performed by the acclaimed theater group New Frequency. The show will be performed at The Roxy in front of a live audience and will later be broadcast nationally through XM Satellite Radio. More info at www.newfrequencyradio.com.

Jimi Ford ('05) has been hired by Ascender Corporation, one of the foremost type-design firms in the world.

Monica (Durrani) Jones ('05) was promoted to assistant editor at *Ebony* magazine in Chicago. She interned with *Ebony* over the summer.

Mark Mallorca ('05) landed a position on "The O.C." as a set production assistant and as the driver of one of the stars.

Maurizio Tamburello ('05) was hired by Handprint Entertainment as the assistant to Jill Littman (talent manager).

Lindsay Wilbeck ('05) was hired as sales assistant/junior account executive for Clear Channel Outdoor in Chicago.

Several alumni and students were included in "Site Unseen," an interactive tour of site-specific visual, audio, and live art at the Chicago Cultural Center. *One Whole Breath*, directed and performed by **Clover Morell** ('05) in collaboration with **Nicole Adelman, Elizabeth Czekner** ('06), **James Kinser** ('05), **Cristal Sabbagh** ('06), **Terri Smeltzer** ('05), and **Liz Wuerffel** ('06), was the culmination of a three-month performance process which embodied the performers' physical, emotional, and intuitive relationships to the ethereal world in an era of war and natural disaster. Documentation of the work can be viewed at www.onewholebreath.blogspot.com.

Footprint, rise, a sound and movement performance by **Aimee Lee** ('06), featured a violin solo performed amid a sea of handmade paper sheetmusic on stands throughout the room. *She Listens in Caves* by **Joan Dickinson** ('88) doubled as both a performance and a sited piece that acknowledged the proscenium function of the Claudia Cassidy Theater and its resemblance to some of the paintings of the late Hollis Sigler. It was inspired as well by the work of the even later Ludwig Von Beethoven.

Established by graduates of Columbia College Chicago, the Alumni Scholarship Fund provides juniors and seniors with the financial support they need to finish their degrees, complete their portfolios, and start their careers. Share your success. Give to the Alumni Scholarship Fund by returning the form below with your check made out to Columbia College Chicago. Or donate online at www.colum.edu/alumni/giving or by phone at 312.344.7519.

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Office of Institutional Advancement
Columbia College Chicago
600 S. Michigan Ave., suite 400,
Chicago, IL 60605



Jaafar Aksikas (Cultural Studies) presented a paper, "Teaching Middle Eastern and North African Studies at American Universities," at a conference on "Change in the Middle East: Disciplinary and Pedagogical Perspectives" at the University of Wisconsin, Madison in November.

Annette Barbier (Interactive Arts + Media) received a jury finalist award at the 2005 University Film and Video Association conference for her video *Homeland Security Advice*. In August, Barbier showed *Escape*, a new, large-scale, outdoor wall projection as part of Columbia's VIBE (Video in the Built Environment) program.

Dave Berner (Radio) has completed an audio/radio documentary, *Pebble Beach Stories: Three Days from a Golfer's Notebook*, and signed a licensing deal with Audible.com and iTunes. The documentary was finished with a Columbia Faculty Development Grant.

Bob Blinn (Advising Center) penned the song "I Still Can't Say Goodbye," recorded by Merle Haggard on his new album, *Chicago Wind*. The song has also been recorded by British artist Charlie Landsborough and country legend Chet Atkins.

Sharon Boyd-Peshkin (Journalism) wrote a feature article, "It Came from Beneath the Lawn Chair," for *The Chicago Tribune Magazine* in August. A medical detective story about the growing incidence of Lyme disease in Illinois, it generated a huge amount of reader mail. Boyd-Peshkin also published "Sugar Blues," a look at the lives of workers who lost their jobs in the shrinking Chicago candy industry, in the magazine.

Joe Cancellaro (Interactive Arts + Media) published his book, *Sound Design for Interactive Media* (Thomson Delmar Learning).

Michael Caplan (Film + Video) directed and produced the personal documentary *Stones from the Soil*, which aired on PBS in May. It is about a school in 1930s Germany in which several Jewish teenagers—including Caplan's father—were trained to become the vanguard of a new society. Caplan was interviewed about the film on WBEZ's "848" and WTTW's "Chicago Tonight."

