A Groundbreaking Year
Dear Friends,

My first full year as chair of CIA’s board of directors was a very full year indeed. As this report indicates, students and faculty produced amazing artwork, CIA offered public programming of consistently high quality, alumni and friends supported both the Annual Fund and the capital campaign that is funding CIA’s unified campus, and that campaign support enabled us to break ground for what will be our new George Gund building.

You will read about each of these initiatives in this report but I would like to note two other important milestones of the 2012–2013 fiscal year. First, CIA established the Viktor Schreckengost Long-Term Giving Society to recognize consecutive yearly donations to CIA’s Annual Fund or for scholarship purposes for a decade or more. Schreckengost, a 1929 CIA graduate, was an internationally acclaimed industrial designer and fine artist who taught at and supported his alma mater for more than seven decades. Who better as the namesake for CIA’s long-term giving society? Schreckengost Society members are invited to special events and — for the first time — are listed as a special category of donors in this report. We are grateful for their sustained generosity.

The second milestone was bittersweet at best. This past summer we bid farewell to R. Michael Cole, CIA’s senior vice president for institutional advancement for the past 11 years. Mike brought increased professionalism to CIA’s development functions, was instrumental in recruiting and building relationships with CIA board members, worked to strengthen the Annual Fund drive, and was instrumental in launching the capital campaign that is funding CIA’s campus unification. The only sweet aspect of Mike’s bittersweet departure is knowing that he will have a productive and enjoyable semi-retirement, working part time at the Jewish Federation of Cleveland, spending much more time with his family, traveling, and pursuing hobbies. We wish him all the best.

Sincerely,

Michael Schwartz, Ph.D.
Chair, Board of Directors
As this report makes clear, 2012–2013 was a groundbreaking year for the Cleveland Institute of Art in more ways than one. On June 26, 2013, with just days left in the fiscal year, we ceremonially broke ground for the building that will finally unify the Cleveland Institute of Art’s now-divided campus in the new Uptown district of University Circle. We were able to do so thanks to the generosity of hundreds of corporations, foundations, and individuals committed to a bright future for CIA. Read more about our campus transformation—including the major gifts that are making it possible and the new student residence halls associated with the project—on pages 2 and 3.

CIA broke important new ground in its efforts to recruit international students when we entered into an affiliation agreement last winter with the Central Academy of Fine Arts (CAFA) in Beijing. CIA is now one of 11 elite art schools worldwide that accepts graduates of CAFA’s International Foundation Course. The International Foundation Course is a year-long intensive course of study in English and foundation studio skills. Increased global reach and international recruitment are key elements of our strategic planning and we look forward to welcoming a greater number of Asian students.

CIA faculty members broke new ground this past year as working artists, designers, authors, speakers, and educators with gallery shows, important acquisitions of their work, professional acclaim for their designs, and receptive audiences for their publications. Special congratulations go to assistant professors Sarah Paul and Barry Underwood, who received Creative Workforce Fellowships from the publicly funded Community Partnership for Arts and Culture; Reinberger Galleries Director Bruce Checefsky, Associate Professor Mari Hulick, and Professor Mary Jo Toles who received Individual Excellence Awards from the Ohio Arts Council; and Professor Emerita Franny Taft, who was the special honoree at the Cleveland Arts Prize 53rd Annual Awards event in June.

CIA continued to extend its programming to the public in the form of gallery exhibitions, continuing education programs, public lectures, and the Cleveland Institute of Art Cinematheque. Read about our success with this important aspect of our mission on pages 4 and 5.

I had the tremendous honor of representing CIA at the annual ArtCares auction to benefit the AIDS Taskforce of Greater Cleveland this past spring, when I accepted the Taskforce’s Icon Award on behalf of the college. Co-founded in 2002 by Tony Bowden ’04, ArtCares has since grown tenfold in attendance, becoming a significant source of funding for the good work of the Taskforce and a great source of pride for all of us.

Finally, we mourn the passing this year of former CIA President Joseph McCullough ’48, who led this college for more than 30 years (please see page 10); Professor Emeritus and world renowned goldsmith John Paul Miller ’40; painter, designer and retired college professor Joseph O’Sickey ’40, who was presented with the Governor’s Award for the Arts two months before his death; longtime CIA board members and benefactors Graham Grund and Bill Joseph; and philanthropist and Cinematheque co-founder George Gund III. We honor their legacies when we strive to provide our students and community members with the best possible opportunities in art and design education.

