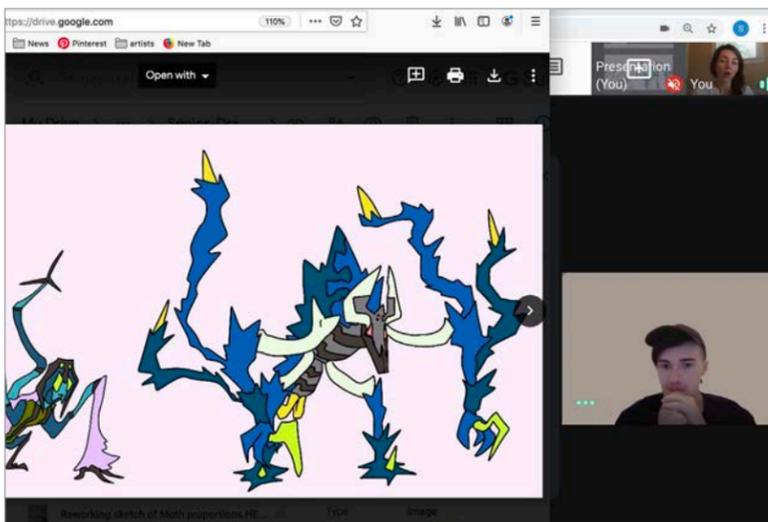




The COVID Pivot

Resourcefulness and community marked pandemic response



Top: "This must be the place," watercolor and gouache on paper, by Nick Birnie '21

Above: Drawing chair Sarah Kabot conducts a virtual critique with Drawing major Jason Elsass '21.

By Michael C. Butz

Students Destyni Green and Nick Birnie had been looking forward to seeing their work on view at one of Northeast Ohio's largest arts events. As juniors in the spring 2020 course called *The Artist as Producer*, they'd been part of a semester-long effort to present an exhibition, *Handled With Care*, at the Survival Kit gallery during the April Third Fridays artwalk at 78th Street Studios in Cleveland.

That was just one of countless plans turned upside down by the spring 2020 coronavirus crisis. On March 10, the Cleveland Institute of Art announced that it would follow a statewide directive by Ohio Gov. Mike DeWine to move all learning online. The College's instructional building was closed to in-person classes.

Within two weeks, most non-essential businesses and organizations also closed and much of the nation was under orders to stay at home.

Faced with sudden challenges, CIA wasted no time in finding new solutions, such as video conferencing and using alternate media and processes for artmaking. The students in *The Artist as Producer* moved quickly to make *Handled With Care* a virtual exhibition, which went online April 21.

"We weren't sure how a virtual show would work, but a lot of people [fell] in love with the idea of bringing people together virtually during this time and what's going on in the world," said Green. Added Birnie, "Everyone is finding different ways to really make this show more personal, rather than just creating an online webpage for work to go on."

Across the student body, one of the biggest adjustments was remote classes. Gone were the day-to-day interactions in the Gund building. Students lost access to studios and equipment but gained some opportunities.

Sarah Kabot, chair of Drawing, noted that some of her students were "really able to take the material skills, conceptual skills and community-building skills they've

President's Welcome



As I write this letter more than halfway through July, I glance back at the first half of 2020 and can hardly believe where we have been. Six months ago, we were refining a new strategic plan, looking forward to the Student Independent Exhibition and, of course, preparing for the ceremonies and traditions that typically cap Spring Semester.

Then came March.

As you read in the cover story of this edition of *Link*, COVID-19 has touched every part of what we do, from how our

baccalaureate students learn and show their work to how faculty and staff perform their jobs. It has dramatically diminished our Continuing Education offerings, gallery exhibitions, and the in-person gatherings for Cinematheque screenings.

The Spring Semester struggles begat some happy surprises as well. Our online BFA Exhibition was tremendously well received, and we have heard requests to continue that mode of presentation

alongside a physical exhibition even after we are able to gather again in the post-COVID world. And while our students contended with online learning, they also gained invaluable experience with flexibility and digital presentation of their work. The season of COVID has been a season of doing what might once have seemed impossible.

Through our COVID task force, CIA has also been planning for Fall Semester. We have been balancing students' wishes to return to their studios with our duty to safeguard the wellbeing of our entire community. That means preparing the building and residence halls, communicating our care for one another through words and deeds, and making careful and sometimes difficult decisions to safeguard the financial health of CIA.

Along with COVID, the College has begun—along with institutions nationwide—to refocus on our commitment to racial diversity, equity and inclusion, and to address ongoing concerns of our Black and Brown students, alumni and allies. The College is forming a task force to ensure that diversity, equity and inclusion remain on the front burner. We have improved on many fronts since

I arrived at CIA in 2010, increasing the number of Black and Brown students at CIA from 5 percent of the student body to 32 percent.

