



# Designing Solutions

## CIA, Cleveland Foundation partner to prepare students amid pandemic

By Michael C. Butz

One of the tenets of a Cleveland Institute of Art education is devising creative solutions to professional problems, big and small. That was put to the test last year when the CIA community—and every other college, business and organization—faced a particularly big problem: a global pandemic.

What made it especially challenging was that COVID-19 affected nearly every aspect of doing business. Buildings were shuttered and supply chains disrupted. Among the many examples that made headlines last summer was the shortage of personal protective equipment, or PPE, used by medical professionals on the front line of battling the virus.

Of course, CIA and its students were also affected. Some challenges were easy to see. Campus was closed and learning went virtual. Others were less obvious. Namely, many of the students who intended to tap into a reliable job market for post-grad work or summer internships were left empty-handed because of across-the-board hiring freezes.

What do you have when you combine that dearth of student and graduate work opportunities with

the pressing need to address PPE shortages? A situation ripe for creative solutions.

To form a strategy, CIA administration and faculty met with leaders from the Cleveland Foundation, who already were working with area manufacturers and health care institutions to discuss ramping up local PPE production.

“We’ve had a long and really powerful partnership with CIA, and multiple projects over the years have focused on some of the most pressing needs in Cleveland,” says Lillian Kuri, Cleveland Foundation executive vice president and chief operating officer. “It’s a testament to the school and to students’ interest in solving real-world problems in their community.”

That fruitful history of collaboration meant that joining forces to address student needs and PPE demands came about naturally. “The idea emerged to have students—in real time—help in the situation we’re in,” Kuri says.

Dan Cuffaro ’91, chair of CIA’s Industrial Design Department, led the College’s efforts. What resulted was a five-week project that sought to address three areas: the needs of health care workers; the needs of other front-line workers, such as teachers and grocery store workers;

Renderings of sanitation stations, way-finding signage and educational infographics being implemented in supermarkets and schools were part of a proposal designed by CIA students. The Cleveland Foundation-supported project aimed to address PPE needs early in the pandemic.

and needs surrounding visual and environmental changes, such as reconfigured workspaces.

The project involved 18 students majoring in Industrial Design, Graphic Design or Interior Architecture. While developing concepts that could be produced, Cuffaro prompted those students to take a blue-sky approach that might help move the needle on PPE.

“Let’s set aside real-world limitations so that we can think really broadly and explore options that might inspire local manufacturers to say, ‘Hey, we can reinvent this category,’” he says was his charge to the participants. “Students are particularly good at that. That’s why so many young designers get hired out of school.”

For Cuffaro, including real-world experience in this project was essential. Internships, for example, contextualize what students learn in the classroom, help them mature as designers and expand their professional networks. Gaps in those opportunities have a ripple effect, leaving students less prepared for their careers.

To help, he enlisted professional designers to serve as mentors: Rebecca Bible-Churavy ’09, a Cleveland-based consultant; Ruth Prentise ’09, a Los Angeles-based designer and manager

# President's Welcome



At this time last year, the world was in the throes of responding to a pandemic the likes of which hadn't been seen for a century. What started as a short-term effort to merely flatten the curve swiftly turned into a long-term, all-consuming scramble to maintain health and safety. At CIA, that meant closing our campus and altering or delaying time-honored traditions. It was more than anyone could have imagined.

But ultimately, it was imagination that helped get us through. There's a reason we espouse creative problem solving at

CIA—it results in solutions to life's most difficult challenges.

In this case, our creativity and ingenuity helped tenfold. Our approach to learning this past academic year not only allowed us to persevere, but perhaps against the odds, it also allowed us to deliver the level of education expected of CIA while keeping studios open for students—something our

entire community understands is crucial. Instances of creative problem solving shone through time and again, and our *Link* cover story details a prime example. CIA administrators, design faculty and community partners joined forces last summer to devise a way to provide valuable real-world experience to students whose internships were lost to the pandemic while helping address unprecedented demand for personal protective equipment. I think you'll find this collaboration—and the work of our students—as inspiring as I do.

Another important element of CIA's response to the pandemic was community. From the outset, we established what we called our community of caring—mask-wearing, hand-washing and distance-keeping for the greater good and for each other. That everyone rose to the occasion was indicative of the strong bonds formed at CIA.

This issue of *Link* offers glimpses into several other ways in which community is forged. For starters, we pay tribute to Faculty and Dean Emerita Ann Roulet, whose impact on students during her 35-year career at CIA is immeasurable. We also highlight how connections often form between

students and faculty by inviting alumni to share the best advice they received from their professors.

In addition, we introduce readers to our Inclusion, Diversity and Equity Awareness (IDEA) Council, whose goal it is to strengthen and promote a welcoming, respectful and inclusive community, and we take a look at how the College works to make sure first-generation students—those whose parents and siblings haven't attended college—feel at home at CIA.

As we reflect on a year shaped by COVID, and as we revisit examples of creativity and community we shared along the way, I recognize it took twice as much effort to get here. But we are here, and I want to thank our students, faculty, staff and alumni for all the work, energy and resources they contributed. We did more than persevere. We triumphed.

