



Jewelry artist Liza Rifkin, photographed in her Cleveland studio, advises artists to take advantage of free or inexpensive resources available to sharpen their entrepreneurial skills.

Do the Hustle

Career savvy alums preach tenacity + talent

Keep on learning. Hire good help. Balance business tasks with creative work as you're planning your schedule.

These themes emerged recently when we asked a handful of CIA's many successful alumni what it takes to thrive as a self-employed artist or in running a creative company. The thought and care our interviewees invested in answering our questions speaks to their general professionalism. In the excerpted interviews here and on page 7, you'll see their dedication to living and working the way they dreamed. The full interviews are on our website.



Liza Rifkin '10 | Liza Michelle Jewelry

Tell us a little about your studio and work.

I am the owner and lead designer of Liza Michelle Jewelry, a handmade fine jewelry brand with a studio in the Ohio City neighborhood. I work with ethically sourced materials and sustainable practices to create jewelry inspired by the act of taking notice. I also work quite a bit with clients to create custom pieces that include engagement and wedding rings, commemorative and anniversary pieces, and everything in between. I create the work in a beautiful, sunny little storefront in Ohio City.

Is this what you expected you would be doing when you were in college?

In college I made very conceptual, not very retail-oriented work. I figured I'd work for studio jewelers while doing my own work on the side. I did that for a few years, but the burnout and dissatisfaction I found in working and creating on someone else's terms allowed me to imagine the business I have now. I was laid off in 2013 and as I became an entrepreneur, mostly out of necessity, I found a passion for it.

What is your typical day like?

I found out early on that routine is really important! I wake up every day at 6:30 and take a couple hours for myself to start the day. I'm usually in the studio by 8:30 or 9 and spend the first hour or so handling emails, doing any accounting work, and planning out my schedule for the day. Every day can be different depending on the custom projects I have, client meetings, restocks and orders, and managing my second business, LMJ Foundry—a boutique casting company that manufactures for other jewelers and makers.

How much attention do you give to the business of art?

There's not a day that goes by that I am not handling some aspect of running the business, as well as making work. However, I learned to hire professionals to handle the aspects of the business I don't have the time, desire or expertise to do. I currently work with an accountant, photographer, PR firm and graphic designer to make sure that each of those areas of my



business run smoothly while I handle the things I am uniquely suited to do.

Any earned wisdom for artists and designers who will be either self-employed or want to own their own business?

The biggest thing to consider before starting your own business is having a clear understanding of what it takes to run one that's successful. There's this romantic idea that as a jewelry company owner, I get to sit around all day dreaming up jewelry designs and executing them. That's a small part of the whole. Just like any job, there will be parts of it you don't love to do, but that doesn't make them any less necessary. You also have to be really self-driven and motivated. There's no boss or manager behind you telling you what to do and how to do it. You have to have the fortitude to direct the business and day to day operations to achieve your objective.

Read more of this interview at cia.edu/lizarifkin

See more entrepreneur interviews on page 7

President's Welcome



This fall, I have been privileged to greet the first CIA freshman class to be composed predominantly of students who were born in 2000—officially the last year of the 20th century. Many were mere second-graders when the iPhone was born. Rapid change has been a major cultural influence for their entire lives. It will almost certainly shape their careers and their futures.

That said, it is my hope and my promise that their four years at the Cleveland Institute of Art will be defined by much more than accelerated technology. Time and again, I meet alumni who say that their years at CIA redefined their skills, their approaches to problem solving, and their world views. They have forged lifelong friendships, and, in many cases, have been welcomed as professional peers by their former faculty mentors.

The small-school experience can, almost paradoxically, sow seeds of exponential growth. Tests, trials, failures, breakthroughs and glories: All carry special resonance when they are lived

within the context of true community. This is the promise for the newest members of our community, and the reality that so many of us have experienced as alumni, faculty and staff.

As you read this issue of *Link*, you will see images from the summer's opening of FRONT International: *Great Lakes Research*, the exhibition we hosted at Reinberger Gallery as part of Cleveland's inaugural art triennial. You will read about the debut of Euclid 117, our newest residence hall, and through our cover story get a glimpse of how successful graduates bring business savvy to their creative endeavors.

In addition to the all-important academic work ahead, we are looking forward in October to hosting representatives from the National Association of Schools of Art and Design (NASAD). Their visit presents an opportunity to demonstrate to this accrediting organization the tremendous work we do.

We are also eager to start ThinkCraft, a yearlong series of events about contemporary craft. It begins September 20 through 22 with

the ThinkCraft Symposium, three days of conversation and demonstrations featuring top visiting artists, writers, and educators, along with our own stellar craft faculty. An invitational exhibition, *ThinkCraft: Fresh Takes*, showcasing alumni working in a range of craft disciplines, will open November 1 in Reinberger Gallery.

We are in the midst of a vibrant era for the arts in general and for this College and its community in particular. All of us are working hard, and with joy, on the continual call to shape and remake our world for the better.

Grafton J. Nunes

Save the Dates

9/29

SATURDAY, SEPTEMBER 29

Fall Open House

Register at cia.edu/fallopenhouse

11/1

THURSDAY, NOVEMBER 1

**Opening Reception:
ThinkCraft: Fresh Takes**

Reinberger Gallery

10/12

FRIDAY, OCTOBER 12

**Dante's Inferno (1911)
with live music**

Cinematheque

11/30-12/1

FRIDAY, NOVEMBER 30

SATURDAY, DECEMBER 1

Student Holiday Sale

Jack, Joseph and Morton

Mandel Atrium



Class of 2022

By the time you read this, the CIA class of 2022, one of the largest in the College's history, will be nearly a month into their first semester. Some 162 are living in one of our two residence halls. About 38 percent of them are from outside Ohio. Nine students are from outside the United States.

Some trivia: Many of our first-year students were born in the year 2000. That was the year that George W. Bush beat Al Gore by a nose to become 43rd president of the United States, *American Beauty* won the Academy Award for Best Picture, and the Tate Modern opened in London.

So much has changed since this class was born, and so much more is on the horizon. For the moment, though, they are learning to draw, think, write, and live like college students. In the blink of an eye, we'll be looking at them gathered for their final class photo—the one we take just before commencement. May their next four years be rewarding.



Right: President Nunes leading 2018 convocation.

Deep Ties CIA artists anchor Progressive exhibition

By Karen Sandstrom

It might seem like everyone knows everyone else in the Northeast Ohio art scene, but the facts say otherwise. So do the works in *Full Fathom Five*, an exhibition at Cleveland-based Progressive Insurance. Its 30 works by 30 artists are the result of CIA faculty members working with the company's corporate art department.

The show is the latest example of Progressive's longstanding connection to the Cleveland Institute of Art. Over the years, Progressive has presented CIA-centric exhibitions, hosted a scholarship fundraiser on behalf of the late Dan Tranberg, and routinely led campus tours for students. Kristin Rogers, arts education and communications manager at Progressive, has been an adjunct instructor at CIA and part of



a visual arts course called Artist As Producer. And generous capital support by Peter B. Lewis and Toby Devan Lewis helped establish two hallmarks of CIA's unified campus—the Peter B. Lewis Theater and the Toby Lewis Media Mesh.

Now comes *Full Fathom Five*, with its title (a poetic unit of depth-measurement) hinting at a viral curatorial system that goes five "fathoms" deep. CIA faculty members Lane Cooper, Tony Ingrisano, Sarah Kabot, Amber Kempthorn, Mike Meier, and Barry Underwood hammered out the concept with Progressive's curator, H. Scott Westover, and Rogers.