But we have more work to do, including increasing faculty members from those communities. Important short-term goals will be to supply training for faculty, administration and the Board, and to host a series of conversations about race, art and critique.

Over the coming year, we will also dig into important work around decolonizing the curriculum so that all our students have a fuller, more accurate understanding of the multitudes who have authored our contemporary culture.

All of this brings us back to the start of the year, when we eagerly anticipated the rollout of an exciting new strategic plan. Developed with the input of our entire community, this blueprint reflects our shared commitment to thrive in a changing world. I look forward to sharing details soon.

Grafton J. Nunes

Public Programming

Reinberger Gallery

TITLE TBD, curated by Meghana Karnik, will be on view August 20 through October 4. **TITLE TBD** explores how love, time and precarity connect artists asking urgent questions about conflict, transformation, lifelong artistic practice and equitable futures.

CIA students, faculty and staff may visit during gallery hours. The public is invited to visit by appointment.

Go to cia.edu/exhibitions

Cinematheque

Support and enjoy the Cinematheque from home! Different films premiere each week, and a portion of your streaming fee benefits the theater. Visit cia.edu/virtual

Continuing Education

A selection of online classes will be presented this fall for adults and young artists.

cia.edu/ceco



"things remembered [I look fabulous but I'm in lot of pain]," mirrored compact, etched text, 2018. Jeff Kasper, courtesy of the artist. Kasper's work is part of **TITLE TBD**.

Continued from page 1

engaged with over the years and employ them in a situation none of us could've ever anticipated."

Industrial Design chair Dan Cuffaro said that virtual-learning tools his department used with project sponsors eased his students' shift to online coursework. Personal attention has helped, too. "We communicated immediately and individually with each student, which helped keep them focused and positive," he added. "We adjusted project deliverables knowing that students would lose access to some equipment and made minor schedule adjustments."

Faculty created video content for students to refer to at their convenience. "As one student put it," Cuffaro said, "I like to be able to pause and rewind you!"

Some COVID-19 transitions have proven trickier than others. Painting chair Lane Cooper said the virtual world has made some lessons more complicated.

"Students, who are inundated with photographic images, tend to default to talking about work in terms of what it is a picture of, rather than how it's made, what it looks like, the colors or composition," she said. "This challenge is made even greater by necessarily working and engaging through a virtual space."

Reinberger Gallery director Nikki Woods worked with faculty to find ways for the gallery to serve them and their students, especially seniors who missed an in-person exhibition of their BFA theses. (Reinberger Gallery will host *How Are You Doing?*,

a show of new work by CIA 2020 grads, in spring of 2021.) In the Career Center, director Heather Golden reviewed résumés and cover letters by video conference. Previously scheduled workshops became webinars on timely topics.

Community was at the heart of CIA's COVID-19 response. The College created the social media hashtag #CIAcreates to make it easier to see and share work created amid social distancing and offer glimpses into home studios. Student Life introduced creative hashtags, and hosted lunchtime Google Hangouts on a regular basis so students could "congregate" outside of a class setting.

The handful of students who remained in residence halls connected more meaningfully. Animation major Katie Schaefer said that she was "actually having conversations" with people with whom she'd previously only shared small talk.

Kabot said she saw greater community among her colleagues, who "upped the ante" in terms of how they're communicating with students and contributing to the College's crisis-era demands.

She also has seen students work to foster community. Amani Williams contacted younger Drawing majors to offer help. "She wanted those students to know there was another student there for them if they have questions—which was so impressive," Kabot said.

Destyni Green said she has seen her classmates rally together in The Artist as Producer class, too, in ways that suggest they've already learned lessons central to being professional artists.



"I Can Cry if I Want To," Destyni Green '21

"I think it's a natural response for artists to, when we're challenged by something, attack it and give it our all. We're not giving up because we're in quarantine," she said. "We're very driven by what's going on. I'm really proud of our class and what we're trying to do right now."

CIA students, faculty and alums celebrate each other through campaign

In the days and weeks after the death of George Floyd at the hands of Minneapolis police, renewed calls for racial equity reforms spread throughout the country and beyond. CIA has been, like many establishments, pressed by students, alumni and advocates, to do better by its Black constituents.

The College is taking steps in that direction. (See President's Welcome, page 2). We also started a social media campaign to highlight works by students, faculty or alums who are Black. Selected artists offer a work to be shared, then choose the next artist to be showcased on our Facebook and Instagram channels at /cleinstituteart.

