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## Students Bring David E. Davis Sculpture to Life

David E. Davis '48 was known for creating large, transformative sculpture distinguished by its originality, craftsmanship and expansive visual appeal. He was also well known for his generous spirit – creating both the Sculpture Center and the Artists Archives of the Western Reserve.

It was his dedication to his art and his generous community spirit that inspired two Cleveland Institute of Art sculpture students as they completed Davis' last design this winter.

"Portals from Everywhere" was a large outdoor sculpture designed by Davis in early fall of 2002 that he intended to give to the City of Cleveland. After his passing in 2003, his legacy was kept alive by his wife, Bernice, by not only completing his last design, but also by involving the community in the effort. Both the Institute and the Cleveland School of the Arts became involved in this project.

The Institute recruited two energetic sculpture students, Derek Gelvin '06 and Charmaine Spencer '05, who worked diligently throughout the fall semester to fabricate the 12-foot by 7-foot pair of stainless interconnecting steel arches. They worked under the guidance of Mike Spencer, chief fabricator with the Davis Studio, gaining insight into how a working studio operates, as well as how the fabrication process works – from rolling and cutting the material to fitting, welding and grinding the sculpture.

Cleveland School of the Arts photography students, John Matthews, Michael Pitts and Terrell Tabb, used both still and video cameras to document the construction of Davis' work. Professional photographers Jennie Jones, a trustee of the Institute, and Newson 'Bucky' Shewitz, supported the young photographers in their endeavors.

"We have a tremendous sense of accomplishment in completing this final piece for Davis," said Charmaine Spencer. "It's an amazing feeling to work in his studio where he created that large body of work that was so intelligently created and finely crafted."

"It's unusual for a student to have this opportunity. The depth of Davis' talent and diligence to create was inspirational," said Gelvin.

An exhibition showcasing Davis' sketches, maquettes and the photographs by Cleveland School of the Arts students will be presented at the Artists Archives of the Western Reserve in April. The final sculpture will be presented to the City of Cleveland in a dedication ceremony later this year. "Portals from Everywhere" will be installed in University Circle adjacent to Cleveland School of the Arts in close proximity to the young artists who helped make it a reality.



DEREK GELVIN '06 AND CHARMAINE SPENCER '05 COMPLETED "PORTALS FROM EVERYWHERE" FROM DAVID DAVIS' CONSTRUCTION PLANS.



## ONLINE ALUMNI GALLERY LAUNCHES SOON

THE INSTITUTE IS PROUD OF THE SUCCESSES OF ITS GRADUATES AND IS PLEASED TO ANNOUNCE THE LAUNCH OF THE ONLINE ALUMNI GALLERY. IT WILL BE ACCESSIBLE FROM CIA.EDU LATER THIS SPRING.

WHEN IT IS FULLY OPERATIONAL, VISITORS WILL BE ABLE TO VIEW THE CURRENT EXHIBIT OF ALUMNI WORK, AS WELL AS THE ARCHIVES OF ONLINE EXHIBITS FROM THE PREVIOUS 12 MONTHS. BRIEF PROFILES OF THE ARTISTS WILL GIVE

VISITORS INSIGHT INTO THE ARTIST'S BODY OF WORK, PROFESSIONAL ACHIEVEMENTS, ARTISTIC VISION, EDUCATION AND AREAS OF PARTICULAR INTEREST.

EXHIBITS WILL ROTATE THROUGH THE FOUR MAJOR ENVIRONMENTS — FINE ARTS, CRAFT, DESIGN AND INTEGRATED MEDIA (T.I.M.E. — DIGITAL ARTS). THE ONLINE GALLERY WILL FEATURE ONE ALUMNI ARTIST EACH MONTH. THE SELECTION PROCESS FOR FEATURED EXHIBITIONS IS CURRENTLY BEING FORMULATED.

THE GALLERY WILL ALSO INCLUDE LINKS TO THE WEB SITES OF ALUMNI WHO WISH TO DISPLAY THEIR WORK BUT MAY NOT HAVE BEEN SELECTED AS A FEATURED ARTIST.

ONCE THE GALLERY IS LAUNCHED, INSTITUTE GRADUATES WILL BE ABLE TO SUBMIT FOUR DIGITAL IMAGES, ALONG WITH IMAGE DESCRIPTIONS AND A BRIEF OVERVIEW OF THEIR WORK IN ELECTRONIC FORMAT FOR REVIEW. FOR DETAILS ON SUBMITTING YOUR WORK, E-MAIL ALUMNI@GATE.CIA.EDU OR CALL KRISTEN JONES AT 216/421-7957. LOOK FOR INFORMATION ON THE LAUNCH OF THE ALUMNI GALLERY IN THE NEAR FUTURE.

RIGHT: HARPER '67 IN HIS MANHATTAN STUDIO SURROUNDED BY HIS INTRICATE BOXES AND THE COLLECTION OF AFRICAN ART THAT INSPIRES HIM.

BELOW: SEDUCTIVELY BEAUTIFUL AND INVENTIVE — HARPER'S ART TEMPTS THE VIEWER TO RETHINK THE NATURE OF MATERIALS AND RELATIONSHIPS.

## Something Worth Talking About

There's only one thing worse than being talked about," declared Irish author and poet Oscar Wilde sometime back in the late 1800s, "and that's not being talked about." Colorful — and true!

Where would we be if students, faculty, alumni and the art community weren't talking about us? Broad awareness is critical if an institution like ours is to survive. But equally important is our reputation; that is, what people know, think and say about The Cleveland Institute of Art — our brand.

It is with this in mind that we embarked last year on a multi-phased brand research study. We began by asking you — students, faculty, alumni, trustees, members of the community and friends of the arts — to share your insights about the Institute. In-person interviews, telephone audits and online surveys were conducted and objectively analyzed by an independent marketing research firm.

Among the findings:

The Institute is regarded as a premier college of art and design with many strengths, including excellence in industrial design, a gifted student body, top-quality education and student work, high-caliber faculty, program diversity, creativity, an innovative learning environment, and a leadership role in visual arts education.

The ideal school was thought to share many of these same attributes. When survey participants were asked to personify the perfect art and design school, they talked about diversity and depth of learning and talent; technical expertise in craft, design and fine art; involvement with the community; a faculty that is challenging yet nurturing; and a course of study that is innovative, personalized, and affordable. We're pleased to report that participants then ranked the Institute as performing above average on most counts.

Many participants did suggest that our mission and vision could — and should — be communicated more clearly and more often to our internal audiences, as well as to the broader community.

Further, we heard that you would like more information and stories about our faculty, students and alumni successes.

In response to this thoughtful feedback, we will work with the board and faculty to enhance our communications program. We intend to take an even more active role in the community and look to expand our already robust recruitment efforts. For more information about the study or to share more ideas for future communications initiatives, please contact Ted Sherron, tsherron@gate.cia.edu, (216/421-7417) or Linda Zeck, lzeck@gate.cia.edu, (216/421-7403). This research program was funded by a grant from the Leonard Krieger Fund of The Cleveland Foundation.