The idea began as FRONT International was hatching plans for this summer's inaugural art triennial, said Kempthorn. "Several of us were talking about creating an exhibition opportunity ourselves. We came up with the idea for *Full*

Fathom Five based entirely on a desire to do something democratic that would celebrate the diversity of the arts community in Northeast Ohio and give us all an opportunity to be 'fans.'

The Progressive team liked the possibility of a show that elevates the curatorial voice of artists, Rogers said. "The centerpiece of the exhibition, right from the start, was to socialize the curatorial process against the oftentimes paternalistic undertones of curator-artist endeavors. Artists selecting other artists, we thought, would be an inventive way to build relationships among the participants.

"It's kind of a pyramid-scheme-meets-dating-service," he said with a smile.

Each of the original six CIA artists are part of the show (the first "fathom") and in turn invited another artist into the exhibition. The second group invited the third, and so on. Key to the process: Artists should be familiar with and respect the work of their invitees but could not know them personally.

Other CIA artists in the show include: James Waite '17, Dexter Davis '90, Darius Steward '08, Judith Salomon (faculty emeritus), Marcus Brathwaite '13, Martin E. O'Connor '98, and Kristen Cliffel '90.

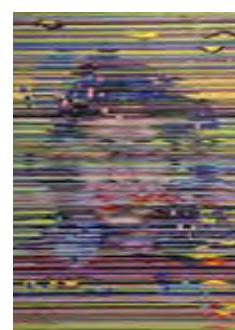
All of the artists got studio visits from Westover and Rogers and whoever nominated them. The Progressive team made the final curatorial choices for the works, which are grouped in a way that showcases each fathom's evolution along an exhibition corridor at Progressive's Campus II in Mayfield Village.

"All kinds of connections emerged through the curatorial process, tempting us to consider organizing the installation of the works around themes," Rogers said. But in the end, he added, "Why have a show that's anchored by a process and then bury that process?"

As with all the art that Progressive shows or collects, *Full Fathom Five* exists foremost for the company's employees. Peter B. Lewis began the company's art collection in 1974 to provoke

conversation and inquiry among Progressive employees and stimulate open-mindedness and a culture of innovation. Today, the Progressive Art Collection contains more than 10,500 works of art, which are shared at Progressive offices across the country.

To visit *Full Fathom Five*, register for one of several open-house events this fall at fullfathomfiveshow.com/visit.



Behind *Full Fathom Five* are artists Tony Ingrisano, Lane Cooper, Kristin Rogers, Sarah Kabot, Mike Meier, Amber Kempthorn, and Barry Underwood. Above, clockwise from top left, is art by Kempthorn, Underwood, Kabot, Ingrisano, Cooper, and Meier.

CIA unveils residence hall on former co-op site

A fresh academic year brings a new era at the Cleveland Institute of Art, as the College opens a four-story residence hall designed for upperclass students. For the first time, virtually all CIA freshman and sophomore resident students will live on campus.

Euclid 117 is located on the southeast corner of Euclid Avenue and E. 117th Street on the one-time site of the Cleveland Food Co-Op. It's the second new residence hall CIA has opened in four years. In 2014, the Uptown hall debuted above retail stores on Euclid Avenue. It houses

about 130 freshmen. Both halls are steps away from the George Gund Building, home to CIA's classrooms, studios and business offices.

"We are thrilled to be able to provide the comfort and convenience of campus living to students for the first half of their CIA career," said Matthew Smith, director of student life and housing. "Not only will it help foster the close community that is so integral to our culture, but a second year of campus living offers reassurance for students and their parents."

About 200 students moved into the hall during the week of August 20. Most are sophomores, although some first-year students will be housed there to accommodate one of the largest incoming classes in CIA's history.

Euclid 117 was developed through collaboration with University Circle Inc., NewBrook Partners and CIA. The fully air-conditioned building features both hard-wired and wifi networks, a communal laundry room with free washers and dryers, a first-floor workout room, and resident lounges equipped with LED TVs on three floors. Three suite configurations offer a variety of privacy options: four-person units with individual bedrooms and two bathrooms; four-person suites with two bedrooms and two bathrooms; and single-person apartments, primarily for residents with unique needs.

Left: The newly completed residence hall on E. 117th Street.
Below: Director of Student Life + Housing, Matt Smith, gives a tour of suites.



Begin Again

By Karen Sandstrom

Matthew Sweeney made the local news for a terrible reason. In 2015, his home caught fire, and Sweeney and his wife, Christa, were saved by their dog. All their possessions, including every piece of art, were lost.

Flash forward to 2018, and Sweeney, who graduated from CIA's illustration program in 2012, is having a very good year. He supports Christa and their two young sons as a full-time freelance illustrator and a gallery artist. His client list includes American Greetings, Kalman & Pabst Photo Group, and chef Jonathan Sawyer. He has had two exhibitions of his series of large graphite hand drawings, and was commissioned to design a mural for a building not far from his studio at the 78th Street Studios in Cleveland.

Have you had any "aha" moments with your art?

When I was probably in middle school, I had a car magazine, and I was redrawing the cover and using that as reference. There was a girl in a bikini in front of the car, and I probably only got to the wheel and her legs, but I remember saying, "This wheel: If I could turn it a little bit and I could straighten her one leg, it's going to be a better image." It probably took me 50 tries to redraw it the way I wanted, but I think when I got there, there was something in me that was like I had a superpower. It was like anything I could think of, I could draw it, if I just have the drive to erase and redraw it and keep on going until it is exactly how I'm imagining it.

You have persistence.

When we were in school, that was a compliment that Mike [Miller '12] gave me that stuck with me. It was like 1 o'clock in the morning, we were both next to each other working, and I can't remember how he said it, but he was like, "You don't mind restarting." I brushed it off, but later I thought maybe he's right. I do not care about ripping something up and starting over.

Can you talk about the fire?

We bought a building in Gordon Square. I think it was built in 1893. It was a really cool building that needed a lot of work. We were two years in, and one night, it was like 2:30 or 3 in the morning, and my dog was just going crazy. Would not leave us alone. She's skittish to begin with, so at first we were kind of like, "Rue, go back to bed." And then Christa sat up and said "I smell smoke."

I ran out of the room to the back of the building. I assumed I left the stove on or something, and that's where our kitchen was. I checked all around there, and then I could see the light coming from the back window, and I looked out and giant flames were coming out of our neighbor's building.

I ran back in the bedroom. Rue had run into our closet, so we were trying to figure out where she was. Christa's like six months pregnant, so we were really worried about the fumes. I found Rue, dragged her out, and we opened up the door to the hallway. You couldn't see anything in the hallway. But the stairs were right in front of us, so we were able to go down there, go out the front. It was where we were living, so everything we owned was in there, every piece of artwork, every sketchbook from middle school on. I think my mom had even dropped off a box of old trophies and action figures for me that morning. It was a pretty hard thing to swallow.

Is there anything that you learn after going through something like that, as you work through it?

