This fall, the Institute’s galleries, auditoriums and neighborhood streets were filled with a high-pitched level of energy, inspiration and experimentation as a broad spectrum of visiting artists presented a host of thought-provoking concepts. Shimon Attie, William Pope.L, Stelarc, Hristina Ivanoska, and Mel Chin are but a few of the internationally acclaimed artists who brought inspiration. They were joined by scholars that included James Elkins, author of Why Art Can’t Be Taught, George Ritzer, author of The McDonaldization of Society and James Young, Ph.D., Judaic scholar from the University of Massachusetts, Amherst. And, international designers brought fresh insights to the first annual Graphic Design Summit. 

A major focus was the 2004 Humanities Symposium, “Aesthetics and Consumer Culture,” chaired by liberal arts faculty, Rita Goodman, Ph.D., and Lane Cooper. Speakers from across the U.S. and the U.K. examined the influences of consumer culture on art and design and the ways artists have adopted or resisted commercialism.

They also explored whether local “ethnic” arts and cultures can survive in a homogenized, global marketplace. Featured speaker, George Ritzer cautioned participants that the McDonalds’ model permeates every aspect of our daily lives and in the push toward globalization there is a great need to protect indigenous culture. Keynote speaker Mel Chin captivated students as he discussed his site-specific works and how he injects art into unlikely places, including toxic landfills and popular television shows like Melrose Place, to build awareness of vital social and political issues. Chin also challenged the idea of the artist as the exclusive creative force behind an artwork. “The survival of my own ideas may not be as important as a condition I create for others ideas to be realized,” he said.

William Pope.L uses performance art as a compelling commentary on social issues and inspired Institute students to engage in his art form during his recent visit. Pope.L and 30 students crawled on their hands and knees for nearly two miles from the Cleveland Clinic to the (Cleveland) Free Clinic as a graphic commentary on the absence of health care for millions of Americans. Pope.L uses his crawls to bring art out of the gallery and actively involve the community in his work, often employing humor to connect with his audience. Pope.L, an African American, has staged nearly 50 crawls as part of his “eRacism” project. He created a four-part crawl up Broadway, which he dubbed “The Great White Way,” to coincide with the 2002 Whitney Biennial.

International photographer and installation artist Shimon Attie visited the Institute for the opening of his exhibition, “The History of Another.” Attie described himself as part archeologist and historian, peeling back layers of time to uncover the stories of Rome’s ancient ruins and excavation sites as he explored questions of memory, place and identity. Attie uses ancient and modern Rome as a backdrop for projecting images of Roman Jews from 1890–1920 onto the archeological sites near where they once lived. Attie’s Jews are used...
Agnès Gund’s passion for art is unmistakable. She is recognized internationally as a philanthropist, collector and ardent supporter of the arts and individual artists. Her belief in the ability of art to teach and inspire guides her unerring life-long work to make significant contributions to the visual arts locally, nationally and internationally.

It is due to her artistic fervor and leadership on a national and international scale that Agnès Gund was awarded the Institute’s Medal for Excellence at the 17th annual Charles E. Burchfield ’16 Society Dinner this fall. The award recognizes those who have made significant contributions to the arts through their own artistic pursuits or through their service and philanthropy.

Ms. Gund is a native Clevelander who established close ties with the Institute, the Cleveland Museum of Art, the New Gallery (now MOCA Cleveland), and the Sculpture Center of Cleveland. She and her family have long supported the Institute, where she served as a member of the Board of Directors from 1968–72. Her father, George Gund II served as chair of the Institute’s board for 24 years and was moved by the recognition she received and paid homage to previous awardees including Viktor Schreckengost ’29. Ms. Gund has personally amassed some 400 works of art, including the work of such notables as Paul Klee, Joan Miró, Jim Hodges and William Kentridge. The drawings from her collection were showcased in a special exhibition at the Cleveland Museum of Art in 2003.

In her acceptance speech at the Institute it was evident that Ms. Gund was moved by the recognition she received and paid homage to previous Medal for Excellence awardees including Charles E. Burchfield ’16 Society who created the work during a fellowship at the American Academy in Rome in 2001–02. Ms. Gund thanked the Institute for its generous support of her as the metaphor for the outsider, the stranger, forgotten societies and lost individuals. Uncovering the stories of these marginalized people and placing them into the present, “re-animates these sites with their own lost history,” explained Attie, who created a show during a fellowship at the American Academy in Rome in 2001–02.

