

the cornish magazine

cornish
college
of the
arts

2017

intersection

collaboration

partnership

convergence

alliance

connection



a message from the president

In an environment as intimate as Cornish, powerful relationships develop that can change your life in ways you never expected. In the last decade Cornish has become more and more a focal point for artistic exchange, symposia, collaboration with various cultural, civic, and business organizations, as well as great discourse regarding arts education in Seattle and in our country. I'm extremely proud of these collaborations because Cornish's doors are open to the community and we in turn benefit by having major influences from cultural and civic organizations.

In this issue of InSight we share with you stories of exceptional collaborations and accomplishments by our faculty and alumni that sprung from their experience at Cornish. I think you will be fascinated by the breadth and depth of the work they do and the lives they lead.

• We recently completed a very successfully academic year culminating in the commencement of our largest graduating class since Cornish became a College. We are looking forward to this academic year as there are many important visiting artists that will be on campus, new Chairs in the departments of Art and Humanities & Sciences who bring with them extraordinary talent and experience, and an invigorated Board of Trustees that continues to properly support the College. I know that you will have the opportunity to see first-hand all that Cornish has to offer.

With best wishes,

Sergei P. Tschernisch, President

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Alex Martin

Dance '96

Kristen Tsiatsios

Dance '96



Kristen Tsiatsios

ju•bi•lee

—noun

any occasion of rejoicing,
festivity or jubilation

As much as we may try to choreograph our lives, some of the best parts are more like improv...even when you're a choreographer.

Alex Martin and Kristen Tsiatsios first crossed paths in their dance classes at Cornish in 1993. Professional choreographers in their own right, each creates unique dance-theater works that challenge and inspire audiences. They also share a successful event planning business called Jubilee.

Alex, a dancer, choreographer and costume designer, creates performance and design projects that defy easy categorization. She graduated from Cornish Magna Cum Laude and, after a stint in New York, came back to Seattle and co-created Better Biscuit Dance with her partner Freya Wormus. Better Biscuit Dance has been presented by On the Boards, Bumbershoot, Velocity Dance Center, and the SCUBA National Touring Alliance (at ODC Theater in San Francisco, CA) among others.

Since having a child two years ago, Alex now creates more solo work, with one project, *Little Brown Dress*, putting her at the center of an international media storm. More than a dance project, *Little Brown Dress* was an experiment focusing on cultural obsession with fashion. In 2005, she designed and

stepped into a little brown dress, wore it every day for 365 days, and kept a blog on her web site, littlebrowndress.com. People were captivated, and this led to national media exposure, including numerous radio interviews and an appearance on NBC's *The Today Show*. "This was the first project of its kind for me, and it was fabulous fun." She still gets email from all over the world, and the media attention continues – recently, she was a guest on a BBC radio station.

Alex recalls an important moment at the age of twelve in which she was first introduced to Cornish. "During a visit to Seattle, my dad pointed out the car window and said, 'We're driving by Cornish. That's a school where they do art and music and dance and theater.' I remember thinking, 'That's for me!' And I'm very aware of what I gained from my experience at Cornish. It continues to reveal itself, just how much it was the right place for me."

Kristen, who considers herself a visio-kinetic sculptor, is an interdisciplinary artist using the body, event site and images to create experiences layered with meaning. Presented in non-traditional venues, her work challenges the notion of audience participation, inviting viewers to see the world as one big stage.

She has been awarded numerous grants, and her work has been produced by On the Boards, Bumbershoot, Seattle Fringe Festival, as well as Signal & Noise Festival and the ROMP! Festival – both in Victoria, BC. She recently participated in the National Dance Project's Pacific Northwest Dance Lab as one of "Ten Northwest Choreographers to Watch."





Alex Martin, photo by Ann Breland



Kristen Tsiatsios, *The Maze Project*, Seattle Public Library

In addition to current projects, she is also working towards her MFA in interdisciplinary arts at Goddard College in Vermont. Kristen recalls that her interest in blending art forms began while attending Cornish. “When I got to Cornish, I was exposed to other artists and their art forms. Dance was the focus, but my interests were in all of the programs.” Her curiosity led her down the hall and down the interdisciplinary path. “I remember sitting on the floor outside of the music rehearsal studios to get in touch with what they were doing down there. That’s where my interdisciplinary self began to develop.”

After graduating from Cornish, Kristen started the performance company, Glassbones, for which she was co-director for seven years. Most recently, she was selected as the first artist in residence at the downtown Seattle Public Library, producing *The Maze Project*, a week-long performance piece for which she received funding from 4Culture and the Mayor’s Office of Arts & Cultural Affairs. “I love creating work in non-traditional spaces. The first time I saw the library, I could see a performance there – it has Escher-like staircases and maze-like qualities.” Alongside her site-specific work, Kristen is involved in guerrilla theater – spontaneous actions that bring performance to the streets. “I’m interested in heightening experience and drawing attention to behavior, the choices that we make, and the way we move through the world. Once, a group of us, dressed as waiters, went into the bus tunnel at rush hour and served hors d’oeuvres to commuters. From the front, I looked like a waiter, and from the back, a clown. It opened up some great conversations. One woman admitted she was initially scared of taking something from us. She and I shared a real moment about trust – that’s an example of one way art can impact life.”

Conversely, life can impact art. Like many artists, Alex and Kristen needed to support themselves while developing as artists. Alex began freelancing as an event planner for NARAL Pro-Choice Washington, which eventually led to similar jobs. “I love event planning – there’s a real similarity to dance. Both are physical experiences. Just like choreographing a dance, I think about human beings in a space; and that’s the same, whether on stage or at a party. What do they need, and

what’s going to happen? It’s a little story. You’re timing something out and having to take into consideration the mind frame that guests are in when they encounter each piece of the evening. I really enjoy creating events with intention, setting a mood and helping put people at ease.”

In the beginning, Alex hired Kristen to help with the planning of bigger events, but their rich collaborative history eventually took a new shape when Alex and Kristen decided to merge their talents. “We had already produced dance concerts together, and there was this wonderful camaraderie between us,” shares Kristen. “One day, I called her up and said, ‘Hey! Why don’t we go into business together?’ We already had a good working relationship, and we respect each other as artists. Starting Jubilee was similar to starting a performance project. We brainstormed – what’s the title of this show? We didn’t start with a big business plan, and we’ve been improvising for the last four years – it works well.”

Together, they’ve created extravagant experiences and stylish soirées for non-profits, conferences, parties and weddings. Kristen sees it as a natural extension of her passion. “I love this work. When a wedding client says, ‘We don’t know what we want,’ I get to help draw out and choreograph their vision. That’s what I love doing.”

For Alex, working with Kristen helped improve the business. “I used to keep everything in my head,” says Alex. “I figured I was coming out on top, but I didn’t have any systems in place, which was more of a problem than I realized. Having someone in my corner, someone to count on – it’s amazing. We have a real stake in each other’s happiness and success.”

Like any good improv, the shape of things continues to change. Alex, who recently finished a piece for Crispin Spaeth’s *10 Tiny Dances*, has been invited to create a visual art exhibition for a local art gallery. Kristen, who was recently named Director of Skinner Releasing, gave birth to her son in May... Jubilee indeed.

—Lisa Halpern



Jarrad Powell



Locate, choreography by Mary Sheldon Scott, original music by Jarrad Powell.
Photo by Angela Sterling

crossing

Jarrad Powell

Music '83

Faculty, Music Department

Jarrad Powell defies the boundaries of musical traditions and forms. A highly complex and prolific artist, he pursues music along seemingly infinite avenues, including instrumental music for western and non-western instruments, vocal music, music for theater, dance and, more recently, film. Jarrad describes himself as “living the complete musical life.” He composes, performs, teaches, writes and builds instruments.


Jarrad has been a faculty member in the Music Department at Cornish College of the Arts since 1987. He is Director of Gamelan Pacifica, one of the most active and adventurous gamelan ensembles in the United States; Music Director and Composer for the contemporary dance company, Scott/Powell Performance; and Co-Director of Composer/Choreographer, a venue that provides opportunities for composers and choreographers to work together in a collaborative process.

“Today, music has become increasingly diverse as to its sources, traditions and forms. In such a world, cooperation among artists must be achieved, not through likeness and homogeneity, but through differentiation and interdependence,” Jarrad explains. “This belief has led me to pursue in my own work both a diversity of means and an interest in collaboration, especially across disciplinary and even cultural boundaries.”

Jarrad has been especially noted for his work with Javanese gamelan. Since the early 1980s, he has directed the group Gamelan Pacifica, which was among the first ensembles to develop the resources to create and perform gamelan music in the U.S. Jarrad has collaborated with many noted Indonesian artists both here and in Indonesia and created compositions and theater pieces that are considered landmarks in the gamelan movement in this country. Gamelan Pacifica not only explores the music of Indonesia but also explores gamelan as a new compositional resource and a form of musical expression in the U.S.

“Gamelan music is about music-making as community process to a degree that I have not experienced in other forms of music,” Jarrad explains. “Also, it has allowed me to access in some way the deep tradition of another musical culture.”

Jarrad's early musical inspiration came from his mother, who believed that music was an important part of life. “She knew how to play a little piano and had managed to scrape together \$100 to buy a used piano, so that is where I started, with piano lessons from my mother. From that time on, I always played music in one form or another.”



A big turning point for Jarrad occurred after being introduced to the works of American composers John Cage, Harry Partch and Lou Harrison. “Here was creative music-making that made sense of the various things that interested me – experimentalism, non-western music, early music, folk music, technology – and I began to see how I could be a part of the kind of tradition that this music was establishing.”

Jarrad received his BFA in Music from Cornish in 1983. “When I came to Cornish, there was a lot of vitality in the area of creative music-making and contemporary composition. This was a revelation to me, since my previous musical experiences had been private or university or conservatory-type experiences. I worked day and night and immersed myself in this remarkable opportunity, and it helped shape my sense of what an artistic community should be. When I went to grad school at Mills and studied at the Center for Contemporary Music there, I was able to carry forward what I had learned at Cornish and make the most of that experience. It is this sense of artistic community that influenced my professional life and eventually shaped my own approach to teaching.”

Jarrad is currently working on a new piece for Scott/Powell Performance, called *Geography*. It will premiere in Seattle at On the Boards in November and tour to the Myrna Loy Center in Helena, Montana, this coming February. Fellow Cornish faculty member, Robert Campbell, is also collaborating on this project as the visual designer. Three of the performers – Ellie Sandstrom, Jim Kent and Jess Klein – are graduates from the Cornish Dance Department.

One of Jarrad's more recent projects includes music for the innovative short films of Robert Campbell, *Tilt*, *Eidolon* and *Delta of C₁₆H₂₂O₄*. These are short non-narrative films that rely primarily on image and sound to create a unified work of art that is abstract but richly suggestive and emotional. “In a way, this work grew out of our work together in dance. Bob has done the visual design for several pieces for Scott/Powell Performance, and it was in this idiom where we first explored the relationship between his visual elements and my sound. From that experience, collaboration evolved naturally in the area of film, because that is a medium in which Bob likes to work.”

boundaries

It was at Cornish that Jarrad met choreographer Mary Sheldon Scott, with whom he founded Scott/Powell Performance in 1994. Since then, they have created 14 new works; their recent work *Locate* premiered at McCaw Hall in Seattle this past spring during the Pacific Northwest Ballet's Celebrate Seattle Festival. “We try to think of our work as theater where the movement and sound are on an equal footing rather than the idea of dancing to music. Synchronicities can occur between the sound and the music, but they can also proceed somewhat independently,” he explains. “In the development of our latest work, I am working more directly in the rehearsal process and also involving the dancers in the sound-making itself in order to further blur these boundaries.”

