



Hope blooms where CIA alums planted seeds in Ethiopia

By Bob Sandrick

Four years ago, Jeff Mancinetti '09 and his wife, Emily, started a nonprofit with a mission to establish homes for orphaned, homeless children in Ethiopia. This year, they fulfilled that goal when six newly created families moved into homes built just for them.

It has all happened in the town of Bako in western Ethiopia. There, thanks in large part to the mission of the Mancinettis' organization 30 Hearts, six single women each have adopted five children orphaned by one or more of the country's social challenges: war, economic struggles and AIDS. The next step is to build support while the families continue to bond.

A graduate from CIA's T.I.M.E.-Digital Arts program, Jeff is a professional videographer. While his training in video didn't teach him much about raising money, it has enabled him to share the 30 Hearts story and garner more support. The Mancinettis are joined in their efforts by Jerry Birchfield '09, a professional photographer, and his wife, Jessica Birchfield '09, and have worked in partnership with in-country organizations.

The 30 Hearts houses stand on a campus called New Family Development Homes, which also holds a sports field, volleyball net and vegetable garden. The Mancinettis' daughter Ella turned her

seventh birthday into a fundraiser that collected \$4,500 for construction of a playground for the families.

On the campus, the women and children have developed loving bonds and are beginning to function as families. After a few years, they will relocate to permanent homes in Bako. Then a new group of adoptive families will move in.

In early August, the Mancinettis attended a ribbon-cutting ceremony at New Family Development. Local, regional and national government leaders spoke.

"They all gave their approval and talked about how this is impacting Bako and Ethiopia," says Emily, 31. "The town is encouraged by this model. It's giving them hope for their community because these children have been rescued, and in the future, more children will be rescued."

An estimated 4.5 million children are orphans in Ethiopia.

Thirty Hearts had its origins in 2011, when the Mancinettis flew to Ethiopia to visit a child Emily had been sponsoring through Compassion International. During that trip, the Mancinettis met Misganaw Eticha, whose nonprofit Stand for Vulnerable Organization was already assisting poor single women and orphans.



How do you change the world?

Artists and designers are often on the forefront of social and cultural changes that make the world better. They start nonprofits (like the Mancinettis and Birchfields did), they move into underserved neighborhoods and open businesses, and they often put money and elbow grease into projects that benefit their favorite causes.

Are you involved in something like that? We'd love to hear about ways that CIA grads contribute beyond the good they do in their professions. Please send details to **Karen Sandstrom** at marketing@cia.edu. During the upcoming season of gratitude, we hope to share some of these stories with our community.

At top, Emily and Jeff Mancinetti participate in a ribbon-cutting ceremony celebrating the opening of the housing campus in Bako, Ethiopia. At right, Jerry Birchfield and children of Bako.

President's Welcome



If you walk into our new, expanded Animation Department these days, you'll experience the past and the future in a single sweeping glance. To the left hangs a series of posters from beloved Disney animated films that CIA alumni helped bring to life, from the classic *Snow White* (1937) to *Wreck-It Ralph* (2012). To the right are CIA students, working with state-of-the-art equipment and software and preparing to be their industry's leaders of tomorrow.

This beautiful new space is testament to our spirit of flexibility as the Cleveland Institute of Art embraces an exciting time in art and design education. In response to a steadily growing demand for Animation courses among students and applicants—and growing success among our Animation majors—over the summer we invested

\$1.5 million to build a new department and add more industry-standard equipment and software.

The construction also allowed us to make more room for Illustration, which has long been one of our most in-demand programs, and we have enjoyed seeing how students in these areas are garnering professional experience in internships and in collaborative, community-based projects that put their skills to the test. On pages 6 and 7 inside, you'll meet just a handful of the many students from these majors and others who earned prestigious internships over the summer.

Speaking of collaboration, students in our Photography + Video program this fall were commissioned by the opera program at the Cleveland Institute of Music to create a feature-length movie that served as a backdrop for CIM's live production of the modern opera *The Juniper Tree* by Philip Glass and Robert Moran. Under the guidance of CIA faculty member Jacob Koestler, our students created concepts, storyboards, and finished footage under very tight deadlines. This was a rich creative experience for our students and their opera counterparts.

In virtually every important endeavor, strong partnerships are essential. Kathryn Heidemann, who joined us in September as our new Vice President of Academic Affairs + Dean of Faculty, comes to us from Carnegie Mellon University, where her accomplishments included spearheading the Master of Arts Management and Master of Entertainment Industry Management joint degree programs in Pittsburgh and Los Angeles. We are already reaping the benefits of her innovative thinking as we continue the ongoing work of refining and improving curriculum.

Finally, I want to mention that this fall CIA has begun the process of developing a new strategic plan. As we move forward, we will be building on our 137-year legacy, but not resting on it. Each year, we pride ourselves on empowering a new cohort of graduates who will hold themselves to the highest standards as they establish themselves in their fields. We must do the same as we set the course for the future of the College.

Grafton Nunes

Save the Dates

11/1–12/13

Through December 13

Getting to Know You

Reinberger Gallery
cia.edu/exhibitions

11/22–11/23

Friday, November 22, 6–9pm

Saturday, November 23, 10am–6pm

**Student Holiday Sale
100 Show + Sale**

Jack, Joseph and Morton Mandel Atrium
cia.edu/holidaysale

2/15

Saturday, February 15

Pre-College Priority Deadline

High school students may apply to CIA's Pre-College program by Sat Feb 15 for priority consideration.

cia.edu/precollege

2/14–3/15

Friday, February 14–Sunday, March 15

Student Independent Exhibition 74

The Student Independent Exhibition opens with a reception from 6 to 9pm Fri Feb 14.

Reinberger Gallery
cia.edu/sie74



Peter van Dijk

'Dean of Cleveland architects' was dedicated to CIA

Peter van Dijk, a longtime member of the Cleveland Institute of Art Board of Directors who earlier this year was named Director Emeritus, will be remembered as the dean of Cleveland architects and as a wonderful friend to CIA. Van Dijk died September 7 at age 90.

Van Dijk was born in Indonesia to Dutch parents in 1929. His family moved to the United States during World War II and he became a U.S. citizen in 1953. He earned his degree at the University of Oregon and later studied at the Massachusetts Institute of Technology, where he was taught by Louis Kahn and Pietro Belluschi and met Eero Saarinen, who hired him into his office in Bloomfield Hills, Michigan.

Van Dijk's first break came in the 1960s, when he was hired as lead architect for the Anthony J. Celebrezze Federal Building project in Cleveland. He eventually became principal of Van Dijk, Westlake, Reed & Leskosky. He retired in 2006.

Van Dijk was the architect who 50 years ago designed the amphitheater at Blossom Music Center, summer home of the Cleveland Orchestra. It was a hit with the orchestra's legendary music

director, George Szell, and was immediately heralded for its outstanding acoustics. He was also the architect of the amphitheater at Cain Park in Cleveland Heights. His renowned historic renovation projects include the Huntington Bank building and four theaters in Playhouse Square.

Van Dijk's service to CIA dates back to 1970, when he first joined the Board of Directors. He remained on the Board or the Advisory Board thereafter.

He was instrumental in supervising the design of CIA's new George Gund Building, serving on the Board's buildings task force. Important changes in design of the curtain wall facade and the atrium were largely the result of van Dijk's architectural brilliance. He also provided valuable advice that led to a facade change for the Euclid 117 residence hall.

In an interview with art historian Henry Adams, van Dijk shared the advice he often gave to architecture students. Be curious, he said, and "work on learning to draw. You need to just draw and force yourself to draw."

CIA, Football Hall of Fame team up for animation project

By Michael C. Butz

The Pro Football Hall of Fame prides itself on innovation, education and engagement, and interactivity is integral to its approach.

