Painting Program
Looks to the Future, Honors the Past

The Cleveland Institute of Art boasts a heritage of painters from Charles Burchfield ’16 to Julian Stanczak ’54, to Dana Schutz ’00, who were and are thought leaders of their day. The challenge for current faculty and students, says Department Head Julie Langsam, is to encourage new waves of innovation while honoring that history. “We have an amazing legacy of a strong painting program and we build on that,” Langsam said. “We still teach and value the tradition and craft of painting; at the same time, we’re giving students the tools and the vocabulary to explore painting in an expanded field that includes painting as installation; painting that incorporates digital technology; and painting as material, meaning using paint almost sculpturally.”

The result — Institute painting graduates are gaining admission to competitive graduate programs and their work is generating considerable interest in the art world.

Recent Graduates
Make Their Mark

Numerous recent graduates are excelling as painters, challenging the boundaries of their medium and having their efforts recognized with solo shows. Schutz has taken the art world by storm since graduating in 2000, with prestigious exhibitions in the United States and abroad and glowing reviews in major publications. Among her most successful contemporaries are Institute alumni Tom Vance ’97, Jason Sleus ’00, Branden Koch ’01 and Robert Goodman ’02.

Significantly, Libby Black ’99 has found a niche in lampooning “the good life” with her installations of painted paper replicas of high-end consumer products. Her humorous works include a Kate Spade shoe store, a Louis Vuitton handbag store and a life-sized Mercedes. Charlotte Becket ’02 has been reviewed by major international art publications (including Art in America, Artforum, FlashArt International, Art News and The New York Times) for her three solo exhibitions in New York; while Ben Grasso ’02 creates large-scale oil paintings that depict realistic images of natural and human-made disasters and has already had a solo exhibition in New York.

“They’ve gone out, they’ve spread their wings and they’re part of the national art scene,” Langsam said. “I’m proud of the fact that we’re preparing this new generation of artists who are important to the global art community.”

Raising Eyebrows &
Raising the Profile

In recent years, said Langsam, painting majors have been very engaged in a broader conversation about where painting is going. “Students are doing a lot of reading and thinking and bringing these ideas back to the studio and to our critiques,” she said. “Our department has the reputation of being a place where there is an intellectual rigor in terms of dialogue, where ideas are challenged.”

Continued on page 2
Painting

The Digital Future

Ostrow is particularly excited about the possibilities that digital technologies open for making paintings in new ways. “We’re hoping to develop a course of study called ‘Image and Process,’ that would explore all different ways of making an image, including digitally. It’s about trying to create an integrated curriculm because more and more the arts are multi-media.”

Recently, the Painting Department has hosted such internationally known artists as Fabian Marcaccio, James Welling, Joseph Néchvatal, Michael Rees and Shirley Kaneda to discuss their use of computer imaging in their work.

Both Ostrow and Langsam stress they are not replacing the tradition of painting with digital art; they are supplementing the material of paint with new technologies. “We’re really valuing a wide range of visual language that the term painting implies, everything from the centuries-old use of chiaroscuro, or working with light and dark to create a sense of three-dimensionality, to manipulating an image on the computer and printing it directly on canvas,” Langsam said.

A History of Influence

The legacy today’s faculty and students are building upon begins with Burchfield (1893–1967), who emerged as one of the first graduates of the Institute (then the Cleveland School of Art) to achieve international recognition as a painter. “The American landscape painters of Burchfield’s day were painting majestically, Godlike landscapes and Burchfield came along and gave a darker, almost Edgar Allen Poe version of the landscape that was very radical at the time,” said Bruce Checfsky, director of the Institute’s Reinberger Galleries.

Hughie Lee-Smith’s (’38 is widely recognized for his light-drenched landscapes that include the human figure and are said to convey a sense of the alienation of racial prejudice. Lee-Smith (1915–2000) and classmate, influential painter and interior designer Charles Salle (1917–2006), made history as the first African Americans to graduate from the Institute.

An Eye Toward Op Art

Richard Anuszkiewicz ’53 and Julian Stanczak ’54 have both made indelible marks on the art world. After earning their BFA’s from the Institute, both earned MFA’s at Yale University where they studied under the legendary color theorist Josef Albers. Stanczak brought Albers’ influence back to the Institute in 1964 when he was appointed professor of painting. He developed his own style of abstract, geometric paintings and went on to shape generations of emerging painters, retiring from teaching in 1995.

