Career Moves

Columbia grads live what they love
Career track or laugh track?

Columbia College Chicago

2010 Alumni Weekend

Thursday, September 23 – Saturday, September 25

Details and registration at colum.edu/alumniweekend or 312.369.8640

CAREERS

Professional Workshops:

- Creating a Professional Web Presence
- Navigating Job Transition
- Networking
- And more!

Highly Animated

A panel featuring alumni animators at Pixar:

- Daniel Lopez Munoz (B.A. ’96), art director (Up, Ice Age: The Meltdown, Robots)
- Aaron Hartline (’98), animator (Up, Ice Age: The Meltdown, Toy Story 3)
- Everett Downing (’00), character animator (Up, WALL-E, Ratatouille)

CAMARADERIE

- Behind the Scenes Tour of the Media Production Center
- MPC Takeover Party
- Alumni Showcase and Alumni/Student Brunch

COMEDY

The Business of Being Funny

A panel featuring alumni working in comedy:

- Andy Richter (’90; Conan O’Brien Show)
- Chris McKay (B.A. ’91; Robo Chicken)
- Erica Watson (B.A. ’98, M.A. ’05; Fat Bitch)
- Karyn Bosnak (B.A. ’96; Save Karyn)
- Steve Pink (’96; Hot Tub Time Machine)
- Peter Tocher (’80; Borat, Land Before Time)

Fat Bitch!

A one-woman comedy show written and performed by Erica Watson (B.A. ’98, M.A. ’05)

Schedule and panelists are subject to change

Features

Artists’ Proof

Beginning a career in the creative industries requires a different sort of preparation—and presentation—than the traditional post-graduation job search. Columbia ensures our graduates are ready to prove themselves.

Rock Steady

The music business has changed dramatically in the past decade. Here’s how Columbia’s curriculum has responded to an industry upheaval.

Portfolio

A sampling of work by the eight John Simon Guggenheim Memorial Foundation Fellows on faculty in Columbia’s photography department.

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CONVERSATIONS in the Arts
A year-long exploration of trends and issues in disciplines taught by Columbia’s School of Fine and Performing Arts

A CONVERSATION WITH:
PATTI SMITH
Tuesday, November 30, 2010, 7:00 p.m.
Film Row Cinema, 1104 S. Wabash Ave., 8th floor

Wildly known as the Godmother of Punk, Patti Smith is a singer-songwriter, poet, and visual artist whose 1975 debut album, Horses, stands among the icons of American rock and roll. She was inducted into the Rock and Roll Hall of Fame in 2007.

TICKETS are available two months prior to the event at no charge on a first-come, first-served basis at:
colum.edu/conversations
to learn more, contact brent caburnay at 312.369.8188 or visit columbia.edu/donate.

recognizes the following individuals who joined between November 1, 2009, and April 30, 2010.

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a question for president carter

demo: you often remind students that they are pursuing creative careers not because they think they should, or were told to, but because they’ve found their passion, and that will serve them well.

in this tough employment market, how does that apply?

dr. carter: you can go to college to pursue a major that has a very specific job description at the end—you major in accounting and know from day one you’ll be an accountant. students come to columbia to pursue their passions and follow their dreams. our students are lucky. they’re brave.

we also need to acknowledge our students’ parents. those special parents are willing to support their kids. deciding to bet on a major that doesn’t have a specific job outlook at the end of their studies. a lot of our students are entrepreneurs, they create cottage industries, they find ways to follow their passions throughout their careers. i want to celebrate the parents that support this direction.

i think of my own parents, who were truly special because they raised a drummer. raising a drummer isn’t fun. it’s loud. in the beginning, it’s a lot of noise. but my parents were really understanding and encouraging. my grandmother lived with us, and i’d come home as a little kid and she’d say, “i hope you’re going to play your drums today!” families who raise creative kids are very, very special.

for those students and their families who are hesitant about pursuing an education in what they love rather than something they perceive as “safe,” i have this to say: we are a “whole-brain” institution. look across our programs: we have a large requirement of liberal arts and sciences for all students, and even within each major there are required courses that cover theory, not just practice.

across the board, in all our majors and electives, columbia college gives students a full education. that’s probably the biggest difference between columbia and other arts and media schools. the b.a. degree our students earn reflects a full, well-rounded education. they are not only trained in the practice and technology of their discipline, they have the philosophical, theoretical base, and understanding of historical and contemporary events to help them make the arts and media they’re creating. that offers a new kind of career “safety.” in these times—it gives our students the wherewithal to be agile, to be flexible, to creatively use their degree to make the career they want, or go on to pursue graduate or professional degrees in other areas.

as a drummer, i learned to be a team player. drummers aren’t soloists; they work with a team. but they’re also leaders, setting the beat. drummers have to do many things at the same time. your left hand, your right foot, they all work independently of one another. you have to multitask. and you have to be early; there’s a lot to set up! as an administrator, i’m very conscious of those things i learned as a drummer.

i followed my passion, my muse, as i hope our students will do. i’m confident that if they do, they too will find they’ve made a decision that will serve them well.

i’m confident that if they do, they too will find they’ve made a decision that will serve them well.
The School of Liberal Arts and Sciences Poetry Award (formerly the Elma Stuckey Poetry Award) is presented annually by the Department of English to two distinguished undergraduate poetry majors. The goal of Columbia’s poetry program is “to develop the poetry writing skills of students and to help them gain a greater creative, critical, and aesthetic understanding of their discipline.” Here, we’re pleased to present works by Adam Lizakowski (first place) and Zachary Green (second place), this year’s LAS Poetry Award winners:

**THE HONEY CATALOG**
Zachary Green (‘11)

I want to rest up on a buoy and have you swim behind me and stick your hand over my chest, between my nipples.

I want you to send me a rocket that is either crying or exploding.

I want to say you look like Cape Cod today and I am never going back to my grandparents’ house.

I want to tell you I am recording an album called pocket sounds. It’s the follow up to Pet Sounds.

Bouquet of broccoli. I wanted to say that.

I’ve been wanting to tell you that you speak like a cemetery map and no one knows where the plot is.

This is endearing. I did tell you that.

I wanted, wanted, wanted to end.

I wanted to take you to Iceland, Iceland, Iceland to tell you that bears are everywhere.

I want to call you and know how the days have been.

I wanted to write you a letter with my eyes. The fence is hard to master.

Some days all I come home to are the lights I left on for myself in the morning.

**A POEM ABOUT THE ROOSTER**
Adam Lizakowski (‘11)

With a big comb on his head, the boss of our backyard came out when the sun looked like a lion’s mane forged in gold.

We watched him strutting the captain of our childhood wearing a French royal court costume.

Watching with his keen eye when we played cowboys and Indians—the supplier of feathers.

We loved and admired his proud cock-a-doodle-doo but were so afraid.

He never hesitated to chase us away from his kingdom.

My father’s hand in the air—the axe blade shining.

Illustration: James Kinser (M.A. ’05)
NEW CHAIRS FOR AEMM, FASHION STUDIES

The Departments of Fashion Studies and Arts, Entertainment, and Media Management have appointed new chairpersons.

Michael Ozswezki has been appointed as chair of the new Department of Fashion Studies. Ozswezki has been professor of textile design at Moore College of Art and Design in Philadelphia since 1977, serving as chair of the Textile Design department for 12 years. He has held visiting artist positions at institutions ranging from Kyung-Whon University in Seoul to the Kansas City Art Institute, and holds an M.F.A. from Cranbrook Academy of Art.

Philippine Ravanas, faculty in the Department of Arts, Entertainment, and Media Management, has been appointed chair of that department. Ravanas came to Columbia with solid experience in arts management, a vast international network in his field, and a track record of building relationships between business and academia. He has taught in Canada, Austria, Spain, Panama, and Russia, and served as VP of Corporate Communications for Euro Disney in Paris and Manager of Worldwide Client Development for Christie’s in New York and London.

SCHOLARSHIP GIVING GROWS; STUDENTS BENEFIT

Thanks to contributions from faculty, staff, alumni, and others, dozens of new Scholarship Columbia awards will be available to students this fall.

Scholarship Columbia, a giving initiative that includes a matching component from the college, was launched in January 2009. Since then, participation from donors has been steadily increasing, with students gaining immediate financial benefit. From January 1, 2009, to January 15, 2010, $68,901 was contributed and matched by the college for a total of $137,962. Twenty-nine students received scholarships this spring.

Giving has increased dramatically in 2010. Between January 16 and April 26, 2010, $144,967 was contributed, for a total of $265,600 after the match. Forty-three students will receive scholarships for the 2010-11 academic year. Included in the surge of giving was a 156-percent increase in faculty/staff giving, due in large part to the Faculty and Staff Scholarship Initiative, a grassroots, peer-to-peer giving campaign launched by Columbia faculty and staff in direct response to the difficult economic times facing our students.

ALUMNI IMPRESS ACADEMY

Columbia alumnus Mauro Fiore won the 2010 Oscar for Best Cinematography for his work on the blockbuster Avatar.

Fiore, who earned a B.A. in film with a concentration in cinematography in 1987, was the cinematographer for the live-action scenes in the record-breaking movie, released in New Zealand. His most recent effort, The A-Team, opened nationwide on June 11.

Pearl’s Unit, which won the Oscar for Best Animated Feature Film, also benefited from the talents of Columbia alumnus Daniel Lopez Munoz (B.A. ’98) served as art director, and Aaron Hartline (’98), who attended Columbia but did not receive a degree from the college, worked as an animator on the film.