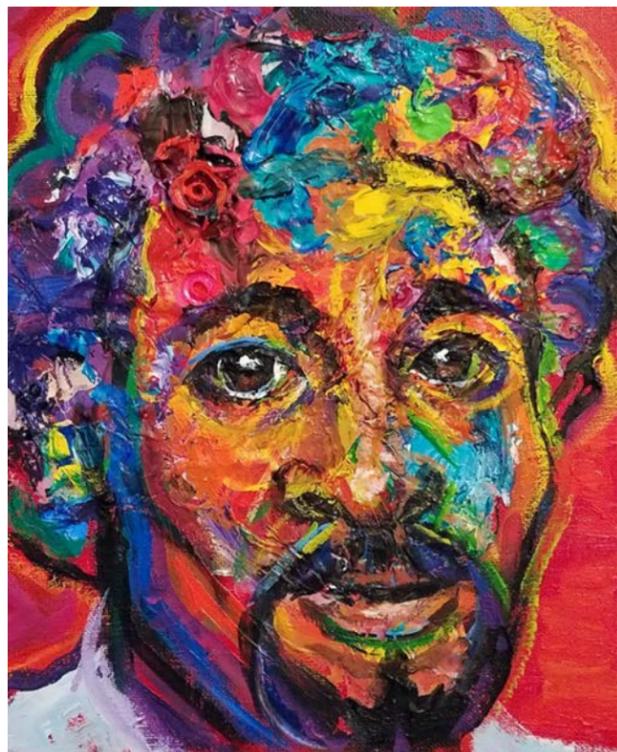
Take a look at some of the many moving and meaningful works that have been featured so far.



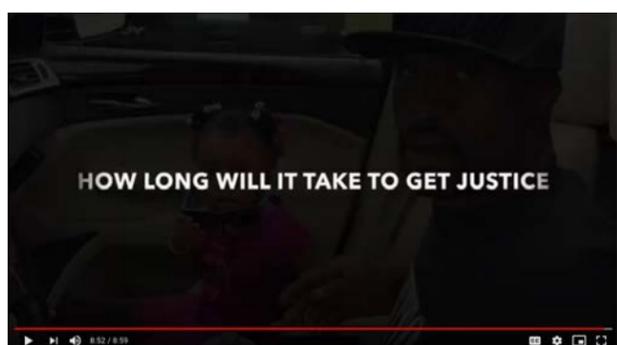
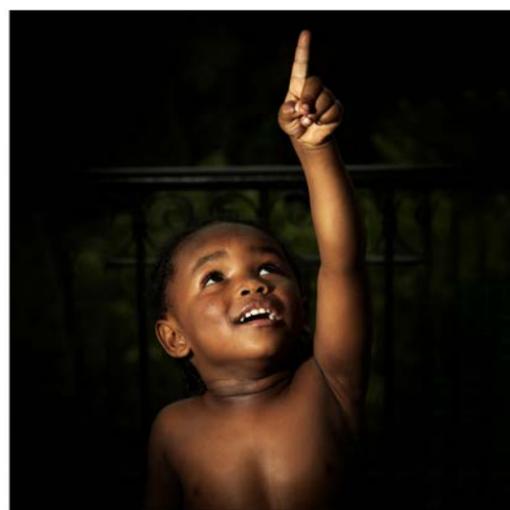
Left: "You Are Not Alone," Crystal Miller '23

Above: "Hands Up, Nimbus," Curlee Raven Holton '89

Below: "Miguel," Anna Arnold '83



Below: "Cleveland Renaissance," Sydney Nicole Kay '21



Left: Video still from "NO JUSTICE, NO PEACE," Amirah Cunningham '18. View the video at cia.edu/amirah



"Jamming" by Charlie Cunningham '21 was one of six CIA student illustrations shared on social media by The Cleveland Orchestra.

Orchestra connects with CIA for works about music

COVID redefines collaboration

By Michael C. Butz

Illustration students in the Cleveland Institute of Art's Community Projects course were all set to collaborate with The Cleveland Orchestra on its spring 2020 cultural festival, Censored: Art & Power. The project focused on censorship, and CIA student work was to have been exhibited in May at Severance Hall. Then COVID-19 hit, causing the festival to be canceled.

But Jeff Harter, chair of Illustration, and Sarah Lamb, orchestra community engagement manager, restructured the collaboration around a new theme: hope through music. The result was a collection of work that speaks to staying connected through the use of music. The Orchestra shared the work on social media.