Take, for example, its *A Game for Life* exhibition, which immerses visitors in a multi-sensory experience featuring holographic representations of NFL legends.

It relies on cutting-edge technology, but in late 2018, the hall of fame sought to push the boundaries even further. It turned to the Cleveland Institute of Art to enliven bronze sculptures that immortalize the NFL's most celebrated players.

"We always wanted to do something where we could make the busts speak to the rich history we get from the hall-of-famers when we speak to them," says George Veras, the hall of fame's chief operating officer and executive producer.

The busts create more opportunities for interaction than do traditional video screens, Veras says. Museum leaders wanted visitors to be able to hold a tablet, like an iPad, in front of busts and then ask questions the hall-of-famers could answer on-screen using pre-programmed responses.

"Plus," Veras adds, "talking busts are just cool."

To bring the augmented reality idea to life, the hall of fame enlisted the expertise of CIA's Animation Department.

"We were part of the initial research and development of it," says Animation chair Anthony Scalmato '06, who brought students Shep Turner, Joe Williams and Neil Bendana onto the project.



CIA Animation students toured the Pro Football Hall of Fame in Canton where, decades before, CIA alum John "Jack" Worthington '36 was the sculptor behind more than 100 of the hall's bronze busts.

"I never would've expected sports and animation to mix. Those two don't normally fall in the same realm," says Bendana, now a senior. "It was a different project—one I'd never seen or heard being undertaken, which automatically made it intriguing."

The trio researched software that would allow them to accomplish the goal using a photograph as source material.

"We were essentially manipulating a 2D image to move and work in 3D," Bendana says. "We couldn't map it in 3D. So, we had to warp and push the image to see how far we could make the head turn, make the eyes move. You'd have to move the eyes at one point, then you'd move the head, then the mouth, and I'd somehow try to make it all work in conjunction."

Today, visitors can interact with the busts of Super Bowl-winning coach John Madden and former defensive lineman Michael Strahan. Ultimately, those projects were executed by StatMuse, a San Francisco-based creative technology company. Though the CIA students' work isn't what is currently in use in Canton, they accomplished critical proof of concept, Veras says.

"CIA was integral to that important first step," he says. "We wanted to see what it would look like before

moving to a group that would cost a lot of money... They did a great job."

"I loved the partnership. It was professional and very enjoyable," he adds. "We had to understand the tools CIA was using, and they had to interpret our vision and how we described it to them. In that sense, the CIA experience was incredibly efficient and a tribute to what CIA does with its teachers and students."

Scalmato says working with what might seem like an unlikely partner in the Pro Football Hall of Fame helps students realize that animation opportunities are all around.

"Pretty much anywhere there's a screen, an animator has an opportunity to design," he says. "We get students at the Cartoon Networks, the Nickelodeons, DreamWorks (and) Disney, but the reality is, in the Midwest, we have to think about how storytelling can be used in other ways."

The hall of fame is determining what its next step will be in bringing to life the museum's remaining 360 busts. When that happens, CIA may again play a significant role.

"What CIA did definitely left the door open for future collaborations," Veras says.

Students make pilgrimage to Texas art mecca

By Karen Sandstrom

To get from Cleveland, Ohio to tiny Marfa, Texas, you can catch a flight to El Paso—then rent a car and drive southeast across the desert for 190 miles. You could fly to Dallas, of course, but the drive from there is *really* long—farther than from Cleveland to Manhattan.

Remote in almost every way, Marfa—population 2,000—has evolved into a rich if dusty mecca for culture seekers. In May, seven Cleveland Institute of Art students and two faculty members made the journey. What they found was a West Texas study in contradictions and a new perspective on art and its connection to place.

"I got more out of it than I ever thought I would," said Painting major Bex Fuller. "I've been in Cleveland the entire time I've been in school. To go out and see that while still learning—it was absolutely mind blowing."

A onetime railroad stop and the site of a former military installation and air field, Marfa started to gain cultural notoriety in the '70s, when artist Donald Judd (1928-1994) moved there from New York City. He started buying land, reconfiguring old structures into art spaces and building his own permanent art installations. He wanted people to experience contemporary art beyond the confines of the urban gallery.



Visual art students stopped outside Valentine, Texas to see "Prada Marfa," an installation by the artistic team Elmgreen and Dragset.

Judd built his own site-specific installation and created spaces for contemporaries, including Claes Oldenburg, Dan Flavin, John Chamberlain and others. New exhibition venues have since emerged. In a town with two ATMs and no drugstore, music festivals and a food scene have developed. In Marfa, artworks nudge viewers to consider questions of context and environment.

That's one of the reasons that faculty members Sarah Kabot, associate professor and chair of Drawing, and Amber Kempthorn, lecturer in Drawing, wanted CIA students to have the experience. Kempthorn had been to Marfa and saw its potential for students. "I wanted students to understand that being an artist isn't just about a studio practice, but a way of life," Kempthorn said.

Kabot helped make it happen by using some of the money she received as a recipient of the Joseph Motto Chair. She saw the Marfa trip as an opportunity to show students alternatives to making contemporary art in New York. "It's a way of seeing life after graduation as an artist," she said.

Their travels took them to installations, galleries, and to Big Bend National Park to experience the high desert landscape. They had time to consider Judd's minimalist art, his vision for his work, and how he assimilated as a Marfa resident. Fuller said it made her consider the implications for her own life after college.

"Where you're located is really important to your practice and your career as an artist," she said. "Judd lived there, he worked there, he had his installations there. On different levels, that resonates with me because there are so many different ways an artist can affect a community."

For Brandon Secrest, who is double majoring in Painting and Sculpture + Expanded Media, the trip provided an opportunity for immersion in Minimalist art—something he said he feels conflicted about. "I wanted to see what it was all about," he said.

Kempthorn said the trip made a lasting impact.

"We took a day to go to Big Bend National Park. We had packed a picnic lunch and were sitting at the base of the Rio Grande, and Sarah made a comment about how seeing this kind of geography makes you feel small, and not just in terms of physical space but also in terms of time," she said. "It really is about a slowing down."

Fluent in flowers

A master of watercolor, Bukovnik speaks through floral compositions

By Karen Sandstrom

If you stand in front of one of Gary Bukovnik's big floral compositions, it feels like you're looking at confidence in action. To control the distribution of watercolor seamlessly across several feet of paper takes a knowing hand. Bukovnik makes it look effortless. But effortless it isn't. Cleveland-raised and CIA trained, Bukovnik has spent most of his 72 years mastering his medium, and in some ways he believes that he's just finally getting it. Not long ago, he had a revelation while working on "Spring Light," a 60-by-40-inch watercolor of delicate magnolia blossoms. "I finished it, and I thought, I can't believe it," he said. "It took all these years to know how to do this."

For more than 30 years, Bukovnik's paintings have appeared in scores of solo exhibitions in galleries and museums across the United States, Europe, New Zealand and Australia, and more recently in Japan and China. He has had residencies at the American Academy in Rome and at the Michigan Institute of Arts. Six books of his paintings have been published, including this year's *Forever Spring: Gary Bukovnik*, a hardcover coffee table book featuring paintings he has made since he began showing and living part-time in China.

Published in China by Shanghai People's Fine Arts Publishing House, *Forever Spring* contains text in English and Mandarin. It made its United States debut in June 2019 at The Bonfoey Gallery in Cleveland, which has represented Bukovnik since the mid-'80s. The gallery's exhibition of the same name featured 14 works and drew fans old and new, who respond to the joyfulness of his paintings.



"Spring Light," a 60-by-40-inch watercolor.

"If you know him as a person and you look at those flowers, that really is him," said Olga Merela, Bonfoey's general manager and art consultant. "That is just the person he is. If you talk with him, he will tell you that he's the most blessed person. And I think that he tries to give that message out in those flowers, every single one of them."