After you lose everything, you have a different opinion of materials in general. I think art-wise... you know, you look at your old work, and you

Sweeney '12 doesn't mind doing it over



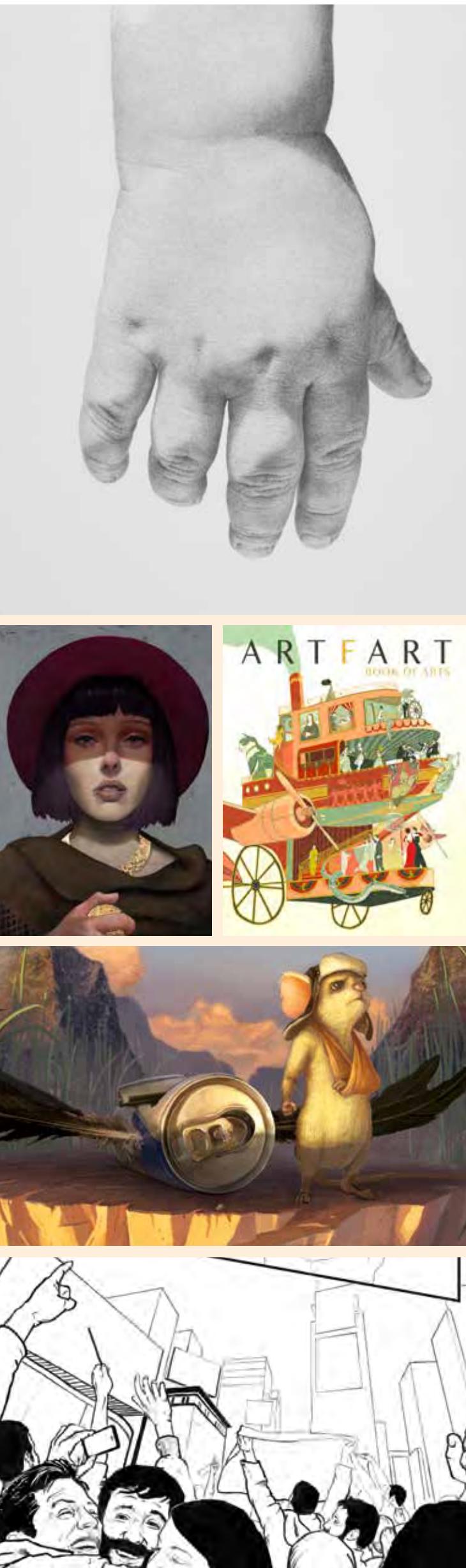
think it's garbage anyway, so maybe I was even happy it was erased from history. Even the hard drives of photocopies of it were gone, so no one can find it.

Before the fire, I started playing with these larger realism depictions of hands. I played with a number of ideas. At first, they were expressive—they were holding things. I wanted to try to tell the story that way. But I did one where it was just the top of the hand lying flat, not expressive, not holding anything, and it almost felt more powerful. I got more out of it. And so I started pushing them. I got maybe through two or three of them, and that's when the fire happened. They were gone.

But I liked it enough, and I think the fire was enough to be like, you know, I have to redo it.

What were some of the more valuable parts of your time at CIA?

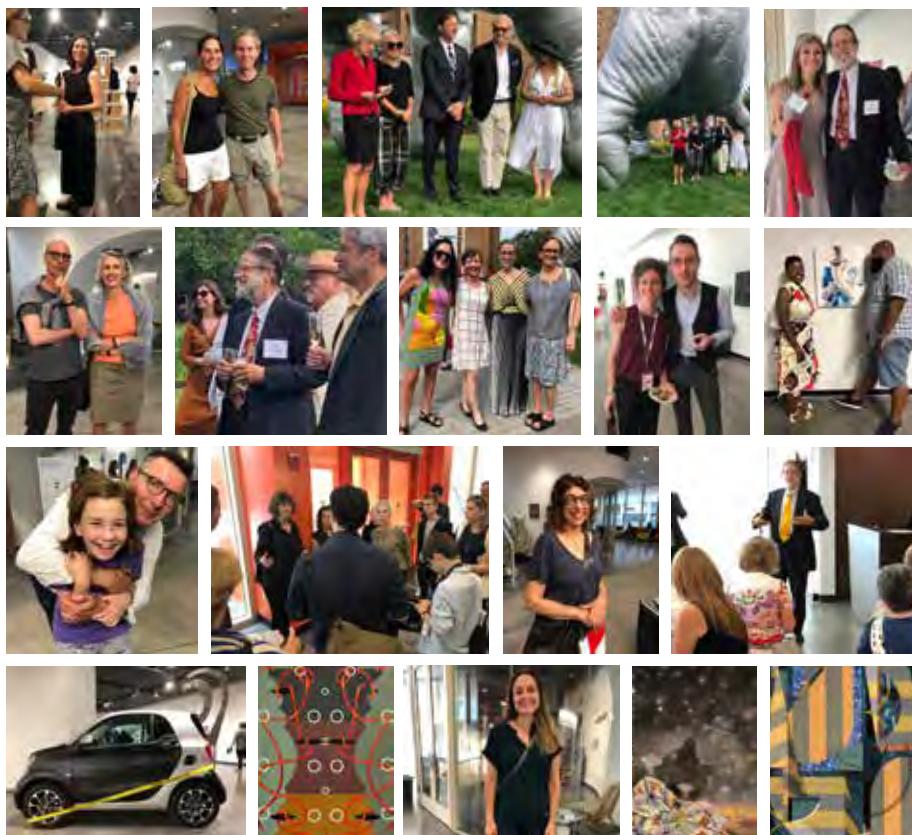
I really loved my instructors when I was there. They taught me a lot. But I think almost more importantly is watching your peers go through it too. I can't imagine being self-taught and having to go through those lessons alone. Being able to see someone else go through a hard time and see how they got out of it and being able to go up to them when you're going through it—I think it's worth a lot.



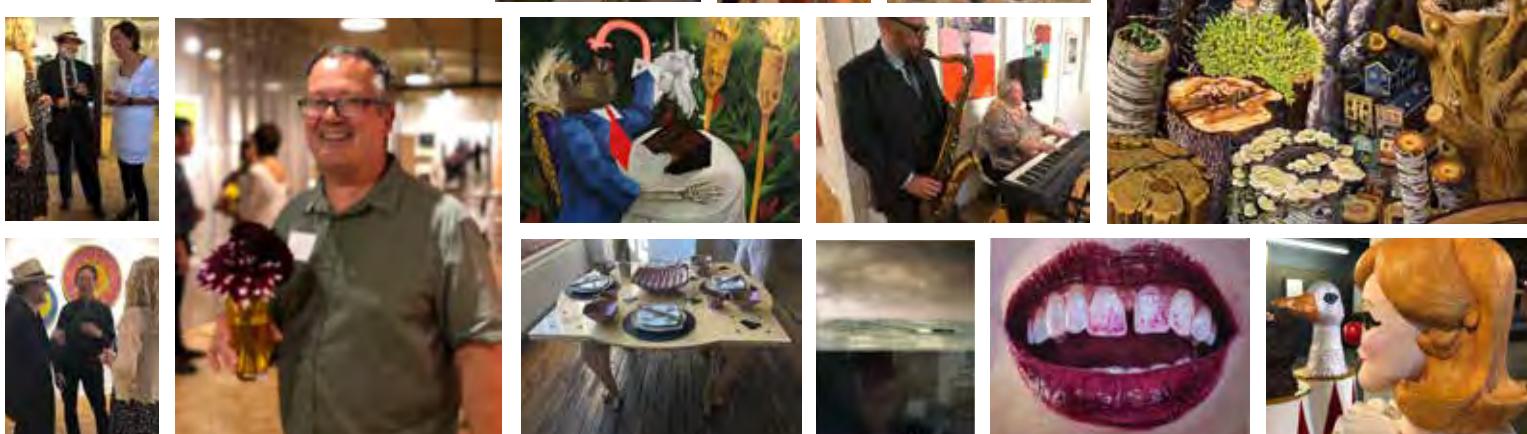
At top, Sweeney's series of photorealistic drawings of hands, which measure about 4 feet tall, were on view earlier this year at American Greetings headquarters and at University Hospitals of Cleveland. Sweeney also has been working on a picture book for children. By day, he's a full-time freelance illustrator.