“Julian Stanczak had such a profound influence on his students and the art world that it would be difficult to overstate his significance. He was loved and admired by hundreds of students and he is still painting and exhibiting his work through group and solo exhibitions in distinguished galleries and museums,” said Institute President David L. Deming ’67.

In 1963, Anuszkiewicz and Stanczak were both featured in “The Responsive Eye,” a ground breaking exhibition of so-called Op Art at New York’s Museum of Modern Art (MOMA). These artists — both leaders in the Op Art movement — used color, line and shape to create optical illusions of movement, vibration and dimensionality.

Although she came from the same era as Stanczak and Anuszkiewicz, Alberta Ciolfelli ’53 established her highly successful career producing very different images. Shunning the geometric forms of the Op Art movement, Ciolfelli created her own style in soft-beded paintings that feature landscapes and floral portraits in oil, acrylic and pastel.

Edwin Mieczkowski ’57 and Robert Mangold ’60 also emerged as leaders in abstract geometric art. Mieczkowski, who taught at the Institute for 39 years, was co-founder of Anonima, a group of artists in Cleveland and New York who rejected commercial pressures of the art world. In recent years, Mieczkowski’s work has been the subject of many exhibitions.

“...”

Langsam said this atmosphere prepares students well for graduate school. “Competitive graduate programs are looking for students who have the ability to write and speak intelligently about their work in the context of the larger contemporary culture.”

Institute painting students have been accepted into such prestigious master of fine arts (MFA) programs as those at Cornell University, Virginia Commonwealth University, SUNY Purchase, Claremont Graduate University and Hunter College, among others. For Saul Ostrow, chair of the Visual Arts and Technologies Environment, which includes painting, this graduate school connection is critical. “We’re increasingly successful at getting students into good graduate programs and more and more, our students are in demand by graduate schools. That’s good for our students, good for our program and it’s good for the larger context of the art world,” he said.
Mangold, who visited the Institute last spring, is a principal figure identified with Minimalism. Internationally recognized with works in major museums around the world, Mangold continues to evolve, challenging the art world with his paintings and prints.

April Gornik ’76 and Leonard Koscianski ’77 were both students at the Institute during the tenures of Mieczkowski and Stanczak. Gornik’s dramatic landscapes and seascapes depict both the fury and the serenity of nature with almost photo-realism. Nature is a recurring theme for Koscianski too, in his critical postmodernist images of wolves and other animals, often invading suburbia.

**Exhibition Celebrates 125 Years in Three Venues**

Several of these painters — and other artists and designers — will be featured in an alumni exhibition, “From Here to Infinity and the Big Bang,” celebrating the Institute’s 125th anniversary. The exhibition will be displayed in three venues. Work from alumni at the peak of their careers will be curated by Checfsky and exhibited from September 7 through October 27 in the Reinberger Galleries of the Institute’s Gund Building and in FUTURE: Center for Design and Technology Transfer in the Joseph McCullough Center for the Visual Arts. Work of emerging artists will be curated by Langsam and displayed September 7 until October 19 at SPACES, a contemporary art gallery in Cleveland. (See related article.)

“The truth is we could do an alumni show every year for the next 10 years and it would be as good as this show; there are that many graduates out there who have done and are doing very good and important work,” said Checfsky. “For every one person whom we chose, there are 20 who we could have chosen as well. The idea was for this exhibit to be less about the history of the Institute and more about the contribution the Institute has made to the fields of art and design.”

Institute Prepares to Celebrate 125 Years of Making Art Work

Expect passion, beauty, innovation and a few challenges to contemporary culture in a major exhibition of works by Cleveland Institute of Art alumni, “From Here to Infinity and the Big Bang.” The show will celebrate contributions the Institute has made to the fields of art and design in the 125 years since its founding in 1883.

This 125th anniversary exhibition will be displayed in the Reinberger Galleries of the Institute’s Gund Building, 11141 East Boulevard; FUTURE: Center for Design and Technology Transfer in the Joseph McCullough Center for the Visual Arts, 11610 Euclid Avenue; and SPACES, a contemporary art gallery at 2220 Superior Viaduct.

The displays in the two Institute galleries, curated by Bruce Checfsky, director of Reinberger Galleries, will feature work from alumni at the peak of their careers and will run from September 7 through October 27. Works of fine art will be displayed in the Reinberger Galleries while works of applied art will be in the Design Center.

The SPACES portion of the exhibition, curated by Julie Langsam, painting department head, will feature the work of emerging artists drawn from the ranks of recent graduates and will run from September 7 until October 19.

