

Smithsonian exhibitions rely on Michael Lawrence '76

By Karen Sandstrom

As Chief of Design at the Smithsonian's National Museum of Natural History in Washington, D.C., Michael Lawrence holds a singular position at a beloved institution.

On one day during D.C.'s tourist-rich cherry blossom season, the museum can draw 32,000 visitors, who move through exhibition halls where Lawrence and his colleagues work to ignite curiosity and a sense of narrative. "In a way, exhibit design is a little bit like urban planning, in that you're guiding people through an experience," Lawrence says.

Sometimes victory shows up in small ways.

"Every once in a while, I'll stand up in the hall and see someone really linger over something you wouldn't think they would linger over, or say 'Mom, come look at this,'" Lawrence says. "I remember there was a family here in a birds hall with their son, who was a special needs boy, and they could not get him away. He wanted to look at every single bird."

Lawrence's trajectory was set at CIA and at Case Western Reserve University, which collaborated at the time to teach Art Education majors. He worked at the Cleveland Museum of Art, and eventually earned his master's degree in architecture from Catholic University of America in Washington. After spending years at an architectural firm that held some museum contracts, he joined the Smithsonian nine years ago.

At any given time, Lawrence's staff has multiple projects in various stages of development. The largest right now is a complete redesign of the dinosaur hall, which closed in 2015 and is slated to reopen summer 2019. (A temporary exhibit was installed to keep visitors dino-sated during the project.)

Lawrence also takes pride in having redesigned the display for Henry, the 14-foot African elephant that has greeted visitors in the rotunda since 1959.

"We designed a much more compact setting for him and incorporated the information desk as part of the setting," he says. "It created much more space in the rotunda—we gained about 750 square feet of space, which we desperately need on a crowded day."

Much of Lawrence's work is what he thinks of as design problem-solving, and art school provided solid training that way.

Jim DiLoreto, Smithsonian Institution



Exporting great design

Jeff Mancinetti



TRANSPARENT SHELVEING INVITES THE EYE AT Q?RIUS, THE CORALYN W. WHITNEY SCIENCE EDUCATION CENTER AT THE SMITHSONIAN'S NATIONAL MUSEUM OF NATURAL HISTORY.

"We've got the pragmatic ones—will it hold up, will it be durable—and accessibility issues, which are increasing in complexity. There's the truth to science, [the assurance] that what we're presenting is valid.

"I really enjoy working with the young people on my staff because we do it in sort of a studio workshop way. More and more someone will just pin up work or do a quick table crit. The best ideas come through that process," he says. "I guess it's the frank but positive response you use in studio crit."

Asked what advice he would give current art students, Lawrence thought back on his own college career and said, "I was not a risk taker, I wish I was. I wish I'd taken a few more risks in what I did."

He recalls a printmaking course at CIA in which he was making "this diligent, somewhat predictable etching, drawing a head from a Greek sculpture. And the instructor said, 'Well that's all well and good, but put a necktie on the damn thing!' and walked away. And I realized, yeah, do something unexpected. And I kind of wish I put on a few more neckties."

CIA alums turn fine-art training into booming business at Fastspot

By Karen Sandstrom

In 2008, Bucknell University hired the Baltimore firm Fastspot to design a new website. But when it was time for Bucknell to reboot their look two years ago, they didn't expect to award another contract to Fastspot. After all, how do you get something really fresh from the same people?

Out of courtesy, Fastspot partners and CIA grads Amy Goldberg '95 and Tracey Halvorsen '93 were asked to pitch for the redesign job, and to everyone's surprise Fastspot once again beat its competitors.

Why? Halvorsen believes that it's because "we critiqued our process so thoroughly. And that absolutely comes from art school."

Continued on pg. 8

Julian Stanczak 1928–2017, Page 3
New residence hall coming to CIA, Page 7



TWO SHOTS FROM NOLAN BECK'S INSTAGRAM FEED: AT LEFT, AN EDGILY CROPPED IMAGE FROM HIS VISIT TO THE STUDENT INDEPENDENT EXHIBITION. AT RIGHT, A COLORFUL HAIR-DRYER SELFIE. BELOW, CIA PHOTOGRAPHER ROBERT MULLER CAUGHT UP WITH HIM IN HIS HOME STUDIO.

GIVING BACK

I'm checking all the boxes for myself right now, so if I have extra, why not share?

By Karen Sandstrom

It isn't often that young professionals set up scholarships at their alma maters while the diploma ink is still damp. But CIA alumnus Nolan Beck isn't your typical young grad.

Beck '15 runs his graphic design company from his Cleveland studio. He loves developing brand identity strategies for companies and organizations, and finding ways to give back to communities he cares about in his spare time.

This year, Beck decided to do so by creating a \$1,500 scholarship for a CIA student studying Graphic Design or Interior Architecture. He is still building his business, and doesn't live extravagantly, but his favorite way to spend discretionary money is on other people.

"I like my apartment, I drive a Honda Civic and I have a boat that was \$300 on Craigslist," Beck says. "I don't need much. I'm checking all the boxes for myself right now, so if I have extra, why not share?"

The scholarship—named The Clara Scholarship, after the Tiffany designer who was one of CIA's earliest students—speaks to his affection for the Cleveland Institute of Art.

"There's a lot of positive things that happened with CIA. I think it did its job," he says. "You can't go into a place and expect it to give you everything, but it gave me what I expected and more."

Malou Monago, CIA's Vice President of Institutional Advancement, says, "We're thrilled that Nolan is able to fund a scholarship," but she knows that's not always in the cards for young alumni.

"When our students first leave, they're concentrating on establishing themselves as professionals," she says. "What we want most is for young alumni to stay in touch, that they let us know about their achievements. And we love it when they can come to events at the college."

As for making a gift to CIA, Monago says that even small amounts help, since philanthropic organizations take into account the percentage of alumni who give.

Nolan Beck gives scholarship, good advice

A self-described Army brat, Beck immersed himself immediately when he got to CIA. He was determined to draw everything he could from his four years here. During a recent lunch with a CIA freshman, he offered her his best thoughts on making the most of her college experience.

"You're paying for a service at CIA and if you're not using it to all of its benefits, then you're cheating yourself," he says. "Sign up for classes that aren't in your major. You have access to printmaking, letterpress, glassblowing, welding. Take your professors to lunch and offer to pay. They shouldn't let you, but offer. Get to know everybody and build up these connections. Don't use people, make connections."

In his junior year, a design Beck developed in his Advanced Studio course was chosen to be the new seal for Cuyahoga County. The seal appears on buildings, letterhead and more.

"Senior year was nice because I got to focus more on what I like to do as far as side projects, like with nonprofits in the area," he says.

More recently, he has done design for the Ingenuity Festival and worked on rebranding Cleveland's Public Square. Now he's under contract to market the Maxine Goodman Levin College of Urban Affairs at Cleveland State University.



Last year, when he accrued enough work to have a little spending money, he found the dirt-cheap sailboat and accompanying trailer on Craigslist; he is painting it with his branded colors and getting Jessica Pinsky at Praxis Fiber Workshop to help him dye the sails.

Then he called Monago to start the scholarship. Long term, he'd love to fund an endowed scholarship, but it's enough at the moment to do what he can afford. "I want to give someone \$1,500 worth of relief."

Like Monago, Beck is an advocate for continuing to nurture CIA connections after graduation. "Once you get your cap and your gown, that shouldn't be the end of your engagement."



Julian Stanczak

1928–2017

A pioneer in the perceptual art movement, painter Julian Stanczak built his life around seeking answers to questions about color, light, form and the way the expression of those things affected the human eye and emotions.

