



Crowds poured into the Transformer Station gallery for the January 19 opening of *Eating Atom Bombs* by Dana Schutz '00. Among other big events that night were multiple show openings at 78th Street Studios. Below left, visitors experienced virtual reality at Reinberger Gallery's spring exhibition, *Portals_Thresholds*.

ROBERT MULLER/CIA

The Hot Scene in Cleveland

By Karen Sandstrom

It's Friday night in Northeast Ohio, and there's so much art on the menu. See a group show at BAYarts in Bay Village, do some wine-and-cheesing at 78th Street Studios, and pop in at Praxis Fiber Workshop in Collinwood. There's an exhibit at the Sculpture Center, a reception at Reinberger Gallery, and maybe an opening at one or two other galleries in the region.



Cleveland has always embraced great culture, and CIA is tightly woven into that story. But these days the city seems ever more vibrant. Are we getting more art savvy? When students graduate from CIA, can they stay here to enjoy the famously low cost of

living and still launch rewarding careers? Is the Cleveland art scene just plain *hot*?

Keen cultural observers say yes, with a caveat or two. And it's likely to feel warmer still in the coming months.

This year, Greater Cleveland will be home to FRONT INTERNATIONAL: *Cleveland Triennial for Contemporary Art*. Founded by collector Fred Bidwell, FRONT and its partners—including the Cleveland Institute of Art—will host a roster of national and international artists for exhibitions, performances, residencies and discussions from July 14 through September 30. (Read more on pages 3 and 10.)

Tourists, curators, critics and gallerists are expected to come to see what it means when forward-looking artists engage with a so-called rust belt city like ours.

And while they discover Cleveland's nationally acclaimed restaurant scene and maybe learn how we earned the Rock & Roll Hall of Fame, they'll have a chance to see what home-grown artists here do, too. Running in parallel to FRONT July 7–29 will be the *CAN Triennial*, an exhibition and art fair highlighting Northeast Ohio artists. That will all take place at 78th Street Studios, onetime American Greetings creative headquarters now filled with galleries and studios in Cleveland's Gordon Square neighborhood. *CAN Triennial* is organized by the

It's a good time for art on the North Coast

Collective Arts Network, a visual arts member organization (CIA was a founding member).

That's a lot of activity for the 2 million residents of the Cleveland metro area, but a bustling art scene is becoming common. Experts point to the city's spirit of collaboration as one of the reasons why.

"Lots of similar cities have inexpensive space and a low cost of living, but in Cleveland we have groups of galleries acting together to organize art walks, and community development corporations taking supporting roles," says Michael Gill, executive director of CAN and the editor and publisher of the quarterly arts magazine, *CAN Journal*.

CAN started in 2011 with 28 member organizations. "In our first year, it grew to 40," Gill says. "Currently, there are about 95 organizations."

Longtime curator William Busta says Cleveland "has a very vital and very successful visual art scene... It feels like an art town to me." Over three iterations beginning in 1989, the William Busta Gallery was a mainstay of the scene. Busta was known for a discerning eye; it was a point of pride for an artist to show work at his gallery.

Before that, Busta was director of the New Organization for the Visual Arts, a non-profit

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President's Welcome



Dear Alumni and Friends,

It seems only weeks ago that we welcomed a new freshman class to the Cleveland Institute of Art, yet the 2018 academic year is receding in the rearview mirror. This has been a time of extraordinary activity.

As always, I am inspired by how our students seize the many opportunities we offer them to prepare for success as creative professionals and human beings.

As you'll read on page 7, CIA offered three spring break trips this year that connected our students to the world beyond our campus. Matthew Smith and his Student Life team organized the 12th annual alternative spring break trip to New Orleans, where they helped residents still struggling from the aftermath of Hurricane Katrina. In addition, a group of students from our visual arts majors, and another organized through our Career Center, traveled to Chicago, where they visited studios, design centers and galleries, and connected with Chicago alumni who are thriving in a variety of creative careers. We know these experiences benefit

the students, and I trust that alumni also find reward in giving so generously of their time.

In February, we had the pleasure of seeing the results of a course collaboration among CIA design students, MBA candidates from the Weatherhead School of Management, the Museum of Contemporary Art Cleveland (MOCA) and internationally acclaimed artist Simon Denny. Students formed teams and used board game theory to explore complex systems of transportation, finance and health care. Each team produced a physical game that was on view in an exhibition of Denny's work at MOCA. CIA students gained from the experience of working with students who have economics expertise, and they contributed through their own expertise in giving physical expressions to esoteric ideas.

In spring semester, students in our applied anthropology course conducted oral histories and facilitated art activities with senior residents in East Cleveland, partnering with East Cleveland Salvation Army and Benjamin Rose Institute on Aging.

CIA enjoyed several notable exhibition successes this year. Perhaps first among them was the 2018 Alumni Exhibition, organized by the CIA

Alumni Council, which drew hundreds of visitors to see work by recent and long-ago graduates. The show opened during the 72nd Student Independent Exhibition, giving new and older generations of CIA a chance to connect.

I'm also very proud of Reinberger Gallery Director Nikki Woods and assistant Samantha Konet, who co-curated *Portals_Thresholds*, featuring works of artists who consider the effects of technology on our shared and disparate realities.

Beginning in July, Reinberger Gallery will be the site of FRONT International's exhibition of works by contemporary artists from the Great Lakes. Whether you live in Northeast Ohio or out of town, I encourage you to reserve time on your calendar to explore all that the FRONT triennial has to offer from July 14 through September 30. You can read more about it on page 3 and 10 here, and by visiting frontart.org.

Grafton J. Nunes

Save the Dates

There is a lot of art to see this summer at CIA and beyond. Check out these important dates, and make time to explore all that our alumni, faculty and neighbors in Cleveland's arts and culture world have on view.

6/7

SATURDAY, JULY 7

Opening, *CAN Triennial*

CIA is a partner in this inaugural exhibition of work made in Northeast Ohio. The 2018 edition at 78th Street Studios will present three floors of exhibits, including site-specific installations, curated by some of the most knowledgeable minds in the region's contemporary art scene. On view through July 29.

6/14

SATURDAY, JULY 14

Reception, *FRONT: The Great Lakes Research*

FRONT International opens its Cleveland Triennial for Contemporary art at locations across Northeast Ohio. CIA's Reinberger Gallery will host *The Great Lakes Research*, an exhibition of the works of 22 regional artists. (Read more on page 3.) The Great Lakes exhibition is on view through October 7. Reinberger Gallery

6/14

SATURDAY, JULY 14–
SUNDAY, OCTOBER 7

On view, *2018 Faculty Exhibition*

The annual showcase of new artwork by CIA faculty will take place at galleries throughout CIA. A reception for this exhibition will be Thursday, August 30. Reinberger Gallery

9/20–9/22

THURSDAY, SEPTEMBER 20–
SATURDAY, SEPTEMBER 22

ThinkCraft Symposium

CIA will host a three-day symposium on contemporary practices in craft. For more information, visit cia.edu/thinkcraft.

Sweeney '58 stays connected to studio and CIA

By Betsy O'Connell

Afternoon sunshine floods Joy Praznik Sweeney's Ohio City studio, illuminating lustrous dragonflies fluttering on the edges of pots and colorful ceramic fish swimming through air. But the major source of light in this studio is the artist herself. Sweeney thrives on the art-making process and enjoys sharing it with others.

It's been 60 years since she graduated from the Cleveland Institute of Art with a major in portrait painting and a minor in ceramics. A good portion of her inspiration comes from travel. She has seen most of the countries of the world—always armed with a sketchbook and camera.

After graduating from CIA in 1958, Sweeney worked for 35 years at American Greetings. She started in the creative department, but didn't enjoy painting card illustrations. What she did like doing was thinking of new ideas. She started the corporation's planning department, and became its first female vice president.

Her time at CIA was good preparation for creative business development. "It was not just learning

to create the art itself, but to think, to solve problems," she said. "You had a sense when you left there that you had to make a living."

Sweeney never really left CIA, and still reveres two of her favorite instructors: ceramicist Toshiko Takaezu and goldsmith and design professor John Paul Miller. She smiles as she shares a favorite Miller ring, gold with a crab design. Her affection for Takaezu is apparent throughout the studio, in her own work and clippings about the ceramicist.

"Toshiko was a difficult, very demanding teacher," said Sweeney. "That's how I learned to throw."

Sweeney spent a year taking classes at CIA after her retirement. That year helped challenge her to grow as an artist. Her work has appeared in many museums and galleries, and she has remained involved with CIA, through work on the Board of Directors and through philanthropy.

"I've given to CIA every year," Sweeney says. "I wouldn't be able to do what I do here without the art institute."



One city, two art triennials

July will be a big month in Cleveland, as two triennial exhibitions—one international, one local—debut in spaces in and beyond the city.

Led by artistic director Michelle Grabner, FRONT International's *Cleveland Triennial for Contemporary Art* will bring together more than 55 local, national and international artists across mediums and disciplines. Events start July 14 and run through September 30 at various sites in Northeast Ohio.

FRONT's exhibition at CIA, *The Great Lakes Research*, goes on view July 14 in Reinberger Gallery with work from artists in Cleveland and the Great Lakes region. The exhibition is free. For more information, visit cia.edu/exhibitions.

"As an experimental program of exhibitions, residencies and public events, FRONT investigates what it means to stage a large-scale international biennial or triennial today, looking carefully at the feasibility, necessity and structures of large art events, proposing alternatives and reprioritizing typical exhibition hierarchies," says FRONT's executive director, Fred Bidwell. "Simultaneously, it aims to



ameliorate the often-lacking relationship between an event's local and regional art scene and global artistic discourses."

Speaking of local and regional, the *CAN Triennial*, a curated exhibition of work from artists across seven Northeast Ohio counties, debuts at 78th Street Studios in Cleveland July 7. Events continue through the month of July and will include artist talks, film, music and special events. For details, visit cantriennial.org.

CLEVELAND From Page 1

that presented exhibitions, festivals and workshops for artists. "There was a huge number of arts organizations that were started in the 1970s," he says. Some have disappeared, but "some of them, like SPACES and MOCA, continue to this day and have grown and have become more substantial."

In the 20th century, the big drivers of arts and culture here were funding organizations such as the Ohio Arts Council, the George Gund Foundation and the Cleveland Foundation, Busta says. When Interstate 271 opened in 1964, it connected Kent State University to Cleveland. "Suddenly, almost overnight, Kent became part of Cleveland's art scene," Busta says.