Grafton J. Nunes

## Here's What's Going On!

### 2021 BFA Exhibition

Seniors presented their BFA exhibitions online again this year. Check out their work at [cia.edu/bfa2021](https://cia.edu/bfa2021).

### Summer Classes

Join us on campus or virtually to explore a new technique or just get back in the studio. Registration deadline is May 21. Learn more at [cia.edu/ce](https://cia.edu/ce).

### Cinematheque

Have you been streaming our great collection of rare, independent, classic and foreign films? You help support the Cinematheque when you do. Head to [cia.edu/virtual](https://cia.edu/virtual).

### Virtual Programming

Did you miss any of our recent virtual artist talks? If so, catch up on Lunch on Fridays, Creativity Hour and Fireside Chat at [cia.edu/virtualvault](https://cia.edu/virtualvault).



### 2021 Alumni Exhibition

CIA's popular alumni exhibition returns this summer in person and virtually. This juried exhibition will showcase work by alums from different graduating years and artistic practices, and it will be on view June 4 through August 13 in the Reinberger Gallery. Multi-disciplinary artist and *MaaKe Magazine* founding editor Emily Carol Burns is juror. Visit [cia.edu/exhibitions](https://cia.edu/exhibitions) for CIA's current visitor policy.

## IDEA Council advancing CIA's diversity, equity efforts

By Michael C. Butz

Senior Drawing major Amani Williams has endured racism, misogyny and sexism throughout her life—including her time at the Cleveland Institute of Art. That's a big reason why she volunteered to join CIA's Inclusion, Diversity and Equity Awareness Council when it formed in the summer of 2020.

"You pay to go here, you pay to be in this space, and you have all these people telling you that this is a safe space where you can be yourself and make the things you want to make. The last thing you should experience is someone being passive aggressive or to encounter microaggressions from people who are supposed to respect you and honor the fact that you're different," she says.

Williams wants to make a difference, especially for students with similar experiences. So do the IDEA Council's other 15 faculty, staff and student members, who want to address problems they recognize have gone unsolved and under-discussed for too long.

Among those members is Drawing lecturer Amber Kempthorn. "It can be hard to hold a mirror up to yourself, and I'd like to think of the IDEA Council as a mirror for the College. I'm glad we're engaging in this reflection. I'd be remiss if I didn't say I wish it had happened sooner, but I'm looking forward."

Discussions about forming a council were already underway when Vice President of Human Resources + Inclusion Charise Reid joined CIA in January 2020. Those talks picked up in the wake of George Floyd's murder and the Black Lives Matter protests that followed. The creation that summer of an Instagram account called Black at CIA also

spurred action. The anonymous account shared detailed stories from students and alumni who experienced racism at CIA.

"I think that was an awakening for a lot of people," says Reid, who leads IDEA Council. "We have these students who are having experiences we didn't know they were having, and they didn't feel like they had allies or anybody to tell these things or who was going to do anything about these experiences. So, they created an Instagram page."

Among the IDEA Council's early priorities is to create a pre-orientation program that helps Black, Latino, Asian, Indigenous and members of other communities become better acquainted with CIA and surrounding neighborhoods to maximize their chances of personal and academic success. "We want them to come in, have a network, and identify allies they can go to when they feel frustrated, have questions or need support," Reid says.

In addition, better communication within the community is sought. Williams wants to empower faculty to speak up when people are experiencing racism or sexism—moments she knows can be hard to recognize for those who've never personally experienced them.

"Microaggressions are very traumatizing, and the way they're experienced by the victim, it's easy for that stuff to be ignored or overlooked," she says. "A lot of teachers don't want to blindly accuse anyone of anything, and I understand it's their responsibility to try to bring the class together. But a lot of academic and institutional language



Kempthorn



Reid



Williams

ends up hurting students of color because they're being told, 'You need to push forward and be respectful to this person who is literally not being respectful to you.' I think the council can help teachers recognize these issues and find skillful, tactful ways to approach them."

Kempthorn believes it's important to create support opportunities for faculty and staff. "Many of us don't know how to navigate these tough conversations. Many of us aren't familiar with things like conflict management and resolution, ideas about emotional intelligence, or even where to begin to make change."

Williams believes the IDEA Council is off to a good start but says "there's still a lot to be done." She's optimistic about the council members—"not just a bunch of old white people talking to themselves"—and their desire to enact change.

"These are people who really are invested in pushing forward a dialogue and making sure students get their voices heard. That's what students really want," she says. "It's not perfect, and it's not going to be fixed overnight, but we have people who are invested in the betterment of the school. It's going to take time, but the effort is there."

# Stepping into Their Own

## CIA helps first-generation students navigate college life

By Carlo Wolff

Being first in the family to go to college wasn't easy for Cleveland Institute of Art senior Taylor Mills and 2020 alum Frank Ragone, and staying the course was a challenge, particularly freshman year. Everything was new, and they couldn't rely on college experiences shared by older siblings, parents or grandparents.

