The boundaries separating fine art, craft and design have probably never been fuzzier and that’s all to the good, according to Matthew Hollern, Professor, Jewelry + Metals.

“We use jewelry and metals as a way to teach both craft and design,” said Hollern, who was recently appointed Dean of Faculty. “Our graduates are producing some great designs. I think it’s because they have a solid understanding of craftsmanship, a good sense of materials and of the design processes, and the ability to effectively use digital applications.”

In short, the Jewelry + Metals program today carries on a tradition that educated notable “designer-craftsmen” as far back as Horace E. Potter, class of 1898, who taught jewelry design and silversmithing at the Institute and founded Cleveland’s venerable jewelers, Potter and Mellen.

From Arts and Crafts to Bauhaus

The Arts and Crafts movement in England had a powerful influence on Potter and many of his contemporaries, focusing attention on craftsmanship and the value of handmade work in an industrial society. A generation later, the Bauhaus movement in Germany would highlight the role of the designer-craftsman in its bid to erase the distinction between fine arts and the applied arts. A succession of graduates and faculty members would carry both traditions forward.

The late enamelist Kenneth F. Bates, for instance, epitomized the designer-craftsman model and wrote three books on enameling during his 43 years as a faculty member at the Institute (from 1928–1971). Bates — who was not first and foremost a jeweler — nonetheless taught and influenced countless Jewelry + Metals students during his tenure.

Goldsmith John Paul Miller ’40 was one of Bates’ students. Miller himself influenced generations of jewelers, teaching at the Institute from 1946 until 1983, and drawing international acclaim when he resurrected an ancient Etruscan technique for granulating gold. Miller, who majored in industrial design, truly overlapped all three realms, art, design and craft, with his gold and enamel creations.

Silversmith Frederick A. Miller ’40, a classmate and close friend of John Paul Miller, made his mark teaching at the Institute from 1947 until 1975. He created jewelry for Potter and Mellen, buying the company in 1967 and creating silver pieces that are now in numerous prestigious public and private collections around the world.

Jim Mazurkewicz ’67 would carry the torch, teaching at the Institute from 1970–1989. He has been Potter and Mellen’s master designer/goldsmith for more than 15 years, creating exquisite, limited-production pieces.

His classmate, William C. Harper ’67, served as a visiting professor at the Institute from 1984 to 1985, went on to a 20-year tenure as a professor at Florida State University, and works now from his Manhattan studio. Harper’s works of enamel jewelry are held in dozens of public collections, including The Cleveland Museum of Art; Smithsonian Institution; and the Vatican Museum.

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In celebration of The Cleveland Institute of Art’s 125-year history of influencing art and design, Bruce Checefsky, director of the Institute’s Reinberger Galleries, is organizing an exhibition showcasing contributions made by notable alumni in public art projects, digital media, animation films, automotive and product design, painting, ceramics and sculpture.

“The show will examine four different periods of CIA’s history using a series of concentric circles rather than a strict linear chronology,” Checefsky explained. “This exhibition is not meant as a definitive historical overview but as a slice of CIA history, a look at select alumni who continue to influence contemporary artists and designers.”

As of press time, the following alumni or their representatives had committed to participate in the exhibit:

Shelby Lee Adams ’74
Richard Anuszkiewicz ’53
Marc Brown ’69
Charles Burchfield ’16
Clarence Carter ’27
Alberto Cifollli ’53
Bruce Cleaton ’71
David Deming ’67
William Harper ’67
Winfred Lutz ’65
Robert Mangold ’66
Ed Mieczkowski ’57
John Paul Miller ’40
Charles Salles ’38
Viktor Schreckengost ’29
Hughes Lee Smith ’36
Julian Staniszewski ’54

From Craft to CAD

For Hollem, “Jewelry and metals are subjects and also vehicles to teach something. They’re the vehicles to teach students to be designer craftsmen.”

Once today’s students have covered fundamentals, they explore advanced uses of materials and technologies including forming and fabrication, lost-wax casting, plating, electroforming, anodizing, mixed media, and machining.