Summer in Photos

At far right, FRONT Artistic Director Michelle Grabner 1) Jamie Hardis 2) Lisa Kurzner 3) Jill Snyder, Kathleen Barrie, Fred Bidwell, Tony Tasset and Judy Ledgerwood 4) "Judy's Hand" on Toby's Plaza 5) Laura Ospanik and Grafton Nunes 6) Christian Wulffen and Anne Helmreich 7) Grafton Nunes, David Deming, and Ray Scragg 8) Kimberly Chapman, Sarah Kabot, Megan Reich, Judith Salomon 9) Lauren Yeager 10) Angela and Darius Steward 11) Greg Peckham 12) Michelle Grabner 13) Garie Waltzer 14) Grafton Nunes 15) work by Jessica Stockholer 16) work by Rebecca Shore 17) Ivy Garrigan '11 18) work by Amber Kempthorn 19) work by Gianna Committo.



CAN 18 TRIENNIAL



From the July 7 opening of the CAN Triennial:
1) painting by Timothy Callaghan '99 2) Bellamy Printz, Hilary Gent, and Jennifer Finkle 3) art by Jennifer Omaitz '02 4) painting by Amy Casey '99 5) Julia Breslin, Grafton Nunes, and Nancy Heaton 6) Michael Gill 7) painting by Nikki Woods '12 8) saxophonist Joshua Smith and Jackie Warren 9) Grafton Nunes, Julia Breslin, and Fred Bidwell 10) artwork by William Brouillard 11) artwork by Lori Kella '97 12) painting by Katy Richards '11 13) sculpture by Kristen Cliffler '90.

ribbon-cutting and move-in

The August 20 ribbon-cutting ceremony celebrated the opening of Euclid 117, CIA's new residence hall. Guests included Chris Ronayne of University Circle Inc., and Cynthia Prior Gascoigne, chair of CIA's Board of Directors. Student ambassadors led tours.



faculty show reception



From left: Charna Sherman, Seth Nagelberg, and Gretchen Goss; Joanne Schwartz, Ruth Eppig, and Madeleine Parker; Sarah Kabot; faculty show visitors.

More than 150 high school students participated in this year's Pre-College Program. "It was an amazing way to grow personally, and grow my art skills," said student Nina Wolf.



pre-college reception

Summer internships go far and wide

From New York to Seattle and from Cleveland down to Florida, CIA interns had the country covered this summer as they leaped into internships in design, animation, photography and more. A handful of international students earned professional experience in China and

South Korea as well. Hiring sites included Fisher-Price, Mattel, Mana Animation, Tesla, Moen, SmartShape, Feldspar Studios, Big Machine Label Group, Camp Woodward, Proctor & Gamble, American Greetings, Lowe's, CallisonRTKL, and Joann Stores.

A few of our students offered thoughts on the value of their experiences; we asked CIA graduate Joey Goergen '18 to illustrate them.



Illustrations Joey Goergen '18

'I love to draw and I love science'

By Karen Sandstrom

When biomedical illustrator Elizabeth Halasz '89 was a child, her mother worked at a hospital, and young Beth would spend time there waiting for a ride home. "A lot of times I'd be looking at things on the wall—drawings of hands and cool stuff," Halasz said. "I was always interested in science and medicine, but I didn't know about this field."

That changed when she got to West Geauga High School in rural Chesterland, Ohio. Her art teacher, Bill Whitsett, invited in some of his former students who had gone into medical illustration.

"I thought that was the coolest kind of field," Halasz said. "I got the catalog from [CIA], and I thought this is what I want to do. These classes are all so cool. It was a big catalog. And then I saw the thing about cadaver dissection. And I was like, there's no way I'm doing that. Forget it."

Halasz was undone by the idea of studying from cadavers, a necessity for understanding anatomy well enough to make accurate medical drawings. She considered a different career but said, "That

bugged me, because I knew I had the talent to be an artist. I went back to that catalog and said, OK, I'm going to do this."

At CIA, she took medically based courses at Case



Western Reserve University, faced up to the cadaver research, observed surgeries and took some of the same tests as medical students. After she earned her BFA, she worked as an illustrator in and outside the biomed field, including at American Greetings ("they wouldn't let me draw hearts"), the Cleveland Museum of Natural History, and the Cleveland Clinic.

Halasz also became the first student to earn her master's degree at CIA. Her thesis project was to develop the first animation that demonstrated how Lucy, the early hominin whose replica skeleton resides at the natural history museum, might have walked. David Deming, then president of CIA, asked for Halasz's Lucy video to be projected as she walked at Commencement.

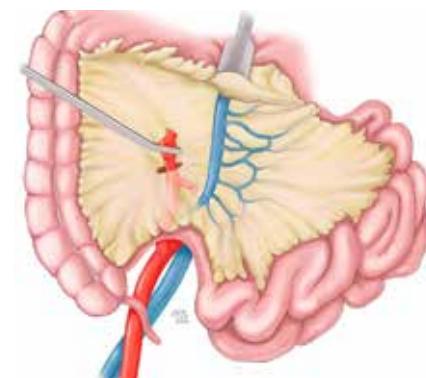
These days, she's a full-time assistant professor in CIA's Biomedical Art Department and does science-based illustration on a freelance basis. Asked what her dream project would be, Halasz said she's relearning what it means to draw for herself.

"When you're a medical illustrator, you're very defined, very detailed," she said. "The client tells you what, when, how, and where it's going

to go. I think you un-train because you can't draw unless somebody tells you what."

But when she has the time and freedom, she feels pulled toward drawing plants and flowers. Halasz also works on her farm (she just bought a tractor), tends her two horses, and volunteers on horseback as a deputy in the mounted unit of the Geauga County Sheriff's Office. She loves riding, and she's glad she can help be a bridge between law enforcement and the community.

"I think everyone should do a little bit of volunteering, helping someone, somewhere, somehow, whatever their talent is," she says. "My talent may not be providing medical assistance, but I have the ability to take a horse out and learn how to handle people."



Biomedical Art faculty member Halasz has two horses and a new tractor on her working farm in Geauga County.

Right: Illustration detail by Halasz for Cleveland Clinic.

Nicci Winrock '02 and Neal Barman '03 | N2 Clay Studio

Tell us about your business.

We're a clay studio that designs and produces handmade tile, furniture, tableware, and custom works. Currently we are focusing our energy on a line of tile that will be sold in tile showrooms (starting in Rochester, New York) as well as through our online shop. We plan to do small batch runs—offering different glazes and lines seasonally throughout the year.

What is your typical day like? A typical day in the studio for me actually begins while we're getting our daughter ready for school. I download enough podcasts to work through a



six-hour stretch in the studio. I listen to them while I'm mixing glaze tests, glazing tile, and loading kilns.

A typical day in the studio for Neal starts on the opposite end of the day—he heads to the studio in the

evening, opens the large steel-framed factory windows, and cranks rare recordings of Jimi Hendrix. Mondays through Thursdays are focused on production while the weekends are reserved for exploring new processes and coming up with new ideas.

Do you think "hustle" is important to your business?

We were raised in school on one model for how people were succeeding in the handmade tile business—and after we graduated we took the opportunity to take tours of those businesses. But soon after that, the tile industry



changed—and a lot of those smaller, couple-run businesses ended up being folded into larger companies.

We focused in those years on creating connections, figuring out what we wanted our business model to be, and designing our line.

Any hard-won advice?

Our main advice would be to fully embrace failure, because [stuff] will happen. Most of the time something completely new and unexpected comes from it.

Read more of the interview at cia.edu/n2clay.

Michael Mikula '87 | Mikula Glass

Tell us about your career.