Cleveland, of course, has long had its world-famous art museum, and a legacy art and design college in CIA. Artists such as Viktor Schreckengost, Julian Stanczak and Ed Mieczkowski all enjoyed well-earned national recognition for their own work even as they trained new generations of artists and designers.

In the 21st century, the influence of establishment institutions are being bolstered by new developments. Among them: The start of a cigarette excise tax for the arts in 2006, which has funneled money to large and small organizations as well as individual artists.

Thomas Schorgl retired recently after 20 years as head of the Community Partnership for Arts and Culture, a non-profit focused on the economic impact of the arts. He was a leader in the cigarette tax initiative.

"Cleveland, over 20 years, has become more and more what I would call a very artist-friendly community," Schorgl says.

Here, artists can find public-private partnerships that support their endeavors. Schorgl and Gill both cite Gordon Square Arts District, Northeast Shores in Collinwood, and Slavic Village Development as community development corporations that know the economic upside of supporting the arts. They have provided incentives for artists' projects and watched while their neighborhoods blossomed in response.

Even though the 2008 financial crisis hit Cleveland hard, opportunities for artists have been steadily blooming. In 2006, the then-10-year-old Zygote Press moved into a new location

on East 30th Street and became an anchor institution in Asia Town. Zygote works as a shared shop, conducts workshops, and has provided instant community for like-minded artists.

In 2015, CIA ceramicist Valerie Grossman '12 started BRICK Ceramics and Design in Collinwood. And fiber artist Jessica Pinsky opened Praxis Fiber Workshop as a place for fiber artists to work and use weaving and dyeing equipment from CIA after the College merged its fiber program.



Valerie Grossman outside BRICK Ceramics. Photo by Stephen Bivens.

"I moved back to Cleveland after 10 years of living in New York and Boston, and I know for certain that Praxis would not be possible in this way, in another city," Pinsky says.

So what's the caveat?

Arlene Watson is director of public programs and engagement for FRONT, and was previously director of development at MOCA Cleveland.

"We're really set on that entry-level, accessible art for all," Watson says. "Now we need to step into the segment that is art for the professional buyer, the gallerists and dealers, and the companies that buy art."

She imagines that Cleveland can bring Midwestern charm to the experience of high-level contemporary art. "We have resources that others don't, space being the number one thing. So we need to leverage all of those things and cultivate that next level of art and art-buying and esteem."

25

Years of Notable Northeast Ohio Art Events

- 1993**
Tremont ArtWalk begins
- 1996**
Zygote Press opens as collaborative print space
- 1996**
Nine artists found Artists Archives of the Western Reserve
- 1998**
Inaugural year for Drawn & Quartered annual drawing competition
- 2002**
Waterloo Arts organization is born in Collinwood neighborhood
- 2002**
The George Gund Foundation turns 50
- 2006**
Baycrafters in Bay Village renovates; becomes BAYarts
- 2006**
Cuyahoga County voters pass cigarette tax for the arts
- 2007**
Akron Art Museum opens new John S. and James L. Knight Building
- 2008**
The Morgan Conservatory opens to the public as papermaking and book arts gallery
- 2009**
First Creative Workforce Fellowship grants given to individual artists
- 2009**
Third Friday monthly studio visits start at 78th Street Studios
- 2011**
Collective Arts Network is founded
- 2011**
Collinwood neighborhood begins regular Walk All Over Waterloo arts walk
- 2011**
Cleveland Public Art and ParkWorks merge to form LAND Studio
- 2012**
MOCA Cleveland opens new building in University Circle
- 2012**
CAN Journal begins publishing quarterly
- 2012**
The Galleries at CSU opens in Playhouse Square
- 2013**
The Transformer Station opens as a contemporary art gallery
- 2013**
The Cleveland Print Room opens as a community darkroom and gallery space
- 2013**
Cleveland Flea is founded as monthly maker's fair in Tyler Village
- 2013**
Cleveland Museum of Art completes \$350 million expansion and renovation
- 2014**
The Cleveland Foundation turns 100
- 2014**
Westin Hotel in Cleveland opens with 1,500 works of local art
- 2015**
Praxis Fiber Workshop, BRICK Ceramics + Design, and Ink House Press open in Collinwood
- 2015**
Cleveland Institute of Art opens unified campus on Euclid Avenue
- 2016**
Cuyahoga County voters renew cigarette tax for the arts
- 2016**
American Greetings opens Gallery W, new public exhibition space
- 2017**
SPACES Gallery moves into new space in Hingetown
- 2018**
YARDS Projects opens at Worthington Yards apartment complex
- 2018**
Bonfoey Gallery celebrates 125th anniversary
- 2018**
FRONT International hosts first art triennial
- 2018**
CAN Triennial showcases regional artists

Thinking Craft

New ideas meet at the corner of design and material arts

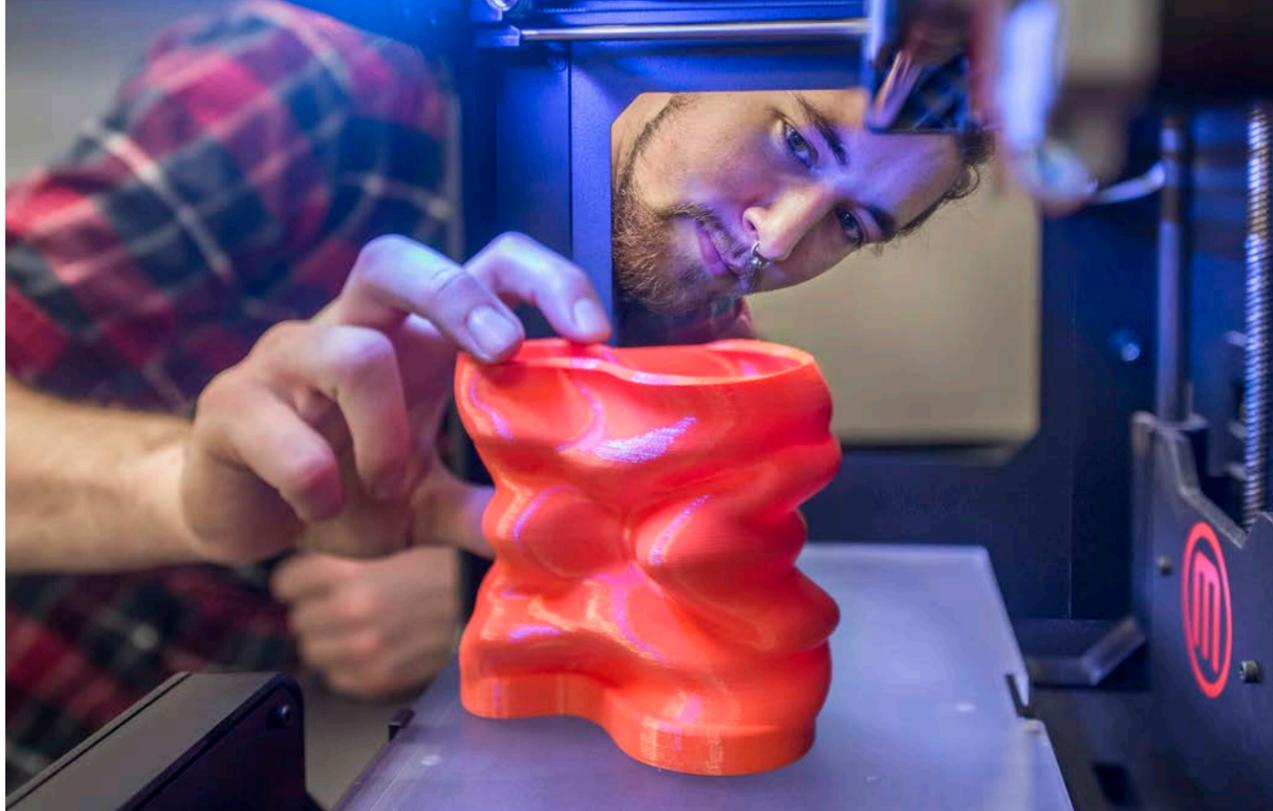
The 21st century is a good time to be working in craft disciplines like ceramics, glass and metals. Not only do you inherit wisdom honed by makers over thousands of years, you get the benefits of digital-age technology.

The mixing of old and new is among the defining characteristics of contemporary craft, say Matthew Hollern and Seth Nagelberg. The faculty members in CIA Jewelry + Metals and Ceramics (respectively) share an interest in what the current era means for craft artists, and are among a group planning events for the College's ThinkCraft symposium in September.

What's changing in the world of craft? For one thing, careers. The classic studio-to-gallery model isn't over, but CIA craft faculty want their students to consider a wider range of possibilities, including production work and design.

"There aren't as many students who say they want to be designers, but our students from China and Taiwan want to be designers, and they want to be business people," Hollern says. Nagelberg says he likes to get students thinking of themselves as future entrepreneurs.

"I don't know if the gallery is the contemporary framework for them to work within," he says. "Entrepreneur' kind of covers a few more bases."



Ryan Bodley '17 uses a 3D printer to output a vinyl model for casting.

The digital era gives emerging artists tools that can also make the business of art easier. Marketing, for instance, is faster and in many ways less expensive than it used to be.

On the other hand, simply having a website doesn't guarantee success, Hollern says. "There are people who know people, and it's still a real thing."

Technology is influencing the work itself, too. Hollern has been using computer-aided design (CAD) for 30 years, mixing traditional materials with the new. Last year, CIA acquired a 3D printer for ceramics; it is now one of seven 3D output devices at the college. Nagelberg has most recently used a CNC router for creating textures for a series of plates and bowls.

Socially, the maker's movement and DIY culture both intersect with craft, while heightened political sensibilities are fueling "craftivism" (cue the couple who knitted a replica of a Volkswagen van to make a point about transportation in Brazil).

The professors believe that some high schools are giving renewed attention to art programs, which have generally suffered in the era of the standardized test.

Nagelberg points out that this is part of a cultural shift toward making and "reintroducing things like working with your hands again. It comes back either in craft and art, or in things like shop classes. I think there's going to be a return, and it makes great sense to me."

September symposium starts year of craft focus



As changes in technology and social movements have taken hold in craft disciplines, what is the role of professional education? How does "traditional" craft evolve? What does it mean for makers, collectors and critics?