Melinda Carney (Audio Arts + Acoustics) presented at the Chicago chapter meeting of the

Audio Engineering Society on the acoustics and vibrations of the harp, and coauthored a presentation on the design of a composite harp soundboard at the Acoustical Society of America meeting in Vancouver, B.C.

Mario Castillo (Fine Arts) was highlighted during Hispanic Heritage Month on Telemundo and Channel 5 TV. He also exhibited ten major paintings in a "Heritage" group show at the Noyes Cultural Arts Center in Evanston.

Mary Filice (Arts, Entertainment + Media Management) is among five filmmakers who contributed chapters to the feature-length film *Common Senses*, which screened in October at Chicago Filmmakers.

Jan Garfield resigned her position as Associate Provost in November to relocate to Lynchburg, Virginia. She remains involved with the college as a consultant on several projects. Garfield was honored with a one-night exhibition and reception at the A + D Gallery.

Kevin Henry (Product Design) presented a paper at the Industrial Design Society of America (IDSA) National Education Conference in Washington, D.C. on creating a web-centric design program. He also presented a lecture at The School of The Art Institute of Chicago, "The Plot Thickens: Untangling Design Narratives," as part of the "Thick Design '05" exhibition and lecture series.

Barbara K. Iverson (Journalism) was invited to the first International Citizen Reporter Forum in Seoul, South Korea as a guest of *Ohmynews*, a South Korean online newspaper. Iverson also reviewed *Democracy and New Media* (Henry Jenkins and David Thorburn, editors) for the Resource Center for Cyberculture Studies.

Craig Jobson (Graphic Design) won recognition for *The Billy Chronicles Part III, The Colonel's Chicanery* in a 75-book show titled "In The Game" at the South Shore Art Center in Cohasset, Massachusetts.

Cheryl Johnson-Odim (Liberal Arts + Sciences) contributed a chapter, "Actions Louder than Words: the Historical Task of Defining Feminist Consciousness in Colonial West Africa," to a forthcoming collection on feminist theory, *The Feminist History Reader*. The book, edited by Susan Morgan, will be published by Routledge Press.

Caroline Dodge Latta (Theater) portrayed the role of Nancy in Edward Albee's *Seascape* at City Lit Theater this fall.

Laurie Lawlor (Fiction Writing) released three books this fall: *This Tender Place: The Story of a Wetland Year* examines the changes in plant, animal, and human life in the wetlands over the course of 20,000 years; *Dead Reckoning: A Private Voyage with Captain Drake* is a swashbuckling pirate tale for young adults. Her critically acclaimed *Shadow Catcher*, which won the Carl Sandburg and Golden Kite Awards, has been reprinted.

Carol Loverde (Music) performed as soprano soloist with the Sine Nomine Ensemble in Mozart's *Requiem*, and at the Chicago Humanities Festival with Ars Musica Chicago in November.

Tom Mula (Theater) acted in *Uneasy Chair* and *Tom, Dick and Harry* last summer, and directed *Red Herring* at Peninsula Plays in Wisconsin. He also has 17 performances of *Jacob Marley's Christmas Carol* this season.

Luke Palermo (Television) was elected to the executive board of the Chicago chapter of the National Academy of Television Arts and Sciences, where he co-chairs the Emmy committee. He continues to serve as a member of the planning board for the Chicagoland High School Video Festival, held in April.

Debra Parr (Fine Art + Art History) wrote the essay for "Thick Design '05," an exhibition organized by The School of The Art Institute of Chicago's Betty Rymer Gallery.

Barbara Robertson (Theater) played Grushinskaya in the critically acclaimed *Grand Hotel* at Drury Lane Water Tower Theatre this season, and played Jane Avril in the Voices program for "Toulouse-Lautrec and Montmartre" at the Art Institute of Chicago. Robertson received a Jefferson Award nomination for her portrayal of Martha in *Who's Afraid of Virginia Woolf?* at the Court Theatre.

Patti Roeder (Theater) performed as Miss Hodge in *Design for Living* at Circle Theatre in Forest Park, Illinois, this fall. She designed costumes for *Dessa Rose*, running this winter at Apple Tree Theatre in Highland Park, Illinois.