Author James Elkins entertained Institute audiences with his penetrating dissection of school practice that was both perceptive and witty. Elkins’ no-nonsense approach questioned the principal goals of art schools, as well as the phenomenon of art critiques as a microcosm for teaching art.

Stelarc, an Australian-based artist, explored the concept of the body and its relationship with technology through human-machine interface using medical imaging, robotics and the Internet.

Resistance, transformation and homelessness are some of the aspects associated with public space and its social conditioning as investigated by Hristina Ivanoska, ArtsLink visiting artist from Macedonia. ArtsLink is an international cultural exchange program for emerging artists.

The first annual Graphic Design Summit examined the relationship between graphic design school and the field of communication design. It featured such notables as Steven Heller, art director of The New York Times Book Review and founder of the School of Visual Arts graduate design program, and Robynn Raye, co-founder of Seattle’s Modern Dog studio. Both speakers offered practical insights on their professional success. Look for more interesting lectures and performances from international artists and educators as the Institute continues to offer provocative thought leaders for the enrichment of students, alumni and the community.

A GRANT FROM BANK ONE, THE HARRY K. FOX AND EMMA R. FOX FOUNDATION SUPPORTED THE VISIT. THE INSTITUTE’S BICKFORD VISITING ARTIST FUND SUPPORTED MS. GUND’S TRIP.

Above: Ann and David Deming Inspired Art During a Workshop at the Institute.

Above: Hristina Ivanoska, ArtsLink visiting artist from Macedonia.
Corbett Masters
Emerging Art Form; Sets Tone for Feature Films

For many who appreciate art and design, arriving in time for a film’s title sequence is as important as seeing the beginning of the film itself. A title sequence can be a mini-movie that sets up the film for the viewers. It can be intriguing, exciting, agitating or soothing. Title sequences are an art form all their own.

J. John Corbett, a 1993 Institute photography graduate, is a master of the title sequence, creating opening sequences for many high profile films such as Intolerable Cruelty, The Stepford Wives and Chicago, which won an Oscar for Best Picture.

In his four years with Manhattan’s Big Film Design Inc., he has worn many hats in the small company—handling motion design and still images, design and visual effects, digital and analog production, onset direction as well as photography, illustration and editing. He primarily works in Adobe After Effects doing motion design work, but has also directed shoots with Jennifer Lopez for Maid in Manhattan and Chris Rock for Head of State.

“As a designer of main title sequences, I work directly with the directors, producers, editors and musicians – usually in post production,” said Corbett. He has worked with big name directors that include Spike Lee, Robert Altman, Joel and Ethan Coen, Wayne Wang, John Waters, Frank Oz, Marc Lawrence and Mary Harron.

His latest work can be seen in Mike Nichols’ current feature film Closer and an HBO film Lackawanna Blues. He is currently developing the main title work for the forthcoming high profile film, Must Love Dogs with Diane Lane and John Cusack, as well as handling an involved opening sequence for Everything is Illuminated directed by Liev Schreiber and starring Elijah Wood.

“Every project is completely different and can be as involved as Intolerable Cruelty, which required us to create a mini-narrative and do our own illustrations, animation, and editing, to something as easy as picking a typeface and positioning copy for the greatest readability over the film images,” he said.

Prior to joining Big Film Design, Corbett freelanced as a motion design artist in Manhattan doing major commercial and broadcast work. During the Internet boom of the late ’90s he was hired as digital production manager creating original video content for an Internet start up called IAM.com.

Before moving to Manhattan to embark on a video and commercial production career, Corbett worked in academia and as a news editor for CBS News in Minneapolis. He taught at Minneapolis College of Art and Design and then moved to New Zealand to head the video department for Wanganui Regional Community Polytechnic (WRCP). While at WRCP he helped merge computers with the then new digital video by drawing on his understanding of traditional analog video and new digital video formats. He also taught interactive programming, web design, film history and mentored “extremely talented and motivated” graduate students. He was awarded an NEA grant for video and a McKnight grant for digital photography, which enabled him to explore these mediums.

Corbett keeps his edge in the fast-paced film, TV and commercial production world through constant learning and research. “I always try to expand my skills, whether it’s learning more 3D software, Javascript or the newest plug-in for After Effects,” he said.