Such questions go to the core of Cleveland Institute of Art's ThinkCraft biennial, a yearlong

exploration of contemporary craft that starts with a three-day symposium this fall.

Mark your calendar for September 20–22, 2018 and join CIA faculty, students and a distinguished series of guests for presentations from the perspective of making, collecting and educating in a contemporary craft environment.

As part of the biennial, CIA also will host an exhibition celebrating the legacy of craft alumni November 1–December 14, 2018. Artists will be Lisa Clague '85, Chris Gentner '89, Pamela Argentieri '87 (see profile, Page 15), Kari Russell-

Pool '90, Jessica Calderwood '01, Kirk Lang '02, Thaddeus Wolfe '02, Leana Quade '03, Nate Cotterman '07, and Demi Thomlouis '07.

An exhibition of work by jewelry artist William Harper '67 will be on view April 4–June 14, 2019. In addition, a robust calendar of visiting artists and a high school teacher residency in craft are also on deck.

Visit cia.edu/thinkcraft to learn more and to sign up for email

September Craft Symposium Speakers

Tom Joyce

Formally trained as a blacksmith, Joyce works from studios in Santa Fe, New Mexico and Brussels, Belgium on forged sculptures, drawings, photographs, videos, and mixed media installations. Joyce was awarded a MacArthur Foundation Fellowship in 2003.

Elisabeth Agro

Agro is the Nancy M. McNeil Associate Curator of American Modern and Contemporary Crafts and Decorative Arts at the Philadelphia Museum of Art, one of the foremost collections of Craft in America.

Stuart Kestenbaum

Kestenbaum is poet laureate of Maine, the author of four collections of poems, and has also written *The View from Here* (Brynmorgen Press), a book of brief essays on craft and community. He was the director of the Haystack Mountain School of Crafts for over 25 years.

Stephen Yusko

Yusko has worked as a studio artist for over 20 years, making forged and fabricated steel vessels, furniture and sculpture. Yusko lives in

Cleveland and is artist-in-residence at Rose Iron Works. He has taught at Haystack School of Crafts, Penland School of Crafts, and Webster University, and is a member of the board of trustees for the Haystack School of Crafts.

Glenn Adamson

Adamson is a senior scholar at the Yale Center for British Art, and the editor-at-large of *The Magazine Antiques*. He is a curator and theorist in design, craft, and contemporary art. He is the former director of the Museum of Arts and Design, New York, and has published widely on craft.

Judith Schaechter

Schaechter, whose groundbreaking work in stained glass serves as a narrative for social and political commentary, earned her BFA in 1983 from the Rhode Island School of Design. Her work is in the

Artist Tom Joyce



collection of the Metropolitan Museum in New York, the Victoria and Albert Museum in London, the Hermitage in Russia, the Philadelphia Museum of Art, the Corning Museum of Glass, and the Renwick Gallery of the Smithsonian Institution.

Jessica Calderwood

Calderwood works primarily in metal, enamel, and esoteric crafts. She combines traditional and industrial metalworking processes to make statements about contemporary life. She received her BFA in 2001 from the Cleveland Institute of Art and her MFA from Arizona State University. Her work has been exhibited throughout the United States and internationally.

Christopher Gentner

Gentner earned a BFA in metalsmithing in 1989 from the Cleveland Institute of Art and held apprenticeships under sculptors and jewelers. He has his own line of furniture, lighting and objects. Among his achievements was the re-creation and fabrication of the gates of the Frank Lloyd Wright Robie House.

Janet Koplos

Koplos has been writing about art since 1976. She is the author of *Contemporary Japanese Sculpture* (1991), *Gyongy Laky* (2003), and co-author of *Makers: A History of American Studio Craft*. Koplos was senior editor at Art in America.



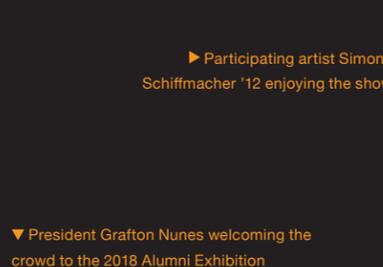
Participating artists Matthew Rowe '09 and Jamey Hart '11 with juror Liz Maugans



CIA Alumni Council President Jason Tilk '97



Kim Zarney '71 in front of his piece "Crossing the Stream"



▼ President Grafton Nunes welcoming the crowd to the 2018 Alumni Exhibition



► Participating artist Simone Schiffmacher '12 enjoying the show

Alumni reconnect through 2018 exhibition

More than 200 guests joined the party March 2, when CIA and its Alumni Council hosted the opening reception for its first-in-a-long-time Alumni Exhibition. Seventy-two artists were accepted into the show, which was juried by Bill Busta, Liz Maugans, and Stephen Yusko. The show raised more than \$2,500 to support student scholarships.

The CIA Board of Trustees generously contributed prizes:

First place (\$2,500)

Scott Goss '06

"Sometimes You Have to Jump Into the Deep End to See How Well You Can Swim"

Second place (\$1,500)

Matthew Rowe '14

"She left. F*** it"

Honorable Mentions (\$500)

Leslye Discont Arian '76

"Trumpet Vine Mixed Medium"

Kevin Geiger '89

"The Early Bird Gets The Worm"

Suzanne Head '16

"Ophelia"

Kirk Lang '02

"Constellation 2 (Circinus)";

"Constellation 4 (norma)"

Andrea LeBlond '95

"Network"

People's Choice Award (\$500)

Melanie Mowinski '92

"Every Hour Here"



Karen Harris '96, David Harris, Chris Harvan '97, and Aaron Erb



▲ Participating artists Steven Mastrolanni '88, Greg Martin '89, and Deborah Pinter '88 with guests



▲ Guests in the Ann and Norman Roulet Student + Alumni Gallery



From left, Stephen Yusko, Kristen Cliffl '90, Debra Rosen, and Todd Pownell



Katy Richards '11

East Coast connections

On April 10, Tina and Robert '75 Miklos hosted a gathering of CIA alumni living in the greater Boston area. The reception was held at Miklos' designLAB architects studio, and included a talk from President Grafton Nunes on the state of the college and what's on the horizon for CIA.

Interested in hosting a regional gathering of CIA alumni? Please reach out to alumni@cia.edu.



David James Meyers '11, left, and Josh Dryden '12



From left, Allen Cameron '72, host Robert Miklos '75, and Grafton Nunes





ROBERT MULLER/CIA

Freeland Southard does some sanding in the CIA woodshop.

Free for the making

Director builds community around fabrication studios

By Karen Sandstrom

Freeland Southard was 24 and had an associate's degree and a full-time job when he came to CIA to study ceramics. For three years, he averaged a little over four hours of sleep each night.

"I wouldn't recommend it to anyone," Southard says. "But it can definitely be done."

"It can definitely be done" is Southard's approach to life. He earned his BFA in 2005, and went on to the Herron School of Art and Design in Indiana for his MFA.

These days, he's the director of CIA's fabrication studios, the shared shop for fabricating wood, welding, plaster and stone, plastic and other materials. It's a collaborative environment where, he believes, students can be challenged to think beyond perceived limits.

Southard was born with the figure-it-out gene. He spent much of his childhood in Geauga County, Ohio, living what sounds like an idyllic life full of outdoor exploration. His mother was a teacher's aide with some art school under her belt. His father was a



"Peg Leg" photo by Dan Fox/Lumina Studios.

machinist. "I grew up playing in his sawdust from working on houses," Southard says.

"When I was in high school, I figured it out," he says. "If I got all my chores done by noon, the rest of the day was mine. I had a dog, he was a golden lab. He was about 120 pounds. His name was Rook. Smart dog. Really smart. And he loved to go for bike rides."

Chores in the morning; long bike rides on country roads with Rook on a leash in the afternoon. "It was nice to have the freedom to wander and explore. There's nothing like wondering what's around the corner."

At 19, Southard already had an associate's degree, a full-time job in construction, and was buying his own condo. "I was trying to be a responsible human being. Then life happened. I had a relationship, and I thought it was going to get really serious, but it didn't."

Instead, he signed up for a ceramics class at Lakeland Community College, where he had earned his associate's degree.

His instructor, Katsue Zimmerman, was a 1999 CIA alum. She took Southard and one other student to CIA for a visit during BFA week. Southard was hooked. "I can do this?" he thought. "How do I get there?"

At CIA, Southard majored in ceramics because it was a familiar medium and he liked how ceramicists approach the work. "There is a sense of community among ceramicists that has always been there. It was nice, and it made sense."

After he graduated, he went back to work for a while, and married jewelry artist Susan Skoczen. (They are now parents to two sons and a daughter). Skoczen got a job at Indiana University. That put the couple close enough for Southard to go for his master's degree at Herron School of Art and Design. His furniture design studies allowed him to work at a large scale and still make artwork that people welcomed into their homes.

Studio position equals a career that isn't like 'work'

By Betsy O'Connell

If someone had asked Rosie Hileman 10 years ago if she could picture herself as a commercial photographer, the answer would have been definitely not.

"I didn't understand what it was," says Hileman '12 as she showed a visitor around where she works as a photographer at Kalman & Pabst Photo Group in Cleveland's Midtown neighborhood. "People say 'commercial' and they think everything personal is taken out of it. That's not true. I wouldn't do this if I didn't have any say."

Clients have high expectations, which can amp up the stress, but the positive outweighs the long hours and demands of her job, Hileman says. "I basically never go to work, it feels like. I am doing what I love all day."

Hileman started at the Cleveland Institute of Art with the intention of majoring in painting. But her paintings weren't as realistic as she wanted them to be, so she moved to photography.

Hileman did freelance work for three years. She was never sure of what she would be making or what her schedule would look like. And there was "the constant hustle," she says. "Networking,

creating, showing your work. You are always on. I'm an introvert, so it was a very hard thing to do."

She did photo assistant work for Kalman & Pabst and was hired full-time more than two years ago. Now she is one of three photographers for the company, whose clients include Smucker's, Kitchen Aid, Arhaus, Libbey, and Red Lobster.

Making photographs is just part of her job. Before the camera work comes designing and building sets, determining lighting, and choosing props. "You definitely have to be comfortable with power tools," she says.

Food photography today has changed from years past, she says. The food itself is more natural; soft lighting and a few burned crumbs are all acceptable.