Digital (computer-based) design entails three-dimensional modeling, CAD/CAM (computer-aided design/computer aided manufacturing) and rapid prototyping.

Hollem is a firm believer that in every generation, great craftspeople have taken advantage of the tools that were then cutting edge. “Artists have a responsibility to work in ways that reflect and advance the time in which they are working.”

For current students in the Jewelry + Metals Department, “Mastering advanced techniques allows for exploration of the boundaries of the field in concept and design, materials and technologies,” Hollem said. “I’m trying to emphasize that we have an opportunity to be a part of the ideology of it. We can take a position. I want students to have the CAD skill, but having some ideas around it will make them much more interesting.”

Recent graduates have made quite an impression on numerous employers. Hollem noted that many graduates are working as designers and makers of jewelry and metal objects. For instance Tim Seiber ’96, Min Koo ’95 and Amy Krieling ’95 are all designing jewelry for Ted Muehling Jewelry Design in New York City.

Jenn Mellon ’04 landed a dream job immediately after graduation: working for her favorite Los Angeles jewelry designer, Tarina Tarantino, designing jewelry for Hollywood celebrities. Mellon recently left Tarantino, after two years, to pursue her own designs. “My sights are set on my own jewelry line,” she said. “At CIA they instilled confidence in you that you can do it.”

Mellon’s confidence grew, she said, because Hollem and Buszkiewicz emphasized problem solving. “They didn’t tell you how to solve something; they gave you options about how to think about it. And now, in my career, that really helps,” she insists.

Artists have a responsibility to work in ways that reflect and advance the time in which they are working.”

Stephanie Schwaller ’06 is another recent success story. She served an internship at Juicy Couture after graduation and now works at Bijou Drive, designing costume jewelry for Banana Republic, Urban Outfitters and other retailers. “I spend about half of my time drawing the designs and doing the spec-work for overseas manufacturers and the other half doing metal work in house, making samples that eventually are mass produced. I really enjoy it.”

Hollem is delighted for her. “Stephanie is working as a true designer-craftsman, which is the Bauhaus model.” He said the many skills and perspectives students explore in this major broaden their thinking and serve them well in a competitive job market.

“Our graduates leave here with diversified portfolios. In finance, a diversified portfolio is smart and in art and design, a diversified portfolio also allows you to be agile in different markets,” he said.
Concepts, Not Curtains, Inspire Students of Interior Design

Ask an Interior Design major at The Cleveland Institute of Art to design a theme restaurant that targets a particular demographic group, or the set for a play or movie, or a retail environment that enhances the core value of a company’s brand identity. Just don’t ask these students to redecorate your living room.

“A lot of people in the general public think interior designers are picking out curtains,” said third year student Lindsey Benedict. “It’s frustrating because interior design is so much more than that; it’s architectural design, it’s conceptual design, it’s branding images for companies.”

It’s also a growing program that graduates young designers who go on to enjoy fruitful careers and provide fresh perspectives in a creative — and competitive — field.

Rooted in Industrial Design

Department Chair and Associate Professor Michael Gollini ’86 explains the Interior Design program was an outgrowth of the Institute’s renowned Industrial Design Department. In fact, Gollini’s BFA is in industrial design.

“For 17 years, Alex Sekely taught interior design as an elective in the Industrial Design Department,” Gollini explained. “By the late 1980s, roughly 30 percent of Industrial Design graduates were getting jobs in Interior Design, so Alex proposed the Institute create an Interior Design department. He became the first Chair when the department was formed in 1988.”

Sekely, a 1962 graduate of the Institute, died in 1998 and Gollini succeeded him as Chair.

Since then, Gollini has refocused the curriculum on creative, conceptual content rooted in problem solving. “Students today are given much more abstract problems,” he said. For instance, last year’s seniors competed for prizes in a project sponsored by Atlanta-based design firm MillerZell, Inc. “They had to do a still life of the tools associated with a certain career. Then they had to use that still life as an inspiration or reference to design a live-work space for a professional in that career.”