“The best thing the Institute did was teach me how to teach myself. I learned how to be tenaciously curious about how things work,” he said. “I spent a lot of time working with Mary Jo Toles and she always encouraged me to look at alternate aspects of a project.”

He said the entire photography department was supportive of ideas that didn’t always fall into traditional categories. “Institute professors taught me not to box in my ideas but to straddle various mediums and integrate them into my work. That approach opens doors to an entire community of artists working in other mediums,” he explained.

As far as what’s next, Corbett said he’s concentrating on making the best work possible for Big Film Design and focusing on feature film work with occasional forays into commercial ad production. In his rare free time, he hits the gym, watches the Daily Show, plays with his Xbox and enjoys snowboarding.

Learn more about John’s work at www.bigfilmdesign.com.
JEN TRAUSCH ’00 returned to the
Institute this fall to present “Instant
Creativity,” a workshop for professional
photographers on innovative techniques
sponsored by Polaroid. The program
focused on mechanical and digital manip-
ulation techniques, as well as use of
Polaroid’s 20 x 24 camera. She and her
colleagues discussed image transfer,
emulsion lift and digital adjustment of
instant film images.

Trausch manages the New York 20 x 24
Polaroid Studio in Soho and works as a
technician assisting artists in the use of
the rare 20 x 24 camera. She enjoys the
opportunity to learn from the profession-
als who book the studio on a daily basis,
including such photo luminaries as
Mary Ellen Mark, David Levinthal and
William Wegman.

The camera is used to produce large
format one of a kind instant prints and
has found both fine art and commercial
applications; from exhibitions at Pace
MacGill gallery to stories in the
Times Magazine to ad campaigns for IBM.

Prior to joining Polaroid two years ago,
Trausch worked as a freelance commercial
assistant and printed for a professional
artist in New York for several years.

She began her relationship with Polaroid
six years ago as an intern in the New
York Studio Program for a semester
while at the Institute and recommends
the program for the invaluable experi-
ence gained from working with New York
professionals. Trausch was the recipient
of the First Agnes Gund Travelling
Scholarship in 2000, the top honor pre-
sented to a graduating fifth-year student.

She explained that time for her per-
sonal artwork is limited, but has learned
a great deal from the professional artists
with whom she works closely each day.
Her art has changed significantly since
leaving the Institute and she now
focuses on portraiture as a storytelling
device, bringing together layers of sub-
ject, place, and time to create a moment
in which each of these elements plays
off one another dynamically to tell a
whole story. A current project involves
photographing images at the Skatepark
Roller Rink in Brookpark, Ohio, where
her father practices as a competitive
roller dancer and Trausch documents
the skaters and the atmosphere to tell
a story with her 8 x 10 camera.
Gerald Rougeau ’57—showed his paintings of the Ashland (Ohio) Arts Center during this past summer. He has given one-man shows around Ohio at the Sandusky Fine Arts Center, the Charles H. Nish Gallery in Champaign, Chagrin Nature Center and the West Woods Nature Center.

Clifford West ’36—presented a retrospective exhibition of his work throughout the year. The show, which also included a selection of his 16mm films on art, was held at AWA Gallery and Art School, New York, N.Y.

Lois (Ober) Miller ’38—lived and retired in Bethesda, Maryland where she enjoys having children and grandchildren and living in the area.

Shirley (Leavitt) Koller ’42—exhibited her photograph of a family summer home in Cotuit, Massachusetts. She also showed at the St.inging Museum. A new wing is being built for this 90-year-old institution.

Benedict Stone ’67—showed his Pot O’Gold exhibit at the Central Montana Historical Museum. A new wing is being built for this 90-piece exhibition project of Holton’s Experimental Printmaking Lab.

Richard Anuszkiewicz ’53—had a major one-man show in a one-hour program dedicated to the Arts and the World book, About Beads, his next television show, Postcards from Hudson, and the exhibit of the Des Moines Art Center at the Historical Society of Waupaca. The many friends of his students are the people at the bank.

Margaret Fischer ’69—created a necklace that was recently published in 40 Polymer Artists, a book that featured five time-classen enamel panels for a tabernacle for St. John’s Church, Dublin. She has had a one-person show at the Saffin Fine Art Gallery in Lincoln, Massachusetts, and at Lenore Gray Gallery in Provincetown, Rhode Island. She is a professor at foundations at SDSU.