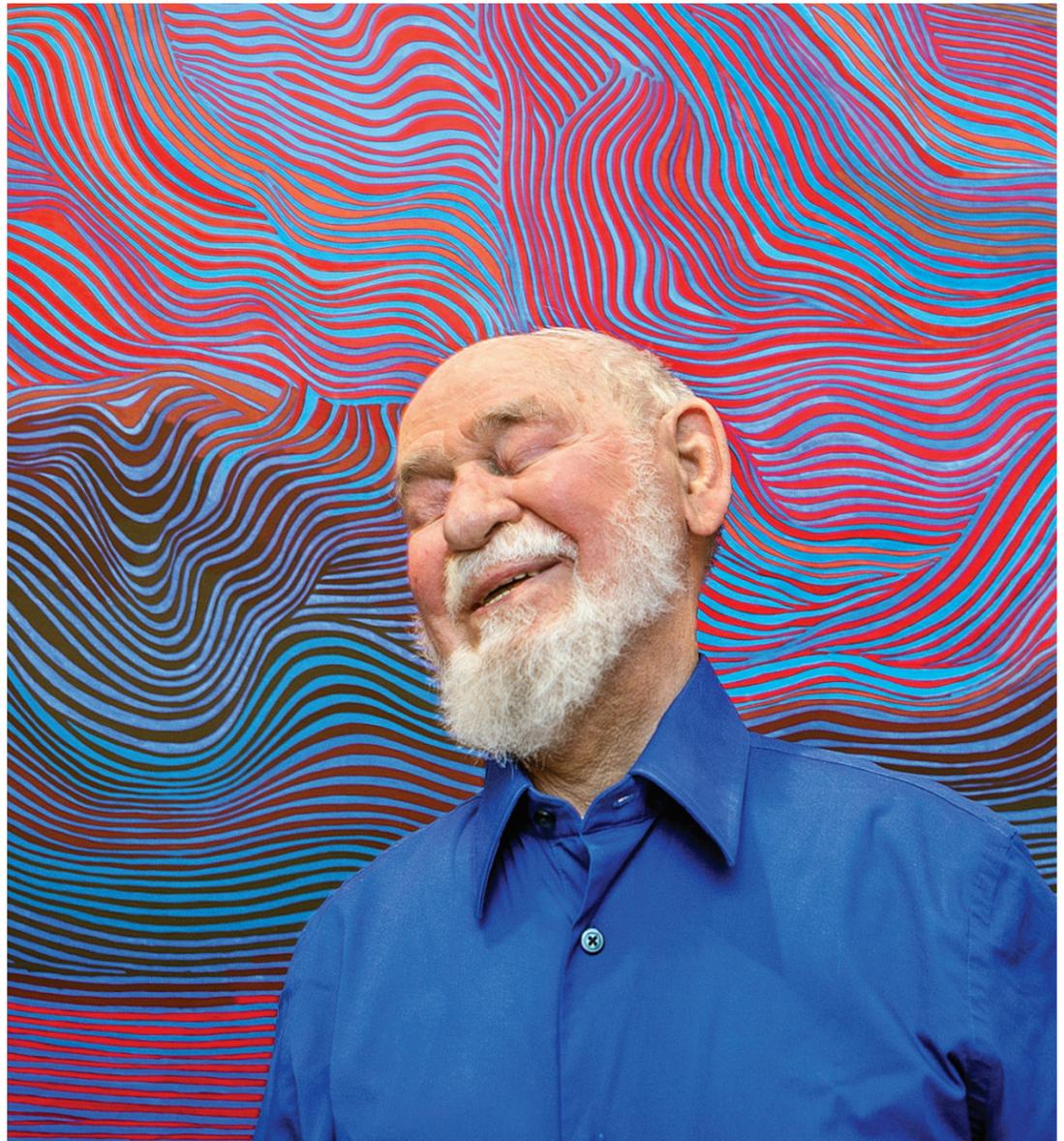
Stanczak, a 1954 graduate of the Cleveland Institute of Art, also devoted himself to helping young artists discover what they alone could bring into the world. A teacher at CIA from 1964 until his retirement in 1995, Stanczak said in an interview that his best hope in the classroom was not to turn students into great artists. "I'm interested in the good citizen, the companion in life that lives with me, around me," he said. "We are dependent on each other whether we like it or not. To me I look and say 'What kind of person can I help him to become?'"

Stanczak was born in Poland and lived there until World War II, when, at age 12, he and his family were sent to a Siberian labor camp. There, he suffered a beating that destroyed the use of his right arm, crushing his dream to become a cellist. He and his family escaped, and traveled through Iran, Pakistan and Kenya before landing in a Polish refugee camp in Uganda. There, as he learned to use his non-dominant hand, he began to make observational drawings and paintings.

In 1950, Stanczak's family immigrated to Cleveland and Julian enrolled at CIA. He experimented with black and white forms that mimicked the rhythms and movement of nature. After earning his bachelor of fine arts degree, he entered graduate school at Yale, where he studied with esteemed abstractionist and teacher Josef Albers. He received his master's from Yale in 1956.

Stanczak taught at colleges in Cincinnati. He married former student Barbara Meerpohl in 1963, and they had two children, Danusia and Christopher.

By the 1960s, Stanczak had begun to make the kind of work that would mark his career, creating fields of colors that bounced off one another, vibrated and glowed. The turning point arrived when New York gallery dealer Martha Jackson,



who had seen a show of Stanczak's work in Dayton, presented him in a solo exhibition called Julian Stanczak: Optical Paintings. Artist Donald Judd reviewed the show and referred to the work as "Op Art," playing off Pop Art. Stanczak never embraced the name, but it stuck as a way to categorize abstract works that used line, patterns and color to play with illusions of movement.

A year later, the Museum of Modern Art in New York presented *The Responsive Eye*, including works by Stanczak, Ed Mieczkowski '57, Albers, Ellsworth Kelly, Frank Stella, Morris Louis, Kenneth Noland, Richard Anuszkiewicz '53, Bridget Riley, and others.

CIA PHOTOGRAPHER ROBERT MULLER CAPTURED IMAGES OF STANCZAK IN HIS HOME IN 2015, WHEN HE WAS NAMED A CLEVELAND ARTS PRIZE SPECIAL HONOREE.

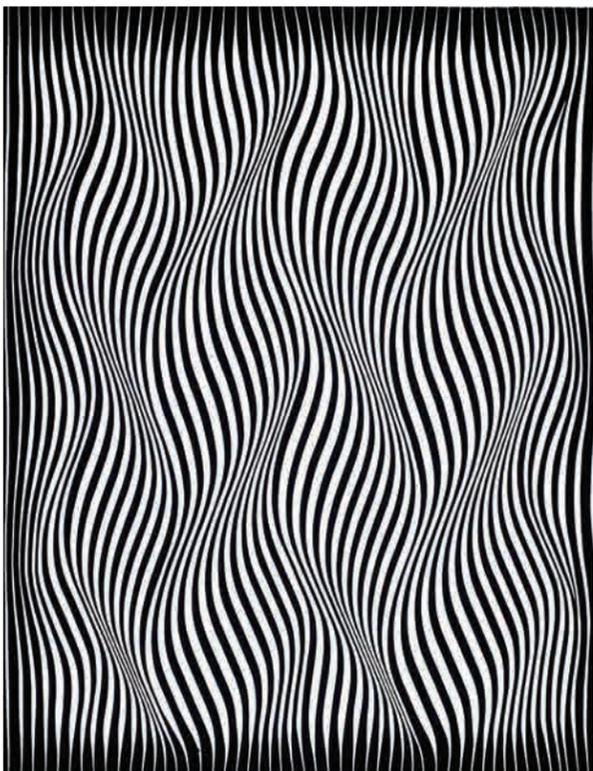
Over the decades, Stanczak delved deeply into studies of light waves and the effects that colors had on each other in juxtaposition. With help from his father-in-law, he built a machine to cut rolls of tape to any width so he could mask off portions of his canvases to achieve edge precision. His studio was a festival of colors mixed with great care, allowing him as much control as possible over the experience of light and feeling on the part of the viewer.

Hundreds of collectors and museums have acquired his work, including the Metropolitan Museum of Art, the Smithsonian American Art Museum, the Corcoran Gallery of Art, the Hirshhorn Museum, and the Cleveland Museum of Art. His monumental work "Additional," a series of more than 500 colored aluminum bars, stretches along a block of parking garage outside Fifth Third Bank in Cincinnati.