On a computer, she flips through several of her most recent jobs, including a series of about 10 options for what became a single image for Libbey glassware. Each photo

focuses on a specific aspect of a glass of beer—how the beer was pouring out of the bottle, the rim of the glass, the bubbles in the beer. The final result is a single shot that combines the best part of each of the shots.

The studio fosters collaboration, Hileman says. "We all stop what we are doing in the middle of the day to eat together."

Her personal photography tends to be still life, often around food. She likes working with shape, color and texture. "For me it's about creating a photograph, not just taking it."



Rosie Hileman, foreground, and Madison Hunkus '14, center, gave CIA photography students a tour of Kalman & Pabst earlier this year.

A match made in service

CIA students spend break in NOLA

By Matthew Smith
Director of Student Life and Housing

In the fall of 2005, the world was witness to one of the worst natural disasters in human history. As the category 5 Hurricane Katrina made landfall, so many of us watched the failure of levees built to protect New Orleans from Lake Pontchartrain, Lake Borgne, and the Mississippi River. By the time it was over, 80 percent of the city was underwater.

Almost immediately, CIA students came to me with their desire to help in the aftermath of the disaster, and ASB—Alternative Spring Break—was born. This year, 10 students completed CIA’s 12th spring service trip to New Orleans the week of March 12.

Over the years, CIA students have framed houses, hung drywall, repaired home exteriors, painted ENTIRE homes, and designed and built benches for city parks, and so much more.



In the first years of the trip, students had questions about the culture, politics, and history of New Orleans. In response, Student Life began in earnest to research topics that students consistently asked about. That research became the basis for a mini-semester course to discuss race, socioeconomics, government preparedness, and community. While the course is meant to inform students before they head to New Orleans, we also write and reflect on the topics we discuss. That effort continues during and after the trip.

Here’s a bit about what this year’s effort offered.

At top: Julia O’Brien ’21, foreground, and Madison Moran ’18 in New Orleans. Left: Michael Artwell ’20. Right: CIA students and staffers worked at ArcGNO, a non-profit that provides employment for people with developmental disabilities.

MONDAY: We were assigned to help finish improvement on a woman’s house where the non-profit United Saints Recovery Project had been working. As a team, we finished painting the house and repairing roof vents to satisfy city codes, increase curb appeal, and expand the owner’s pride in her home. We ended the day with ice cream at the Creole Creamery, making every bit of paint we were wearing worthwhile.

TUESDAY: We sorted beads with ArcGNO, a non-profit that provides employment for people with developmental disabilities. Students learned how Mardi Gras beads are recycled and sorted for sale. They heard about the role Arc plays in the lives of the workers. Sophomore Lane Landis, who has a family member with disability, reflected in her trip journal that it’s important “to always, always advocate for those with disabilities.” Senior Sarah Bicknell loved working with Arc because someone in her family benefits from a similar program. During the van ride back to United Saints, the experience led to an intense and reflective conversation about the role of right-to-work states.

WEDNESDAY: Sightseeing. We traveled to a cemetery to discuss cultural impacts of burial, then stopped at the levee wall in the hard-hit Lower 9th Ward. We stopped at Louis Armstrong Park and Congo Square, and St. Augustine’s Church. At the Whitney Plantation Museum, we heard about life on the plantation from the former slaves’ perspectives. Sophomore Michael Artwell added in his journal that while he was experiencing the grounds, “all I could think was, what have we done to each other?”



We ended that day with a walk around the French Quarter and beignets at Café du Monde.

THURSDAY: The squad split up. Some went to work at Animal Rescue New Orleans while others joined students from other colleges in a neighborhood cleanup effort. They saw an area that still had not been touched since Hurricane Katrina. The day concluded downtown, where we watched the opening ceremony of a NOLA cultural festival.

FRIDAY: We painted office spaces in a local church. At dinner that night in the French Quarter, students reflected on the highs and lows of the week. Common high points: the opportunity to assist others, try something new, contribute to something larger than themselves, and the feeling that they did something worthwhile. A common low: feeling like they didn’t do enough.

Our students’ hearts are big and bold, open and welcoming. It is no wonder New Orleans appeals to them as a destination for service. The students who attend our alternative spring break trips often describe the city of New Orleans and its residents in the same terms.



A Windy City guide to the artist’s life

By Joey Goergen ’18

CIA alumni in Chicago gave current CIA visual-arts students an event-packed look at life after college and offered a variety of ways for us to steer our careers.



At the School of the Art Institute of Chicago, we saw CIA alum Evan Fusco ’16, who, in his first year in SAIC’s graduate program for fibers and material studies, was making sculptural objects in relation to the body. Barbara Polster ’10 was preparing her MFA show based on her photographic work and sculptures. And Christa Donner ’98, a professor at SAIC, explained how her work has changed since she graduated from CIA, and how she balances work as a full-time studio artist and professor with motherhood. These alums showed us what it means to continue a studio practice after school, and steps that can lead to becoming a full-time studio artist.

On our gallery-hopping day, we visited Andrew Rafacz Gallery. Here, assistant Nataliya Kotiova told us about for-profit

galleries, how to become a part of one, and the practices of a gallery-represented artist.

Other visits included the studio of interdisciplinary artist Michelle Murphy ’04, who offered ideas about how to be selected for gallery shows. At Rotofugi Toys, Joe Somers spoke about his journey from photography major at Cranbrook Academy of Art to full-time toy designer. It was interesting to see the collaboration his work entails, and how it connects with a market separate from the art world.

This trip gave us insights into the reality that there is more than one way to make it as an artist. CIA provides a strong foundation and opens the doors to grad schools, in shows and for curatorial jobs as well.

Nora Riccio ’92, contemporary art collection manager at the Art Institute of Chicago, gives CIA students a tour of the storage area. Right, a visit to TEAMS design.

Career Center leads trek to IHH show and beyond

By Mindy Rolince ’18

Six students from a variety of majors joined the first-ever Chicago City Trek during the 2018 spring break. The goal: network with art and design professionals. Career Center director Heather Golden and specialist Danielle Rueger organized the trip.

We stopped by the International Home and Housewares Show on the first day and had an amazing experience learning about industry trends and products. We networked with real world companies, including Quip NYC, which makes dental hygiene products.

The next day, we paid a visit to SAIC’s BFA exhibition and had lunch with Ann Toebe ’97. She spoke about forging her career as

a studio painter in Chicago. “Her ideas resonate a lot with the human condition,” said drawing major Kiara Muniz. “Artists want to foster a community, and when we want to have different conversations we can use our art to do that to open new doors for other people.”

Our design studio visits included Volume Studios, Foursided and Jellyvision. We learned about company culture, products and services, and had a chance to ask questions and have portfolio reviews.

At TEAMS Design, we were welcomed by Clifford Kräpfi ’96, vice president and creative director, who spoke about his career journey. The office dogs came in and paid us a friendly visit.



Successful students reflect on wins and goals

Any creative professional might find inspiration in what some of CIA's successful students say about their work, where they're interning and even the wisdom they'd offer their younger selves if they could go back in time. We selected a handful here who have had interesting experiences, but we could easily find seven more next week and the week after.



Emily Linville

Illustration

Senior Emily Linville's digital painting of Bernie Sanders as a *Time* magazine cover was chosen to be part of the Society of Illustrators Student Competition in 2017. She hopes to expand her

art after graduation through travel and attending conferences.

Give us some examples of successes you've experienced at CIA.

It was a great honor to get a digital painting of mine, "Bernie Sanders," into the Society of Illustrators. It was also very exciting that my fox

design was chosen by my fellow students to be the CIA shirt design last year!

What's your favorite part of making art?

I can, for a few hours while rendering, get lost in a world of my own making.

Have you had internships of any kind?

I spent time last summer at GV Art & Design in Lakewood as an intern. There I was able to learn from the best—George Vlosich—about the business of printing on apparel, from client meetings to designing graphic T-shirts, and even about selling and promoting products.

Where would you like to be after you graduate from CIA?

For now, I would like to continue my personal creative work as well as grow my freelancing career. I hope to spend some time traveling across the country attending illustration and entertainment conferences, networking and absorbing inspiration.

If you could give your younger self one piece of advice, what would it be?

Don't be afraid to explore the school and all you can do with its facilities, such as the woodshop and even think[box]. Make some cool stuff while you have access these short four years.

What has surprised you in your education here at CIA?

With the practice I got from critiques, to my surprise I got significantly better at public speaking, something I thought I'd never accomplish.

Ryan Laganson

Interior Architecture

Junior Ryan Laganson has explored lots of opportunities that CIA offers beyond his major. Among these was a two-year stint as an artist-in-residence at Judson Manor retirement home, near to CIA in University Circle.

What are some examples of success you've experienced at CIA?

My experience while attending the Cleveland Institute of Art has been diverse, to say the very least. I have trained in a traditional wood and stone sculpture with Norbert Koehn, made great friends with the residents at Judson Manor and Judson Park [retirement communities], and of course, had a wide range of education at CIA.

I currently intern at StudioTechne, an amazing architectural and design firm a block away from CIA, and I work on the prototyping team at think[box]. I have received two student-funded project grants. My first consisted of a large-format camera with an internal CNC system and a specific wavelength light meter for reading collodion exposures. The second project consists of researching ways of mass producing custom lithophanes. I am working with Case Western

Reserve University's IP Venture Studio to develop a start-up, Lemori, that will provide a more sentimental way of displaying cherished photographs by turning them into lithophanes.

What drew you to CIA in the first place?

To be honest, I was not considering CIA when I first started looking. My first tour of CIA was in 2014, when the Ford factory building was under construction and the old Gund building on East Boulevard was about to be sold. I recall the tour guide informing us that we needed to "envision" the spaces at the Ford building once the construction was complete and all the facilities moved over—and we REALLY needed a lot of "envisioning."

Senior year of high school, one of my pieces made it into the Ohio Governor's Award art show, and CIA offered a stunning scholarship, so I visited again. I didn't believe the Ford building—now the new Gund—was the same building I had visited in 2014. The new building offered ample space, resources, and facilities that I knew I wanted to be a part of.

My freshman year, I realized what a great opportunity it is to have all studies in one building, where one can constantly work in other mediums and with those of different disciplines.



What's your favorite part of making art?

I have to start any project with adequate research into the implications of the medium, the precedents of the art, or the context of the piece in contemporary culture. Taking that knowledge as preliminary research, I begin exploring new opportunities by playing with the materials themselves. For me, that is the most exciting part.

What has surprised you in your education here at CIA?