Celeste Teres DeSantis ’72—had many exhibitions of her pottery, including the Fairmount Russell Art Show, Newbury, Ohio, as well as exhibitions in corporate and public and private collections, including the Cleveland Art Association, Cleveland Clinic University, the Columbus Foundation, and many private collections. After being born with her chin and teeth and having to wear a brace, she attended Monticello Montessori School in Chardon, Ohio, where she now serves on the Board of Directors. She has worked in agriculture and teaching and has worked in the film industry and has enjoyed seeing many old friends.

Jack Lew ’71—after six years with Disney Feature Animation, a position overseeing Universities at the Disney Education (Tiburon) Studio in Orlando, Florida, he is now the chair of the Department of Dance Cleveland’s 7th Annual “Food for Thought” exhibition. He has been choreographing pieces and also collaborated with Dance Theater Collective.

Marya (Bohannon) Serrins ‘76—received her BFA in textiles from the University of Delaware, Wilmington. She had a one-person exhibition in New Haven, Connecticut this past spring and will exhibit in a three-person show in Jackson Hole, Wyoming this fall.

Deborah Davis ’77—recently completed a two-month show, “Explorations in Silk,” for Gallery 977 at the Akron Art Museum. She is a professor of visual arts at the University of Arizona and currently works in residential, corporate and retail store design as a product manager for a Long Island, New York craft company.

Michael Hearn ’85—is a full-time instructor at the University of Texas at Dallas. He was recently featured in the December 2003 issue of the 3rd Annual Magazine for the University of Texas at Dallas. He is currently working on a large commission. He is a member of the American Association of Tissue Culture for 3 years.

Mary Owen Rosethall ’56—had his large black and white woodcut prints selected by Bowling Green State University’s Excellence Campus in May for their permanent new Cedar Point Center Building.

Julian Severn ’79—was featured in the July 2004 “Business” section of The Broadway journal. He is the owner of Wexler Artistry, a surging firm, and has been making planning service he began in 1994. He uses his artistic background in guiding the aesthetics of the business. He was recently featured in the August issue of Southern Accents. His work has been featured in the Cleveland Magazine.

Catherine Ann Butler ’93—was featured in a solo exhibition of metal arts at Edinboro University, Pennsylvania and in the 2005 edition of the Women in the Arts Biennial. She was featured in the Cleveland Magazine in October 2004. The Gallery specializes in supple- artistry, framing and design services for the “interior.” primarily focusing on work within the home, in residential, corporate and retail store design.

Lawrence “Sven” Swan ’81—working on an illuminated online scroll about the “New World,” has won several prizes and site, www.newcleanwars.com. He also joins several recent exhibitions hosted in Costa Rica, which continues through May 1 through the 2, and then interchanges his work between the National Gallery and the Fovea Gallery in Costa Rica, and then interchanges his work in other venues.

Thomas Frontini ’90—held an exhibition of his recent paintings at Heights Art Gallery in Cleveland. The show can be found at www.thomastomfrontini.com.

Kelly Dari—encourages visitors to her web site near the beginning of his page. Gerry Vandevier; Banks, Myra (Bohannon) Serrins ’76—received her BFA in textiles from the University of Delaware, Wilmington. She had a one-person exhibition in New Haven, Connecticut this past spring and will exhibit in a three-person show in Jackson Hole, Wyoming this fall.

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Marilyn Werner Picchi ’55—has recently completed a set of cloisonné enamel panels for a tabernacle for Church of the Resurrection, Solon, Ohio. She has previously exhibited her work in the Cleveland’s Elevation Art.

Sue Sudduth obtained a Master of Fine Arts degree from the University of Connecticut this past July, and, in 2005, will obtain her Master of Fine Arts degree from the University of Connecticut. She is currently teaching at the University of Connecticut at the Fairfield University of Connecticut arts program. Sue’s work has been exhibited at the Center for the Visual Arts, University of Toledo in the group exhibition proposals from regional artists. She is currently teaching at the University of Connecticut and the Fairfield University of Connecticut arts program.

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Helen Champley Care profoundly interested in the Institute, about art and the importance of quality art education. An avid painter and creator of ingenious jigsaw puzzles, she took courses at the Institute for many years. Throughout her life she was

Said Ramarce ‘95—a designer with Ford Motor Company and recently finished work on the 2005 Ford Mustang.

Shane Sisi ‘95—designer and creator of ingeniously inventive, and often scary. He is an

Amy Goldberg ‘95—a co-founder of Cayuga County Recycler in this November’s election. In 1999, he and his brother founded the company and they have recently sold their 8th location.