Sincerely,

Grafton J. Nunes
President and CEO
Three cheers for a groundbreaking year

Key milestones moved CIA’s campus project forward in 2012–2013

So much progress in one groundbreaking year! Between July 1, 2012 and June 30, 2013, CIA moved several steps closer to the goal of unifying its divided campus by constructing a new building which will be adjoined to the Joseph McCullough Center for the Visual Arts.

Highlights of the 2012–2013 fiscal year include:

• The Uptown Development came to life
• CIA received the largest donation from an individual in the college’s 130-year history when philanthropist Peter B. Lewis announced a $5 million commitment to the project
• Developers began construction of Uptown Phase II, a structure that will include a state-of-the-art residence hall for CIA students
• The Kelvin and Eleanor Smith Foundation made a $1 million grant to the project
• CIA ceremonially broke ground for what will be its new George Gund Building

Uptown is uplifting – With Uptown, developer MRN Ltd. has transformed the stretch of land between CIA’s McCullough building and the new MOCA Cleveland into a vibrant, walkable campus neighborhood with a grocery store, bookstore, yoga studio, restaurants, tavern, boutique, landscaped plaza space and more.

Lewis gift made history – The transformative effect of Uptown—and the partnerships that made it work—were of great interest to Lewis, who announced his gift commitment to CIA in July 2012. Said Nunes, “Not only does this gift represent a strong endorsement of our vision for a unified campus from this nationally prominent philanthropist with deep Cleveland roots, but it acknowledges the efforts of our University Circle neighbors in developing the Uptown project into a national model of culture and commerce.”

Lewis’s gift was then his largest contribution to a Cleveland institution in more than a decade. In recognition, CIA will name the auditorium in the new building The Peter B. Lewis Theater. It will be the new home of the Cinematheque.

New residence hall – MRN and CIA announced in January that Uptown Phase II would house CIA freshmen starting in the fall of 2014. Designed in consultation with CIA students, the new hall will feature suites with common work areas, underscoring CIA’s philosophy of encouraging collaboration. Beyond their suites, students will enjoy an onsite print center; workout room; lounges; rooftop decks; street-level retail including a commercial bowling alley; and views of MOCA Cleveland, the downtown skyline, and Lake Erie.

Smith Foundation’s “wise investment” – The Smith Foundation’s generous $1 million grant, announced in May, brings to $4 million the foundation’s total commitment to this project. Foundation President Ellen Stirn Mavec said at CIA’s groundbreaking in June, “The foundation’s support has been a very wise investment, not only for this institution, but for the future of many worthy students and graduates who go on to make their mark in our community and the world with their creativity and their wonderful vision.”

Glorious groundbreaking – The groundbreaking in June drew some 250 cheering friends of CIA. The celebration signaled the start of the second phase of CIA’s two-phase campus project. (Phase I was the renovation of the McCullough building that drew awards from historic preservation groups.) Phase II is construction of the new building which will be adjoined to McCullough on the west and named for the late George Gund II, former president of CIA’s board, in recognition of a combined
$10 million in support provided by his family and the foundation that bears his name. This gleaming 80,000-square-foot building will house: the Peter B. Lewis Theater; CIA’s main exhibition gallery; Stone Flower Café; American Greetings Welcome Center; several administrative offices; Industrial Design; Interior Architecture; Graphic Design; Illustration; Biomedical Art; Game Design; Animation; and Photography and Video.

“Having state-of-the-art facilities for living and learning in this vibrant Uptown neighborhood will help us draw top students from across the country and around the world,” Nunes said.

Now that’s a productive year!

CLOCKWISE FROM ABOVE LEFT:

Uptown Phase II, shown as of late summer 2013, will include the future CIA residence hall.

President Nunes at the groundbreaking with long-time board members and supporters Paul Brentlinger (left) and Nelson Talbot (right).

Students walk through Uptown with CIA’s McCullough building in the background.