Recently, I'm discovering how integral science and mathematics can be to my discipline. Before coming to CIA, I never would have thought about using approaches to those disciplines in the realm of art. I'm really looking forward to exploring the niche community of artists who address such interest in their work.





Mallory Chavez

Photography + Video

Mallory Chavez (above, center) has some exhibition and job experience under her belt. As she gets closer to graduation, she's

honing plans for her career as a photographer.

What's an example of success that you've experienced in your CIA career?

Recently, I was extremely grateful to be accepted into CIA's SIE 72 as well as *The Art of Giving* exhibition at the Progressive Art Gallery in Cleveland. It's very exciting for me because I have been so afraid to put myself out in the world. Now that I'm doing it, it's definitely still scary, but it's very rewarding to be in a gallery space and see viewers taking in what I've done.

What's your favorite part of making art?

My process. I enjoy the solitude of being within an environment and the inevitable connection that is made between photographer and landscape. It is not uncommon for me to spend hours on an image, constant revisions and editing processes that are either rejected or accepted. I work predominantly in digital

and spend a lot of time using Photoshop after being on location for long periods of time, so I become very familiar with the subject and what I want to show the viewer.

Have you had any internships?

I am currently interning at Taxel Image Group for Barney Taxel. Barney is a commercial photographer who specializes in food, a subject that is very far from my comfort zone, which is why this internship is so valuable to me. I am learning the ins and outs of owning a photography business, as well as the "trade secrets" for different types of commercial photography.

If you could give your younger self a piece of advice, what would it be?

I would tell myself to start investing more into my work, rather than trying to save every penny. I've always been conscious of money and I have been terrified to spend more than \$10 on a piece of work even leading up to sophomore year. Somewhere in between sophomore and junior year, my whole outlook on my life changed. My priorities shifted, one of which was to spend more time and money on what I want my work to be about.

Rachel Moell

Painting + Printmaking

Junior Rachel Moell is double majoring, and has learned to push herself and her art at CIA.

Name some of the successes you've had at CIA.

I was accepted into the Creativity Works program, where I am planning a group exhibition that will take place later this year. I also had a piece accepted into the Student Independent Exhibition 72. And I had the opportunity last semester to help hang Julian Stanczak's color swatches/tests alongside Barbara Stanczak and another student.

What drew you to CIA in the first place?

Cleveland is very close to home for me, which was an important factor. I remember going on tours at CIA while I was in high school and I fell in love with the painting and drawing studios.

What's your favorite part of making art?

I love the process of creating something and the mess that comes with it. When I make something, I love to spread out and utilize the entire space I have.



What surprises you about art school?

I'm surprised that I've been pushed so far by my professors, peers and myself to be making the work that I'm making. Frankly, when I was a sophomore, I thought I knew what I wanted to

do and that my work would stay in this specific state for as long as I would be making art. I'm so happy that's not the case. I've been opened up to so many possibilities that my work can be.

Junce Lu

Illustration



CIA's international reputation drew illustration major Junce Lu from China to Cleveland. The senior has been recognized in multiple national art competitions.

Give us some examples of successes you've experienced at CIA.

My illustration "The Last Gift" was selected to be part of the Society of Illustrators Student Competition in 2017. In 2017, I won the Zankel Scholarship from the Society of Illustrators. My pieces have been accepted into the national student show and conference this year.

What drew you to CIA in the first place?

I knew CIA had a high reputation in art for more than 100 years. It is one of the top art colleges in the United States.

What's your favorite part of making art?

For me the most important thing of making art is sketching. I always bring my sketchbook everywhere with me to record life. When I have ideas, I will sketch them out, and it's very helpful to improve my art skills.

Have you done any professional work outside of CIA?

I have done some freelance work for American Greetings.

If you could give your younger self one piece of advice, what would it be?

Keep working! Improve your skills!

What has surprised you in your education here at CIA?

The professors and students are friendly and helpful. CIA has really good resources on contacting major companies in the art industry.

What do you still struggle with in terms of making art?

It's not struggling, but I still have lots of techniques to learn.

What's one thing that people generally don't know or are surprised to learn about you?

I can play 11 musical instruments. Music is also an art, and I think it is good for my artistic senses, helping me understand art better and deeper.

Brandon Rodriguez Industrial Design

Brandon Rodriguez is a senior industrial design major who has recently won several awards for his work. Several internships—one designing toys, the other designing medical devices—and his time at CIA have helped cement his love for the design process and working in a collaborative environment.

Give us some examples of successes you've experienced at CIA.

Just recently I was awarded third place and honorable mention at the International Houseware Association's Annual Student Design Competition for two different projects. The competition asks students to redesign a current housewares product to meet the needs of the future or create a concept for a new product. For the

third-place award, I designed the Novus Home Brewing Beer System, a pod system which lets a novice brewer create fresh craft beer.

What drew you to CIA in the first place?

For me, it was between the College for Creative Studies in Detroit and CIA. Cleveland in itself was more than enough reason to choose CIA. But to be honest, I felt CIA has a unique way of creating an open and collaborative environment in the design studios.

CIA has a space that benefits the students and encourages them to communicate and learn from each other. This aspect definitely contributed to my skill and educational development. When you surround yourself with individuals who are strong in areas you would like to improve in, there is always a willingness to teach each other, push yourselves and grow together.



What's your favorite part of designing?

I love the process—the depth in which I go into the research, user analysis and conceptualization. But at the same time, I love the refinement stages and just detailing every little aspect of a final design.



Yu-hsin Chou Jewelry + Metals

Yu-hsin Chou is from Taipei, Taiwan. At CIA she goes by Audrey, a name she selected from a list offered by her English teacher back home.

How did you decide to come to CIA?

When I was in high school I was thinking of coming to the United States, and started to research online to see what kind of school had the major I wanted. I typed in jewelry and metals and Cleveland Institute of Art showed up. I saw Professor Matthew Hollern's video talking about how they're working in the jewelry department, and how they combine digital technology with fine art and hand making. In high school, I was already learning how to use Rhino software, and I wanted to combine it into my work, and I thought this is what CIA does.

What do you want to do after college?

I want to be a jewelry designer and also an artist. I can make my own products, but I can also make a production line. At CIA, I combine design things with art jewelry, so that art jewelry IS design, not just fine art.

When do you feel successful in your work at CIA?

When I print a part of my project through the makerbot and it's successful. Right now, a lot of projects I do are with casting. I draw it through Rhino, model it, and print it in a castable resin. I cast it as a part of my work and solder it with my handmade part, and it becomes a fully finished product, and I think, oh, that is wonderful, I combined technology with the handmade.

What's your favorite part of making work?

My favorite part is when it's finished – the polishing and the finishing. I think the most important is when people see it and say, "Oh, I like it, and I want to have one."

CIA to present FRONT triennial's Great Lakes Research show

When curators, gallerists and art lovers flock to Cleveland's first art triennial, FRONT International: *An American City*, the Cleveland Institute of Art will be part of the lineup.

CIA is one of many partners to FRONT, a citywide triennial that draws international, national and regional artists together with curators and scholars for research, projects and performances. Among those projects is *The Great Lakes Research*, an exhibition in CIA's Reinberger Gallery, which was curated by FRONT Artistic Director Michelle Grabner.

The Great Lakes Research will be on view July 14 through October 7. Four CIA-related artists have work in the show: faculty members Christian Wulffen and Amber Kempthorn; painter and CIA alumnus Darius Steward '08; and alumna Erin Duhigg '11.

The exhibition follows a research tour that Grabner undertook beginning in 2017 with "a focused inquiry into art beyond the coasts, into the heartland of the United States."

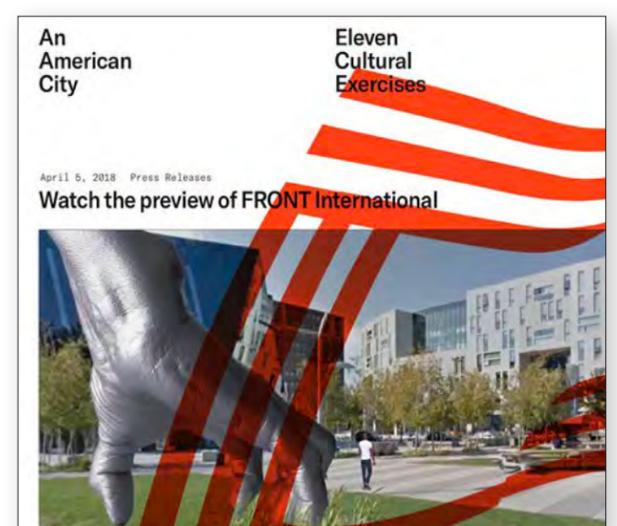
Wulffen was born in Germany, where he earned an MFA from the Staatliche Akademie der Bildenden Künste (State Academy of Fine Arts) in Stuttgart. His work has been supported by artistic residencies at the Kunststiftung (Art Foundation) Baden-Württemberg and Cité Internationale des Arts, Paris.

Kempthorn explores memory and cultural mythology through drawing and collage. Her work has been exhibited throughout the United States. She received her BA from Hiram College, a post baccalaureate certificate from the Maryland Institute College of Art, and her MFA in Sculpture from the Cranbrook Academy of Art.

Steward is an artist and a teacher at St. Ignatius High School in Cleveland. He majored in Drawing and Painting at CIA, and earned his MFA from the University of Delaware in 2010. His work has been shown at the Museum of Contemporary Art Cleveland, Tregoning & Co., Zygoté Press, William Busta Gallery, FORUM Artspace, Kent State University, and the Cleveland Clinic.

Duhigg's work encompasses sculptural objects, performance, installation, and text. She holds a

FRONT



BFA in Sculpture from CIA and an MFA in Visual Art from Washington University in St. Louis. She works as a technical specialist in CIA's Sculpture + Expanded Media Department.

FRONT also will pay tribute to artist and longtime CIA faculty member Julian Stanczak '54 by recreating "Carter Manor," the 1973 mural for the Cleveland Area Arts Council's City Canvas program.

Lauren Yeager, a 2009 graduate of CIA, has been selected for one of FRONT's Madison Residencies, a program that supports artists in making work in the PNC Glenville Arts Campus in Cleveland.



During his March 2018 trip to CIA, Peterson met with students in Industrial Design.