Howard Sandroff (Audio Arts + Acoustics) wrote a composition that

is included on a recently released CD by flute virtuoso Leonard Garrison.

Howard Schlossberg (Journalism) spoke at the Society of Professional Journalists' 2005 convention in Las Vegas on the topic of "Sports Reporting: The Playing Field and Beyond." He also contributed to a chapter for a book, *Sports Media* (by Brad Schultz). His segment dealt with what it is like to be a print sports reporter.

Jeff Spitz (Film + Video) showed his documentary, *Return of the Navajo Boy*, in a screening/discussion hosted by Galeria Mistica in Tucson, Arizona in November with Elsie Mae Cly Begay and her son John Wayne Cly (subjects of the film). The film, which debuted in 2000 at Sundance and has aired on PBS, has also been shown recently at several national and international festivals.

Chris Swider and **Tom Fraterrigo** (Film + Video) won a bronze Remi award at the 2005 Houston International Film Festival in the Comedy Screenplay category for *18th Hole*. Also, a 75-minute documentary co-produced by Swider, *Unauthorized and Proud of It, the Story of Rock & Roll Comics*, was previewed at the Institute of Contemporary Art in London.

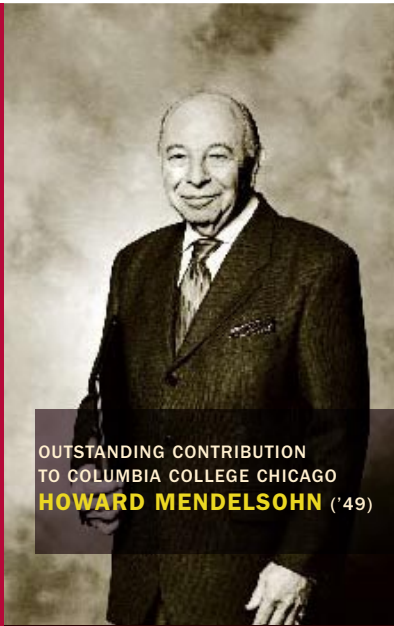
George Thompson (Graphic Design) will represent Columbia College at the Alliance Typographique Internationale conference in Helsinki, Finland next September.

Wenhwa Ts'ao (Film + Video) screened *Wonton*, a 12-minute film about a young Chinese woman and her witty escape during an Immigration Customs Enforcement raid of the U.S. restaurant where she is illegally employed, at the Chicago International Film Festival and the International Short Film Festival, Targu-Mures, Romania this fall. Ts'ao's *Disunion of the Union of Suffering* was also screened at several festivals recently.

Margot Wallace (Marketing Communication) co-chaired a roundtable discussion on museums and college students at the Association of Midwest Museums' national conference in Cincinnati this fall.

Chuck Webb (Music) just completed the score for the motion picture *Pieces of a Dream*, scheduled for release in spring 2006.

LAST JUNE, COLUMBIA COLLEGE CHICAGO HELD ITS FIRST MANIFEST ALUMNI REUNION. HUNDREDS OF ALUMNI JOINED THOUSANDS OF STUDENTS AND FACULTY TO CELEBRATE THE CREATIVE CONTRIBUTIONS OF THE COLUMBIA COMMUNITY WITH EXHIBITIONS, EXPOSITIONS, PERFORMANCES, AND EVENTS—AND THE PRESENTATION OF THE 2005 OUTSTANDING ALUMNI AWARDS.



OUTSTANDING CONTRIBUTION TO COLUMBIA COLLEGE CHICAGO
HOWARD MENDELSON ('49)

Howard Mendelsohn's association with Columbia College Chicago has spanned more than half a century, from his days as a student (he earned a degree in speech in 1949) to his current involvement as a member of the board of trustees and an exceptionally active member of the President's Club. Mendelsohn spearheaded the Irv Kupcinet Media Arts Scholarship, established in honor of his friend, the legendary *Sun-Times* columnist and journalist (who died in 2003). The scholarship is awarded annually to students in the Journalism, Radio, and Television departments.