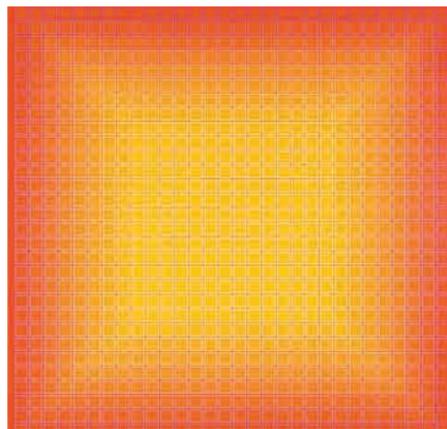
Stanczak received a Cleveland Arts Prize in 1969 and was named a Special Honoree in 2015. The Cleveland Institute of Art bestowed both its Award of Excellence and its Viktor Schreckengost Teaching Award on him.

Contributions to the Julian Stanczak '54 Scholarship Fund may be made by sending a check to the Cleveland Institute of Art, 11610 Euclid Ave., Cleveland, OH 44106. Donations can be made online at cia.edu/give-now.

Provocative Current
1965



Kitra's Light, 1988



Holding Secrets-Emerald
2006

Marcella Verchio '16

Cleveland Museum of Natural History

Marcella Verchio discovered something about herself as a freshman interested in animation at Laguna College of Art and Design in California.

“My teachers always pushed finding our own style and subject matter, but I wanted to create for other people, not just me,” she says. “I searched for an art field that was based on creating for others, and when looking back at the schools in my home state, I looked at biomedical art at CIA.”

So Verchio transferred to CIA and earned her BFA in Biomedical Art in December 2016. She also earned a lot of internship experience, logging experience at the Cleveland Clinic and the Cleveland Museum of Art.

She started working as an intern at the Cleveland Museum of Natural History in June 2016, then stayed through fall semester and beyond, tackling projects with the team in the exhibitions department.

From the start, it was a great fit, in part because of her longheld interest in science and nature.

“I remember in my first two weeks being so astonished by how similar everyone was to me at the museum, and how well I fit it,” Verchio says. “Everyone there cares deeply about education, science, the environment, animals, and so on. I remember one morning walking up to the security desk and even they were watching a documentary on black holes. It’s a great atmosphere.”

The projects and tasks were wide reaching. “Some days I would brand planetarium shows, some projects involved installing vinyl [lettering] and mounting signs that are child-proof and won’t be destroyed by curious hands,” she says. “Other days, I would help put together dinosaur models multiple times larger than me, and install artifacts millions of years old.”

Her largest project was redesigning more than 300 labels in Kirtland Hall, which houses some of the museum’s most notable artifacts. Information, design and illustrations all had to be fresh.

The job brought moments of fun. Verchio recalls trying to place a head on a life-size model of a baby brontosaurus. “That was a real struggle, and it took three of us to wiggle it on while laughing hard at how absurd we looked to the museumgoers passing by.”

She also got to feed a wallaby at the Cleveland Metroparks Zoo while doing an exhibit tour with the CMNH team.

“My dream job is being able to create impactful artwork that will educate and inspire others,” Verchio says. “Ideally, this would be in a museum where not only am I learning more through my projects, but also giving others the most important tool they can have, which is knowledge.”

This summer, Verchio will intern at the Smithsonian Museum of Natural History in their exhibit department. “Hopefully, my dream job won’t be too far off.”



Robert Muller

My teachers always pushed finding our own style and subject matter, but I wanted to create for other people, not just me.

Scaling up for high-visibility commission

CIA grad Mata '16 installs painting in EY Tower

By Betsy O'Connell

Elmi Ventura Mata's sweeping explosion of colors now dominates the north wall of the EY Tower Lobby in the Flats East Bank in Cleveland. It's not the first commission piece for Mata, who graduated from the Cleveland Institute of Art last year, but "this is the most professional one in a public space," he said. "It was a huge undertaking."

It also wasn't what he originally submitted for the Ernst & Young Tower Lobby Art Competition, which was set up to give aspiring CIA artists an outlet for showcasing their art and nurturing and developing their talent. Mata's work was selected by judges from Flats East Bank management, owners, partners and tenants to be displayed in the EY Lobby. His painting will be on view for a year before a new winner's work takes its place.

"My proposal was composed of images from downtown—really Cleveland specific—that I painted, almost like a mosaic of different panels," recalled Mata, who graduated in 2016 with a BFA in Drawing and Painting. "It's funny how things work out."

Contestants submitted work samples, and Mata's included an abstract painting called "Bridges," which he made during his sophomore year using house and acrylic paints. That painting won him the competition.

The dominant pallet in "Bridges" was blues and yellow, and some orange. For the lobby piece, he was asked to emphasize the orange, so he added some purples to complement that request. He also wanted to recapture the distinct brushstrokes of his original, which delivered lots of movement.

Dark browns color much of his current work as a grad student at Tyler School of Art in Philadelphia, PA. "My task as a painter is to tell the narrative of the immigrant experience in the U.S."

The lobby piece, he said, "is almost on the other end of the spectrum of my painting practice, where there is so much color. You can kind of see the figures in the negative space. Having this break to make this completely abstract painting that is not too political gave me a chance to breathe. I think I really needed that."

Mata built his own frames for the 13-by-20-foot piece, stretched the canvas, prepped the surfaces and then painted for two weeks straight.

"I was there while they were installing. I hope they aren't disappointed," said Mata. "You're the most critical person of your work. Working in my studio on something so large, there's a different feeling when you see it in the actual space. It looked kind of small."



WOLSTEIN GROUP CEO IRIS WOLSTEIN, ELMI VENTURA MATA AND GRAFTON NUNES AT THE UNVEILING OF MATA'S PAINTING IN THE EY TOWER.

But competition panelist Iris Wolstein, CEO of The Wolstein Group, was pleased with the result. "Everybody is fighting for their point of view," said Wolstein. "The painting is an explosion of color and emotions. I'm thrilled with it."

CIA ID student wins remarkable trifecta at IHA Competition

CIA Industrial Design senior Dominic Montante '17 set a record this year by becoming the first student to win first, second and third place honors in the International Housewares Association's annual Student Design Competition.

The IHA created the Outstanding Achievement Award in response to Montante's trifecta. He won a \$5,000 award and a trip to Chicago in March for the International Home + Housewares Show.

"I should've submitted more projects," Montante said with a laugh. "If they all won, I should have tried to get more in."

The competition, now in its 24th year, asks students to redesign a common household product. It drew more than 297 entries from 28 colleges in the U.S. and abroad.

"Dominic's remarkable triple win resulted not only because of his hard work, but due to the anonymous judging process," said Vicki Matranga, who manages the Student Design Competition. "The entries, known only by number, were assigned randomly to the 14 judges. His projects rose to the top in the group of best concepts chosen by the judges to be reviewed in the final round."

Montante's three entries "all came from a personal grievance I've had with each product in its current state," he said.

His first-place-winning Klima Indoor Climate System was inspired by moving too many rock-heavy window air conditioners in and out of apartments. The job "really shouldn't require two people and be this difficult to use," he said. His redesigned machine fits over the bottom of the window frame. Its two-part design can be installed by one person, and it can heat or cool the room.

Montante, of Rochester, NY, won second place for the Kipp Sofa/Table, a four-piece furniture unit that can be reconfigured as chairs and a table or as a sofa. The pieces separate for easy moving. His third-place winner, the Scelto One Coffeemaker, takes the idea of the single-cup coffee maker and gives it a slimmer footprint and a reusable filter that's hemispherical, so it's easier to dump out the grounds, he said.



LIKE MANY ART STUDENTS, DOMINIC MONTANTE REMEMBERS DRAWING A LOT AS A CHILD. UNLIKE MANY, HE OBSESSIVELY DREW COMMON HOUSEHOLD OBJECTS.