THIS AD FEATURING JOHN CARTER '87 IS ONE OF A SERIES THAT HIGHLIGHTS THE INSTITUTE'S ROLE IN ENRICHING OUR CULTURE THROUGH THE ACHIEVEMENTS OF ALUMNI, FACULTY AND STUDENTS. WATCH FOR MORE DETAILS IN THE NEAR FUTURE.



## Expressing

You don't just visit William Harper at his Manhattan studio. Surrounded by his works of art — both those that are finished and those that are in progress — you journey with him into the mind of an artist whose brilliant work in enamel jewelry has helped take that craft into areas that few before him dared to explore.

In many ways, the '67 graduate of The Cleveland Institute of Art is a mirror image of his artwork. Intellectual and intricate. Captivating, yet down-to-earth. A true composite of the experiences in his life and those of the civilizations of ages past from which he's learned.

"I am an assimilator. I borrow and change and learn from past civilizations, particularly African cultures, and I build on it," says Harper. It's a style and an approach that Harper says he first began to use when he was a student at both



## the Intellect through Enameling

the Institute and Case Western Reserve University, where he earned joint degrees in enameling and art education.

“That’s what influenced me,” says Harper, who, after a 20-year career as a professor at Florida State University in Tallahassee, now works full-time on his art from his Manhattan studio. “As a student, I could go to the Cleveland Museum of Art and see great works and they humbled me. I didn’t even know the names of the people who created the art. But I saw that there were similar ideas in many of them — even though these completely diverse peoples, separated by time and space, could not possibly have been aware of each other.”

Harper’s pieces mix precious gems with everyday materials such as plastic tail lights from automobiles, pins, bones and teeth. They seek to explore the links between elements of high and low

society and cultures, the relationship between art and sexuality and the contributions of African, Asian, Central and South American cultures to world art.

“By instinct, intelligence and conviction, William Harper has been ahead of the times,” Jane Addams Allen, former curator of the Franklin Parrasch Gallery in New York, once wrote of the artist whose work is displayed in more than 25 museums worldwide.

The recipient of five National Endowment for the Arts grants, Harper is also a fellow of the American Crafts Council and the author of the acclaimed textbook, *Step-by-Step Enameling*, published in 1970 when he was 26. At the age of 30 he had a solo exhibit at the Smithsonian American Art Museum.

During his career, he has been asked to design pieces that reflect the work of

ballet choreographer Twyla Tharp and to create enamel jewelry that does homage to the work of artists such as Fabergé and Jasper Johns.

Yet Harper’s rise to acclaim in the world of art wasn’t planned. Indeed, as an art teacher at Parma High School, Harper remembers hoping to be “lucky enough” to get a “juried mention” at the Cleveland Museum of Art’s May Show each year.

He credits the art world’s appreciation of his work to two things. First, there’s his analytical approach to the craft and his focus on creating pieces of art that examine relationships, cultures and materials. “I set out to create a visual dichotomy and entice the viewer

to rethink the nature of the materials, finding new relationships through those juxtapositions,” says Harper. “I don’t mean to be immodest about it, but my work is intellectual — and you don’t find that in the decorative arts very much.”

Second, says Harper, at the onset of his career, his work was “completely unique and rather bodacious. I was putting my brother’s wisdom tooth together with gold. My enamels were always just seductively beautiful.”

Not surprisingly, even today Harper is taking the craft of enamel jewelry to a new level and new dimension. As part of his plans for a solo exhibit at a New York gallery sometime next year, he’s working on a new kind of “positively decadent” three-dimensional enamel box that’s made from beads, silver and aluminum mesh and strings of pearls.

After that, he will undoubtedly stretch the boundaries of the art world in yet another way, as he seeks to solve more questions that come into his consciousness.

“I don’t do sketches or start with materials and build things,” says the artist. “I give myself problems to solve and ask myself what should the piece look like to reflect that answer. Too many [designers] try to predict what the future is going to look like in their pieces. You can’t do that. You have to take your cumulative experiences and those of other civilizations and cultures and interpret what happens every day.”

As one might anticipate, Harper’s advice for art students is both simple — and complex.

“To anyone starting out in any art form, I suggest becoming as much of a Renaissance person as your intellect allows,” says Harper. “The art of any time that will last is that which is most grounded in conceptual depth, not just in the craft of making it. Read, look, observe, listen, experience deeply and assimilate everything through your own individual personality filter. Only then is the craft able to transcend to art.”

## The Institute Welcomes Cuffaro and Ostrow

BELOW LEFT: DAN CUFFARO  
CHAIRS INDUSTRIAL DESIGN.

BELOW RIGHT: SAUL OSTROW IS  
THE NEW DEAN OF FINE ARTS.

The Institute welcomed two new faculty members to key positions this fall with the appointment of Saul Ostrow as the dean of fine arts and chair of painting and Dan Cuffaro as chair of the industrial design department.

Ostrow previously served as associate professor of art and art history at the University of Connecticut, Storrs, and director of the Center for Visual Art and Culture at the University of Connecticut, Storrs and Stamford. He also served as the coordinator of the Raymond and Beverly Sackler Master Artists and Scholars Institute of the School of Fine Arts at the University of Connecticut.

A prolific writer, Ostrow is art editor of BOMB magazine and editor of the book series, Critical Voices in Art, Theory and Culture, published by Routledge Publishing. He has written 50 exhibition catalogues and numerous articles for international art journals such as *Tema Celeste* and *Flash Art*. Additionally, he has curated more than 40 exhibits throughout the U.S., Germany and the Netherlands.

As a professional artist, he exhibited his work in solo and group shows in the U.S., Europe and Australia and was represented by Bykert Gallery and Elizabeth McDonald Gallery of New York. He is a graduate of the School of Visual Arts in New York City and earned his MFA at the University of Massachusetts, Amherst.

Under his leadership, the fine arts environment is committed to educating artists whose work will continue to challenge expectations while giving insight into the human condition. He realizes that in today's environment the Institute must accommodate students who wish to pursue traditional disciplinary studies,

as well as those whose intent is to explore a multidisciplinary/multi-media approach. With that in mind, he is initiating programs to introduce more cutting-edge art theory and techniques to the studio practice.

Dan Cuffaro joined the Institute as chair of the industrial design department. Previously he was the design director at Altitude, a product development firm in Boston, where his clients included Colgate, Black & Decker, Lego and Sunbeam. Earlier he was an industrial design consultant with Arthur D. Little (now TIAX) in Cambridge, Massachusetts, where his clients included healthcare, pharmaceutical and governmental institutions. He began his career with Greenlee-Hess Industrial Design in Cleveland.

Cuffaro has won multiple IDEA awards and has multiple utility and design patents. His articles have been published in the *Design Management Institute Journal* and *Innovation* magazine. He is a 1991 graduate of the Institute.

Cuffaro has begun a curriculum redevelopment initiative for the industrial design program, which is intended to focus on user-centered innovation. He is also developing collaborative programs with other departments that will allow students to have broader exposure to ideas, materials and processes.