Hilmar Koch (B.A. ’93) was awarded a Scientific & Technical Award for advancing the technique of ambient occlusion rendering by the Academy of Motion Pictures Arts & Sciences. Koch is currently employed by Lucasfilm Ltd., which was founded by George Lucas in 1971.

Media production center opens for classes

Columbia’s new 35,500-square-foot Media Production Center (MPC) opened to students with the beginning of spring semester classes on January 25, 2010.

The opening came just 13 months after the initial groundbreaking. Designed from the ground up to accommodate a new way of teaching filmmaking and media production for the twenty-first century, the project saw its beginnings in conversations that began in 2001, shortly after Warrick Carter began his tenure as president of the college and made the creation of a state-of-the-art production facility a priority. The project gained momentum when Allen Turner, a partner in the Pritzker Organization, became Chairman of Columbia’s Board of Trustees in 2005, acting as a catalyst to bring it to fruition.

The innovative structure, designed by Joanna Gang / Studio Gang Architects, incorporates sustainable design and construction processes and commemorates Chicago’s long role in the history of filmmaking, with a 25-foot terra-cotta arch salvaged from the former Famous Players-Lasky Corporation, a parent of Paramount Pictures, whose facilities once stood nearby. The building is anchored by a 7,850-square-foot main stagehouse, with a 2,085-square-foot motion-capture studio as well as a smaller stagehouse, prop and wardrobe studios, classrooms, an outdoor dock for the college’s remote media truck, a rooftop terrace, and a lofty, glass-walled lobby that acts as an informal gathering space for students. A black-box gala will celebrate the college’s first new construction building in its 120-year history on October 2, 2010. For information, visit colum.edu/mpc.

BRENN WINS FISCHETTI EDITORIAL CARTOON COMPETITION

If a picture’s worth a thousand words, then San Diego Union-Tribune cartoonist Steve Brenn said a mouthful with his winning entry that captured the 2010 John Fischetti Editorial Cartoon Competition.

Breen’s entry, one of more than 150 submitted, depicts the backlash of the Iranian government’s unsuccessful attempt last year to squash Internet communications documenting public uprisings. The cartoon features an image of Ayahollah Ali Khamenei with the Twitter bird perched atop his head.

This annual competition was created in 1980 in memory of the Pulitzer Prize-winning political cartoonist John Fischetti. Fischetti’s work graced the pages of many publications, including the Chicago Sun-Times, Chicago Daily News, and the New York Herald Tribune.
**HONORS PROGRAM LAUNCHED**

A new Honors Program, based in the School of Liberal Arts and Sciences (LAS), launched in the spring 2010 semester.

With its foundation in the LAS core curriculum that is taken by all Columbia students, the Honors Program offers qualified undergraduates the opportunity to think, study, and create at a more advanced academic level. Students who complete a minimum of 15 credit hours of honors courses and who maintain a cumulative grade point average of 3.5 will earn the distinction of Honors on their transcripts. Honors courses include such wide-ranging subjects as Victorian Illustrated Poetry, Vertebrata Paleontology, and the History of the 1960s. Students who qualify will first select two dozen honors courses from which to choose when they register for fall 2010 classes.

**STUDENT JOURNALISTS RECOGNIZED**

The Society of Professional Journalists honored three Columbia student projects with regional Mark of Excellence Awards this spring.

**DERO GATIS LEAVES SUN-TIMES, JOINS COLUMBIA**

As one of the best-known popular music critics in the country, Jim DeRogatis’s résumé includes editorial positions at Rolling Stone and the Chicago Sun-Times.

**DERO GATIS LEAVES SUN-TIMES, JOINS COLUMBIA**

Bylines in Spin, Guitar World, Paste, and Q, authorship of nine books, and a weekly WXRT radio show, Sound Opinions. Now he’s adding Columbia professor to the mix. DeRogatis, who has taught at Columbia part-time for a year, joins the college as full-time faculty in the English department. He has left his staff position at the SunTimes, but will continue his roles on Sound Opinions and as a blogger for Vocas.org.

**AEMMP RECORDS WINS INDEPENDENT MUSIC AWARD**

Chompilation, a compilation CD featuring 21 Chicago acts, was named Best College Label Release of 2009 by the Independent Music Awards (IMA).

**PHOTOGRAPHY STUDENTS FEATURED IN ART CHICAGO**

Two Columbia students made the cut for inclusion in the prestigious New Insight art exhibition this year.

An exhibition of top M.F.A. students from some of the country’s most influential graduate art programs, New Insight has been part of the international Art Chicago/NEXT expo for the past several years. Among others, Ray and Leilani Wertens, both M.F.A. "10 candidates in photography, were selected by curator Susanne Ghez, director of the Renaissance Society. A platform for new talent and innovative ideas, New Insight provides the opportunity to view work by some of the brightest young minds working in diverse graduate programs across the country. New Insight took place at the Chicago Merchandise Mart April 30 through May 3, 2010.

**THE HONORS PROGRAM**

COLUMBIA COLLEGE CHICAGO

Lauren Rozyla and Morgan McDevitt, project, conducted by students, the Honors Program

Intended to honor the best in collegiate student reporting in the fields of print, radio, television, and online journalism, the awards are administered by the SPI, one of the largest journalism advocacy organizations in the country. The Columbia projects recognized are the online sports magazine Beyond the Game and two investigative reporting projects: “Access Denied,” about the CTA’s lack of accessibility for disabled passengers, and “Secret Scholarships,” which questioned the legislative scholarship program run by the Illinois General Assembly.

Another investigative journalism project, conducted by students Lauren Royza and Morgan McDavitt with their teacher Sam Rov, a full-time Tribune reporter, landed on the front page of the January 25, 2010, Chicago Tribune. The story examined a Chicago Police Department shooting in 2004 involving Serenca Smith, now 30, who was convicted of the attempted murder of a police officer.

**Wolz, Amos Moro, DJ Spooky, The Black Keys, and Zooey Deschanel and M. Ward of She & Him. A public vote determined the winner. Two of the bands from Chompilation are working with AEMMP on this year’s project. Pet Lions is making a seven-inch record and Big Science released an EP on AEMMP in June. See “Rock Steady,” page 28.**
As “Marie Benson, HR Manager,” Alana Wallace maneuvers her wheelchair around a scenario right out of The Office. She gently pokes fun at coworkers who are “fashion-deficient” and “copy-machine incapable.” Then, after several of them forcefully spit out their mugs of joe, Wallace confesses her own “disability”: “coffee-making impaired.” The national television spot is part of a campaign from Health and Disability Advocates that urges employers to “Think Beyond the Label.” The role perfectly suits Wallace, who has taken a consistently positive approach to her fulfilling careers in the arts and activism for people with disabilities.

“These types of ads are usually a pity party,” says Wallace, who earned a B.F.A. in Theater and Music from Columbia College in 1985. “But this campaign can be just as powerful using humor.”

The actress-singer, who contracted polio at the age of five, calls her wheelchair “a beautiful accessory.” As a child recovering from painful orthopedic surgeries, Wallace found inspiration by singing along to her father’s Ella Fitzgerald, Frank Sinatra, and Billie Holiday records. At Columbia, the late William Russo, who was the music department chair and founder of the Chicago Jazz Ensemble, cast her in her first vocal performance, Ellington Sacred Works, at the Getz Theatre. This opportunity and the encouragement of her instructors gave Wallace “the confidence to seriously pursue a career in the arts.”

She established Dance>Detour, Chicago’s first professional “physically integrated” dance company, in 1995, proving that her wheelchair can transform her into an ethereally gliding presence, like an ice dancer. By joining together artists of mixed abilities, Dance>Detour’s stage portraits take on another level of grace and athletic virtuosity. The company has toured the country, recently performing at a convention for the Council for Disabilities Rights in Rochester, New York.

There can be no question that Wallace lives a full and productive life. She has collaborated with the Joffrey Ballet; was featured in the 1998 PBS documentary Dance from the Heart, narrated by Ben Vereen; and in 2008 was named Ms. Wheelchair America.

This spring, Wallace debuted her one-woman show, Men-o-Pause, at Chicago’s Prop Theater. The show carries a universal message about how many of us, at very young ages, are conditioned to hide certain aspects of ourselves (whether it’s a birthmark or a high IQ). Wallace, for instance, covers up her legs by wearing pants or long skirts, and even when she was a child, her crutches were not included in family portraits. Men-o-Pause offers a witty and balanced take on body image and the familiar “look-away” mentality often applied to those with disabilities.

By putting herself literally front and center on stage, Wallace delivers a strong message about capabilities, without playing the sympathy card. Though she still believes society has a long way to go in the areas of accessible housing and employment opportunities, she also encourages persons with disabilities to work to constantly raise awareness. As an actress, Wallace regularly auditions for television roles that do not call for a wheelchair. “We don’t always have to play accident victims,” she stresses. “We can be the mother, the judge, the lover.”

After all, she says, “We have to believe in ourselves and claim something.”

—BY LUCIA MAURO

“Prejudice is the only true disability.”

Dance>Detour featuring (clockwise from bottom left): Mia Coulter, Lachness Friedheim, Annel Stone, Jennifer Sawicz, Alana Wallace, Anel Gonzalez (center).

Photo: Bill Frederking
It’s mid-March, and Chicago Blackhawks head coach Joel Quenneville stands in front of a brick wall in a hallway at the United Center. The coach is surrounded by three TV cameras and 14 hands gripping microphones or tape recorders. His team has just completed a practice, and it’s time for a press conference.