Through his work in dance, film and theater, Jarrad became increasingly interested in the possibilities of electro-acoustic music. “For me, it is inspiring creatively because it is the idiom that is most free of historical references and, somewhat ironically, the one that has brought me closest to nature, because in electro-acoustic music all sounds are available to us, so we learn to listen differently and often more deeply.”

“I guess you could say I develop in two directions at once, as someone who understands and respects tradition and as someone interested in innovation. I do not wish to resolve this contradiction. On the contrary, it is the means by which I advance into the future.”

—Meike Kaan

Jarrad Powell with Gamelan Pacifica



Delta of C₁₆H₂₂O₄, film by Robert Campbell, original music by Jarrad Powell





duet



Jose Gonzales and Lisa Halpern



Jose Gonzales in *Tempo of Recollection*, Erwin Schulhoff Festival.
Photo by Michelle Smith-Lewis

Lisa Halpern

Theater '87

Jose Gonzales

Theater '89

It's not uncommon to hear jazz music lilting out the front door of the unassuming blue house perched beneath the shade of Seward Park's maple and magnolia trees. Step through the door, and you'll find a baby grand piano nestled in the living room, Jose Gonzales behind the keys, and Lisa Halpern standing beside him, her elegant voice filling the room.

As musicians, artists and fellow Cornish graduates, Lisa and Jose have one of those enviable partnerships. It is reflected in their music, acting and writing, even in the garden that flourishes in their backyard. It is evident in their marriage of 14 years. Art and the art of collaboration infuse nearly every aspect of their lives.

Lisa is an award-winning screenwriter and film producer. Jose is an actor, musician and composer with a long list of credits to his name. Individually, they are potent creative forces. Together, they're a genuine dynamic duo. In fact, it was a fateful encounter at Cornish that paved the way for this extraordinary partnership.

Jose first visited Cornish as a senior in high school. He was touring classes – trying to decide whether he wanted to attend

Cornish – and was invited to observe a performance class. That's where Jose spotted Lisa, a second-year theater student at the time, on stage, performing a scene. It's no exaggeration to say it was love at first sight. Well... at least for Jose. "I was smitten," he says. "I fell in love with her right then."

Not surprisingly, Jose decided to attend Cornish to study acting. And it wasn't long before he and Lisa crossed paths. Jose landed a work study job running lights for the Theater Department's senior projects. Meanwhile, Lisa was assigned to stage-manage a friend's project. According to Lisa, upon meeting, they instantly became friends.

Throughout their two years at school together they became close confidants and casual collaborators. Though they didn't have classes together, they brainstormed the acting challenges they faced. Discovering their mutual love for music, they would occasionally sneak into a rehearsal room, where Jose would play piano and Lisa would sing.

After graduating, Jose pursued work in the regional theaters, starting with an acting internship at Intiman Theatre. He and Lisa performed for the first time together in a production of *Dracula* at the Sun Valley Repertory Theater.

For the most part, Lisa focused on the world of self-generated theater – writing, acting and producing shows that appeared in the Seattle Fringe Festival, the New City Theater Playwright's Festival, the Allegro! New Works Festival and Bumbershoot. While these pieces found Lisa doing more creative writing, "I never thought of myself as a writer," she says.

In 1993, Lisa and Jose signed up for the ultimate collaboration – marriage. But two weeks after their wedding, Lisa’s mother died of cancer. “When my mom died, my interest in acting did, too,” says Lisa. “It was hard enough to be myself; I couldn’t imagine trying to be somebody else.”

She stopped auditioning and didn’t create any shows. Instead, she worked retail and wondered if her creative life was over. But throughout this experience, she found comfort in journaling. It was her friend and fellow Cornish graduate, Brendan



Lisa Halpern

Fraser who, a few years later, suggested that perhaps she should focus on writing. Taking his advice to heart, Lisa wrote her first screenplay. “I was on fire for the first time since my mom died,” she says. “When I finished, it hit me: ‘Oh. I’m a writer.’ It was one of the big epiphanies of my life.” Although they had just purchased their Seward Park house, Jose encouraged Lisa to quit her job and pursue a career as a writer. “It was amazing,” Lisa says. “My friend, Jose, said, ‘You’re a wonderful writer.’ He totally believed in me even when I didn’t.”

Soon, Lisa was getting writing work – corporate videos for Microsoft, a TV pilot for the National Geographic Channel and content for various Web sites. Simultaneously, she honed her craft as a screenwriter and produced various short and feature films – *White Face*, which was purchased by HBO, *8 Minutes to Love*, starring Sandra Oh, and *Inheritance*, among them.

At the same time, Jose’s life as a performer was branching off in a new direction. Though he was getting work as an actor, he felt he was spending too much time waiting to be creative. “I started playing piano around town which was a great way to get out my performance needs,” says Jose, who studied piano since he was eight years old. These days, both Lisa and Jose pursue their artistic passions. Jose has found that his work as a musician enhances his career as an actor. “My favorite is when I can do both – perform as an actor and a musician,” he says. He’s done just that with parts in *Big Love* at ACT, *Our Town* at Intiman and *Tempo of Recollection* at

Cornish, playing famed composer/pianist Erwin Schulhoff. He also leads the Jose Gonzales Trio – a jazz group that performs the first Saturday of every month at St. Clouds.

Meanwhile, Lisa’s screenplay *Eight Items or Less* – inspired by her experience with her mother’s death – won second place in the 2005 Washington State Screenwriting Competition. It also has earned attention from both Drew Barrymore’s and Garth Brooks’ film production companies, and it has inspired Gold Crest Films (the production company behind *Chariots of Fire* and *The Killing Fields*) to promise finishing funds to the project. Lisa also has been tapped by Paul Allen’s Vulcan Productions to write a screenplay. Another screenplay, *Bittersweet*, has been given staged readings in Seattle and L.A. and was optioned by Lockspring Pictures. In addition, Lisa produced *Inlaws and Outlaws*, a feature documentary that showed at the Seattle International Film Festival, won “Best of Fest” at the Palm Springs International Film Festival and began its theatrical run in L.A. in May.

Throughout all these endeavors, says Jose, “We are completely supportive of each other – it makes all the difference.”

Lisa and Jose take every opportunity they can to collaborate on projects. When Lisa struggles over a scene in a screenplay, she takes it to Jose. “We’ll take it off the page and improvise until we nail it,” she says.

“Any music I write,” Jose adds, “I pass by her ears and eyes.” They’ve worked together on many projects, including *Guerrilla Gardener* – a Telly Award-winning TV pilot that Lisa wrote, directed and produced, and for which Jose acted and composed the soundtrack.

When they aren’t singing, acting or writing, you can find Lisa and Jose in their backyard. Here, a riot of roses, delphiniums and poppies have grown into a magnificent secret garden.

Inspired by Monet, Jose took up gardening as yet another chance to express himself artistically. A confirmed “planta-holic,” Jose explains, “The garden is always changing. It deals with color, shape, form and light. It’s creative and scientific at the same time.”

For Lisa, the garden is a retreat. “I go out there to get grounded so I can go back inside and write,” she says.

The garden, the music, the acting and writing are current elements of a rich, collaborative life. “We are lucky enough to be creative every day and to have this love,” Lisa says. “We share both, and that rocks.”

—Winda Benedetti





The Island of Mixed Metaphors, 2007

Sudden Insight, 2007

transforming the invisible

Preston Wadley

Faculty, Art

For those of us whose primary relationship to the visual arts is as an observer, it is unusual to have the opportunity to peer behind the work at the artist's process.

Artist and educator Preston Wadley was kind enough to share some of the inspiration that motivates his extraordinary work. Preston always knew he wanted to use his art to investigate deep issues. "I believe that art is a form of communication and, to me, its purpose is to make thought visible. I'm interested in getting the viewer to a place that takes them beyond the object itself, and thinking about larger things like relationships and what's going on in the world."

"Growing up in the sixties, all the artists and musicians of the time were talking about the changes that were going on around us – civil rights, the women's movement – to name a few," Preston recalls. "At that time, there wasn't such a thing as a live video feed – all we got was the news and *film at eleven*. There were also photo magazines that told the stories, but they did so in a very artful way. It was interesting to me that, with photography, you could teach people something, but also make art at the same time – that really appealed to me."

Preston came to Seattle to study painting with Jacob Lawrence, and received both a BFA and an MFA in painting from the University of Washington. Following a yearlong teaching position at the UW, he worked as a medical photographer at Children's Hospital in Seattle. "It was the best grad school I could've gone to for photography, in terms of building my technical skills, but there was no creativity involved," Preston explains. After ten years, he took a leap of faith and quit his job, a decision that was to be a turning point in his artistic life. Soon thereafter, he applied for and received his first grant from the Seattle Arts Commission to create a documentary. According to Preston, "Making documentaries was the way I could combine art and activism."

Preston began teaching in the Art Department at Cornish 18 years ago. The first class he ever taught at Cornish was Foundations. "It was a very labor intensive job but very rewarding, because I was dealing with freshmen," Preston recalls. "The students come in as raw rookies and leave quite sophisticated. I see a lot of improvement, and that is really rewarding. I really enjoy teaching at Cornish – I am offered a lot of freedom and autonomy in the classroom, which is vital."



The Circumnavigators, 2007

Language and communications have been important elements in Preston's art throughout the years. "I've always been interested in literature and language; how we read and understand things and that what you say and what people hear is often quite different. I wanted to work with that dichotomy." At the same time he was looking for a new way of presenting photographic images, eventually discovering that the book was the right form to hold his work. "I was looking for a way to present photography in which every part of the presentation pulled weight." As it turns out, the book hit the mark.

Preston uses the book as an iconographic artifact in which the image, structure and materials are the content. Despite the absence of written text, his work provides a unique and intimate conversation with the viewer. The work is evidence of change, a type of historical revision or *Pentimento* – a concept that was originally a painting term. It refers to an underlying image in a painting that has been painted over. *Pentimento* is also a writer's device that is used to recall history through the filter of what the writer knows now.

There are a number of concepts that guide his work; aesthetic appropriateness and intellectual compression are top on the list. "Intellectual compression is about trying to compound as much intellect into a piece as possible, so that the longer the viewer engages the work, the more meaning seeps out. Aesthetic appropriateness is about matching the idea with the most appropriate, effective medium," Preston explains. "Another concept I'm interested in is embodiment: once you've put the idea with its appropriate medium, the thing is what it purports to be about. So when you approach the work, you immediately recognize the book icon. Everything flashes through your head of what that means to you and to society, and within a couple of seconds you're ready to read."

Preston is obviously onto something. Viewers from coast to coast are responding to his work, with numerous museums and collectors purchasing his artwork, and galleries in Manhattan, Woodstock, University of Oklahoma, Portland and beyond displaying it. He won the New Works award from En Foco NYC, and was nominated for the coveted Santa Fe Prize for Photography. His work has also been published in several journals, including *Nuevo Luz Photographic Journal*, *Photography Quarterly* and *Artweek*.

Preston hopes his work offers viewers a deeper experience of the artwork and themselves, creating encounters that speak to and challenge a broad cross section of viewers to personally connect and see issues in new ways. "For a vast majority of people to get something out of my work – that's an accomplishment I was scared to even dream about."