# new faces

### Anvari Belkin Cencula Eppig and Kramer Elected to Board

The Institute's Board of Directors elected Mohsen Anvari, Ph.D., Fran Belkin, Steven M. Cencula, Ruth Swetland Eppig and Dale G. Kramer to the board, offering diverse talents and strong leadership to the Institute.

**Mohsen Anvari** is heading two major new programs at the Weatherhead School of Management at Case Western Reserve University. He is working with Concordia University in Montreal on a program in which MBA students also could earn a chartered financial analyst certificate. The program would be a joint program between Weatherhead and Concordia's John Molson School of Business, where he previously served as dean. He will also establish an Institute for Corporate Governance at the Weatherhead School, where he will serve as that institute's director and professor. Anvari served as Dean and also as Albert J. Weatherhead, III Professor of Management at the Weatherhead School of Management, Case Western Reserve (CWRU) from 2001 to 2004.

**Fran Belkin** is an active collector of contemporary art and craft and serves on the board of a number of Northeast Ohio art and health organizations. She currently serves on the board of directors for the Red Orchestra and on the Juvenile Diabetes Research Foundation Advisory Board. Previously she served on the Women's Board of the Cleveland Institute of Music, the Juvenile Diabetes Research Foundation Board of Directors and co-chaired the Juvenile Diabetes Research Foundation Walk. During her business career, she served in various capacities with Belkin Productions, the entertainment production company.

**Steven M. Cencula** is founder of Kaleidoscope, Inc., a design consultancy involved in product design, digital media and interactive development. The company's client base includes major industrial and consumer product companies, as well as CNN and the Discovery Channel. Cencula attended The Cleveland Institute of Art studying industrial design, sculpture and painting. He and his company have received numerous business awards, including *Crain's Cleveland Business Who's Who* in Technology and the Weatherhead 100 Award for Fastest Growing Companies.

**Ruth Swetland Eppig** is a managing trustee of Sears-Swetland Family Foundation and is active in a number of civic and cultural boards. Most notably she served as board president and chair of the successful \$50 million campaign for Cleveland's Botanical Garden, where she has been a trustee for more than 20 years. Also she is a member of the board of University Circle Incorporated, Red Oak Camp and Holden Arboretum's Corporate Council. She is a member of the Council on Foundations, the Ohio Grantmakers Forum and the Women's Council of the Cleveland Museum of Art.

**Dale G. Kramer** is corporate officer and vice president of performance chemicals for Ferro Corporation, where he is responsible for polymer additives, pharmaceutical and fine chemicals and specialty plastics business units. Prior to joining Ferro, he served as global vice president and general manager of BF Goodrich Company's Estane® Thermoplastic Polyurethane (TPU) Division. He serves on the board of trustees for the YMCA of Greater Cleveland, El Barrio in Cleveland and the Global Council for the American Graduate School of International Management.

RIGHT: DANIEL DOVE  
 "COMPLEX DUPLEX COMPLEX"  
 42" X 60"  
 OIL ON CANVAS

BELOW RIGHT: SARAH MCKENZIE  
 "AERIAL 62"  
 48" X 48"  
 OIL ON CANVAS

### Painting Faculty Win Ohio Young Painters Competition

Daniel Dove, assistant professor, foundation and painting, and Sarah McKenzie, assistant professor, foundation, received the top two awards in the fifth annual Young Painters Competition at Miami University's Hiestand Galleries this winter.

Dove earned first place and was awarded the 2004 William and Dorothy Yeck \$10,000 Best of Show Purchase Award. His painting "Complex Duplex Complex" will be added to the Hiestand Galleries' permanent collection.

Sarah McKenzie was awarded second place for her painting "Aerial 62," which was exhibited at the Institute's Faculty Exhibition in the fall of 2003. McKenzie received the second place prize of \$1,500.

A total of 173 entries were received from artists in 45 states. Buzz Spector, prominent contemporary artist, critic and chair of the department of art at Cornell University, served as juror for the competition.

The public will have an opportunity to see both Dove and McKenzie's work again this April, when they participate in a two-person exhibit at Cleveland's Bonfoey Gallery.



### Alumni and Faculty Bring Fresh Approach to Japanese Students

Kari Russell Poole '90, Marc Petrovic '91, Kiara Pelissier '00 and Brent Young, department head, glass, brought new artistic direction to Japanese students last semester during a 10-day workshop at Niijima Glass Art Center south of Tokyo. These talented artists taught students the techniques of flame working and glass blowing, encouraging them to incorporate both techniques in a single piece. The foursome demonstrated a variety of experimental approaches to their 18 students, who ranged from professionals to novices.

"Conceptual artists that do flame working create on a small scale, whereas glass blowing is done on a much larger scale. Marrying the two techniques can be extremely challenging," explained Young.

With Petrovic, Russell-Poole and Pelissier as teachers, Young said the students at Niijima learned from some of the premier glass artists in the U.S. They worked with students to make sculpture and vessels, as well as a graphite tower that was created as a group project. All of the work was exhibited at a Ginza gallery show in Tokyo in January 2004.

Young had previously visited Japan to start a glass program at The Aichi University of Education, the first at a national Japanese university. He relished the opportunity to visit old friends at Aichi, as well as develop new friendships with Niijima students.



ABOVE: FACULTY AND ALUMNI TEACH GLASS BLOWING AT NIIJIMA GLASS ART CENTER.

RIGHT: KIARA PELISSIER '00 DEMONSTRATES GLASS MAKING TECHNIQUES.



# notes

Submissions received after January 29, 2004 will be included in the next issue of Link.

## alumni

**Charlotte (Michell) Trenkamp '25**—see *Marjorie Leedy Mutersbaugh '26*.

**Marjorie (Leedy) Mutersbaugh '26**—and classmate **Charlotte Trenkamp '25** celebrated their 100th birthdays on November 20, 2003. Still going strong, the classmates have known each other since rooming together at Miss Mildred Watkins' house on Cornell Road, Cleveland.

**Joseph Bulone '41**—was awarded Best of Show in the 36th Annual Eastern Michigan International Art Exhibit held at the Port Huron Museum.

**Margaret (Koncz) Wolfer '45**—is retired, but has continued studying and painting despite some challenges with her vision. She enjoys watercolor and continues to work in this medium.

**Jane (Foster) Doud '46**—had an exhibit of Wisconsin art that she and her husband have collected. The works were shown at the Charles Allis Art Museum in Milwaukee, Wisconsin, and featured famous Wisconsin artists of the 20th century. She is active as a volunteer for the Milwaukee Art Museum and Milwaukee Institute of Art and Design, and is chair of membership and programs for the Fine Arts Society. Still painting each day, she keeps busy with portraits and volunteer work for over 10 organizations.

**Barbara (Tepfer) Frith '47**—won prizes in both the 2002 and 2003 State Fair in Sacramento, California for two watercolors of horses and oaks. She is now in the Best of Best Show, selected and juried for the county of Santa Barbara.

**Dominic Minadeo '50**—majored in portraiture under Rolf Stohl, and after an apprenticeship, worked for Chrysler Corporation for 31 years. He is now retired and practicing his art full time. In July he was commissioned to paint a posthumous portrait of Ralph W. Biggs for the newly renovated Biggs Council Chambers, Brecksville, Ohio.