The out-of-the-box thinking that assignment required is just what Gollini and his faculty colleagues encourage. “We want our students to think beyond the surface and think about a space in a more experiential sense,” Gollini said. He asks students, “When you walk into a store, what’s the atmosphere like? When you talk about a restaurant, do you talk only about the food, or do you talk about the environment, the energy?”

As often as he prods his students to come up with innovative ideas, Gollini also reminds them that they need to maintain a client focus.

“As interior designers, we’re not necessarily paid to design to our own tastes. We’re meeting the needs of an end user,” he said. “That doesn’t mean we’re technicians either. We’re not. We interpret information and come up with the best solution. More and more, we use terms like ‘brand’ and ‘core values.’”

Students Appreciate Creativity and Practicality

Despite any confusion about what the interior design field entails, Gollini insists that today 60 to 70 percent of Interior Design students come to the Institute knowing they want this major.

Abbey Bickel was one of them. “One of my high school teachers told me about interior design and it sounded like the perfect fit,” she said. “I was going to go to an art school in Columbus but I wanted a college that would have the right balance of structure and conceptual freedom. The other school was too structured, too cookie cutter. CIA allows fine art to filter into the design world. I love that.”

Justin Sasse, on the other hand, came to the Institute intending to pursue industrial design but after hearing a presentation by Gollini, he reconsidered. “I thought interior design might work well with my talents; I’ve had jobs in roofing and residential construction.”

Faculty Active in the Field

Amanda McKenzie, also a third-year student, loves the fact that her instructors are all working professionals. “They always have an anecdote from their professional work that adds insight into how the interior design business really works.”

Gollini’s often humorous stories are drawn from experiences in consulting, including a specialty in designing exhibits for the lucrative trade show market. Faculty member Scott Richardson ’91 also maintains an active professional practice, with clients ranging from Universal Studios to Forest City Development. He designed the Institute’s Center for Design and Technology Transfer. Adjunct faculty members Sherri Appleton and Kristie Oldham both work as interior design consultants. Laura Wolf, who teaches a course on architectural documentation and AutoCAD (for computer-aided design), is an architect.

Digital Design

“We teach students how to draft by hand before we teach AutoCAD,” explained Gollini. “They’ll be better CAD operators if they know how to draft by hand, so they get three semesters of drawing and rendering.” In addition to becoming proficient in CAD, interior design students also learn to do three-dimensional modeling on the computer. “We want our students to be ready for the work world,” Gollini said.

Roughly 20 percent of interior design graduates go on to work in architectural firms; others go on to work for design consulting firms (there are some three dozen in Ohio), or major retailers that have interior designers on staff. Most students begin exploring career options through summer internships and numerous employers recruit graduating seniors at the Institute’s Spring Show every year. Gollini says these employers are lucky to get his students.

“I believe passionately our Interior Design students are some of the most talented, hard-working students in this school. We have a great program, the students show very well, their work is excellent and they are getting terrific jobs after graduation.”
Endowed Chair Memorializes Sculptor Joseph C. Motto ’12

A bust of William Shakespeare in the Cleveland Cultural Gardens, a large crucifix at the Cathedral of St. John the Evangelist in downtown Cleveland, a cast of the pitching arm of former Cleveland Indians’ star pitcher Bob Feller, several pieces in a Florence gallery, and countless other works are the lasting legacy of sculptor Joseph C. Motto. In memory of this prolific alumnus of the class of 1912, his late nephew has created a lasting gift for The Cleveland Institute of Art. The late Rocco Motto, and Rocco’s wife, Verna (Houch) Motto, have given the Institute a $1 million gift to endow The Joseph Motto Chair in sculpture and fine arts.

“My uncle was a gifted and passionate artist. We are so grateful to be able to memorialize him and, at the same time, perpetually support the exceptional work of the faculty at The Cleveland Institute of Art,” Rocco Motto said when announcing the gift in mid-October. The retired California psychiatrist died on October 30. Joining her husband in announcing the gift, Verna Motto added, “We feel very fortunate to be able to provide the funding to keep Joe’s legacy alive. We hope others will take a similar approach and support other areas of the school for many generations to come.”