Mendelsohn began his career as a radio announcer at KAAA in Red Wing, Minnesota, and was soon the play-by-play announcer for National Roller Derby, the most popular sport on television in the early 1950s. He served as public relations director for WBBM-TV in Chicago, and in 1957 established his own firm, Howard Mendelsohn & Company, through which he handled public relations for clients ranging from major companies such as Ford, Lawry's, and Universal Pictures to entertainers including Lucille Ball, Tony Bennett, and Phyllis Diller.

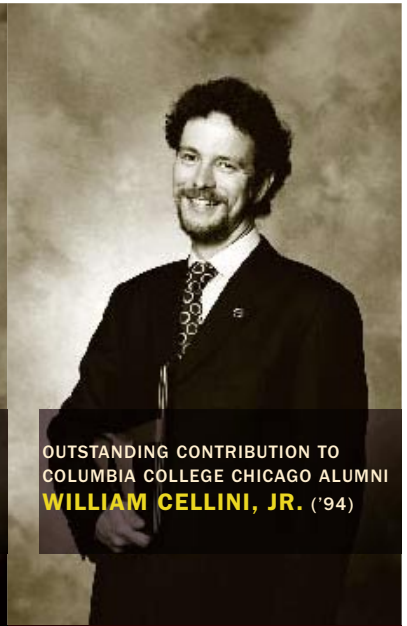


OUTSTANDING CONTRIBUTION TO A FIELD
GENDDY TARTAKOVSKY

Genddy Tartakovsky may not be a household name, but his characters certainly are. As creator of the award-winning Cartoon Network series "Dexter's Laboratory," "Samurai Jack," and "Star Wars: Clone Wars," and director/producer of "The Powerpuff Girls," Tartakovsky has changed the face of TV animation.

Originally from Moscow, Tartakovsky came to Chicago when he was seven. Enrolling at Columbia in 1988, he found an inspiring mentor in animation professor Stan Hughes. "He was not so much guidance as freedom," Tartakovsky recalls. "My whole world opened up in that animation class."

After Columbia, Tartakovsky went on to earn a degree from CalArts, and launched his career with "Dexter's Laboratory" at the tender age of 24. He has been nominated for numerous Annie Awards and Emmy Awards, and has won Emmys for his work on "Samurai Jack" and "Star Wars: Clone Wars." This fall, he was tapped as creative head of the new Orphanage Animation Studios.



OUTSTANDING CONTRIBUTION TO COLUMBIA COLLEGE CHICAGO ALUMNI
WILLIAM CELLINI, JR. ('94)

A graduate of Columbia's Film and Video department, Bill Cellini, Jr. has served as president of the college's Alumni Association since 1997. Cellini has worked in television production for CBS and on feature films in Los Angeles, New York, and Chicago.

Cellini also holds a degree in American history from Illinois College. Combining his passions for film and history, Cellini created a documentary development and production company, Cinema Verite, Ltd., specializing in socio-historical documentaries. Some of his documentary projects include *The American Prairie*, *They Were All Presidents*, and *Council Wars: the Rise and Fall of Chicago's Democratic Machine*.

In addition to his role as president of the Alumni Association, Bill is a member of the college's board of trustees, a member of the editorial advisory board for *DEMO* magazine, and is developing an alumni task force to strengthen and support the long-range goals between alumni and the school.