Uptown developer Ari Maron gave President Nunes an early spring tour of Uptown Phase II, under construction on land once known as “the beach.”
CIA fulfilled the community service aspect of its mission during 2012–2013 by providing tens of thousands of community members with opportunities to watch more than 240 Cinematheque films, roll up their sleeves and participate in over 200 continuing education classes, view 18 different gallery exhibitions, and come to dozens of visiting artist lectures.

“It is a responsibility and a privilege to offer Greater Clevelanders visual arts programming of such high caliber,” said CIA President Grafton J. Nunes. “Judging by our attendance figures and the enthusiasm that residents bring to CIA programming, it’s safe to say we are serving this diverse and dynamic community well.”

Nunes expressed special gratitude to the publicly funded Cuyahoga Arts & Culture for its support of CIA’s community-focused arts programming.

“Cuyahoga Arts & Culture has proudly supported the Cleveland Institute of Art’s public programming since 2008,” said Karen Gahl-Mills, executive director of the organization. “The many extraordinary gallery shows, student exhibitions, and films at Cinematheque provide a tangible benefit to the residents of our county, and CAC is proud to be a part of CIA’s success in our community.”

Public programming highlights of 2012–2013

A Tale In Two Cities, an exhibition curated by Reinberger Galleries Director Bruce Checefsky, featured the work of 18 CIA graduates from the last decade or so: nine living in Cleveland and nine in Brooklyn, New York, a virtual CIA art colony. Visitors were left to decide for themselves whether geography influenced the style or tone of the work.

Swiss contemporary artist Beat Zoderer, in his first North American solo show, installed his delightful “The Flying Carpet” in the west (main) gallery of CIA’s Reinberger Galleries. During his CIA residency, Zoderer visited the studios of visual arts majors and led a public roundtable discussion.

Checefsky complemented Zoderer’s show with an exhibition of video art by New York artist Jenny Perlin and Los Angeles artist Steve Roden in the east gallery, and an interactive installation by Illinois artist Bill Smith in the black box gallery. Plain Dealer art critic Steven Litt wrote of the three concurrent shows, “The diverse parts add up to a single, highly satisfying experience that shows how the art institute—on a modest budget—can perform at a high level that benefits not only students and faculty, but the entire regional audience for contemporary art.”

The 600-seat Aitken Auditorium was packed when Mary Badham, the actress who played Scout in To Kill a Mockingbird, came to the Cinematheque for a 50th anniversary screening of the classic film. After the screening, she took audience questions and spoke eloquently of her memories of making
the film and of the unresolved issues of racism and injustice the film highlights.

Cinematheque Director John Ewing delighted Cleveland audiences when he presented a series of films by acclaimed Japanese animator Hayao Miyazaki. These high-flying adventure fantasies drew large crowds, enchanted by Miyazaki's unique world of natural wonders.

Another big success for the Cinematheque during 2012–2013 was the lecture and Q+A by director Larry Peerce, who showed and discussed his 1964 race relations movie One Potato, Two Potato (shot in Painesville) as well as his 1967 New York City subway thriller The Incident.

Visiting artists and designers brought fresh ideas… and left with favorable impressions of Cleveland and CIA, judging by articles and blog postings many of them authored after their visits.

Ceramicist and designer Molly Hatch inspired students and aficionados of her high-end decorative work when she spoke about making art across disciplines and designing for production. Writer, photographer and arts and culture commentator Michelle Aldredge addressed the questions that plague artists and others interested in establishing creative careers (How do you market yourself without selling out? How do you use technology to the benefit of your art practice without letting it use you?)

And internationally known contemporary artist Mel Chin was the keynote speaker for the SculptureX Symposium, which CIA co-sponsored with The Sculpture Center. Chin’s contemporary artwork includes painting, drawing, collage, and sculpture. He was documented in the popular PBS program, “Art of the 21st Century,” and has received numerous awards and grants.