Just 12 hours ago, Quenneville and the Hawks left the ice to a standing ovation after winning an overtime game against a Western Conference rival. Now the building is quiet, save for the maintenance crew cleaning up and the chatter of reporters grilling Coach Q. For more than eight minutes, the questions are fired off like slap shots: Who will the goalie be for an upcoming stretch of games? How’s the health of some important forwards? What defensive adjustments need to be made?

Adam L. Jahns, in his first year as the Blackhawks beat writer for the Chicago Sun-Times, stands in the middle of the media pack, holding one of the recorders, capturing every word Quenneville utters. Because the team isn’t playing today, Jahns doesn’t have to save the material for a game story. Instead, he “only” has to write up the information for a notes section in the newspaper, blog about the press conference on the Sun-Times’s website, and post some of the noteworthy information on Twitter. All in all, a pretty low-key day for the 2007 graduate of Columbia’s master’s degree program in journalism.

“Every day on the beat is different,” Jahns says. “The routine is the same sometimes, but I’m in different cities, different players are doing well, I’m talking to different guys. Things are always changing.”

Three months later, Jahns is again talking to Quenneville following an overtime victory—but the scene is very different. Instead of a hallway in Chicago, this interview takes place on the ice in Philadelphia’s Wachovia Center. The arena is packed with fans, reporters from across the country, the players, and their families. And the Hawks have just defeated the Philadelphia Flyers 4 to 3 in Game Six of the Stanley Cup Finals, winning the franchise’s first title in 49 years.

“The entire playoffs, it was a whirlwind, not much time to rest,” Jahns says. “It was a grind, from a writer’s perspective, from all the travel to not having a day off in three months to writing on airplanes, writing from my hotel room.”

Hockey is a sport of constant motion, and like the players he covers, the 27-year-old reporter is always moving. The playoffs alone took Jahns from Chicago to Nashville, Vancouver, San Jose, and Philadelphia, watching and writing about the Blackhawks. The lifelong Chicagoland says the responsibility is a little daunting, but covering the city’s biggest sports story in years has offered amazing opportunities.

“It was tough, with tight deadlines, but I always tried to put lots of color in my articles,” Jahns says following the championship season. “I have confidence now that I can handle the pinnacle of the sport. As a writer, I know I can handle it. As a fan, it really hasn’t sunk in yet.”

“Every day on the beat is different.”

After covering the Blackhawks’ Stanley Cup championship season, Adam Jahns says, “As a writer, I know I can handle it. As a fan, it really hasn’t sunk in yet.”

ADAM L. JAHNS (M.A. ’07, JOURNALISM)

— by Eli Kaber (B.A. ’09)
The Portfolio Center

At Columbia College Chicago, career development begins on day one. Final preparation for the job hunt ideally begins a year or more before graduation, often at the Portfolio Center. The Portfolio Center offers resources to students in all majors, with some services, such as career workshops and website hosting, available to alumni as well. The mission is simple: to help students be aware of what is expected from them by the professional community and to prepare their materials accordingly. To that end, each semester staffers hold workshops, bring in dozens of professionals to meet with students, demonstrate effective portfolio styles for many disciplines, and provide other professional development resources. Tim Long is the executive director of Career Initiatives, a consortium that includes the Portfolio Center, a career development specialist, and the Office of Student Employment. Long wants to prepare students for lifelong career building, not just the first job search after graduation. “Our ideal would be to get every student thinking along these lines,” he says.

Last year, 260 classes attended presentations at the Portfolio Center to learn how to use class projects to create professional portfolios. At the center and on its website, students can see sample portfolios. Some majors lend themselves easily to portfolios; graphic design students, for example, seem to find that the portfolio-preparation process is second nature. But the center also serves actors, lighting designers, poets, dancers, marketers, journalists, and other graduates of Columbia’s 120 different programs.

Long emphasizes that he and other staff members help students present themselves and their work in the media best suited to their professions. Journalism, management, and public relations students might learn how to present their work in project or text-based portfolios, while audio artists will find advice on building websites to showcase their sound clips. An actor may want to include a short video performance clip, so the Portfolio Center will help supply taping and editing expertise, with a faculty mentor offering advice on a moning. The center helps students, whatever their majors, design websites, create DVD packages, and display photographs that enhance their portfolios and the presentation of their work.

Building a portfolio is an integral part of Columbia’s academic program. Joan Giroux, associate professor of art and design in the School of Fine and Performing Arts, requires final portfolios in many of her classes. That class work, and the skills exercised in putting it together, can form the foundation of a professional portfolio. She stresses documentation of work because students often want to throw away their projects at the end of the semester. “A portfolio creates an opportunity or presents one,” Giroux says, adding that these opportunities are not exclusively professional. A portfolio can help a student measure progress or identify gaps in knowledge or skills that can be addressed with additional coursework or practice.

The portfolio-editing process continues throughout one’s career. Because professional development is an ongoing process, the Portfolio Center offers a number of services for alumni, including workshops, networking opportunities, and WebAgent, a website development and hosting service that makes it easy for alumni to build a site to share their work with industry professionals.

There was once a time when one could graduate from college with a “safe” degree—in accounting, perhaps, or business, or engineering—and expect to get a job with a big, established company where one might work for years, decades, even an entire career. No more.

That time expired years ago. People in the creative industries were never really part of that lifestyle, anyway. Creative careers are often marked by entrepreneurship, freelance work, employment with smaller companies, and continual change. Employers and clients don’t make hiring decisions based on a résumé and on-campus interview. They want to see evidence of talent, ability, knowledge, critical thinking, and flexibility—things best shown through examples of one’s work.

PREPARING CREATIVE PROFESSIONALS FOR SUCCESS IN A TOUGH CAREER CLIMATE

BY ANN C. LOGUE

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Industry Night

Sharing one’s body of work is critical to launching and sustaining a career in the creative industries. Columbia brings leaders and influencers in these industries—those who may eventually be hiring our students—to campus regularly, but not as interviewers in on-campus job fairs. That’s a model with little relevance to these disciplines or to the current job market. Instead, the Portfolio Center invites these professionals to give panel presentations on what they do, review student portfolios, and host workplace field trips. “It expands the number of opportunities to put Columbia students in front of people who have real expertise,” Long says.

One of the most successful ways the college has found to bring students and industry professionals together is Industry Night, now in its third year. The campuswide networking event, held during the final week of the spring semester, connects graduating students with hundreds of professionals in their fields. This year, 595 creative industry professionals registered to attend, and more than 600 students participated in showcases particular to their disciplines. Because it is not a job fair, Long says that he hasn’t had any industry cancellations due to the economy. “They are interested in what these young people are doing, and they are happy to lend a hand. It’s a great introduction to networking, which is how people get work in the long run.”

One graphic design student whose Industry Night connection landed him a job with the Chicago-based digital agency Coinosaur Squid, credited the combination of a good portfolio and networking skills with helping him succeed. “Connecting to creative careers requires a vastly different approach than traditional careers, and this is really the impetus for Industry Night,” says Caroline Juhl, assistant director of the Portfolio Center. “We want the students to be prepared to meet with people in their industries for feedback, advice, and networking which may, directly or indirectly, immediately or after a period of time, lead to jobs.”

Photography student Joanna Aloysia Patterson understands the value of this preparation. “I spoke with at least 50 people,” she says, “all of whom gave me wonderful feedback and constructive criticism. It gave me the opportunity to meet with the people I wish to be working for and see them as real people instead of these untouchable, prodigious photographers that I could not even come close to, let alone talk to. It gave me a jumping point and practice to know where to start looking and who to connect with. It was truly one of the most memorable events in my college education, and I feel that it will help me get my career started.”

Internships

For many students, a good internship combines both portfolio development and networking. Lyn Pusztai, internship and industry relations coordinator for the Film & Video department, works with employers and students to make sure that the system benefits both sides. After all, the student is paying tuition for the for-credit internship, and the employer is providing part of the student’s education.

Pusztai notes that the portfolio is a blueprint for a student’s career, and recommends that they think about the type of work they would like to add to it, and how it will impress future employers, as they choose their internships. “The Portfolio Center and the internship program work really well together,” says Lauren Walsh, a 2010 Film & Video graduate. “They do an amazing job of helping students take a look at their work so that it stands out in the best way.” Walsh hopes that her post-production internships lead to employment after graduation, but even if not, “I’ll be leaving Columbia with a strong body of work.”

Employers like the Columbia approach. “As a result of our non-pigeonholed approach to marketing, we need a special type of person. And we’ve found them in our hires from Columbia,” says Rob Albertson, managing director of Bandwidth Marketing Group in Winnetka, Illinois. “Plus, they know how to get around on the EI.”
While there, Schwarzlose visited some traditional music classes. He learned that during the brutal reign of the Khmer Rouge in the late 1970s, which targeted anyone suspected of being educated or intellectual, roughly 95 percent of all Cambodian musicians were massacred. Today, just 15 traditional master musicians from that time remain, many of them elderly or in poor health.

Schwarzlose, a classically trained musician and artist who earned an M.F.A. in Interdisciplinary Arts and Media from Columbia in 2006, knew what he had to do. He returned to Chicago and gave notice at the Public Interest Law Initiative, where he had been working for six years.