But these days Mills is about to earn her degree in Game Design, and Ragone is busy applying his Bachelor of Fine Arts degree in Graphic Design at a full-time job in Austin, Texas. They are proof that with the right kind of support, it's more than possible to overcome "first-generation" hurdles.

Mills, a Game Design major, says that although most of the people in her blue-collar circle in suburban Cincinnati dropped out of high school or left college early, she received key support where it counted—from her father and from Howard Norris, her graphic arts teacher at the Warren County Career Center in Lebanon, Ohio. Lincoln Adams, a professor in CIA's Animation Department, was another inspiration, and Jared Bendis, CIA adjunct professor of Game Design, schooled her in the business of art. "It was a big deal for me to go past my first year of college," she says. "And now I'm about to graduate."

Choosing CIA became an option, Mills says, after "I finally got my dad to visit and showed him what I wanted to go into." Her father was able to see that game design isn't just play, but a business. To help support his daughter, he moved with Taylor to Cleveland to ease the housing situation.

Mills experienced culture shock at school, but she joined a community of fellow Game Design students and started to ease into the college groove.

"The first year was the hardest, mainly because my dad was struggling to find a job," Mills says. "Financial Aid showed me ways to get better scholarships. They really stepped up when they saw I was having financial struggles. That's something not all schools do."

For Ragone, who grew up in Parma, Ohio, CIA represented a welcome taste of urbanity and diversity. He had graduated from Normandy High School, where his graduating class of 300 had only five people of color. At CIA, he was suddenly exposed to a much more diverse student body, learned about LGBTQ issues, and came face to face with cultures other than his own.

"Being so ignorant to everything going on in the world and going to CIA and having my eyes opened—I appreciate that a lot," he says.

"Knowing what I know now, and knowing the backgrounds of my friends and of people I've met through what I do, I wouldn't call myself disadvantaged anymore."

In November 2020, Ragone moved to Austin to be marketing designer at Touchmate, a kiosk manufacturer. He runs his diversity-themed clothing company The People's Apparel on the side and dreams of turning his Ragone Printworks into a high-end art print studio.

Ragone has been inspired by the likes of Pentagram founder Michael Bierut (also a Normandy High School graduate) and iLTHY clothing designer Glen Infante. He also credits Amber Kempthorn, a Visual Arts lecturer at CIA, for bringing him up to speed in drawing, greatly improving his chances of graduating.

Ragone, too, hopes to inspire other young people—especially those in economically disadvantaged Italian and Latino communities—to see what a creative life has to offer.

Matthew Smith, CIA's director of student life and housing, knows where Mills and Ragone are coming from. Smith learned the value of higher education from his mother, who studied to be an X-ray technician at Cuyahoga Community College in Cleveland. In high school, Smith took college-level courses at Kenyon College in Gambier, Ohio, which smoothed his eventual path (and helped earn him a scholarship) to Baldwin Wallace University in Berea, Ohio.

Like Mills and Ragone, Smith benefited from attending a small school, where he wasn't just a number.

Making first-generation students feel like they belong matters to Smith.



Mills

"When we onboard first-year students during orientation, we have to do it with that kind of status in mind whether they need it or not, because some students celebrate it and others don't want to let anybody know they're first-gen," Smith says. "They feel it puts them at a disadvantage."

CIA makes sure to connect first-gens to teachers and staff of similar backgrounds who can speak to their issues and concerns.

"The key to working with first-gen students is that they need role models," Smith says. "They need to know that somebody on that campus went through it, understands what their struggle is, and can be a sounding board and an advocate."

The College also takes care to celebrate students' victories, whether it's landing a coveted internship or solving a financial problem. Staff also strive to minimize acronyms and to speak plainly.

Now that Ragone is settling into a multifaceted career, what advice would he give an incoming first-gen?

"Soak in everything and anything you can," Ragone says. "Learn and grow. Become the best person you can be."



Ragone

## Roulet's legacies of support, teaching live on

By Michael C. Butz and Colleen Sweeney

For a small glimpse into Ann Roulet's outsized impact on Cleveland Institute of Art students, look no further than at how she nudged Andy Yoder '82 toward a career-launching opportunity.

Renowned multimedia artist Red Grooms was publishing a book and Roulet suggested to Yoder, then a student, that he'd be the right person to design its cover because his work resonated with Grooms, recounted Roulet's daughter, Laura Hernandez-Roulet.

Yoder volunteered to do it, and at a subsequent book signing in Cleveland's Higbee's Department Store, Grooms praised Yoder's efforts. He told Yoder to look him up if he was in New York, which Yoder did. Working as Grooms' studio assistant was Yoder's first job out of CIA.

"She was always very devoted to the students," Hernandez-Roulet says. "All of her former students have told me they felt they really had someone on their side, someone who responded to their needs."

Ann Roulet, Faculty and Dean Emerita of the Cleveland Institute of Art and a much beloved figure throughout the community during her 35-year career, passed away March 7, 2021. She was 88.

