

William Harper

The Beautiful & the Grotesque

By Karen Sandstrom

Two kinds of sounds can be on in the background when William Harper is making jewelry: classical music or tedious television. The creating side of Harper's brain likes a certain type of side stimulation but not so much as to be distracting. Repetitiveness is good for the process.

"Lately, it's been MSNBC. You hear the same thing over and over," Harper says. "I can't have a good movie on."

Such are the quirks of an improvisational process that has served Harper for a career as he built a vast collection of pieces made of fine metals, enamel and stone. Harper pins, pendants and beaded necklaces, wrought in gold of varying karat weights, emerge from where the artist's hands, imagination and memory come together.

Harper's jewelry and other works go on view at CIA April 4, when Reinberger Gallery presents

William Harper: The Beautiful & the Grotesque, the first Harper retrospective in 20 years. The exhibition continues through June 14, 2019.

Grafton Nunes, CIA's president and CEO, set the wheels in motion for the show after visiting Harper at his home in Manhattan.

"I was very aware of Bill's prominence as a maker of distinctive jewelry from my years living in New York City," Nunes says. "When I was hired to be president of CIA and realized that both John Paul Miller and Bill Harper were graduates of CIA, I was proud to be here. Two of the giants in their field had been both alumni and faculty members."

Miller, a 1940 graduate of CIA and former faculty member, earned renown for exquisitely planned jewelry featuring granulated gold. Harper graduated in 1967 under an art education program once offered through a collaboration between CIA and Case Western Reserve University. Harper was a student of Miller's, and

his work shares the refined finish of Miller's, but goes in a stylistically opposite direction.

"Bill's work is distinguished by its wild imagination and impeccable craftsmanship," Nunes says. "It is dramatic, even thrilling. It manages to be both substantial and delicate, and completely unforgettable."

Harper has taught at Kent State University, Florida State University, and served as a guest faculty member at CIA, CWRU, Parsons in New York, and the Royal College of Art in London. His distinctive visual voice and influential enamel work have been celebrated in exhibitions worldwide. (A Harper brooch is part of *The Body Transformed*, on view through February 26, 2019 at The Met.)

In *Gifts from America, 1948–2013*, writer and curator Matthew Drutt observed that Harper is "one of the most influential artists working with enamels. His works ... have a character that is at once ancient and modern, delicate and finely fabricated, pictorial and abstract."

Continued on page 3

The pieces are:
 1. "L'Enfant Medusa I"
 2. "Self-Portrait of the Artist as the Archangel Michael"
 3. "Faberge's Ashanti Beads"
 4. "Atlantis Cask II," shown open and containing "Psyche's Brooch: A Gift from the Sea"

Above:
 William Harper in his studio in New York.

Artwork 2 and 3:
 Photographed by Antfarm
 Artwork 1, 4 and cover:
 Photographed by Bruce Gilbert

President's Welcome



With the new calendar year under way and our academic year well past the halfway mark, we can take a moment to reflect on the productive, creative accomplishments from fall and anticipate more to come.

As I mentioned last year in this space, CIA was due for its visit from the National Association of Schools of Art and Design, which establishes national standards and accredits

our programs. The NASAD team spent three days here, assessing strengths and noting areas for potential improvements. I am very pleased to report that the visit was positive overall. It will inform our thinking as we continue to work to improve the student experience and our institutional work experience.

Students, faculty and the larger community of supporters of the Cleveland Institute of Art are all benefiting from CIA's yearlong series of

programs called ThinkCraft. The September 2018 kickoff event was a weekend symposium that drew artists and thinkers from all over the country for presentations about the state of contemporary craft. Throughout studio spaces and our Peter B. Lewis Theater, participants availed themselves of technical demonstrations and lectures on making, collecting, and technology. Perhaps best of all were the serendipitous one-on-one conversations that so often take place when smart people come together around common interests.

Coinciding with the symposium, Reinberger Gallery presented *ThinkCraft: Fresh Takes*, a beautiful and thought-provoking exhibition of the work of a handful of CIA alumni who have successful careers as artists and designers working in glass, ceramics, and metals. You can see photos from the show on page 5.

Our focus continues this semester as CIA hosts a series of visiting artists from craft disciplines. Beginning April 4, Reinberger Gallery will host a special exhibition of works by one of CIA's most outstanding alumni: *William Harper: The Beautiful & the Grotesque*.

I have known about Bill's world-class career as a jeweler and goldsmith for many years, and was thrilled to visit him in New York some time ago. When it became clear that his wild and finely crafted jewelry had not been presented to a Cleveland audience in decades, we began planning this exhibition. If you haven't already read the interview with Bill on the cover of this issue of *Link*, I urge you to do so, and to visit the exhibition. It is sure to draw wide attention and will be accompanied by a full exhibition catalog.

Finally, the 73rd Student Independent Exhibition is on view February 15 through March 17 in Reinberger Gallery. This joyous, student-run tradition celebrates the creativity and initiative of the artists of tomorrow.

Please note all of our save-the-date events below. As always, I look forward to seeing you.

Grafton J. Nunes

Save the Dates

2/15

FRIDAY, FEBRUARY 15, 6PM
73rd Student Independent Exhibition (SIE)
Reinberger Gallery

3/1-4/1

FRIDAY, MARCH 1—MONDAY, APRIL 1
Submissions Open for Alumni Exhibition

All alumni are invited to submit work for a show that opens in Reinberger Gallery July 12, 2019. Visit cia.edu/alumni for details

4/4-6/14

THURSDAY, APRIL 4, 6-8PM
William Harper: The Beautiful & the Grotesque
Reinberger Gallery

4/23-25

TUESDAY-THURSDAY, APRIL 23-25
Student Spring Shows

CIA students from a variety of majors will have work on display in studios throughout CIA.

5/10

FRIDAY, MAY 10, 7-9PM
Bachelor of Fine Arts Reception
Throughout CIA



CIA delivers a special wish

During four years at the Cleveland Institute of Art, a student might see his work displayed on the Gund building's Toby Lewis Media Mesh. He might experiment with new disciplines and perhaps be part of an exhibition.

When Adam Szudarek visited CIA in November 2018, he did all of that in a single day.

Adam, 8, spent a day as an art student at CIA thanks to A Special Wish Foundation, an Ohio-based wish-granting organization for sick children. He was born with a lung deformity and has fought cancer off and on for most of his life. Parents Joy and Don Szudarek said Adam will need a double lung transplant in the not-too-distant future.

For now, though, Adam spends time playing video games, going to school and making art. "I like it because you get to express your feelings onto the canvas and create new things that you've never done," he told a television reporter who interviewed him at CIA.

Top left, Seth Nagelberg, chair of Ceramics, collaborates with Adam and his dad on a clay piece. Bottom, Adam gets a souvenir t-shirt with a design by CIA alum James Groman '86. At right, a big crowd assembled for an exhibition of Adam's work.