But Bukovnik's path to success wasn't always easy. As a child, he was derided by family and friends for wanting to paint the flowers that grew outside Painesville, Ohio—a rural region that abounded with nurseries.

He found support from some of the faculty at CIA, but the contemporary art world in the late '60s and '70s didn't signal acceptance of the kind of work he made.

"When I was going to school, abstract expressionism was held up as the ultimate expression



Gary Bukovnik '71 regards flowers—the focus of his life's work—as a medium for expressing truth.

of an artistic temperament or idea," he said. "If somebody came along painting flowers, it was very easy to tell them that flowers are not art."

That bias might have been less painful had he felt more self-assured. But his parents had not supported his work. "I had no confidence whatsoever," Bukovnik said.

So with two and a half years of CIA under his belt, he dropped out and moved to San Francisco. He never returned to school, but later he wrote to his former professors to let them know they'd made a positive impact. "I told them, you should know how much what you said meant to me. And I hear your voice in my head, in my own studio," he said. San Francisco proved to be a good move, but his crisis of confidence followed him there for a while. When he was painting, he was always worrying about acceptance and marketability. And then one day the light went on.

"I was working on a painting. And I was fretting over this person liking this and that person liking this," he said. "I thought, wait a minute. This isn't right. What if they don't like it? Then I don't like it."

Bukovnik decided he couldn't drive himself crazy worrying about what others thought. "Art is so subjective. Some people will like what you do and some people will hate what you do. Or maybe not hate it. Maybe they just won't like it. It's not important," he said. "What's important is that you like it. I think we need to tell the truth

in life. And I think we need to tell the truth in art. And how the cards fall—well, that's just how it is."

So he just kept going, painting what he felt, and the people who understood it started to find him. He picked up gallery representation and solo shows. Over time, his work began to be added to a long list of corporate and nonprofit collections, and to be acquired by museums, including the Art Institute of Chicago, the Museum of Modern Art, the Metropolitan Museum of Art, and the Fine Arts Museums of San Francisco.

One of the most validating moments, though, took place on a much more personal level back in the '70s. He was invited to have a solo show at the Carnegie Museum in Pittsburgh. He went to the show with his parents for the opening. "When we drove up to the museum, there was a banner outside with my name on it," he said. "I thought my father was going to have a heart attack."

Over time, his artwork and his sense of himself both evolved. In 2011, he connected with Yang Jian, an agent who said he could help Bukovnik find an audience in China. He was right.

"In China, there is no preconception in general about which aspect of art is more meaningful than another," Bukovnik said. "There are people who are exceedingly famous for painting flowers and birds equally as with people who paint Chinese versions of 'Guernica'—gut-wrenching, imposing oil paintings. Also, the medium of watercolor is seen as a significant medium, as opposed to the lesser of the techniques."

Bukovnik started exhibiting there widely, and living part of the year in Shanghai. He has had 11 large exhibitions at museums in Shanghai, Beijing, Suzhou, Tianjin, Xiamen and Chenzhou. He and Yang developed a personal relationship as well, and married in 2013.

After all this time, it's reasonable to wonder whether Bukovnik doesn't sometimes tire of painting flowers. The answer is an emphatic "no."

"The flowers chose me so many years ago. I think when I was just maybe three or four years old, they picked me," Bukovnik said. "It's a very happy thing for me. I cannot think of anybody more fortunate than me. I do what I love all the time, every day."

"Anemones," a 22-by-30-inch watercolor.



The summer in photos

Reinberger Gallery provided an embarrassment of riches this summer and fall with two popular exhibitions. In July, visitors flocked to *There's no basement at the Alamo*, the show of alumni work curated by CIA alum Courtenay Finn '05, chief curator at moCa Cleveland. In August, the space became a showcase for works by our extraordinarily talented faculty. As always, the faculty show reception also served as a celebration of a new academic year.



The opening for *There's no basement at the Alamo*, CIA's 2019 alumni exhibition, was attended by (clockwise from left) Amy Vidra '99; Karolena Kuhn '16; Alex Burrage (CIA alumni relations), Leslye Discont Arian '76, Lauralee Hutson '01, Steve Mastroianni '88, Deborah Pinter '88, Kimberly Chapman '17, Leigh Bongiorno '11, and Kevin Geiger '89; and Lois Schroeder-Girbino '86 with her guest.



At this year's Faculty Exhibition reception, attendees included (from left) daughters of Seth Nagelberg (Ceramics); Lyanne Torres (Jewelry + Metals technical specialist), Betty Rozakis '21; Benjamin Johnson (Glass) and Dan Cuffaro '91 (Industrial Design); and Jimmy Kuehnle (Foundation). Above, work by Nagelberg draws attention from gallery visitors.



ALUMNI PROFILE

Steward's increased output leads to heightened public profile

By Joseph Clark

As summer blazed outside, fans whirred in Darius Steward's East Side home. Leading guests upstairs, he thought aloud about the emails he owes gallery and museum curators. "When everybody's on vacation, I want to remind them that I'm still working," Steward says.

And he is working at a startling pace. In September, he opened two exhibitions, one at the Bonfoey Gallery and the other at SPACES, and he was commissioned to paint a mural for the Cavs' revamped Rocket Mortgage FieldHouse.

Above right, Darius Steward photographed by Robert Muller. Below, a detail from his installation at SPACES for the exhibition *America's Well-Armed Militias*.



Up the stairs and to the left, he directs guests into his small studio. "It's where the magic happens," Steward says. "But there's really no magic to it. Just a lot of hours."

Though Steward's artistic output has been relentless, quality has not been sacrificed.

He has developed an unmistakable style of watercolor portraiture, lovingly practiced on his own family. A self-described minimalist, Steward situates the human figure—or, more frequently, the human face—in bare white space. His two young children, daughter Emily and son Darius, are his most frequent subjects. He shows them at play, at rest, distracted and off-guard, staring at the viewer with undivided attention. Their skin and clothes are brought to life with reds, purples, greens, blues and warm browns.

Steward's drive reaches back at least seven years. In 2012, he launched his career at the William Busta Gallery. After that, however, he hit something of a rut. He responded by increasing his output, hoping to become too prolific to be ignored.

In 2016, he received a Creative Workforce Fellowship through Cuyahoga Arts & Culture, and his career took off. At least 13 museums have collected his work or expressed intentions to do so, and he's in the collections of the Cleveland Clinic, MetroHealth and Federal Reserve Bank of Cleveland.

A second breakthrough—or rather, a series of them—occurred in 2018. That year, he was commissioned to illustrate for the investigative podcast *Serial*. His paintings were included in *The Great Lakes Project*, an exhibition in CIA's Reinberger Gallery that was part of FRONT International. Finally, he won a Cleveland Arts Prize, joining a cohort of legendary artists and cultural leaders.

"To think that my name is attached to some of those great people. I mean, Toni Morrison won a Cleveland Arts Prize, right?" Steward says. "That's huge for me."

Steward's work in watercolor in part reflects his desire to resist expected paths. Oil has perhaps the most esteemed history of any painting medium in Western art. He feels the weight

of that and wants his art to stand apart.

"I'm a minimalist at heart," he says. "Anything I feel as dead weight on the essential things, I'm always up to getting rid of it."

He paints on stiff, Japanese-style paper propped up nearly vertically on an easel. To counteract gravity, Steward exercises careful control over his paint. But he cannot allow his focus on individual brushstrokes to detract from his larger view of the whole canvas. Composition is key; white space cannot take up too much of the surface, but neither can his figures be too in-your-face.

Steward's art also offers social commentary. Swing-sets symbolize the incredible effort society exerts just to stay in the same place. His "Baggage Claim" series depicts himself or a family member alone, surrounded by luggage, looking around as though they don't know where they are going and burdened by the history they carry. His "Breaker of Chains" mural was inspired by the legal limbo immigrant children occupy while political policy is debated. The painting depicts persons of different races and dress styles separated by chain-link fences, which gradually fade and allow them to mingle.