See Saul Ostrow.

Maggie Denk-Leigh (Vice President, Academic Affairs)—was mentioned as “one of the new writers who much people.” Dan Nemitz, who heads the National Endowment for the Arts. She states that the recent interactions have been inventively and often scary. He is an experienced professional and a successful collector—rare event in contemporary letters.”

Matthew Holman (Dean, Cell)—wrote the following about cell metal: “The Influence of Digital Technology on Craft” that will be published in "Craft: Art in America” in Fall 2005.

Susan Schmidt Horning (Urban Arts)—pre- sented “Making Music in a New Technological Landscape” at the 2004 NMC Conference for the History of Technology 31st Symposium in Bronx, Germany. Her article, “Engineering the Future: A Resilient Researcher, Knowledge, and the Art of Controlling Sound,” appeared in the November issue of the journal, Social Studies of Science. She was awarded a Summer Stipend from the National Endowment for the Arts (Visual Arts and Design) and won the 2005 Outstanding Dissertation Award from the Institute. Colleen Fraser ’96—has just completed a large show of her work and was part of the first group show at MOCA Cleveland’s new “Sky Lounge.”

Susan Donovan Lowe ’89, recently moved to Napa, California. Her work has become part of the permanent collection of the museum and is currently producing a book on glass with the working title, “Art From the Kiln.”

Colleen Fraser ’96—has just completed a large outdoor ceramic mural of westside Cleveland neighborhood and is currently working on a kiln that is 14 feet tall, and has been installed on W. 65th and Father Caruso Drive, Cleveland.

Jeffrey Hap ‘96—was promoted to Associate Professor of Art at Mississippi State University, and in October 2004 had a one-person show at Meridian Community College, Meridian, Mississippi. His work was featured in the William and Mary Review, vol. 42.


Michael Begany ’97—worked on his largest project to date, creating a 22-by-16-foot installation and employed traditional woodworking skills in the National Park Service’s timber framing, a method that has been used for centuries.

Leilita Eldredge ’97—encourages visitors to take their own tour of the museum and to participate in art-related experiences. She is a painter, and creator of ingenious jigsaw puzzles, she took courses at the Institute for many years. Throughout her life she was

Kirsten Tradowsky ’03—received an annually- renewable Graduate Fellowship Award to continue her studies in textiles and her work will be exhibited in the sixth edition of “America Now: Short Stories by the members of Cleveland’s Euclid Art League, Ohio. A major artist and creator of ingeniously inventive, and often scary. He is an experienced professional and a successful collector—rare event in contemporary letters.”


Cecilia Harding ’97—was featured in the September issue of Southwest Art in the article, “No Bad Moves,” and is currently working on a new collection. She recently participated in a group show, “Edge of Abstraction,” at Abend Gallery, Denver, Colorado, where her Dascapose Collection was also shown during this past summer.

Alison O’Daniel ‘03—was the first Agnes Gund Award recipient, and during this past summer, she participated in several shows in Mexico City, including the “San Valentín Seminar: Muraletas from Mazatlan,” at Casa/Aguas at El Arable. She recently exhibited in Cleveland’s exhibit, “Jenn Et Al,” and was part of the first group show at the 2004 NMC Annual Conference and showed her work at the 8th International Video Film Festival in Serbia, at Cleveland Public Theater’s Pandemonium and at the Valley Art Center.

Beth Berzolheimer (Visual Arts and Technologies)—teaches in the Institute’s Department of Computer Information and Graduate Interarts Department at Columbia College, Chicago. She was a panelist at the Midwest Art and Literature Association Conference at their June meeting. On October 1

William Brounach (Critical)—participated in the exhibition “Six McKnight Artists” at the Nicollet Island Pavilion in Minneapolis. He participated in several shows in Mexico City, including the “San Valentín Seminar: Muraletas from Mazatlan, Alonso,” at Casa/Aguas at El Arable. She recently exhibited in Cleveland’s exhibit, “Jenn Et Al,” and was part of the first group show at the 2004 NMC Annual Conference and showed her work at the 8th International Video Film Festival in Serbia, at Cleveland Public Theater’s Pandemonium and at the Valley Art Center.