But how does an artist know if they're reaching their audience? "I had a show in Manhattan," he explains. "An old woman was looking at a piece that featured a window with a sky painted behind it. There was a mug shot of a man juxtaposed on the opposite page. The piece spoke to the idea that everybody's got their own prison. Everybody's looked out the window at something they couldn't get to. So I asked the woman if she had any questions. She said, 'No – I get it. I'm just standing here, gazing out that window.' She was there. And that's the hope... to provide a nexus for people – a jumping-off point."

One thing is very clear: the compelling work of Preston Wadley opens the window for a broad audience of art enthusiasts worldwide.

—Lisa Halpern



Seattle Center Winterfest Luminata



John Merner at the International Fountain, Seattle Center

the heart of the center

John Merner *Theater '85*

Cornish has always been a nurturing environment for a broad spectrum of artists who go out into the world and impact it in unexpected and deeply significant ways. John Merner is the embodiment of that dynamic relationship.

John graduated from the Cornish Theater Department knowing he wasn't going to pursue acting. In fact, he left Cornish inspired to work on the production side of the art form. Little did he know that his path would not only lead him to inspire our entire community, but also bring him back to Cornish as a dedicated member of the Board of Trustees.

As the Deputy Director of production for the Seattle Center, John is in charge of producing hundreds of events and programs year-round. "The mission of the Seattle Center is to delight and inspire the human spirit in each person and bring us together as a rich and varied community," John says. "That ideal is at the center of what we do. That's my job."

Early on in his career at the Center, Virginia Anderson, former director of the Seattle Center, gave him an amazing call to action. "She said, 'It's your job to give Seattle Center heart. I want you to design and implement programming that makes us the cultural and communal heart of the city,'" John recalls. "All she asked was that it be sincere. It didn't have to make good economic sense; it didn't have to prove itself by drawing a giant audience. It had to have heart and be relevant to our community."

True to form, John brings that sensibility to every project he embarks upon. "I have the most unique theater. It doesn't happen in a dark building, and it serves the whole community. We think about who's not getting served by what we do, and then we design and deliver programs for them. The Department of Social and Health Services has outlined basic needs like housing, health care, mental health care, food and education, but there is an additional human need, which is renewal of spirit. There are many things that drag us down; we've got to have easy access to things that lift us back up." Seattle Center is a government agency that offers just that.

"There are a lot of great things happening on the Seattle Center campus that people can attend, like a ballet performance at McCaw Hall or a Sonics game at Key Arena. But there are a lot of people who can't afford those things. My division is designed to address how we fill in the gaps." No doubt, we have all encountered such events – from high school choir performances and senior dances to a wide variety of arts festivals.

There are also people in the community who want to produce, but need a performance space and/or production support, and John and his team can provide that. “We don’t get into their content,” he explains. “We don’t try to speak to their community, but we will make their vision work. We do a lot of that – about a hundred community events each year. People apply to us, we measure the public benefit of what they want to do, and then we make a corresponding investment in their event. Bumbershoot, Folk Life, the International Children’s Festival – all got started that way, and there are many others.”

Always one to create opportunity for seasoned and developing artists, John’s work eventually led him straight back to Cornish. Over the years, he has employed many Cornish stu-

The initial stage of development was daunting. John approached the challenge with a bit of inspiration taken from a Cornish class. “I was reminded of a Cultural History class I had at Cornish in which we had to create an environment, and then bring people into it. We were learning how environment affects behavior, and it was eye-opening. Inspired by that, I suggested we create an environment that was reassuring and comforting, and leave it to the people to make of it what they needed. We decided there would be no speeches, no words, no signs. That was the Flower Vigil. And it was amazing.”

In a beautiful procession, thousands of people walked onto the Center grounds, carrying flowers and mementos, and



9/11 memorial at the International Fountain



Space Needle

dents to work on enriching programs with the Seattle Center. “My experience with Cornish students has been extremely positive. They always bring a lot of heart, passion and training to what they do.”

In 2004, John was invited to join the Cornish Board of Trustees. “I was honored that they asked me to participate, and I’ve spent the last three years working towards developing an effective alumni program. The project is evolving, and if there are people out there who want to participate, bring ‘em on!”

His role at the Seattle Center sometimes puts him at the center of emotionally charged challenges. One such occasion was the development of a community event in response to 9/11. “The big question was: what are we going to do for the souls of the people? What do we do to bring people together and inspire their spirits when they’re all in different emotional places – angry, scared, grieving and in need of healing? How do we speak to that broad of an audience?”

soon the stages John and his team built were so buried in flowers, they were barely visible. More than a million flowers and mementos honoring the victims of 9/11 were brought to the fountain. Thousands of shrines were created. “It was stunning,” John recalls. “It was supposed to be a four-hour event, but it lasted five days. That’s an example of the work that I am so honored to do. We respond to circumstances that are happening, passions of the community, and we create inspiration and bring people together.”

What is truly inspiring is that John regularly puts his heart into creating moments like this for our community, and he does so in relative obscurity. There is no round of applause, no taking a bow after a job well done. But all of us feel the positive impact of his work on a regular basis. And that is the real payoff for the heart of the Center, John Merner.

—Lisa Halpern



a compassionate journey

Hal Ryder
Faculty, Theater

To be sure, Hal Ryder is a talented actor and director. But the role he seems made for, that calls on all of his skills, passion and heart, is his role as a teacher.

His history in the theater began with professional acting and broadened to include directing plays and teaching acting in England and the U.S., running theater companies in London and Florida, heading the postgraduate professional training program at the Drama Studio at Berkeley, and serving as executive director of Open Door Theatre. In addition to these accomplishments, he has worked on a host of other theater-related projects in a variety of exotic locales including Lahore, Pakistan. Hal is also the founder and CEO of Educational Arts Resource Services (EARS, Inc.), a company dedicated to the creation of support material/media for arts education. For twenty-five years, he has tapped into this rich and varied background to teach in the Theater Department at Cornish. He has also filled in as Chair of the Department more than once during that time.

Throughout all of this, one thing is clear: this is a man whose passion is nurturing the human transformational experience. "A long time ago, when I was a very little boy, I'd blow out the candles on my birthday cake and, like Miss Congeniality, I'd wish for world peace," Hal says. "And my goal was to be part of that. I'm very clear now that what I'm here on earth for are these kinds of transformational experiences for myself, but mainly for others."

Teaching, it turns out, has become his main vehicle for accomplishing that work. Recently, he taught a five-week musical theater workshop for the Seattle Gilbert and Sullivan Society, taught five high school workshops, and volunteered with Freehold on a theater project at Monroe Men's Correctional Center.

Currently, he is on a teaching adventure to Bolivia, Venezuela, Ecuador and Nicaragua. This amazing trip is possible because of a \$75,000 U.S. grant awarded to EARS, Inc. to run a series of performing arts workshops for disenfranchised



Dennis Mosley on camera and Gabriella Gamboa from the U.S. Embassy in Caracas with Rebecca Martinez

youth. The workshops use theater as a means for helping participants ages 16-22 develop skills that could provide them with greater economic opportunities.

"My goal is to take the participants towards their own goals," Hal explains. "If they have the talent and desire to work on the stage, they'll learn some of the terminology and skills to help them do that. Ultimately, if they've got more self-confidence, if they're more articulate, they're going to have a higher chance of getting better work and making more money in whatever area they choose." Recently, Hal received additional funding for a second phase of the grant, which allows him to invite two students from each country back for 2-3 weeks of continued education in Seattle, Portland and L.A.

Accompanying Hal on this two-month journey is Rebecca Martinez, a theater artist from Portland, and Cornish alum Kerry Skalsky, TH '89, a seasoned actor and teacher, who has toured South America with various theater pieces, taught numerous residencies in Bolivia, and played a regular character on a Colombian TV series. "When I got the grant, I went directly to Kerry, with whom I have a long-standing friendship and working relationship. That's the Cornish connection in action."

This small but inspired trio of teachers will take on the challenge of trying to positively impact the lives of the marginalized

using the performing arts as their only tool. “Kerry, Rebecca and I are three generations with very different vantage points. It’s exciting to have such a great team in place.”

They are spending two weeks in each country doing ten-day workshops, a very short amount of time, which will translate into a very intense experience. For each workshop, the students will choose one of two short plays to rehearse. The workshops will culminate in a final presentation that will include theater games, improvisation, movement pieces and the selected play. “While the format of our workshop is pre-planned, we expect it will change severely in each country,” Hal says. “This is a journey where anything can happen. We can plan as much as we want, but the most flexible thing in

Hal explains, “I was also able to open a Cornish work-study position to help oversee part of the business while I’m gone. That will help us tremendously, and it provides a great opportunity for a student. Cornish is allowing us to shoot some of the film in the building, which is enormously helpful, and Cameron Neat, a Cornish alum and current employee, designed our t-shirts.”

Reflecting on the list of Cornish allies he just mentioned, Hal adds, “I am humbled and honored to be part of the Cornish world. Cornish has been a wonderful platform for lifelong friendships and professional relationships. This is a tremendous faculty. Everyone is passionate, and those passions are highly respected. And the fact that we’re all professional



Hal Ryder teaching in Managua



Rebecca Martinez, Hal Ryder, Kery Skalsky in Nicaragua

this equation is us, and we’ll have to change and change and change... and that’s a good thing.”

You’d think that all of this was more than enough to handle, but of course, Hal isn’t stopping there. Another project comes as an offshoot of the Latin American workshops and will be produced by another company founded by Hal and his sisters, called Suzilah. This project is a documentary film that will document their trek and explore the transformational power of the performing arts on the disadvantaged. “Our documentary is about not how to put on a play, but the human transformation and how that helps us all become better citizens of the world.” It is often the citizens of Cornish that populate the world of his projects. Over the years, he has hired many students to work in companies and on projects he’s been involved with. “When I’m in a hiring position, I always look to people I’ve worked with first and people who I like and share a common language and commitment with. I know that when I call on Cornish students or alumni, they will give it their all, and I can depend on them. The consistent quality of the human being, their presence and commitment, is outstanding.”

It’s no wonder then, that Cornish, its students and alumni, will play a part in the documentary. To begin with, Brendan Fraser, TH ‘88, will narrate the documentary and Jose Gonzales, TH ‘89, will create the soundtrack. In addition,

artists involved in many projects allows us to model for the students what it is to be an artist – to juggle so many different things and survive. We don’t advertise it in the catalogue, but that training is offered here. It’s not the most comfortable thing, but being an artist in this life is not necessarily comfortable.”

No matter where he goes or what projects he juggles, this extraordinary creative artist and teacher tirelessly seeks to expand not only his own awareness and growth, but that of his students, in whatever form they present themselves. He has found his calling, his *raison d’être*, and is brilliantly suited for the work.

At the time of this interview, with the trip only weeks away, Hal faced his travels with enthusiasm and only a hint of trepidation. “I’m excited, I’m hopeful, I’m scared, and I’m eternally grateful that I have the opportunity to be of service to a greater cause, humanity, which is bigger than politics and corporations. And I get to be part of a human transformation experience every day at Cornish and beyond. I’m the luckiest guy in the world. Not the richest, but the luckiest.”