Harter said his students gained important lessons about flexibility, focus, and handling change. "We talked a lot about staying optimistic, digging

deep and pushing yourself in spite of challenging circumstances, so it was a great lesson in perseverance."

The Orchestra was sympathetic to the students' experience, Lamb said. "Our musicians are not able to play with their colleagues or be on stage at Severance Hall, and it's affecting them as well. It's a big transition for us all."

Student Charlie Cunningham's dad provided inspiration for an illustration that bridged the musical and visual.

"The piece is about a musician connecting with his band online and joining the online music community. I wanted to focus on the domestic aspect of musicians who are playing at home and posting online, relating back to that theme of connecting through music," Cunningham said. "I was hoping that by combining my personal experience with my dad and what he has told me about online creators, I could create something that can relate to a wide range of people."

Cunningham's "Jamming" appeared on social media along with works by students Zeyi Wang, Madeline Ames, Thao Nguyen, Henry Rancourt and Carey Thole.

Harter acknowledges that some students were initially worried that the project's optimism might diminish the seriousness of challenges faced by others, including classmates. He told students the story of his wife's grandfather, a Purple Heart veteran who experienced the horrors of World War II but who was one of the most optimistic people Harter has ever known.

"We ultimately choose how we respond in the face of adversity," he says. "We can focus on the negative or we can look for the positive and act in a positive or inspired way. I hope this is the biggest lesson that they take away from this simple project."

Public art, a gender show, and more on deck

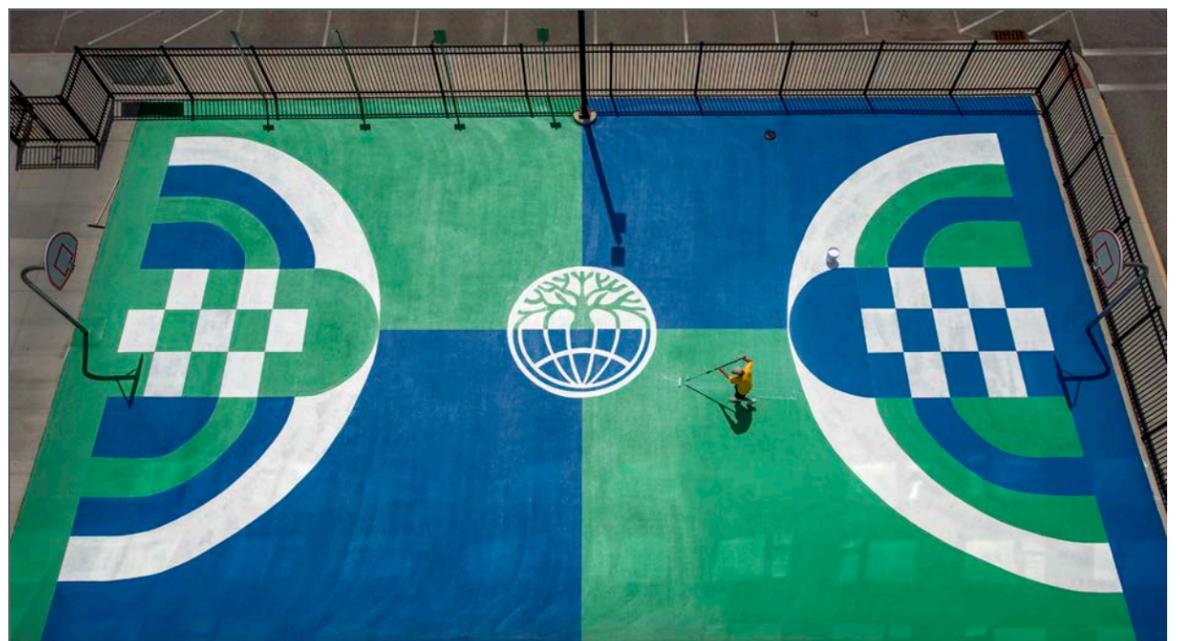
Creativity Works students persevere amid COVID setbacks

By Michael C. Butz

Students in Creativity Works, a self-directed internship for juniors in visual arts and crafts majors, pushed through pandemic challenges this spring and summer to rethink project plans and keep commitments to external partners.

Drawing major Nick Birnie spent mid-July adding vibrant colors to the basketball and four-square courts at Campus International School, a K-8 school in Cleveland. The school's colors—blue, green, white—cover every inch of the basketball court, the school's logo represents the center circle at half-court, and the keys under each basket have a checkerboard design.

Birnie considered Creativity Works a "big-time learning experience." One lesson involved funding. As his project moved forward, he encountered more steps than anticipated, which meant additional dollars were needed. Through Creativity Works, he connected with the Sherwin-Williams Foundation, who helped him buy the paint.