After working at American Crafts Gallery near Shaker Square for my first year out of CIA, I jumped at the opportunity to join the studio of my mentors, glass professor Brent Kee Young and his business partner and former student, Mark Sudduth '83. As a junior member of their studio, I continued to learn a great deal as I helped them move to their current location, where I immediately began making my work and showing at juried art fairs around the country. I've established my own studio and exhibited at over 450 art fairs and scores of gallery and invitational exhibitions, including the Smithsonian Craft Show and the Sculptural Object and Functional Art (SOFA) Chicago Exposition.

Do you have employees?

Over the course of a typical year, I hire five to ten individuals on a contract basis or as casual labor to assist in the production of my glass. Some end up helping for years at a time, some just a day or two. Most are CIA undergrads or recent graduates. I'm sure I learn as much or more from them as they do from me, but I open



myself to their questions about the realities of being self-employed.

Any earned wisdom for young creatives?

Success takes both talent and drive, or in other words ideas and tenacity. It takes patience and trusting your instincts. It takes good communication skills and keeping an eye open for opportunities. It takes some level of risk and putting oneself out there for scrutiny. It takes being adaptable and open minded.

Read more of the interview at cia.edu/mikula.

Clotilde Jiménez '13 | Visual Artist

Tell us about your career.

I recently earned my MFA at the Slade School of Fine Art in London, and I'm represented by Mariane Ibrahim. My career is going very well, and my studio practice is my only means of income. In August I showed in a group exhibition in L.A. with Zevitas Marcus. I have a solo booth in EXPO Chicago with Mariane Ibrahim (September 26–30) titled *Forbidden Fruit* and a group show at the Mennello Museum of American Art (October 19–January 13) titled *Shifting Gaze: A Reconstruction of the Black & Hispanic Body in Contemporary Art*.

Is this what the college version of you expected to be doing?

I've always had a four-year plan for myself to achieve certain goals. My plan was to take a couple of years between my BFA and MFA to grow as an independent artist



outside the confines of academia to prove to myself that I could do it. Then I wanted to go to grad school to reach the next level in my studio practice while learning what the art world had to offer and how it functioned in a big city.

I always imagined myself gaining some traction with my art in a couple of decades. I never thought I'd have success in my twenties.

Read more of the interview at cia.edu/clotilde.

Skip Sroka '77 | Sroka Design Inc.

Cottage" that rivals anything in Newport. I have started a second company, SBrand, for furniture design that you can see on Dering Hall.

What is your typical day like? A typical day is making sure team members have enough input to successfully work on their portions of the project; going through emails and calendaring activities; going to job sites and having client and vendor meetings.

Any earned wisdom? DRIVE. You've got to have talent, but drive gets you there. It's how quickly you get up after being knocked down. Gotta believe in yourself, even when others do not. Read Daniel Pink's book *A Whole New Mind*. Go have fun, you'll figure it out.

Read more of the interview at cia.edu/sroka.



Tell us about your business.

I am the president and principal designer at Sroka Design Inc. in Washington DC. When I started the company 31 years ago, I called it Design Services. For the last 20 years, there have been around 10 people in the firm. We do dream design for new-build residential and renovations. We have been getting a good deal of condo renovation projects in the last few years. We have done other projects, like the owner's box at FedEx Field for the Redskins. We also worked on a 44,000-square-foot "American



Tell us about your business.

As a full-service advertising agency, we do everything for the initial brand strategy for any type of company. We build websites, we make mobile apps. We do everything from social media to SEO, and anything and everything you can do in the advertising and marketing space, from the technology all the way to designing cakes.

Designing cakes?

We design cakes for the Cleveland Airport, some of which have won cake design awards.

What have you learned about business by being in the trenches?

HR is hard. That's definitely the hardest thing.

Finish this sentence: You're not cut out to be an entrepreneur if you—.

You're probably not cut out to be an entrepreneur if you can't be confident in the decisions you make. You're going to be pressed up against a wall, and you might not have the support of anybody else, so you have to be able to be confident in those choices.



A lot of that [experience] comes from being an artist, though. As creative folks we start out by exploring. And if you're painting or doing glassblowing or doing an animation, you work your way through a process, and you have to make decisions.

Read more of the interview at cia.edu/recesscreative.

The 'American Da Vinci'

Viktor Schreckengost put joy into his designs



By Evelyn Theiss

Industrial designer Viktor Schreckengost espoused form over function, and became famous for his philosophy of creating things "for the masses, not the classes." He was perhaps the most thoughtful designer about every aspect of what is now called "the user experience."



"When he designed dinnerware in the 1930s, he considered the weight of each plate, how it would stack, that it was heavy enough not to be fragile, but not so heavy as to look cheap," says Dan Cuffaro, chair of industrial design at the Cleveland Institute of Art, and one of Schreckengost's students in the 1980s.

"But he also made the plates smaller because in those days people didn't have much to eat, and a smaller plate looked fuller. That's brilliance," Cuffaro says.

Schreckengost, a joyful and democratic genius, became one of the most prolific and far-reaching 20th century designers in the world. He created banana-seat bikes, toy pedal cars and lawn chairs, designed iconic Art Deco ceramics and prosthetics for wounded soldiers. He was an artist, sculptor and innovator. One historian noted that Schreckengost's product designs were responsible for a greater part of the American Gross National Product than any other designer; in 2005, his impact on the U.S. economy was estimated at about \$200 billion.

But Schreckengost was also a teacher—the youngest ever at CIA, with a tenure that lasted 78 years. His students would go on to make their own imprint on the culture, designing the 1965 Ford Mustang, the 1971 boat tail Buick Riviera, the Dirt Devil vacuum cleaner and the Crest Spinbrush toothbrush. As the *New York Times* wrote at his death in 2008, he made "quite literally, the stuff of life—things found routinely in homes, backyards and garages in this country and around the world ... flashlights, furniture, and fans; lawn chairs, lawn mowers and golf carts, baby walkers, and artificial limbs."

Schreckengost was born in 1906 in Sebring, in Ohio's Mahoning County. He came to Cleveland to study at what was then the Cleveland School of Art, where he learned from such instructors as Paul Travis and Frank Wilcox. After his graduation in 1929, he went to Vienna to attend the famed Kunstgewerbeschule, but for less



than a year. He returned to Cleveland in 1930 to begin working for Cowan Pottery in Rocky River. It was there that he designed his famous electric blue and black "Jazz Bowl" for a client named Eleanor Roosevelt. She was then first lady of New York, and soon, of the United States.

In 1931, he began his teaching career at CIA, where he created, then headed, the first industrial design program in the country. At about the same time, he patented a design for the first-ever cab-over-engine truck for Cleveland's White Motor Co. He was always as much artist as inventor: consider that in 1942, he completed a satirical ceramic sculpture called "Apocalypse '42," a caricature of Hitler,



Mussolini and Hirohito. Two years later, he worked on a radar recognition system for the U.S. Navy during the Battle of the Bulge.

How is it that the man who has been referred to as the "American Da Vinci" was not better known, in this country or in the world? He knew that staying in Cleveland cost him renown, but had little concern over it; he put more value on the relative isolation and fewer distractions. His studio was part of his spacious home in quiet Cleveland Heights.

And unlike his contemporaries, who had underlings doing the initial work of forming models, Schreckengost made all his by hand. "While a designer like Loewy had a team that he managed, Viktor built, fired and glazed everything himself—he didn't have to," says Cuffaro. "But that was important to him. That's why it is amazing how prolific he was, given that he contributed an enormous amount of his time to the entire process."