Passion & Purpose

By Karen Sandstrom

During Brian Peterson's freshman year at the Cleveland Institute of Art, he showed promise in visual art but decided to major in industrial design. Professor Lane Cooper worked hard to persuade him otherwise.

As the tale goes, Cooper pulled Peterson into her office to call his parents. Their son, she told them, was a born painter, and he was about to make a big mistake by committing to industrial design. Cooper lost her argument, but not heart.

"That's OK, you'll be back," she said.
"You're never too old to be a painter."

After graduating in 2009, Peterson was hired by Chrysler. The company was in bankruptcy at the time, but encouraged designers to "just experiment and try new things for potential future cars," Peterson said. "They had this interior that we were working on called Black Rose. It never went anywhere—we were bankrupt. But it was fun for me as a designer stepping out of school to be able to work on a project like this."

In 2012, he was drawn to Kia because he saw that the South Korean automaker might shake him out of his comfort zone. "I was in this American bubble, so to speak, and I wanted to work for a company that I knew nothing about," he said.

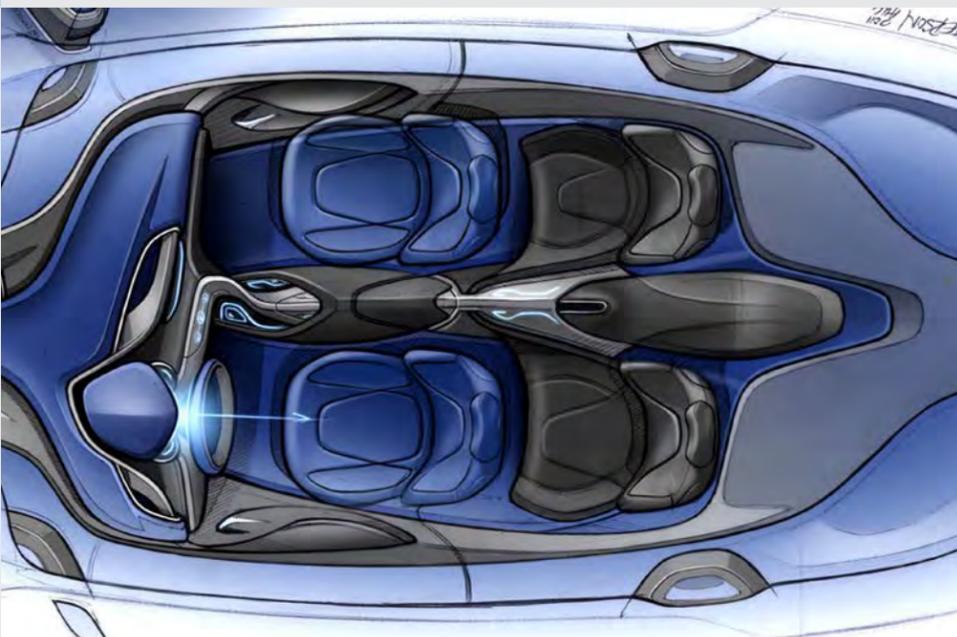
"I'm looking at this image and looking at the canvas, and then looking back at the image and the canvas. My heart started building empathy for this man," he said. "There was something about spending time and effort and capturing Matt's image that was changing my heart for Matt, and eventually for the homeless community."

Peterson and his wife, Vanessa, began to make friends with many of their homeless neighbors, and Peterson kept painting. He has made more than 25 portraits, including of a couple with five children, who were living in a Chevrolet Suburban. All of them are luminous with color, and come alive with energetic brush strokes.

He founded a non-profit project, Faces of Santa Ana, through which he sells the original portraits as well as prints. Proceeds go to help the subjects in a variety of ways.

But the overall goal isn't as much about traditional social service as it is about shared humanity. For Peterson, it's still about loving thy neighbor and recognizing the dignity in every human being.

"As we reveal these paintings to the subject, there's something incredible that happens in their own hearts, and they start to see themselves differently," he said. "I'm actually holding up a mirror and I'm saying, hey this is who you are. This is the person that I see you as. You are not defined by your homelessness. You have gifts. You're amazing, and you're beautiful."



A sketch from Brian Peterson's work at Chrysler

His first project there was working on design of the interior for the 2017 Kia Niro. It isn't showy, but Peterson is proud to think about it as part of its owners' lives.

Design is his passion, he says, but he found his purpose one night in 2016, when he sat home with his wife, reading a book called *Love Does* by Bob Goff. Suddenly, he heard the familiar screams from a homeless neighbor. For the first time, he knew he was being called to do something other than ignore him.

The next day, Peterson stopped and introduced

himself to the man he'd heard yelling the night before. Matt Faris was 10 years homeless by that time. He had come to California from Kentucky with the hope of being a musician, but he had fallen on hard times. Peterson apologized to Faris for riding by every day without saying hello, and for mentally labeling him "the screaming homeless guy."

Before the conversation ended, Peterson asked Faris if he could paint his portrait. Faris agreed. Peterson gathered supplies and used a photo reference as he began to compose the painting.

Cooper was right. These days, Peterson is a senior interior designer at Kia Motors in Irvine, California. In his off-hours, he paints portraits of the homeless in his Santa Ana neighborhood. He never forgot Cooper's prediction that he would return to painting.

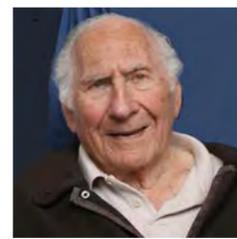
"It went into my heart and stayed there for the last 10 years now," Peterson said during a Lunch on Fridays talk on March 2.

As an industrial design student, Peterson was every bit as successful as he'd been in Cooper's painting class. He snagged a scholarship with Chrysler when he was just a sophomore.

Brian Peterson
"River and Rebekah," oil on canvas



Monumental Works



Manuel Bromberg at age 100

Bromberg '37 recalls work at D-Day and beyond



Self-portrait, oil on canvas, 1937

By the time painter Manuel Bromberg graduated from the Cleveland School of Art in 1937, he was already on his way to a truly memorable career. He worked briefly as an animator for Walt Disney, was selected by the federal government to paint murals in several post offices, and as a member of the U.S. Army was selected, in 1943, to be an official war artist. Six days after the allied invasion of Normandy, Bromberg landed on Omaha beach, where he sketched, photographed and made paintings of the war.

After the war, he continued to paint and to teach art, notably at the State University of New York in New Paltz, and eventually began to work more abstractly, making casts of cliff facings. He and his wife Jane had two daughters, Susan and Tina, and eventually settled in Woodstock, New York, where Bromberg—now 101—still lives and makes art.

In February 2018, Bromberg answered a few questions about his remarkable life and art.

What did you think you'd be doing as an artist when you were in college?

I thought I was going to be a portrait painter. In those days, there were only a few things you could be. Either you were going to be an illustrator, a portrait painter, or a craftsman, all of which were subjects they taught and emphasized at CIA.

How did you come to be selected as a Works Progress Administration mural artist?

At 20 years old, I was the youngest artist in the WPA Easel Program to be awarded a mural design. It was for a Dallas, Texas post office. And it was on the basis of that mural design for Dallas that the Section of Fine Arts—a capitalistic competitive program—awarded me a mural commission for the Tahlequah, Oklahoma Post Office (1938). This was to be the first of three juried commissions I won. The other two were the Greybull, Wyoming Post Office and Geneva, Illinois Post Office.



"Seabees Resting on Omaha Beach," gouache, 1944. Collection of the U.S. Army Center of Military History.

The Section of Fine Arts' main function was to select high-quality art to decorate public buildings in the form of murals; it was not a relief program, but awarded commissions competitively based on artistic talent. While studying at Broadmoor Academy, I won the 48-state mural competition in 1938, which ended up being the mural I made for Greybull, Wyoming Post Office; it's still there.

What were the pressures of being an Official War Artist?

You had to represent your country artistically and socially. At the same time, you had to decide what you were going to do stylistically in your work, how you would create the subject matter, etc.

Leading up to landing on Omaha Beach, I sketched in my hip-pocket sketchbook and photographed daily civilian life, scenes of London during the blitz, the efforts of the Army Air Force at various fighter fields, the Port of Hull, and the large forays of B-17s into France and Germany. I would do drawings (hip-pocket sketchbook) in the field and/or photograph whatever pertained to that particular assignment. Back at ETO headquarters in London or Paris, usually in a tiny space that served as a studio, I would also work on paintings.

How were you regarded by the combat troops?

Since I was a technical sergeant, I was thought of as just another GI who happened to have special skills as an artist. Nobody asked questions. Nobody cared. They were too busy being soldiers and fighting a war.

For the pre-invasion, I was attached to the 116th Regiment, 29th Division, and sent on a secret, full dress rehearsal for D-Day Omaha Beach known as "Exercise Fox," held in Slapton Sands, England, where I was part of the live action along with documenting the event through sketches and photographs. I did everything the soldiers did. I carried ammunition. I climbed over the side of the landing boats into the water and on to land where we set up positions. And I sketched and photographed every moment of the entire top-secret event.

Beginning at Omaha Beach, I spent a 30-day stint covering the invasion with the 1st Army and points outwardly around Normandy.

And, I covered VE Day in Paris. I was decorated with a Citation for the Legion of Merit for my outstanding service in carrying out my overseas assignment. In all, I produced over 100 paintings and sketches and over 400 photographs.

In October of 1945, as master sergeant, I was honorably discharged from the U.S. Army.

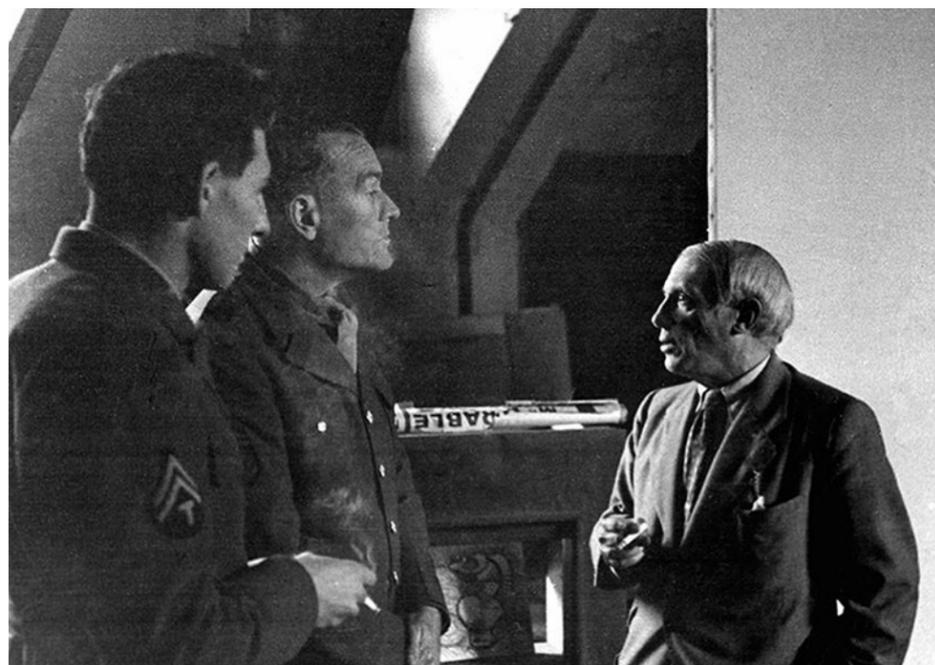
What influenced the shift in your work from representational to abstract?