“The prestige of the Motto chair, and the resources it provides for professional growth, will strengthen the Institute’s capacity to recruit and retain the finest artist-educators.”

The Motto endowment will provide salary support to the chairholder as well as funds for professional development of faculty members in the chairholder’s department, education-related travel, and materials and equipment.

“We are humbled and thrilled that Rocco and Verna Motto decided to honor Joseph Motto’s contributions to the arts with this very generous donation,” said David L. Deming, Institute president and chief executive officer. “The prestige of the Motto chair, and the resources it provides for professional growth, will strengthen the Institute’s capacity to recruit and retain the finest artist-educators. I know how delighted Rocco was that he was able to see this gift completed during his lifetime.”

Further, said Deming, “Gifts such as this will be key components of the Institute’s capital campaign, which is raising money to modernize and unify our campus on Euclid Avenue and bolster our endowment and faculty development funds.”

Joseph Motto was foremost a highly acclaimed sculptor, but also a ceramicist, watercolorist and general fine artist. He assisted Cleveland School of Art faculty member Herman N. Matzen with the sculpture of Cleveland’s reform mayor Tom L. Johnson that was unveiled on Public Square in 1915. Joseph Motto taught at Hawken School, maintained a local studio and one in Florence, and studied in Rome, Vienna and New York. In July 2005, his work was the subject of a major retrospective exhibited by the Cleveland Artists Foundation at The Beck Center for the Arts in Lakewood.

Rocco and Verna Motto previously created an endowed scholarship and funded a charitable gift annuity at the Institute. The family’s ties to the Institute are strong. Rocco Motto’s brother, the late Louis J. Motto, and Louis’ wife, the late Marilyn L. (Carpenter) Motto, were both graduates of the class of 1942 and enjoyed successful careers in interior design.

The Motto Chair is the second endowed chair established at the school, the first being the Anne Fluckey Lindseth Chair in industrial design established in 1995 by a gift from her husband, the late Elmer Lindseth, and their son, Jon Lindseth. The chair was created to honor Anne Lindseth, a 1926 graduate of the Institute, a Trustee from 1965 until 1983 and a member of its Advisory Board and Honorary Board.

Jewelry + Metals Professor Matthew Hollern Appointed Dean of Faculty

Matthew Hollern brings enthusiasm and fresh vision to his new appointment as Dean of Faculty at The Cleveland Institute of Art. His appointment was effective January 16. He replaces Joyce Kessler, who served over the last 18 months as Interim Dean of Faculty, and who is now focusing on her teaching in Liberal Arts while coordinating the Institute’s self-study program prior to the Institute’s re-accreditation process.

Hollern’s record of leadership and service earned him his appointment as the new chairholder of the Anne Fluckey Sculpture and Fine Arts Chair. The Anne Fluckey Sculpture and Fine Arts Chair was created to honor Anne Fluckey, a 1926 graduate of the Institute who went on to earn a master of fine arts degree in jewelry and metalsmithing from the Tyler School of Art at Temple University, joined the Institute’s faculty in 1951 and served as the Dean of the Institute’s Craft Environment from 2001 until 2005, and as Dean of Faculty. Hollern will oversee the Institute’s undergraduate and graduate programs, educational exchanges, and other matters important to the Institute’s academic program success. He will be responsible for ongoing academic program review and curriculum development. Additionally, he will serve as a liaison between the faculty and administration.

As Chair of the Institute’s Craft Environment and Jewelry + Metal Department, Hollern introduced numerous innovations to the curriculum including three-dimensional computer modeling. He helped organize the Institute’s strategic planning process, served as president of the Faculty Council and Chair of the Faculty Affairs Committee. Hollern has taught the Institute’s professional businesses practices course for the past 14 years and led the committee that redesigns this course as a degree requirement.