Nick Birnie '21 puts finishing touches on basketball court mural he created for Campus International School in downtown Cleveland.

"This project wouldn't be happening without that donation," Birnie says.

In July, another Creativity Works project, the exhibition *Doing A Gender*, premiered online at doingagender.com and at Praxis Fiber Workshop in Cleveland, where it could be viewed by appointment.

The show explores gender roles and how they're reinforced by society and media. It includes work by Drawing majors Kaitlyn McKanna, Ash Sark, Samantha Schneider and Amani Williams. (Sark and Schneider are double majoring in Painting.) The quartet found value in the framework and partnerships Creativity Works provides.

"It's really wonderful to have that support—someone to go to when you have questions, when you're not sure how to word an email or how to conduct yourself when talking to an institution, gallery director or other professionals," Williams says.

Industrial Design major Misha Villanueva's "Land of the Free?" was to be unveiled in June on the side of a building in Cleveland's Larchmere neighborhood. The mural, measuring more than 13 feet long by 6 feet high, depicts an American flag made of ceramic cast from prison cafeteria trays. It aims to spark discussion around mass incarceration's impact on families, and Villanueva hopes to find a permanent, public home for it in an area disproportionately affected by mass incarceration.

Villanueva appreciated working closely with faculty from visual arts departments and regular check-ins with fellow Creativity Works students.

"Fostering communication and conversation really helps put things in perspective and gives you clarity on your end goal," he says.

Creativity Works is supported by the G.R. Lincoln Family Foundation and the Fenn Educational Fund of the Cleveland Foundation.

Penguins, gardens and schools keep interns busy

By Karen Sandstrom

Do summer internships still happen in the middle of a global pandemic? Many were canceled, but some went forward—at a distance. We caught up with a few students who shared insights about their projects.



Justin Frohlich
Interior Architecture Major

Frohlich's internship with Contempo Design + Communications presented a chance to work on a COVID-19 response plan for Warrensville City Schools as well as branding for various clients and the new Warrensville Heights Elementary School.

What has been the biggest surprise so far?

The biggest surprise has probably been the amount of work and events Contempo is able to produce during this shutdown. The interaction among customers, sponsors and speakers has resorted to all digital, however we have been discussing ways to get the community involved and still participate in an annual luncheon event (live-streamed) to discuss trauma, behavioral health and the impact it has on the business community.

How has COVID affected the experience?

I am working from home and Skype with the team every morning. There are constant check-ins and meetings throughout the day, so if I have a question or need some feedback on a piece, I will post to their communication site and I'll get feedback within minutes.

What have you learned that will be valuable when you return to school or go out into your career?

I learned so much just in the first couple weeks, but I think my ability to work faster, not overthink concepts, and bounce ideas off of co-workers will vastly improve after my internship and continue throughout my time in school and career in design.



Janet Wychock
Animation Major

Wychock scored an internship with the Pittsburgh Penguins hockey team. Among her assignments: creating in-game assets, TV broadcast elements and venue-specific projects. "I've had a LOT of fun making these," Wychock said.

How did you get the internship? Like any other internship, I had to apply for it, but I was pleasantly surprised I had heard back from the Penguins, considering how high-profile they are. They were very interested in a lot of the 3D motion graphics I had done, so I guess that's what helped me stand out among other applicants.

What has been the biggest surprise so far?

I think one of the biggest surprises for me personally was how prepared they were to make the internship remote, especially considering how many other internships had gotten canceled in light of the pandemic.

What have you learned that will be valuable when you return to school or go out into your career?

All in all, I think this experience has better prepared me to work remotely, and in turn, eliminate any distractions that I might run into as a result of working from home. This has also given me a better opportunity to learn how to communicate as well as work with people in other departments.



Chyna LaPorte
Biomedical Art Major

For the second summer in a row, LaPorte interned at the Monk Botanical Gardens in Wausau, Wisconsin. She also freelances for the organization during the school year.

What's the nature of your internship work with Monk? I'm doing a lot of graphic design work in addition to making signs for a new garden that is being installed. The signs feature the "Anatomy of a Shade Garden" and "How to Read Our Scientific Labels." Both are extremely relevant to my major, as I'm doing botanical illustrations and diagrams to explain both of these topics.

I'm coordinating the information with a group called The Master Gardeners, my executive director here at the gardens, and the Wisconsin Department of Natural Resources. There are so many different elements to this project that keeping everything organized and on time is CRUCIAL. There are a lot of moving parts and people involved, so it has been a challenge getting this far.

How did you get the internship and how well prepared were you?