Since graduating from CIA in 2008, Steward has mentored a number of students, offering pointers on strengthening their creative processes and discussing the value of graduate school. His repeated advice is to cultivate authenticity, to develop work that draws audiences into the artist's own perspective and preoccupations.

"The thing is to find something you like and to find a way to craft that, and find a way to make it relevant to other people," he says. "The trick is to sell people on what you like."



A Summer of Student Internships

Stories by Elizabeth Wayne

One of the best times of year is when students return to CIA and share their professional experiences from the previous months. Over and over again, they tell us about being treated as peers and team members, being valued for their creative problem-solving skills, and having opportunities to work on real-world projects. They also learn what it takes to do the job right.

Here's how you get to Sesame Street

Over the summer, three CIA students—Mae Keller, Sam Klug and Alex Marek—were selected by Sesame Workshop for the organization's prestigious creative internships. They rose to the top of the pack of 3,000 applicants.

Sesame creative director Justin Simonich, who visited CIA during the September Internship Fair, cited the trio's talent and the real-world experiences they'd had through CIA for elevating them above the rest.

Klug (Animation) and Keller (Illustration) are members of the class of 2020. Marek graduated in May with a degree in Animation and has continued his work for Sesame, which produces the children's educational TV show "Sesame Street." He shared some of his experiences with us.

What did your internship entail?

I assisted in creating assets and animation for Sesame Street's many productions worldwide. I've animated characters, illustrated props and created concept art for several different productions in development at Sesame Workshop.

What was the best part of your experience?

I get to work with an unbelievably friendly team of people on an iconic show that's watched by millions, which we've all loved since childhood. The work I did is actually going to be used in the show and programs surrounding the show, so it was great for my growth as a professional animator. It wasn't the kind of job where I was



Mae Keller (left), Sam Klug (plaid shirt) and Alex Marek (behind Elmo) worked on the team at Sesame Workshop as 2019 interns. Photo courtesy of Alex Marek.

copying papers or making spreadsheets, it was relevant to my career and portfolio. Living in New York City also was an unforgettable and fun experience.

Any unexpected aspects of your internship?

The most unexpected aspect of this entire internship was that I was not the only CIA student here. I had the pleasure of staying there with my best friend and fellow Animation major, Sam Klug. Finding out we both got this internship was an exciting and relieving moment, as it made moving to New York City a lot easier. Illustration major Mae Keller also landed an internship there, which Sam and I were completely unaware of until we arrived.

Out of the 3,000-plus applicants to all of Sesame Workshop's internship openings, it's amazing that three CIA students made it into the same department. We gave a presentation on the school to explain how our experiences have helped us get to Sesame Street, since nobody in the department even realized we were all from CIA until after we were selected.

Where do you find creative inspiration? And do you think this internship gave you new means of inspiration?

I mostly find my creative inspiration from cartoons and video games of all eras. I love both well-known and obscure animation and games, with colorful aesthetics and fun character designs. Inspiration can come from anywhere, so whenever I see something I like, I archive it, even if I have no idea what it is.

That internship definitely was inspirational. I've learned a lot about the massive backlog of Sesame Street's characters, artwork and overall design that I would've otherwise never looked into. I saw firsthand how much work has been put into this property for 50 years, and gained an entirely new appreciation for Sesame Street.

What's one piece of advice for others seeking internships?

For Sam and me, one of the things the Sesame Street team noticed was that we had at least a couple of strong animation experiences listed on our résumés. Sam and I both took the Community Projects class for animation twice, so we had a nice list of different productions that we worked on within our field.



Ashli Hudson focuses on her work at Whitethorn Digital.

Animation major Ashli Hudson interned over the summer at Whitethorn Digital in Erie, Pennsylvania. While there, she helped update and improve an existing video game and had a chance to attend the Electronic Entertainment Expo (E3) in Los Angeles.

Will you describe your internship?

I was one of two interns giving an existing video game, *Beans: The Coffee Shop Simulator*, a visual upgrade and providing some new in-game content. The game is primarily designed in pixel art, a style similar to older 8-bit and 16-bit video

Digital internship gets her in the game

games. I focus heavily on the pixel art animations within the game, and to a lesser extent, the still assets within the game.

What was the best part of your experience?

The best part was having the opportunity to be able to do pixel art for an actual game that's going to be re-released, and as a result, having my name tied to it. Pixel art as a style tends to be an extremely niche skill set to have, and actually getting the opportunity in college to be able to do something meaningful with it was amazing to me.

As part of my internship, I had the opportunity to go to Los Angeles for E3, a convention announcing new games, hardware and software from numerous developers and publishers. I had the chance to learn more about game development and publishing, and got to network with many amazing and creative people in the industry.

Did your internship give you new means of creative inspiration?

I find inspiration in a lot of games that make use of pixel art, such as *Hotline Miami*, *Terraria*, *Undertale* and *Deltarune*, as well as other artists

online who make their art in this style. My internship definitely introduced me to other inspirations. Since Whitethorn is an indie game publisher, we often interacted with developers and artists who are making their own games, two of which—*Aground* and *Evan's Remains*—are beautifully made with pixel art.

What's one piece of advice for others seeking internships?

My advice is to focus on your craft and network! I feel the work you're happiest with and most proud of is most likely your best work, so take the time to work on those personal projects you want to do to improve or fill your portfolio. Those pieces will help you get your foot in the door for the job you want.

What is one thing you learned about yourself through this experience?

I knew pixel art animation and illustration were things I wanted to try, but I wasn't sure if they were things I could do as a job and not get burned out on. I learned over the summer that I can consistently keep an excellent quality of work and not feel burned out working pixel by pixel, which excites me about exploring the games industry in the future for more pixel art work.

Glass studio internship casts new view on prospects

Glass major Liz Duncan spent her summer interning at BGC Glass Studio in Thailand, where she learned that she enjoys working in large groups. The job also helped her discover that she might one day enjoy teaching.

Did the internship give you new means of creative inspiration?

My creative inspiration normally comes from experiences. I like [being inspired by] subjects that are important to me, such as culture, human emotions and experiences. BGC Glass Studio was a great source of inspiration for all those things, especially culture because I grew up in Thailand.

How did you find this internship?

Zac Gorell, the technical specialist in Glass at CIA, heard about this place and recommended that I apply for an internship because I'm Thai-American bilingual. This really helped out when it

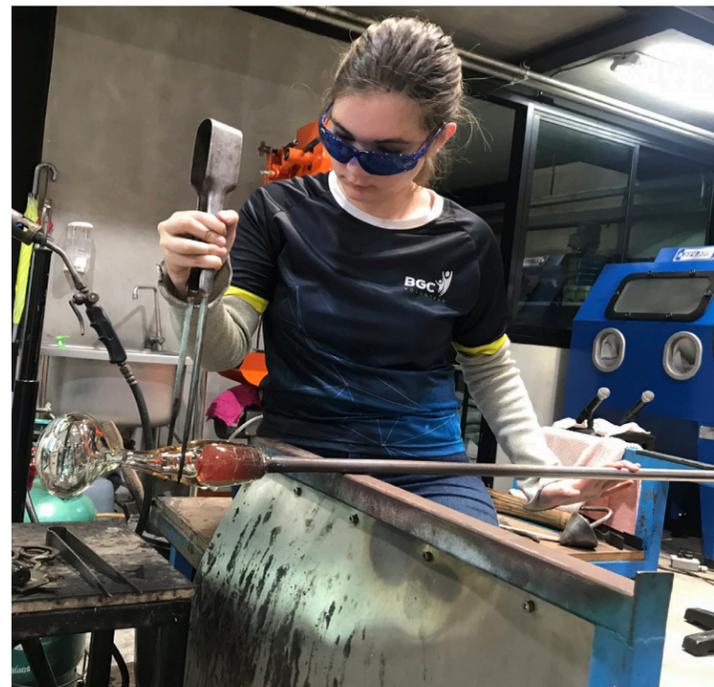
came time to exhibit at the Hotel Art Fair. I helped translate a lot of things for them: documents, emails, pamphlets, video captions, etc.