Hollern will remain actively engaged in the Jewelry + Metals Department, teaching one class each semester, and will continue his own highly acclaimed work as an artist. His work was recently shown at the Helsinki Design Museum in Finland and is in the permanent collection of The Renwick Gallery in the Smithsonian American Art Museum.

Kathy Buszkiewicz, who has been a faculty member with the Institute for 24 years and earned numerous awards for her art and teaching, was named Department Head, Jewelry + Metals, effective February 1.

Hard Work, Good Guidance Pay Off for Automotive Designer

Celso Martinez ’00 is living the American dream. Born into the poverty and upheaval of El Salvador in the 1970s, he decided as a teenager that he would have a better life. So in 1989, at age 19, he left his family and moved to the United States, with limited English speaking skills but almost unlimited ambition. Martinez took classes in English as a second language at a non-profit organization on Cleveland’s West Side and eventually enrolled in night classes at Cuyahoga Community College, “I bounced around. I took English, painting, sculpture; I took computer classes, until one of my counselors at Tri C finally asked me what I wanted to accomplish. I told her I didn’t know what I wanted to do with my life; I just knew I had a passion for art. She told me about The Cleveland Institute of Art and got me working on my portfolio.”

That turned out to be life-changing advice. He enrolled at the Institute in 1996. “I thought I wanted to be a painter until I took Richard Fiorelli’s Foundation Design course,” Martinez recalled. Fiorelli, professor of foundation, is a 1973 graduate of the Institute who went on to earn a master of fine arts degree at Syracuse University.

“He was so focused on design. He asked me if I had ever thought about majoring in industrial design (ID). He walked me down to the ID department and showed me around, which was great because I was very shy,” he said.

Martinez chose industrial design as a major, began working for General Motors right out of college and remains there today. “I love my job," he said. “Every day, I get up and I’m happy to come to work. It’s frustrating at times, but when we see the results, it’s very satisfying. I’m still learning a lot.”

Martinez is a Creative Designer at GM’s Component Design Strategy Center, which focuses on the interior details such as seats, steering wheels, shifters and the center stack, which holds the radio and heat controls.

“I consider myself a product designer," he said. “A very important concept that I learned at CIA was that when I’m designing a product, I need to always consider the interaction between a person and the product they are using. When they reach for it, how convenient is it? How does it feel in their hand? Is it comfortable? We think about the form but also the function. I learned that from CIA and I bring it to everything I design at GM.”

Martinez looks back fondly on his years at the Cleveland Institute of Art and how he recommends the Institute to aspiring artists and designers. “I left college well prepared for the job market, obviously, and I had great teachers, many of whom I really grew close to.” And, he adds, “I still like to paint as a hobby.”
The Cleveland Institute of Art and Case Western Reserve University have been more than just close neighbors over the art school’s 125 year history. For one brief period, from 1888–1891, the Institute became the School of Art of Western Reserve University (although it maintained an independent charter and board). In 2006, the two schools celebrated 100 years of collaboration in offering an art education program, where students are prepared to become art teachers. Institute students have long had the option of living in a Case dormitory. And students from both schools socialize on the vibrant campus that is University Circle.

Building on this neighborly legacy, two academic programs that involve both institutions show particularly strong potential to grow in the coming years: the biomedical art major and a video game design course. Both of these promising programs involve digital art.

**Biomedical Art Program Capitalizes on Collaborations**

Known by various names over the years — including medical illustration and scientific illustration — the biomedical art major at The Cleveland Institute of Art still starts with a year or more of refining traditional hand drawing skills. But as students move into this revised and newly updated major, they increasingly focus on innovative digital art practice and theory, including animation, to capture the agony of tearing a knee ligament or the ecstasy of the butterflies in the Cleveland Botanical Garden.

“Two, our graduates go on to create educational animation or illustrations for drug companies, medical device manufacturers, physicians and scientists,” said Amanda Almon, the energetic Assistant Professor and Department Chair who joined the faculty in 2004. “I want them to be the most digitally cutting-edge, competitive students out there.”