—Lisa Halpern

cornish events

2006/2007



Bix Bickson, Design Charrette, Fall 2006



Design Charrette, Fall 2006



Cornish Dance Theater, Fall 2006
Choreographer: Deborah Wolf



Tempo of Recollection, Erwin Schulhoff Festival, Spring 2007
Director: Nick Schwartz-Hall



Aloha, Say The Pretty Girls, Fall 2006
Director: Katjana Vadeboncoeur



Cornish Dance Theater, Spring 2007
Choreographer: Gérard Théorêt

Jim Knapp Orchestra with Ingrid Jensen and Jon Wikan, Spring 2007



2007 Art & Design BFA Show



Cornish Dance Theater, Spring 2007
Choreographer: Courtney Harris



2007 Art & Design BFA Show



The Beggar's Opera, Spring 2007
Director: Lisa Norman



2007 Art & Design BFA Show
Artist: Rami Walston

people to watch

Dustin Dis, Design '97

Dustin Dis is one of those people who projects creativity in all aspects of his life. Since graduating from Cornish, he has made a name for himself as a designer, photographer, videographer and DJ. He has over ten years of experience in architectural and interior design, and has worked for various designers and companies, doing everything from high-end residential design to retail and fixture design.

In 2005, Dustin went to work for Kunzweiler USA, a German-based company, as the lead designer. Working from the Portland office, Dustin worked on various projects for Adidas, including the design of the Y-3 flagship store, located in Tokyo, Japan's Aoyama district. The store was the result of collaboration between Yohji Yamamoto, the famous fashion designer, and Adidas; Dustin designed the store from concept to completion, including finishes, fixtures and furniture. "The Y-3 store was one of the best experiences I've had as a designer," he says. "I liked the balance of design, presentation and collaboration I had with the clients and contractors, and I also felt like I got to show a part of who I am within the design."

Currently, Dustin is with WPH Architecture in Portland, Oregon, where he was hired to establish the firm's interiors department and focus on the larger retail and multi-use high-rise projects. He also explores other creative outlets such as DJ gigs in Portland and abroad, and he recently contributed a soundtrack to a photography exhibition that opened in Belgium and later appeared at the Austrian Cultural Forum in Tokyo, Japan. In his spare time, Dustin exhibits his phot-



Dustin Dis in Tokyo, Japan

graphs and short video work in group shows, and he recently had a piece titled *Delirium Tremens* accepted into a photography show, *Psychic Realities*, that opens in Denmark and will tour Europe through 2008.

The future holds much promise for Dustin. Eventually, he'd like to get back to designing smaller boutiques and restaurants, possibly in the Northwest or abroad, but recognizes that he's still developing his name for interiors and fixture design. He has also been considering a master's degree in interactive media arts, as he's interested in combining sound and video with rapid prototyping techniques to create interactive installations. He's been looking into programs at M.I.T. and H.K.U. in Utrecht, Netherlands, and says, "I want to focus my graduate degree around collaboration with programmers, scientists, artists and musicians, so MIT seems ideal. But, I also think there may be a larger community for interactive media arts in Europe, and the art and design coming from the Benelux region has appealed to me for a very long time."

Dustin credits Cornish for helping launch his career through the direct connections he made while attending the school and by way of its reputation. He adds, "Cornish helped me see interior design as more than a surface treatment, by giving me knowledge of architecture, structure and construction. I also saw that design was part of a bigger visual arts world."

To find out more about Dustin, visit him at www.thehouseofdis.com.

—Schelleen Rathkopf



dsshelf - d. clothing, women's boutique, Seattle WA.
Photo by: Brian Park



Y-3Tokyo05 – Y-3 Yohji Yamamoto, flagship store.
Photo by: Dustin Dis



3Way - adidas Sports Performance.
Rendering by: Gary Hale.

Dawn Clement, Music '00

When asked what she's been doing after college, pianist/composer Dawn Clement starts listing off a seemingly infinite flow of projects, collaborations and opportunities. It's not that she's boasting; quite the opposite, in fact – Dawn radiates a classic elegance and nonchalance that comes from being a seasoned professional and having the goods to back up your craft – she is simply focused and in demand.

"The biggest challenge over the last seven years, since graduating, has been choosing what I want to do and limiting what I work on, so I can be 100 percent honest while I'm doing it... What I'm trying to do is to just be myself, and I'm not saying just in music, but in all of life. "

Upon graduating in 2000, Dawn joined the Music faculty at Cornish, and was honored with an Earshot Jazz award for "Best Emerging Artist." Dawn has since performed at venues such as Carnegie Hall (NYC), Benaroya Hall (Seattle), Le Conservatoire Supérieur (Paris) and the Kennedy Center (Washington, DC), as well as numerous art museums, theaters and clubs, including Sweet Rhythm and Tonic (NYC). She has been featured in 5/4 Magazine, All About Jazz, Jazz Times and Hot House Magazine, in addition to interviews and performances on KEXP, KBCS and KUOW.



Dawn Clement

From 2000-2003, Dawn toured the U.S. with a number of projects, including the Sabella Consort and the Rubin/Clement Piano Dialogues. She appeared on music faculty Julian Priester's In Deep End Dance (Conduit Records), which was released in 2003 to rave reviews. In Deep End Dance was shortly followed by Hush (Conduit Records, 2003), Dawn's first full-length release as a pianist/composer.

That same year gave rise to another fruitful collaboration; Dawn joined Jane Ira Bloom and Bobby Previte for a performance at Cornish. The concert marked the beginning of a partnership that is still flourishing today.

"Jane is only about the music and she is totally about being herself – just trying to play sound, and push sound like pushing paint – she wants everyone in the band to say what they want to say... I've never experienced such freedom musically. It's taught me so much."

Dawn continues to tour and perform with Jane Ira Bloom, with a new recording slated for release this year. Other upcoming highlights include two trio recordings and a song project with fellow Cornish alum, Jon Solo. The fall also looks promising with several major New York performances on the horizon, including a concert under her own name at Symphony Space. For more information, visit www.dawnclement.com.

—Beth Fleenor



Dawn Clement. Photos by Tess Morgan

people to watch

Josh Neumann, Music '05

A phone call can change your life forever; Josh Neumann knows this first-hand. He received just such a life-changing call from folk-rock singer Brandi Carlile, who was looking for a cellist for her 2007 national tour.

Josh accepted the invitation, and this past year, he has performed to sold-out concerts coast to coast and appeared on Jay Leno and Conan O'Brien with Carlile, who Rolling Stones Magazine named one of the Top 10 Artists to Watch in 2005. Josh is ecstatic and says, "I can thank Cornish for this, because when I was in school, I played a show with another Cornish cellist. Brandi called him, but he wasn't available and he recommended me." He adds, "It really was about networking with people and being in the right place at the right time. I would say that is as important as being a good player."

When asked how he likes touring with the band, he explains, "I love touring. I'm not only making a living playing cello, but I'm also performing all over the country and on national radio and TV programs, working with legendary producers and also recording on major record labels."

Josh credits Cornish with the starting point of his career. At Cornish, he was challenged to play the cello in genres outside of classical music and even collaborate with the dance and visual art departments. "With these experiences and the wonderful instruction I received from many great Cornish faculty members, I was able to transition from being a student to becoming part of the working music community."

— Schelleen Rathkopf



Josh Neumann, Music '05

Diem Chau, Art '02

Diem Chau is a storyteller who uses small likenesses to share big ideas. Working intuitively in a Gestalt manner, Diem uses everyday objects such as plates, dishes and crayons, each object carrying its own stories with cultural connections to the past. She likens her work to a thread that connects us to each other, with the artist holding one end and the viewer the other.



Diem Chau, Art '02, *Between*

Diem has served as the PONCHO Artist in Residence at Pratt Fine Arts Center, and she is the recipient of an Artist Trust GAP Grant. Her work has been on exhibit at Howard House, Richard Hugo House and Bumbershoot, and upcoming shows include 4Culture Gallery and Kirkland Art Gallery. She's also a finalist for a public art project at the Wing Luke Museum.

In addition to her own work, Diem currently teaches at the Academy of Art University in San Francisco as a directed studies advisor, where she mentors BFA students. She pours herself into critiquing student work, sharing ideas and discussing business and professional practices with them. "I have a greater admiration for teachers now... it can be very draining," she says. Of her experience at Cornish, Diem notes, "I think many faculty members go above and beyond their role as a teacher and really look out for you after graduation. Bonnie Biggs has probably written hundreds of reference letters and forwarded endless emails about show possibilities, grants and residencies."

— Schelleen Rathkopf



Diem Chau, Art '02, *Still Trying*

Jason Powers, Design '05

Jason Powers knows what it's like to be a big fish in a small pond and a small fish in a large pond. Both roles have propelled him into interesting creative endeavors. His first gig after graduating from Cornish was in the art department at Tooth & Nail Records, where he designed Web sites, CD packages, posters and other promotional materials. From there, he moved to New York City where he is currently a senior designer for AOL, working on the Moviefone Web site.

At AOL, the design studio consists of 25-30 designers, but only three of these work on Moviefone, so Jason gets to experience the dynamics of both a small and large business simultaneously. "Coming from Tooth & Nail Records, I knew AOL would be a switch from playing a larger role on smaller projects to playing a smaller role on larger projects. I'm forced to find new ways to be creative, as these larger projects come with many constraints. It's pretty crazy to see something you've touched be experienced by millions of people."

In addition to his work at AOL, Jason has been developing his own business called Ground Floored, a company dedicated to providing quality Web sites and simple content management to artists, small businesses, organizations and other professionals who have limited budgets but need a Web presence. The site, GroundFloored.com, is currently live in a beta format, and Jason and his two partners plan to launch the site later this year.

—Schelleen Rathkopf



Jason Powers, Design '05



Starflyer 59 Ecard, Tooth & Nail Records

Miriam Hess, Dance '02

Tenacity has paid off for Miriam Hess.

Miriam has been in New York City since graduating from the Dance Department at Cornish in 2002. "When I moved to NYC, I knew I needed to find my niche and get to know dancers and perform my own work in addition to the work of established choreographers."

For four years, Miriam worked with various choreographers including Douglas Dunn, Anna Luckey and Oliver Steele. During this time, she performed in New York City and Paris.

But Miriam's passion has always been choreography, and she recently reached a major crossroads in her career when she self-produced her first solo show titled, *Grotesque Picturesque*, which made its debut at Triskelion Arts in Brooklyn, New York, in March 2007. Here, she collaborated with fellow dancer and Cornish alum, Eric Clothier (Dance, '03). About the show, Miriam writes, "It was truly amazing for me to see how the show itself marked the culmination of several years in New York City and figuring out the scene and how I fit into it."

Miriam has truly found her calling and credits Cornish for her success. "I think back on how the four years at Cornish prepared me for what I'm doing now. Were it not for the rigorous schedule of the dance department, I wouldn't have been physically prepared to handle New York as a dancer or as a person." She adds, "Whether you're a painter, an actor or musician, choosing a career such as this is difficult and wonderful all at once; it makes life an intense experience day-to-day, but a very rich one."

—Schelleen Rathkopf



Poster: *Grotesque Picturesque*

people to watch



Carisa Bush, PP '02

Carisa Bush, PP '02

Since graduating from Cornish, Carisa Bush has served as costume designer for such theater companies as Seattle Repertory Theatre, Intiman Theatre, Book-It Repertory Theater and Wooden O Theatre. It is working with Youth Theatre Northwest, however, that truly excites her.

“It’s amazing to see a group of kids come together with professional backstage staff and really make a show happen,” says Carisa. “You can actually see it work!”

Carisa’s love for costume design began as a child, when she learned to sew at age 8. She was always interested in art and theater (she started seeing plays in kindergarten), and when she took a class with a friend in the Production Department at Roosevelt High School during her sophomore year, she was hooked.

After high school, Carisa came to Cornish, where she drew inspiration from Professor Ron Erickson, who always encouraged her to succeed. In fact, the entire Performance Production Department was behind her work, helping her secure her first job at the Seattle Rep while still a student.