What's one piece of advice for others seeking internships?

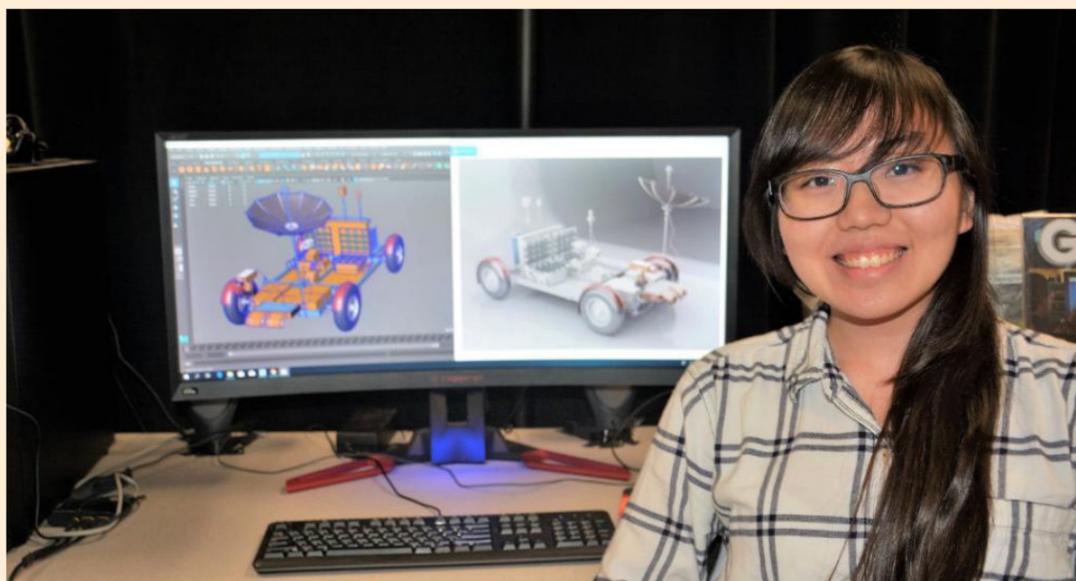
Apply early and keep in touch with whoever you want to intern with. Ask questions about when you should start and when a good time to end is. In my internship, I was lucky enough to schedule it during a flame-working workshop taught by some really talented artists, but I missed out on a glass-blowing workshop taught by Hiroshi Yamano that happened a week after my internship ended.

What did you learn about yourself through this experience?

I have more patience for teaching than I thought I would and I love working in a big group.



NASA Glenn provides career liftoff



Game design skills enliven educational experiences

Sara Horoiwa graduated in 2019 with a major in Game Design. She spent the summer as an intern at NASA Glenn Research Center in Cleveland, putting her education to work in the graphics and visualization lab. There, she helped make 3D models of spacecrafts for demos in virtual reality [VR] and augmented reality [AR] so that users can experience phenomena such as anti-gravity or walking on the surface of Mars.

On July 25, NASA selected Horoiwa alongside nine others nationally to represent them for National Intern Day.

How did you find the NASA internship?

Through CIA, I had the opportunity to attend the yearly NASA University Day event at the Glenn Research Center, where students can tour the research center and learn about internship opportunities. I thought it would be a great opportunity to take advantage of CIA's connections to the Glenn Research Center and apply.

What was the best part of your experience?

Using the skills I've learned in game design and putting them toward totally unique and new educational experiences.

Virtual reality and augmented reality open up a lot of new possibilities for not only games, but also educational experiences like these. A lot of visitors have never had the chance to experience VR or AR, so when they come and engage with our demos, I feel very grateful for the opportunity to have contributed to that experience.

Did the internship give you new ways to look for inspiration?

I find that sometimes creative inspiration comes from things that aren't related to art at all. At NASA, I was surrounded by a lot of employees and fellow interns who focused on STEM-related subjects [science, technology, engineering and math], and this made it an entirely different environment from CIA. Being surrounded by people with different interests helped me put my own work into perspective and made me realize that art is necessary in every type of environment.

What was surprising about the experience?

The most unexpected aspect of my internship was that I never knew who I was going to meet on a daily basis. I got to put VR headsets on little kids as well as seniors, sometimes for the first time in their lives. Not only that, but I even got to meet astronauts! There was a wealth of knowledge to be learned from every single person I met or worked with at NASA.

What's one piece of advice for others seeking internships?

Explore and learn as much as you can about available opportunities, even if you think a certain company might not have anything to offer in your field of interest. My internship at NASA lined up perfectly with my goals as a game designer, but I would have never thought to look at NASA specifically for a game design job. You may find a good fit for you at an unexpected place, so it's important to take your time to research as much as you can. The Career Services office can also help you with your search.

NASA provides out-of-this-world experience

Animation major Grace Merry interned over the summer at NASA Glenn Research Center in Cleveland, where her creative skills helped build scientific models from which visitors could learn about outer space.

What did your internship entail?

My official title was 3D Modeler for Holographic Display. I built 3D models of various spacecraft, which were then used for augmented and virtual reality programs used to educate visitors. I also did some video editing projects on the side.

What was the best part of your experience?

Definitely all of the people I met. I was lucky to work in a lab with nine interns when usually there's only one or two. I became good friends with all of my co-workers, and we all hung out both during work and after.

Were there any unexpected aspects of your internship?

I honestly should have seen this coming, but I didn't expect to be required at so many events at NASA. Because it is mostly STEM [science, technology, engineering and math] majors working there, Glenn Research Center holds a lot of conferences and presentations related to those majors. They weren't super relatable to me, but I was still required to go. The upside, though, was that I got to create many sketches for other projects.

What's one piece of advice for others seeking internships?

Never stop applying! Internships are posted all of the time, and applying to an internship doesn't hurt anything. You may apply to 100 jobs and receive 99 rejection letters, but the chances of getting that one acceptance letter can only increase over time.





This photo from the Cowan Pottery Museum shows Thelma Frazier at Cowan around 1930.

By Evelyn Theiss

Ceramic sculpture is often considered the most technical of the arts, Thelma Frazier wrote in her classic text on the medium, *The Art and Craft of Ceramic Sculpture*. Yet the pieces she created, beginning in the 1920s at Cowan Pottery, convey her exuberance and delight through their design as well as her use of glaze and color.

“Thelma Frazier’s work is very joyful,” says Mark Bassett, co-author of the book *Cowan Pottery and the Cleveland School*. “Even later, when she was depicting saints for church murals, you can see she draws from the optimism of the Art Deco period.”

Frazier, who also was known professionally as Thelma Frazier Winter after her marriage to fellow artist Edward Winter, was the first woman—perhaps the first artist—to create ceramic sculptures in color, says Dean Zimmerman, chief curator emeritus of the Western Reserve Historical Society.

“She had a signature style that was somewhat Viennese inspired,” Zimmerman says. “She was very talented and certainly on par with the rest of the Cowan artists, including Waylande Gregory and Edris Eckhardt.”

Thelma Frazier shaped true art career in ceramics

Frazier was born in 1903 in the small town of Gnadenhutten, Ohio, near New Philadelphia. As a young woman, she made her way to North-east Ohio to study at the Cleveland School of Art, as CIA was then named. She would graduate in 1929.

It was at CIA that she studied design with instructor Julius Mihalik, who had taught in Vienna before arriving in Cleveland. Later, the Viennese Art Nouveau influence was reinforced by her husband as well as by fellow artist Viktor Schreckengost '29, both of whom had studied in Vienna with Michael Powlony, a revered ceramic artist.