**Ben Steele '50**—is being honored by the Central Montana Historical Museum with the planned addition of a new 60-foot by 36-foot one-story wing which will house the Ben Steele prison camp art collection. Steele was a Japanese prisoner during the war and survived the death march. His artwork is said to be the only existing depiction of Japanese prison camp life. The collection also contains other artwork and memorabilia.

**Corinne (Farris) George '53**—has been awarded an honorable mention in the 2004 "City Lights to Country Roads...Monumental Across America" calendar contest. Her light-house photo appears in the calendar for the month of August. In recognition for her work, \$100 was donated to her favorite charity.

**Jim Mateer '53**—was recently honored by the Ohio Art Education Association at their annual conference as Ohio Art Educator of the Year. In addition to being a featured artist at a recent gala of the Lorain Arts Council, he and fellow alums **David Baldanza '81** and **Marsha Sweet '81** recently participated in a Print Show at True North Cultural Arts in Avon Lake, Ohio. The show also featured the work of the late **Matthew Daniel '38**.

**Frank Saso '53**—was featured with a series of his Caribbean paintings as the cover story for Cayman Airways magazine, *Horizons*. His art was judged "Best of Show" at a major Longboat Key Center for the Arts exhibit in Florida, plus two one-man shows in Tampa and St. Petersburg.

**Joan (Lorence) Inman '58**—is a layout art designer, writer, producer and publisher for the Metropolitan Cleveland Miniature Schnauzer Club. She was honored with the seventh national award for "Best" newsletter, 2003.

**Elizabeth (Strandt) Daniels '59**—participated in the 15th Annual Juried April Art Show in Gates Mills, Ohio. She also exhibited her students' paintings at the Beachwood Branch Library, in Beachwood, Ohio.

**Linda (Weber) Kiouisis '61**—was honored for her work, "Flights of Fancy" at Sinclair Community College in Dayton, Ohio. Other recent awards include the OWS 26th Annual Award, the Gateway National Award (New Mexico), the Baycrafters Floral Award, AL Watercolor Award, and Winterfest Award.

**Peter Elloian '62**—was invited to exhibit prints in the International Small Engraving Salon Carunari 2003, held in Baia Mare, Romania.

**Nancy Bentley '63**—participated in a fine craft show at the Gallery of Fine Art in Newtown, Pennsylvania. The exhibition featured work by prominent national and regional artisans.

**Jacqueline Ann Clipsham '63**—reports that copies of her recently published artist's book *Intervals and Rhythms of the Landscape* are now contained in the collections of the Museum of Modern Art in New York, the New Jersey State Museum, the Hunterdon Museum of Art, the Noyes Museum, the Zimmerli Museum of Rutgers University, and the Newark Public Library.

**Bonnie (Bell) Dumlao '63**—is currently Activities Director for Gilmore Car Museum in Michigan.

**Thomas William Jones '64**—was selected for the second year to illustrate Vice President Dick Cheney's family Christmas card. His watercolor was of the Cheney's living room decorated for the holidays, and included a 1787 quote from Benjamin Franklin. Jones has a long history of Presidential artwork, having created four holiday cards for the Reagan administration. A recent one-man show at Portnoy Galleries in Carmel, California featured many of his watercolors.

**Mel Rozen '64**—was honored with the Ohio Dominican University Service Award in recognition of his 30 years of service as a faculty member. He currently serves as director of foundation studies in their division of communication and fine art.

**Ron Testa '65**—was awarded second place for his photograph, "Hardware/Software" in this year's Postcard Art Competition and Exhibition at the Lake County Discovery Museum in Wauconda, Illinois. He has three additional pieces on display at the Discovery Museum.

**Mel Tearle '66**—lives with his wife in Napa, California. He is now retired, but continues his work in photography.

**Jane (Placek) Bravman '67**—painted two watercolors as a gift for her parents, one of her sister's house in Maryland and another of cranberry bog collecting in Cape Cod. She also decorates ornaments.

**David Rankin '67**—is author and painter of the popular art book, *Fast Sketching*. Along with silk painter **Gunter Schwegler '91**, he is currently teaching at the Art Gallery in Willoughby, Ohio.

**Ray Burggraf '68**—is currently professor and associate chair in the Department of Art at Florida State University where his teaching specializes in painting, color theory and color-related visual issues. He also presents exhibitions, workshops and lectures on these subjects. His studio is located in the Railroad Square Industrial Park in Tallahassee, Florida.

**Herb Babcock '69**—has exhibited at Habitat Galleries in Michigan for 33 years, and recently had his fourth solo glass sculpture show. Babcock is Chairman of the Crafts department and Section Chair of the Glass department at the College for Creative Studies, Detroit, Michigan.

**Suzan L. Bruner '69**—recently completed the job of decorating a 38-room house in East Hampton, New York where she lived for two and a half years during the renovation of this weekend beach house. She is now looking for another project, and hoping to have the freedom and income to just paint!

**Margaret Fischer '69**—created communion cups for St. Margaret of Cortona Church, Columbus, Ohio, and was awarded third place in the Barbara Luton Art Competition, Shaker Heights Public Library.

**Christine Federighi '72**—was profiled for her work in ceramics in the February-March 2004 issue of *American Craft* magazine.

**Peggy Melchior Pearson '72**—traveled with her Melchior Marionettes in 2002 and 2003 to Shanghai, China for 14 performances during the celebration of National Day at Century Park.

**Paulette (George) Krieger '73**—reports that her art has focused mainly on landscape sketches in pencil, pen, watercolor and pastel. She continues to be motivated and challenged by nature's variety, beauty and strength. In recent years she has increased her traveling to include Upper Michigan, the Chesapeake Bay, the Georgian Bay, and this summer, a long awaited dream trip to Scotland.

**Anthony Miraglia '73**—stepped down as chair of Fine Arts at the University of Massachusetts-Dartmouth after 20 years. He will return to teaching after a sabbatical this spring and has been named Director of International Programs for the Mediterranean Studies Association and International Program Advisor at the University. He teaches and co-directs the program at the University of Messina, Sicily each June.

**Constance Pierce '73** (*correction*)—had a solo exhibit at St. Bonaventure University, not at Regina A. Quick Center for the Arts as previously mentioned.

**John Bonath '74**—received a "2003 Golden Light Award," sponsored by the Maine Photographic Workshops, for his work in the contemporary still life genre. In conjunction with the award, his work was exhibited at the Jacob Javits Center, New York City.

**Barbara Cooper '74**—exhibited her sculptures in a solo show, "The Persistence of Growth," at the Kohler Art Center in Sheboygan, Wisconsin.

**Lauretta Jones '75**—has long been interested in spices, how and where they are grown, how they are used and what they represent in different cultures. Working with a microscope, her paintings and drawings greatly enlarge whole spices to put what is taken for granted in a new light. Her show, "Graynes of Paradise" was on view at Wave Hill House Gallery in Bronx, New York through February.

**Thomas Aprile '76**—recently received a commission from the Virginia Center of the Creative Arts, funded by University of Iowa. He also participated in the group show, "Florence Biennale of Contemporary Art" this past December.