What Carisa loves about costume design is the sense of collaboration between play, actor and designer. One of her most memorable collaborative experiences was working with actor and director Phylicia Rashad on the Seattle Rep’s production of “Gem of the Ocean”. Carisa didn’t just help design costumes for the spiritually charged play, she was able to “take fabric and help create the character[s].”

Now headed to New York University to earn her MFA in Costume Design, Carisa proves that arts education is in her blood; after graduate school, she hopes to teach at the undergraduate and graduate levels. “I’m inspired to teach the next generation,” she says.

— Nichole Maiman Waterman



Alyssa Keene (TH '00 and Theater Faculty/Coordinator), Rickie Wolfe (AR '00) and Junko Yamamoto (AR '99)



Chris Blacker (MU '04) entertaining guests on Steve Jensen's personally decorated baby grand piano

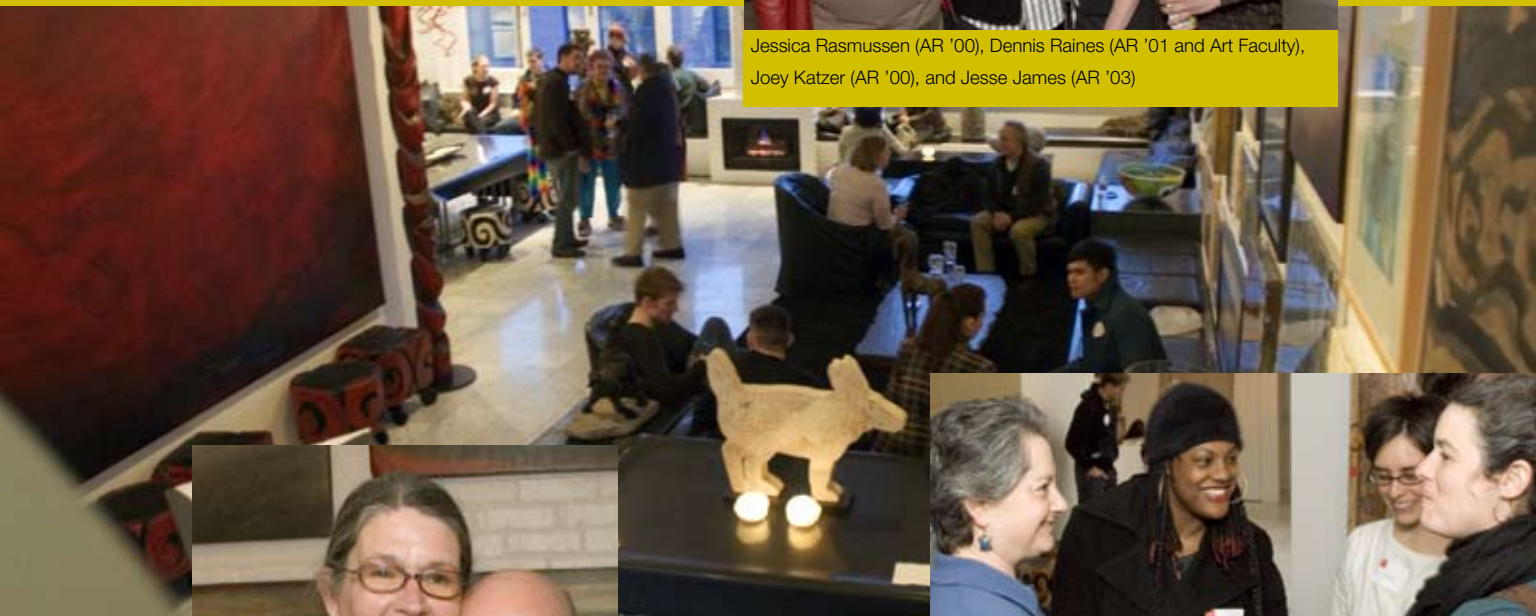


Emilie Burnham (Design Faculty), Allyson Vanstone (former Chair, Design) and Steve Jensen (AR '82)

Seattle alumni reception at Steve Jensen's home and studio



Jessica Rasmussen (AR '00), Dennis Raines (AR '01 and Art Faculty), Joey Katzer (AR '00), and Jesse James (AR '03)



Kathleen Faulkner (AR '76) and Dave Nechak (Art Faculty)



Kitty Daniels (Dance Faculty), Monilade Walker (DA '06), Alex Martin (DA '96) and Kristen Tsiatsios (DA '96)

2007 seattle alumni reception

Nearly 100 Cornish alumni, faculty and staff from all disciplines and generations gathered at the home and studio of Steve Jensen (Art '82) on March 21st for the 3rd annual Cornish Alumni Reception in Seattle.

Reunited friends happily reflected on their time at Cornish, as well as what has transpired in their lives since departing the school. Guests enjoyed wine and Australian-themed hors d'oeuvres, mingling among works-in-progress and completed pieces of art by their internationally renowned host. Another Cornish alum, Chris Blacker (Music '04), entertained on Jensen's intricately carved and painted baby grand piano.

Steve Jensen's open and airy home and studio inspired free-flowing conversation and a chance to reconnect, network and engage with one another.

"Cornish has a great sense of community, and everyone truly invests themselves in helping each other succeed," says Damian Sieradski (Art '02).

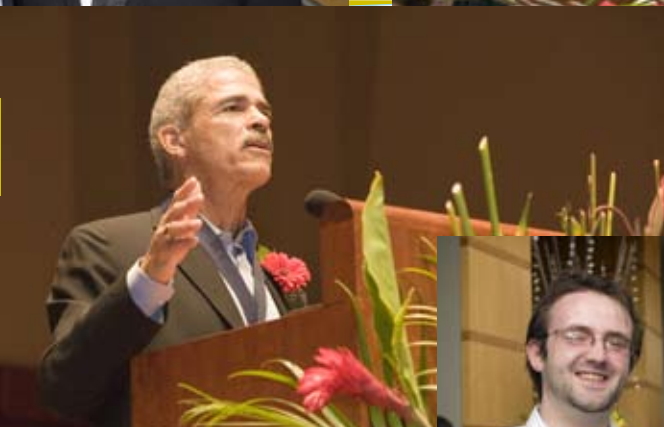
We are truly proud of all of our alumni and their personal and professional accomplishments. Stay in touch, and we hope to see even more of you at the Seattle Alumni Reception next year!

– Nichole Maiman Waterman

Commencement speaker Carver Gayton, PhD
with Sergei P. Tschernisch, President, Cornish College of the Arts



left to right: Chair's Council: John Overton, Dave Tosti-Lane,
Allyson Vanstone, Richard E.T. White, Chris Kellet, Hollis Near,
Lois A. Harris, Kathryn Daniels, Carol Shiffman



Commencement speaker Carver Gayton, PhD



right: Mike Schellenbarger, TH '07, with family

Graduates of the Theater Department



middle: Tonya Goodwillie, DA '07 with her family

commencement 2007

May 15, 2007 at Benaroya Hall

Cornish celebrated the graduation of the class of 2007 on May 15, 2007 at Benaroya Hall. A total of 168 graduates walked up to the stage to receive their degree. This represents the largest graduating class in Cornish history. Executive Director of the Northwest African American Museum in Seattle, Carver Gayton, PhD, was awarded an Honorary Degree of Doctor of Fine Arts. In addition to receiving this recognition, Dr. Gayton addressed the Class of 2007 as the commencement speaker.

"I have long admired the wonderful contributions Cornish has made to the arts community of the Seattle area," Gayton states. "My father, son and cousin were direct beneficiaries of Cornish programs and I'm deeply honored to have been selected as the recipient of this year's Honorary Degree."

Photos by: Michelle Smith-Lewis



left to right: Tai Kesecker, MU '07, Vanessa Ament, MU '07,
Kathleen Johnson, MU '07

welcome to cornish

Marcia Kaufmann

Interim Chair, Music Department

Marcia Kaufmann is the co-founder and former Executive Artistic Director of the Icicle Creek Music Center in Leavenworth. She performs as a violinist with the Icicle Creek Piano Trio and formerly was a violinist with the Kairos String Quartet.

She has an extensive background in chamber music and orchestral coaching, as well as in individual violin and viola instruction. She has performed internationally and co-produced and performed “Latin Expressions” New Guitar Chamber Music by Jorge Morel and Richardo Iznaola. Marcia was the recipient of the Helena Rubinstein Scholarship at the Manhattan School of Music where she received her Bachelor of Music degree.

Marcia is a seasoned administrator who brings considerable skill and both musical and managerial experience to this position.

Chris Kellett, PhD

Chair, Humanities & Sciences Department

Chris Kellett earned her PhD in English at the University of Washington. She has been the Associate Provost at Cornish College of the Arts since 2004 and served as Interim Chair of the Humanities & Sciences Department for the past year.

Chris has over 25 years experience in higher education as a teacher and administrator and has taught literature and writing courses at Antioch University, the University of Washington, Central Washington University, Bellevue Community College and the College of Creative Studies at University of California, Santa Barbara.

Chris has a substantial amount of teaching, advising and curriculum development experience as well as a strong vision for the ongoing development of the Humanities & Sciences Department at Cornish.

Julie Myers

Interim Chair, Design Department

Julie Myers is Principal at JMD Consultants, Inc. of Seattle and Chicago and the recipient of national awards in Interiors & Products. Her clients are both national and international.

Prior to joining Cornish, Julie was a full-time faculty member at the Art Institute, and as such, was responsible for faculty and instruction development. Her awards and recognitions include the International Furniture & Design Association: 2005 Carolyn Thomas Teacher Education Grant and Paolo Soleri Arcosanti Workshop: 21st Centruy Utopian Visions & Urban Planning.

Her educational background includes BFA and MFA degrees from the School of the Art Institute of Chicago and special advanced studies programs at Parsons School of Design, the Whitney Museum of American Art, Cooper Hewitt Museum, the Metropolitan Museum, and the Frank Lloyd Wright Foundation & Graham Foundation.

David Ulrich

Chair, Art Department

David Ulrich received his MFA degree from Rhode Island School of Design (RISD) in Providence, Rhode Island. He is a photographer and writer whose work has been featured in numerous publications and exhibitions including the Smithsonian. His work combines traditional photography with digital imaging and he is part of the public art collections at Princeton University, M.I.T. in Cambridge and at Rhode Island School of Design, to name a few.

David has served as a core faculty member of Pacific New Media, an initiative at the University of Hawaii designed to integrate digital graphic technologies into the academic, artistic and professional communities. Prior to this, he taught digital applications for Pacific Imaging Center, Kodak's Center for Creative Imaging, New York University, and was an Associate Professor and served as the Chair of the Photography Department at The Art Institute of Boston. He recently served as an arts consultant to the Robert H.N. Ho Family Foundation in Hong Kong where he developed and implemented a series of educational programs in the visual and media arts.

Jenifer K. Ward, PhD

Associate Provost

Jenifer K. Ward, PhD is the former Chair of Modern Languages, Literatures, and Cultures at Gustavus Adolphus College in Saint Peter, Minnesota. She earned her PhD in Germanic Languages and Literatures at Vanderbilt University and has been both a faculty member and administrator at Gustavus Adolphus College since 2001.

Jenifer has been the recipient of multiple grants, including a Fulbright Award and a Research, Scholarship and Creativity Grant, as well as being named as a participant in a select American Council on Education Minnesota development program for mid-level administrators. She has also served as a Resident Scholar at the Institute for Ecumenical and Cultural Research.