Help Us Celebrate at Exhibit Openings, Gala

There are many ways to join in the excitement of the Institute’s 125th anniversary celebration. Attend either or both opening receptions for our alumni exhibit, “From Here to Infinity and the Big Bang,” on the evening of September 7 in the Institute’s Reinberger Galleries, its Design Center and at SPACES gallery. Join us for our 125th Benefit Gala at the Hyatt Regency at the Arcade in downtown Cleveland on Saturday, October 27. Invitations to the gala and the openings will be mailed in late summer; meanwhile, watch our website (www.cia.edu) and monthly e-newsletter for details. (To sign up for the e-newsletter, write to alumni@cia.edu).
Thanks to funding from local foundations, the Cleveland Institute of Art was able to transform a former conference room in its George Gund Building into an attractive new Academic Writing Center where students, especially those with learning differences, can seek tutorial assistance and use new educational technology.

"Creative people can have different learning styles and art students, in particular, are more likely than the general population to be visual learners," said Jill Milenski, associate director of academic services. "We are delighted to be able to offer a welcoming environment with the latest technology to students with learning differences."

Over the last year and a half, the Eva L. and Joseph M. Bruning Foundation, The Harry K. & Emma R. Fox Charitable Foundation, The Reading 1 Foundation and the Sears-Sweetland Foundation all contributed to the effort to create a contemporary, upbeat space where students experience fewer distractions and can seek help when they need it. Two generous grants made by The Abington Foundation in 2000 and 2001 helped establish the original Writing Center.

Combined, the four recent grants funded a fresh paint job, new carpeting and furniture, new wiring, three new computers, a scanner, printer, five CD players for books on CD, a small collection of reference books and books on coping with learning differences and specialized technology including voice-recognition software.

In addition, the grants allowed Milenski to attend a national conference titled "Technology and Persons with Learning Disabilities," and purchase a membership in the non-profit Recording for the Blind & Dyslexic, which gives students access to more than 109,000 recorded titles.

Until the 2006–2007 academic year, the Institute’s Academic Writing Center was housed in a busy, all-purpose computer lab open to all students.

JILL MILENSKI EXPLAINS VOICE-RECOGNITION TECHNOLOGY
TO WRITING CENTER TUTORS SARAH GOTOWKA ’07 (FITTING) AND CAROL TRAYNOR ’06

Institute’s Campus Unification Project Gathers Momentum

The Cleveland Institute of Art continues to take notable steps toward unifying its divided campus and helping to revitalize a historic Cleveland neighborhood in the process. Consider these recent milestones. The Institute has hired Rhodes Dahl, Inc. to provide project management, the Fenchel Group to serve as the developer, and the internationally prominent Dutch firm MVRDV to serve as the lead architectural firm. In addition, the college has already raised over $1 million in this early phase of its capital campaign that will make this once-in-a-generation project a reality.

For the last 25 years, the Institute has operated in two facilities, the George Gund Building and the Joseph McCullough Center for the Visual Arts, that are seven blocks apart. MVRDV will spend the next year designing a distinctive building — to be constructed immediately west of the McCullough building, which itself will undergo substantial renovation — that will house studios, classrooms, administrative offices and public spaces and underscore the Institute’s commitment to cutting-edge design. Further information about MVRDV’s bold, innovative and environmentally sustainable work is available at www.mvrdv.nl.

“Our unified campus will enhance interdisciplinary experience, as students from diverse majors learn together on one site and have continual opportunities to interact casually and inspire one another,” said Institute President David L. Deming ’67. "Students will also enjoy new and renovated studios and classrooms, a specialized gallery in which to sell work, inviting common areas, a café in which to socialize and more comfortable climate-control systems.

“For faculty members, our transformed campus will inspire and accommodate out-of-the-box work. For the immediate neighborhood, our new, unified campus will be a key component in developing a high-energy, high-density Arts and Retail District in University Circle providing a wonderful new connection with Little Italy,” Deming added.

And for Northeast Ohio residents, the Institute’s revitalized, unified campus will be a major asset, drawing all ages — from school children to retirees — to participate in engaging, enriching programs offered through the Institute’s Extended Studies + Community Outreach program, its critically acclaimed Cinematheque film program, exhibitions in new, state-of-the-art galleries and public lectures presented by thought leaders in the fields of art and design.

Stay tuned for ongoing reports on the Institute’s progress with its campus unification project.

Keep the Fires Burning at The Cleveland Institute of Art

Your planned gift could help Cleveland Institute of Art faculty members continue lighting the fires of imagination, creativity and lifelong questioning in students of the future.