Last summer, I found the position through an organization called Americorps, which has a wide variety of positions throughout the U.S. The position I had last year was a horticulture position. I designed a guide that walks visitors through the gardens with detailed information on invasive plants. My position introduced me to environmental education, something I'm extremely interested in now.

I was offered the position of being an education intern this summer, and I happily accepted. In addition, our executive director asked me to be their designer for the summer.

What have you learned that will be valuable when you return to school or go out into your career?

I've learned how to really manage and work with clients. I have made the connection with the Garden to actually have the opportunity to use them as the foundation for my BFA project. I'll be designing some type of exhibit for their new visitor center. Details TBD. I'm excited to see what my collaboration and my senior year have in store!

CIA mourns losses of three community members

The Cleveland Institute of Art extends its condolences to the family and friends of three CIA community members: a world-renowned alumnus, a longtime board member and a beloved faculty member.

Richard Anuszkiewicz was a groundbreaking painter, printmaker and sculptor who's considered a founder of the Op Art movement. He vaulted to international prominence early in his career when his work was featured in *The Responsive Eye*, the landmark 1965 exhibition of perceptual abstraction at the Museum of Modern Art in New York, along with fellow CIA alumni Julian Stanczak '54 and Ed Mieczkowski '57. He died May 19 at the age of 89.

Mary Gardner, a Director Emerita of CIA, passed away May 14 at the age of 93. Gardner joined the CIA Advisory Board in 1969 and became a Board member in 1970. She was elected Director Emerita in 1993, and today, she's one of only 13 distinguished directors emeriti. She was a leader in many civic and cultural institutions. In the 1970s, she turned her passion for art and design into her own business, Mary Gardner Interiors, and worked into her 90s.

George Gatta had been an Interior Architecture faculty member for the last 10 years. Although Gatta taught only one class a year, he was an active participant in events, Spring Show and BFA reviews, and he was a champion for student mentorship and career advising. He brought more than 30 years of industry experience to the classroom and was a leader in his field. He passed July 12 at the age of 65.

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

Roger Anliker '48* had work on view in *Intimate Regard: Roger Anliker 1945-1965* at Valley Art Center in Chagrin Falls, Ohio.

Herbert Friedson '58 had an enamel wall piece, "Alien Icon," on view in the *2020 International Juried Show—Totems* at Beacon Gallery in Boston. His enamel and copper wall piece "Alternate Reality" was selected for the *63rd National Multi-Media Juried Art Exhibition* at the Maria V. Howard Arts Center in Rocky Mount, North Carolina.

Fred Gutzeit '62 had work in *Computer Love*, an exhibition of digital artwork at DAS NYC in New York.

David Rankin '67 had work in *In the Audubon Tradition*, a show that celebrated the 200th anniversary of the Cincinnati Museum Center through the work of 80 wildlife artists.

Carol Adams '70 had work on view in *Organic Expressions* at Peg's Gallery in Hudson, Ohio.

Tom Reese '71 had a drawing included in an online exhibition of works from the permanent collection of the Ballinglen Museum of Contemporary Art in Ireland.

Ellen Sheffield '76 had work in *Ellen Sheffield: Pages of Silence and Sound* at Gallery 2000 at Ohio Wesleyan University in Delaware. This exhibition showcased a series of artists' books that explore material approaches to communication beyond spoken language.

Thomas Lyon Mills '78 wrote a poem and catalog essay for Lorraine Shemesh's artist-in-residence exhibition at the Hood Museum of Art at Dartmouth College in Hanover, New Hampshire.

Tallmadge Doyle '79 had work in *Tallmadge Doyle: High Tides Rising* at Augen Gallery in Portland, Oregon.

Marsha Sweet '81 had work in *The Boston Printmakers Traveling Flat File* at the Museum of Printing in Haverhill, Massachusetts.

Steven Ramsey '83 was selected for publication in *New Glass Review 41*, the annual international review of contemporary glass art sponsored by the Corning Museum of Glass in New York.

Susan Weir-Ancker '85 had work on view in *Flights of Fantasy: Exploits of Winged Scholars*, a solo exhibition of her ceramic sculptures and drawings at the Malkerson Gallery 408 in Carrizozo, New Mexico.

Laura Reed '86 had work on view in the *All Media Exhibition* at Detroit Artists Market and in the annual *Women* show presented by the Risker Gallery in Detroit.

Deborah Pinter '88 had work on view in a solo show, *Fuse: New Works by Deborah Pinter*, at the Massillon Museum in Ohio.