Jenifer is a published author in her field and brings to Cornish a bounty of faculty, administration and research experience. Additionally, she is an active avocational singer, photographer and speaks German and French fluently.

welcome new trustees

Toby Whitney

As Product Unit Manager for the Software Protection Platform team at Microsoft, Toby is responsible for the business, design and development of Microsoft's anti-piracy, genuine and online software sales technology in Windows and for Microsoft's other products. Toby also manages Microsoft's Software Protection offering for corporate customers and commercial software companies.

Toby joined Microsoft in 1998, where he worked in Global Data Center Operations helping manage MSN's services. In 1999, he returned to product development, working as a Group Program Manager for MSN Groups (now Spaces) and the Contact Store for Messenger and Hotmail. From 2002-2004, he worked on SQL Server and WinFS. Prior to joining Microsoft, Toby did computer and economics work for the U.S. Congress, was a bond trader in New York, and owned an entertainment company.

Toby has a master's degree in Social Sciences from the University of Chicago, a certificate in French Literature from the Sorbonne, and a BA from Syracuse University in Political Science and Literature. When Toby's not in the office, he can be found climbing mountains, snowboarding, listening to music, playing guitar and reading.

Robin Du Brin

Robin Du Brin is the founder, Chief Executive Officer and President of Columbia Du Brin Realty Advisors (CDRA). She has many years of experience in the areas of seniors' housing, operations, real estate, investment advising, finance, development, pension funds, business and real estate law, and debt restructuring. Robin is also an investor in several senior-housing properties. She has been involved in asset management, development and financing the construction and expansion of new and existing assisted living facilities.

Her professional licenses include Attorney and Counsel at Law in Washington State (20 years) and Securities Exchange Commission's Registered Investment Advisor designation of Principal and Investment Advisor (12 years).

Robin earned her BA and Certificate in Education at the UW and her Juris Doctorate at University of Puget Sound. Her hobbies include photography, skiing, hiking, boating and travel.

Ellen Rutledge

Ellen Rutledge earned her BFA, Magna Cum Laude, from Cornish in 1996. Prior to attending Cornish, Ellen worked as a critical care nurse, home care coordinator and home care nurse, after earning her BS in Nursing from Vanderbilt.

Ellen has extensive community service as a hospice volunteer, parent volunteer and co-president of the Roosevelt High School Jazz Boosters and Peace Trees Vietnam Project at Roosevelt.

Ellen is a visual artist and has exhibited her work extensively in group and solo exhibitions, most recently at Cornish in the Alumni Show in December 2006. She has been teaching at the Kirkland Art Center since 2005.

Marianne Francis

Marianne Sorich Francis graduated from Cornish College of the Arts in 1996, Magna Cum Laude. She is a mixed media sculptor and installation artist. She has exhibited regionally over the past decade, and her work is in numerous private collections. She also studied art and fabric design at the University of Washington and served as national marketing director for fashion designer Malorie Nelson and several other Northwest designers. She subsequently opened the women's division of Butch Blum on Fifth Avenue.

Marianne has had leadership roles in regional environmental politics, protecting both our parks and Puget Sound's water quality. She served as a community activist with the Puget Sound Water Quality Defense Fund Board and founded the Coalition to Save Discovery Park. She has served as a community leader in Magnolia for twelve years.

Marianne is married to trustee C. Douglas Francis. Their son, Max, is a sophomore at Occidental College in Los Angeles. She is a passionate gardener and frequently uses the fruits of that skill in her work.

Raisbecks honored with first citizen award

Longtime supporters of Cornish College of the Arts, James and Sherry Raisbeck recently received the prestigious 69th First Citizen Award for their philanthropic efforts. Sergei Tschernisch, President of Cornish College of the Arts, was one of the featured speakers at the Award banquet held at the Sheraton Hotel and Towers in Seattle on May 31, 2007.

The Seattle First Citizen Award dates back to 1939, and is given annually by the Seattle-King County Association of Realtors. It is intended to honor individuals and families that have made notable contributions to Seattle's civic life. Former recipients include Dale Chihuly, Jeffrey and Susan Brotman, Herb Bridge, Phil Smart, Sr., Jack Benaroya, Dr. Lester Sauvage, Dan and Nancy Evans, and the Gates Family.

Sherry Raisbeck, an alumna of Cornish College of the Arts, has served as a trustee of the College for more than ten years. During this time, she has chaired the Board of Trustees and served as co-chair of the Campaign for Cornish. Sherry's husband, James Raisbeck, is the founder, CEO and chairman of Raisbeck Engineering, an aeronautical engineering firm in Seattle.

Sherry and James have been instrumental in guiding and supporting Cornish's transformation in recent years. Their passion made the vision of a new, urban campus a possibility

and their generosity made the move from Capitol Hill to the newly revitalized Denny Triangle a reality. According to James, "Alone, we are relatively powerless. Together, we can move mountains or, more to the point, an entire campus!"

The Raisbecks' passion for the arts is reflected in their extensive involvement in the community. James is a long-time trustee of the Seattle Opera, the Pacific Northwest Ballet and ArtsFund and a new trustee of the Seattle Symphony. In addition to her service as a Trustee of Cornish College of the Arts, Sherry serves on the ArtsFund Allocation Committee and is involved in many other arts and civic organizations.

"This award blew us away. We were honored to be included," says Sherry. "We have had a wonderful time pairing our interests with our philanthropy. Lucky for us that we have realized that any of us, through giving, can have an impact, expand our world, and at the same time, have a blast."



Sergei P. Tschernisch, featured speaker at the Award Banquet



Sherry Raisbeck



Sherry Raisbeck



James and Sherry Raisbeck
Photo by: Team Photogenic



middle: Sherry Raisbeck with her family



Nellie C. Cornish, Founder, Cornish College of the Arts

announcing the Nellie Cornish Legacy Society

Help Secure Cornish's Future
With A Planned Gift

The Time to Act is Now

From now until the end of 2007, if you are aged 70 ½ or older, the Pension Protection Act of 2006 provides a unique opportunity for you. You can make a tax-free charitable gift to Cornish directly from your IRA. The following terms apply:

- Transfers must be made directly from the IRA to a charity, and must take place on or before December 31, 2007
- Maximum allowable transfer is \$100,000 per year
- The distribution is not included in your income and is not subject to income tax

For more information, please consult your tax and/or legal advisors.

We are delighted to announce the establishment of the Nellie Cornish Legacy Society at Cornish College of the Arts. The Society honors alumni and friends who have included Cornish College of the Arts in their estate planning.

When Nellie Cornish founded the Cornish School of Music in 1914, her goal was not to teach music alone. She dreamed of teaching music in relation to all the other arts – to witness the creative give-and-take that occurs when one discipline is continuously exposed to another.

She soon added dance and visual arts to the school's offerings, and these were followed by theater and design. Just a few short years after founding the school, Nellie Cornish had developed the blueprint for what would become today's Cornish College of the Arts.

As the pivotal force behind Cornish's founding, Nellie's vision continues today. The Board of Trustees is establishing the Nellie Cornish Legacy Society, an association of supporters who have demonstrated their generosity and commitment to Cornish by incorporating the college into their estate plans.

Today, we have five founding members of the Nellie Cornish Legacy Society, and we expect more alumni and friends of the College to join this generous and dedicated group over the coming years. Between now and May 31, 2008, all friends who make a commitment to include Cornish in their estate plans will receive special recognition as a founding member of the Nellie Cornish Legacy Society.

Members of the Nellie Cornish Legacy Society will receive invitations to the annual recognition luncheon with the President, recognition in the Annual Report, and invitations to exclusive "behind-the-scenes" performing and visual arts events.

Your planned gift becomes a permanent legacy and provides benefits to Cornish year after year, generation after generation.

—Chris Stollery

Viola Stevens Barron Endowed Scholarship Fund

Celebrating A Life Nurtured By
Musical Pursuits



Viola Stevens

Thanks to generous gifts from the family and friends of the late Viola Stevens Barron, an endowed scholarship has been established in her memory at Cornish College of the Arts. Each year, income from the endowment will be awarded to a string instrument student in the Music Department who plans to perform.

A native of Seattle, Viola Stevens Barron studied violin and ensemble music at The Cornish School from 1931-1934 and continued her musical performances until her death in 2004.

While at Cornish, Viola became friends with four female string players, all of whom stayed involved with music throughout their lives. The women taught music, two married professional musicians, and all played in ensemble groups. As friends, they met almost yearly from the '50s through the '80s – calling themselves the Cornish Hens.

In her early career, Viola played for radio station KJR and on the Alaska Steamship Line passages to Alaska. She taught hundreds of students from the early 1950s to the mid-1970s, with many of her students pursuing musical careers. She later performed with the Beaverton Symphony and the Santa Barbara City College Orchestra until age 89, when she concentrated on her beloved quartets and quintets.

Viola's musical legacy includes two violinists among her twelve grandchildren and a violist and cellist among her fourteen great-grandchildren.

A special celebration was recently held at the home of Viola's niece to introduce the family members to cellist Sean Glenn, the first scholarship recipient to carry on Viola's amazing legacy.

—Chris Stollery



Viola's sons Ray Pardo (on far left) and Rob Pardo (on far right) with Peter Mack, Music faculty, piano, and Sean Glenn, Music '09, first-ever Viola Stevens Barron scholar.

2006

Bar Code Lullaby, a work choreographed by **Karen (Geenay) Brown**, DA '06, was performed in *12 Minutes Max* at On the Boards.

Angielena Chamberlain, AR '06, had an opening of new large-scale prints and paintings at Pioneer Square's Elysian Fields.

Kara Dominick, DA '06, **Natascha Greenwalt-Murphy**, DA '05, **Jamie Karlovich**, DA '06, **Karen Brown**, DA '06, and **Graham Stockdale**, DA '06, perform with Dance Contemporary, a dance company founded by **Tesea Rodgers George**, DA '03.

Gia Enriquez, DA '06, **Oscar Gutierrez**, DA '06, and **Alex Martin**, DA '96, performed *Ten Tiny Dances*, presented by Capitol Hill Arts Center and Crispin Spaeth Dance Group. Gia and Oscar repeated their dance, *It feels so good to be loved*, as part of Pacific Northwest Ballet's Celebrate Seattle Festival at McCaw Hall in April. Oscar also danced at the Youngstown Cultural Arts Center with Phfff! and performed with ACT Theatre and the Bellingham Repertory Dance Co.

Cristin Ford, AR '06, exhibited a new set of paintings, *Environmental Apparitions 1-5*, in the group show *Windows, Doors, Rooftops and Roadways* at the University House in Issaquah.

Lisa Jacoby, Art '06, and **Kathryn Altus**, Art '79, were part of Seattle Art Museum Gallery's annual *Introductions* show, which presents the work of Northwest artists new to the gallery. Lisa was also awarded a one-page display in Direct Art, volume 14, which will be out in fall. Direct Art is an annual bookazine publication by the same distributors of Art News and Art in America, and strives to "assemble a diverse collection of artists who are rarely seen in other media outlets."

Jamie Karlovich, DA '06, is teaching dance in Everett, Mukilteo, and Woodinville, and performs with Redd Legg Dance and Lehua Dance Theater.

Jane McGehee, AR '06, and **Leslie Stoner**, AR '06, presented an exhibit of their work at the Blue Heron Gallery on Vashon Island during the month of April. Jane also won a scholarship to the 2007 Washington Cultural Congress, hosted by the Washington State Arts Alliance.

Jannie Mercado, DE '06, is working as an entry-level designer for Hornall Anderson in Seattle.