“I do important stuff in Chicago, but I’m done,” he decided. “I intend to go to Cambodia and save the music ... I plan to be there for decades. I will not stop.” He is working to raise money and worldwide interest in Cambodian Living Arts, a group that is attempting to save Cambodia’s traditional music from extinction by training young musicians at the feet of the few remaining masters. He has invested thousands of his own dollars in the cause, but hopes to secure grants and outside funding.

“So many people know Cambodia for the horrible things the Khmer Rouge did,” Schwarzlose says. “There is no way I’m going to let those horrible people win 35 years later just because they almost wiped out the music. [Cambodian Living Arts] is something really beautiful and really positive.”

Schwarzlose’s work in Cambodia is the latest chapter in a consistently fascinating artistic life. In 1998, he helped found the Elastic Arts Foundation, a Chicago-based musicians’ cooperative that produces live music, readings, art, theater, and multimedia events. And while a student at Columbia, his work took another interesting turn. He has always been interested in multisensory art, so a friend suggested he check out Moto—the groundbreaking, surrealistic Chicago restaurant run by chef Homaro Cantu. He had dinner there and became fast friends with the chef.

“That meal literally changed my life,” Schwarzlose says. He wound up spending four years with Cantu, touring the world and making videos of Cantu’s amazing creations. He helped create and write the first season of Cantu’s new reality show, Future Food, which began airing in March on Planet Green. He hopes to continue working with Cantu while living overseas.

“I’ve fallen in love with Cambodia,” Schwarzlose says. “I’m studying the language and I’m committed to learning it and being fluent.” He now makes his home in Phnom Penh, and is struck by how welcoming the people are. “They love me and I love them.”

To learn more about Cambodian Living Arts, go to cambodianlivingarts.org. To see a gallery of Schwarzlose’s photographs from Cambodia, find this story online at colum.edu/demo.

—HEATHER LALLEY
What do a plastic surgeon, an heiress, and a disabled veteran have in common? Lawyers.

“The lawyers are the ones cutting the deals,” says John Hellerman, who cofounded the legal marketing company Hellerman Baretz Communications in 2001. “And we are with them in the middle of everything.”

Hellerman and his Washington, D.C.-based team supply public relations advice to some of the largest law firms in the country. Hellerman Baretz’s services include everything from landing a lawyer an expert quote in the New York Times to combating a libelous tale in the media. Consider the heiress and the plastic surgeon: Said heiress tells the media the surgeon botched her nose job, and now the surgeon’s practice is at stake. So the surgeon’s lawyer sends him to Hellerman, who deflects the bad press by employing before and after pictures that demonstrate the surgeon’s innocence. “We came in and made it go away,” Hellerman says.

The agency won a PR News award for fending off the surgeon’s tabloid troubles, but Hellerman says his work on behalf of disabled veterans tops his list of recent achievements. For 20 years, a Vietnam War veteran fought the government for health benefits to help him with post-traumatic stress disorder, but it wasn’t until a couple of pro bono lawyers stepped in and enlisted Hellerman that doors started opening. With Hellerman’s support, the veteran became one of the major characters in an American Legion magazine three-part feature story about the enormous backlog of unresolved benefits claims. “As a result of that piece, Congress held hearings,” Hellerman says. “These guys got their day, and they got their benefits.”

Hellerman says there is no limit to what issues he covers in a single day, but he does carry one motto with him at all times: be genuine. It’s something he picked up from a communications class taught by Mort Kaplan at Columbia College. “I really took it to heart,” Hellerman says. “It always seemed to me to be the path of least resistance if you’re honest about what you can accomplish and what you can achieve.” Spoken like a true diplomat.

—NORA O’DONNELL
SPECIAL EVENTS

Media Production Center Gala
October 2
Media Production Center
1600 S. State Street
info and tickets:
columbiasmoment.org/gala
A black-tie evening to celebrate the opening of the Media Production Center and Dr. Warrick L. Carter’s tenth anniversary as president.
Benefiting the MPC Building Fund.

Columbia @ the 46th Chicago International Film Festival
October 7 – 21
info at 312.369.8330 or
colum.edu/dancecenter
This multi-city competition will be in Chicago for four nights, showcasing the work of 12 contemporary choreographers to the audience, which will vote on the winner.

DANCE

The A.W.A.R.D. Show!
2010 – 2011: Chicago
July 28 – 31
The Dance Center
1306 S. Michigan
Tickets $15 at 312.369.8330 or
colum.edu/dancecenter

GALLERIES

X-treme Studio
Through July 21
Averill and Bernard Leviton
A+d Gallery
615 S. Wabash
312.369.8687 or
colum.edu/advgallery

A look at the active production of visual art through digital media, including works from Shaun Leonardo, Alewish Rhoades, Russell Watson, Little Black Pearl, The Poor Farm, and Whatlittle.

Marilyn Sward: Speaking in Paper
Through August 20
Center for Book and Paper Arts
1104 S. Wabash
312.369.6630 or
colum.edu/bookandpaper
The late Marilyn Sward, Center for Book and Paper Arts founder, is honored and remembered through this exhibition showcasing four decades of her groundbreaking work.

Pamela McCarty: Birdwatching
John Baldessari: A Print Retrospective from the Collections of Jordan D. Schnitzer and His Family Foundation
Through September 26
Museum of Contemporary Photography
600 S. Michigan
312.663.5554 or
colum.edu/mocp
Paula McCartney photographs densely wooded landscapes adorned by brightly colored crafts store songbirds. Worn-in views, a retrospective of prints spanning the four decades of renowned artist John Baldessari’s “post-painting” period, from the 1970s to the present.

Data Mining
September 30 – November 6
Averill and Bernard Leviton
A+d Gallery
615 S. Wabash
312.369.8687 or
colum.edu/advgallery
Multisensory artwork that explores the emerging and rapidly evolving process of data mining: the process of extracting hidden patterns from data.
Midway through Chicago band Big Science’s mid-May record release concert at Subterranean, a nightclub in Wicker Park, lead singer Jason Hendrix pauses to express his gratitude.

“This song is off our new release on AEMMP Records,” Hendrix calls out to the near-capacity crowd, referring to Columbia College Chicago’s Arts, Entertainment and Media Management (AEMM) department—which has undergone changes recently to give students a better sense of how the real-world music business is operated today.

Since mid-1999, when the online file-sharing service Napster enabled the widespread exchange of music files via the Internet, unauthorized file sharing has become rampant, even though courts in the United States and other countries have ruled repeatedly that it violates copyright. At the same time, sales of compact disks have plummeted, a trend the Recording Industry of America (RIAA) blames on unauthorized file sharing.

In response, major record labels have consolidated, laid off thousands of employees, and slashed their rosters of recording acts. Once behemoth retail chains such as Tower Records have gone out of business, along with thousands of independent record stores. Acts that can sell millions of records still exist—witness the pop-rap act Black Eyed Peas and country-pop singer Taylor Swift—but increasingly, musicians are reaching much smaller, niche audiences and relying on concert performances and other sources to generate revenue.

“We’re in a cultural shift,” says Nan Warshaw, co-founder of Bloodshot Records, an independent label in Chicago. Warshaw earned a master’s degree in arts, entertainment and media management in 1994; the same year Bloodshot released its first record.

The label continues to put out a steady stream of records, focusing on acts that mix country music twang with punk rock fervor, but now sells far fewer of them than it did a few years ago. “We have to do everything much more frugally as well as being incredibly creative,” Warshaw says. “You have to add unique items to every release to make it so that people think it’s worth paying for.”

Justin Sirkovich, the head instructor for the AEMMP Records class, is uniquely prepared to help orient Columbia’s students to the music industry’s rapidly changing landscape. He grew up in Nashville and was working in the music industry before he was a teenager, packing boxes for his father’s management company and record label. In the 15 years since he received his business degree from the University of Tennessee at Knoxville, Sirkovich has (among other things) founded Epitonic.com, a popular website that offered free, legal music downloads (the global multimedia company Palm Pictures acquired Epitonic.com in 2000); spent four years managing digital distribution for the late, legendary Chicago-based label Touch and Go Records; run his own label, File 13 Records; and been a singer and guitarist in three bands—the latest, the Poison Arrows, will release a record on File 13 in August.

BY KEVIN MCKEOUGH

ROCKSTEADY

COLUMBIA’S CURRICULUM RESPONSES TO AN INDUSTRY UPHENAAL

“We HAVE TO DO EVERYTHING MUCH MORE FRUGALLY AS WELL AS BEING INCREDIBLY CREATIVE”

—Nan Warshaw, AEMMP ’94, Owner, Bloodshot Records

Statistics from the Recording Industry of America (RIAA) indicate the dramatic shifts that have taken place in the music industry. CD sales have fallen significantly, as sales of digital downloads (downloaded at iTunes and other services) have increased since 2004, the first year for which the RIAA has figures. Overall music sales in all formats (including singles, cassettes, vinyl, etc.) have dropped by nearly half since 2000. (All figures are for sales in the United States alone.)

![Big Science's lead singer, Jason Hendrix, with the band's keyboardist, Amy Pena, and bassist Greg, the band's bassist, singing at Columbia's AEMMP Records label.](image)

![CD sales (in millions) vs. digital album sales (in millions) vs. overall music sales at stores (in millions).](chart)
Students in the spring 2010 AEMM Records class, left to right: Kevin Vela, Caitlin Brown (center seated in background), right: Naomie Mourino, photo (center standing in background), Trevor Geiger.