Biomedical Art students cross register to take at least three science courses at Case, typically principles of biology, anatomy and physiology, and either embryology, histology, botany or comparative vertebrate zoology. “I’m flexible as to which sciences they take, as long as their science choices inform their work,” Almon said.

Conversely, Case students may register for biomedical art classes, including anatomy for the artist, in which they spend half the morning session of the class in the Case Anatomy Department’s cadaver lab and half in the Institute’s life drawing studio. In addition, Institute students of various majors, including illustration and TIME (for technology and integrated media environment) often opt to enroll in biomedical art classes.

On a winter afternoon, Almon talked with students from two different classes — three-dimensional modeling for illustration and game developers curious to see the results. When the game design students gave their semester-final presentations in December, they were so plagued by technical and artistic concerns that they missed the chance to talk with Almon about the project. “I know you had your hands full with that project,” Almon said. “But you’re doing good.”

“I was not only impressed by the graphics and artistry of the games, but also by how much fun they were,” said Merry Kang, EA’s university relations manager. EA employs 7,200 people worldwide. In recent years, graduates of the Institute have gone on to work there, including Jack Lew ’75, Global University Relations Manager, Art Talent.

Assistant Professor Knut Hybinette said he was happy to have Ms. Kang and her colleagues tune in as the three teams of students presented their games. Delta 9 team produced “Servatrix,” a game featuring a child prodigy who is abducted to an alien planet where his only weapon against a host of bad guys is a gravity gun that helps him float or sink out of harm’s way. The Brain Freeze team developed “Ego-Quest,” featuring members of teenage cliques — nerds, jocks, goths and anime lovers — battling one another using their powers of esteem, wits, cool and pride. And the Bearly Legal team produced “Unbearable,” which pits koala bears against pandas bears in the age-old rivalry over the right to be called a true bear.

Hybinette said students were required to come up with a company name and design a CD cover and booklet. “We also got them to think about which audience they want to target. They worked really, really hard all semester and they loved it.”

Hybinette’s co-teacher Marc R. Buchner, Ph.D., director of Case’s virtual worlds lab, said that the course was very challenging for his computer science students, too. “But it was really a highlight for them. There are very few courses that our students just thank us for offering and this is one.” He said he looks forward to collaborating with the Institute on a video game design course again next year.

**Game Design Class is Art and Science**

Video game production has always been part art, part science. A class jointly offered by the Institute and Case for the second time last fall covers both, with Institute students creating the animation, Case engineering students writing the programs, and game developers curious to see the results. When the game design students gave their semester-final presentations in December, three representatives of leading videogame producer Electronic Arts (EA) participated, critiquing their work via teleconference from California.

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**Collaborations with Case Enrich Institute Programs in Biomedical Art and Video Game Design**

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The Art of Staying Connected

Teachers, students, and friends. It will be organized in three sections: alphabetically, by class year, and by geographical region.

Charlotte Jaffe Cowan ’51 – continues to paint watercolors. Shirley Leavitt Koller ’42 – had work included in “re: Growth” at Bellevue Arts Museum in September 2006. She also participated in “The People’s Exhibition” at Wellington B. Gray Gallery at the Edinboro University Distinguished Alumni (Southeastern College Art Association). He also teaches photography at Oklahoma City University.

Anne Rea ’83 – has opened up her San Francisco studio on the second Sunday of each month for fine art in progress. See www.anneama.com for more information.

David P. Wood ’71 – had a solo show, “Into the Moonlight” at the American Sign Museum in New York City. He also created animated show packaging and promotion toolkits for Adobe, Pixar, and Google.

Mark Horak ’89 – recently completed animated graphics for the “Gold exhibit at the American Museum of Natural History in New York City. He also created animated show packaging and promotion toolkits for Adobe, Pixar, and Google.

Kevin Klefot ’90 – has been featured in “Stone Pages”, “Salute to the Great Artists” for the Fetal Treatment Center of Columbus, OH and can be found on the web at www.rebeccaklefot.com.