CIA senior Michael Laudi also won a first place award for Rose Plate, which assists people with only one available hand to cut food. Senior Billy Yrad was among 10 honorable mention winners for The Perch Dog Bathing Solution, which makes it easier to wash a dog in the bathtub.

CIA students win big at SIE 71 exhibition

Cleveland Institute of Art students took home more than \$8,500 in awards and prizes, as the 71st Student Independent Exhibition opened Feb. 17 with a bustling gallery and ceremony honoring the best work of the show.

Seventeen artists received awards for their work in the exhibition, an all student-run show that this year featured 74 works of art. This year's SIE committee was led by Bianca Breed '18, Zachary James '17, Noelle Richard '17 and James Waite '17.

Sage Byham, a sophomore majoring in Sculpture + Expanded Media, won the top award, the Board of Trustees Grand Purchase Prize, for "Perception." This two-piece work, which also received the Sculpture Center Award, will be purchased for the CIA Study Collection. Byham said he has been working on it since his first year at CIA.

"One is an image, holding the beauty of virtual potential in our minds to create anything. The other, a sculpture that actualizes the unrecognized potential of these materials to function for a purpose," said Byham, of Townhill, PA. "Together they symbolize the infinite potential of the human mind to cognize reality into one we have intended. If you experience the world as a reality that is cruel, unfair, hopeless, or distasteful in some way, know that you have the power to change your individual perception and can learn to recognize that potential life holds."

Junior Photography + Video major Dagen Shellenberger also had a notable night, walking away with a CIA Board of Trustees honorable mention and Prizm Sponsorship Award for his photograph "The Stage," and The Nunes Family Prize for "I Don't Care About Your Opinion."

Below are the top winners. For a full list of winners, visit cia.edu/sie

Cleveland Institute of Art Board of Trustees Awards

Board Grand Purchase Prize
Sage Byham
"Perception"

Board 2nd Prize
Brandon Secrest
Untitled

Board 3rd Prize
Erika Grauzinis
"Marguerita"

The Nunes Family Prize
Dagen Shellenberger
"I Don't Care About Your Opinion"

SAGE BYHAM, CENTER, VISITS WITH FRIENDS AT THE RECEPTION FOR SIE 71. BYHAM'S ARTWORK (IN THE BACKGROUND) WON THE BOARD PURCHASE AWARD. GRAND PURCHASE PRIZE.



By John Campanelli

Jordan Elise Perme '09 and Christopher Lees have been known to welcome rescue animals into their home and studio in Cleveland's Tremont neighborhood.

Sammie, a former racing greyhound, spends most of her time lounging on a mattress under the big window. Bobbin, a quirky calico cat, walks on everything, guests included. Then there's Brad, a baby weasel. He stands motionless on a branch inside a glass case in the living room, a pose he's been holding since at least the 1930s.

"I love taxidermy," Perme says, "but only things I feel like I've rescued from antique shops. I feel if I am taking it and bringing it home, I am giving it a better second life."

"They have to be vintage," Lees adds.

Brad shares living-room space with a few squirrels, a mouse and an old fox-head trophy on the wall. Upstairs, in the husband-and-wife-team's sun-splashed studio, there are hundreds of others. Those aren't made of fur. They are imaginary species—Sweasels, Squabbits and Foxolotl—handmade from rigid foam and bright felt. They are the Horrible Adorables: part toy, part fantasy, inspired by taxidermy and entirely charming.

The idea was hatched at CIA, where the two Ohioans met in a Foundation drawing class in 2004 and quickly fell for each other. Perme was a 19-year-old from Mentor and Lees was a 25-year-old nontraditional student, a mechanical engineer, from Parma. He'd always wanted to give art school a shot and promised himself he would focus on art and not date anyone while at CIA.

"That didn't work out," he says. The couple has been together ever since. They were married in 2013.



Photos courtesy Jordan Perme and Christopher Lees



THIS SERIES OF 4-INCH VINYL ANIMAL MASH-UPS ARE PRODUCED THROUGH A PARTNERSHIP BETWEEN HORRIBLE ADORABLES AND KIDROBOT.

Couple twists cute and weird into sales success

Perme pondered many majors: Illustration, Printmaking, Biomedical Art, Sculpture and Industrial Design. She eventually decided on Fiber and Material Studies. She cherishes that journey, the exposure CIA gave her to different art forms and the school's culture of freedom and open-ended discovery.

"I wanted to learn everything," she says.

Perme has always been captivated by vintage oddities: Victorian cabinets of curiosities, circus imagery and the legendary animal hoaxes of P.T. Barnum, including the Fiji Mermaid, which was an ape's head sewn to a fish's body.

For her BFA project, she created a room of wonders and filled it with weird imaginary creatures, including a fur-covered Hairy Grease Mite. She wrote backstories for them all.

"That's where Horrible Adorables was born," she says. "The aesthetic has definitely evolved. Those were a little grosser-looking, scarier and dopey."

When she graduated, she wasn't sure what she wanted to do. She took freelance jobs with Hasbro, Little Tikes and JoAnn Fabrics, creating repeat patterns, holiday lines and toy prototypes.

"I thought I was going to get a 'real job,' but I also wanted to keep making weird creatures, because I love making weird creatures," she says. "Then I decided to try to sell the weird creatures."

At craft fairs, they noticed the mounted critters sold much faster than other work. Not only was the Sweasel on the wall, the writing was, too: Horrible Adorables were hot.

They've only become hotter, not just at indie craft fairs, but online, in galleries and in toy stores across the country. They've starred in a children's book. An animation series is in development.

After two years of Foundation, Lees left CIA and quit his engineering job to focus all his time on their art. He uses lean manufacturing techniques to optimize production, freeing up as much time as possible to create the pieces, which range from mini wall-mounted creatures that retail for \$70 to larger custom and fine-art pieces that approach \$1,000.

They spend their days, and many nights, filling orders, planning for shows and shoeing Bobbin the cat. In their limited free time, they tend a vegetable garden, keep backyard bees and visit antique stores, always on the lookout to rescue another friend.



I thought I was going to get a 'real job,' but I also wanted to keep making weird creatures, because I love making weird creatures. Then I decided to try to sell the weird creatures. — Jordan Elise Perme

Five Questions

What artist would you like to invite to dinner?

Jordan: Nathalie Lété

Chris: Vincent Van Gogh

When did you know you were in love with each other?

Jordan: The big one was when he helped me save a duck caught in a mucky oil spill. I'm a huge animal lover, and the fact that he literally jumped in to save it and didn't judge me for dropping everything to help an animal in need was beyond amazing!

Chris: It snuck up on me over time, during small moments, until I came to realize I never wanted to be without Jordan.

What's your dream project?

Jordan: I would love to create puppets in Jim Henson's Creature Shop.

Chris: I'm living the dream right now with every project we do.

What's the best thing art school taught you?

Jordan: Don't be afraid to step out of your comfort zone and learn a little bit of everything, so when you are a working artist you can do a little bit of everything.

Chris: Keep moving around a drawing to develop it as a whole, don't overly concentrate on the subject or it will be unbalanced. I've applied that many times to my work as well as my life.

What would you do with 24 hours away from the studio with no commitments?

Jordan: Read a book, go to a museum and work on an art project for fun that has absolutely nothing to do with our business.

Chris: Completely unplug and just relax—no phone, no wifi. Maybe on a warm quiet beach or at a nice little cabin with a fire going.

New residence hall coming to CIA in 2018

A new 203-bed residential housing project adjacent to the Cleveland Institute of Art will open in August 2018, providing housing for a significant number of its second year students.

The plan was announced after CIA signed an agreement with developer NewBrook Partners of Cleveland. They will develop the project on land at E. 117th St. and Euclid Avenue, the former site of the Cleveland Food Co-Op.

NewBrook is leasing the land from University Circle Inc. The new building will expand CIA's available housing for the first half of the college's four-year program. Currently, most students need to find their own housing after their first year.

The plan builds upon improvements to campus living options that began with the 2014 opening of the Uptown Residence Hall on the north side of Euclid Avenue. About 130 first-year students live there in suites featuring balcony access, free washing machines, and workout spaces with exercise equipment.