Two of the best known of his large Cleveland sculptures are "American Settler," a softly hued piece featured above the Lakewood Civic Auditorium at Lakewood High School, and the mammoth and mastodon sculpture that for years welcomed visitors to the pachyderm exhibit at the Cleveland Zoo. It has since been moved to the exterior of the Cleveland Museum of Natural History.

His work received the highest national honor, when in 2006 President George W. Bush bestowed on him the National Medal of Arts.

Fortunately, Schreckengost did see the comprehensive retrospective of his life's work in a 2000 show at the Cleveland Museum of Art, the first ever such exhibition of his work. Visitors by the thousands came to see *Viktor Schreckengost and 20th Century Design*, and hundreds of them were able to talk with the artist there, who was then 92.

And Schreckengost, who never pursued fame for its own sake, reveled in having conversations with people who not only appreciated his aesthetic and inventiveness, but also told him about the happy memories of how his designs were part of their own daily lives.

Clockwise from top left:
1) A young Schreckengost (center) clowning with classmates at the Cleveland School of Art circa 1929 2) Sculpting O'Neill memorial in his studio 3) "Jazz Bowl" commissioned by Eleanor Roosevelt 4) A sketch for cab-over-engine design for trucks 5) African female bust 6) Schreckengost surrounded by his toy designs 7) Ceramic creamer/sugar set.

Reinberger to showcase contemporary craft

The Cleveland Institute of Art has had profound influence on the vocabularies, styles, and dialogues about art over its 136-year legacy. In connection to ThinkCraft, CIA's year of focused



events around contemporary craft, Reinberger Gallery presents *ThinkCraft: Fresh Takes*.

The show, on view November 1 through December 14, will feature artwork by a selection of CIA alumni who focus on issues facing the field of craft today.

As the definition of craft expands from the traditional handmade to areas such as social practice, performance, and commercial design, we are confronted with works that deny simple categorization. The diverse objects represented in *Fresh Takes* refuse to be defined in basic terms. The artists behind them demonstrate the rich complexity of what it means to be a maker in the 21st century.

Participating artists are: Pamela Argentieri '87, Jessica Calderwood '01, Lisa Clague '85, Nate

Cotterman '07, Uri Davillier '08, Chris Gentner '89, Kirk Lang '02, N2 Clay (Nicci Winrock '02 and Neal Barman '03), Leana Quade '03, Kari Russell-Pool '90, Kevin Snipes '94, Demi Thomlouidis '07, and Thaddeus Wolfe '02.

For more information, visit cia.edu/gallery.



Above:
Chris Gentner, "17111"

Right:
Jessica Calderwood, "Sexpot"
Lisa Clague, "Queen Bee"

NOTES

Anthony Eterovich's* '38 retrospective exhibition *A Thrilling Act: The Art of Anthony Eterovich (1916-2011)*, which opened at Tregoning & Company in April 2016, will go on tour this fall. The tour will open at the Southern Ohio Museum in Portsmouth on September 22, 2018 with a 2pm champagne reception. This will be Anthony Eterovich's debut solo show in a museum.

Julian* '54 and **Barbara** '90 Stanczak had their work in an exhibition at Harris-Stanton Gallery titled *Transcendence: Silkscreens by Julian Stanczak and Stone Carvings by Barbara Stanczak*. They also had an exhibition at Bonfoey Gallery, and a mural of Julian's was replicated downtown as part of the FRONT Triennial.

Anthony Schepis '55 had a painting exhibition, *Composed Silence Continued*, at Tregoning & Company Gallery last fall. His painting "Closure, Cochineal Red" was acquired by the Federal Reserve Bank in Cleveland.

Herb Friedson '58 has his tri-level, enamel-on-copper and steel wall piece, "Outing with Mother," included in the *Under Fire*

2 exhibition presented by the Enamel Guild North East at the Worcester Center for Crafts Krikorian Gallery in Worcester, Massachusetts, October 18 to November 17, 2018.

Bruce McCombs '66 has an exhibition of his watercolors in the De Pree Art Center and Gallery this fall, coinciding with his 50th year on the faculty at Hope College. The exhibition will reveal the discoveries that have resulted from his daily journeys through Hope.



Anthony Schepis '55

Milan Kecman '69 had his paintings on view in the Stephanie Tubbs Jones Gallery at Cleveland Hopkins International Airport as a part of their Featured Artists Series.

Karen Eubel '70 had one of her offset books, her "j" book, acquired by the Center for Book Arts in New York City. The organization was started by Richard Minsky in the 1970s, and he originally bound nine of her books.

Thomas Roese '71 had his work included in the permanent collection of the new University Hospitals facility in North Ridgeville, Ohio.

Kim Zarney '71 had his painting "Mallards" included in *The 61st Chautauqua Annual Exhibition of Contemporary Art*, one of the oldest continuously running juried shows in the country. This year, 27 pieces were accepted out of almost 400 submissions.

Connie Moore Simon '72 is one of three gouache artists exhibiting in a show called *Intimate Visions: Paintings on Paper* at the Delaware Art Museum in Wilmington, running through January 6, 2019.

Debrah Butler '74, **Pam Pastoric** '77, **Dennis Long** '78, **Alan Mintz** '80, **Joe Stavec** '80, **David Verba** '80, **Tina Elkins** '82, **George Kozmon** '82, **Judy Takács** '86, **Judith Brandon** '87, **Greg Martin** '89, **Todd Hoak** '91, **Laura D'Alessandro** '93, and **Kimberly Chapman** '17 had work accepted into the juried *Ninth Annual May Show* at Lakeland Community College in Kirtland, Ohio. Brandon and Takács both won a jurors award. Butler also had a drawing chosen for the nationally juried *Midyear* at the Butler Institute of American Art. She received an award for her work.

Ken Foran '74 was commissioned to build a model of the abalone fishing boat, the Dirty



Michael Romanik '89

Dozen, which is now part of the Morro Bay Maritime Museum's permanent collection. Accurate measurements were taken of the boat slated for demolition. The finished model represents the last abalone fishing boat that fished out of Morro Bay, California until 1976. His book, *Model Building with Brass*, second edition came out in April 2018 with an additional chapter on using brass in model ship building. Ken continues to design and develop kit models for Model Expo, based in Miami, Florida.

Richard Heipp '76 had a solo show, *Double Vision*, at the Polk Museum of Art. It featured a selection of drawings, paintings, and illustrations completed between 1975 and 2018. He also has a new book, *Double Vision: Photocentric Paintings* by Richard Heipp.

Faculty and Staff Notes

Lincoln Adams '98 is finishing a picture book and completing work on the Nickelodeon animated show *Shimmer and Shine*.

Nicole Condon-Shih presented research at FEMeeting: Women in Art, Science, and Technology in Lisbon, Portugal. Her presentation "Crystal Lattice: Between East and West" discussed an ongoing project working with Chinese medicine in Beijing and Cleveland and introduced a new work, "CYCLE," to be shown in 2019. She was also selected to show work in the inaugural CAN Triennial in Cleveland.

Erin Duhigg had work in FRONT International's *The Great Lakes Research* exhibition in Reinberger Gallery. She also has work in the 2018 SculptureX exhibition *Igniting Change* in the Dorothy Uber Bryan Gallery at Bowling Green State University. The show is part of the SculptureX Conference.

Sarah Kabot was an artist-in-residence at the Hambidge Center in Rabun Gap, Georgia, over the summer. Additionally, she exhibited work in *The Expanded Broadside* at Zygote Press in Cleveland, in *Parts Unknown* at Staple Goods in New Orleans. Kabot is scheduled to have a solo exhibition at SPACES gallery in Cleveland in November.