Adam made work with faculty members Seth Nagelberg (Ceramics) and Tony Ingrisano (Painting), had his canvases displayed on the media mesh, starred in a green-screen video created by CIA videographer Jeff Mancinetti, and learned how animations are made with Hal Lewis and students in the Animation Department.

At day's end, more than 150 CIA students, faculty and staff members showed up for an exhibition of Adam's work in a critique space in the visual arts studios.

The family expects that Adam and his mother will eventually relocate to Cincinnati for transplant surgery.



Reinberger to showcase alumni exhibition in July

Last year's hugely popular CIA Alumni Exhibition led to an inescapable conclusion: We have to do this again!

This year's show, organized by the Cleveland Institute of Art Alumni Council, will be on view in Reinberger Gallery July 12 through August 16. Courtenay Finn '05, chief curator at MOCA Cleveland, will jury the show. The submission period is March 1 through April 1.

Nikki Woods, director of Reinberger Gallery, said the event serves viewers and alumni alike.

"This exhibition is deeply important to me as both the gallery director and an alum," she said. "I think it's important to provide exhibition opportunities to CIA alums that are more than just a CV line, but real opportunities for artists working in the field today."



Last year's opening reception drew about 200 visitors, including many members of the alumni community.

"This exhibition is a great opportunity for alums to reconnect with each other, be inspired by and supportive of one another," Woods says. "An artist's greatest resource and support system can be found in their community, and my hope is that this exhibition encourages that."

The idea for the revival of an alumni exhibition grew out of research about what alums wanted

from their continuing relationship with the school. Platforms for exhibiting work was one. Opportunities to connect with and mentor current students was another. The council will soon announce a program that enables CIA grads to take advantage of mentorship opportunities.

More details about that program, and about the exhibition, will be forthcoming in CIA's monthly Alumni + Friends newsletter. Visit the website at cia.edu/alumni for details on how to submit work to the show.

From page 1



The CIA exhibition will include about 50 pieces of jewelry, four paintings, and four oversized, illustrated, Japanese-style folding books. Also shown will be boxes elaborately encrusted with inexpensive materials. He builds the boxes to be long on the "kitsch factor," he says, even as they house a piece of fine jewelry. Together, the pieces exemplify Harper's love of duality. High art and low, royalty and folk culture, the beautiful and the grotesque: They're much more interesting in combination, he thinks.

"The ancient Greeks and the Egyptians thought the perfect being was a hermaphrodite, because it was half male and half female," Harper says. "They also thought a hermaphrodite would be able to take a non-precious material and turn it into gold."

Turning gold into art is almost as magical, although it's never just about the sparkle. Influences come from dance, music, world cultures, and ideas about the self. The works must be substantive; Harper thinks in terms of series.

"Years ago I saw Philip Glass's opera *Einstein on the Beach*. It was five acts, continuous. Between the major acts there would be little things that would hinge the acts together. They were called knee plays; they gave an indication of what might come in the next act.

"Between series, I usually do pieces that have little or nothing to do with the preceding series, but with which I play with new visual, material, or organizational ideas," Harper says. "These are usually not as major as the work to be in the next series, but important because these are the triggers for the next major body of works. I refer to these as my knee-play pieces."

He's a big believer in Jasper Johns' advice: "Take an object. Do something to it. Do something else to it." Harper works on multiple objects at a time, making parts, then starts moving things around.

"It's not a very efficient way of thinking," he says with a laugh. "There's probably no one else in the world who's as scuttled as I am. John Paul Miller would do tempera renderings, in which he would

have each and every granule picked out. I'm the exact opposite."

Influenced as Harper is by a multitude of cultures, his work is also deeply connected to the human body—what it can do, what it can wear, and the challenges it tosses up for the artist. One day in 1990, Harper noticed strange things happening with his vision while he was driving. The retinas in both eyes had detached. Over the years, he has had seven eye surgeries. "I'm totally blind in my left eye, and I have good enough vision in my right eye that I can do my work," he says.

Strangely, he says, he was making single-eyed self-portraits years before the left eye went bad. "It's really pretty creepy," he says.

Likewise, he used to suffer from migraines that have since disappeared. "I would conceptualize a lot of work when I was in the pain state. Things would come to me. When I got rid of them, I was afraid my conceptual capabilities were going to be slowed down, but I don't think my creativity has suffered."

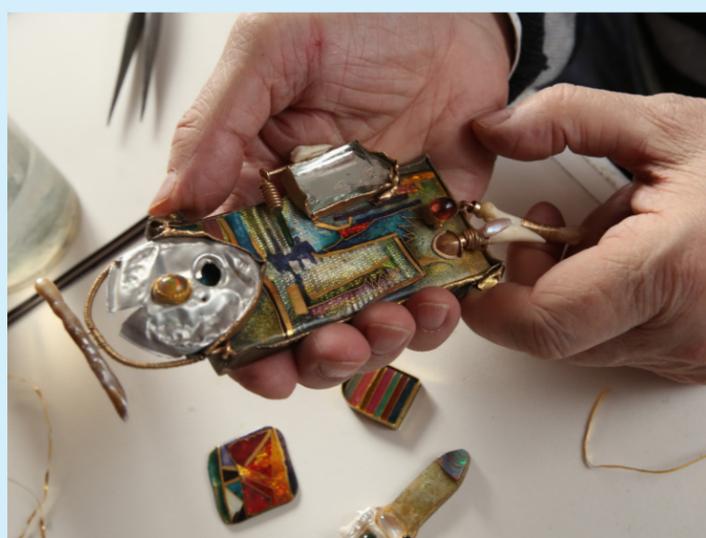
The exhibition will be on view in Reinberger Gallery from April 4 through June 14, 2019. The opening reception will be on Thursday, April 4 from 6 to 8pm. A full catalog will be available for purchase.

Above:
At the bench, Harper works through a process he calls "adult play" to combine elements until he has a finished composition.

Below left:
He holds "Temptation of St. Anthony."

Below right:
Harper near The Met, where his work has been part of an exhibition called *The Body Transformed*.

Photos by Bruce Gilbert



Arnold '83 finds reward supporting artists at Wasmer Gallery

By Susan Scalabrino

About six years ago, Anna Arnold and her mother were visiting the Florence O'Donnell Wasmer Gallery to pick up work that Arnold had in a just-closed exhibition. Wouldn't it be cool, Arnold mused, to work at the gallery? Her mother's response: "Why not?"

By December 2012, Arnold—a painter whose work was well known in gallery circles—was hired as director at Wasmer at Ursuline College in Pepper Pike, Ohio. "It's been one of the most fantastic experiences of my life," she says. "It's so spiritual here. The staff is supportive and collaborative."

The gallery presents about six free, professionally mounted exhibitions each year. It's a role that Arnold says she finds "equally as fulfilling as creating art."