Dan Cuffaro ’91 (Industrial Design)—received the IDSA/Business Week Categorical Award for his design of the DeWalt Radio for both top design and strong business perform ance. He authored a case study of the development of this product for the October 2005 issue of IDSA Magazine. Colleen Fraser ’96—has just completed a large show of her work and was part of the first group show at MOCA Cleveland’s new “Sky Lounge.”

“Through a second major endowment created shortly before her death, Miss Cole provided funding that will permanently support the Institute’s ability to recruit and retain faculty members of the highest caliber,” said Institute President, David Deming.

As well as an artist and former student, Miss Cole understood the great value of helping the next generation of artists. As a result, she was a major supporter of the Institute’s annual fund and made a provision in her estate plan to maintain their generous annual gift fund in perpetuity.

If you are interested in assisting the Institute through any kind of planned gift, Margaret Gudderban, Esq., director of planned giving will be pleased to assist you. She can be reached at (216) 421-8016 or ngudderban@case.edu. “Many individuals don’t realize that they can maintain their annual giving forever through an endowment gift made during their lifetime or through their estate. For example, an endowment gift of $20,000 would continually support the annual $6,000 benefit at the Institute,” said Gudderban.

Jenny Zito ’04—exhibited a show of 30 minutive bead sculptures at the 2005 Juried Exhibition in Cleveland, eliciting a very favorable review of her work in the Cleveland Plain Dealer. She was also awarded a scholarship to Currier (Urban Arts), Maggie Denk-Leigh (Photography), Sarah Kabot (Foundation), Kazumi Minomiya (Urban Arts), and Kristen Baumbler (Foundation/T.I.M.E.—) led a panel discussion, “Out of the Lab: Artists Emerging from Studio Spaces” at the "Back from SPACELab" exhibit at Cleveland’s S.P.I.A. gallery; the project "The Orangework Project" at the 2004 NMC Annual Conference and showed her work at the 8th International Video Film Festival in Serbia, at Cleveland Public Theater’s Pandemonium and at the Valley Art Center.

Helen Champley Care profoundly interested in the Institute, about art and the importance of quality art education. An avid painter and creator of ingenious jigsaw puzzles, she took courses at the Institute for many years. Throughout her life she was an extremely generous supporter of the Institute and made a provision for that support to continue long after her passing, which sadly occurred this past August.

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Through her lifetime, Miss Cole established two important endowments that benefit the Institute. The first supported the Champley Family Visiting Professorship, a joint appointment between Case Western Reserve University and the Institute, a position currently held by David Currier Ph.D., a prominent professor of art history, philosophy and criticism. It was designed to bring distinguished national and international scholars to the Institute.

Through a second major endowment created shortly before her death, Miss Cole provided funding that will permanently support a wide range of faculty development needs. This gift will allow Institute faculty members to attend national and international conferences, obtain specialized training, support significant student projects and produce publications or audiovisual presentations that showcase faculty special projects.

"In choosing to establish this new endowment, Helen Champley recognized the vital importance of the availability of such funds for faculty members to enhance the Institute’s ability to recruit and retain faculty members of the highest caliber," said Institute President, David Deming.

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Robert Jergens ’60 (Faculty Emeritus)—participated in the exhibition, “Water” at the Cleveland Museum of Art from January through March 2005. He also had a solo exhibition at the Sylvia White Gallery in Los Angeles, and exhibited at the Weisser Gallery, Ursuline College in March 2005. A private collector, and also enjoys working with bonsai.

Julie Langsam (Ceramics)—showed her work in “Innovations in Clay” at Gallery One in Ann Arbor, Michigan this fall. Barbara Stanczak (Foundation)—received the 2004 “Art of Caring” Award, given in recognition of philanthropic leadership in the community by the Fairview Lutheren Foundation. Her sculpture, “Possessive of Light,” will be installed in the new wing of the Women’s Participation and Service Hospital on Cleveland’s West Side.

Framy Taft (Liberal Arts)—has four watercolor sketches that are being exhibited at the Artist Archives of the Western Reserve. She has also scheduled a private exhibit of St. Paul’s Cathedral in St. Paul’s Episcopal Church in Cleveland Heights, where Brent Young also exhibited.

Dan Tranberg (Visual Arts and Technology)—has been invited to join the Board of Directors of the Institute of Art on January 22, 2005. Call the Office of Student Affairs for more information.