Like Uptown, the new four-story building is mere steps away from the classrooms and studios at CIA's George Gund Building. Modern amenities will include wi-fi and cable access, meeting rooms, a fitness center, laundry room and social lounges.

"Our academic programs are on par with those of any of our competitors," said CIA President + CEO Grafton J. Nunes. "This additional housing, along with the development of the Uptown neighborhood, amplifies our appeal as a destination college of art



AN ARCHITECTURAL RENDERING SHOWS THE LOOK OF THE HALL THAT WILL HOUSE PRIMARILY SOPHOMORES AT CIA BEGINNING IN 2018.

and design. We strive to make CIA a welcome environment for all students, whether they travel here from Shaker Heights, Chicago or Beijing."

Construction is expected to begin in June and be completed in time for students to move in before the academic year starts in August 2018. The plan came together as CIA completed its capital campaign to raise \$75 million to pay for renovating and expanding its building at 11610 Euclid Ave.

From 1976 to 2015, college operations were split between the Euclid Avenue site (a former Ford factory) and a 1956-era building on East Boulevard in University Circle. The new George Gund Building opened in Fall 2015.

Have you seen our latest alumni videos?



Jack Lew '71

Jack Lew is dean emeritus at the Laguna College of Art and Design. Lew made his career at Disney and Electronic Arts (EA), developing talent and helping artists as they researched and created entertainment projects.

See our interview with Jack at vimeo.com/ciacollege/jacklew



Michael Lawrence '76

At the Smithsonian National Museum of Natural History in Washington, DC, Mike Lawrence is chief of design. From dinosaurs to aquatics to the newly opened Objects of Wonder, Lawrence brings his design eye and love for educating visitors to bear on making the visit the best it can be. CIA and Case Western, then went on to earn a master's.

See our interview with Mike at vimeo.com/ciacollege/mikelawrence



Kevin Geiger '89

Kevin Geiger is executive director of the International Animation & Virtual Reality Research Center in Beijing. Geiger built his career in animation, working for a long time on feature films at Disney and developing Magic Dumpling Entertainment in Beijing.

See our interview with Kevin at vimeo.com/ciacollege/kevingeiger



Amy Goldberg '95 Tracey Halvorsen '93

Amy Goldberg and Tracey Halvorsen formed the Baltimore-based interactive company Fastspot 16 years ago. Today the company has grown to 24 employees with a client list that includes Yale University, Ford's Theatre, Bucknell University and the International Spy Museum.

See our interview with Amy and Tracey at vimeo.com/ciacollege/fastspot

CIA Artist Book Collection

A volume of Philadelphia artist Clarissa Sigh's limited edition *Transforming Hate* is among hundreds of works in the extraordinary CIA Artists' Books collection. In 2004, Sigh was among 39 artists who turned the cast-off "bibles" of a white supremacy group into something better. Sigh turned pages from the books into paper cranes. Her book grew out of that project.



Continued from cover

Welcome to Fastspot, the 24-person, four-dog firm tucked into a spectacularly renovated cotton mill along the bank of the Jones Falls River in Baltimore. Nearby, old industrial buildings bump up against water, trees and sky. Inside Fastspot, just beyond the display of professional awards and trophies, a young and energetic staff toils away. Project managers, creative directors and user-experience experts tap at keyboards in an open workspace, taking time out to scratch the head of one of the resident bulldogs ambling by.

A lot of hard work gets done here, as Halvorsen and Goldberg tell it, but there are places to play, too. A gathering room on a lower level has a pool table and, notably, a virtual reality setup, where they play around but also brainstorm for interactive solutions for clients.

“We both like gadgets,” Halvorsen says.

Goldberg is Fastspot’s chief executive officer, and Halvorsen is chief visionary officer; they share the title of president of the company, which they started in 2001 and which last year made *Inc. Magazine’s* list of 5,000 fastest-growing companies in the U.S.

Halvorsen and Goldberg share life outside of work as well.

The two met at the Cleveland Institute of Art when Halvorsen ’93 was a Painting major and Goldberg ’95 was Photography major. They moved to Baltimore so Halvorsen could attend the Maryland Institute College of Art for graduate school, later married, and now have a home with a passel of dogs and chickens.



Photos courtesy Tracey Halvorsen and Amy Goldberg

WE WANT YOUR STORY

CIA has a rich history of contributing to the world of design. Are you a CIA alum with a design career? We’d love to hear about it. Email Kylie Eyre at kmeyre@cia.edu

They also share a fondness for their time at CIA, which they credit for instilling irreplaceable professional values. Among them: curiosity about the modern, and a belief that they could learn whatever they needed to know to succeed.

Goldberg relays an “aha” moment from when she was a Photography major studying under Nancy McEntee.

“It was the beginning of my third year, and I had really just bought in. I love it, [but] I don’t have the money to buy the things I wanted to make the work. I’m being held back by money. And I was complaining about it all the time. I felt like it was the excuse for not making the work,” she says.

McEntee offered her some expired film from the department fridge. The supplies weren’t exactly what Goldberg wanted, but “Nancy basically said you need to make a decision. I’m giving you all this. You can have all this stuff if you want it. Just make the work.”

“I went home that night and this thing came over me, and I just made the decision. I’m going to make work,” Goldberg says. “And it was so empowering, it was a growing-up moment. It just propelled me. Nancy was such a good teacher. I left there and I just had confidence. The confidence I had as a creative person is something I carry with me still.”

Goldberg and Halvorsen almost literally fell into web and interactive design back in the late ’90s, when Halvorsen locked on to the potential the web had for helping artists get their work out. Relatively few people knew much about website design in the day, but the two figured that what they were doing for themselves and their artist friends—as well as what they were learning through experimenting with Flash animation—could be turned into paid work.

Over 16 years, Fastspot attracted top-name clients in higher education and museums, including Yale University, Ford’s Theatre, George Washington’s Mount Vernon and the Spy Museum.

As a Painting major, Halvorsen would not have anticipated the career she and Goldberg fell into (the internet was still in its infancy when they were in school), but there’s a way in which her Painting major background feeds her business.

“Painting is a very lonely process, and it really is a daunting process to constantly look at that blank canvas,” Halvorsen says. “But I’ve always loved it, because you’re creating something that’s in between something in your own mind and what you’ve imagined, and then it takes on its own life. The painting will start to reveal itself. It’s the process of learning to listen to the work, and it will guide you.

“I think it was Julian Stanczak who talked about not getting too much in love with one little part of the painting, because if you do, you’ll let the rest just be kind of OK,” she says. “So sometimes the best thing is to take that one part and just scrape it right off so you can get the rest of the painting where it needs to be.

“Taking risks and trying to understand when something just doesn’t feel right—it’s such a visceral thing,” Halvorsen says. “It was a skill I was able to use when I was able to evaluate the [fine art] work that I was doing, but also in how I was able to run a company and build a company. I feel like I learned a lot of business skills from painting.”

Jeff Mancinetti



AMY GOLDBERG, LEFT, AND TRACEY HALVORSEN RENOVATED AN OLD BALTIMORE COTTON MILL FOR THEIR WEB DESIGN FIRM, FASTSPOT.

Taking risks and trying to understand when something just doesn’t feel right—it’s such a visceral thing, it was a skill I was able to use when I was able to evaluate the [fine art] work that I was doing, but also in how I was able to run a company and build a company. — Tracey Halvorsen



Save the date: Michael Beirut



Don’t miss the extraordinary designer and thinker Michael Beirut when he comes to CIA for a special lecture this fall.

A longtime partner at Pentagram, Beirut has won hundreds of design awards and his work is represented in the permanent collections of the Museum of Modern Art and the Metropolitan Museum of Art. He is a senior critic in graphic design at the Yale School of Art.

When

Oct. 25, 2017
6:30pm Reception
7pm Lecture

Where

Peter B. Lewis Theater at CIA
Free

10/25/17

Submissions received after March 1, 2017 will be printed in the next issue. Submissions may be edited for length and style consistency.