In the midst of it all, Sinkovich earned a masters of arts management from Columbia in 2007. After teaching part-time at the college for several years, he joined the faculty full-time in 2009. To legitimize the class, he introduced the class built around running AEMM Records, which was founded in 1982.

The class had been starting over from scratch every academic year, with students signing local bands to the label in the fall, helping them through the recording process, then releasing the record in the spring. Now AEMM operates throughout the year, with some students joining or staying with the class during the summer term. The students are spending this summer promoting Big Science’s record, releasing a 7-inch vinyl single by another local band, Pet Lions, and assembling a mix tape, scheduled for a release, that marks AEMM’s first Stryo into hip-hop.

During the course of working with a band, AEMMP students determine a budget for the group’s record and related promotion, negotiate a contract with the band, help see them through the recording process, determine the quantity of compact disks and vinyl albums that will be released, arranges for the record’s promotion, coordinate the design and photography involved in the cover art, handles publicity and promotion, and make sure all the nonstudents involved get paid—essentially, everything involved in running a record label.

Along with developing business, management, and communication skills, they experience the difficulties of working in the music business, from budget limitations and scheduling conflicts to creative temperament. The release of the Pet Lions single had to be postponed repeatedly due to problems in the recording and production process, and the Big Science record and related merchandise only arrived a day before the band’s record release show.

“The joke is that if something goes wrong, you’re getting the most realistic, hands-on training in what it’s like to work at a record label, because that always happens,” says Kegan Simmons, an adjunct professor at Columbia and former retail director and digital distributions manager for Bloodshot Records, who began helping teach the AEMMP class this spring.

Building on a shift in approach initiated by David Lewis and Martin Atkins, who taught the AEMMP Records course in 2008-09, and with support from AEMM’s new Music Business program coordinator Jerry Brindisi, Sinkovich and Simmons have expanded the scope of the students’ involvement beyond putting out the record itself. Assignments now include band management, publishing, and an increased emphasis on booking concert performances, including the Big Science release show. Simmons points out that this shift realistically reflects the direction of the music industry, as record labels sign artists to “360” deals that encompass concert tours, merchandising, sponsorship, and licensing music for use in television, films, and advertising. “Now it’s part management company, part marketing company, part production company. It’s becoming a media company focused around music.”

Says Daniel Zirks, a senior with a combined major in AEMM and graphic arts, who was chosen by his fellow students to be the manager of all things Big Science-related.

At Sinkovich’s suggestion, AEMM had a presence for the first time this year at South by Southwest, the sprawling music-industry conference and showcase held each March in Austin, Texas. The students arranged for a daytime party that featured performances by the label’s bands. They picked the venue, found sponsors, booked the bands (who were paid for their performances), and even manned the soundboard during the set. To make the long trip worth the bands’ time, the students also arranged other opportunities for them to perform, including a party AEMMP co-sponsored with Universal Midtown Republic Group, a part of the Universal Music Group conglomerate, where a Columbia student had an internship. Naomie Mourino, a student in the AEMMP class who has acted as the label’s A&R (artist and repertoire) representative to Pet Lions, helped convince the band to attend South by Southwest and arranged their four separate performances at the conference. This experience, and Sinkovich’s connections, landed her an internship this summer at Flower Booking, a Chicago agency that arranges concert performances for alternative rock acts.

This past spring, she also interned at Minty Fresh Records, a local independent label. “I was always able to connect the dots and understand that much of what AEMM does is what normal record labels do,” says Mourino, who graduated in May with a degree in arts, entertainment and media management. “We finally went through the trials and tribulations of any independent record label.”

**WRITING A NEW CAREER CHAPTER**

Rock critic Jim DeRogatis joins Columbia faculty to help students navigate a new media landscape

**“I WAS ALWAYS ABLE TO CONNECT THE DOTS AND UNDERSTAND THAT MUCH OF WHAT AEMM DOES IS WHAT NORMAL RECORD LABELS DO. WE DEFINITELY WENT THROUGH THE TRIALS AND TRIBULATIONS OF ANY INDEPENDENT RECORD LABEL.”**

—Naomie Mourino (B.A., ’10), AEMM Records student

**“It’s easier for anybody with an opinion to get out there and be quicker than you can for a professional news organization,” he says.**

This fall, he’ll teach two sections of Reviewing the Arts, the class that first brought him to Columbia, and a course in careers in writing that will encompass public relations, marketing, blogging, and print journalism. He’ll also continue to co-host, with Chicago Tribune rock critic Greg Kot, the Great Go! Sound Opener, a talk show focusing on popular music that is syndicated nationally by Chicago Public Radio.

DeRogatis worries that, on one hand, newspapers’ struggles and reporting are shrinking their ability to support in-depth reporting and maintain their watchdog role. On the other hand, he points out, the Internet offers as many opportunities for talented writers to express their views. “It’s easier for anybody with an opinion to get out there and be quicker than you can for a professional news organization,” he says. **“I remain optimistic that a diligent reporter who’s a talented writer with a story no one else has is going to remain something of worth.”**

DeRogatis says, “How much words and what institution remains to pay for that reporter remains to be seen.”
The AEMM program is responding to the music industry’s communications in ways that extend beyond AEMM Records. In each of the past two semesters, Sinkovich has taught a course titled New Media Strategies, which focuses on online and mobile wireless music sales, promotion, and legal issues. “It’s a pretty key element, because obviously, that’s where the music industry is shifting right now,” Sinkovich says.

Accordingly, the merchandise table at the Big Science show sold solid cards with codes for online downloads of their record, Skycooper Sound. Students also benefit from the experience of several high-profile class, we could provide solutions and decision-making processes so they make thoughtful, well-educated decisions, whether they were managing a band, an artist themselves, or have their own small record label,” Powers says. “You have to continually readapt, because there’s not a fixed model anymore.”

Another new instructor, Chris Kaske, is the publisher and chief operating officer of Pitchfork Media, the wildly popular online music magazine. Kaske taught Decision Making in the Music Business during both the fall and spring terms, guiding students through considerations about issues such as contracts, publishing, licensing, and intellectual property. In addition to case studies drawn from his experience as a music industry observer, he offered students a first-hand perspective when Apple Corp. acquired and then decided to shut down Lala, an online service that Pitchfork used to stream music on its website.

In response to the file-sharing driven expectation that music should be free, Kaske challenged his class to think creatively about how to create value for it. “The students ultimately are the ones who will be in the workforce and charged with fixing things,” he says. “How do you distribute your music, how do you Andy Yorke, a 1-life client and the brother of Radiohead lead singer Thom Yorke. He now has six artists signed to the label.

McKinney relished the chance to review the budgets for Minty Fresh CD releases that Powers brought into class and hear the insights Kaske shared about how to successfully pitch coverage of an artist to Pitchfork. “It’s very easy to have people who have been in the industry give that kind of feedback,” he says. “When I’m in classes with people like that, my mind starts racing. I want to run out of the classroom and go to my computer at home and immediately apply it to what I’m doing.”

members of Chicago’s music industry who teach courses at Columbia. Last fall, Jim Powers, the founder and owner of Minty Fresh Records, taught the Independent Label Management class. “I was just bringing some of the principles that have guided my reasoning and some of the lessons I’ve learned to the table for young people that are interested in getting into this field,” says Powers, who has run Minty Fresh for 17 years and previously worked for the major labels Geffen Records and BMG International.

Powers’s students already were involved in various music-related projects, and much of the class focused on assessing actual situations they were facing. “As a result, we could provide solutions and decision-making processes so they make thoughtful, well-educated decisions, whether they were managing a band, an artist themselves, or have their own small record label,” Powers says. “You have to continually readapt, because there’s not a fixed model anymore.”

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DEMO30

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Columbia College Chicago Photography Faculty John Simon Guggenheim Memorial Foundation Fellow BY ELIZABETH BURKE-DAIN

See more at colum.edu/demo/portfolio12

Dawoud Bey has been photographing young people for more than 15 years. His choice of teenagers as his collaborators and subjects “arises from a real belief that this society, in spite of all the rhetoric, really does care as much about young people as getting it, he has said. Bey’s representation of a diverse population of adolescents and young adults offers a thoughtful examination into how this group has been traditionally described within our visual culture. Bey’s is a professor of art at Columbia, where he has taught since 1996. He was awarded the Guggenheim in 2002.

Dawoud Bey, Elizabeth, Chicago, 2009
The fierceness of Anna Shteynshleyger’s work is revealed in the steely-eyed stares of her subjects. Shteynshleyger creates an iconography that is steeped in her Russian-Jewish ancestry. Her specialty is the matriarch, the protectress, which is evidenced in the titles of her works: The Nest, Mother’s Room, Grandmother, and here, Portrait with Mordecai, which shows Shteynshleyger as a pregnant woman sitting with her husband and stopping only for a moment to pose for the picture. Shteynshleyger is adjunct faculty at Columbia, where she has taught since 2003. She was awarded the Guggenheim in 2009.

Anna Shteynshleyger, Portrait with Mordecai, 2003

Paul D’Amato’s portraits are a result of a unique collaboration in which his subjects scrutinize him as the photographer while he scrutinizes them through the lens of both his camera and his creative intent. “It’s a collaboration that suggests that differences can be transcended by the simple act of one individual looking at another,” says the artist. D’Amato is an adjunct professor of photography. He has taught at Columbia full time since 2001, and was awarded the Guggenheim in 2004.