**Martin Boyle '76**—presented a solo exhibition of new paintings at the Arden Gallery in Boston.

**Stan Sroka '77**—has been honored by the American Society of Interior Designers with their award for residential interior design.

**Robert Bullock '79**—worked on an exhibit that is presently being featured on the National Center for Accessibility website at [ncaonline.org/making-the-grade/susquehannock.shtml](http://ncaonline.org/making-the-grade/susquehannock.shtml).

**Mary Owen Rosenthal '79**—recently had a solo exhibition of woodcut prints at the Dead Horse Gallery, in Lakewood, Ohio.

**Janus Small '79**—was featured in the November 2003 edition of *Northern Ohio Live*. She has recently opened her own organization development consulting firm, Janus Small Associates, in Cleveland. In addition, Small teaches in the nonprofit management program at the Mandel Center for Nonprofit Organizations at Case Western Reserve University.

**David Baldanza '81**—was one of the co-organizers and a participating artist in a Print Show at True North Cultural Arts in Avon Lake, Ohio. See *Jim Mateer '53*.

**Don Doe '81**—recently had his paintings and drawings displayed at the University of Toledo Center for the Visual Arts Gallery. Doe has been an illustrator for the *New York Times Book Review*, the *Boston Globe* and the *Wall Street Journal*.

**Marsha Sweet '81**—see *Jim Mateer '53*.

**Susan Squires '83**—has exhibited in several shows across the country and throughout Italy. She participated with nine American and nine Italian artists in *Le Vie Moderne* in Rome, Spoleto and Termoli, Italy, and showed her work at 16 Artist i su Carta, in Mozzate. Domestically, she exhibited in the 80th Annual Spring Show at Erie (Pennsylvania) Art Museum, in the show "Droppings," with 30 international artists at West Moreland Community College in Youngwood, Pennsylvania, in "Arte e Densieri" at Desgueira Gallery in Miami, Florida, and in "Dream Aware" with Fordham University at Lincoln Center, New York City.

**Carolyn Hoppes '84**—had a one-woman show at the Four Corners Gallery at the Colonial Marketplace in Cleveland featuring her Cleveland cityscapes.

**Stephanie Marzella '84**—had her work featured in the November/December 2002 issue of *The Pastel Journal* magazine. She was also invited to exhibit at The Cape Museum of Fine Arts in "The Signature Members Show of The Pastel Society of Cape Cod." She exhibited in The Pastel Society's 30th Annual Pastel Exhibition in New York City, and recently won Best of Show in The Fifth Annual Little Compton Show in Rhode Island.

**Steven Tatar '85**—recently completed commissions in the city of Cleveland for the law firm of Thompson Hine & Flory, for Young Israel, for the Museum of Contemporary Art—Cleveland (MOCA) and for the retirement community Menorah Park. This past fall he conducted a workshop at the AIGA National Design Conference in Vancouver. Projects in development include works for Cleveland's University Hospitals, South Pointe Hospital, and sculptures for private collections.

**Neil Patterson '86**—had his work featured in the December 2003 issue of *Ceramics Monthly*.

**Miller Horns '86**—created "Just Passing Through," a play and dance improvisation depicting the experiences of bus travel. The piece was inspired by his travels to Cleveland on the Greyhound bus when he was a student at the Institute. Along with the play, he painted a full-size bus as part of the set, which won first prize at Akron Summit Space. He is also working with Akron City Council on the approval of a public monument he has designed to commemorate Howard's Inn, a hotel in Downtown Akron where many famous Black entertainers such as Count Basie stayed during the 1920s.

**Eddie Mitchell '87**—recently exhibited in a one-person show at Lakeland Community College in Ohio. The show included 130 pieces of his work.

**Linda Zolten Wood '87**—was one of eight winners in the Second Place Category Award of northeast Ohio's Council of Smaller Enterprises Business Plan Challenge 2003. Her business, Zolten Wood Design, was recognized in the Arts category.

**Beth Halasz '89, '02**—began working for the Cleveland Clinic this past August as a medical illustrator. She continues to freelance as well.

**Brock Winans '89**—recently participated in a Holiday Group Show along with fellow alum **Xan Underhill '93**. The show was held at **Patsy Kline's '90 Gallery** in downtown Cleveland.

**Clay Parker '90**—participated, along with **Kristen Baumliker (faculty)** and **Nathaniel Parsons (adjunct faculty)** in an exhibit featuring 20 Greater Cleveland artists whose work ranges from installations to painting to performance. The exhibition was shown at Lake Erie College this winter.

**Kari Russell-Poole '90**—and her husband, **Marc Petrovic '91**, were mentioned in a recent issue of *Art & Antiques* magazine. The couple, now in Connecticut, continues to work independently and together to create hand-blown art glass. Marc creates pieces that are predominantly glass but also contain wood and metal components, while Kari is primarily a flame worker.

**Linda Arbuckle '91**—was a faculty member for the 2003 summer session at Appalachian Center for Crafts, Tennessee Technological University. She has presented workshops at The Arts Center in St. Petersburg, Florida, RISD and Baltimore Clayworks. Workshops at Heritage Village for Arts and Culture in Shanghai and Jingdezhen Sanbao Ceramic Art Institute in China were sponsored by the National Council on Education for the Ceramic Arts. The article "Privates Gestures," by art historian Glen Brown, which appeared in the fall issue of *Ceramic Review: the International Magazine of Ceramic Art and Craft*, featured discussion of the significance of Arbuckle's current studio work.

**Gunter Schwegler '91**—see *David Rankin '67*.

**John Edmond Hallsted '92**—still works on commission, and recently exhibited two large oils at The Willard Hotel in Washington, DC. In combination with his art commissions, he works as a certified personal trainer in the health field.

**Xan Underhill '93**—see *Brock Winans '89*.

## Art Cares to Spotlight Student and Alumni Art

The work of Institute students, alumni and faculty will be the focus of Art Cares, an event to benefit the AIDS Taskforce of Greater Cleveland (ATGC), to be held Sunday evening, April 25 at MOCA. The event will include both a live and silent auction of original artwork with all proceeds of the event going to the ATGC to support their health and education services.

Toby Lewis, Institute board member and prominent art collector, serves as honorary chair. ATGC volunteer, Howard Lake, fifth-year student Tony Bowden and fourth-year student Maria Stenina co-chair this event.

Initiated in 2003 by Institute students who donated 80 pieces of work, Bowden and Stenina seek donations of alumni art to support the live auction portion of the event. Work in a variety of media and on any subject will be accepted.

If you are interested in contributing your work to Art Cares, please contact Bowden at 216/321-5188, Stenina at [moskvart@hotmail.com](mailto:moskvart@hotmail.com), or Judy Price of ATGC at 216/357-2223 or [jprice@atfg.org](mailto:jprice@atfg.org). Art must be received at the ATGC, 2728 Euclid Avenue, Cleveland, by April 9. Please include a brief biography and description of your art.

ATGC provides essential services for 2,000 people with HIV/AIDS and education programs reaching 40,000 northeast Ohioans annually. Please plan to attend this worthwhile benefit to be held at MOCA on Sunday, April 25 at 6:00 p.m.