Susan Donovan Lowe '89 had work in *40th Street Studio Works* at Gallery W at American Greetings in Westlake, Ohio. The show also featured works from **Johanna Page '87**, **Lucette Johnson '93** and **Helen Frankovits Libens '93**.

Kevin Geiger '89 lectured on "Preparing for the Future of Animation" at the Beijing Film Academy and the Taipei National University of the Arts, among other venues.

Rosana Castrillo Díaz '96 had work on view in a retrospective exhibition at Anthony Meier Fine Arts in San Francisco.

Jennifer Omaitz '02 had work in *With Devotion* at The Contemporary Dayton in Ohio.

Miriam Omura '03 has work in *SOUTHERN MASTERS II: Pinky MM Bass, Ruth Miller & Miriam N. Omura* at the Mobile Museum of Art in Mobile, Alabama.



Susan Breitsch '82

Scott Colosimo '04 launched the *Falcon*, a new electric motorcycle developed by his company, Cleveland CycleWerks.

Brooke Inman '06 had work on view in *Hello There* at Quirk Gallery in Charlottesville, Virginia. She also designed a mural in partnership with Quirk Hotel's "Make Space Rooms" project.

Ashley Gerst '07 won the Best Audience Award for her film *The Spirit Seam* at the *animaPIX Film Festival* in the Azores, Portugal. Ashley is also one of the co-leaders for the New York chapter of Women in Animation.

Niki Smith '09 recently released *The Deep & Dark Blue*, a graphic novel published by Little, Brown Books for Young Readers.

Clotilde Jiménez '13 has a solo show, *THE CONTEST*, from July 11 to August 22 at Mariane Ibrahim Gallery in Chicago.



Bob Bruch '94



Marsha Sweet '81



Charlotte Lees '65



David Buttram '89



Tom Roese '71

Rose Haserodt '15 had four works in the February Fine Art Auction at Neue Auctions in Beachwood, Ohio.

Annmarie Suglio '15 will start a three-year MFA Studio Art program at the University of Wisconsin-Madison.

Kimberly Chapman '17 had work in a solo exhibition, *hush.*, at the McDonough Museum of Art at Youngstown State University in Ohio.

Julia Maddalina '18 won 4th place in the Non-Commissioned Portrait category of the Portrait Society of America's 2019 Members Only Competition in Tallahassee, Florida.

Leah Trznadel '19 had work on view in *{artifact}*, along with **Emily Flory '19** and **Carolina Kane '19**, at the Ann and Norman Roulet Student + Alumni Gallery at CIA.



Amber Kempthorn

Faculty and Staff Notes

Lincoln Adams '98 (Animation) recently created storyboards for *Chico Bon Bon* on Netflix, and finished the animated video *Curious George: Cape Ahoy*.

Pamela Argentieri '87 (Jewelry + Metals) showed work in *Evolution: Heights Arts 20th Anniversary Exhibition* in Cleveland Hts, Ohio.

Michael C. Butz (Marketing + Communications) had his photo, "Go With the Flow," accepted into *Motion // Emotion* at Summit Artspace in Akron.

Dan Cuffaro '91 (Industrial Design) received the 2020 Viktor Schreckengost Award, bestowed to faculty members who demonstrate excellence in teaching. Schreckengost founded CIA's Industrial Design program, of which Cuffaro is now chair.

Adina Davidson (Liberal Arts) recently finished analytic training and is now a Jungian analyst. She has published several podcasts and blog posts at jungchicago.org/blog.

Heather Golden (Career Services) earned her PhD in higher education at Bowling Green State University in Ohio.

Scott Goss '06 (Foundation) is completing *Truss*, to be installed on the rooftop garden at Worthington Yards apartments in Cleveland. It features linear polycarbonate tubing that will wrap the walkway of the deck entrance. Its 10,000 LED lights will illuminate the pathway in a gradient of colors. The design is based on truss rail bridges visible from the garden.

Steven Gutierrez (Foundation) had his public art proposal selected for the Butternut Ridge Pocket Park in North Olmsted, Ohio. He will be producing a 10-foot tree sculpture with solar technology to illuminate the space at night.

Cassandra Harner (Model) has work in *MASK-R-AID* at the Curated Storefront in Akron. She also taught a chalk pastel portraiture class for the Shaker Arts Council.

Jeff Harter (Illustration) is working on a picture book for Egmont Books UK Ltd. and will be starting on picture books for Harper Collins and



Heather Golden

Doubleday Books for Young Readers and Random House Children's Books USA in August. He is also working on a Christmas-themed Illustration for American Greetings' Jacquie Lawson brand.