CLOCKWISE FROM ABOVE LEFT:
“Original Sin,” by Bill Smith.
Sophia Muller, 7, shows off her creativity at the CIA booth at Parade the Circle.
Visiting artist Mel Chin speaks at CIA.
Visiting artist Beat Zoderer installs “The Flying Carpet.”
Cinematheque guest Mary Badham prepares to address a receptive audience.
2012–2013
Highlights in pictures
CLOCKWISE FROM OPPOSITE TOP:

HIVE OF ACTIVITY – Designed by Dan Cuffaro ’91, CIA’s Anne Fluckey Lindseth Professor of Industrial Design; manufactured in Northeast Ohio using lumber reclaimed from abandoned homes; and financed in part by the Cleveland Foundation; these “Hive” modular workstations were installed in the Industrial Design Department.

AMAZING GLAZING – Thirteen students and three faculty members built a wood-burning kiln in Kirtland, Ohio, on property owned by CIA supporters Susan Hanna and Marvin Feldstein. The new kiln gives aesthetic results students would not get with any other type of furnace.

FLOWERS FOR FRANNY – President Nunes congratulates Professor Emerita Franny Taft, accompanied by her son, Rick, when Franny was the special honoree at the Cleveland Arts Prize 53rd annual awards event.

FASHION RECONSIDERED – CIA students presented experimental and conceptual approaches to fashion while exploring connections among art, design, and persona in Persona: A Runway Show. Watch the video at bit.ly/15cFff.

PROFESSIONAL EXPERIENCE – CIA Photography and Graphic Design students created a series of advertisements for Cleveland Independents, a group representing some 90 locally-owned restaurants.

WARM WELCOME – Huang Li, director of the International Foundation Course at the Central Academy of Fine Arts in Beijing, welcomes President Nunes to the school’s 2013 convocation, at which he spoke to faculty, students and their parents about the value of art and design education.

BFA DISPLAY – Visitors admire “Great Lakes Collective,” the museum design concept created by Joshua Maxwell ’13 as part of his BFA Thesis Exhibition

SIE: A TRADITION THAT’S UNTRADITIONAL – SIE 67 was a huge success, delighting visitors and honoring students—including Amanda Wilcox, shown here—with dozens of donated awards.
Art appreciation is a family affair
Elaine Green gives back to CIA, becomes Heritage Circle member with estate gift

By Jennifer P. Grasso

To say that Elaine Harris Green’s appreciation of the arts is deeply rooted in her upbringing may be an understatement. Her love of the arts was nourished by her parents who were members of the Kokoon Club, a group of Cleveland-area artists, which often held workshops in drawing and design, that was active from 1911–1938.

Most famously, the Kokoon Club hosted annual Bal Masques—masquerade balls with artistic performances, lavish decorations, and exotic costumes. The Kokoon Club was based on the idea of a butterfly being released from its cocoon and has been credited with introducing modern art to Cleveland.

Green’s parents also took many classes in the arts. Her father attended a sculpture class at the Cleveland Museum of Art, and her mother took painting instruction from Paul Travis, a 1917 graduate of CIA, who taught at the college for 37 years.

“She community and art have always been important to me. My parents instilled in me a love and appreciation of art,” Green says. An elementary school teacher for many years, she shared this love of art with her students, and she drew on this appreciation when she planned a gift to CIA through her trust.

Now retired, Green takes classes—including CIA’s BASIC workshops—to expand her own artistic abilities, and she spends time in her studio where she works on abstract paintings. She says, “I can look at an abstract and see a house or a person.” Her colorful paintings echo her parents’ love of the theatrical.

Green took abstract painting classes at Orange Arts Center, led by CIA grad Margaret Arthur ’82. “Margaret is a great teacher. She inspired me and did a lot of critiquing of my work that helped me focus.”

Her experience with Arthur’s class further motivated Green to give to CIA. She says, “The arts need to be supported. I wanted to put CIA in my trust because of the artists who have gone there and who have influenced me. It’s a wonderful way to give something back to CIA.”

If you would like to invest in CIA’s future, please consider the Institute in your estate plan. For more information, contact Margaret Ann Gudbranson, Esq., director of major gifts and planned giving, at 216.421.8016 or mgudbranson@cia.edu.

PLANNED GIVING: Providing support for future generations of artists and designers.
What was your impression of CIA as a student?
CIA did an excellent job of preparing me for a creative future. Particularly for the field I pursued—industrial design—the opportunities were and are amazing. I took advantage of as many as I could, and I applied that learning when I graduated, as I do today.