Three pieces by **Marcie Myrick**, AR '06, were selected for the 15th Annual International Juried Miniature Show at Parklane Gallery in Kirkland, and she recently showed a larger grouping of her prints at Downtown Cups in Seattle.

Eileen Neff, MU '06, recently finished recording her first album, *Codependent Love*.

Josh Oakley, DE '06, is currently creating a t-shirt line for the band Power Fuzz with the company Visual Concepts, a design firm for the music industry. He previously worked at General Public, designing for K2 Snowboards and Hasbro.

The Bella Trio and the Michael Owcharuk Trio (**Michael Owcharuk**, MU '06, **Nate Omdal**, MU '04, **Mike Hams**, MU '06) joined forces in April and May to present music by Michael Owcharuk and **Bill Falconer**, MU '05, in *ThreePlusThree*, a concert of new chamber works that explore and combine classical and jazz traditions.

Don Rivera, TH '06, **Emily Chisholm**, TH '04, and **Sarah Harlett**, TH '92, were featured in *American Theatre Magazine* for their roles in Seattle Children's Theater's production of *Everyone Knows What a Dragon Looks Like*, a *Bunraku*-style puppet show.

Troy Wilkinson, DE '06, currently works as a junior designer at Studio BD&A, located in Woodinville.

Rob Zwiebel, DE '06, designs for the same firm where he completed his internship, Modern Dog Design, which is owned by two Cornish adjunct faculty members, Robynne Raye and Mike Strassburger.

2005

Vanja Bynum, DA '05, formed Arts for the Greater Good, a non-profit organization dedicated to using the arts to benefit others, and produced and directed an arts benefit to assist victims of Hurricane Katrina in the Seattle area and Gulf Coast. She also presented *Excerpts from the Soul of a Woman* at St. Therese Jazz Vespers and Parish, and choreographed and performed in *Hip Hop...Back to Its Roots* at Langston Hughes Cultural Arts Center and Tacoma's Annual Martin Luther King Jr. Day Celebration.

Matt Carlson, MU '05, is touring North America and Europe with his ensembles Parenthetical Girls and Bonus. He has also released several CDs under his own name and is active in the free improvisation community of Portland, OR.

Bojohn Dicile, DA '05, performed with Danielandsomesuperfriends, a multi-media dance troupe that athletically tackles social issues with realism and intensity.

Irawaty Gunawan, DE '05, currently works at Allrecipes.com as an in-house Senior Designer.

JesusBranded, a faith-based clothing company run in part by **Haley Ha**, AR '05, and **Sam Franada**, DE '05, recently launched its second collection of t-shirts since the company's founding in 2006. JesusBranded has pledged a considerable percentage of their proceeds to The Orphanage

calling all alumni!

We'd love to hear from you; provide periodic updates related to your contact information, events, and activities by going to the Cornish Stay-in-Touch page at: www.cornish.edu/alumni



Cristin Ford, AR '06, *Environmental Apparitions 1*



Angielena Chamberlain, AR '06, *Dunce in Dreamland*

Project, a charity helping to build a large school and orphanage outside New Delhi, India.

Jim Kent, DA '05, was part of the touring company of the *The King and I* and played piano for the Preparatory Dance Department at Cornish.

Rilanti Nuramalia, DE '05, is currently pursuing her MBA at City University of Seattle.

Josh Rawlings, MU '05, is working on his second album with Soul Kata (**Wil Holliday**, MU '05, **Nate Omdal**, MU '04, and **Katrina Wible**, MU '07) as well as an album and a West Coast tour with his new hard-hitting jazz group, Industrial Revelation. He is also about to co-launch a music booking and representation business called J&J Music, with which he hopes to broaden the demand for live music and strengthen relations throughout Seattle's music community.

Shawn Taylor, DE '05, currently works as a designer and intern architect at PLACE Architects in Seattle.

Rosalyn De Roos, MU '05, was invited by actress Gin Hammond to perform *Syringa Tree* at Ireland's Clonmel Junction Festival this summer. The play (in which Rosalyn is a one-woman band), depicts two families – one black, one white – trying to live ordinary lives in extraordinary circumstances, and is told through live music, original physical theater and classic storytelling.

Amy Weaver, DA '05, was part of the Chimera Dance Theater's spring concert and toured with them to Whitworth College in Spokane. She also choreographed a work for Jerboa Dance, performed with Walrus Dance Company, and participated in Velocity Dance Center's Strictly Seattle dance intensive.

Christine (Sandstrom) Weh, DA '05, teaches ballet at the Center for Dance in Preston, WA, and works at Cornish as the Administrative Assistant for Preparatory Dance.

2004

Rainbow Fletcher, DA '04, is the co-artistic director of The Offshore Project with **Ezra Dickinson**, DA '07, and is the in-house choreographer for the Can Can Kitchen and Cabaret at Pike Place Market.

Rachel Hamilton, DA '04, teaches full-time at Marysville Performing Arts Center and Maple Valley School of Ballet. She currently dances with a fire performance group, Spinergy Arts, and was commissioned by the Seattle Opera to create a fire dance for *Elegance Under the Stars*, an event at the Raisbeck Estate to celebrate Richard Wagner's *Ring Cycle*.

Dorothy Lemoult, TH '04, performed in The Community Theatre's production of *Carver's Pieces*, a collection of three Raymond Carver stories adapted and directed by John Abramson.

Océane McCord, DA '04, dances with Shen Wei Dance Arts – which is currently touring Italy, Canada, Ireland, Korea, and Hong Kong – as well as performing at the Joyce Theater in New York, and with the American Dance Festival and Jacob's Pillow Dance Festival in Seattle.

Cellist **Josh Neumann**, MU '04, recently collaborated with singer/songwriter Brandi Carlile on her new album, *The Story*. They also recorded a duet featured on *Grey's Anatomy*, and performed together on the TV shows *Three Wishes*, *The Tonight Show* with Jay Leno, and *Late Night* with Conan O'Brien. Josh is currently on tour with Carlile, playing with musicians such as Tori Amos, Chris Isaak, Marc Brussard, Jamie Cullum, Shawn Colvin, The Fray, and Train.

Implied Violence's key actor **Amanda O'Connell**, TH '04, and co-founder **Ryan Michell**, TH '04, made their Portland debut at the Sometown Lodge in January with their performance piece *The Air is Peopled with Cruel and Fearsome Birds*.

Lanise Shelley, TH '04, shared the stage with Cornish Theater faculty member Timothy McCuen Piggee in Tennessee Williams's *The Glass Menagerie* at Milwaukee Repertory Theater.

Angelique Traverso, PP '04, recently designed costumes for *Robin Hood... the legend continues...*, a new musical produced by Federal Way's Center-stage Theatre Arts Conservatory.

Elizabeth Wood, DE '04, moved to Los Angeles last fall and has been writing and designing software manuals for ICANN, as well as doing some freelance work for Crafttvweekly.com, an online scrapbooking show.

Tukwila Zimmerman, DA '04, teaches and choreographs at the Woodinville Dance Academy, and performs with Chimera Dance Theater. She also choreographed Island Sound's production of *Scheherazade*.

2003

Maya (Poloney) Soto, DA '03, is developing a dance program for the new Arts and Academics Academy at Evergreen High School. She is a board member of the Dance Educator's Association of Washington, and performs and choreographs with Northwest Dance Syndrome.

2002

Kelly Anderson, DA '02, is Artistic Director of the Rainier Ballet Academy, located in the Renton Highlands/Newcastle area.

Ria Brodell, AR '02, was invited to participate in the 2007 DeCordova Annual Exhibition, which presents recent work by selected contemporary New England artists, and represents a wide variety of media, styles, and subjects.

Lisa Kiraly, AR '02, is currently producing photo series, taking live band shots, and collaborating on a film project with one of her roommates



Jane McGehee, AR '06, *Forbidden Blue*



Soul Kata, left to right: Katrina Wible, MU '07, Josh Rawlings, MU '05, Nate Omdal, MU '04, Wil Holliday, MU '05

in Portland, OR. Lisa also runs her own pet service and portrait company called Hip Paw Hooray.

Tatiana Margitic, DA '02, lives in Phoenix, AZ, and is completing her Interdisciplinary MA in Humanities and Social Thought from NYU. She has danced at WOW Café Theatre in New York, and performs locally and nationally with Phoenix's Desert Dance Theater.

Fernando Mastrangelo, AR '02, unveiled his new outdoor sculpture, *Eastasia*, at the Scope Art Fair as part of *Deus ex Machina: Right of Passage* (a Scope curatorial project). The sculpture was on display in the Plaza at Lincoln Center in New York.

Marissa Niederhauser, DA '02, choreographed a work produced by *12 Minutes Max*, and performed with choreographer Dayna Hanson at On the Boards.

2001

Ashley Friend, DA '01, earned her MFA in Dance and Technology from The Ohio State University and moved to New York City, where she founded the Contemporary Dance Core. Ashley is currently choreographing an evening-length work entitled *Sunshine and Dirt* that will be at the Joyce Theater SoHo, and danceWEB recently granted her their 2007 scholarship to participate in the ImpulsTanz Festival in Vienna.

Fae (Stout) Howell, DA '01, finished her career as an NFL cheerleader after performing at Super Bowl XL, and now works as a design coordinator for a handbag company.

Hisao Ihara, AR '01, presented his video installation, *The Collapsing Wall*, depicting moving images of war from the beginning of the 20th century to the present, at the premiere event in the New York Electronic Art Festival, a month-long series of exhibitions, concerts and workshops that celebrate cutting-edge work at the intersection between art and technology.

Melissa Lipko, DA '01, teaches Pilates in Seattle, and recently showed a collection of her art at Café Darwin.

2000

Tracie (Ross) Caro, DE '00, currently plans, designs, and executes new seasonal floor plans and monthly window changes for the Crate & Barrel store in Portland, OR. She has ultimate responsibility for the store's visual appearance, and trains employees on the company's design standards.

Tory Franklin, AR '00, is completing her MFA at Mason Gross School of the Arts, part of Rutgers University in New Jersey, where she has been concentrating on print and paper installation. In addition to her thesis show – parts of which the Mason Gross Music Department will be using as sets in an opera production later this year – Tory recently presented work in the College Art Association MFA exhibition in New

York City's Hunter College/Times Square Gallery. She also reinstalled the work she created for King County's Gallery 4Culture program at Seattle's McCaw Hall. Her work will be on loan there indefinitely, with the possibility of a permanent installation in the future.

Paul McKee, AR '00, recently launched his own website, and was granted MFA candidacy at Wichita State University after passing his thesis review.

Christy McNeil Dobson, DA '00, choreographed *Passerby* for the Spring 2006 Cornish Dance Theater concert, and has been teaching with the department as well. In addition, Christy teaches at Sammamish High School in Bellevue, where she is developing a dance program.

Tara Mosier, DA '00, dances with L.A.-based Lineage Dance Company, and performed *Healing Blue* at Broadway Performance Hall in a benefit for Gilda's Club Seattle and The Lebed Method.

Teresa Rae, AR '00, teaches art at Cascade Christian Academy in Wenatchee, and was awarded a \$30,000 artist grant to produce a documentary entitled *Parts of a Woman*, addressing issues of identity, choice, and balance.

Erica Rebollar, DA '00, presented *Wooden Mary*, a half-evening of choreography at Danspace Project in New York City.

Rhonda Soikowski, TH '00, and **Taylor Maxwell**, TH '07, starred in the "physically fierce and visually stunning" production of *Iphigenia in Aulis* at Capitol Hill's Washington Ensemble Theatre (WET).