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**Pete Scherzer '95**—was featured in the September 2003 issue of *Ceramics Monthly*.

**Tim Cassell '97**—has been a self-employed jeweler and metalsmith for three years and last April moved into a studio/shop/office in Downtown Cleveland. Visit his new website [trilliumjewelrydesign.com](http://trilliumjewelrydesign.com). He and his wife, **Katy Bergman Cassell '98**, (*Enameling*) participated in the Cain Park Craft Show and the Art Craft Building's Holiday Sale in early December.

**Letitia Eldredge '97**—has a guest studio gallery in Breckenridge, Colorado. In a neighboring town a show of her new work will open at the Backstage Gallery. Following graduation, she spent time working in ceramics in Mexico, Texas and then three years as a guest artist in residence at Neosoft.com in Houston, Texas. Immediately following a one-woman show, her studio was destabilized by the aftereffects of Hurricane Allison — making it the second time she had lost her studio due to the Texas floods. She is now working on ceramics and oil paintings, and recently was an artistic guest of the Breckenridge International 23rd Film Festival.

**Susan Danko '98**—recently had her work featured in an exhibit of contemporary paintings and glass at Art Works Gallery, part of The Works, Ohio Center for History, Art & Technology, located in Newark, Ohio. She also exhibited in a show at The Carnegie Galleries in Covington, Kentucky.

**Ben Hitmar '98**—was featured as a “Success Story” in the *Youngstown Vindicator*. The story profiled his achievement as the designer of a new toy line for Hasbro, where he is one of the senior designers of their boys toys division. His new line of action figures, XEVOZ, is made up of interchangeable battling kits and has recently hit store shelves.

**Dana Schutz '00**—was featured in the December 2003 issue of *Vogue* as one of 11 leading women artists along with Cecily Brown, Amy Stillman, Elizabeth Peyton, Susan Rothenberg and Kiki Smith. She is currently showing in “It’s a Wonderful Life” at SPACES Gallery in Cleveland. (See *Julie Langsam*)

**Jason Sleurs '00**—see *Julie Langsam*.

**Heinrich Toh '00**—had his solar plate etchings, monoprints and Polaroid transfers featured in his mixed media show entitled, “What Was Once Familiar” at the Kent Arts Commission Gallery (Washington). Toh works primarily in printmaking, photography, collage and glass, and was a PONCHO artist in residence at Pratt Fine Arts Center in 2002.

**Charlotte Becket '02**—exhibited her work in a solo exhibit at Taxter & Spengemann Gallery in New York City this winter.

**Lauren Bugaj '02**—was chosen as the photographer for The Women’s Community Foundation’s first calendar, *Extraordinary Women of Cleveland*. Proceeds from the calendar benefited the foundation, which supports programs for mentoring and financial education for women and girls. Bugaj is employed in a photography studio and as a freelancer.

## faculty and staff

**Anna Arnold '83** (*Continuing Education*)—exhibited her mixed-media paintings in a celebration of Black History Month at the Valley Arts Center in Chagrin Falls, Ohio.

**Herb Ascherman** (*Continuing Education*)—see *Mary Jo Toles*.

**Kristen Baumlier** (*T.I.M.E.—Digital Arts*)—see *Clay Parker '90*. She exhibited her “Good Citizens” project at the South Bend Regional Museum of Art (Indiana) in late 2003 and will show her work in “Teen Head” at the Bronwyn Keenan Gallery in New York in June. The exhibit features work about the mind set of teenagers.

**Katy Bergman Cassell '98** (*Enameling*)—is finishing her MFA in jewelry/metals/enameling at Kent State University and will be having her thesis show at Gallery 138 in Kent in April. She has been teaching enameling at Kent and at the Institute. She has been showing her work nationally and in England in juried and invitational exhibitions and was pleased to have her work included in *Metalsmith* magazine’s “Exhibition in Print.” She and her husband, **Tim Cassell '97** will have articles published about two of their recent commissions in *Metalsmith* magazine’s summer edition. A new website [trilliumcraft.com](http://trilliumcraft.com) showcases her enamel work and his hammered copperwork.

**Alex Bernstein** (*Glass*)—will exhibit his glass-work in a solo show at the Chappell Gallery in the Chelsea district of New York City this May. He also recently exhibited at the Palm Beach Contemporary Art and Design Fair in Florida and had two pieces purchased for the permanent display in the Wachovia Center in Greenville, South Carolina.

**Shelley Bloomfield** (*Liberal Arts*)—has been nominated for an Edgar Allen Poe Award by Mystery Writers of America for her short story, “Black Heart and Cabin Girl” in the mystery anthology, *Blood On Their Hands* (Berkley Publishing, 2003), edited by Lawrence Block.

**Kathy Buszkiewicz** (*Jewelry + Metals*)—was one of nine nationally recognized crafts people to show her work in “Material Wealth: A National Crafts Invitational” at the Kipp Gallery at Indiana University in Pennsylvania this winter. The exhibit showcased six pieces of her work. She, **Kasumi Minkin**, **Barbara Stanczak** and **Brent Young** had work displayed in the *Innovation for Regional Advantage: A Journal of Ideas for the Economy: Volume 4, 2003*.

**Deborah Carlson** (*Fiber and Material Studies*)—was invited to Cochin, India last semester to work with Amrita Vidalayam Schools, in developing their visual art curriculum. The invitation coincided with a major convocation of celebrations in Cochin for the Amritavarsham 50 celebrations. For this four-day event, she also was the liaison officer for the artists exhibiting in “Colors of Compassion,” an international painting exhibition. The event was attended by dignitaries and cultural leaders from around the world, including: Dr. A.P.J. Abdul Kalam, president of India; Yolanda King; Shri Sabeer Bhatia, founder of Hotmail; and Shri Bawa Jain, chairman of the World Youth Peace Summit.

**Bruce Checefsky** (*Director, Galleries and Exhibitions*)—directed a new film, “A Woman and Circles,” that will premiere at the Cleveland International Film Festival on March 23. The film was co-directed by **Tina Cassara** (*Fiber and Material Studies*). **Robert Banks** (*Continuing Education*) directed photography. **Michelle Bartel '95**, **Phil Bradford '03** and **Gene Pawlowski** (*Graphic Design/Illustration*) assisted in the production.

**Joseph Citron '54** (*Painting and Drawing*)—recently completed the portrait of Joseph M. Foley M.D., founder and first director of the department of neurology at Case Western Reserve University and University Hospitals of Cleveland.

**Daniel Cuffaro '91** (*Industrial Design*)—see *Scott Richardson '91* (*Interior Design*).

**Daniel Dove** (*Foundation*)—see *Sarah McKenzie*.

**Dave Fleischer** (*Integrated Media*)—is in collaboration with professors at the University of Pennsylvania’s Robotics research lab to design a tool allowing animation students to pose a skeleton on top of video footage to create 3D characters. He is also conducting research with professors at Tel Aviv University, hoping to generate another simple tool for animation students. He is also working a hand-held drawing tool involving 2D animation.