There are as many ways to plan a gift as there are Institute alumni grateful for their terrific arts education. Are tax benefits important to you? Are you interested in establishing a stream of income through a gift annuity? Ever considered creating a lasting legacy by establishing an endowment through your will or trust?

Please contact Margaret Gudbranson, at 216-421-8016 or mgudbranson@cia.edu. She can provide you with straightforward brochures and helpful answers.
Artists Emerge: Institute Students Win National and Regional Awards

Cleveland Institute of Art students were honored for entrepreneurial thinking, innovative design and the artistic quality of their work in regional and national competitions this semester.

For the second consecutive year, a senior has won a NICHE Student Award for his work in glass. Michael Hric ’07 was honored at the Buyers Market of American Crafts in February for a Greek and Roman inspired wine decanter and goblet set titled “Dependent.” NICHE magazine, a trade publication for retailers of American craft, hosts the awards annually to celebrate excellence in American and Canadian Craft. This year, the organization received nearly 900 entries from students representing over 100 North American schools and honored 19 students with awards.

Painting major Janet Brunh ’07 won Best in Show at ArtCares 2007 for her oil painting titled “Parasailer.” ArtCares is an annual auction organized by The Cleveland Institute of Art, the Museum of Contemporary Art Cleveland and the AIDS Taskforce of Greater Cleveland. This year’s event raised more than $40,000 for the taskforce. Thomas Spoorndle ’07 served as student coordinator, inspiring many of his peers to respond to the call to donate artwork.

Three fiber and material studies majors were named in the top ten of the 2007 Vision Entrepreneurship Competition sponsored by the Institute along with Case Western Reserve University, Cuyahoga Community College and Cleveland State University. Beth Whalley ’07, Meredith Cowden ’07 and Brittany Ruccella ’07 were honored among 75 entrants for exemplifying entrepreneurial thinking and the use of technology in their work. Whalley and Cowden proposed establishing a fabric-dye facility where customers could buy fabric and dye their own material using natural dyes. Ruccella received her award for pitching the idea of developing and marketing a line of environmentally friendly clothing. Proposals were judged for creativity, feasibility, marketability and sustainability by a panel of local business people and academics.

Matt Swinton ’07, an industrial design major, earned the Merit Award from the Industrial Designers Society of America for his design work, internships and previous awards. The Merit Award winner is considered the most outstanding Industrial Design student as determined by a panel of professional designers. Swinton is the third Mideast District Merit Award Winner from the Institute in three years, and the fourth in five years.

Matt’s twin brother, Rob Swinton ’07 won the bronze medal in the International Design Excellence Awards competition for his design of a refillable aerosol spray paint system. The IDEA awards are co-sponsored by the Industrial Designers Society of America and BusinessWeek magazine. Last year, this competition drew nearly 1,500 entries in 51 categories.

Janna Prilutsky ’07 received Honorable Mention in the Eye for Why: Dyson Student Design Competition 2007 for her design for a portable dusting and air filtration system.

Six industrial design students were honored by the International Housewares Association in its 2007 Student Design Competition. Out of 201 students from 27 colleges in the competition, Institute students won six of the 18 prizes, including three of the top four. Matt and Rob Swinton tied for first place with the designs for a garden hose reel and a refillable aerosol can respectively; Prilutsky placed second with her design for a portable dusting and air filtration system; and Drew Johnson ’07 placed third for his portable, retractable reel for electrical cords. Omar Hernandez ’07 earned honorable mention for his home irrigation system and Byron Loibl ’07 earned honorable mention for a device which attaches to a bicycle and projects a beam of light on the road, denoting a moveable bike lane. This year’s winners bring the total number of Institute students honored by this prestigious competition to 19 in the last four years.
Ernest Whitworth ‘39 – celebrated his 90th birthday in February with an exhibit at the Roca Gallery in Fort Lauderdale.

Joseph O’Sickey ’40 – was part of an exhibit this spring, “Ohio Impressionists: Places and Passages” at the Bonhoeffner Gallery in Cleveland.

Benjamin Steele ’56 – is still painting watercolors and oils and exhibiting in shows. He has created a prisoner-of-war exhibit that continues to travel.

Ed Axel ’52 – continues specializing in fiber-glass ornamentation and historic reproductions for his company Axel Corporation. Recent projects include sculpturing and molding for forty seats-of-arms to be placed on the exterior of the Polish-Staate Federal Credit Union in Brooklyn, NY, a sculptured “Oscar”figure for Sesame Place in Pennsylvania and ornamentation projects for hotels in Atlantic City, NJ and in Louisiana.