It was another teacher at CIA who had the most profound influence, though—Reginald Guy Cowan, who introduced her to ceramics.

“Clay, such a responsive medium, summons all one’s ingenuity and adventurous influence,” she told an interviewer from *American Artist* magazine in 1952. “Add the dimension of color, and its possibilities are really exciting. I felt at once that this was my medium.”

Before Frazier’s art school years began, Cowan had founded what would become the nationally renowned Cowan Pottery. Advanced students from CIA were invited to spend time honing their skills there. Frazier happily did so, and then became an employee, working there from 1929 until 1931.

Frazier returned to school in the mid-1930s to earn a degree in arts education from Western Reserve College. She went on to teach at Laurel School for several years, as well as at CIA. Through the decades, she received acclaim for her ceramic work: she was a perennial entrant to Cleveland Museum of Art’s famed May Show, where she won several first prizes.

In 1939, she married Edward Winter, another Cleveland artist who was an enamelist and technological innovator.

“I think she was the more talented,” says Dean Zimmerman. “I think back then, as a woman, you really needed a man to ‘front’ you.” Winter’s style and technique incorporated abstract

expressionism. His designs used foil inlay or opaque surface copper, steel, silver and aluminum. Frazier also began to work in decorative enamel, and made stylized sculptures and semi-abstract ceramics. The couple collaborated on 11 major church murals, including some for the Catholic diocese and the Arisen Christ, which can still be seen at St. Mary’s Romanian Orthodox Cathedral in Cleveland.

Winter died in 1976, and Frazier in 1977. They left their home and estate to the Western Reserve Historical Society, which houses their papers and includes significant examples of their art in its collections.

Learn more about Thelma and Edward

The Cleveland History Center will present an exhibition, *Breaking the Mold: The Art of Thelma and Edward Winter*, beginning Saturday, November 16 through August 2, 2020. Visitors will experience life-size enamels, whimsical fairytale sculptures, and the vibrant world of Thelma Frazier and Edward Winter. For more information, visit wrhs.org

Detail from “Annunciation” at All Souls Cemetery in Chardon, Ohio



Continued from page 1

Together, they devised the model for 30 Hearts and the New Family Development.

The local government contributed two acres for the campus. For the first few years, each family lived in a separate, single room inside a rented complex. Trained staff at Selam Children’s Village, another local nonprofit, taught the young women how to care for children.



The Mancinettis struggled for months figuring out how to raise money for the homes. Finally, in 2017, Jeff teamed with his uncle, the Rev. Dave Ambrose, pastor of Heartland Community Church in Medina, to host a charity concert at the church. The event raised about \$15,000—half the cost of one house in Bako.

The next day, one of the concertgoers asked how much more the Mancinettis needed and donated the remaining \$15,000. “We were blown away,” Jeff says. “That’s when things really started to happen. Within a year and a half, all the houses were fully funded.”

The Mancinettis, devout Christians, also credit divine assistance for the success of the project. “We saw God do really cool things, providing in ways we never would have expected,” Jeff says.

One house was funded due to a little macho posturing. A group of men from Heartland church, helping with home construction in Bako, teased an older volunteer about his age. The volunteer challenged one of the younger men to a 100-yard dash—the loser would pay for the entire cost of one home. The older man won the race, but both contestants donated toward the home.

“I could never plan something like that,” Jeff says.

During her time abroad, Emily learned that Ethiopians traditionally have not adopted homeless children with whom they were unrelated. It was taboo. However, the orphan crisis has been forcing new thinking.

At New Family Development Homes, the adoptive mothers are recruited from and vetted through local churches, and also have been rescued from poverty.

While he was in Bako this summer, Jeff used the videography skills he developed at CIA to document progress on the campus. He and Jerry Birchfield interviewed eight of the adopted children.

“We all agree we are ill-equipped as fundraisers,” says Jerry, 34. “We don’t know how to do that, but we can make photos and videos and make people aware.”

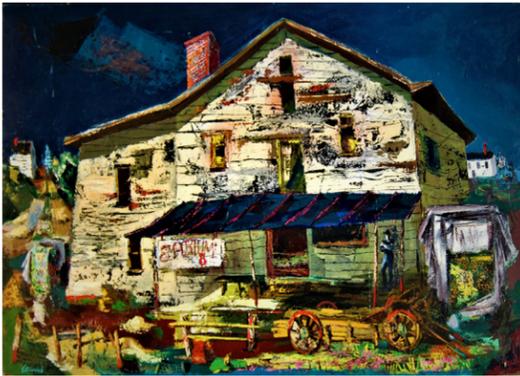
For more information, visit 30hearts.org.



NOTES

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

Anthony Eterovich '38* will have a solo show *Fulfilling the Eye: Anthony Eterovich* opening on Thursday, November 21, 2019 at the Artists Archives of the Western Reserve (AAWR), featuring work from the collections of the AAWR and ARTneo. An exclusive CIA preview from 4:30 to 5:30pm is offered to CIA alumni, students, faculty and staff before a reception for the public that starts at 5:30pm. The exhibition will remain on view through January 18, 2020. Eterovich is represented by Tregoning & Co. in Cleveland.



Anthony Eterovich '38*

Joseph McCullough '48* had a selection of paintings on view at Neue Auctions Gallery in Beachwood, Ohio.

Julian '54* and **Barbara '90 Stanczak** had a retrospective exhibition at the Fort Wayne Museum of Art. Barbara Stanczak is the 2019 recipient of the CIA Award for Excellence.

Herbert Friedson '58 received the Lifetime Achievement Award from The Enamelist Society. The award was presented in August at Alchemy5, the 17th Biennial Conference of the Enamelist Society at the University of Oregon.

Richard Newman '60



Richard Newman '60 had work in the *Rogue Valley Biennial* at the Rogue Gallery & Art Center in Medford, Oregon and *Art of Our Century: Shadow and Light* at the Woodbury Art Museum in Orem, Utah.

Fred Gutzeit '62 had work on view at Van Der Plas Gallery in New York City.

Thomas William Jones '64 was awarded the Joan Ashley Rothermel Memorial Award from the *American Watercolor Society's 152nd Annual Exhibition* in New York this past April. His painting "Torn Maples" will be included in the AWS traveling exhibition throughout the Midwest and East Coast this year.

Tom Roese '71 had drawings installed in the permanent collection at University Hospitals Landerbrook.

Connie Moore Simon '72 exhibited her gouache paintings in *Intimate Visions* at the Delaware Art Museum.

Diana Bjel '73 had work in the *14th Annual Ceramics Invitational* at River Gallery in Rocky River, Ohio along with fellow alumni **Bob Bruch '94**, **Bette Drake '65**, **Andrea LeBlond '95** and **Fox Nicely '18**.

John Parker '75 had sculptures in several exhibitions, including *Gateways to Nature* in Media, Pennsylvania; *Spaces Sculpture Trail* in Huntsville, Alabama; the *5th Annual Vandalia Art Park Sculpture Exhibition* in Vandalia, Ohio; and the *3rd Macomb Township Outdoor Sculpture Exhibition* in Macomb Township, Michigan.

Scott Johnson '77 was the designer and art director for The Flintstones Bedrock River Adventure water ride for the recently opened Warner Bros. World Abu Dhabi. He also served as principal designer and art director for the surrounding Bedrock Land and directed the rock work-heavy portions of Cartoon Junction, involving western-themed Looney Tunes characters such as Wile E. Coyote, the Roadrunner and Yosemite Sam. He most recently completed the design of a mystically themed indoor snow park for the Reem Mall, under construction in Abu Dhabi and due to open in 2020.

Pat Fallon '80 had three pieces in the *Ursuline Invitational Show* at Article Gallery in the Waterloo Arts District in Cleveland.