Cleveland born and bred, Arnold grew up with aunts and uncles living next door. At age seven, she wandered into her uncle's attic and came upon a Dutch



Anna Arnold
"SISTAH!"

Masters cigar box full of paints and started painting by herself for hours on the porch. She knew almost instantly that she wanted to be an artist. Her parents recognized her gift early and supported her as she made vibrant portraits, mixed media collages and ceramics.

As a student at CIA, where she focused hard on painting and making videos, faculty encouraged her to pursue her art even when the road became bumpy. "It's that belief in yourself that they instill in you, that when you come out of there, you will have some greatness," she said.

Last year, Arnold's painting "The Storyteller" was selected for exhibit at the Ohio Governor's Residence in Columbus.

She has made murals as part of the Cleveland Museum of Art Community, and was selected as one of the St. Clair Superior Development Corp.'s Year of the Rabbit project artists. Her work is in private and public collections that



In a video interview for the Ohio Governor's Residence show, Anna Arnold said, "When someone looks at my artwork, I want them to feel like there's hope. There's this vibrancy within people that I like to put into my paintings."

include the AIDS Taskforce of Greater Cleveland, the Cleveland International Film Festival, TRW Inc., and Jones, Day, Reavis and Pogue.

These days, though, Arnold focuses most of her creative energy on Wasmer. She sees her role as a facilitator, supporter and promoter of the artists and provides them with the best possible experience to allow their work to shine.

Christa Donner recommends that we make friends with insects

By Karen Sandstrom



Donner hosted CIA students for a visit to the School of the Art Institute of Chicago in 2018.

In an era when news about the environment seems prevalently bad, artist Christa Donner '98 feels obligated to think like an optimist.

Donner carries concerns about parenthood, social systems, and the ecological health of the planet into her Chicago studio to fuel her drawing practice. Sometimes her

work looks like marks on paper, sometimes like sculpture or installation. Sometimes the work is a zine, or beautiful shadows cast by projecting light through painstakingly cut paper forms.

The one constant: The work is enlivened by big questions of how to create a better world.

"Artists and designers have the power to shape public imagination," says Donner, who was a visiting artist at CIA in October. "If I have creative tools that can help others picture a more sustainable future, then I want to use those tools with care, and with purpose."

Donner graduated in 1998 from CIA in Drawing, earned her MFA at the University of Illinois at Chicago, and teaches at the School of the Art Institute of Chicago. Her work has

been exhibited widely, including Gallery 400 Chicago, BankArt NYK in Japan, Chiaki Kamikawa Contemporary Art in Cyprus; the Museum Bellerive in Switzerland, and the Centro Columbo Americano in Colombia.

In 2015, she spent five months at the Max Planck Institute for the History of Science in Berlin. There, she found that individual researchers were so specialized that their work can be almost unknowable even to their colleagues. "I'm really interested in collecting people's stories and experiences," she says.

She married her fascination with 19th century cabinets of wonder with informal interviews with Planck scholars to make drawings that became "The Redistribution of Curiosity," a series of postcards circulated beyond the institution. The project illustrates one of the qualities that Donner most loves about drawing: It's malleable, both materially and in its potential modes of expression.

Sarah Kabot, chair of CIA's Drawing Department, was eager for students to meet Donner in part so that they could see "that intellectual rigor paired with continual experimentation can result in many different forms of output—zines, drawings, social practices," she said. "And that no one form must have priority over another. They are all mechanisms for keeping yourself curious and stimulated."

During Donner's visit to CIA, she talked about her art and her work with Cultural Re-Productors, a community of artists, curators, writers, and designers who are also parents. Donner launched its website in 2012 in response to her own challenges as a new mother.

"Having a child made me acutely aware of the barriers that make it so difficult to participate in the art world when you're caring for another human," she says. "The experience of raising a child can profoundly shift an artist's world view and the work they make in amazing ways—and I want to make sure these kinds of creative voices are included."

Selections from "The ReDistribution of Curiosity," 2015. Photo courtesy Christa Donner

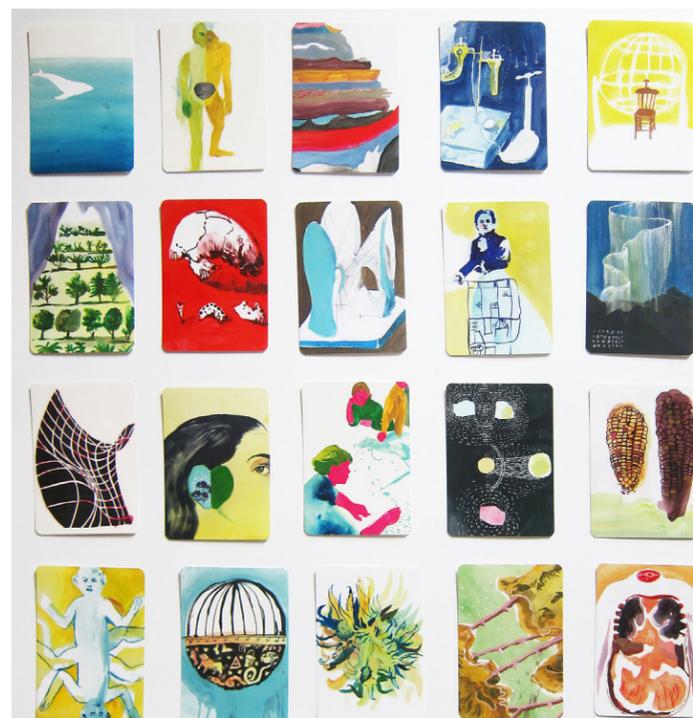
More than 600 people from around the world participate in a closed Facebook group, sharing resources, events and support.

It's one of the few ways that Donner participates in the social media landscape.

"Technology is very important, but it's also finite in terms of resources, and we are just burning through them," Donner says. "It's important to get away from our reliance on these things. My daughter is seven now. I want her to know how to cook her own meals, figure out how to grow things, fix things that are broken."

She imparts these lessons as both a mother and an artist. Among her projects is a play area in a nature preserve where children are encouraged to explore on their own—climbing trees and "making friends with insects," she says. For the children, this unstructured play builds creativity, problem-solving skills and reinforces a connection to the natural world that can be lost in digital times.

For Donner, it's a way to imagine a future where the human-nature relationship is more robust and sustainable than it is right now. "Working toward what you hope for future generations is an important way to avoid getting stuck in this loop of despair and immobility."



Thinking craft all year long

A celebration of craft began in fall 2018 with a symposium and exhibition. It continues this spring with a speaker series and *William Harper: The Beautiful & the Grotesque* April 4–June 14.