When did you decide to start your own business and what are some recent projects that have been intriguing for Essential Design?
I started Essential back in 2001 with my business partner, Richard Watson. We have a great 20-person team comprising design researchers, industrial designers, user-experience designers, and mechanical engineers. We design physical products (medical devices, consumer appliances, etc.), digital products (device graphical user interfaces, web tools, and apps), and services for a wide range of client companies. In every case, we use design methods to identify new opportunities and bring innovative products to market.

We compete on the quality of our work and the quality of our users’ experiences. To do that we need great people so we’ve hired three other CIA alumni: Jason Cooper, Justin Cummings, and Juli Miller. They really care about the people they design for; they have great problem-solving skills; and they are experts at creating beautiful interactions between people and the stuff in their lives. I think they are unique in their sophisticated approach to balancing diverse design criteria in complex situations.

For instance, we recently developed a five-foot tall healthcare telepresence robot. It allows specialist doctors in far away hospitals to help patients anywhere in the world. The way the doctor is perceived and the quality of the communication is critical to usage and patient outcome. The design had to balance functional and aesthetic requirements in both the physical design and the graphical user interface. It’s not easy to make patients (or doctors for that matter) comfortable with robots.

What is the most important work you think CIA does and what would you want other people to know about CIA?
I think that CIA is good at helping young people appreciate that they have some-thing to say and that there are lots of mediums they can use to say it. I want CIA to continue to help students appreciate that they have real power in their ability to influence others through their creative expressions. The world is becoming more tuned into the power of creativity in addressing problems of all kinds. I’m encouraged to see more CIA students and other young people addressing the big problems of our day. CIA does an incredible job helping students appreciate the power of their creativity and directing it towards important subjects.

What motivated you to make a gift to CIA?
I donate to CIA because I believe in its mission and I want to give back. CIA is a great institution; they help students think deeply about important topics and, in doing so, they educate the creative people we need tackle the issues of our day.

Below: Essential Design-ers include (left to right) Justin Cummings ’09, company co-owner Scott Stropkay ’85, Jason Cooper ’06, and Juli Miller ’07.
CIA bestows its most prestigious awards

The Cleveland Institute of Art honored a long-serving former president, an accomplished professor, and a devoted gallery director with awards bestowed during the 2012–2013 school year.

**Schreckengost Award**
Named for the late artist, industrial designer, and 1929 graduate, the Viktor Schreckengost Teaching Award is presented annually to current and/or former faculty members in recognition of teaching excellence at CIA over a period of at least 10 years. For the 2012–2013 academic year, the award went posthumously to Joseph McCullough ’48, who dedicated more than 40 years of his life to CIA.

McCullough enrolled in 1940, but soon left to serve as a bomber pilot in World War II. After the war he resumed his studies, graduating with a Painting Diploma in 1948 and going on to Yale to earn his BFA and MFA. In 1952 he returned to CIA as a faculty member and assistant director of the college. He took the helm just two years later and led the college until 1988, ushering in a new era of facilities expansion and curricular transition, and establishing CIA as an accredited and internationally respected college of art and design. McCullough died in November 2012 at age 90. His daughter, Marjorie McCullough, accepted the Schreckengost Award on her father’s behalf at commencement in May.

Since 1987, CIA has annually presented its medal for excellence recognizing those who have made significant contributions to the arts through their own artistic pursuits or through exceptional service or philanthropy. Starting in 2012, CIA began granting two distinct awards, one to recognize artistic achievement, another to recognize service.

**Award for Artistic Achievement**
Professor Brent Kee Young, head of the Glass Department, was the first recipient of CIA’s Award for Artistic Achievement. Young has taught at CIA with distinction since 1973 and is respected and loved by generations of alumni. His “Fossil Series” fascinated curators, collectors, and educators internationally. His current “Matrix Series” has drawn even more attention, with works from this line acquired by major museums including the Smithsonian; Museum of Fine Arts, Boston; Art Institute of Chicago; and Cleveland Museum of Art. In this series, Young flame-works clear Pyrex rods into intricate layers of glass webs or matrices that he configures into bold, iconic forms.