Roulet began at CIA as a professor of English. She was a Charles Dickens scholar but also an avid



Ann Roulet

reader of contemporary literature. She encouraged reading among her art students by introducing them to books she believed would speak to them, such as James Joyce's *A Portrait of the Artist as a Young Man* and Rainer Maria Rilke's *Letters to a Young Poet*. Hernandez-Roulet said her mother also was at the forefront of teaching Latin American literature, including works by Gabriel García Márquez, during the 1970s.

Roulet and her husband, Dr. Norman Roulet, would for many years host Christmas and graduation parties for the CIA community. The parties grew famous, Hernandez-Roulet recalled.

The Roulets also were avid art collectors and regularly invited CIA students to their home to see the collection and to model collecting art. Countless pieces by faculty and students were in their collection, the majority of which was auctioned to support the establishment of the

Ann and Norman Roulet Student + Alumni Gallery, which opened in 2015 as part of CIA's campus unification project.

"Both of my parents wanted to support a gallery for students and alumni," Hernandez-Roulet says. "They both felt strongly that it was important that in an art school there be a place for people who are closely connected to the school to show their work on a continuing basis."

Before passing, Roulet also established an endowment fund to support student safety. Much earlier in her career, she also was instrumental in getting accreditation for CIA.

"That was an important priority for her—that you'd have a real BFA degree that involved academic classes as well as art classes," Hernandez-Roulet says.

Roulet's advocacy for students and her championing of their successes, as well as her welcoming spirit and academic leadership, will be remembered at CIA for generations to come.

A celebration of her life will take place at CIA when it is deemed safe to gather again. The family prefers that those who wish to make contributions in her name do so to CIA at [cia.edu/donate](http://cia.edu/donate) or to 11610 Euclid Ave., Cleveland, OH 44106.

# Sound Advice

Throughout the pandemic, CIA has hosted virtual talks—Creativity Hour and Fireside Chat—that invite alumni to share insight with the CIA community. With that in mind, *Link* asked alumni to share the best advice they received as students. For many, lessons learned at CIA have endured.

## David Verba '80: Advice from Julian Stanczak '54 stuck with me

Julian Stanczak told me to “go to the art museum and don’t look at who did the artwork or the date.” He emphasized this next point in his Julian Stanczak way: “Just look at what is going on in each work!” That one sentence, to me at least, is essential to really understanding art and always goes through my mind when looking at art.

## Connie Simon '72: Carroll Cassill helped me believe in myself as an artist

The faculty member I received much wise advice from back in the '70s was Carroll Cassill in Printmaking. Among many other wise statements, he told me to “believe in my own handwriting.” He helped me do just that. Of course, believing in your own unique temperament and style is the essence of being a fine artist and not always easy.

## Leonard Koscianski '77: Ed Mieczkowski '57 helped us keep it real

Ed Mieczkowski wasn't what you would call a “nice” teacher. In fact, he was rather caustic and sarcastic, but he was our god. Regarding our assignments: “This is not a game, it’s for REAL.”

I recently started working with the LewAllen Galleries in Santa Fe, New Mexico, which has represented Ed for years. I will be showing in the same gallery with my mentor! How’s that for REAL!

## Kimberly Chapman '17: Richard Fiorelli '74 helped cast doubts aside

Choosing just one CIA faculty member who had a strong impact on my art career is akin to choosing a favorite child. It’s impossible. But if I had to—absolutely had to choose just one—it would be my Foundation Design teacher Richard Fiorelli.

I was in my mid-50s when I arrived at CIA in search of a BFA in Ceramics. Truth be told, I was terrified—sometimes to the point of immobilization. It was Richard who listened to my doubts and provided sound advice in my first year. He

suggested I “squelch the seed of doubt;” otherwise, it will keep growing. He told me to pull it up by its gnarly roots and cast it aside. Typical of Richard, his advice came with numerous and humorous illustrations. Today, as I strive to be a compelling artist with a message and work hard to navigate the deep waters of the art world, I still find myself heeding his advice. I agree with Richard—the seed of doubt never helped anyone.

## Catherine Butler '81: Wisdom from Miller '40, Salomon guides my career

From John Paul Miller during a one-on-one discussion of a piece I was working on in jewelry class: “I can only tell you what I would do if this were my piece, but you and I do not think at all alike, so do what you will with what I suggest.”

The freedom to ignore or discard his suggestions made me consider his input more seriously, and made me consider what my intent was and what would best serve that intent in my work. I use some variation of his words in my teaching, encouraging students to use their own agency, intellect and intuition as they consider feedback.

From Judith Salomon (when she was a relatively new faculty member): “Catherine, doesn’t anyone here make small jewelry pieces like earrings that people can wear every day?” At that time, all the Jewelry and Silversmithing students were working on major pieces that took months, if not years, to complete. Her comment completely changed my trajectory in life, as I started making little abstract pins and earrings that eventually evolved into figurative pins, earrings and necklaces, a production line that was hugely successful for me for a good 20 years and essentially launched my career as an artist and art educator.