Left to right: Christopher Gentner '89 and Kari Russell-Pool '90 mingle at the opening of *ThinkCraft: Fresh Takes*; CIA students study work by Thaddeus Wolfe '02; CIA President Grafton Nunes welcomes exhibition guests; visitors check out glass lights by Nate Cotterman '07 and Uri Davillier '08; symposium panel members included poet and writer Stuart Kestenbaum, writer and curator Glenn Adamson, glass artist Judith Schaechter, curator Elisabeth Agro, writer Janet Koplos and metalsmith Tom Joyce; Grafton Nunes; Kevin Snipes '94 discusses his ceramics with exhibition visitors; Pamela Argentieri '87 talks about her work in *Fresh Takes*.

To view a comprehensive catalog of videos from the symposium, visit cia.edu/videos-thinkcraft.



Left to right: Ceramic sculptures by Lisa Clague '85 were on view in *ThinkCraft: Fresh Takes*; artist Kirk Lang '02 and Kylie Eyre; Schaechter and William Harper '67; Cotterman in a demo.

Left to right: Ian McDonald, head of Ceramics at Cranbrook Academy of Art; Joyce giving his keynote address; ceramicist Jessica Calderwood '01; Adamson and Schaechter; Seth Nagelberg, chair of Ceramics at CIA; Kestenbaum; metalsmith Stephen Yusko; Schaechter in a demonstration with CIA students; *ThinkCraft: Fresh Takes* artists Russell-Pool, Leana Quade, Snipes, Gentner, Lang, Argentieri, Samantha Konet '17 and Calderwood; Clague, Kimberly Chapman '17 and Lynne Lofton; senior Jewelry + Metals majors; students checking out Yusko's metalsmith tools; Matthew Hollern, chair of Jewelry + Metals; Quade; artist Catherine Butler '81 and friends; Antonia Campanella '10; visitors look at sculpture by Wolfe.



Kabot works to remember the too-soon forgotten

By Karen Sandstrom



At her SPACES exhibition, Kabot is flanked by prints made from front pages of *The New York Times* and the *Plain Dealer*.

At the dawn of the Information Age back in the 1970s, it would've been impossible to picture the tsunami of news that washes over us every day from every digital device we own. But for all we've gained with such instant access, artist Sarah Kabot is exquisitely sensitive to what we've lost—including respect for yesterday's big events.

"The inundation of information that we experience as contemporary media consumers is its own kind of lesson in forgetting," Kabot says. "The speed with which information is consumed encourages a lack of stickiness of salient stories."

That's the idea at the core of *Forgetting Lessons*, a recent exhibition of Kabot's work by SPACES in Cleveland. For a portion of the work, Kabot lined the gallery walls with collages made from photos cut from front pages of *The New York Times* and the *Plain Dealer*. She delicately cut into them with a knife, removing lighter areas and leaving behind lacy shapes she then combined into new compositions and tacked onto newspaper-sized sheets of newsprint. *Plain Dealer* art critic Steven Litt observed that the work "turns something easily discarded into something that attracts and rewards prolonged attention. That's what you'd call the alchemy of art."

With the work, Kabot hopes to give readers a reason to slow down and remember news that has fallen quickly away from consciousness.

We need reminders, she says, "that there were potent stories that existed in a year that is not the current year we are living in."

Forgetting Lessons is the most recent exhibition for Kabot, but the chair of CIA's Drawing Department has a consistently active studio practice packed with solo and group shows, residencies, and awards. In 2011, she competed on the second season of "Work of Art," Bravo network's televised art competition. In 2017, the Cleveland Arts Prize bestowed on her the Mid-Career Prize in Visual Arts.

Kabot earned her bachelor of fine arts in fiber and ceramics at the University of Michigan and her master's in fiber at Cranbrook Academy of Art. At CIA, she heads a program that encourages students to stretch their thinking about drawing—what it is and the variety of ways it can be done.

During her own college years, she says, "I would learn the rules and then break them. I was always trying to make ceramics transparent or make textiles stand up. There was never a time when I wasn't trying to do exactly the opposite of what the materials should do."

Ultimately, she says, that led her to make drawings and installations, which is what she has focused on in her professional career. Longtime Cleveland art scenesters will remember *On the*

Flip Side, her 2006 solo show at the Museum of Contemporary Art Cleveland, in which she formed paper versions of gallery fixtures and installed them at a 180-degree angle to their real counterparts. "Every nut and bolt and light fixture was replicated in paper," she says. "To some extent, I was using skills I developed as a child with my grandmother, who was a tailor."

In 2009 at the Drawing Center, New York's prestigious museum dedicated to contemporary drawing, Kabot's work was part of *Apparently Invisible, Selections*, a nine-artist show in which she drew all the objects in the bathroom a half-inch to the right and a half-inch higher than it was. "It kind of created a strange, optical illusion of double vision when you were experiencing the real space."



Like her CIA students, Kabot still contends with the beauty and the challenges that come with creating new work. Time and experience may help artists avoid some mistakes, but unpredictability remains. It's part of what makes things interesting.

"The thing that gets me out of bed is curiosity about what it is that I'm going to see or experience in the studio on that day," she says. "I'm engaging in a repetitive process in relationship to new information, so there is a real joy of discovery."

"And there is also a pleasure in seeing the limits of my skill, and actually seeing those potentially change over time," she says. "I might have a good day in the studio, and I may be extraordinarily detailed and efficient. I may have a hard day in the studio; things may look a little blobbier. And so be it. That's actually the relationship of my abilities and mindset on that day, meeting the content of the work."

Above, Kabot in the classroom at CIA. At left, one in a series of the collages she made slicing news photos and recombining them on newsprint. It was part of her exhibition, *Forgetting Lessons*.



It started at the institute of heart

By Karen Sandstrom

The Cleveland Institute of Art is where thousands of artists and designers spent countless hours memorizing slides in art history, nailing down perspective drawing, and building skills for what would become their life's work.

Some of them had time for true love, too.

In the last edition of Link, we invited couples to tell us about how they met their life partners while they were students at CIA. Meet a few of them here and enjoy their stories.



Eric '91 and Katherine (Mason) Blackmore '92

Eric Blackmore is a designer, photographer and teacher. Katherine is an illustrator and educator. They live in Orlando, Florida.

It was fall term 1989 when Eric, a fourth-year design major, and Kathy, a third-year illustration student, first noticed each other. She was a newbie to the department and “all year kept my eye on the talented hippie across the studio.”

On the last day of school, Eric finally asked for Kathy's phone number at the Dead Pig, the unofficial after-the-Pink-Pig party, traditionally held at 1961 Ford Road. The two are still head-over-heels for each other, and just celebrated their joyful 25th wedding anniversary this year.

The couple moved to Orlando in 1995 when Walt Disney Feature Animation Studio hired Kathy to do cleanup animation. She has six screen credits. After Disney closed that studio, she taught art at the elementary and college levels. These days she teaches an after-school art program for children. She is represented as a children's book illustrator by the Kidshannon agency in New York and has illustrated 16 books.

At Blackmore Design, Eric creates print assets and educational displays mostly for not-for-profit clients, including The Nature Conservancy. He is a professional photographer and teaches digital photography and graphic design at Florida Southern College. He also makes custom hardwood furniture.