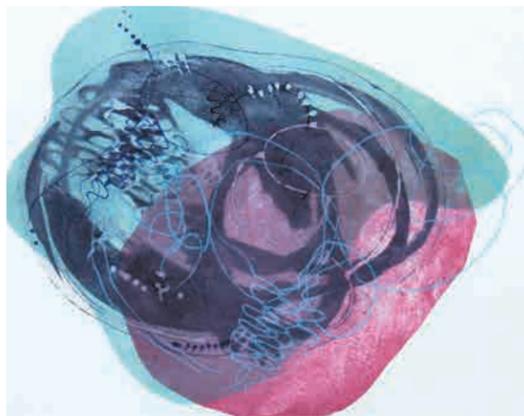
NOTES

Anthony Eterovich '38 and his work were discussed by William Tregoning III (Tregoning & Company) and Karen Eterovich Maguire on a September 2016 segment of WVIZ ideastream's *Sound of Applause*.

Charlotte Jaffe Cowan '51 sells her button and bead necklaces at Dancing Sheep on Larchmere in Cleveland, Ohio.

Julian Stanczak '54 was part of a group show *The Curious Case of Color* at The Galleries at CSU March 10–April 15. Other alumni in the show included **Dennis Long** '78 and **Lynda Britton** '85.

Alberta Ciofelli '53 was honored in the *Legacy Exhibition* at Silvermine Guild Art Center in New Canaan, Connecticut. In 2018 CUNY will give her a major exhibition that will include a book about her work by Nancy Malloy of The Archives of American Art.



Katie Loesel '07
A Record 1

Victor Kord '57 had an exhibition at the June Kelly Gallery in New York City in December and January.

Herbert Friedson '58 has his enamel on copper wall piece "Nocturnal Frolic" included in the international traveling exhibition *Alchemy 4*, sponsored by The Enamel Society, at the Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee July 29–August 26.

Richard Newman '60 launched his fashion collection "Numinous" on shopvida.com.

Chuck Tramontana '65 made a career in designing silver flatware, fine china and cut crystal, all fine dining products. Now in retirement, he designs and fabricates fine art jewelry.

Bruce McCombs '66 had work added to the permanent collection of the Philadelphia Museum of Art.

Tom Roese '71 with **Bonnie Dolin** '73, **Leslye Arian** '76 and Jennifer Leach are in the group show *The Salon Shows* at St. Paul's Church in Cleveland Heights now through June 4.

Chuck Kovacic '72 was invited by the Kaipang Museum of Art in China for 10 days of *plein air* painting. The museum also acquired a work for their collection.

Paul Pizzini '72 was named a Retail Design Institute Fellow for contributions as President and Chairman (2008-2016) of the Atlanta Chapter of the Retail Design Institute.

Gretchen Foran '73 continues to participate during *Art in the Park* in Morro Bay, California and was invited to show in *Crimson Holiday*, a local artisan craft gift gallery in Santa Barbara, California November through January.

Barbara Cooper '74 had a show at Saint Xavier University Gallery in Chicago called *Reparations: Sculpture and Drawings*. She is also offering a course at Haystack Mountain School of Crafts, Maine in August 2017 called "Building Form Through Accretion."

Kenneth Foran '74 was a guest speaker at the Nautical Research Guild annual conference in San Diego, California. He spoke on incorporating the use of brass in model ship building applications.

Kathleen Yates '74 has been conducting figure drawing weekly seminars for North Carolina's Matthews Artists Guild for 18 months. Her oil pastel was accepted into Charlotte Art League's *Fall Into Art* juried show.

Robert Miklos '75 had his Boston-based firm, DesignLAB Architects, honored by the Education Facility Design Awards for work on a new interdisciplinary arts center for Seton Hill University in Greensburg, Pennsylvania.

Julianne Edberg '76 had a hanging sculpture in the Artist Archives of the Western Reserve regional juried exhibition *NewNow* this fall. Her sculptures were also displayed in the window of Appletree Books in Cleveland Heights in July.

Thomas Lyon Mills '78 had a two person exhibition of his etchings and a colleague's monoprints at the BEB Gallery at RISD in March. In June, he will lecture on his own teaching practice and his studio work at Harvard University's School of Design. A documentary film is currently being made about him and his work as a painter and printmaker. He and his wife, **Susan Werner** '80, visited with **Barbara** '90 and **Julian** '54 Stanczak in August. thomaslyonmills.com

Babs Reingold '78 had an installation of *The Last Tree in Buffalo*, New York at the Burchfield Penney Art Center from October through February.

Tallmadge Doyle '79 had a solo exhibition at Karin Clarke Gallery in Eugene, Oregon this fall and participated in the March Artist Residency at the Playa Foundation in the Oregon Outback.

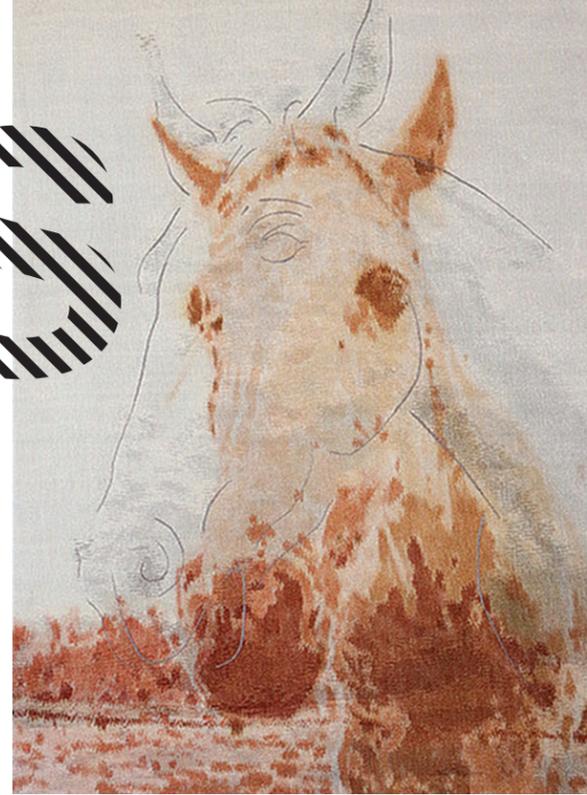
Julian Severyn '79 is working on a powerful series of acrylic-on-canvas abstracts using dynamic bright-against-dull color and glazing at his studio gallery in Bath, Ohio.

Rick Strittmater '79 is the Executive Director of Queen Anne's County Arts Council. He has also been an adjunct professor at Anne Arundel's Community College since 2007.

Caroline Burton '80 had two solo shows in Johnson, Vermont at the Vermont Studio Center and Johnson State College. *A Rag, A Bone, A Hank Of Hair* served as the title for both exhibitions, envisioned as one, where connections exist between the works themselves and the two galleries.

Joe Stavec '80 had paintings featured in a group exhibition titled *Dreams & Visions: Surrealism and Fantasy Art* at the Gallery at Lakeland in Kirtland, Ohio from September through November. The show was curated by **Mary Urbas** '80.

Loren Naji '98
Emoh, 2016



Miriam Omura '03
Paard, 2017

Gwendolyn Kerber '81 started as an assistant professor at the Kentucky College of Art and Design in August. She also had work in the Berlin Collective booth at the *Satellite Art Fair* during Art Basel Miami Beach.

Marsha Sweet '81 exhibited work in *BAYarts 10* at the Sullivan Family Gallery in Bay Village, Ohio in July 2016, *Wood Engravings* at the Montana Museum of Arts and Culture in Missoula, Montana, and 2016, *A State of Mind* in Exeter, New Hampshire.

Ed Potokar '82 had an exhibition of eccentric, ingenious musical sculptures titled *SONARE* at the Sideshow Gallery in Brooklyn in October.

Chris Adams '83 continues to create art in a variety of mediums, and recently traveled to Los Angeles for work.

Guy-Vincent '83 had a solo exhibition *Neo Post Factum* at the Tri-C Gallery East in fall. The show explored elements of ancestry, family, and its relationship to identity.