## Valerie Mayen '05: Gene Pawlowski '65 advised to focus on why, not what

During my fifth year, when I was working on my thesis, I was stuck on what narrative to pursue. I had too many ideas and not enough focus that felt purposeful. Gene Pawlowski noticed my struggle



“The New Day” by Leonard Koscianski '77 (2019)

and advised me to think less about what I wanted to make, or a collection of pretty illustrations just to fill gallery walls, and rather to dwell on the why. He encouraged me to think about what I wanted to say as an artist, why I wanted to say it and to whom I wanted to say it—for what purpose.

This simple statement led me to develop a concept that took my illustration work to a new level that included performance art, fundraising, nonprofit collaborations, spoken word and even fashion design, which culminated at Cleveland Public Theatre for a three-night performance run. It was a body of work I was the proudest of in my career as an artist. It inspired me to pursue deeper reasons and initiatives when I started my handmade slow fashion business in 2008, which I still run. Gene was my biggest champion and truly took the time to listen, problem solve and support his students.

Visit [cia.edu/news](http://cia.edu/news) to read what Jef Sturm '63, Chuck Tramontana '65, Eric Mantle '66, Gale Gand '80, Linda Zolten Wood '87, Benjamin Rodriguez Jr. '05, Peyton Leatherman '20 and Kristin Brindza '20 said was the best advice they received at CIA, and for more from David Verba and Catherine Butler.

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for Bosch; and Kate DiLillo, a Cleveland-based designer for 1991 alum Scott Richardson’s Richardson Design. Throughout the project, they offered insight and advice to the students.

Making up for students’ lost income was key, too. The Cleveland Foundation’s support was crucial.

“The idea of using our funding to pay stipends to students to do this work so they could have meaningful work experience that was both paid and could help with their career path—and that could generate ideas that could be important for Cleveland’s competitive advantage—were all reasons why we supported this,” Kuri says.

Among those who benefited from the project was 2020 Industrial Design grad Jason Taft. He was chosen as team leader for the group that sought to address health care worker needs, which entailed managing five undergraduate students. They surveyed about 70 medical professionals from across the county. Taft conducted interviews, drew concepts, worked on design proposals and conducted research.

It was a valuable learning experience. Taft relied heavily on his team’s professional mentor, Bible-Churavy, for advice on managing his teammates, who in some cases were friends. These days, Taft operates a design consulting firm in his

hometown of Kalamazoo, Michigan, and he says the managerial guidance he got on this project improved his leadership and relational abilities.

“I am very comfortable in taking charge with clients, which is great because some people just have no clue what they want,” he says, explaining he often works with small-business owners with whom close bonds can form.

“Small-business owners and artists, their whole livelihoods hinge on this. ... Being able to ride that line between friendship and managing is interesting. I think my client relations have actually benefited from it, just in the way I approach people and make them feel comfortable with what’s going on but also provide a little bit of direction.”

That’s just one way in which, by design, the PPE project helped empower CIA students. In addition, Cuffaro pointed to instilling in them a can-do attitude and creative-solutions-focused mindset.

“Recognizing this global issue will have long-term repercussions, we didn’t say, ‘Not my problem,’” he says. “We tried to create the best opportunity for those students to continue to learn. We looked at it for their good and for the good of future students. Frankly, it would’ve been much easier after last spring to say, ‘Man, I’m shutting down.’ But we didn’t. We wanted to be proactive.”



A rendering depicting a UV light robot sanitizing a pharmacy aisle is an example of how non-medical PPE could be implemented.

The project awaits its formal presentation to the Cleveland Foundation, but Kuri’s personal review showed her “high-level ideas that were very applicable” and had “potential for utilization.” She was excited by what she saw and what it might mean for Cleveland’s future.

“Design thinking and integrated, human-centered design that looks for better practices is the future of our society. Complex problems are going to get solved with design thinking, and CIA is incredibly well-positioned to attract students where there are opportunities to get involved in the community,” Kuri says. “For us, it’s important to Cleveland to have this top-notch art and design school in the community, where students can come and stay to help us change our city for the better.”

# NOTES

Have a note to share?  
Please submit by July 1 to  
[link@cia.edu](mailto:link@cia.edu) for inclusion  
in the next issue of *Link*.



Fred Gutzeit '62

**Anthony Eterovich '38\*** will have a solo show, *A Thrilling Act: The Art of Anthony Eterovich (1916–2011)*, tour for the first time to a major midsize museum. It will open June 12 at the Massillon Museum in Massillon, Ohio.

**Harold Zisla '50\*** had 70 drawings published in *Provocative Lines: Drawings by Harold Zisla*. The 174-page, 7x5-inch volume includes 55 lighthearted drawings that he created during meetings and 15 untitled images. The book also includes several of his insights into the value of art, a pen-and-ink self-portrait and a short biography. Four conversational essays provide context, including one detailing the surprising discovery of a stack of 6x4-inch drawings in his studio after his death in 2016.