**John Garton** (*Liberal Arts*)—had his piece, “Titan’s Lost Lance,” published in an international art history journal. His research and new interpretation of one of Titian’s largest paintings in the Doge’s Palace, Venice has been translated into Italian and appears in the international journal *Arte Veneta*, (Winter 2003).

**Gretchen Goss** (*Enameling*)—see *Harvey Hix*.

**Harvey Hix** (*Vice President of Academic Affairs*)—has a new book *Wild and Whirling Words*, just published by Etruscan Press. The book’s cover image is a work by enameling professor, **Gretchen Goss**.

**Cecelia Harding** (*Model*)—has published a book of poems. The cover features a painting she created while studying with Frank Myers. She is currently working on a second book and is expecting the birth of her first child.

**Kristen Jones** (*Acting Director of Annual Giving and Alumni Relations*)—is a professional singer who recently performed as an artist in residence at Durham Cathedral in England. She is scheduled to perform later this year in London at St. Paul’s Cathedral and Westminster Abbey.

**Lori Kella '97** (*Photography*)—recently had work featured in “Strange Affinities: Models of Representation/Visual Perception,” an exhibition at Ohio University and “Geographies of Intelligence: The Recorded Image, Imagination and Identity” at Heights Arts in Cleveland Heights, Ohio.

**Joyce Kessler** (*Liberal Arts*)—and **Maureen Kierman** (*Liberal Arts*) attended the annual conference of College English Teachers Association at Cleveland State University. Kessler is invited to participate in the spring session of the Oxford Roundtable in Oxford, England.

**Maureen Kierman** (*Liberal Arts*)—see *Joyce Kessler*.

**Julie Langsam** (*Painting*)—is co-curating a show at SPACES Gallery with Joanne Cohen, “It’s a Wonderful Life: Psychodrama in Contemporary Painting,” that opened March 19. The work of Institute alumni **Jason Sleurs '00** and **Dana Schutz '00** is exhibited, along with the prominent contemporary artist Henry Darger.

**Pamela McKee** (*Former Director of Annual Giving and Alumni Relations*)—has departed from the Institute to pursue a position as Director of Development for Malachi House, a Cleveland hospice environment for persons who are terminally ill and face death alone or without appropriate caregiver support.

**Sarah McKenzie** (*Foundation*)—is exhibiting her work through May in “Aerial Views” at the Sangre de Christo Arts Center in Pueblo, Colorado and in “New American Paintings” at the Bemis Center for Contemporary Art in Omaha, Nebraska. She and **Daniel Dove** (*Foundation*) will exhibit their work in a two-person exhibit at Bonfoey Gallery beginning in April.

**Amie McNeel** (*Sculpture*)—showed her work in “Art & Industry: a 30-Year Collaboration” at the John Michael Kohler Arts Center in Sheboygan, Wisconsin this winter. Her work, “Vortex,” that was showcased is now in the permanent collection at the Kohler Arts Center. Her work was also presented in “All About Drawing” at the Eisentrager/Howard Gallery in Lincoln, Nebraska this winter and her work was highlighted as the “most appealing drawing” by the reviewer with the *Lincoln Journal Star* Exhibition, the local newspaper.

**Margo Miller** (*Foundation*)—participated in a solo exhibit at the Butler Gallery, Salem Branch, a solo show at the McDonough Museum in Youngstown, a solo exhibit at Walden Farms in Aurora, Ohio and participated in Pandemonium, a fundraising event for Cleveland Public Theater. She will be in a two-person show at the Environmental Design Group in Akron this summer.

**Kasumi Minkin** (*T.I.M.E.—Digital Arts*)—recently created video art and co-designed the set and costumes for the opera *Dido and Aeneas*, a collaboration of Oberlin Conservatory and the Instituto Superior de Arte del Teatro Colon, which performed in the U.S. in January and Argentina in March. She was one of 15 avant-garde artists chosen to participate in CAMP '03, the International Festival for Electronic Music, Sound Art and Visual Art held in Stuttgart, Germany. “Free Your Mind,” a dance film she created featuring Gary Galbraith of CWRU and principle dancer of the Martha Graham Dance Company was licensed for Italian and Albanian television. She was recently awarded “Best Moving Image” by the Cleveland Biennial Juried Exhibition of Photography, Video and Digital Media.

**Saul Ostrow** (*Dean, Fine Arts and Chair, Painting*)—wrote a catalogue essay for an exhibition of the Italian artist, Gianni Piacentino, held in Esso Gallery in New York, and an essay for the brochure to accompany an exhibition of architectural photographs owned by Gerald Hines International at Deutsche Bank in New York. He has written an article on the Parisian contemporary art center, Palais Tokyo, for the Swedish art magazine, *Pallatten*. He chaired *Art Journal’s* Pedagogical Roundtable on the “Corporatization of Education” at the College Art Association Conference in Seattle and moderated a panel, “What Critical Crisis,” at the School of Visual Art in New York. He will serve as a juror for the Spring Fine Art Show at American Greetings.

**Nathaniel Parsons** (*Foundation*)—see *Clay Parker '90*.

**Scott Richardson '91** (*Interior Design*)—and **Dan Cuffaro '91** (*Industrial Design*) recently received recognition for their collaborative proposal for the redevelopment of Cleveland’s Lakefront. Their proposal was selected as one of five finalists from a total of approximately 50 entries. The competition, “Lakefront Challenge,” was sponsored by *The Plain Dealer*, The Cleveland Chapter of the AIA and Kent State University’s Urban Design Collaborative. Highlights of their winning entry included the development of a “land bridge” and public promenade connecting the Lakefront to Downtown, residential and commercial components, including ideas for a convention center. You can see their proposal at [www.cleveland.com/lakefront](http://www.cleveland.com/lakefront). A book of the winning entries will be published soon.

**Viktor Schreckengost '29** (*Faculty Emeritus*)—recently had a solo exhibition of his religious paintings and sculptures at the Historic Kirtland Visitor’s Center. Many of the exhibited paintings had been in private collections and had not been seen in a public show for years. The Viktor Schreckengost Foundation recently reported that sales of his artwork have reached new highs at arts auctions at Sotheby’s and Christie’s in New York City. News of Schreckengost and his work can be located on the Schreckengost Foundation website at [viktorschreckengost.org](http://viktorschreckengost.org).

**Petra Soesemann '77** (*Dean, Foundation*)—together with **Frances Taft** (*Liberal Arts*) took a small group of students and friends to study Mayan ruins this January in Mexico’s state of Chiapas. Their trip took them to the extraordinary Mayan sites of Yaxchilan, Bonampak and Palenque. At Yaxchilan they viewed the monumental roof combs that are characteristic of Mayan temples. While in Palenque, they had several days to write, photograph, videotape and draw the classic Mayan site, which is expansive with many different types of buildings in various states of excavation. Soesemann would like to make Mayan study trips an annual tradition during the Institute’s “interim” session between semesters. She welcomes contact from students, alumni and friends of the Institute who may be interested in planning a future visit to these amazing Mayan sites ([psoesemann@gate.cia.edu](mailto:psoesemann@gate.cia.edu)).