Brent Young (Craft)—See Framy Taft.

 gefundene Todesfälle

John R. Clague ’56—died on November 9, 2004 at the age of 87. John was born in Cleveland, but spent his early childhood in Maceda, in Roma, Italy. As a 10-year-old, he went alone to a nearby creek each day to enjoy the beauty of the plants and wildlife. “There I had already learned that the world that it begins to reveal its special secrets.”

Clague received scholarships to the Institute. He left art school and traveled, during the Korean War, to serve in the infantry. He was commissioned a first lieutenant and was billeted. Fifty years later he and his wife, Sarah Southall Clague ’56, were honored guests at the Institute’s Silver Anniversary Gala in 2005. Mr. Southall’s drawings, paintings and sculpture are found in the collections of the Cleveland Museum of Art, the Arts Council of Cleveland, and the University Museum of Fine Arts, University of Pennsylvania. His watercolors can be found in the collections of the Cleveland Museum of Art, the Arts Council of Cleveland, and the University Museum of Fine Arts, University of Pennsylvania.

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SCHRECKENGOST TEACHING AWARD — CALL FOR ENTRIES

THE SCHRECKENGOST TEACHING AWARD COMMITTEE REQUESTS NOMINATIONS FOR THE INSTITUTE’S PRESTIGIOUS AWARD OF FACULTY ACHIEVEMENT FOR 2005. THE AWARD IS NAMED FOR FAMOUS ALUMNUS AND PROFESSOR EMERITUS, VIKTOR SCHRECKENGOST ’29 AND RECOGNIZES TEACHING EXCELLENCE, AS WELL AS THOSE WHO MENTOR AND INSPIRE INSTITUTE STUDENTS. THE SCHRECKENGOST TEACHING AWARD IS PRESENTED TO CURRENT OR FORMER FACULTY MEMBERS WITH AT LEAST 10 YEARS OF SERVICE TO THE COLLEGE. NOMINATIONS SHOULD BE ACCOMPANIED BY A BRIEF RATIONALE OR TESTIMONIAL IN SUPPORT OF THE NOMINEE, DESCRIBING HIS OR HER CRITICAL EFFECT ON THE NOMINATOR’S PROFESSIONAL LIFE OR ON THE LIVES OF HIS OR HER STUDENTS. NOMINATION FORMS WITH A FULL DESCRIPTION OF CRITERIA ARE AVAILABLE AT WWW.CIA.EDU AND SHOULD BE FORWARDED TO ANNA COTTOS IN THE OFFICE OF ACADEMIC AFFAIRS BY JANUARY 31, 2005.

SMITH FOUNDATION CHALLENGE GRANT

In response to a challenge grant from The Kelvin and Eleanor Smith Foundation, which offered to match new and increased gifts from individuals contributing to the Annual Fund, more than $79,000 in such new money was received in the eight months after the challenge was announced. This wonderful response resulted in receipt of the full $50,000 match offered by the Smith Foundation, plus another $10,000 provided by another donor impressed with the extraordinary results.

Link

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THE INSTITUTE AND ANGLE MAGAZINE ORGANIZED A LIVELY MONTHLY DISCUSSION SERIES TO PROVIDE INSIGHTS ON ISSUES AFFECTING CONTEMPORARY ART AND CULTURE. JEFFREY GROVE, FORMERLY OF THE CLEVELAND MUSEUM OF ART, PROVIDED INSIGHTS ON THE ROLE OF THE CURATOR. THE FIRST WEDNESDAY SESSIONS ARE FREE AND OPEN TO THE PUBLIC. FOR UPCOMING EVENTS VISIT WWW.CIA.EDU.

FACULTY SHOW 2004

(LEFT TO RIGHT)
JUDITH SALOMON
“CONSTRUCTION BOX” CERAMICS
DOM SCIBILIA UNITLED MIXED MEDIA
KEVIN KAUSTUBHDHARIN (FOREGROUND) “BODY/STACK” BEESWAX, POPLAR, CEDAR, POLLEN (BACKGROUND) “HEALING/MIRRORS” PROPOLIS, POLLEN, WALNUT
BARBARA STANICK “WITNESS” SYCAMORE AND BIRCHWOOD
NANCY MCENTEE “GARDEN SERVICES: FALLING STAR” SUGAR GELATIN PRINT
WILLIAM BROUILLARD “BALANCE OF NATURE” STONEHENGE
BARRY UNDERWOOD “ICE” CHROMOGENIC PRINT
DEBORAH CARLSON “TURRET, FROM DOLL ROOM WINDOW” COTTON

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