Carla Lashua DiSante ’52 – had a watercolor accepted in the San Diego Art Institute’s International Exhibition. She is in her 37th year as aiquis painter and exhibiting as an illustrator and works at art centers in Michigan.

George Nick ’53 – is in the exhibit, “New York Urban Landscape” at the Lemberg Gallery in Ferndale, MI in February and March.

Bernard Marks ’54 – traveled last year with his wife to Thailand, Cambodia, and Vietnam.

Jay Praznik Sweeney ’58 – was in a show in February at the River in Rocky River, OH along with Mike Mikula ’87 and CIA faculty member Bill Brouillard and Chadd Lacy. Also exhibited in March.

Sarah Clague ’59 – has recently had shows in Jenico, VT and in Arvon, OH. She also had a one-woman show at the Conesville, OH Conesville Library. She was a featured artist at the 2006 Stream Restoration, Inc. show in Pittsburgh, PA, using material from acid mine water. See also Kimura ’94.

Rachel Mauk ’60 – is exhibiting an earlier this year “Robert Mangold: Column Structure Paintings” at PaisiWalentinyi in New York City.

John Jackson ’72 (d. 2006) – was memorialized in an exhibit, “Unfinished Work,” which was on view in February and March at the Institute.

Laura H. Von Vetten ’79 – her book “Endangered New Species,” has been released in French and German editions. She will be exhibiting in the Oil Painters of America National Juried Exhibition in Texas and in The Oil of Miniature XXV International Exhibition in Germany this April. Additionally, she was awarded a 2-year grant in 2007 for painting in the Miniature Paintings Society of Florida Annual Exhibition.

Giuseppe Delano ’70 – after retiring from a 28-year career as chief designer with Ford Commercial Vehicles, he is now a professor at the School of Architecture in Cincinnati, OH, as vice president.

Bruce Young ’78 – has retired from the Ford Motor Company.

Julian Seveny ’79 – has a successful wedding planning business in Cleveland. The website is www.weddings4you.com.

Shan Goshorn ’80 – is a traveling exhibit titled “Our People, Our Land, Our Images” currently on view in the University of North Carolina Asheville Art Gallery. She is one of 26 photographers from around the world invited to speak at the conference in conjunction— titled “Peoples and Places.” She works with three corporate commissioned works and she has recently participated in numerous group shows in the Southwest, and one in China.

George Kozmen ’82 – see Zimmerly ’39.

Elizabeth Pfeifer-Bush-LaPlace ’82 – a self-employed goldsmith, and has been living in the Caribbean for 22 years. She sells her work in stores and at shows and has participated in two Craft shows.

Guy-Vincent Rickett ’83 – has an exhibit “Identity Remains” earlier this year in the PLEF Center in Chicago, IL.

James Eiler ’84 – had an exhibit “American Delirium” at the Southeastern Center for Contemporary Art earlier this year. This exhibit, featuring 26 of his pieces, was the largest selection of his art ever in one show.

Jeffrey Fulvimari ’85 – had an exhibit of his large-scale prints titled “Jeffrey Fulvimari—Ultramarine Oils and Other Stains” at the Bakeries in Los Angeles through June 22, 2007.

Margaret Yoko Kimura ’85 – was in “The Red Brick Room” this April at the Lake Shore Clague ’59 and Marilyn London Afdin ’84.

The collaboration project was inspired by a set of outdated, re-covered engineering books.

Ken Sweins ’94 – see Kimura ’85.

David Pinter ’95 – regularly writes and contributes photography to PSFK.com, an online global trends collaboration platform. He also continues to design for the retail interior and environmental graphic design firms BRIDG in New York City.

Jeanette Ho ’96 – was featured in two shows in the Cleveland area this spring, one exhibit at True Art Gallery in North Collinwood, and the other exhibit at Dobbs Studio in Tennessee.

Megan Wagner Vagianes ’97 – was in a show in February at the Artworks Gallery in Cleveland.

Thomas Vance ’97 – will be co-teaching a drawing class this summer at the Tyler School of Art Workshop held at Temple University Japan in Tokyo. The six-week workshop immerses students in the study of Japanese drawing techniques.

Susan Danke ’98 – is represented by the Bonafyve Gallery in Cleveland, and by the Harro-Seara Gallery in Warren, OH. Her work can be viewed at www.dankarte.com.

Timothy Callaghan ’99 – had a show “First Light” this fall at the new William Busta Gallery in Cleveland.

Katzrou Zimmerman ’99 – see Mikula ’87.