**Barbara Stanczak** (*Foundation*) and **Julian Stanczak** were honored recently at a special event and exhibition at Seven Hills Community Center. (See *Kathy Buszkiewicz*)



AMIE MCNEEL

“VORTEX” (DETAIL), 2003

STEEL, ENAMELED CAST IRON

**Julian Stanczak '54** (*Faculty Emeritus*)—returned to the New York art market with a solo exhibition, “Julian Stanczak – Master of Op Art: Highlights of the Past 40 Years,” at Stefan Stux Gallery in New York City. Agnes Gund, Dave Hickey and Joe Fyfe wrote essays for the exhibition. He recently completed a one-person retrospective at the South Texas Institute for the Arts in Corpus Christi. His work was represented at the Basel/Miami Art Mart and the Armory Show in New York.

**Frances Taft** (*Liberal Arts*)—is completing her six-year term on the board of the Eleanor Roosevelt Center, where she has worked on the Center’s annual awards ceremony that recognizes individuals who live the Roosevelt legacy of community service and leadership. She also enjoyed her work with the Center’s Girls Leadership Workshop, which trains high school students to become effective community leaders. She will remain on the organization’s Buildings and Grounds Committee and is working with the Institute’s graphic design students to design a logo for the organization.

**Mary Jo Toles** (*Photography*)—exhibited her work with nine other photographers including **Herb Ascherman** (*Continuing Ed*) in “Photovision” at the Thrive ArtSpace in Cleveland. Her work was selected by curator **George Kozmon '82** for “pushing the medium to create thought-provoking work.”

**Brent Young** (*Glass*)—see *Kathy Buszkiewicz*.

## in memorium

**Suzanne (Mahan) Cronn '41**—died September 21, 2003 in her Jacksonville, Florida home at the age of 84. A watercolor artist noted for her Florida landscapes, Cronn had recently been honored with the Florida Watercolor Award at the 15th Tri-State Juried Watermedia Exhibition, and had participated as a judge in the Society of Collage Artists Annual Juried Show. She was active in area art organizations, serving as the first president of the Jacksonville Watercolor Society. Through the Society, she volunteered to teach watercolor techniques to elementary school students. Upon graduation from the Institute in 1941, Cronn taught elementary school in Ohio. During WWII she volunteered with the Red Cross at Camp Rucker, Alabama, where she met her husband, George. Upon their move to Jacksonville, Cronn continued to teach art at Ribault High School. She is survived by three children and one grandson.

**Marion ‘Pat’ Pastoric '47**—passed away on December 31, 2003, at the age of 84. An illustration major, industrial design minor, Pastoric began art studies at East Tech High School and at the Columbus College of Art on scholarship, which was interrupted after two years to serve in WWII. He served in the 603 Engineer Camouflage Battalion stationed in England and France. After serving in the Army he returned to the Institute to complete his final two years of study. He retired from Antenna Specialists and had worked previously at Bailey Meter and NASA in the art departments doing layout and product design. For almost 30 years he played Santa on Christmas Eve for grandchildren, neighborhood children, friends and at other events, always with his own long white beard. A longtime resident of Chesterland, he is survived by his wife of 56 years, Evelyn; daughter **Pamela Pastoric**, metalsmithing class of '77; and five grandchildren. His son, James, is deceased.

*in memorium, cont.*

**Robert Takatch '48**—Robert Takatch's family announced that the first Robert S. Takatch Memorial Art Scholarship has been awarded to an area high school freshman to assist with further artistic training. Takatch was co-founder of Valley Art Center in Chagrin Falls, and was an active artist and teacher for 50 years before his death last spring. (See *Link*, December 2003)

**Russell Evan Lloyd '50**—died peacefully late on Thanksgiving Day, 2003 from complications of emphysema. He was 82. Lloyd served in the Navy during WWII and on D-Day was a radioman on a landing craft during the second wave of the initial assault on Normandy beach. After the war, he studied art at Ashland College, and went on to graduate from the Institute with a degree in industrial design. During his years at the Institute, Lloyd painted restaurant murals in Little Italy. Following graduation he went on to become a senior designer for Ford Motor Company in Dearborn, Michigan. Many of his designs were incorporated into the Edsel and Fairlane in the late 1950s and 1960s. In 1958 he and his family moved to Orlando, Florida, where he worked as an illustrator at Martin Marietta for 30 years. He retired in 1988. Survivors include a brother, three children and three grandchildren.

**BEQUESTS HELP SAFEGUARD THE INSTITUTE'S FUTURE**

For every person whose multi-million dollar charitable bequest is highly publicized, there are countless people of varying income levels and from all walks of life who have quietly made lesser gifts that are nonetheless extremely important and meaningful to the institutions receiving them.

For example, over the past five years, The Cleveland Institute of Art has received bequests totaling almost \$3 million. While contributions to the Institute's annual fund provide vitally needed current operating support, planned gifts such as bequests have helped ensure the long-term health of the college by bolstering its endowment. Endowment funds are invested so that the return on those investments can be used to fund special projects that enhance academic programs and make it possible to attract high-caliber faculty and highly talented students.

The simplest way to include The Cleveland Institute of Art in your will is to provide for a bequest in a specified dollar amount. Depending on your family considerations, financial resources and priorities, you may also want to consider specifying that a percentage of your estate be given to the Institute. If you do not have a will or if you have not reviewed your will in the past three to five years, please contact Jean Thomas, director of major gifts and planned giving, to request these free booklets, *Better Estate Planning* or *Giving Through Your Will*. She can be reached at 216/421-8016.

**Heritage Circle Honor Roll**

*The Institute's Heritage Circle program, established in 1982, recognizes individuals who have made provision for The Cleveland Institute of Art in their will or estate plan, or who have established a planned gift. We are proud to acknowledge the following Heritage Circle members for their commitment and dedication to the Institute:*

- Donald P. Binns '66
- Mrs. Ellen W. Chinn
- Emma Elsner '48 & Anna Yarlekovich
- Ted Frost '88
- Jeanetta Ho '96
- Ray Kowalski '57/'76
- Joan Cornett McConnell '53
- Viktor Schreckengost '29
- Charles Tramontana '65
- Mrs. Alfred L. Vermes '40
- Georgianne Grande Wanous '66
- Pauline E. Woodin '52
- Six individuals have chosen to remain anonymous

**STUDENT INDEPENDENT EXHIBITION 2004**  
(January 30 through March 14)

(LEFT TO RIGHT)  
JOCELYN HELM  
"UNTITLED"  
ENAMEL ON COPPER

CHRISTINE APRILE  
"UNTITLED"  
OIL ON CANVAS

THU TRAN  
"SNACKS"  
GLASS & MIXED MEDIA



JENNIFER AXNER  
"WOMAN WITH DESSERT TRAY"  
OIL AND GRAPHITE ON CANVAS

PETER REICHARDT  
"UNTITLED"  
INTAGLIO

BROOK INMAN  
"FAMILY PRINTS (DETAIL)"  
INTAGLIO

ANGELA OSTER  
"FIRST STEPS"  
INSTALLATION

student showcase

Link

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