Benjamin Johnson (Glass) had three works included in the Ohio Designer Craftsmen's *Best of 2020* exhibition at the Ohio Craft Museum in Columbus, where he received the Labino Award for Excellence in Glass. He had two works at the *Three States of Glass* exhibition at the Sweetwater Center for the Arts in Sewickley, Pennsylvania.

Sarah Kabot (Drawing) showed work in the group exhibitions *Paper Routes—Women to Watch* at the Riffe Gallery in Columbus and in *Evolution: Heights Arts 20th Anniversary Exhibition*. She curated *The Shape of Sculpture: Recent Cranbrook Graduates*, forthcoming at The Sculpture Center in Cleveland.

Amber Kempthorn (Foundation, Drawing) received a \$2,500 grant from the Fox Charitable Foundation for *Ordinary Magic*, a project that was selected in September 2019 to receive a Knight Arts Challenge Akron grant. She is at work on the project, a 15-minute stop-motion animation set to Benjamin Britten's *Four Sea Interludes*, which will be screened with live accompaniment by the Akron Symphony Orchestra.

Jacob Koestler (Photography + Video) worked with filmmaking partner Michael McDermit to launch the creative imprint Blurry Pictures, a production house for collaborative film, book and print projects. His short film *Sell Me a Cow* appeared at the Big Sky Documentary Film Festival. He is completing a documentary, *Strawberry Forever*, which was shot before COVID-19 lockdown. In addition, he is working on a new book of photographs in collaboration with Cleveland partners Empress Editions, Nomadic Bookshelf and Outlandish Press.

Greg Luvison (Graphic Design) recently launched his website, gregluvisondesignart.com. The site themes are music, record players and a cocktail poster series. Partial proceeds of the sales of his cocktail art posters will be donated to the Ohio Restaurant Employee Relief Fund.

Poppy Lyttle (IT) participated in the February exhibition *ShortForm* at Maelstrom Collaborative Arts. She created a five-minute, stand-alone performance about capitalism's adverse relationship with science alongside nine other artists who developed their own work about the uncertain future.

Pete Maric '00 (Interior Architecture) recently completed 3D visualization and animation projects for Standard Black, Platinum Real Estate, Seves Glassblock, Yale Terrier LLC, and Hinkley Lighting.

Nancy McEntee '84 (Photography + Video) won Honorable Mention: Professional Portrait Category at the 15th Annual Julia Margaret Cameron Awards. Her work also appeared in group shows including *Masters of Portrait Photography* at Orange Art Center, *Hopeful* at Photocentric, *2 + 3 x 18* at the Decorative Arts Center of Ohio, and *Women Picturing Cleveland* at YARDS Projects in Cleveland.

Nancy Neville (Student Affairs) was named Dean Emerita. She retired from her role as Dean of Student Affairs at the end of June.

Lorri Ott (Foundation) had work curated into *New American Paintings*, Midwest Edition #149.

Heath Patten (Liberal Arts) presented at the Society of Ohio Archivists annual meeting in June. Patten, who is also Oberlin College Libraries' Curator of Visual Resources, delivered "Oberlin's Co-education and Suffrage: A Legacy of Leadership." He discussed educational and promotional materials, sponsored student projects, virtual modules for classroom teaching, and traveling and virtual-reality exhibitions that were created using archival and special collections materials.

Gary Sampson (Liberal Arts) produced a short movie on urban planning and visual culture related to the dockyards of Kop van Zuid, Rotterdam, for presentation at the Society of Architectural Historians international conference in Seattle. *Urban Disposition and Affect in the Emergence of Kop van Zuid* was based on his research and photography for a book project.

Barry Underwood (Photography + Video) will be a resident at the Lucid Art Foundation in 2021.

Christian Wulffen (Foundation) had his work accepted at the Stiftung für Konkrete Kunst in Reutlingen, Germany.

Almut Zvosec (Business Affairs) was named Vice President Emerita. She retired as Senior Vice President of Business Affairs and CFO at the end of June.



Pamela Argentieri '87

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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Submit ideas and updates for *Link*:

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CIA
Cleveland Institute of Art
Creativity Matters



2020 BFA Exhibition
cia.edu/bfa2020

Top left: Chi (Irena) Wong '20
Top right: Heather Dickey '20
Bottom: Lizzie Essi '20

Rebecca Santo '20

Top: Brandon Secret '20
Middle: Alicia Telzerow '20
Bottom: Nicole Limon '20



The Student Independent Exhibition, which opened February 14, was the last show to be presented in person at CIA during the 2019-20 academic year. Exhibition visitors saw works including "Carter," an oil painting by Ash Sark '21, who is majoring in Painting and Drawing. Photo by Robert Muller/CIA.