David Verba '80 has a drawing on the cover of a French book, *Don't Be Afraid*, written by Bernard Florentz. The book will be published by Editions Malpertuis.

Guy-Vincent '83 designed two new murals at the Norma Herr Women's Shelter in Cleveland. This collaborative public art initiative was the result of working with women from the shelter.



Thomas William Jones '64

Chris Gilbert '85 is an Industrial Design Team Leader for Garmin in Kansas City, Missouri.

Greg Martin '89 is a 2019 recipient of the Ohio Arts Council Individual Excellence Award, and had solo shows at Massillon Museum in Massillon, Ohio in 2018, and Fábrika de Arte Cubano in Havana, Cuba in January 2019. He also had work featured in the group show *Duo Trio: Contemporary Diptychs and Triptychs by 14 Ohio Artists* at the Riffe Gallery in Columbus, Ohio last spring.



Greg Martin '89

Denyse Lipka '90 participated in Miami University's Earth Expeditions global field course in Australia. She studied coral reef ecology and the conservation of marine systems along the Great Barrier Reef in Australia. Lipka is the proprietor of Artist at Heart, a paint party studio.

Stephen Kasner '93 had an exhibition of works on paper at Paul Calendrillo Gallery in New York City in July.

Mark Barnett '94 worked as a scenic artist for the film *Dark Waters*, which stars Mark Ruffalo, Anne Hathaway and Tim Robbins. The film will be released November 22, 2019.

Jeanetta Ho '96 won the Best of Fest prize for a pop-up parking space installation at the 2019 Waterloo Arts Fest in Cleveland.

Susan Danko '98 had work featured in *Fresh Air*, a group exhibition at YARDS Projects, and *Beautiful Intruders*, a solo show at the Conservancy for the Cuyahoga Valley National Park. *Fresh Air* also featured work from **Bonnie Dolin '73**, **Hadley Conner '88**, **Dawn Tekler '94**, **Sarah Curry '01**, and **Anne Kibbe '04***.

Notes

Kirk Lang '02 won first place for “Eclipsim” in the “Alternative Metals/Materials” category of the 2019 Saul Bell Design Award competition.

Miriam Omura '03 had a solo show at the Gadsden Museum of Art in Gadsden, Alabama called *Fabric of Society*.

Desiree Oza-Zajacz '03 showed two water-color paintings at Ursuline College’s Florence O’Donnell Wasmer Gallery group exhibition, *2019 Summer Mash-Up!*

Molly Fitzpatrick '05 was featured on the *Design Milk* website.

Jessica Langley '05 and **Ben Kinsley '05** presented their Janks Archive project at the 9th Inter-format Symposium on the Fluidity of Humour and Absurdity at the Nida Art Colony in Lithuania.

Teresa Carlisle '06 and her husband opened The New Gallery, a contemporary art gallery in Little Rock, Arkansas. The grand opening was in June, and the gallery was recently featured in *Little Rock Soirée* magazine.



Camille Kowalski '19

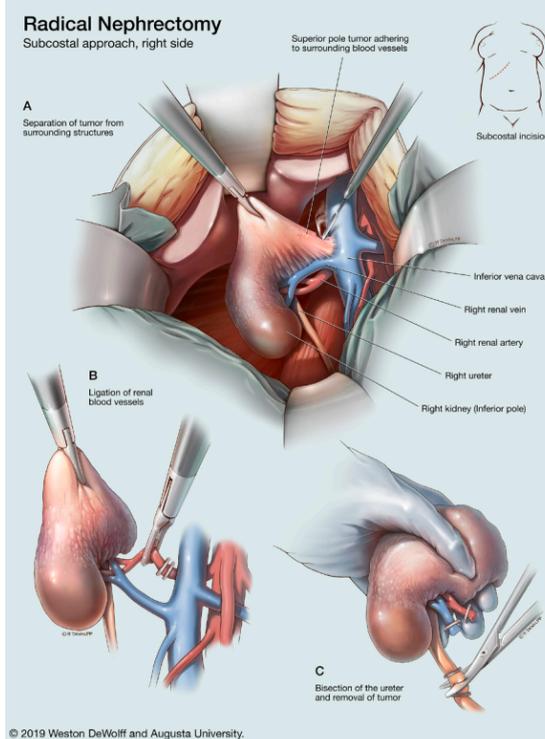
Katie Loesel '07 and her husband, Luke Cady, welcomed son Isaac Pepper Loesel on February 28, 2019.

Nicholas Moenich '08 received one of the 2019–2020 Sharpe-Walentas Studio Program Awards.

Jessica Adanich '09 recently founded DesignPod Studio, a Cleveland-based creative agency that offers marketing, branding, and web design services.

Karen Sandstrom '12 has work in *The Skull & Skeleton in Art* exhibition at Lakeland Community College, curated by **Mary Urbas '80**. The show is on view through November 8, 2019.

Carmen Romine '10



© 2019 Weston DeWolff and Augusta University.

Weston DeWolff '16

Nikki Woods '12 had work featured in *America’s Well-Armed Militias* at SPACES Gallery in Cleveland. The show examined the histories of American culture, social movements, and gun use, and also featured work from **Darius Steward '08**.

Rachel Raymond '15 won a 2D Design Recognition Award at AIGA Cleveland’s Design 730 Awards in May 2019.

Weston DeWolff '16 won an Award of Excellence for his piece “Radical Nephrectomy, Subcostal Approach” at the Association of Medical Illustrators Annual Conference in Milwaukee. He is a graduate student in the Medical Illustration program at the Medical College of Georgia in Augusta, Georgia.

Kimberly Chapman '17 had work in *Emergent 2019* at Heights Arts in Cleveland Heights, Ohio, along with fellow alumni **Davon Brantley '18**, **Noelle Richard '17**, **Alyson Hollobaugh '17**, **Jeni Stovicek '16**, **Sydney Givens '18**, and **Alex Overbeck '18**.

Will Slabaugh '17 and Catherine McManus had a photography exhibition, *The Ends of the Earth... Lead You Home* at the Feinberg Art Gallery in Cain Park in Cleveland Heights last summer.

Ross Brunetti '19 is a design fellow at Design for America, a nonprofit organization headquartered at Northwestern University in Evanston, Illinois.

Camille Kowalski '19 won an Award of Merit for her piece “White Nose Syndrome,” which was a part of her Senior BFA project. The award was presented at the Association of Medical Illustrators Annual Conference in Milwaukee.

Faculty and Staff Notes

Kathy Buszkiewicz (Jewelry + Metals) was represented in *Mastery in Jewelry and Metals: Irresistible Offerings!* at Gallery 2052 in Chicago. The show was a celebration of the Society of North American Goldsmiths’ 50th anniversary. It highlighted master studio artists who’ve worked for more than 30 years and achieved substantial visibility and recognition, and whose unique ideas have innovated and celebrated jewelry and objects, thus enhancing the story of American studio jewelry and metalsmithing.



Kathy Buszkiewicz

Daniel Cuffaro '91 (Industrial Design) had the brand he founded, nCamp, and the products he designed exhibited at the GS Expo in Chicago. Included were the Gen2 versions of all the products and the new Carry Case and Gas Adapter. nCamp team members had an opportunity to pitch the brand and product line to major outdoor retailers.

Maggie Denk-Leigh (Printmaking) was joined by **Stevie Tanner** (Printmaking) in leading students in demonstrating relief and intaglio printing processes during The Print Club of Cleveland’s annual Fine Print Fair at the Cleveland Museum of Art in Cleveland. In addition, Denk-Leigh’s work was showcased in *Environmental Impact: Stress, Hope and Transformation*, a juried exhibition at the Artists Archives of the Western Reserve in Cleveland; *Experiencing Veterans & Artists Collaborations*, a limited-edition print project hosted by both AAWR and Manhattan College in New York City; and *Traces Past*, a four-person show at The Morgan Conservatory in Cleveland. Denk-Leigh also served as a juror for both the New York Academy of Art’s AXA Art Prize and Congressional Art Competition for U.S. Rep. Marcia L. Fudge, the exhibition for which was held at the Cleveland Public Library’s Nottingham Branch.