social scenery from campus ... and beyond

[1] 2005 Emmy nominee **J.D. SIEVERTSON** ('93) and Semester in LA program director **JON KATZMAN** attend a reception for Emmy nominees at the home of trustee Gary Belz and his wife Shelly. [2] Film department chair **BRUCE SHERIDAN**, 2004 Emmy nominee **BETH MORGAN** ('02), 2004 Emmy nominee **FRED PIENKOS** ('96), **CHARLOTTE PIENKOS**, and Television department chair **MICHAEL NIEDERMAN** at the Belz home. [3] **DR. CARTER** with Chicagoan **JIM BELUSHI** at the Illinois Film Office's "Sweet Home Illinois" gala in Hollywood in September. [4] **BARRIE COLE** ('93/'03) & **JULIE CAFFEY** ('97) perform *Alphabet Report* at the *DEMO* launch party in September. [5] Photographer and musician **JOEL WANER** performs at the *DEMO* launch party. [6] Artist/author/faculty member **AUDREY NIFFENEGGER**, whose artwork graced the cover of issue one, at the *DEMO* launch party. [7] **GIGI PRITZKER**, trustee **DEBRA MARTIN CHASE**, and board chair **ALLEN TURNER** at the President's Club reception following Chase's "Conversations in the Arts" appearance with **JULIE ANDREWS**. [8] Alumni Scholarship winners **KATHRYN BERGQUIST** ('05), **HOLLY DE RUYTER** ('06), and **MARGARET MORRIS** ('05). [9] Photography alumni **ANNI HOLM** ('04) and **CAMILA OLARTE** ('04) with Holm's portrait of Olarte, shown this fall in "Visual Constructions" at the Glass Curtain Gallery. [10] Producer/trustee **DEBRA MARTIN CHASE** and actress **JULIE ANDREWS** enjoy a performance by musical theater students preceding Andrews's "Conversations in the Arts" appearance. [11] Associate director of alumni relations **JOSH CULLEY-FOSTER** ('03) looks at **JESSE FREESE**'s ('06) entry in the college holiday card design competition. [12] **DEBRA RILEY PARR** (faculty in Art + Design) and **BARBARA KASTEN** (faculty in Photography) admire the winning student entries in the college holiday card design competition. [13] **BOB TEITEL** ('90), **DR. CARTER**, and **GEORGE TILLMAN** ('91) at the Chicago premier of Teitel and Tillman's 2005 film, *Roll Bounce*, at the Film Row Cinema.

Photos: **Con Buckley**, **Eric Davis** ('06), **Robert Kusel** ('78), and **Robyn Martin** ('05).

Rupert Deese, *Array 700/Pink*, 2005.
Woodcut, 33" x 33".
From "New Prints 2005/Autumn."

COLUMBIA WINTER²⁰⁰⁶ EVENTS



New Black Repertory Ensemble.
Photo: Matt Siber.



Quasar Dance Company. See "LatinoContempo Festival." Photo: Mila Petrillo



Dorothy Allison.
See "Story Week
Festival of Writers."



Richard Alston Dance Company in *Shimmer*. Photo: Chris Nash

DANCE

Richard Alston Dance Company

February 9 – 11, 8:00 p.m.

The Dance Center of Columbia College Chicago, 1306 S. Michigan Ave. Tickets \$16-\$24 at www.dancecenter.org or 312.344.8300 Richard Alston, revered star of British modern dance, brings the intrinsic musical sensibility and obsession for formal balance that distinguish his choreography to the Dance Center. The program includes works set to Monteverdi's madrigals, meditations on Chopin's *Nocturnes* and *Etudes*, and a DJ mix of global gypsy music.

LatinoContempo Festival February 23 – March 18

The Dance Center of Columbia College Chicago, 1306 S. Michigan Ave. Tickets at www.dancecenter.org or 312.344.8300

Three international leaders in contemporary dance perform during this year's festival: Antares Danza Contemporanea from Hermosillo, Mexico presents the U.S. premiere of *False Cognate*; Brazil's Quasar Dance Company makes its Midwest debut; and Chicago's own Luna Negra Dance Theater offers an evening of works by Cuban choreographers.

GALLERIES

New Prints 2005/Autumn

**January 12 – February 18
Opening/panel discussion
January 26, 5 – 7 p.m.**

A+D GALLERY

619 S. Wabash Ave. 312.344.8687
or www.colum.edu/adgallery

A juried exhibition featuring 45 prints selected from over 1200 entries, this show continues the International Print Center New York's (IPCNY) series highlighting exceptional contemporary prints. Coordinated by Leonard Lehrer, this major show is cosponsored by Columbia College's Art and Design department and IPCNY.

GALLERIES

Recovering History: On the Brink of a New Orleans Renaissance

January 12 – February 17

Glass Curtain Gallery
1104 S. Wabash Ave.

312.344.6643

<http://cspaces.colum.edu>

The gifts of music and culture that New Orleans has given the world are unprecedented. The Center for Black Music Research offers a look at the unique cultural history of this vibrant city through a wealth of artifacts from its archives.

Politics on Paper

January 13 - March 11

Center for Book and Paper Arts
1104 S. Wabash Ave.

312.344.6634

www.bookandpaper.org

A comment on the political and social scene manifested in handmade paper, featuring works by Eric Every, John Risseuw, and Ami Silverberg.