Ed Zmerry ’59 – was in a show in March at The Artworks Gallery in Cleveland, OH along with George Kozmen ’82.

Chris Zahner ’00 – see Kimura ’85.

Brandon Koch ‘01 – recently had a show at Rowland Contemporary, Chicago, IL. Information available at www.rowlandcontemporary.com.

Devon Baren ’02 – will be featured in the exhibition “2006 Members Show” at the Contemporary Glass Art studio and gallery in Louisville, KY. The exhibit runs June 2 through July 28, 2007.

Sarah Krischer ’03 – is getting married in May, 2007 to Dr. C. Brent Wakefield. She is an assistant professor and the Graduate Program Chair for the Interior Design program at Kent State University in Kent, OH. Additionally, Jan was in the inaugural show at the Edward Sinning Studio last fall, and has a solo show scheduled for the end of the year.

Josh Heples ’03 – see Harner ’73.

Alien O’Daniel ’83 – received a grant that will enable her to attend the famed Snowmass School of Painting and Sculpture Summer residency program.

Vemer Stuart-Lilley ’44 – started a new job in Los Angeles at the beginning of the year working for Guess? Inc. as a special projects manager.

Jessica Langley ’05 – is in the spring show at the Columbus College of Art and Design Gallery in Richmond, VA along with Valerie Atherton ’66. The show also features two shows in Pittsburgh – an installation titled “Emerging in Summer Eves” and a solo show “White Frame” at the Three Rivers Arts Festival.

Bridget Jesenowski ’05 – is in graduate school at Claremont Graduate University in Claremont, CA and had her MFA exhibition in February.

Carrie Battista ’06 – is working this academic year at the American Craft Museum at the Winterthur Center for Crafts in Warrenton, VA. She is also teaching classes at the Center.

Allen Camp ’06 – has been accepted into the MFA program at the University of Iowa Graduate Assistantship.

Elizabeth Capen ’06 – had a one-woman show in April at the Art Center of Mississippi, Ocean Springs, Mississippi. See also Leebie Jeebee galleries in Colorado City, CO, and had her MFA exhibition in February.

Jord Drew Hoed ’06 – has been accepted into the graduate architecture program at UCLA.

Branden Imman ’07 – was an exhibit titled “Hand Pulled, Juried Mid-Atlantic Print Show” this spring at the Ellipse Art Center in Arlington, VA. Additionally, she was in “Wire and Whimsy: 2006” at American Glass Center. She is an instructor at the Institute for Contemporary Art in Alexandria, VA and was the curatorial assistant for the “Nest” exhibit were Langley ’05 and Imman ’06.

Melissa Shumulinsky ’06 – has recently joined the faculty at Lehigh University and has been a member of the region’s largest communications firms.

Faculty and Staff

Amanda Almon (Assistant Professor and Head of Art and Design) – developed a 20 minute and 25 second animation for MedVent Communications and the Merial Animal Health Pharmaceutical company. She also made a 10-minute Film, Drug for Canine Osteoarthritis. The animation premiered at the January North American Veterinary Conference in Orlando, Florida with over 15,000 attendees and 3,000 company exhibitors. The project was managed by fellow Institute faculty Kristen Baumberger, who scheduled the event in conjunction with the Art Institute to facilitate the success of the project. Almon also received a John and Maxene Flower Grant for her Digital Development Laboratory for training in new electronic media and attending the Electronic Geometry Conference 2007, Virtual Reality and Interactive Media – “Theory and Practice of Computer Graphics.”

Chadd Lacy (Technical Assistant, Ceramics) – see Sweeney ’08 and Mikula ’87

Liz Mounga (Assistant Professor, Printmaking) – her work showing at the Weitzel Gallery show “Comeclass” in the inaugural show at Towner Press. Also see Lacy (faculty) and Mikula ’97.

Edwin Mieczkowski ’57 (Faculty Emeritus) – was the featured artist in a retrospective exhibit, “Visual Paradox. Transforming Perception,” this spring at LewAllen Contemporary, Santa Fe, NM.

Saul Ostrow (Chief, Visual Arts and Technologies Environment; Associate Professor, Painting) – see Hybinketa (faculty).

Troy Richards (Assistant Professor and Coordinator, Drawing) – see Hybinketa (faculty).

Judith Salomon (Department Head and Professor, Ceramics) – see Brouillet (faculty) and Mikula ’97.

Anthony Schepis ’55 (Faculty Emeritus) – moved to Winter Haven, FL in 2008. In February, he had work in the exhibit “Contemporary Variations of Still Life” at the Cavalier Gallery in Greenwood, CT.