In Memoriam

- Beryl M. Bardy '47** passed away July 1, 2019. She majored in Advertising Art at CIA.
- Gene A. Mogish '50** died August 6, 2019. He was an Illustration major.
- Patrick Coyne '71** died September 10, 2019. He was an Industrial Design major and was president-elect of the CIA Alumni Council.
- John D. Breen '73** died June 16, 2019. He was an Industrial Design major.
- David C. Baldanza '81** died April 11, 2019. He was a Printmaking major at CIA.
- Anne Kibbe '04** passed away in August 2019. She majored in Printmaking.

Erin Duhigg '11 (Academic Affairs) was among the featured artists in *No More Tears*, a group show at Survival Kit in Cleveland. She also was a forum moderator at the Sculpture X Conference: The Material Condition of an Immaterial State at Bowling Green State University and has work featured in *Mirror, Mirror*, a group show on view through November 23 at Waterloo Arts in Cleveland that also features work from **Lane Cooper** (Painting), **Amber N. Ford '16** (Photography + Video), **Amber Kempthorn** (Foundation, Drawing), **Katy Richards '11** and **Nikki Woods '12** (Reinberger Gallery).

card tarot deck inspired by Art Nouveau and the natural world. The imagery the Painting graduate used in the deck comes from her deep-seated love of nature and a reverence for natural cycles.

Benjamin Johnson (Glass) was awarded Second Place, Three-Dimensional Work for a sheet glass roll-up vessel that appeared in the *95th Hoosier Salon Annual Exhibition* at the Indiana State Museum in Indianapolis. In addition, his work was recently included in the following juried exhibitions: *After the Pedestal* at The Sculpture Center; the *May Show* at The Gallery at Lakeland in Kirtland; *Ohio Designer Craftsmen's Best of 2019* at the Ohio Craft Museum in Columbus; and *From the Light of the Silvery Moon* at the Evansville Museum of Arts, History and Science in Evansville, Indiana. Johnson also had a piece in *Small Sculptures: Big Impact* at the Chautauqua Institute in Chautauqua, New York and served as co-curator of *Kent State Glass@50* at Kent State University.

Steven Mastroianni '88 (Support Service, Information Technology) and **Rebekah Wilhelm '09** will take part in a two-person show, *Lines & Shadows*, beginning Friday, November 8, at Cleveland Print Room in Cleveland. Show statement: Lines, words, scratches and shadows trace symbols and patterns through the work of Wilhelm and Mastroianni. Ink and silver emulsion develop into strange maps and unread stories in stark contrast of black and white. Through repetitive marks, the artists use and reuse lines, symbols and text to create bold, yet complex graphic compositions on paper, evoking fences, fields, stars and stories.

Sarah Minor (Liberal Arts) had a second book manuscript accepted for publication. *Slim Confessions* is an image-text about digital touch and the cultural history of "slime" and will be published in fall 2021 by Noemi Press. Minor also recently presented at &Now 2019: Points of Convergence in Seattle, a festival of innovative writing, where she led a panel called "The Several Lives of Multimedia Texts" and installed a text-installation entitled "Home is a Flame Surrounded."

Danielle Rueger and Heather Golden (Career Center) presented at the national AICAD Student Success Conference in Columbus. Their presentation, "From Ally to Accomplice: Supporting Trans Personal and Career Development," provided other AICAD faculty and staff with resources and strategies to help trans students in their career development.



Sarah Minor

Kayli Salzano '18 (Gallery) performed in Paris-based artist Laëtitia Badaut Haussmann's *Exposure* as part of the Columbus College of Art & Design's Beeler Gallery's *Season Two: Follow the Mud*. The experience was a performative and interpretive tour of the Gunning House/Glenbrow, a 1940 Usonian-style home in Blacklick. Through photographs, sculptural installations and interventions of architectural spaces, Badaut Haussmann mapped out the unconscious undercurrents of design in the human condition. She "translated" the Gunning House into a site where multiple voices and histories could pass through, contest, coalesce and break away.

Gary D. Sampson (Liberal Arts) had a paper, "Dreams of the Emergent City in the Re-Visioning of Cleveland's University Circle," selected for an expanded chapter in the forthcoming book, *Urban Histories in Practice: Morphologies & Memory* (July 2020). Another of Sampson's papers, "Urban Disposition and Affect in the Emergence of Kop van Zuid," was selected for presentation at the Society of Architectural Historians' annual conference in April 2020 in Seattle.

Steven Gutierrez



Gretchen Goss

Gretchen Goss (Jewelry + Metals) was commissioned by the Summa Health Healing Arts Collection for work on view at the health system's new patient tower in Akron. **Scott Goss '06** (Foundation), **Susan Squires '83**, **Julian Stanczak '54** and **Darius Steward '08** are among the other 40 artists included. In addition, Gretchen was a workshop instructor for "Captured in Glass: Enamel + Photography" at the Center for Enamel Art in Richmond, California.

Scott Goss '06 had work in Summa Health's art collection in their new patient tower at the Summa Health Campus in Akron, Ohio.

Steven Gutierrez (Foundation) was accepted to a field course on "Reading the Landscape," which presented an opportunity for professionals and advanced students from a wide range of disciplines to gain experience in interpreting landscape history and exposure in the methods of historical ecology. Also, Gutierrez's work was the subject of a solo show, *There is a Way*, at the Firelands Association for the Visual Arts' FAVA Gallery in Oberlin.

Jessica Howard '14 (Continuing Education + Community Outreach) launched a Kickstarter to fund *The Forager's Daughter Tarot*, a 78-

Jessica Howard '14



Be a Mentor

Would you like to be a mentor to a current CIA student or recent graduate? Join the CIA alumni mentoring network on College Central.

You can select the types of mentoring activities you would be willing to offer as well as the method through which students can contact you.

Join today: cia.edu/mentor



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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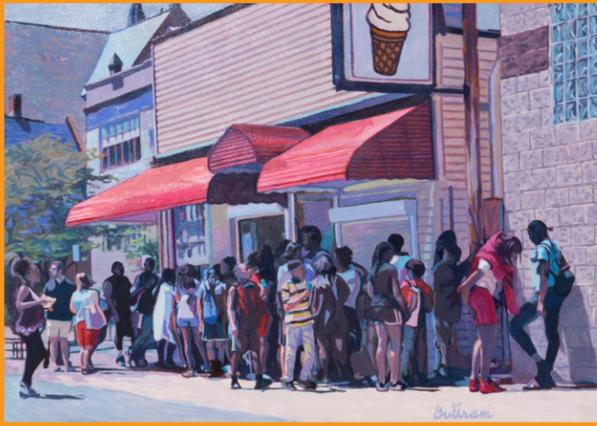
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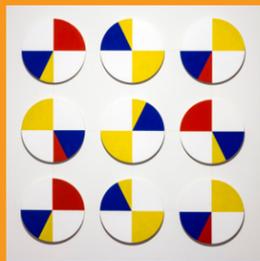
Cleveland Institute of Art
Creativity Matters



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



Top: David Buttram '89
Bottom left: Simone Schiffmacher '12



Thomas Spoerndle '07



Top: Karolena Kuhn '16
Bottom: Kiara Pelissier '00



Petra Soesemann '77

Alumni Exhibition 2019

Link



News for Alumni and Friends of the Cleveland Institute of Art

Fall 2019



Faculty member Dave Schwartz works with students Dustin Geiger, left, and Zharia Rahn in the new Animation Department studios. The posters in the background show classic Disney films on which CIA alumni have worked.