**Herbert Friedson '58** had an enamel-on-copper piece, "Resplendent Revelation," included in the virtual exhibition *Common Ground* hosted by River Arts Inc. in Prairie du Sac, Wisconsin. A tri-level enamel wall piece, "Cloistered Elements," has been acquired by The Enamel Arts Foundation in Los Angeles for its permanent collection. Another piece, "Alternate Reality," was included in the *26th Arts North International 2021 Annual Juried Exhibition* at the Hopkins Center for the Arts in Hopkins, Minnesota.

**Fred Gutzeit '62** had work on view in *Art for Your Collection* at The Catherine Fosnot Art Gallery and Center in New London, Connecticut.

**Ann Miller '62** had work on view in the *20th Annual Frances N. Roddy Exhibition* at the

Anthony Eterovich '38\*



Concord Center for the Visual Arts in Concord, Massachusetts. She has received jury prizes from the annual show for the past two years.

**Tom Roese '71** had five drawings accepted into the permanent collection of the Flint Institute of Arts in Flint, Michigan.

**Kim Zarney '71** had a bison calf painting selected for the 2021 Wild Bison of Yellowstone Country calendar. Produced by the Buffalo Field Campaign, the calendar celebrates the nonprofit organization's 24 years of working to protect America's only herds of continuously wild buffalo.

**Chuck Kovacic '72** has been developing a series of virtual paint-out sessions with the California Art Club. Each session offers artists opportunities to connect while creating and exhibiting work. The programs have been popular at the CAC as they have recreated aspects of in-person events.

**Constance Pierce '73** had a painting selected for inclusion in the recent juried publication, *CIVA Voices 2020*, published in January 2021. Pierce currently teaches painting, watercolor and image journaling at the Powerhouse Studio of the Yoknapatawpha Arts Council in Oxford, Mississippi.

Over the past few years she has exhibited in Japan, Washington, D.C. and Yale Divinity Library in New Haven, Connecticut, and recently had a solo exhibit, *Cri de Coeur: Suffering and Transcendence*, at Pearl River Glass Gallery in Jackson, Mississippi.

**Leslye Arian '76** had work in the Sonata #5 Project, a multidisciplinary classical concert and fine art exhibition produced by Gordon Square Classical Concerts and Context Fine Art in

Cleveland. Artists interpreted various movements of the piece in their studio practice. She also had work in the *Heights Artists Showcase Exhibition* at Heights Arts in Cleveland Heights, Ohio.

**Thomas Lyon Mills '78** will have two exhibitions at the Ricco/Maresca Gallery in New York. Mills is included in a group show at the gallery in late spring, and the gallery is exhibiting a larger body of his new and past work online. Combining sabbaticals, summers and his time as chief critic for the Rhode Island School of Design European Honors Program, Mills has spent nine-and-a-half years working in the Roman and Italian underground, bringing his on-site work back to the studio for further development. Mills is Professor Emeritus at RISD.



Joey Goergen '18

**Kathy Vajda '82** had five recent prints included in *Flickering at the Edge of Anthropocene* on view at Blockfort art gallery in Columbus, Ohio.

**Andy Yoder '82** had work on view in *Overboard*, a solo show at the Brattleboro Museum and Art Center in Brattleboro, Vermont. His work was also featured in *The New York Times*.

**Pamela Argentieri '87** had work in the *11th Annual Jewelry Invitational* at River Gallery in Rocky River, Ohio.

**Steven Mastroianni '88** had work in the *49th Annual Juried Art Exhibit* at Valley Art Center in Chagrin Falls, Ohio. The show also featured works by **Bill Fleming '74**, **Ron Krygowski '76**, **Chris Boehlefeld '79**, **Judy Takács '86**, **Lynne Lofton '97**, **Jill Yanik '08**, **Emily Campbell '12** and **Kimberly Chapman '17**

**Kevin Geiger '89** is alive and well with his family in Taiwan, where he is a professor at the Taipei National University of the Arts.

Andrea LeBlond '96



\*Deceased



Sarah Curry '01

**Carl Zipfel '93** talked with *Dirt Rider* magazine about his role in the design of the GMC Sierra 1500 CarbonPro truck bed and how his college internship led to a full-time position at General Motors after graduation, launching his career in transportation design. Zipfel is design manager for GMC Brand studio at General Motors Design.

**Kevin Snipes '94** was an artist-in-residence at The Clay Studio in Philadelphia.

**Andrea LeBlond '95** received the Best in Ceramics Award at the Zanesville Museum of Art's 75th Ohio Annual Exhibition for her piece, "Molecule."

**Sarah Curry '01** had work in a solo show, *Underestimated*, at HEDGE Gallery in Cleveland. Her work was also recently featured on an episode of *Applause* on WVIZ/PBS ideastream.

Herbert Friedson '58



**Lauralee Hutson '01** had work on view in *Cause for Environmental Change* at The Bonfoey Gallery in Cleveland. The exhibition also featured the work of **Susan Squires '83, Barbara Stanczak '90, Erik Neff '91, Susan Danko '98, Jenniffer Omitz '02** and **Carmen Romine '10**.

**Mark Reigelman '06** discussed his public art career in *Studio to the Street*, a conversation with LAND studio in Cleveland.