Carolyn Hoppes '84 had a show with her husband, Edward (who attended CIA 1945–1946), at The Renaissance in Olmsted Falls, Ohio in September.

Paula Blackman '86 with **Eddie Mitchell** '87, **Jennifer Bunt** '96, and **JenMarie Zeleznak** '09 had work in the *Lakeland Community College Visual Arts Faculty Exhibition* in January.

Laurie Jacobs '86 had her latest book, *Kaleidoscope*, included in the *Infocus Juried Exhibition of Self-Published Photobooks* at the Phoenix Art Museum. Also included in the exhibition was **Jerry Birchfield** '09 for his book, *Yes, They Were Made to Level*.



Bruno Casiano '96
Cleveland, 2008

Judy Takacs Pendergast '86 had two paintings in the *Sight Unseen* exhibition at the Abend Gallery in Denver, Colorado from Feb. 25 through Mar. 25. "Serenity Prayer" and "The Skeptic" were part of this curated exhibition of expressive figurative art based on the theme of what meaning lies beyond what is seen on the canvas.

Judith Brandon '87 was part of a three-person exhibition *Three Voices: Conversations on Life & Conflict* at the Canton Museum of Art.

Elizabeth Viztes '87 had three paintings on the walls of the romantic apartment and main set of "Michael Bolton's Big, Sexy Valentine's Day Special" streaming on Netflix. A close-up of painting "Passionate Paso Doble" opens the show before panning to a baby grand piano and Michael Bolton.

Derek Hess '88 is promoting his movie *Forced Perspective*, a documentary released April 12 highlighting the perspective Hess brings to the art world. Additionally, he is in the process of working on the event *Acting Out!* event that will take place in October.

Jennifer Tucker-Maudsley '88 married Ron Maudsley in May 2015. She still paints, and has lately found a second career as a fiction and non-fiction book editor (freelance). She has lived in Portland, Oregon since 2009.

Richard Ewan '89 was the keynote speaker at CIA's Spring Open House in March. Ewan lives with his wife and two children in Los Angeles and is in Cleveland until June working on the set of a film.

Kevin Geiger '89 is a founding partner of Magic Dumping Entertainment in Beijing and Executive Director of the Beijing Film Academy's International Animation & Virtual Reality Research Center. Kevin was recently appointed Distinguished Professor & Acting Vice Dean of the Beijing Film Academy's new Digital Media School. In January, he was featured in an article by *MIT Technology Review* titled "The Man Selling Virtual Reality to China." With his partners at Magic Dumping Entertainment, he has created an animated comedy called *Stone Cold Lion*, which premiered in January on China's Dragon TV channel.

Christine Mehling '92 and her Cleveland bakery, Better Bit of Butter Cookies, were profiled in the Plain Dealer in December. Mehling explained that each cookie is a blank canvas on which she creates art. Betterbitofbuttercookies.com

Dawn Tekler '94 had a show, *Inclusion(s)*, at Juma Gallery in Shaker Heights. The exhibition ran from Jan. 14 through Mar. 10.

Laura Davis '96 had a solo exhibition *Jewelry for My Mother(s) and Other Microaggressions* this winter at the Chicago Cultural Center. The exhibition had jewelry and giftware to emphasize the struggles faced by women in the baby boomer generation.

Jeanetta Ho '96 had her work, "The Giftbearers," included in the *Akron Art Prize*.

Jason Tilk '97, CIA Alumni Council President, performs with his act, *Pinch and Squeals Vaudeville Cabaret*, around town. The act centers on a fun circus and vaudeville theme.

Ken Trabert '97 is the creative director at 15 Fingers in Buffalo.

Christa Donner '98 is presenting a large-scale window installation and several works on paper as part of *Mirror Face*, a three-woman show at the Cleve Carney Gallery in Glen Ellyn, Illinois on view through April 13.

Loren Naji '98 participated in *ArtPrize 2016*. For a month, he lived in his 8-foot diameter orb sculpture "Emoh" as a statement on homelessness and to bring attention to a backwards system that needs revision.

Nicole Hanusek '00 and her web design company, Smack Happy, made a list of the Top 20 web design companies in San Francisco. Smackhappy.com

Pete Maric '00 exhibited at *Weapons of Mass Creation Fest* in August. He also completed architecture illustrations for Roger Williams University, Community College of Rhode Island, and Macedonia Recreation Center.

Jennifer Omaitz '02 had work in the exhibition *Come Along With Me* curated by Richard Fletcher. The show is on view through April 15 at Riffe Gallery in Columbus, Ohio.

Thaddeus Wolfe '02 was named the *2016 Rakow Commission Artist* from The Corning Museum of Glass. His work, "Stacked Grid Structure," is a multi-layered and highly textured sculpture.

Miriam Omura '03 had an exhibition this winter at The Galleries at Cleveland State University. Her work included woven dye painted warps and wefts.

Tanya Ziniewicz '03 had paintings and prints displayed in *Enwind* at Goucher College's Rosenberg Gallery in Maryland. Viewers could discover unique interpretations of her artwork, which is inspired by themes of imperfection, surface, time, and transformation.

Angela Oster '05 had a comic in the 5th Annual Comics Issue of *Scene Magazine*, along with **Sequoia Bostick '14**. The first issue of the year celebrates bright artists from around the Northeast Ohio area.



Jeff Sterritt '84
America, 2016

Brooke Inman '06 has work in the exhibition *Crooked Data* which features artists who work with data in nontraditional ways. Inman did an interview with *Digital America* where she discussed in detail the pieces she created for the show. The exhibition runs through May 5 at the Joel and Lila Harnett Museum of Art at the University of Richmond.

Salvatore Schiciano '06 was recently promoted to Director of the Tibor de Nagy Gallery in New York City.

Harue Shimomoto '06 had an exhibition with Faculty Emeritus **Brent Kee Young** titled *Concept, Element & Form/Real & Implied* at Hawk Galleries in Columbus, Ohio.

Katie Loesel '07 had several paintings in the *more light* show at the Northern Daughters Fine Art Gallery in Vermont this winter.

Leah Tacha '07 had a solo exhibition titled *Fix Up, Look Sharp* at 106 Green in Greenpoint, Brooklyn. The exhibition featured a new body of Tacha's sculptures and prints.

CIA Alumni Association Scholarship



ZOE SYKORA '19, CERAMICS MAJOR

CIA's alumni community has a history of supporting scholarships for current students. This spring, we are thrilled to continue the tradition of offering an Alumni Association Scholarship to students and hope you will be a part of it!

You may not be aware, but 92 percent of this year's first-year students received some type of financial aid to help ease the burden of paying for college. This is where we are asking for your help as an important member of the CIA family. By making a contribution designated to this scholarship fund, your gift allows students to focus more on their work and less on the stress of affording college.

To make a gift by check, please use the enclosed giving envelope and add Alumni Association Scholarship on the memo line of your check or on the outside of the envelope. To make a gift by credit card, please visit cia.edu/give-now and choose Alumni Association Scholarship in the drop-down menu or call 216.421.7412.

Thank you for supporting CIA's next generation of artists and designers.

Julianne Edberg '76
Diamond Skirt
Dark Sweater
2015, 2016



Andrea Henry Tharian '07 had a solo exhibition, *Haven*, this fall at the Kranzberg Arts Center in St. Louis, Missouri. The exhibition provided a visual meditation for the viewer.

Katie Parland '10 made partner at Agnes Studio, a multidisciplinary graphic design practice in Cleveland, Ohio. Helloagnes.com

Barbara Polster '10 has taken a part-time position as Arts Administrator for the Bulletin of the Atomic Scientists. This fall, she will be installing a large-scale installation in Seattle, supported by a grant through King County's 4Culture. Barbarapolster.com

Steven Bukowski '10 is a furniture and accessories designer based in Red Hook, Brooklyn, NY. Stevenbukowski.com

Adrienne Slane '10 was recently featured in the Fall *CAN Journal* for her cut-paper collages.