**Award for Service**
Reinberger Galleries Director Bruce Checefsky was the first recipient of the CIA Award for Service. Over the course of more than two decades, he has presented more than 100 public exhibitions of art and design at CIA featuring work by students, faculty, and an impressive variety of outside artists. Highlights have included solo shows by Robert Mangold ’60, Julian Stanczak ’54 and Ed Mieczkowski ’57; an exhibition contrasting young alumni living in Cleveland with recent grads living in Brooklyn, NY; and recently commissioned installations by contemporary artists Dave Cole and Beat Zoderer (see pages 6-7).

Checefsky is a photographer and experimental filmmaker with works in the collections of The Museum of Modern Art, NY; Whitney Museum of American Art, NY; and Cleveland Museum of Art, among others.
The 2012–2013 fiscal year was a year of major successes in connection with the campus unification project. It was also a year with many positive results toward achieving the financial strategic goals of the Institute.

Enrollment has increased about 2% per year for the last three years, a net growth of approximately 10–12 students per year. This steady growth rate is consistent with the Institute’s longer range planning. The fall 2013 enrollment is 568 students; the long term enrollment target is between 600 and 650 students.

Net tuition and fees represent 62% of total operating revenues. Support from government grants, current year restricted gifts and endowment investments totaled 23% of 2012–2013 operating revenues. The endowment withdrawal rate for 2012–2013 was 7.8% of the three-year rolling average portfolio market value, with the majority of endowment distributions used toward student financial aid. The Institute remains sensitive to economic pressures on our students and their families, and has strived to limit annual tuition increases in addition to providing high levels of merit- and need-based aid.

At June 30, 2013 the market value of endowment assets was $25.6 million, comprised of $8 million of funds held in trust, and $17.6 million of CIA managed investments. The overall asset allocation at June 30, 2013 was 51% domestic equity, 16% foreign equity, 26% fixed income, and 7% alternative investments. The total return on the CIA managed portfolio was 16.8%, with the domestic equity portion of the portfolio returning 26.3%, comparing favorably to the S&P 500 one year total return of 20.6%. The total return on the endowment assets held in trust was 12%, for a weighted average return of 15.3% on the combined portfolio.

Auxiliary enterprises include the continuing education program, Cinematheque and student housing, and represent 9% of total operating revenues. Annual Fund giving represents 5% of total operating revenues.

The distribution of operating expenses remained consistent with prior years, with 35% spent on instructional programs, 16% for academic support, 14% toward student services, 25% for institutional support and 10% related to auxiliary enterprises.

The Institute continuously seeks to use its resources in ways that ensure the best support for the outstanding education in art and design provided to our students.
Honor Roll of Donors

We salute the generous alumni and friends of the Cleveland Institute of Art who have contributed important and very welcome dollars to the college this past year. Altogether during 2012–2013, more than 1,200 individuals, corporations, foundations and organizations contributed to CIA's Annual Fund, made restricted gifts for scholarship support or other important initiatives, or left bequests to benefit the Institute. Thanks to their generosity, CIA was able to provide students with a well-rounded education in art and design and offer community members enriching and meaningful programming.

The careful reader will notice that certain names show up on CIA's annual Honor Roll year after year: loyal alumni and friends who understand that tuition revenue alone does not meet all of the expenses associated with faithfully fulfilling the mission of the college. Because these 160+ “repeat customers” deserve special recognition, CIA has established the Viktor Schreckengost Long-Term Giving Society, named for the 1929 graduate, 70-year faculty member, internationally known artist and designer, and generous lifetime donor to CIA. Specifically, the Schreckengost Society recognizes those donors with at least a decade-long history of consecutive yearly donations to CIA's Annual Fund or for scholarship purposes. Schreckengost Society members are invited to special events and gallery pre-openings. We gratefully list these steadfast friends on page 23.

Strong support from the highly engaged members of the Institute's board of directors deserves special recognition. They, and all of the other supporters listed on these pages, helped CIA have a productive and groundbreaking year.