The couple has a studio and gallery at the Faith Arts Village in Orlando. They have “cats, fish, and a tortoise named Walter.”



Chris and Shelley Harvan

The Harvans own Memento Memorials, a Cleveland-based company that creates specialty and custom memorial urns for humans and pets. They graduated in 1997.

At the top of the north staircase of the Gund Building, an over-exuberant goofball found himself face to face with a freshman woman who had a compelling, rainy-day sort of look. She had just crested the landing. He was about to descend when a just-short-of-a-shout declaration of “You're pretty, Shelley Slick” echoed off the cinder walls and glass block windows.

As they passed each other, her expression acquired a “Get away from me, freak!” look. He responded to her horrified silence with an inner “Whoop, whoop, whoop!” as his nerd cape whipped in the wind created by his rapid flight downstairs.

A world view and courtship style modeled after George Emerson in *A Room with a View* just wasn't Shelley's thing. It would be years before they spoke or made eye contact again, but Chris Harvan never stopped admiring Shelley Slick—albeit from a distance.

Shelley chose Drawing as a major because she was good at it. Chris chose it because he loved the work coming out of the department and saw it as an extremely flexible arena for whatever creative spasm he happened to be having at the moment. As a result, they started being exposed to each other within a wonderful group of people. Chris discovered that Shelley was a kind, reliable person, and his interest in her became earnest rather than fleeting. Shelley saw Chris's potential differently, too, during long studio hours broken up by conversations on the filthy studio couch. By the end of their fifth year, they began dating.

Six years later, they married in the Wade Memorial Chapel at Lake View Cemetery. Chris has had many different art and design related adventures as an employee and entrepreneur. Their jointly owned business designing and fabricating cremation urns for people and pets has been the answer to a longtime burning desire to use their creative skills to do something that truly matters to individuals.

Shelley finds the time to create a handful of pieces of artwork a year despite being a full-time art teacher, parent to two artistically inclined daughters, and a voice of reason for her husband.

Jon Roll and Nancy Perusek-Roll

Jon Roll and Nancy Perusek-Roll are full-time studio artists living outside of Boston. They graduated in 1979.

During freshman year at CIA, Jon Roll and Nancy Perusek shared many foundation courses and late-night closings of the building. Nancy became a metals major and enamel minor. Jon was a painting major and industrial design minor. After graduation, they spent four months touring Europe together with help from their CIA traveling scholarships. There they visited artist Ken Dingwall's Edinburgh studio and spent time at the George Jensen factory in Copenhagen.

Job opportunities took the couple to New England. Jon spent many years as gallery manager for MIT's List Visual Arts Center and as senior collections specialist at the Harvard Art Museums.

Nancy has worked as a product and jewelry designer for many companies, including J. Jill and Macy's, and as an artist in residence in the Boston public schools. She has also been a studio jeweler and received an individual artist fellowship from the Artists Foundation.

Today, they make their living as full time studio artists together. Jon creates contemporary icons and jewelry out of enamel, stones and metal. Nancy is a landscape painter, enamelist and jewelry maker. They renovated their mid-century ranch house near Boston to make space for painting, metalworking and enamel.

They exhibit and sell their work through galleries, museum shops, and art festivals. Nancy is also working on a series of *plein air* oil paintings that document the White Mountains National Forest. Jon is making a series of icons with an endangered species theme.

To have a career and make a living in the visual arts has required the ability to adapt to change and work independently—skills the Rolls say they learned at CIA. They are grateful for outstanding teachers, especially John Paul Miller, Ed Mieczkowski and Julian Stanczak.



Bottom right:
Nancy Roll's Enamel

Charles Burchfield's Golden Years

By **Britany Salsbury**

Associate Curator of Prints and Drawings
The Cleveland Museum of Art

Before abstract art took hold throughout the United States, Charles Burchfield (1893–1967) employed color, form, and symbolism to express universal emotions and moods. His preferred subject was the Midwestern landscape, especially Northeast Ohio.

Born in present-day Ashtabula, Burchfield and his family moved to Salem, about 70 miles southeast of Cleveland, in 1898. He attended the Cleveland School of Art (now CIA) from 1912 to 1916.



Burchfield at M.H. Birge and Sons Wallpaper

After returning to Salem in 1917, Burchfield embarked upon what he called his “golden year,” painting more extensively and experimentally than ever before. He developed an innovative style that defined his work even after he moved to Buffalo in 1921.

Burchfield's years in Cleveland and Salem are the focus of *Charles Burchfield: The Ohio Landscapes, 1915–1920*. The exhibition, on view at the Cleveland Museum of Art through May 5, 2019, presents around 30 drawings from the Burchfield Penney Art Center in Buffalo, private collections, and the Cleveland Museum of Art, which has strong holdings of the artist's works on paper. The majority are watercolors—a medium Burchfield studied in Cleveland and remained drawn to throughout his career. The medium was portable and allowed him to explore the landscape, experiment avidly, and rework his compositions.

A centerpiece of the exhibition is Burchfield's “Church Bells Ringing, Rainy Winter Night,” which is also a highlight of the museum's drawings collection and of Burchfield's “golden year.” Using dark, evocative tones and looming, sinister forms, he translated onto paper his childhood fear of Northeast Ohio's winter storms.

The work's innovative composition and symbolism appealed widely to viewers, and the artist revisited the subject in numerous sketches, also on view in the exhibition. Like the other works on display, these drawings invite visitors to connect with the local landscape in a new and reconsidered way.

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“Afterglow,” July 8, 1916. Charles E. Burchfield (1893–1967). Watercolor with graphite on paper; 49.2 x 35.5 cm (19 3/8 x 14 in.). Burchfield Penney Art Center, Gift of Tony Sisti, 1979.



“Untitled (High Noon),” 1915. Charles E. Burchfield (1893–1967). Watercolor and graphite on paper; 35.5 x 51.1 cm (14 x 20 1/8 in.). Burchfield Penney Art Center, Gift of Tony Sisti, 1979.

Top: “Church Bells Ringing, Rainy Winter Night,” 1917. Charles Burchfield (American, 1893–1967). Watercolor and gouache over graphite; 77.2 x 50 cm (30 3/8 x 19 5/8 in.). The Cleveland Museum of Art, Gift of Mrs. Louise M. Dunn in memory of Henry G. Keller, 1949.544. Reproduced with permission from the Charles E. Burchfield Foundation.



CIA honors Ciolelli, Insul for excellence

Each year, the Cleveland Institute of Art bestows awards to members of its community who have made outstanding contributions to art and design or who have given extraordinary service to the College.

Alumna Alberta Ciolelli '53 and CIA Board of Directors member Don Insul were recognized during the Charles E. Burchfield Society Awards for Excellence ceremony on November 8, 2018.

Ciolelli, a painter and printmaker, received the Award for Artistic Achievement.