Paul D’Amato, Boy by a Pool, 2005

Brian Ulrich infuses many of his photographs with a wry acceptance and commentary on American consumerism. In Powerhouse Gym, a dead franchise being sold for scrap symbolizes an economic fall, but also represents the opportunity to find a deal. The optimistic “yes” is a double-edged sword, depending on who benefits from the economic equation. Ulrich has been adjunct faculty since 2004 and earned an M.F.A. from Columbia in 2007. He was awarded the Guggenheim in 2009.

Terry Evans, Portrait with Mordecai, 1996–1998

TERRY EVANS

Terry Evans’s image of a decaying bed amid the wreckage of an abandoned farmhouse is a testament to her genius for seeing the quilted American landscape not only from the air—in the aerial views for which she is best known—but from a more intimate perspective as well. The earthy brown and palomino hues of the fields she photographs from above are part of the rich palettes that enrich all of her photographs. Evans is adjunct faculty at Columbia, where she has taught since 2001. She was awarded the Guggenheim in 1996.

Brian Ulrich, Powerhouse Gym, 2008

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The Lake Michigan that Bob Thall conjures is not the frolicksome Chicago lakefront of summer, but that of its relentless winter. The black-and-white images convey a chill that only real Chicagoans know and, in their own way, often covet as a badge of honor. Thall’s lakefront images belong to a tradition of picture-making that prizes compositional sparseness and restraint. Thall is associate professor and chair of the photography department, where he has taught since 1983. He was awarded the Guggenheim in 1998.

Barbara Kasten, the rare abstract photographer, creates photographs that depict a performative interplay of light and shadow. Having started out as a painter, she did not think of herself as a photographer even after she began taking pictures. Her studio is set up with tables of Plexiglas sheets that she configures and photographs. She is currently enjoying a resurgence of interest in the work she has pursued for many years. Kasten is an associate professor at Columbia, where she has taught full time since 1998. She was awarded the Guggenheim in 1982.

Melissa Ann Pinney, from a core series of photographs of her daughter, Emma, Pinney’s project “Girl Ascending” has evolved into a pictorial study of emerging female identity, with all its promises and perils. The pictures reflect both the ways in which a girl’s world in 2010 differs from the world Pinney knew growing up in the 1960s and the ways in which the formation of self transcends time and place. Pinney has been adjunct faculty at Columbia since 1985. She was awarded the Guggenheim in 1999.


Accidental Lessons
A Memoir of a Rookie Teacher and a Life Renewed
By David W. Berner
[Strategic Book Publishing, 2009, 174 pages, $12.95 paperback]
Reviewed by Dan Godston

Accidental Lessons is David W. Berner’s eloquently crafted memoir of experiences as a rookie teacher at Cowherd Middle School in Aurora, Illinois. The memoir also brings in a constellation of events and situations that changed his life during that year: his decision to leave a career as a broadcast journalist, his divorce and its effect on his kids, his father’s death, and an offer of a tenure-track position in Columbia College’s Radio department.

Berner’s use of language is striking, and he has a sharp eye for detail that makes the narrative compelling. He describes walking into Cowherd for the first time: “The glass doors had what appeared to be permanent smudges on them; there were chips out of the side glass panels, blemishes left from someone throwing stones.” He brings the reader smack dab into the middle of his experience at Cowherd with the students and colleagues he encounters there, such as breaking up a fight, trying to stay a team from getting her ears pierced in the hallway, attending a student’s baseball game, working a weekend, his continual efforts to help his students engage in their learning and improve their academics, and the heartbreaking news that the mother of one of his students had been murdered.

One remarkable quality of the memoir in Berner’s candid portrayal of himself during a time when his life seems to be coming apart at the seams. His vividly convey a precarious time as he struggled with difficulties, opened himself to new possibilities, and dealt with epiphanies rising from tumultuous change. He writes that, toward the end of his year as an instructor at Cowherd, “Much of what happened at the school in those last few weeks became wired into my psyche. All that seemed foreign months ago now felt oddly normal. Less than a year ago, I was clueless about what I was getting into; where I was headed. But Cowherd and its students had made a mark; a definite shift in my thinking; a fundamental change that affected the rest of my life.”

Accidental Lessons delivers power to propel you along this journey from a leisurely checker match to an financially desperate bartender. All of this is part of a well-crafted storyline. The Accidental Lessons shows that he was over an amateur at writing thinkers, those days are gone. The gay’s a pro.

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Blues Before Sunrise: The Radio Interviews
By Steve Cushing; foreword by Jim O’Neal
Reviewed by Suzanne Flandreau

Steve Cushing, a 1974 graduate of Columbia’s Radio department, hosted the program Blues Before Sunrise for years on WBEZ in Chicago. Blues Before Sunrise, the book, is an edited collection of interviews with blues personalities from the radio show. Cushing interviewed a spectrum of individuals: record producers and company owners, radio personalities, and many musicians ranging from the wellknown to local characters who never found the national limelight. He

new books by Columbia alumni and faculty
send publication notices to democolumbia.edu
The Crack Between the Worlds: A Dancer’s Memoir of Loss, Faith, and Family
By Maggie Kast
At the peak of her modern dance career, Kast loses her three-year-old daughter and begins a pilgrimage to discover the sacred through art and faith. Kast teaches Writing and Rhetoric part time at Columbia.

Bun, Onion, Burger
By Peter Mandel, illustrated by Chris Eliopoulous
A family’s backyard cookbook is brought to life by Mandel’s cheerful rhymes and Chris Eliopoulous’s (B.F.A. ’07) playful illustrations.

Consumer Research for Museum Markets: Audience Insights Money Can’t Buy
By Peter Mandel, illustrated by Chris Eliopoulous
[Swallow Press, 2009, 208 pages, $22.95 hardcover]
Museum exhibitions, programs, and shops are becoming more appealing for all segments.

Thirsty
By Kristen Bair O’Keefe
[Swallow Press, 2009, 208 pages, $22.95 hardcover]
Reviewed by Geoff Hyatt (M.F.A. ’05)
Thirsty’s title refers to the turn of the nineteenth century steam-milling town in which it largely takes place, where the inhabitant’s lives are strained by the industry’s poisonous emanations and bloody hazards. At the center of this is Clara Bocio, a young Croatian immigrant who has crossed the sea to settle in a town where people come not to live, but to die. Her fatalist struggles are not alleviated in America; Dora, her explosively tempered husband, compounds them. The powerlessess and misery of factory work fuel a drunken rage he unleashes on his family, an affliction he shares with many men in Thirsty. The specter of this violence haunts the next generation, forcing mother and daughter to confront their shared demons.

Despite the relentless yoke of industrial and domestic servitude, the story is not one without beauty or tenderness: an army of butterflies covers the town, a girl is born in a pumpkin patch beneath the stars, and lifelong friendships are formed. Moments of laughter or kindness are resonant amidst Thirsty’s grim, giving Klaara (and the reader) the strength to go on.

O’Keefe, who earned an M.F.A. in writing from Columbia in 1996, covers a vast span of years in this slim novel, yet sacrifices neither depth nor nuance. Thirsty is a story of suffering, perseverance, and, ultimately, of hope. Bagel prose and rich detail make for an absorbing and often heartwrenching read.

more...

Why I Am a Buddhist: No Nonsense Buddhism with Red Meat and Whiskey
By Stephen Amsa
Columbia philosophy faculty member Stephen Amsa’s new work explores the balance between ancient wisdom and modern life, and how a “second nature” of Buddhist devotion can coexist with one’s own innate human tendencies.

After much discussion and a nudging “dare” from Director of Alumni Relations Josh Culley-Foster (B.A. ’03), television grad Justin Kulovsek (B.A. ’06) and Maggie Ness (B.A. ’06) took on the challenge of starting a networking group specifically for Columbia graduates in the early years of their college-to-career transitions. They launched the Columbia Young Alumni group in February of 2010 with an event at Kasey’s Tavern in Chicago.

Kulovsek is a media strategy specialist for the Nielsen Company and Ness works for PBS member station WTTW–11. In a combined effort, Kulovsek and Ness founded Social Media Makers, a boutique firm specializing in social media and digital branding, Marty Kane (B.A. ’06), a musician who also works with the Office of Academic Initiatives and International Programs at Columbia, came on board early on and rounded out the leadership committee.

All three were highly involved with Columbia as students and remain committed to contributing as alumni. “I believe in Columbia and the mission of the college,” says Kulovsek. “I want students to know that when they graduate from Columbia, they are welcome back to the school.”

However, after attending alumni functions, they were disappointed by the absence of recent graduates. “We were the youngest people at the majority of the events, yet we know a ton of recent alumni who would enjoy being involved,” says Kulovsek. Young Alumni events are targeted toward those who have graduated within the past 10 years, and are publicized primarily via social marketing through Facebook, Twitter, and email. “We each invite between five friends with similar career paths and we have an affiliation with Columbia, and word spreads through our social networks,” says Kane. Events are hosted in casual Chicago venues, such as Villain’s Bar & Grill, an establishment in the South Loop owned by a former Columbia student, which hosted an April gathering. “We want people to come here to see their friends, network with other alumni, and just have fun,” says Ness.

Events rely on alumni connections and donations—such as a Flip Video camera donated as a door prize at a recent gathering. The group is completely self-funded. “We are not taking a dime from the college,” says Ness.

With several events under their belts, Kane, Kulovsek, and Ness are excited about the Young Alumni group’s future. “Columbia is so cool, and it has a young community here that is such an untapped resource,” says Ness. Kulovsek agrees, adding, “It’s almost like bridging the gap—continuing to network, young alumni to young alumni.”