Made in China

January 14 – March 11

Museum of Contemporary
Photography

600 S. Michigan Ave.

312.344.7779

www.mocp.org

"Made in China" brings together work by a number of international artists who are responding to the economic influence of China on the global economy.

Shojo Manga! (Girl Power!)

March 13 – April 26

C33 Gallery

33 E. Congress Ave. 312.344.7188
cspaces.colum.edu

"Shojo Manga!" features work by 23 Japanese artists who have contributed to the development of modern *shojo manga* (comic art) in Japan. The exhibition traces the social changes that Japanese girls and women have experienced since World War II.

MUSIC

Chicago Jazz Ensemble: From the Windy City to New Orleans with Love

Friday, April 7, 8:00 p.m.

Art Institute of Chicago, Rubloff
Auditorium, 220 S. Columbus Dr.

Tickets \$5 to \$35 at www.ticketweb.com or 312.344.6270

Guest artists from NOLA join Jon Faddis and the Chicago Jazz Ensemble to celebrate the relationships between the cities help rebuild the jazz community. More CJE dates at www.chijazz.com.

New Black Music Repertory Ensemble

Wednesday, March 15, 8:00 p.m.

Harris Theater for Music and Dance
205 E. Randolph. Tickets \$15 at

www.cbmr.org or 312.344.7559.

The ensemble kicks off the Center for Black Music Research's National Conference on Black Music Research, presented in conjunction with the Society for American Music. The featuring world premiers of works by T.J. Anderson, Wendell Logan, and Olly Wilson.

THEATER

Woyzeck

March 8 – 19, various times

New Studio Theater

72 E. 11th St. Tickets \$5 at

www.colum.edu/theater or

312.344.6126

Brian Shaw directs Georg Büchner's classic play. Thursday's performance includes a discussion with Zeljko Djukich, artistic director of Chicago's TUTA Theatre.

Ragtime

April 13 – 23, various times

Getz Theater

72 E. 11th St. Tickets \$10 - \$14

at www.colum.edu/theater or

312.344.6126

Tom Mula and Sheldon Patinkin direct the musical tale, based on E.L. Doctorow's seductive novel, of the dreams of a nation at the turn of the (last) century.

FILM

Cinema Sessions

April 24 – 27, various times

Film Row Cinema

1104 S. Wabash Ave.

312.344.6725

www.filmatcolumbia.com

A week of screenings including "The Written Image Screenwriting Competition," alumni-hosted workshops and lectures, and "The Big Screen" student film festival.

READINGS

Story Week Festival of Writers "Fighting Words: Stories of Risk and Rebellion"

**March 12 – 17, various times
and locations**

<http://fiction.colum.edu>

This five-day series of readings, discussions, performances, presentations, and more engages a diverse public audience with writers, artists, and performers from a variety of fields. This year's guests include Stuart Dybek, Edward P. Jones, Dorothy Allison, and Tom Perrotta, among others.

See more at

www.colum.edu/calendar

THE COLUMBIA COLLEGE CHICAGO
ALUMNI SCHOLARSHIP FUND

SUCCESS STORY:

KIRKLAND TIBBELS

FOUNDER AND PRESIDENT
FUNNY BOY FILMS

GRADUATE
BA, 2005

DONOR
THE ALUMNI SCHOLARSHIP FUND

"I started my college education somewhere else, but I graduated from Columbia. I consider Columbia my college. And I'm proud to be able to give back to the school in a variety of ways.

"The first is time. I come back to Chicago or to the Semester in L.A. program on a regular basis. When I learn one or two useful things, I like to come back and share them.

"The other is money, both giving my own and encouraging others to do so. The kids who attend Columbia College Chicago are unique. They may have the energy and the motivation to do something, but all the talent in the world is useless without the opportunity to apply it. I want to help make those opportunities for students. That's why I support the Alumni Scholarship Fund."

—KIRKLAND TIBBELS

Kirkland Tibbels's production company, Funny Boy Films, has produced feature films including *Letter Days* (2004) and *Adam and Steve* (2005).
www.funnyboyfilms.com

SHARE
YOUR SUCCESS:

For information or to contribute, visit

www.colum.edu/alumni/giving

or call Joshua Culley-Foster at

312.344.8611

Photo: Sarah Faust (01)

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