**Andrew Zimbleman '06** had paintings and drawings on view in a solo exhibition, *The Subway Series*, at the Rochester Contemporary Art Center's lab space in Rochester, New York. An introduction to the series was written by **Mark Reigelman '06**.

**Jerry Birchfield '09** had work on view in *Small Wonders* at Abattoir gallery in Cleveland.

**Carmen Romine '10** was a featured artist at River Gallery in Rocky River, Ohio.

**Leigh Brooklyn '11** discussed her latest series, "Love Bomb," with FreshWater Cleveland.

**Amber Ford '16** had work on view in *Making Your Mark* at the Akron Art Museum in Akron, Ohio. The show also featured work from **Erykah (E.T.) Townsend '20** and **Rebekah Wilhelm '09**. Ford was also featured in *The Atlantic* for "Mistaken Identity," her newest photography series.

**Kimberly Chapman '17** will have a solo exhibition in June at the Mansfield Art Center in Mansfield, Ohio.



Kimberly Chapman '17

**James Harris '17** recently self-published a children's book, *The Demon in the Tree*, which he wrote and illustrated.

**Josiah Herman '17** self-published a children's book, *A World Without Art*, about the importance of the arts.

**Orlando Caraballo '18** has been named education director of the Cleveland Print Room.

**Joey Goergen '18** was recently interviewed by *Digital Future* magazine.

**Sam Butler '19** had her BFA thesis film accepted into the Phoenix Short Film Festival.

Leigh Brooklyn '11



## Obituaries

**Timothy Lachowski '76** passed away May 26, 2020. He majored in Illustration.

**Luella Petto** (nee Januska) died October 13, 2020. She studied at CIA from 1949 to 1951.

**Steven Yunghans** died October 16, 2020. He studied Photography from 1992 to 1994.

**Harrison Rucker** passed November 22, 2020. He studied Advertising Art and Illustration from 1954 to 1955.

**Martha Liebert '54** (nee Redinger) passed November 23, 2020. She was an Illustration major.

**Robert Spannbaauer '50** passed away November 24, 2020. He studied Ceramics and Sculpture.

**John T. Knoske** died January 14, 2021. He studied Painting from 1974 to 1980.

**Dorothy Farschman** (nee Kokas) passed away January 22, 2021. She studied at CIA in 1954.

**Jordan Charlton '16** died February 2, 2021. He studied Animation and later served as an adjunct faculty member in that department.



Pete Maric '00

## Faculty and Staff Notes

**Mark Bassett** (Liberal Arts) gave a virtual presentation titled “Threads in the Tapestry: A History of the Cleveland Institute of Art” for the series History TALKS on November 30 for the Rocky River Public Library in Rocky River, Ohio.

**Dan Cuffaro '91** (Industrial Design) saw his startup company, nCamp LLC, grow exponentially during the pandemic, as camping has been considered a “safe” activity. By the end of 2020, the company sold more than 20,000 units in 15 different countries. This growth enabled it to plan a series of new products for 2021–22, which are currently in development. This venture provides a real-life example (on a daily basis) for students, as Cuffaro provides updates on work in progress, the challenges of a startup, the minutiae of bringing a product to market and the fulfillment of seeing one’s vision come to reality.

**Maggie Denk-Leigh** (Printmaking) has been included in the exhibition *Women Print Artists of Ohio, 1930 to 2020*, installed at the office of Dr. Jack Lissauer in Beachwood, Ohio.

**Scott Goss '06** (Foundation) had an exhibition, *Altered Reality*, from March 26 to May 8 at The Sculpture Center as part of its Revealed Artist Series. The work explores the impacts of technology on the way we as humans connect with each other daily. The work combines new research in machines and incorporates various ways to transport a monitor across a space.

**Steven Gutierrez** (Foundation, Game Design) is finalizing his public art sculpture, “Our Roots Grow,” for a park in North Olmsted, Ohio. The goal was to connect North Olmsted to its potential future. The stainless steel, tree-like sculpture will contain solar-powered LEDs and is inspired by the craftsman style architecture of

Benjamin Johnson



the neighborhood. Gutierrez hopes to continue working on this post-craftsman style for future works. Also, Gutierrez was selected to create and lead a public art project for the City of Cleveland Kennel. He will work with shelter staff, city staff, neighborhood residents and other stakeholders to develop innovative, original art that’s both related to the mission of the kennel and reflective of the neighborhood. Completion is slated for June 2022.

**David Hart** (Liberal Arts) delivered the paper “Spoken Softly with Mama: Intersectionality and Black Women’s Spaces in Cuba” at the Universities Art Association of Canada 2020 Conference in October. Dr. Hart is currently on a one-semester sabbatical for spring 2021.