Scott Lax presented a series of sold-out writing workshops at Fireside Book Shop in Chagrin



Falls beginning in late spring and throughout the summer. On October 3, he will discuss his novel and its film and stage adaptations in the talk "Translating Personal Experience into Art" at the Willoughby-Eastlake Public Library. These three works, each titled *The Year That Trembled*, are loosely based on his home-front experience during the Vietnam War.

Above: Book illustration by Lincoln Adams.

Right: Inflatable installation by Jimmy Kuehnle for an exhibition at the Exploratorium in San Francisco.





Richard Heipp '76
"Double Vision"

Thomas Lyon Mills '78 is now represented by the Ricco/Maresca Gallery, New York City. He had a solo exhibition at the University of Arkansas in March and April and was a visiting artist there, where he gave a public lecture, held critiques with the university's graduate painters, and held a workshop with upper-level architecture students.

Babs Reingold '78 had work in the group exhibition *Water Over the Bridge: Contemporary Seascapes* at the Morean Arts Center in St. Petersburg, Florida.

David Verba '80 was commissioned to illustrate two covers for a two-volume hardcover collection of the letters of H.P. Lovecraft to his family to be published by Hippocampus Press.

Julie Tesser '81 had a new piece in Atlantic Gallery's recent show, *Connections III: Artists Selecting Artists*.

Marilyn Farinacci '82 exhibited her paintings at *Intimate Grandeur*. The show took place at Gallery W at the American Greetings headquarters in Westlake, Ohio along with artists Freddy Hill and Bruce Checfsky. She also participated in the University Hospitals Triennial Invitational with CIA alums **Joseph Minek '11**, **Rose Haserodt '15**, and **Michael Lombardy '15**.

Ed Potokar '82 played with The Weird Wednesdays in the Catskills in July. The Weird Wednesdays is an ensemble of musicians and instrument inventors performing original music on artist-made instruments. The New York-based ensemble features artist musicians Terry Dame, Ken Butler, Ed Potokar, and Daniel Jodocy. They create magical sounds on one-of-a-kind sonic contraptions.

Steven A. Ramsey '83 will be exhibiting in the triennial *Toyama International Glass Exhibition 2018* at the Toyama Glass Art Museum in Toyama, Japan, through November 25, 2018.

Susan Squires '83 had an exhibition, *Small Works Over the Years: A Retrospective*, at the Shaker Historical Society Lissauer Gallery.

Paula Blackman '86 has a life-size bronze figure included in the Owensboro Museum of Fine Art exhibit *River Artes III, The Art of Placemaking*. The project was designed to complement the vitality of the riverfront development. Blackman

also exhibited in the clay invitational *Made of Clay* at The Gallery at Lakeland. Her bronze sculptures will be on view at the Amistad Chapel in Cleveland along with a bronze edition of "Jeddu Mangattu Queen" by Viktor Schreckengost, cast by Blackman. She also had an installation piece included in the FireFish Art Festival in Lorain.

Neil Patterson '86 and Sandi Pierantozzi of Neighborhood Potters presented *Young Guns & Geezers*, a pottery show and sale in Fairmount, Pennsylvania in April.

Judy Takács '86 had a painting, "Highland Matriarch," exhibited at the Haggin Museum in Stockton, California, as part of the *Full Sun: American Women Artists* exhibit. Her painting "Ephemera Collector" won Best in Show at the 73rd Ohio Annual at the Zanesville Museum of Art and was also featured in the September issue of *The Artists Magazine*, where she won the grand prize in the all-media competition. Her work is on view at Ashland University as part of the small group show, *Figura(tive)* through September 28.

Judith Brandon '87 and **Michael Mikula '87** had an exhibition, *Lucent Findings*, in April at West Liberty University in West Virginia.

Steven Mastroianni '88 hosted *Blowout: Collaborative work by Terry Durst and John Gott*, at his studio featuring **John Gott '09** and Terry Durst. He also hosted *Oscura Luce: Photography and Sculpture by K Austin* (CIA current student) in July.

Sophie Cayless '89 illustrated the children's picture book *Skuggs: The Patriot Squirrel who Helped Save America*, for Independence National Historical Park.

Susan Lowe '89, Johanna Page '87, Helen Libens '93, and Lucette Johnson '93 have an exhibition on view through October 28 at the Malvina J. Freedson Gallery at Winton Place in Lakewood, Ohio.

Michael Romanik '89 was invited to submit his enameled pieces to the *International Contemporary Enamel Art Exhibition* in Taipei, Taiwan. The exhibition ran through August 18 at the National Taiwan Craft Research and Development Institute. He was among 22 Americans invited to participate.

Melanie Mowinski '92 was the recipient of the People's Choice Award for CIA's Alumni Exhibition for her piece "Every Hour Here."

Dawn Tekler '94 has a solo show at Massillon Museum opening January 12, 2019. Dawn will host an encaustic art demo on February 3 as part of the museum's Celebrate Art event. The Dawn Tekler Studio is located in the 78th Street Studios and is open every third Friday and by appointment.

Debra Lee Meese '96 began her new position as executive director at the Orange Art Center in November 2016. Since then, Meese has evolved the Art Center into its new chapter of fine art education, exhibitions, events and community building through rebranding, renovation and an overall resurgence of engagement and support.

Katy Bergman Cassell '98 is exhibiting a new body of sculptural enameled jewelry titled "The Undesirables." She had a solo show at the Mesa



David Verba '80

Contemporary Arts Museum in Mesa, Arizona last spring, and will be exhibiting work this year at Riverworks Gallery and the Greenville Center for Creative Arts in South Carolina, where she lives. She will have an exhibition at the Fitton Center for the Arts in Hamilton, Ohio in the fall. She teaches metals and enameling and is the department chair at the Fine Arts Center, which is a pre-professional magnet arts high school in Greenville. She is on the board of the Center for Enamel Art in El Cerrito, California. She is married to **Tim Cassell '97**, and they have two daughters, ages 9 and 11, who often work on their own art projects alongside Katy in the studio.

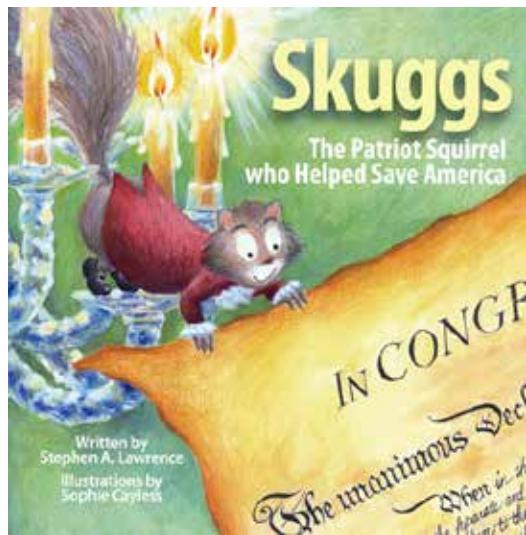
Susan Danko '98 had an installation in CAN Triennial, in *Unknown Terrain*, and was part of a group exhibition at the Morgan Art of Papermaking Conservatory and Education Foundation in Cleveland. She has a solo exhibition of paintings at the Nature Center at Shaker Lakes through November 24, 2018.

Loren Naji '98 is living inside his giant spherical sculpture, "Emoh," and touring the United States, starting in New York City in September. His 8-foot orb made from found garbage, created as a catalyst for social change, prompted an Emmy Award-winning YouTube video presented by USA Today.

Mandy '99 and Mark '98 Spisak had their business, Retro Revival, featured on local news in Cleveland.