—BECCA JAMES (*11)
SOME OF the HIGHLIGHTS are:

- WebAgent: Show off your best work through your own personalized website. Columbia will host your portfolio site for FREE.
- Workshops and career networking: Whether it’s a new version of a software package, a social networking hour, or a professional development seminar, we want you to help us succeed. Check the alumni events page on our website for more information workshops in Chicago and elsewhere, and the CAAN Connect series on the West Coast.
- New partnerships: For alumni in mid- to late career transitions, we offer a new partnership with the Career Transitions Center of Chicago, a nonprofit career counseling service.
- Online networking communities: Join our CAAN LinkedIn group TODAY. LinkedIn is the world’s largest professional networking network, and it can be a valuable resource for you. Also, theloop, Columbia’s own online community, offers a robust directory for you to use as a networking tool.

As we continue to improve our services, we need your help. Your involvement in your local CAAN chapter will help us organize more opportunities for alumni, students, and future students of Columbia College Chicago. Please join us in building a strong and supportive community!

All the best,

Josh Culley-Foster
National Director of Alumni Relations
jculleyfoster@colum.edu

Josh Culley-Foster (B.A. ’03)
National Director of Alumni Relations
jculleyfoster@colum.edu

Dear Alumni,

Alumni often contact us looking for career assistance and continuing educational opportunities. The central goals of the Office of Alumni Relations are to build a stronger community and to provide additional advantages to Columbia alumni. Your degree is immeasurable value, and we hope to increase that value by continuing to add benefits and services for alumni. To that end, I would like to direct you to the careers section of our alumni website, colum.edu/alumni. You may find a comprehensive list of the career resources Columbia provides for you.

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All the best,

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National Director of Alumni Relations
jculleyfoster@colum.edu

ChICAGO
Joan Hammel (B.A. ’80)
whammel@comcast.net

ATLANta
Susan Firey (B.A. ’59)
cerryg@gmail.com

D.ErivE
Pat Blum (B.A. ’64)
dpblum@hotmail.com

D.OUtBOUTr
Patricia Duffy (B.A. ’12)
23ruby.robinson@gmail.com

LA VESAGe
C. J. Hill (B.A. ’90)
tnt@nnt.com

LoS ANGElEs
P. A. Cadotkin (B.A. ’11)
couom@tlaksh.com

NASHVille
Ross Ryanes (B.A. ’84)
rayenes@msn.com

NEW YOtRo
James “Woody” Woodward (B.A. ’53)
Katie-dougery@msn.com

PHOENIX
Ollie Adomuo (B.A. ’85)
oullieadomuo@cox.net

PittSBuRGh
Mike Harvey (B.A. ’94)
magartim@gmail.com

PoRTLaND, OR
Chuck Strickland (B.A. ’94)
dickstrickland@gmail.com

Omaha (B.A. ’88)
evansron@hksnet.com

San Francisco
Steven Gray (B.A. ’80)
grayrenard@att.net

washington, D.C.
Pajit Carolan (M.M. ’04)
postempson@mac.com

1970
Allan D. Edge (’78) serves as chairman of the board of directors for Christian Artists Network and Apple Youth Development and Family Support Services. He is the founder and president of Transitions Edge Productions Inc., which is committed to the effective communication of Christian Jesus through the performing arts and media.

Margaret Jamison (B.A. ’73) worked as an archive researcher for PBO’s American Masters: Sam Cooke Crossing Over, which aired on January 11, 2010. Margaret is the owner of Anesthesia Integrity Productions and published in D. Chasen-Berry, compiler; director; David H. Jenkins, fine arts photographer; and Judith Gran President, artist.

Gill Peters (B.A. ’73), under the name Christopher Michael, received Award for his influence on the film industry, and has been awarded the AFI Spot News Award for his role in coverage of Chicago’s high school football. He has been a member of the Chicago Bears, a radio royalty and syndication firm in Mountain Grove, Illinois.

Larry Zogda (B.A. ’70) ’s work was included in the exhibitor Artworks & Ideas for a Nature Inspired Architecture this spring at the Chicago Mosaic School. The event focused on connecting the community and made environment to the natural world.

1980
Dennis Anderson (’80), managing editor of the Lawrence Journal-World in Lawrence, Kansas, was elected to a three-year term on the Associated Press managing editors board of directors.

Pantoleo Cagnney (M.A. ’85) has been elected to the 2009-10 board of directors of the Arizona Costume Institute. She has also been selected to participate as a consultant in a capacity building program jointly sponsored by Phoenix’s Arizona State University Lend Lease Center for Philanthropy and Nonprofit Management and the Virginia G. Piper Charitable Trust for 2010. She is featured on the FundraisingNews.com as one of 18 fundraising experts. In 2003, she received the President’s Award from the greater Phoenix chapter of AFP for outstanding service and excellence in education.

Lori Curr (B.A. ’87) photography was requested in February at the Love Show, a multifaceted celebration of love in all of its forms—romantic to bisexual to transsexual; heartache to hilarity—as translated through the Denver art community. Visit Loriannsphotos.com, artist.

David Cramer (B.A. ’88) featured was a familiar face on Friday, February 11, 2010, for his work as an Ohio Award-winning theater director and stage actor. Having received wide recognition for his off-Broadway work, he has now made his Broadway directorial debut with Neil Simon’s Brighton Beach Beach Musical and Moskow Bound.

Charolette Eulette (B.A. ’81) of the North American director for the Celebrate Foundation and Institute, which is dedicated to educating people about the importance of ceremony and rituals marking life’s important transitions. Celebrations are officiated and co-created personalized ceremonies such as weddings, marriages, coming of age, introductions, retreats, reviews of work, baby welcomes, adoptions, and more. Visit celebrantfoundation.org.

1990
Mauro Fiore (B.A. ’87), won the 2010 Academy Award for Best Cinematography for his work on Avatar. Mau was responsible for the key visual sequences in the blockbusted film, which was nominated in New Zealand. He was also the film’s cinematographer for the summer 2010 Rick the Alien. He visited Columbia in September as part of the college’s Conversations in the Arts series.

Jeanette Hablitzel (B.A. ’85) is a teaching partner with the Hawaiian Arts Alliance. She is teaching visual arts to children in kindergarten through fifth grade and working to expose children with learning disabilities and autism in the visual arts.

Mike Harvey (B.A. ’89) was named top executiveaccount for Sun-Times Media’s Corporate/ National Team, first quarter, 2010.

Doug Ishcar (B.A. ’85) photography exhibition Northern Margers Willows took place in the fall of 2009 at the Golden Gallery. The show included photographs taken nearly every day between the summers of 1984 and 1985.

Kurt Otsbar (B.A. ’86) recently passed his defense for his dissertation in innovation and leadership from Arizona State University. His dissertation was on the effects of didactic movie making on twenty-first century learning skills and science content in the middle-school classroom.

Tina Stiles’s (B.A. ’85) biography was featured in a 2006 exhibit called The Magic and Science of Cinema and Television at the Museum of Science and Industry in Chicago. Her background and work history were noted alongside those of such maitos as Dyanne Wynn and Chris Rock.

Calvin Townsend (B.A. ’87) is an actor who performed in national productions in the ’80s and is now returning to the field professionally.

1995
Lana Bramlette’s (B.A. ’87) fine gold jewelry has been featured on magazine covers (Los Angeles Times Magazine), TV shows (Six of the City), Westcomb, Moda Mojo, and feature films (The Back-Up Plan). Her celebrity fans include Angelina Jolie, Cameron Diaz, Kate Hudson, Halle Berry, and Katherine Heigl. Visit lanajewelry.com.

Tamatha Conaway (B.A. ’90) is an assistant director of financial aid for the Chicago School of Professional Psychology.

Natahsaügen (B.A. ’98) has been selected to judge the sixth annual Art of Photography Show, an international competition and exhibition. Selected works will be exhibited from August through November at the Lyceum Theatre in downtown San Diego. Natasha is the associate director and curator at the Museum of Contemporary Photography and teaches at Columbia College.

Germaine Stibney Gordon (M.A. ’98) is currently working with dance/movement therapy. Her blog (southernvegchronicles.com) and YouTube channel (http://www.youtube.com/southernveg) give tips and insights into being a vegetarian from the South.
Chester Gregory (B.A. ’05), one of the founders of Broadway’s 2009 production of Hair, graduated in 2001. The future actor and director of the 2010 Academy Award for Best Animated Feature Film, Kahlil Kahwah (new BFA), works as a registered nurse in critical care at a hospital in Providence, Rhode Island, after retiring from her 17-year career in the television industry. Kahlil is currently completing his undergraduate program at University of New England.

Lubov Kaminsky (B.A. ’06) shows Emily Renyi was an instructor for a Ukrainian Emmy two years in a row. Lubov produces the program.

Hilmar Koch (B.A. ’03) was awarded a Scientific and Technical Award for advancing the technique of backlighting on the set of the Academy of Motion Picture Arts and Sciences. Koch is employed by Lucasfilm Ltd.

Lisa Lahde (B.A. ’09) is currently the account director of community for Drillteam Marketing, an engagement marketing agency. She founded MyRightful.com, and helped launch American High’s new Teen Preview Travel (now travelcove.com).

Ben Lewandowski (B.A. ’08) debuted his film project Star’s Friday in December at the Times Cinema. The film is based on his experiences working in movie theaters in his teens and twenties.