**Elizabeth Hoag** (Liberal Arts) developed a new virtual program in conjunction with the Shaker Historical Museum in Shaker Heights, Ohio. Since 2016, she has led an archaeology-themed



weeklong summer camp for kids in partnership with the museum. When COVID-19 threatened to close the camp in 2020, Hoag helped reimagine the camp as a virtual experience. Campers took part in a four-day virtual, hands-on archaeology camp, where they were provided with supplies and activities to do at home. Brief instructional sessions were held every morning via Google Meet, giving a mini-lesson and telling the kids what their activity was for the day. The project was so successful that a virtual two-day mini-camp on archaeology and earth sciences was held during winter break, and plans to include virtual options are being considered for future camps.

**Benjamin Johnson** (Glass) was recently included in the following exhibitions: the *75th Annual May Show* at Mansfield Arts Center in Mansfield, Ohio (Honorable Mention); the *75th Annual Ohio Exhibition* at the Zanesville Museum of Art in Zanesville, Ohio; *New Now*, organized by the Artists Archives of the Western Reserve in Cleveland (through April 17); and *Materials: Hard + Soft* by the Greater Denton Arts Council in Denton, Texas (through May 1).

**Sarah Kabot** (Drawing) is working with her public art collaborator, Marianne Desmarais of Tulane University, on a commission for temporary public sculpture for the Cleveland Clinic. The project is titled “Double Loop,” referring to the human circulatory system. The materials used for the project repurpose medical plastics that are expired and thus unusable for medical purposes at the Clinic or other facilities where supplies

might be desperately needed. These items exist outside of the current pathways for reclamation that the Clinic participates in. Kabot and Desmarais focus on the fiber optic qualities of vinyl tubing. In addition, Kabot has a springtime solo exhibition, *Sarah Kabot: Works on Paper*, at Deep Dive Art Projects in Cleveland’s Collinwood neighborhood.

**Pete Maric '00** (Interior Architecture) recently completed nine renderings for Hinkley Lighting’s Landscape Lighting Techniques catalog. The renderings showcase various illumination techniques for home exteriors and landscape features. They will be published in the company’s April catalog.

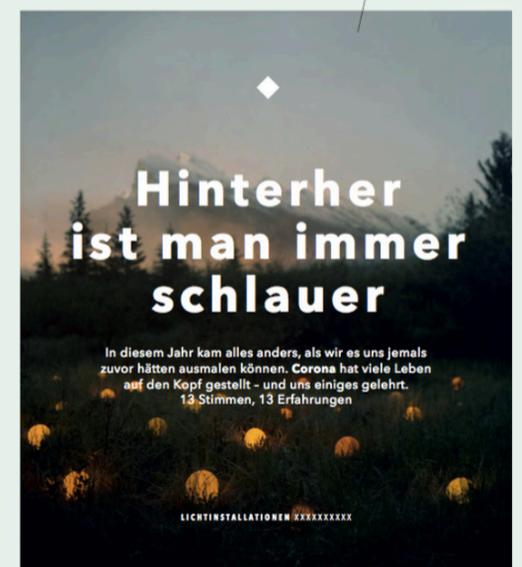
**Sarah Minor** (Liberal Arts) had her textile, “Log Cabin Square,” selected for *The Art of Print: Regional Juried Printmaking Exhibition* at Summit Artspace in Akron, and her short story, “The Mooneyeds,” appeared in *New Ohio Review*’s Winter Exclusive. This winter, she delivered virtual text-image performances of Bright Archive through the University of Arizona in Tuscon, Mac’s Backs on Coventry in Cleveland Heights, and City of Asylum Bookstore and White Whale Books, both in Pittsburgh.

**Zach Savich** (Liberal Arts) had his poem, “Rust Honey,” featured in the Academy of American Poets’ Poem-a-Day series. His writing on contemporary poetry has recently been published by the *Kenyon Review*, the *Cleveland Review of Books*, and *Tupelo Quarterly*.

**Marc Sumerak** (Liberal Arts) had his latest book, *Cooking with Deadpool*, released on February 2 by Insight Editions. Explore the culinary cravings of Marvel’s “Merc with a Mouth” with more than 60 recipes by Elena Craig. It’s chimichanga time, kids!

**Barry Underwood** (Photography + Video) will be among the photographers featured in *The Photography: Slow & Present Professional VOL.2*, published by MUG Publishing in Seoul, South Korea. Alongside Underwood will be photographers Eun-Joeng Lee, Won-chel Lee, Chel-ue Song, Woo-keun Choi and Eun Jin Jung. All are working in different fields but all work with long-exposure techniques. In addition, Underwood recently had images licensed by Apple for cover art on its Wellness playlists “Forest Sounds” and “Sound Bath.” Underwood also had his work featured on the cover and throughout the Dossier section of *Brigitte*, Germany’s largest women’s magazine.

**Dossier** / Psychologie & Gesellschaft



Barry Underwood

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



Top: Maxmillian Peralta '21  
Bottom: Ash Sark '21

Top: Megan Lubey '22  
Bottom Left: Anny Nguyen '22  
Bottom Right: Seneca Kuchar '21

Top: Derek Walker '23  
Bottom: Cale Ours '24

## 2021 Student Independent Exhibition



Painting and Drawing major Renaissance Bernard '21 works in his studio. Photo by Robert Muller '87.