To all those who contributed to the Institute during the 2012–2013 fiscal year and thereby earned a place on our Honor Roll of Donors, we extend our most sincere thanks.
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Boston-based Alloy Orchestra accompanies the silent film Man with a Movie Camera, a 1929 Soviet film by Dziga Vertov, screened by the Cinematheque.
Sculpture major Mike Helms ’13 prepares his BFA thesis exhibition.
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Jess Laskosky ’06 discusses her paintings with Assistant Professor Tommy White at A Tale In Two Cities.
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Rex Mason*
Heather Moore ’93
Laura Ospanik ’80
René Polin ’94
John B. Schulze
Michael Schwartz, Ph.D.
Phyllis Seltzer
Robert Siewert
Daniel Simon, M.D.
Karen Skunta ’74
Carey L. Spencer
John W. Spink ’72
Janet Spreen
Meg Stanton*
Joy Praznik Sweeney ’58
William A. Valerian
Peter van Dijk
Jeffrey Weiss
Kirk Zehnder

* Stepped down from the board during 2012–2013
**Deceased

Advisory Board Members
Gordon A. Anhold*
Michael Biesiada*
Richard Bowen
William Busta
David Dickenson, II
Mary Lou Ferbert ’68
Sally Gries
Elizabeth Halasz ’89
Erica Hartman-Horvitz
Joan Yellen Horvitz
Laurie H. Jacobs ’86
Bryan Klinger ’93
Kevin Margolis*
John W. Nottingham ’01
Madeleine Parker
Dr. Maria J. Pujana
Barbara Richter
Dean Skinner
Cathy Stamler
Meg Stanton
R. Thomas Stanton
Lois Sussen ’92
John Warner
Mabel (Skip) Watts
Curtis Weems
Bill Winans ’86
Anthony Yen
Joseph E. Zupan

Thank You and Welcome
During the 2012-2013 fiscal year the Cleveland Institute of Art welcomed two new individuals to its board of directors: Robin Davenport and Yan Maschke. We look forward to benefitting from their insights and involvement.

Sam Dolinsky, Jim Grigg and Rex Mason stepped down from the board; while Gordon Anhold, Michael Biesiada, and Kevin Margolis stepped down from the advisory board. We are most grateful to each of them for their generosity, insight and service.

Meg Stanton left the Board and became a member of the advisory board. We are pleased to have her continued involvement.

Sadly, both Graham Grund, who was serving as director emeritus, and Bill Joseph, who was serving on the board of directors, passed away this past year. Graham was actively involved with CIA for over 50 years. She served as an advisory board member, board director, board chair, and emeritus director. Bill was involved with the Board for over 20 years. His service, guidance and counsel to the board were invaluable. We are deeply grateful to both Graham and Bill for their long-term commitment to CIA. We will miss them dearly.

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Directors Emeriti
Paul S. Brentlinger
Harold K. Douthis
Mary M. Gardner
Graham L. Grund**
Gary R. Johnson
Jennie Jones
John E. Katzenmeyer
Eleanor Bonnie McCoy
Clay M. Mock
Creighton B. Murch
John R. Nottingham ’72
Caroline G. Oberndorf
Harvey G. Oppmann
Cara Stirn
Nelson S. Talbott
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Rollin H. White III

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It is the policy of CIA to provide equal employment and advancement opportunities to all applicants, candidates, employees, and faculty. We do not discriminate in employment opportunities or practices on the basis of gender, sexual orientation, race, color, religion, national origin, age, mental or physical disability if basic job qualifications are met, veteran status, or any other characteristic protected by law.
Mission Statement
To nurture the intellectual, artistic and professional development of students and community members through rigorous visual arts and design education.

Portrait of a College of Art and Design

One of the nation’s premier colleges of art and design, Cleveland Institute of Art combines a strong foundation in visual art theory with solid instruction in the liberal arts, unmatched studio experience, and opportunities for practical application of skills and knowledge through sponsored projects and internships. Our curriculum fosters critical thinking, problem solving and risk taking and prepares the next generation of artists and designers to improve our society and enrich our culture.

Founded in 1882, CIA is accredited by the North Central Association of Colleges and Schools and the National Association of Schools of Art and Design and is a member of the Association of Independent Colleges of Art and Design.

We extend our programs to the public through gallery exhibitions, lectures, a continuing education program for adults and children, and the Cleveland Institute of Art Cinematheque, an art and independent film program.