Petra Sosseemann ’77 (Chief and Professor, Foundation Environment) – received a John and Maxeen Flower Grant for Faculty Development in New Technologies to organize a technology workshop at the Institute, as well as a grant that will enable faculty to continue to develop and broaden their technology skills.

Paul St. Denis ’62 (Faculty Emeritus) – is one of the jurors for the Farmington Russell Art Exhibition, which will be on display through June 8, 2007 in Russel, OH. St. Denis is a signature member of the Ohio Watercolor Society, National Watercolor Society, and the American Watercolor Society. Currently, he is an instructor for Elderhostel.

Mary Jo Tolles (Professor, Film, Video and Photography Arts) – received a John and Maxeen Flower Grant for Faculty Development in New Technologies for training in digital imaging, digital design, web construction, and digital communications software to expand the scope of software applications in the classroom.

Barbara Underwood (Department Head and Assistant Professor, Film, Video and Photography Arts) – was one of 33 international media and visual artists to participate in the Imaginary Places residency at The Banff Center for the Arts in Alberta, Canada. The residency focuses on visual artists whose work relates to the concepts of land, territory and perception.

in memoriam — alumni

Vicorie Brennan Van Loon ’39 – passed away on March 23, 2007. A long-time resident of Concord Township, OH, she was 92 years old.

Josephine Natke ’46 – passed away March 1, 2007 in Berea, OH. She and her late husband produced enamelled jewelry and books. What won six first prizes in the Cleveland Museum of Art May Show 1932 to 1935. She also taught art in the Strongsville schools for several years.

Harold B. Ware ’47 – passed away on February 7, 2007.

Donald Perk ’48 – passed away in March 2007 at the age of 94. A World War II U.S. Army veteran, he is survived by his son and grandchildren.

Peter Rigler ’58 – died in Luguna Beach, CA on Dec. 8, 2007. He was 78 years old. He is survived by a son, and two sisters.

in memoriam — staff

Tom Harn (Director of Information Technology) – passed away suddenly January 14, 2007. Tom joined CIA in 1995 and, with his broad knowledge and unwavering dedication to students, faculty and staff, he ushered the Institute through the radical technological changes the decade would bring. Ordinarily it would be difficult for a college the size of the Institute to keep pace with the fast changing technologies, but Tom worked hard, formed collaborations with neighboring institutions and brought the Institute from the early days of Internet dial-up to virtually unlimited Internet access. For his many contributions and his kindness, Tom is greatly missed.

Ansel Adams Exhibition on View in Reinberger Galleries

Ansel Adams: A Legacy, a collection of over 100 images showcasing the remarkable achievements of the revered landscape photographer, will be on view in the Institute’s Reinberger Galleries from May 20 – August 19. Special gallery hours are Tuesdays, Thursdays, Saturdays and Sundays, 10:00 a.m. – 5:00 p.m., Wednesdays and Fridays, 10:00 a.m. – 9:00 p.m. closed Mondays. The prints are generously on loan from the collection of Lynn and Tom Meredith of Austin, TX. The exhibition is a co-presentation with the Cleveland Museum of Art.

HOW TO MAKE THE HONOR ROLL

EVEN THOUGH YOU ARE NO LONGER IN SCHOOL, YOU CAN STILL MAKE THE HONOR ROLL! HOW? ALL DONORS TO THE CLEVELAND INSTITUTE OF ART ARE LISTED IN THE HONOR ROLL OF DONORS IN OUR ANNUAL REPORT. THE INSTITUTE’S FISCAL YEAR ENDS ON JUNE 30TH, THEREFORE WE MUST RECEIVE YOUR GIFT BEFORE THEM IN ORDER TO INSURE THAT YOU WILL BE INCLUDED IN THE 2006–2007 HONOR ROLL. DON’T WAIT ANOTHER DAY TO SEND IN YOUR GIFT. WE’VE TRIED TO MAKE IT EASY FOR YOU BY INCLUDING AN ENVELOPE WITH THIS ISSUE OF LINK. ALL DONATIONS TO THE ANNUAL FUND ARE SINCERELY APPRECIATED AND ARE AN IMPORTANT PART OF THE INSTITUTE’S ABILITY TO PROVIDE STUDENT SCHOLARSHIPS, INNOVATIVE PROGRAMMING AND OUTREACH COMMUNICATIONS LIKE LINK NEWSLETTER.