Born in Erie, Pennsylvania in 1931, Ciolelli has had a long career exhibiting work throughout the United States and Japan. In 1990, the National Museum of Women in the Arts showed her work in the monumental exhibition *Four Centuries of Women's Art*, which toured major Japanese museums for a year. Her painting “Cleavage” is part of that museum's permanent collection.



Alberta Ciolelli, “Interior II”

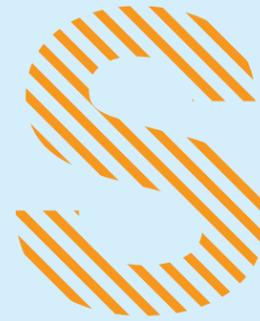
Her work has been exhibited in the Bruce Museum, the Aldrich Museum of Contemporary Art, the Connecticut Gallery, the Stamford Museum, and the Art Institute of Chicago. In 2007, she was named one of 18 distinguished alumni of the Cleveland Institute of Art in celebration of the College's 125th anniversary.

Insul joined the CIA Board of Directors in 2001. He has served on numerous committees during his tenure, including finance, strategic planning, enrollment and student affairs. He is chair of the building and grounds committee.

He was born in Chicago in 1944 and attended the University of Wisconsin. He attended Case Western Reserve University Law School. After graduating, he joined Burke, Haber and Berrick. In 1981, he joined with Leonard Krieger in buying the Jennison Wright Corp.

In addition to his service with the Cleveland Institute of Art, he has served on the board and as an officer of the Cleveland Health Museum, the Cleveland Museum of Natural History, The First Tee of Cleveland, the DDC Clinic, and Kensington Country Club. He is the sole advisor to the Leonard Krieger Fund, which is responsible for charitable gifts to the Cleveland community.

NOTES



Have a note to share? Please submit by April 1 to link@cia.edu for inclusion in the next issue of *Link*.



Mark Krieger, "Gabriela Lizeth Mejia Barahona"

Anthony Eterovich's* '38 oil painting "Setting Sun" (1940) was acquired by the Southern Ohio Museum. Executive Director Mark Chepp: "As a pre-war painting, it overlaps Clarence Carter's time in Cleveland, which of course is significant for our Carter holdings. Beyond chronological and geographic considerations, however, we can do a lot with stylistic comparisons. Eterovich's painting is a prime example of late, biomorphic Surrealism beginning to morph into Abstract Expressionism ... 'Setting Sun' is an important addition to our Cleveland School holdings."

Carol LaChiusa DiSanto '52 had a solo exhibition featuring a variety of watercolor paintings at the Anton Art Center in Mount Clemens, Michigan in November and December.

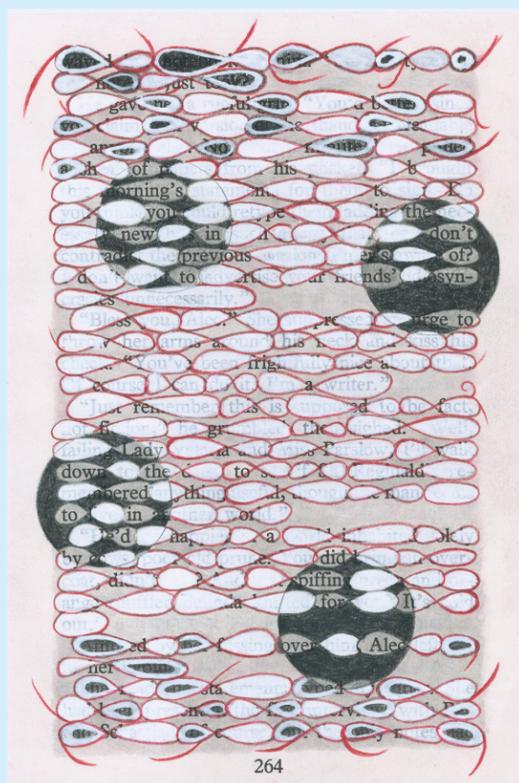
Julian Stanczak* '54 has work in an exhibition in Muenster, Germany titled *Bauhaus und Amerika, Experimente in Licht und Bewegung (Experiments in Light and Movement)*. It includes work by Albers, Rauschenberg, **Richard Anuszkiewicz '53**, Beckmann, Callahan, Merce Cunningham, John Cage, Naum Gabo, Kandinsky, Kepes, Maholy-Nagy, Nam June Paik, Nauman, Richter, Schemer, Turrell and others. The exhibition is accompanied by an extensive publication in German and English. It will be on view through March. Muenster is the hometown of **Barbara Stanczak '90**, and she was heartily welcomed.

Ken Davis '64 had paintings at L'Enfant Galerie in Washington D.C. through December.

Bruce McCombs '66 recently had paintings included in multiple exhibitions, including the *American Watercolor Society 151st International Exhibition* in New York City and the *Kansas Watercolor Society 40th National Exhibition* at the Wichita Center for the Arts in Kansas.

Mark Krieger '67 had nine paintings featured in the exhibition *For the Children*, organized by the Alianza Latina/Latino Alliance at Case Western Reserve University. The works were part of a group of 60 portraits of Honduran children, done on 11 trips to Honduras.

Gary Bukovnik '71 has a part-time studio in Shanghai. He had an exhibition at the Dongshan Museum in Beijing, which was arranged by the Shanghai Hongqiao Contemporary Art Museum. A 200-page book accompanied the exhibition, which ran through November. While in China, he is lecturing about his watercolor approach and personal journey.



Barbara Bachtell, "Page 264"

John Bonath '74 exhibited a seven-color silkscreen in *Stand Out Prints*, an international juried exhibition for the Month of Printmaking at the Highpoint Center for Printmaking, in Minneapolis, Minnesota in the fall.

Barbara Cooper '74 had work in the three-person exhibition *Increment* at the Ukrainian Institute of Modern Art through January 27.

John Parker '75 has work in John D. Wittersheim Sculpture Park in Siena Heights University in Adrian, Michigan. He also had work in the *13th Annual Outdoor Sculpture Exhibition* at the University of Toledo; the *7th Annual Kochville Township Outdoor Sculpture Exhibition* in Kochville, Michigan; the *5th Annual Belleville Area Outdoor Sculpture Exhibition* in Belleville, Michigan; the *2018 Salisbury Sculpture Show* in Salisbury, North Carolina; *Time In The Garden* at The Morris Arboretum in Philadelphia; the *Rotating Outdoor Sculpture Exhibition* at University of the Arts in Philadelphia; and in *Public Art Project 2018-2019* in Fredericksburg, Virginia.

Barbara Klar '78 was featured on the cover of *Handmade Business*.

Celeste DeSapri '79 hosted an open studio in Little Italy in Cleveland on Columbus Day.