Michael Matthews (B.A. ’09) recently directed Celebration Theater’s West Side Story as a part of Illinois Rep’s season, which is based on the real-life trial and executions of Irish immigrants in the 1890s. Matthew has been involved with various community theater groups and has served as the artistic director of Celebration Theatre from 2005 to 2008.

Steve Meyer (B.A. ’12) was recognized with four nominations and two awards in the recently released short film, "Hello Again," about a former high school crush who won the 2010 Academy Award for Best Animated Feature Film. Meyer directed the short film, "Hello Again," which won the 2010 Academy Award for Best Animated Feature Film.

Daniel Lopez-Muñoz (B.A. ’08) was an art director for the Film-in (B.A.), which won the 2010 Academy Award for Best Animated Feature Film. Tracee Pickett (’87) is an actress, and a specialist at a Columbia College Chicago’s international symposium Wealth and New Wealth last year. Tracee was recently published in the commentary at the Guggenheim forum "Beyond Material Wealth." Tracee has written her second book, Down Syndrome and the Arts, which offers instruction to students and families about Down Syndrome, along with instructions and parents who have children with Down Syndrome. It will be out by 2011. tracecompassion.com.

Monica Mitchell Simmons (M.F.A. ’17), poet, production, director, and Los Angeles resident, is now the operations model picture company Flower Girl Productions. She is also creating and producing Prow for Love, an Internet talk show. Her debut novel, Astrid Home, was released in March, and is being promoted with Down Syndrome tickets. It will be out by 2012. tracecompassion.com.

Julian Peebles (B.A. ’09) was one of the animators responsible for Pixar’s Inside Out, which won the 2015 Academy Award for Animation Feature. Julian is currently working on a studio project.

Drillteam	Marketing,	an	enagement	the	account	director	for	community	for	the	AAA	affiliate	for	the	Kansas	City	Chiefs. Julian worked for the Peace Corps in Benin. Upon this return to the U.S. this past winter, Julian has been involved with various community theater groups and has served as the artistic director of Celebration Theatre from 2005 to 2008. Kahlil Kahwah (new BFA), works as a registered nurse in critical care at a hospital in Providence, Rhode Island, after retiring from his 17-year career in the television industry. Kahlil is currently completing his undergraduate program at University of New England.

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columbia COLLEGE CHICAGO SUMMER 2010
ALUMNI NEWS & NOTES

Alumni Night at the Chicago International Film Festival
Call for Entries!

September 1, 2010.
colum.edu/alumnifilmContest

> Short film
> Feature film

Two categories for submission:

- Feature (40 minutes or more)
- Short film (15 minutes or less)

Winners:

- One winner, one from each category, will receive complimentary travel and accommodations to the Columbia Night screening and festivities (winner will be chosen in Chicago area). All entries must be received by July 30, 2010. Winners will be announced and contacted by September 1, 2010.

For complete information and entry form, visit colum.edu/AlumniFilmContest

DEMO/44

Aline Scarror (BA ’07) accepted a position at the Chicago Sun-Times as an editorial assistant. In addition to her administrative duties, Scarror has covered stories about art, education, and the Chicago Bar Oak Cemetery scandal.

Angela Snow (BA ’08, MS ’10) directed and produced World Circus Cabaret, a documentary film released by her own video company To The Moon Productions.

Angela Fowler (BA ’07) published her work regarding the legal and political issues associated with fashion design.

Joshua Staman (BA ’07) and his short film Almost Runaways was screened in Fresno, California. Almost Runaways won first place in the Student Short category at the 2008 California Film Conference at the University of California.


Julian Grant (Film & Video) screened his new film The Offcut, starring Brian Shaw (Art ’04, Photo ’05), at the 2008 Writers Roundtable at Columbia College on January 25.

Juniper Greenberg (Photography) participated in The AllAmerican Project: 53 Aldermen, 50 Artists, for which each artist created a portrait of a Chicago alderman. Greenberg’s contribution was a photographic portrait of 14th Ward Alderman Ed Burke, of whom she is a fan. (See our review of Greenberg’s book, The Rockabilly, on page 33.)

Amos Hawkins (English) and Greg Perino launched a food column titled “Amuse Bouche” for the Windy City Times, which the co-translated with his wife, Natasha Egan (Film & Video). Their novel This Burns My Heart was published by Anchor Books.

Jaafar Asikalis (Humanities, History, & Social Sciences) presented a paper, “Globalization and the Politics of Collectivity,” at the All Together Now: The Future of Collectivism round table at the 2008 International Conference of the Association for the Study of the University.

Robert Gordon (Art & Design) was honored by Chicago Mayor Richard M. Daley for “ten years of service and commitment to the city’s civic landscape.” Gordon’s civic work includes the areas of pedestrian planning and public transportation.

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Arielle Greenberg (Film & Video) co-edited two new poetry anthologies: Altered States: The Best American alternative Poetry of 2008 and the new collection of short stories: This Burns My Heart, which she co-translated with her wife, Natasha Egan. The book sold world rights to her novel This Burns My Heart to Simon & Schuster. The novel is scheduled for release in the summer of 2011.

Pam Panitchakorn (Film & Media Arts) co-edited the Pedagogical Significance of Debates in the Classroom” appeared in the Association for College and Teacher Educators (ACTE)’s annual proceedings. As a Broad Scholar of the University of Chicago, Panitchakorn’s book was the first scholarly work to feature a panel discussion on the topic of the Impact of the Space at the Denver Public Library in Boulder. In addition, his writing “Using Viewpoints: The Method” was featured in the January 2009 edition of Diverse! appeared in the Journal of College Science and Teaching.

Jennifer Peeples (Film & Video) directed and Dimitri Moore (Film & Video) co-directed the film Day of the Dead, which screened at the Henson Center for the Arts. The film, which grossed $500,000, is being distributed by First Run Features.

Corey Postling (Art & Design) had a retrospective at the suburban Chicago Riverwalk Museum. The exhibition traced Postling’s painting career from 1972 to 1992, the final year of his life. The show was included in the 2009 Chicago Biennial art installation at the Henson Center for the Arts.

Curtain to discuss the danger of Soviet assassination. The Rockabillies accepts at least two different stories for the book, with the cover for the February 15 and 22 issue of the Los Angeles Times. The book, which was the co-translated with his wife, Natasha Egan. The book sold world rights to her novel This Burns My Heart to Simon & Schuster. The novel is scheduled for release in the summer of 2011.

Stephanie Holdstein (Theater) was the keynote speaker for the 2010 College of Education’s Littéracies Universitaires conference in Chicago. She focused on technology in teaching, and she spoke about the 2010 Cultural Studies Association conference in Baltimore.

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Mauro Fiore (B.A. ’87, center) visited campus in February, shortly before winning the Best Cinematography Oscar for his work on Avatar. From left: Film & Video Chair Bruce Sheridan, Fiore, Senior Lecturer Ninoo Bethishou. (2) Arianna Huffington visited campus in January, and recruited students to participate in the Huffington Post’s new college section. (3) Film director Mira Nair (Salaam Bombay!, Monsoon Wedding, Amelia) came to Columbia in April.

MANNIFEST 2010 / MAY 14, 2010

Heidi Marshall is Columbia’s college archivist. If you have photos or materials you think might be of interest for the archives, let her know! hmarshall@colum.edu / 312.369.8689. Visit the Columbia archives online at lib.colum.edu/archives.

Before the keyboard shortcuts X, C, and V, the cut, copy, and paste functions were done by hand for newspaper page layout. Paragraphs that did not physically fit on the page were literally cut out with scissors. Other key ingredients for this paste-up process included galleys and glue.

This “old-fashioned” method of putting together a newspaper lasted into the 1990s, when desktop publishing and software such as QuarkXpress, InDesign, and PageMaker made the process less messy and more seamless.

The Journalism department at Columbia College Chicago was established in 1947, and generations of Columbia students used this paste-up method in the classroom and professionally, making the switch to computers in 1991.

1983

Motorola introduces the first mobile phones to the public

The U.S. Space Shuttle Challenger’s maiden flight is launched

The final episode of M*A*S*H airs, breaking the record for most-watched episode

CELEBRATING THE BIG (AND SMALL) SCREEN... AND RADIO, TOO!
For Alumni & Friends of Columbia College Chicago

Scholarship Columbia
A CHALLENGE FOR EXCELLENCE

Provide opportunities.
Donate to Scholarship Columbia.

Scholarship Columbia gave Julie the opportunity to travel to Shanghai, China, to develop her talents as a photographer. It’s providing similarly life-changing opportunities to dozens of other Columbia students.

Scholarship Columbia is a five-year, $1 million challenge to raise scholarship dollars for deserving students with demonstrated need. The college will match your donation 1 to 1 — 2 to 1 if you’re a Columbia alum.*

* For details, visit colum.edu/donate or contact Michael Anderson at 312.369.8652.

Julie DiDomenico
B.F.A. PHOTOGRAPHY, 2010

“I’ve had many opportunities, from working in a museum to studying abroad — opportunities to do things that I never thought I would.”

Scholarship Columbia gave Julie the opportunity to travel to Shanghai, China, to develop her talents as a photographer. It’s providing similarly life-changing opportunities to dozens of other Columbia students.

Scholarship Columbia is a five-year, $1 million challenge to raise scholarship dollars for deserving students with demonstrated need. The college will match your donation 1 to 1 — 2 to 1 if you’re a Columbia alum.*

* For details, visit colum.edu/donate or contact Michael Anderson at 312.369.8652.