Being out of this country and being in Europe during the war, where the European artists were way ahead of us. In Europe, the artists were already dealing in the abstract. Besides, I was starting to see the meaninglessness of social realism. You had photography to take care of that.

What inspired the start of your cliff sculptures?

It began with my work in the 1950s when I created a 10-foot by 40-foot plaster abstract mural for the new Student Union of North Carolina State College (now University). That mural focused on strata and relief, and led to a closer observation and pursuit of making art

from strata in nature. In 1967, while teaching painting at State University of New York at New Paltz, I won the distinguished fellowship, which provided the finances to fabricate my idea of replicating actual cliffs in nature.



Manuel Bromberg and Olin Dows with Picasso in Picasso's studio in Paris, September 1944.

How did you begin spending time with Georges Braque?

It was through Susanne Pannier. She was a student of Andre L'Hote and was working with the Red Cross as a French volunteer. Susanne introduced me to both Picasso and Braque.

After I first met Braque, I visited him several more times on my own. He and I would sit together, talk about the art of painting and he would show me his current work. He didn't speak English; my French was minimal. And yet we managed to converse and enjoy each other's company. I always brought him cigarettes as a present; he was a heavy smoker and cigarettes were like a currency and had value. Braque and I got along well. I remember there was always the smell of something cooking when you entered his house. His wife was a great cook.

What was the circumstance under which you met Picasso?

I went to Picasso's studio with the other two official war artists in the European Theater Operations, artists Olin Dows and Albert Gold. Dows was fluent in French, so he did all the talking. The artist Jean Cocteau and poet Paul Eluard were there, too.

Are you still making art?

Yes. Mostly drawings. Small works. And models for three-dimensional cliff sculptures.



"Memorial Cliff", in memory of the Rev. Martin Luther King Jr., State University of New York at New Paltz.

Have a note to share?
Please submit by August 1
to link@cia.edu for inclusion
in the next issue of Link, to
be published in fall.

NOTE

Anthony Eterovich* '38 *A Thrilling Act, the Art of Anthony Eterovich (1916–2011)*, will open at the Southern Ohio Museum in Portsmouth, Ohio on Saturday, September 22, 2018. *A Thrilling Act* premiered in Cleveland at Tregoning & Co. from April to August 2016. The Southern Ohio Museum opened in 1979 and features the largest single collection of works by Clarence Holbrook Carter (1904–2000). The exhibit will be on view at the Southern Ohio Museum until November 18, 2018. Eterovich taught at the Cleveland Institute of Art for more than 50 years and in the Cleveland public schools for 30 years. He had more than 50 works of art in the Cleveland Museum of Art May Shows from 1934 to 1970. He exhibited regularly at the Butler Institute of American Art from 1939 to 1972. He won first purchase prizes from both the CMA and the Butler. From the 1951 Butler New Year show he was invited to do a painting for Edith Halpert's Downtown Gallery in New York City. "Table Charade" was reviewed favorably by Howard Devree in the New York Times on May 6, 1951. Prior to *A Thrilling Act* at Tregoning, he had solo shows at the Women's City Club and the InTown Club. This will be Mr. Eterovich's first solo show in a museum.

Clarence Van Duzer* '45 had his work, along with works by Kathy Lynn Van Duzer, featured in the loft at Eastwood Furniture in Cleveland Heights this spring.

Julian Stanczak* '54 had work featured at the David Richard Gallery in Santa Fe. *Dynamic Fields* explored the impact of Stanczak's paintings on the viewer.

Charlotte Roberts '62 had an exhibition, *Retrospective 1973–2017*, at the Manchester Historical Museum. It illustrated the progression and expanse of her graphic design and fine art career as a resident of Manchester-by-the-Sea.



Kim Kulow-Jones '84
"Pod"

Kenneth Davis '64 has work exhibited at the Marin-Price Galleries in Bethesda, Maryland. kmdavisart.com

Bette Drake '65 had ceramic work in *Core Functions – Bette Drake and Marvin Jones* at the Artists Archives of the Western Reserve Gallery in Cleveland in January and February 2018. She also had work in the show *PLATTERS NOW* at the Borelli-Edwards Gallery in Pittsburgh.

Ronald Testa '65 had work in *Framed: Landscape Photography Exhibition* and the *2018 Midwest Center for Photography Exhibition*. He also has an exhibition called *Comics, Anime Cartoons & Fantasy* in Laguna Beach, California, and an exhibition called *Making Strange* in Minneapolis.

Bruce McCombs '66 had his painting "Voo Doo Lounge" selected for inclusion in the 151st Annual Exhibition of the American Watercolor Society in New York.



Lincoln Adams '98
"Miles' Hot Iron"

Dennis Evans '68 had work in two exhibitions at Black Box Gallery in Portland, Oregon. *Portrait: Image and Identity* was on view in March and explored the character, attitude and expression of contemporary portrait photography. *Taking Pictures: 2018* was an open theme juried group photo show in April.

Herb Babcock '69 had a sculpture installed in July 2017 at the new cancer center at Sparrow Hospital in Lansing, Michigan.

Karen Eubel '70 participated in a performance produced by Yve Laris Cohen from March 8 to 11. It was the opening performance in the new theater of Performance Space New York. In 1978, Karen and a friend started an organization for artists, Painting Space 122, in an old school building in the East Village. Five of the members, including her, were the subject matter for an Yve Laris Cohen performance piece, which was reviewed by the *New York Times*.

Clint Scott '71 took Best of Show in painting in the *North Augusta 2018 SpringFest Art Competition* in South Carolina.

John Nottingham '72 was inducted into the National Academy of Inventors in April.

Constance Pierce '73 exhibited in *The Ninth Art On Paper* at the Obishin Fureai Gallery in Obihiro, Hokkaido, Japan in October. She is currently preparing a solo exhibition to open at the Pearl River Gallery in Jackson, Mississippi in the fall of 2018. Her art was selected for the February cover of *Letter Journal: Literature, Art, Spirit*, an online publication of the Divinity School of Yale University. Pierce has offered through the art council's Powerhouse Gallery and the University of Mississippi Museum of Art in Oxford.

Karen Skunta '74 learned that her design firm, Karen Skunta & Company, was selected for inclusion in the 2017 American Graphic Design Awards, a national competition to spotlight excellence in design and communications. The company earned three awards for wayfinding and signage work for the Main Branch of the Cleveland Public Library.

Babs Reingold '78 had work in the exhibition *Planet Ax4+1* at DAVID + SCHWEITZER Contemporary in Brooklyn, New York City.

Julian Severyn '79 launched a new line of work making upscale men's suits at Keystone Tailored Manufacturing, under the label

Kenneth Davis '64
"Eastern Market Washington, D.C."



Hart Schaffner Marx, in Brooklyn, Ohio.

Sylvia Ramos Alotta '82 is the 2017 recipient of the Isaac Anolic Jewish Book Arts Award for her artist book *The Heart of David*. The award was used to purchase handmade brass finishing tools made by Revenga Grabados Artisticos in Madrid, Spain, of specific Mudéjar patterns that will be incorporated in her fine design leather handmade bindings.

George Kozmon '82 and **Guy-Vincent '83** had a show at The Galleries at CSU.

Ed Potokar '82 joined a great group of instrument makers and players for an evening of sonic fun, "Sonare-chestra," in January at the Sideshow Gallery in Brooklyn.



Babs Reingold '78
"The Last Tree: Squared"

Steven A Ramsey '83 has been selected for inclusion by the Corning Museum of Glass for the international *New Glass Review 39*.

Mark Sudduth '83, Brent Marshall '83, Robert Coby '11, Nancy McEntee '84 and Brent Kee Young participated in the group exhibition *In a Moment* in Gallery W at the American Greetings Headquarters in Westlake, Ohio.

Kim Kulow-Jones '84 had a solo show of sculpture and prints at Mariposa Gallery in Albuquerque, New Mexico titled *Sea / Space*. She was also in the group show, *Ink, Press, Print* at Night Sky Gallery in Santa Fe in February. mariposa-gallery.com

Judy Takács '86 had a piece, "Ephemeral Whisper," included in the Catharine Lorillard Wolf 121st Annual Open Exhibition at the National Arts Club in New York City. She has an upcoming two-artist show at the Artists Archives of the Western Reserve in Cleveland, Ohio. *SZALAY...TAKÁCS...SECRETS* is an inaugural exhibit featuring the works of Judy Takács and the late Marilyn Szalay. The show runs May 24 through July 14.

Guy-Vincent '83 had work in the *2018 Alumni Exhibition*, and solo exhibitions at the Derek Hess Gallery in August and the Tri-C Gallery East in the fall. He also won the Ohio Arts Council Individual Artist Excellence Award 2017.



Anthony Eterovich '38
"Table Charade"

Steven Mastroianni '88 hosted the exhibition *Sweet on Fleet* at his Silver Scuro Studio and Gallery in Cleveland on February 10.

Ben Diller '92 had artwork in the *Marjorie Morrison Sculpture Biennial, 2018* at the Hammond Regional Arts Center in Louisiana.

Jennifer Omaitz '02 had a solo exhibition, *Constructions*, at BAYarts. She also has two paintings in the *International PAINTING Annual*, which is a carefully designed book to display works from around the world.



Dennis Evans '68
"Nicole Flats Horse"

Susan E. Squires '83 received 2nd Prize—Award of Distinction at *The New Masters: Women Artists of Northeast Ohio* at Ursuline College. She also had work in the *2018 Alumni Exhibition*.