Pamela Heller '79 had an interview published in *WomenCinemakers 2018 Biennial* edition. Her audio piece, "I Love You," is playing at the Jewish Museum Berlin. Spoken or sung in a variety of languages, "I Love You" is a 60-second sound clip premiering at *res-o-nant*, a light and sound installation by Mischa Kuball with works by other contributors.

Julian Severyn '79 recently purchased a home in the Goodyear Heights neighborhood of Akron and is designing a bedroom as a painting studio.

Mary Urbas '80 curated *Made of Clay*, an exhibition that included clay artists from across the country, including CIA alumni and faculty **Paula Blackman '86**, **Diana Bjei '73**, **William Brouillard** (faculty emeritus), **Bette Drake '65**, **Susan Gallagher '91**, **Sharon Grossman**, **Andrea LeBlond '95**, **Seth Nagelberg** (faculty), **Jack Rotar '78**, and **Sharon Sheinbart '68**.

Barbara Bachtell '81 had work included in *The New Now*, the Artists Archives of the Western Reserve's annual juried exhibition, and the *Waterloo Arts Juried Exhibition*.

Eric Ben-Kiki '81 enlisted artists to use their work to urge people to vote. *VOTE: A Group Show of One Word* was on view at the EBK Gallery in Hartford.

Eddie Dominguez '81 had never-seen works at the Columbus Museum of Art as part of his *Garden of Eden* exhibition, which was on display until January 20.

Anna Arnold '83 was one of the featured artists in the fall 2018 installment of *Spotlight: Featured Artists* at the Ohio Governor's Residence.

Steven A. Ramsey '83 has a solo show of his glass work at the Bone Creek Museum in David City, Nebraska through February 24.

Notes

Jenni Vitek '83 was involved in the *13th National Juried Exhibition* at Ceres Gallery, a feminist, not-for-profit, alternative gallery in New York City, dedicated to the promotion of contemporary women in the arts. She also participated in the Women's History Month program "Don't Shut Up," which focused on raising women's voices.



Lucia De Marinis, "Threshold to a View of Heaven II"

Lucia De Marinis '84 exhibited her work in the Ottawa School of Art faculty show in August. In September she participated in a four-person invitational show at the Italian Canadian Historical Centre. She curated and is exhibiting in *Twelve + One Women in Colour* at Preston Square in Ottawa, Canada through March 29.

Judy Takács '86 had work in *Figura(tive)* at the Coburn Art Gallery at Ashland University in September. She was also admitted as an elected member of the historic Salmagundi Art Club in New York.

Dawn Tekler '94 has a solo show of paintings based on views from paddle boarding the Cuyahoga River and along the shores of Lake Erie. It runs through February 24 at the Massillon Museum in Ohio.

Anjanette Lemak '95 was awarded an artist development grant from the Vermont Arts Council and a Frog Hollow artisan grant for the development of a new body of work, which was featured in Frog Hollow's gallery in July and August. Her work was accepted at the 2019 NY NOW® Winter Market in New York City.

Bruno Casiano '96 created Latino Greetings, a website featuring Latino Christmas cards and creative poster designs of his original work.

Patty Hume '97 splits her time between Los Angeles and Joshua Tree, California. She recently renovated her art studio in Joshua Tree and has been weaving at A-Z West. Her properties were recently featured on the cover of *California Lifestyle* magazine.

Branden Koch '01 had a drawing from his series "The Bald Ego" in a group show at the Center for Contemporary Political Art in Washington D.C. in November.

Carolyn Ballou '02, Orlando Caraballo Ortiz '18, Bianca Fields '19, and Michael Meier '10 had work in the YARDS Projects' inaugural Artists Selects Exhibition.

Sarah Krisher '02 and her handmade jewelry were featured in *Cleveland Magazine*.

Jennifer Omaitz '02 had work in the exhibition *Illustrious Decay* at the Cleveland West Art League Gallery with artist Arabella Proffer in October.

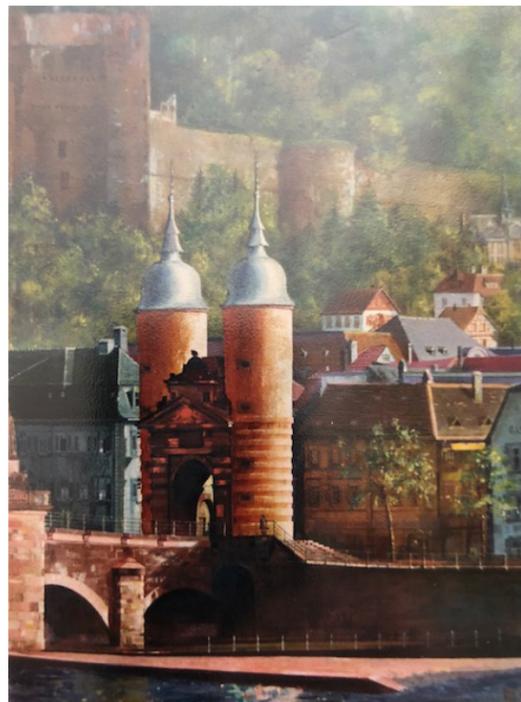
Adam Holtzinger '03 was featured in September's *Lightology*, in the article "Blown Away: Meet the Glass Blowers at Keep Brooklyn."

Tony Bowden '04 (Mr. Tony) was featured in the 2018 Richmond World Festival, where he presented his video installation "Icarus RBT: Icarus Rebooted."

Rebecca Aloisio '05 was awarded a Pollock-Krasner grant for painting.

Courtenay Finn '05 has been appointed chief curator at the MOCA Cleveland.

Mark Reigelman '06 created a permanent, site-specific installation at San Diego International Airport, titled "Formation."



Anjanette Lemak, "Lucy"

Cheryl Cochran '08 was involved in the Heights Arts Exhibition *At Table 2018: Cleveland Culinaria* on a team with other CIA alumni **Andrea LeBlond '95** and **Scott Goss '06**. She also had four pieces in the *American Greetings Fine Art Show* and won the Body of Work award.

Barbara Polster '10 has been awarded a residency at Mass MoCA for spring 2019. She was featured in Issue 7 of *Maake Magazine*, which launched last week in New York. She also launched *X. [international.]*, an online platform for unscripted art writing and experimental critical performances, which will feature other CIA alums in upcoming months.

She participated in the exhibition *Truth Claim* at Carrie Secrist Gallery in Chicago in July with sculptures from the "Speaking While Reading" series of works. Additionally, she gave a solo performance of a work titled "Speaking While Reading" at Critical Practices Inc. (New York) in June of 2018.

Leigh Bongiorno '11 was featured on the cover of the 10th anniversary issue of *Artvoices Magazine*.



Martinez E-B, "American Dream King" (Elvis edition)

Martinez E-B '12

had a solo show, *B Side*, at Waterloo Arts in the fall. *B Side* was a multi-media exhibition of video, sound, painting, drawing, and found and altered objects featuring the alienated, unapologetic and self-aware persona of Soul Sway.