Leigh Bongiorno '11 had work in the *2nd Annual 60 Americans Show* curated by Terrance Sanders at the Makeshift Museum in Los Angeles this fall.

Karen Sandstrom '12 had her illustration of Jim Tressel as lead art on the cover of *Crain's Cleveland Business* in February.

Shelly Reed '14 married **Jonathon Slack '14** on October 15, 2016 in a masquerade wedding.

Benjamin Weathers '14 had his MFA thesis exhibition *Action at a Distance* at the Mason Gross Galleries in New Brunswick, New Jersey in early winter. His work, "Turning", is an installation of 28 paintings, each recording one day in the ripening process of a banana.

Nathan Kunst '15 opened DOJO Studio (3565 Fulton Road, Cleveland) with **Jack Sherry '15** and **Kim Menapace '16**.



Thomas Lyon Mills '78
Shuron, 2015

Faculty + Staff

William Brouillard and **Judith Salomon** (Ceramics faculty emeriti) were among artists who participated in the *Santa Fe Clay: Presents La Mesa* in Portland, Oregon in March. The three-day event showcased dinnerware from top ceramics artists.

Kathy Buszkiewicz's (Jewelry + Metals) work "Savior" is on view through August 19 in *Past Is Present: Revival Jewelry* at the Museum of Fine Arts Boston. The exhibition pairs historical artworks with work by contemporary artists. "Savior" is shown with 19th and 20th century jewelry that incorporates coins.

Andrew Farkas' (Liberal Arts) second book of short stories, *Sophomore Slump*, was recently a finalist in the Pleiades Press short prose contest. His creative nonfiction essay, "Noir Girl: An Essay in Two Takes," has been accepted for publication by *North American Review*.

Tony Ingrisano's (Painting) solo show at 2731 Prospect is on view this spring until April 29. He also has work in group shows at SPACES, and at American Greetings Gallery W, along with **Lane Cooper, Dan Tranberg** and **Ben Grasso '03**.

Kevin Risner (Liberal Arts, ESL coordinator) had three poems published in *Rising Phoenix Review* in January, one in *Rise Up Review* in the same month, and two in *The Murmur House* in March. The organization Poets for Sanctuary will publish one of his poems in a forthcoming chapbook.

Brent Kee Young (Glass faculty emeritus) was involved in three Ohio exhibits over the last year that included glass artists from CIA. The shows were at the Ohio Craft Museum in Columbus, the Mansfield Art Center, and Heights Arts in Cleveland Heights. Young also had work acquired by the Imagine Museum in St. Petersburg, Florida.



Christa Donner '98
Emergency Blanket
2016

Continuing Education seeks alumni proposals

CIA is accepting proposals from alumni who want to teach classes for adults or for students in grades 5–12. CE sessions are eight weeks long. Contact Jessica Howard at jhoward@cia.edu to receive a form. Proposals will be reviewed in the order they are received, and a staff member will contact you to discuss schedule opportunities.

Exhibition Watch

This past year CIA launched a new webpage called 'Exhibition Watch,' designed exclusively for marketing the art exhibitions of CIA alumni, faculty and students from throughout the world. Learn more at cia.edu/exhibitions/exhibition-watch, and share your exhibition news to our alumni and prospective students

In Memoriam

Ruth Boza '44, a Design major, died on October 13, 2016.

Joseph Skala '47 died on January 2, 2017 at age 95. Skala graduated in Industrial Design and worked as an Interior Designer at Holzheimer Interiors. He spent his later years teaching at Ursuline College.

Evelyn Lepley Tryon '48 died on May 12, 2016 at age 93. She majored in Fiber + Material Studies.

Florence Ellen Condon Barry '50, an Art Education major, died on January 22, 2017.

Ben Steele '50, an Illustration major, died September 25, 2016. He spent over 20 years chairing the Art Department at Eastern Montana College before retiring as Professor of Art Emeritus.

Julian Stanczak '54 died March 25, 2017. See story on pg. 3.

Allan Kornmiller '52 died in September 2016 at age 87. An Industrial Design major, Kornmiller worked as an automobile designer at Chrysler Corporation for over 30 years.

Dino Clerico '55 died on October 27, 2016. He graduated with a BFA in Industrial Design and spent his career with Goodyear Aerospace as a Technical Illustrator.

Peter Alton Zorn '65 died on January 1, 2017. He graduated in Industrial Design and had multiple careers as an industrial designer for Muller-Munk Associates, a professor of art and graphic design at the University of Miami, and a senior graphic designer for Tom Graboski Associates.

Christina Chmielecki '12 died on February 11, 2017. She was a Jewelry + Metals major at CIA.



Chuck Tramontana '65
Monarch Butterfly Brooch, 2015

Helping alumni and friends of Cleveland Institute of Art remain informed of campus, faculty and alumni news, CIA publishes Link two times a year.

Copyright © 2017
Cleveland Institute of Art

Connect with CIA

Visit cia.edu for links to Facebook, Twitter, LinkedIn, Flickr, YouTube, Instagram and Pinterest.



cuyahoga
arts & culture
strengthening community

Cleveland Institute of Art gratefully acknowledges the citizens of Cuyahoga County for their support through Cuyahoga Arts & Culture.



Grafton J. Nunes
President + CEO

Mark A. Inglis
Vice President
Marketing + Communications

Karen Sandstrom '12
Director of Communications

Kylie Eyre
Director of Annual Giving +
Alumni Relations

Alyssa Cady
Annual Giving +
Alumni Relations Associate

Robert Muller '87
Principal Photographer

John Campanelli
Betsy O'Connell
Contributing Writers

Nicole Slatinsky
Senior Graphic Designer

Oliver Printing
Printing and Mailing

Submit ideas and updates for Link:
By mail: Cleveland Institute of Art
11610 Euclid Avenue
Cleveland, OH 44106
By email: link@cia.edu
By phone: 216.421.7412

CIA
Cleveland Institute of Art
Creativity Matters

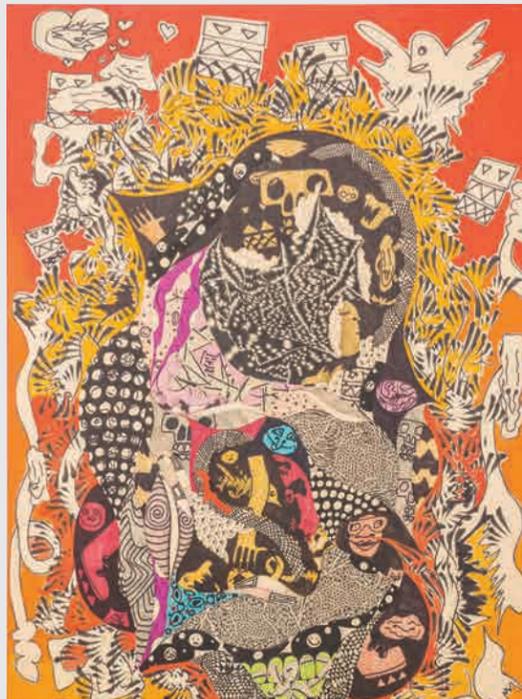
Nonprofit Org
US Postage Paid
Cleveland, OH
Permit 3639



Top: Mike Mentz '18
Handle with Care



Bottom: Austin Turner '18
Untitled



Spencer Cowan '18
Dur da dur



Top: Alex Overbeck '18
Hallucinations



Bottom: Alyssa Ziemba '17
Anticipatyclo Flora



Sage Byham '18
Perception

Jerry Birchfield

SIE 71 Exhibition

Link

CIA

Spring/Summer 2017 | News for Alumni and Friends of the Cleveland Institute of Art



AFRICAN AMERICAN WORKS ON PAPER OPENED MARCH 31 IN REINBERGER GALLERY, OFFERING VISITORS A LOOK AT A COLLECTION OF ARTWORKS MADE MOSTLY IN THE 20TH CENTURY. WORKS FROM THE COCHRAN COLLECTION ANCHORED THE SHOW, WHICH ALSO CONTAINED PIECES MADE BY CIA ALUMNI.