Jason Cooper '06 became design manager at Essential Design in Boston in November 2017. In 2016, he and

his wife, Ashlee Cooper, launched Honest Union, a 3D-printed housewares company. They were featured on Fox's "New Day Cleveland" and Night Market Cleveland's Meet the Maker. honestunion.com.

Zena Verda Pesta '08 was featured in a "Crafted in Carhartt" story about the Artshack in Brooklyn, New York, where she works.

Jerry Birchfield '09 has an exhibition, *Jerry Birchfield: Asleep in the Dust*, at the Akron Art Museum through September 23, 2018. The reception is May 17.

Barbara Polster '10 was in a group exhibition at The Overlook Place, Chicago from February 3 through March 17. She had a solo exhibition in Sharp Window, School of the Art Institute of Chicago from March 10 through 25. In mid-June, she's giving a performative reading at Critical Practices Inc.'s The Culture Club in New York. In May, she will be graduating with an MFA in Sculpture from the School of the Art Institute of Chicago.

Clotilde Jiménez '13 was featured in the Artspace article "7 Favorites" from *Untitled, Miami 2017*. His piece, "Post-Colonial Booty," explores his own identity.

Hannah Davis '14 and **Ben Weathers '14** have been working on their new project: Big Toe Gallery. Big Toe is an online art space dedicated to exhibiting and promoting artists exploring internet culture or new digital technologies in their studio practice—whether visually, conceptually, or through process. Their inaugural exhibition features the work of **Ben Grossi '17**. His work, *Unlimited*, is up through the end of May.



Kam Lee '93
"Bunny and Waterlily"

Kimberly Chapman '17 recently had work accepted in three shows: *2018 Alumni Exhibition, The New Masters: Women Artists of Northeast Ohio* at Ursuline College, and Lakeland Community College's *WOMAN XI... Created by Women, of Women, and About Women*. She was also asked by the National Council on Education for the Ceramic Arts (NCECA) to be a ClayStory presenter at the 52nd Annual Conference in Pittsburgh in March. Her topic was the History of Nostalgia.

Jerry Birchfield '09
"Untitled"



Faculty and Staff Notes



Matthew Hollern, award for Pace University's Elisabeth Haub School of Law.

Lincoln Adams had a one-man show at Mount Union University's Sally Otto Art Gallery. He is also working with Bron Animation Studios on the animated feature *Henchman* and another film in development.

Kathy Buszkiewicz had a ring, "Omnia Vanitas IV," acquired by the permanent collection at the Swiss National Museum in Zurich. A book about international contemporary and historic rings in the museum's collection is being written by Beatriz Chadour-Sampson and will include this work. Her piece "Double Dutch: Skip the Rhetoric" was in the Akron Art Museum's exhibition *Heavy Metal* August 12, 2017–February 8, 2018. Kathy gave a gallery talk at the museum on January 4, 2018.

Maggie Denk-Leigh had work in three shows recently: *Creatures & Clay*, invitational group exhibition at the Nicholson B. White Gallery at St. Paul Episcopal Church, Cleveland Heights, Ohio (2017–2018); *Xi'An 4th International Printmaking Workshop Exhibition*, Xi'An Academy of Fine Art, Lab Centre Exhibition Hall, Shaanxi Province, China (October–November 2017); and *Experiencing Veterans & Artists Collaborations*, Diane Kidd Gallery at Tiffin University, Tiffin, Ohio; Stephanie Tubbs Jones Gallery, Cleveland Hopkins International Airport.

Elizabeth Hoag traveled to the 51st annual meeting of the Society for Historical Archaeology in New Orleans to present a co-authored paper, "Practicing Community Archaeology in Shaker Heights, Ohio," in a session on public archaeology.

Matthew Hollern was commissioned to design and fabricate a medal for the Elisabeth Haub School of Law at Pace University in White Plains, New York.

Jimmy Kuehnle was commissioned to create a site-specific inflatable—"Forest of Cushiony Columns"—for a show at the Exploratorium Museum in San Francisco. He is also working on a commission for LAND Studio of Cleveland to be installed in Perk Park this summer.

Jill Milenski had work in a three-woman exhibition at Article Gallery in the Waterloo Arts District, Cleveland. The show, *Claiming our Space and Place*, was curated by Mary Urbas '80.

Kevin Risner presented "Exploring Identity Narratives in a Classroom of English Language Learners" at the College English Association conference in St. Petersburg, Florida, in April. He has had poems published recently in *Noble/Gas Qtrly*, *The Wire's Dream*, *Ghost City Review*, and *The Bookends Review*.

Danielle Rueger was selected Best College Advisor in the Northeast Ohio Council on Higher Education's 2018 annual awards ceremony in April. Her self-published children's book, *The Maskless Raccoon*, was released in March.

Kathy Buszkiewicz,
"Ring" 18K yellow gold, US currency, pearl



Forging a life she loves

Argentieri '87 designs, sells jewelry and metals



By Evelyn Theiss

As a CIA student in the 1980s, Pamela Argentieri remembers that graphic design was a common default for students who thought they needed a “real job” so they could practice their art of choice on the side.

But Argentieri graduated with a BFA in jewelry and metals, and has earned her living doing the thing she most loves.

She is the owner of Argentieri Design in Cleveland Heights, and shows and sells her work locally, nationally and in Great Britain. Her work also has been acquired for the permanent collection of the Renwick Gallery of the Smithsonian American Art Museum.



Her childhood in Shaker Heights steeped her in the principles of good design and aesthetic flair. Her father was an architect, and her mother was the kind of homemaker for whom table settings were a chance to create cunning vignettes, and who enjoyed sewing '70s-era matching outfits for Pam and her sister, Catherine.

Her father shared with her his drafting skills—and a family name that means “silversmith” in Italian. She also grew up with a reverence for local history, since the family’s home once belonged to renowned rabbi Abba Hillel Silver, a key figure in the founding of the State of Israel.

All these elements created the perfect incubator for a full-time artist and designer, who makes cloisonné enamel jewelry as well as vases, teapots and urns, among other functional objects in striking forms. She and her husband, CIA Jewelry + Metals professor Matthew Hollern, also collaborate at times. They made a special edition of mezuzahs for Park Synagogue, as well as the Global Champion of Freedom Award presented to Pope John Paul II, which is now in the Vatican archives.



“In school, I made more artsy objects,” says Argentieri. “I loved, and love, the preciousness of jewelry. But since then, I focus not just on the beauty but the functionality of objects. So when I make a teapot, it is very important that it pour properly.

“That’s the challenge: to make something you like, that others like and that is functional,” she says. “That’s the trifecta.”

Argentieri’s process starts with drawing. She rises before dawn and sketches for hours while drinking the strong coffee she craves. “That’s really my time,” she says.

She’ll also immerse herself in the places where she finds inspiration – books on architecture, furnishings and textiles.

After she is pleased with a drawing for a particular design, she turns to CAD modeling and 3D printing, and then to the other tools in the studio she shares with Hollern: a casting furnace, mold-making equipment, stakes and hammers

for forming and raising metal, a kiln for firing enamel, even a turn-of-the-century lathe.

Argentieri firmly believes in the importance of training artists to work first with the actual medium. “That hybrid—of working by hand, knowing from experience what it can do, and then with CAD—makes you stronger as an artist,” she says. “That’s what’s great about [being a student at CIA]; you get both.”

For her jewelry, she often creates tiny enamel designs that are featured in articulated necklaces or hinged bracelets. (Her love for enamel came from her studies with the artist William Harper, who flew in weekly from Tallahassee, Florida to teach at CIA when she was a student. “He was the most important influence on me,” she says. “He was, and is, so supportive and so generous with his time.”)

This summer, she and Hollern will teach a two-week CIA Pre-College class on 3D printing and wearable art. “I love teaching continuing education,” she says. “If I teach students how to do something, I have to know how to do it too—so it’s a wonderful thing.”

She’s also an example for contemporary students, who can look at her and know that it is possible to make a living with your art. “Now, as an artist, you can connect with people in such a different way—with people around the world,” she says. “That means you can create the business that is your strength.”

At top: “Tapestry Brooch,” sterling silver, enamel.
Center: “Legacy Pot,” (process image), pewter, silver, vintage flatware, bronze.
At right: Argentieri in her home studio.



Artwork below, right to left:
“Tapestry Bracelet,” sterling silver, enamel;
“Moda Necklace,” sterling silver, enamel;
“Fork Bracelet,” sterling silver, vintage Flatware;
“Cherry Wood Necklace”;
“Last Tear Pendants,” cloisonné enamel and sterling silver



In Memoriam

Arline Brewer '42 died on March 18, 2018. She was an illustration major and worked as a fashion illustrator.

Carmela Wilkins '46 died on February 5, 2018. She was a design major and went on to receive her master’s degree in education. Her career included teaching at Kent State University.

Elizabeth Curry '51 passed away December 13, 2017. She was a ceramics major at CIA, and went on to earn a master’s degree in both art education and French.

Ellen Clark '53 died December 25, 2017. She studied illustration at CIA and worked for American Greetings and the American Red Cross.

Burton Marks '53 passed away on January 18, 2018. He majored in painting and was an artist, writer, toy designer, and house builder.

Eleanor Molleson '54 died on December 19, 2017. A sculpture major at CIA, Molleson received a traveling scholarship that she used to go to Italy. Her work is displayed in numerous museums, including the Cleveland Museum of Art.

Judith Whaley '59 passed away December 28, 2017. She was an industrial design major.

George Roby '63 died December 21, 2017. He was a ceramics major.

Carol Gross '84 passed away on January 17, 2018. She was a fiber and material studies major.

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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Creativity Matters



Top: Debra Butler '74
"Spring & Max"

Bottom: Patti Fields and Ray Juare '90
"Familiar Trio"



Leslye Discont Arian '79
"Trumpet Vine"



Top: Kari Russell-Pool '90
"Cage Of My Own Making"



Milan Kecman '69
"Two Harriets" (detail)



Heather Murray '98
"Scale"

2018 Alumni Exhibition

Link

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Spring/Summer 2018 | News for Alumni and Friends of the Cleveland Institute of Art



Students from visual arts majors, as well as a group led by CIA's Career Center, visited Chicago during spring break this year. Read all about those trips, plus the annual "alternative spring break" visit to New Orleans, on Page 7.