Margaret Burton '14 had some of her designs displayed at the Cleveland Museum of Art's MIX: Modern on December 7, 2018, an event held in conjunction with the exhibition *Georgia O'Keeffe, Living Modern*.

Graham Tyler '16 was featured in the *New York Times* article "5 Designers to Watch This Season."

William Wallace Tiell

In Memoriam

Charlotte Agrast '48 passed away November 18, 2018. She earned her art education degree at CIA and worked in elementary education for more than 30 years.

Harold Scroggy '50 died September 21, 2018. He served in World War II in the 104th Infantry Division and studied painting at CIA.

Robert Dacey '55 passed away October 5, 2018. He was a design major at CIA.

James Kreiter '55 passed away October 20, 2018. He majored in ceramics and sculpture.

William Wallace Tiell '58 passed away June 1, 2018. He was an artist, author and professional photographer and worked at American Greetings for more than 44 years. He was a pioneer in

developing the first digital color-manipulation computers used for greeting card design.

Gwen Cooper '63 majored in painting and taught art for 30 years. She chaired the printmaking department at CIA. She passed away September 30, 2018.

John Juratovic '65 held a degree in industrial design from CIA. He passed away on October 15, 2018.

Joyce Bennett '69 died September 1, 2018. She was an art education major at CIA.

George Sumerak '72 passed away June 28, 2018 in Winter Springs, Florida. He was a photography major at CIA and he went on to work in digital technology for Time Inc.,

Entertainment Weekly, *Sports Illustrated* and others.

Shan Goshorn '80 majored in photography at CIA. She was a nationally recognized Native American Cherokee artist. She died December 1, 2018.

Carol Longacre '86 passed away October 14, 2018. She held a degree in painting from CIA.

Matthew Archer '99 passed away July 15, 2018. He studied industrial design.

Roger Coast, a longtime faculty member in Industrial Design, died January 14, 2019. He also served as art director in the promotions department of the *Plain Dealer* and as director of visual design for American Greetings Corp.

Faculty and Staff Notes

Shelley Bloomfield (Liberal Arts) will have a short story, "Glock, Paper, Scissors," published April 23 in the Mystery Writers of America anthology *Odd Partners* (Ballantine Books), edited by Anne Perry. Shelley also signed a three-book deal with Berkley for the Tuscan Cooking School mystery Series, in which a young American chef is hired to set up a cooking school for American gastrotourists at the villa of a world-famous chef. The villa is crumbling, a porcupine is in residence, someone is poisoning the olive grove, and the chef would rather play bocce. Murder ensues.

Dan Cuffaro '91 (Industrial Design) had his nCamp stove featured in the October 2018 *Men's Journal* Gear Section. The nCamp coffee maker was voted Best of the Best of 2018 Camping Coffee Makers by *BestReviews*.

James Groman '86 (Illustration) When DC Collectibles asked Groman to design a series of four new figures based on characters from Batman, he was all in. Groman '86, whom DC describes as "the superstar designer toy artist," has a long career that includes work for the American Greetings Madballs. He also has been an adjunct faculty member at CIA. He specializes in bringing monsters and villains to life in vivid detail. In an interview with the online magazine *Vinyl Pulse*, Groman said the series was "more or less just an excuse to be able to mutate and monsterize the denizens of Gotham City." The characters—Batman, Two-Face, Killer Crock and the Joker—will be released in October as part of the DC Artists Alley line of vinyl toys. The 7-inch figures will retail for \$65 and be limited to editions of 3,000 per character.



Batman character by James Groman

Steven Gutierrez (Foundation) was part of the Cleveland Maker Faire, where he offered his doodle bots and presented an LED holiday card activity. He had work in the exhibition *Hypotheses: Art Inspired by the Many Worlds of Science* at the Columbus Cultural Arts Center. He also was selected to showcase his sculpture "Symbiosis Tree" at the Winteractive festival in Shaker Heights February 7-10, 2019.

Paul Hanson (Liberal Arts) recently published "Automobility and Site Ontological Analysis" in the journal *Mobilities*. In September, his review of *Detroit 1967: Origins, Impacts, Legacies*, edited by Joel Stone, was published in the *Indiana Magazine of History*.

Sean Merchant (Glass) has been selected to participate in the Corning Museum of Glass's upcoming exhibition and publication *New Glass Now*, a worldwide survey of contemporary glass. The show opens May 12, 2019.

Sarah Minor (Liberal Arts) won the Gulf Coast Barthelme Prize in Short Prose for her story "Something Clear." Her visual essay "Foul Chutes" appeared as a special feature in the journal *Ninth Letter*. A visual essay titled "Log Cabin Quilt" was listed in *Entropy's* "Best of 2018: Best Online Articles & Essays." She served as co-director of the 2018 Cleveland Drafts Literary Festival and presented at the NonfictionNOW Literary Conference in Phoenix, Arizona.

Danielle Rueger (Career Services) has been touring to promote her picture book, *The Maskless Raccoon*, which was published in 2018.

Gary Sampson (Liberal Arts) recently completed his fall sabbatical, which he spent in London and Rotterdam to research architecture and photography collections and to photograph the vicinity comprising London's St. Pancras and King's Cross Rail Stations and the British Library, and Rotterdam's Kop van Zuid. He has been working on a book-length project involving the representation of city environments and the

complexity of urban design in areas undergoing serious redevelopment. Sampson presented a related paper in early November for the annual conference of Architecture, Media, Politics, and Society, co-hosted with the Cleveland Urban Design Collaborative, based on his studies of the urban designer Kevin Lynch and master plans for University Circle since the 1950s. He published an essay in *Photography + Video* faculty member Jacob Koestler's artist book, *Everybody Wants Somewhere: Photographs by Jacob Koestler, 2015-17*.



nCamp stove designed by Daniel Cuffaro
Photo credit: Andy Gibson



Danielle Rueger on her book tour

Karen Sandstrom '12 (Marketing + Communications) had a review of *Ninth Street Women* (Little, Brown) by Mary Gabriel published in *The Washington Post*.

Petra Soesemann (Foundation) had a solo exhibition of her fiber work, *Conjunctions*, at Praxis Fiber Workshop in Cleveland.

Images from Gary Sampson's European travels



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

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Cleveland Institute of Art
Creativity Matters



Top: Lisa Clague
"Visionary Dreamer"

Bottom: Pam Argentieri
"Dissonance II"



Thaddeus Wolfe
"Assemblage vessel"



Top: Kari Russell-Pool
"Upholding Community Standards"

Bottom: Jessica Calderwood
"Propagate"

ThinkCraft: Fresh Takes Craft Alumni Exhibition

Link



News for Alumni and Friends of the Cleveland Institute of Art

Spring 2019



**Photography + Video
Department Chair Nancy
McEntee instructs students
during a lesson on lighting.**
Photo by Robert Muller/CIA.