WE HOPE TO BE ABLE TO INCLUDE YOUR NAME ON OUR LIST OF 2006-2007 FINANCIAL SUPPORTERS. FOR QUESTIONS ABOUT THE ANNUAL FUND, CONTACT AMY BARTER, DIRECTOR OF ANNUAL GIVING AND ALUMNI RELATIONS, AT 216-437-7412 OR ABARTER@CIA.EDU.

If you are willing to donate 10-15 hours of your time yearly to help us recruit talented and promising young art students to The Cleveland Institute of Art? Please consider joining our newly established alumni volunteer network of Admissions AfGiAnados.

Responsibilities may include:

• Contacting accepted students by phone or by email
• Attending college fairs in your representative area to meet with interested students and their parents
• Assisting Admissions staff at area meetings by mingling with prospective students and their parents
• Clipping news articles about student artists in your area who should be contacted about attending CIA
• Hosting or speaking at a reception in your area for accepted students

As an institute graduate, you are uniquely qualified to help potential students understand the value and benefits of attending a professional art college. You add an important personal dimension to the Admissions process, assisting with explaining to incoming students the benefits and strengths of the Institute.

If you are interested in learning more about this volunteer opportunity, please contact Amy Barter, Director of Annual Giving and Alumni Relations at 216-437-7412 or abarter@cia.edu for a packet with more information and registration materials.
alumni events

On the Road Again...

In February, the new Toledo Museum of Art Glass Pavilion was the gathering place for a fabulous event for Toledo-area alumni and the Institute’s Craft Council. In addition to touring the museum’s new glass section, the event included a presentation by members of the Institute’s Glass Department faculty. Brent Young, department head, and Eoin Breadon, adjunct faculty. Also making the trip from Cleveland were several current Glass students. Our crowd of alumni and friends in attendance was well over 60 guests.

California Here We Come

Institute President David Deming ’67 will be flying out to California in June to participate in two alumni gatherings. If you will be in the San Francisco or Los Angeles areas and would like to attend, please check the Institute’s website www.cia.edu for more information about times and locations.

June 7 — We are thrilled to have the opportunity to gather at the home/studio of Gary Bukovnik ’71, located in downtown San Francisco. Gary recently had a book of his watercolors published, and just wrapped up an exhibit at the Caldwell Snyder Gallery in San Francisco. (www.garybukovnik.com)

June 20 — We look forward to re-connecting with our alumni and friends in the Los Angeles area! Our event will take place at Fresh Paint Art Advisors in Culver City.

Exhibit Explores Recent Alumni Work in Product Design

View innovative designs by recent Institute graduates in “Design Values 2: The New Face of Product Design,” on view in FUTURE: Center for Design and Technology Transfer from June 1 until August 3. The FUTURE Center is in the Joseph McCullough Center for Visual Arts. This second-annual Design Values exhibition will explore the economic and cultural impact of product design and feature the evolution of a variety of consumer goods from concept to completion. In addition, Design Values 2 will provide an overview of the proposed Cleveland District of Design. For further information about this plan for economic development and downtown revitalization based on the region’s strengths in product design, go to www.districtofdesign.com.

student showcase

FOUNDATION CREATIONS
PETRA SOESEMAN, PROFESSOR AND CHAIR, FOUNDATION ENVIRONMENT, AND JACKLYN WATSON ’19, WITH LARGE SCALE STRUCTURES CONSTRUCTED BY FOUNDATION DESIGN STUDENTS OF SOESEMAN AND KEVIN KAUTENBURGER.

STUDENT INDEPENDENT EXHIBITION

(LEFT TO RIGHT)
NATHAN MARCONI ’17
UNTITLED (DETAIL)
MONOPRINT
FOREGROUND: ELIZABETH STANGER ’19
UNTITLED
PLASTIC BACKGROUND: THOMAS SPOERNDLE ’17
“BAR, QP"
ACRYLIC, OIL ON UNPRIMED CANVAS
ZACK SHOCKLEE ’17
“ADVENTURE FORMS” (DETAIL)
GLAZED CERAMIC

JUSTIN GARCIAZ ’19
“EMERALD CITY (BEFORE AND AFTER)”
OIL ON CANVAS
SCOTT STIBICH ’19
“END TABLES”
FABRIC, PLYWOOD, WALNUT
AUSTIN BATES ’17
“SECRET VISTA”
FINE SILVER, VITREOUS ENAMEL AND ELECTROFORMED COPPER

student showcase

To keep alumni and friends of The Cleveland Institute of Art abreast of our accomplishments, CIA publishes Link three times a year. The editorial staff reserves the right to edit copy submissions.

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