The Art of Staying Connected

- he alumni office is undertaking the project of publishing a comprehensive Cleveland Institute of Art Directory, which will include contact information for all alumni, current and former faculty. This publication, which will be available by year-end, provides a convenient means for our alumni to re-connect with fellow classmates, former teachers, and friends. It will be organized in three sections: alphabetically, by class year, and by geographical region, for ease of finding pertinent information. Our partner in this project is Harris Direct, who will manage and oversee the gathering of data, and the printing of the book. Shortly, CIA alumni will be receiving more information from Harris Direct about the directory, and you will be asked to confirm your contact information for accuracy. The last institute directory was published in 1977. If you have questions about the directory project, please contact Amy Barter, Director of Alumni Relations and Annual Giving at 216-421-7412 or email her at abarter@cia.edu.
Amy Casey 39 (Collages) – had work in the “84 Hours of Making Art” show at B.K. Smith Gallery in October for the 2006 with Cecilia Phillips 39.

Charmane Spencer 35, Lane Cooper, Nathaniel Person 39, and Kelly Pataky 39 were also in a gordon Gallery’s “Sakura” exhibit with Sarah Denke 38 and Jen Omans 33.

Bruce Cheechisky (Director, Galleries and Exhibitions) – see Ostrow (faculty).

Lane Cooper (Associate Professor, Liberal Arts) – see Casey 39 (faculty).

David L. Deming ’67 (President) – led a discussion on The Cleveland Museum of Art’s “Barcelona and Modernity: Picasso, Gaudí, Mira, Dali,” exhibit for a benefit for Lawrence Upper School in Sagamore Hills, OH. He also donated a major sculpture to the City of Cleveland for the 2006 Edgewater EXHIBITION Sculpuren Garden in University Circle.

Richard Fiorelli 74 (Professor, Foundation) – was included in the “Midwest” exhibition at SPACES Gallery in Cleveland, OH for the fall.

John Garton (Assistant Professor, Liberal Arts) – see Casey 39 (faculty).

Cecilia Phillips’05, – the California College of the Arts.

The Warehouse in Houston, TX called “Play” and exhibition at the Commerce Street Artists.

Lucky, Glamour, Self York City in August 2005 and is Senior Web

and Vanity Fair.

She and husband Robert were co-owners of

She was an artist-in-residence at

Michael DeFabbo ’06, (Assistant Professor, Liberal Arts) – see Ostrow (faculty).

Randy Brown

see Ostrow (faculty).

also in e. gordon Gallery’s “Sayonara” exhibit

John Garton (Assistant Professor, Liberal Arts) – see Casey 39 (faculty).

He was one of the featured sculptors in “Life

see Klecker 77.

Lucky, Glamour, Self York City in August 2005 and is Senior Web

Art. His watercolors hang in the permanent

Doris (Kalman) Anderson ’50 – passed away in February 2006.

Paul Heist ’50 – passed away in February 2006.

Robert E. Waide ’80 – passed in January 2007. As a child he was a Vaudeville tap dancer, and he also created and directed to The Cleveland Institute of Art.

He was one of the featured sculptors in “Life

see Steiner ’99 (faculty).

Karen H. (Assistant Professor, T.I.M.E.—Digital Arts) – see Casey 39 (faculty).

Liz Maugans (Adjunct Professor, Postmedia) will be in the “Collectors Choice Show” at Hights, art in one of the new

She is survived by her husband, three sons and two grandchildren.

Edward A. Fisher Jr. ’52 – passed in January 2007. He had a three years prior to joining Carnegie Mellon University’s Design Department in 1958 as an associate professor. He received numerous awards for his painting, calligraphy and book designs and was an accomplished writer. He was a former president of the Art Directors Society of Pittsburgh, Board Member of the Three Rivers Art Festival, editor of The Verso magazine and a founding member and president of the Calligraphy Guild of Pittsburgh. He was active as a member and lector for A.L.U., an adult education program at Carnegie Mellon University. He is survived by his son, grandchild and a sister.