Ryan Spickard, TH '00, and **Pamala Mijatov**, TH '99, helped create the West Coast premiere of playwright Dan Dietz's *tempOdyssey*, Theater Schmeater's second show of the 2007 season.

Allison Van Dyck, DA '00, and **Jessica Jobaris**, DA '97, danced in the Secret of Gold Festival, an all-day arts event in Arlington, WA.

Tony Weathers, AR '00, presented a new show of his work, *Memory Whole*, at 911 Media Arts Center.

1999

David Goldstein, TH '99, performed the role of Dromio of Ephesus in Seattle Shakespeare Company's January production of *The Comedy of Errors*. Along with fellow cast member **Gabriel Baron**, TH '00, David also opened the March run of Strawberry Theater Workshop's *The Water Engine*, directed by **MJ Sieber**, TH '01.

Alianna Jaqua, DA '99, teaches beginning ballet at Velocity Dance Center and the Strictly Seattle dance intensive, and continues to perform with **Jess Klein**, DA '01, as FANKICK! Alianna also was commissioned by d9 Dance Collective to choreograph a quartet, rooted in comedy and improvisation.



Fernando Mastrangelo, AR '02, *Eastasia*



Tory Franklin, AR '00, *Façade*



Paul McKee, AR '00, *Top Cock*

Amber (Herdrich) Knox, PP '99, is the hair and makeup crew for Seattle Repertory Theater's production of *Fire on the Mountain* in addition to her "day job" as Administrative and Program Assistant at the Bullitt Foundation, a private foundation that provides funding to nonprofit organizations working to protect, restore, and maintain the natural physical environment of the Pacific Northwest.

Kelly (Hartje) Reynolds, DA '99, continues to teach Gyrokinesis classes in the Seattle area, and has begun Alexander Technique training.

Amelia Zirin-Brown, TH '99, starred in and co-wrote the music for Julian Sheppard's *Los Angeles* at New York's Flea Theater; the show's extended run was personally financed by Sigourney Weaver. Amelia has also been nominated for a Music Video Production Association Award (MVPA) for the choreography of Moby's video for "New York, New York."

1998

Meghan Arnette, TH '98, Founder and Artistic Director of Live Girls! Theater in Ballard, was invited to participate in the Lincoln Center Theater Directors Lab this June. The Lab is a three-week intensive program that assembles select directors from around the world to participate in a series of workshops, readings, rehearsals, investigations, roundtable discussions, and studio productions.

Megan Boyd, DA '98, lives in New York City, where she collaborates on improvisational dance projects and teaches dance at St. Ann's School in Brooklyn.

An-Magrih Erlandsen, AR '98, is currently working on a Tarot deck of large oil paintings (78 paintings upon completion), and has shows and installations of this large body of work regularly in the Seattle area. She is also a member of Seattle's only professional belly dancing troupe, Hands of Kali.

Maria Medina, DE '98, moved to Heidelberg, Germany, to complete her Masters Degree in International Management on a Benjamin Franklin grant.

This fall, Millbrook Press is publishing *Nature's Paintbox: A Seasonal Gallery of Art and Verse* by **Craig Orback**, DE '98. Craig's 11th illustrated children's book depicts a poem about the four seasons, each rendered in a different medium: Winter is pen and ink, Spring pastels, Summer watercolor, and Fall oils.

1997

Amie Baca, DA '97, continues to co-direct and teach at Pilates on Tenth, and just completed her final performances with the d9 Dance Collective. The following dance alumni performed in the world premiere of Mary Sheldon Scott and Jarrad Powell's (Scott/Powell Performance) piece *Locate* as part of Pacific Northwest Ballet's Celebrate Seattle Festival at McCaw Hall

in April: **Jessica Jobaris**, DA '97, **Jim Kent**, DA '05, **Jessica Klein**, DA '01, **Ellie Sandstrom**, DA '02, and **Allison Van Dyck**, DA '00.

Kevin Rosinbum, TH '97, works in IT at The Production Network and continues to perform regularly with his folk-funk-rock band, Klondike-5.

1996

Kristen Tsiatsios, DA '96, continues to produce site-specific work in Seattle, including *The Maze Project* at the Seattle Central Public Library commissioned with funding from 4Culture and the Mayor's Office for Cultural Affairs. She has also begun graduate work at Goddard College in an interdisciplinary MFA program.

1995

Corrie (Franz) Cowart, DA '95, recently moved to Eastern Pennsylvania, where she is teaching modern dance and ballroom at Muhlenberg College.

1994

Jessica Geiger, AR '94, presented a collection of 29 sculptures and prints at the Pigeon Hole Gallery in Spokane during the month of March entitled, *Alive and Unwell*.

1993

Erik Geschke, AR '93, is an adjunct professor of art at both Citrus College (Glendora, CA) and Mt. San Antonio College (Walnut, CA), as well as an avid lecturer throughout the US. His 2006 exhibitions were seen in

New York and Seattle, including a sculpture show at Howard House Contemporary Art with fellow Cornish alum **Diem Chau**, AR '02.

To celebrate the 20th anniversary of Artist Trust, the SAM Gallery presented a selection of works by Artist Trust Fellowship recipients over the past 20 years, including those by Cornish alumni **Rich Lehl**, AR '93, **Joseph Park**, AR '88, and **Dan Webb**, AR '91. Artist Trust, a nonprofit whose mission is to support artists, awards grants each year in recognition of exceptional talent.

Chris Thompson, AR '93, currently a tattoo artist by trade, exhibited a selection of his darkly whimsical paintings at Roq la Rue Gallery, a space specializing in art of the contemporary/Pop Surrealism movement. The band Sunny Day Real Estate chose one of Chris's paintings – from a series that placed pre-school toy "people" in dark, domestic situations – on the cover of their 1994 album, *Diary*.

Wayne Rawley, TH '93, recently debuted his "action-adventure serial for the stage," *Money & Run*, at Santa Monica's Promenade Playhouse & Conservatory. The project – which has already played to packed audiences in Seattle and the Bay Area – resembles 1980s TV action/adventure dramas and chronicles the exploits of two outlaw lovers (*Money and Run*). In addition, Wayne's play *Controlling Interest* has been published in a new Vintage Anthology, *Laugh Lines*:



An-Magrih Erlandsen, AR '98,
Wheel of Fortune



Joseph Park, AR '88,
Michael Darling



Chris Thompson, AR '93, *Metal Moths*

Short Comic Plays. Says *The Library Journal*: "Wayne Rawley's 'Controlling Interest' is the gem of the collection: it's surprising, subtle, and full of laughs in 11 pages."

1992

Katrina Thompson, DA '92, is a member of the Trisha Brown Dance Company, and performed with the Pacific Northwest Ballet in 2007's *Celebrate Seattle Festival*.

1991

Having recently returned to the stage after seven years of raising twin boys, **Lisa Carswell**, TH '91, played Beatrice in last summer's *Much Ado About Nothing* with Green Theater – run by alum **Rick Deskin**, TH '01, and his wife, Kim – and played Hermione in *A Winter's Tale* with the Seattle Shakespeare Company this past fall.

Rella Schafer, AR '91, currently owns and operates Schafer Gallery Art and Frame in Yelm, WA, where she continues to do her own work and gives private art lessons. She writes: "Custom framing has brought many challenges and delights to me as an artist. My experience as an artist has defined my framing skills and serves me well. It is a pleasant way to make a living under the umbrella of Art."

Kym Tuvim, MU '91, is finishing up her third album and will be releasing it in fall 2007. Since graduating, she has developed a dual career as a performing songwriter and piano teacher; she tours/performs all over the country, and teaches children and adults.

1990

Kristin (Carpenter) Torok, DA '90, produced a dance concert in Bellingham with guest performers Jim Kent, DA '05, and Cornish Dance faculty member Wade Madsen.

1986

Carmel Baird, TH '86, directed Seattle Public Theater Youth Program's production of *The Phantom Tollbooth* at the Greenlake Bathhouse in April.

The Seattle Chamber Group, including **Janna Wachter**, MU '86, presented a recital at Capitol Hill Presbyterian Church in March re-creating pioneering African-American contralto Marian Anderson's Easter 1939 "Peace Concert" at the Lincoln Memorial. Also included in SCG's eclectically-programmed performance were works for saxophone by Cornish faculty member Roger Nelson.

1985

Beth Cooper, TH '85, starred in ArtsWest's production of *On the Verge* in West Seattle. The show depicts three Victorian women, who "embark on a lighthearted excursion through a continuum of space, time, history, geography, feminism, and fashion."

1979

Seattle Pro Musica, directed by **Karen P. Thomas**, MU '79, announced its receipt of a \$70,000 American Masterpieces grant from the National Endowment of the Arts. One of only seven choirs selected to participate in the American Master-

pieces project for the 2006-2007 season, Seattle Pro Musica ended its season with a regional choral festival highlighting the repertoire of American composers, including Karen.

1978

Dean Speer, DA '78, program assistant at the University of Washington School of Law, accepted an award on behalf of the University of Washington from Governor Christine Gregoire for the success of UW's 2006 Combined Fund Drive Campaign.

1976

Rebecca Wilson, AR '76, also known as Ayribeon Wood Dove, passed away in late February. At the time of her death, her art was being exhibited at the Baha'i Center in Redmond.

1973

T. Michael Gardiner, AR '73, was awarded a prestigious grant from New York's Gottlieb Foundation to support his painting. His figurative works have been shown at the Henry Art Gallery and the Bellevue Arts Museum, and The New Yorker has published a number of his illustrations.

Patrick Haskett, AR '73, a two-time National Gold Medalist in Military Art, is currently the resident artist at the Washington National Guard Museum in Camp Murray, WA.

We make every effort to ensure that our information is accurate. If we have made an error, please submit corrections to us online at www.cornish.edu/alumni or call us at 206.315.5839.



Patrick Haskett, AR '73, *Orange Pop*



Dean Speer, DA '78, with Christine Gregoire

upcoming events

September 5-20

Work from the Digital Art Studio
Cornish Main Gallery/1000 Lenora Street, 1st floor
Opening Reception: September 5, 5-8 pm

September 30, 1-4pm

Seattle Modern Dance: The Legacy of Bill Evans
Symposium presented by Cornish College of the Arts,
On the Boards, and Velocity Dance Center
On the Boards/100 West Roy Street

October 5, 8pm

Cornish Music Series Presents: Joe La Barbera Quintet
PONCHO Concert Hall/710 East Roy Street

October 11-26

Faculty and Alumni Sculpture Exhibition
Cornish Main Gallery/1000 Lenora Street, 1st floor

October 12, 2-4 pm

Choreographer Bill Evans: Open Rehearsal with Cornish
Dance Theater
Features live music by Cornish Music Department students
Kerry Hall/710 East Roy Street

October 18-21

Stop Kiss by Diana Son
Directed by Kate Myre
PONCHO Concert Hall/710 East Roy Street

Sunday, October 21, 2007, 5:30 - 9pm

cornish celebrates an evening of the arts

Presented by Vulcan Inc.

Please join us for this special evening celebrating Cornish College of the Arts. This year, we are delighted to showcase our Theater and Performance Production Departments with an original theatrical performance written, staged and performed by Cornish faculty, students and alumni. All net proceeds from the event benefit the Cornish Scholarship Fund.

Reception, Dinner and Performance
Sheraton Seattle Hotel and Towers,
Grand Ballroom
1400 Sixth Avenue
Seattle, WA 98101
Tickets: \$250, \$500 or \$1,000 per person
Tables: \$2,500, \$5,000 or \$10,000 per table

Credits

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