Lauralee Hutson '01 is pleased to announce that "Dancing til Dawn" was accepted into the *Northeastern Enamelist Guild 2018* exhibition at the Krikorian Gallery in Worcester, Massachusetts.





Sophie Cayless '89
Skuggs: The Patriot Squirrel who Helped Save America

Joe Karlovec '09 exhibited a video project in the group exhibition *Artist Statement #3 (Part 2)* at the Czong Institute for Contemporary Art (CICA Museum) in Gimpo-si, South Korea.

Brian Peterson '09 was featured in Huffington Post for Faces of Santa Ana, a nonprofit he co-founded in which he paints portraits of homeless people in Santa Ana, California.

Adrienne Slane '10 and MARTINEZ

E-B '12 had work along with Rian Brown Orso in the *Destruction of Species* at Worthington Yards in Cleveland.

Leigh Bongiorno '11 was selected as one of 25 artists to help transform the Greater Cleveland Regional Transit Authority (RTA) into a rolling art museum for contemporary art. LAND Studio in partnership with the City of Cleveland, RTA, NOACA, Anisfeld-Wolf and The Cleveland Foundation are transforming the rapid transit line through a series of large-scale, artist-designed murals, installations, and experiences.

Kaetlyn McCafferty '12 had an exhibition, *Gods and Fighting Men*, at 78th Street Studios.

Margaret Stamm '13 and Leslye Arian '76 brought together six artists whose works in varying media explored artistic expression as both powerfully protective and magical.

S. Jordan Fine '13 and Natalie Grieshammer '13 showcased their extraordinary work among other female artists at *ARMOR: A Female Perspective on Strength and Protection* at Shaker Community Gallery this spring.

Hannah Davis '14 and Ben Weathers '14 featured artist David J Torres II and his new work, "Runetech and the Valley of the Silent Immortals" at Big Toe Gallery, their online gallery project.

Rachel Yurkovich '14 was invited to show her film "Black Grass" in the exhibit *Ecosystems* in Berlin, Germany. "Black Grass" will also be shown during Berlin Science Week.

Mike Majewski '14 had an exhibition, *Summer in Lundsville*, on view this summer at FORUM artspace.

Kimberly Chapman '17 was invited to be part of the *Waterloo Arts Juried Exhibition 2018* this summer with her porcelain pieces "Like A Homing Pigeon Memories Take Us Home," which won the Brick Ceramic + Design Prize. She was also accepted into the *May Show at Lakeland Juried Art Exhibition 2018* with five porcelain pieces, "King Family Series, Sins of the Father."

Jessica Oswald '17 had work in *Occupied Warren* in Warren, Ohio this June.

Bill Nottingham '01 designed the 17-inch bronze Rock and Roll Hall of Fame plaques located on the Walk of Fame sidewalk in front of Public Hall.

Jenniffer Omaitz '02 presented a collection of traditional and non-traditional designs and like paintings, distilled in a 2D viewing experience with a fraction of the possibilities and color combination in the collection of work Modern Marble 2. She also had work in *NEOtectonic & Artiface and Persuasion* at Gallery W in Westlake, Ohio.

Rit Premnath '03 had work in *Frieze New York* at Gallery Isabelle van den Eynde. He also had work in *Beyond Transnationalism: The Legacy of Post Independent Art from South Asia* at the Dr. Bhau Daji Lad Mumbai City Museum in Mumbai, India.

Mike Tracz '04 works at Balance Innovation and Design and also has taken on his passion for instrument making. Check out his work in the image at right and also here: www.mustcreate.co.

Scott Goss '06 had an exhibition at Harris Stanton Gallery in Cleveland. *Transparent: A Glass Exhibition* also featured the work of Timothy Stover and Marianne Hite. Goss included works that explored his memories of architecture and urban landscapes.

Mark Reigelman '06 designed the Domino Park Playground, also known as Sweetwater, in Brooklyn, New York. The design of the park references the Domino Sugar Factory that rested on the Brooklyn waterfront site for 160 years.

Andrew Zimbelman '06 had his short film, *Rooms*, shown at various festivals. It had its New York City premiere in the Brooklyn Film Festival in June.

Janet Bruhn '07 and Wesley Friedrich '07 teach K-12 art and design in Milwaukee. They welcomed their first child, Lukas James, on May 16.

Jessica Adanich '09 is on the board of the Ohio Suicide Prevention Foundation (OSPF), located in Columbus. This summer, OSPF, in partnership with the ADAHMS Board of Cuyahoga County and Comedy Connected, hosted Stand Up Together: An Evening of Comedy Honoring Nick Ramsey at the Lakewood Civic Auditorium with ticket sales benefiting suicide prevention in Ohio.



Mike Tracz '04



Justin Woody '15

Did you meet your match at CIA?

Our history is filled with couples who met each other during their student years at the Cleveland Institute of Art, and we want to celebrate. For a story in an upcoming issue of *Link*, we'll feature stories of alums who found lasting love at CIA. Email your story to link@cia.edu.

In Memoriam

Marian Busey '33 died on June 2, 2018. She was an illustration major.

Shirley Aley Campbell '47 died on August 13, 2018. Her paintings are included in the permanent collections of museums including the Cleveland Museum of Art, the Butler Institute of American Art, Evanston Art Museum, and the Canton Museum of Art. Campbell retired as professor emeritus from Cuyahoga Community College, and was on faculty at the Cleveland Institute of Art and the Cooper School of Art. She was a 1986 recipient of the Cleveland Arts Prize, and in 1978

she was honored with a CIA Distinguished Alumnae retrospective exhibition.

Louis Matis '49 passed away in August 2017. He was an illustration major at CIA.

Doris Hoyt '50 died on July 13. She was a painting major and showed her work at many shows and galleries during her lifetime.

Marilyn Jean Schaser Lee '60, known to the Cleveland Institute of Art community as Shaz, died on April 21, 2018. After graduating from CIA,

she taught art history at the college alongside Franny Taft. In the 1980s, she worked in the Admissions Department, touching countless students by giving guidance and confidence to those preparing their portfolios during the admissions process, and also providing friendship and counseling to students.

Dominic Frank Laurienzo '97 died February 23, 2018. He was an industrial design major and worked as vice president of design at Jakks Pacific in California.

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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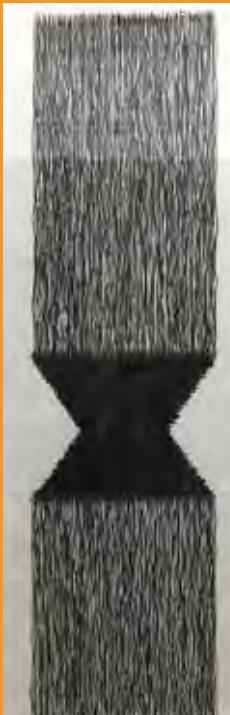
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Cleveland Institute of Art
Creativity Matters



Kevin Kautenberger
"Castor canadensis"



Top: Haishan Deng
Concept truck for Meiller

Bottom: Thomas Nowacki
"The Dynamic and Vulnerable Teenage Brain"



Top: Nancy McEntee
"Porch Swing"

Bottom: Daniel Cuffaro
"nCamp Stove, Prep Surface & Cafe"



Top: Mary Jo Toles
Detail, "HV-CVCSCF [44]"



Bottom: Matthew Hollern
"Persistence II"

2018 Faculty Exhibition Critical Feedback



Chicago artist Tony Tasset designed "Judy's Hand," a 25-foot-tall fiberglass and concrete sculpture, for Toby's Plaza in University Circle. CIA principal photographer Robert Muller '87 captured images from the installation during the last week of June. The work was placed in celebration of FRONT International: Cleveland Triennial for Contemporary Art.