Frederick B. Leech ’55 – passed away in December 2006. He was a member of the Ohio Watercolor Society, he also worked as an artist in Ohio and throughout Ohio. He is survived by his wife, sons and a daughter, grandchildren and great-grandchildren.

Christopher Fedrigi ’72 – passed away in November 2006. She was the recipient of the Gund Traveling Award and was the founder of the Crafts Guild at the CIA, which she started as a way to help students sell their work to pay for tuition. Also see Klecker 77.

Mark Halsey French ’75 – died in Cleveland, OH in December after a long illness. He is survived by his wife, Ole Grabsky French ’75 as exceptionally intelligent, creative and possessed with remarkable natural abilities. As a resident, Mark had received awards and commissions for his work, and his paintings are now in private collections. After graduating from the Institute, Mark returned to an active career path and worked as Senior Research and Development with the Computer Technology Group in Research and Development at IBM, which will greatly be missed by those who knew him.

Lee Aster Wilt ’88 – passed away in October 2006.

Lauren Marie Bogie ’92 – passed away in November 2006 at the age of 37. She was passionate about her family, friends, the U.S.', mails, and the environment. She loved music and had an enchanting voice. She held the position of forensic photographer for the Cuyahoga County Coroner’s Office, exhibited extensively and was recognized with numerous awards for her photography. She donated her art and services to the Cuyahoga County Women’s Community Foundation, the Rape Crisis Center, and the APL. She is survived by her parents, sister, brother, and her soulmate.
CUYAHOGA COUNTY TEACHERS VISITED THE REINBERGER GALLERIES ON FEBRUARY 1ST FOR THE SCHOLASTIC ART AWARDS TEACHER RECOGNITION NIGHT. AREA TEACHERS WERE INVITED TO VIEW THE AWARD-WINNING WORK OF THEIR STUDENTS AND OTHERS AROUND THE COUNTY AND NETWORK WITH INSTITUTE REPRESENTATIVES AND ADMISSIONS COUNSELORS. THE CLEVELAND INSTITUTE OF ART HOSTED THE 27TH ANNUAL CUYAHOGA COUNTY REGIONAL EXHIBITION OF THE NATIONAL SCHOLASTICS AWARDS IN JANUARY.

Increase the Value of Your Gift

Did you know that you may be able to increase your donation to The Cleveland Institute of Art through a corporate matching gift program?

Check with your employer and your spouse’s employer to see if the companies participate in a matching gift program. Such programs can double, or even triple, your donations to The Cleveland Institute of Art. Dominion, Eaton Corporation, Ernst & Young, KeyCorp/Key Foundation, SBC, and The Progressive Corporation are among the many that offer a matching gift program.

According to Robin Harbage of the Progressive Corporation, Progressive had a desire to play a role in the communities in which they operate. This led to the decision to provide matching gifts for charitable donations made by the company’s employees. It also allows for the business to support the community in many areas due to people’s wide diversity of interest.

To find out if your employer or your spouse’s employer offers a matching gift program, check your company website or contact your human resources office. For more information, contact Amy Bartter at abartter@cia.edu or 216-421-7412.

SAVE THE DATE FOR UPCOMING EVENTS AT THE INSTITUTE

- MFA Thesis Exhibit will be April 13–28 in the Reinberger Galleries
- The Design Show will be held in the design studios of the Gund building April 25–May 4
- BFA Exhibit will be May 7–12 throughout the studios of the McCullough Center for the Visual Arts

Visit www.cia.edu for more information! Hope to see you there!

American Art Pottery Association Annual Convention

The American Art Pottery Association is holding its annual convention in Cleveland on April 25–29, 2007. The convention will focus on the ceramics and art of the Cleveland School. The weekend event will include a trolley tour of the city with a stop for lunch at the Institute and a tour of the Institute’s Ceramics studios. The convention includes auctions, symposia, book signings and networking. All activities are open to the public (fees may apply). For complete information visit www.AmArtPot.org.

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