



Illustrating Success

CIA-CWRU program has been fruitful for Life Sciences Illustration students

By Bob Sandrick

Umut Gurkan is not the bragging type, but he is passionate about his work. That's why the Case Western Reserve University associate professor, though ultimately proud of his CWRU/Cleveland Institute of Art academic team's work and second-place finish in a recent national competition, was slightly disappointed they weren't recognized for more.

The contest was called the Hope for Sickle Cell Disease Challenge, and it was organized by the National Heart, Lung and Blood Institute, part of the National Institutes of Health. The purpose was to shatter myths about sickle cell disease, give hope to young people dealing with the condition and show them that they can live fun, fruitful lives.

To communicate that message, college students and their mentors could create and use videos, software, illustrations, computer games and websites. Gurkan's team, which included Grace Schlemmer '22 and Kerstyn Gay '22 from CIA and CWRU graduate student Zoe Sekyonda, built an interactive, animated virtual book, *My Super Cells and Me!*

"We should have won first place," Gurkan says ardently, but not bitterly. "I had a lot of confidence in our researchers and in Grace and Kerstyn. They spent months working on the project, interviewing patients, caregivers, nurses, doctors, social workers and researchers.

"We have received requests from physicians around the world, inquiring if they can use this book, especially for younger patients," adds Gurkan, who researches sickle cell disease.

Schlemmer and Gay, who with Sekyonda split a \$15,000 contest prize, say they were pleasantly surprised to learn that they had taken second in the competition. "I knew we had created a cool tool but didn't expect our efforts to have that big of a payoff," Gay says.

The Sickle Cell Disease Challenge isn't the first CIA-CWRU collaboration that has received accolades. In partnership, the two schools won the 2020 BioArt competition sponsored by the Federation of American Societies for Experimental Biology. The CIA-CWRU entry, which also focused on sickle cell disease, featured illustrations of red blood cells by CIA student Alexa Abounader '20.

A CIA-CWRU team also was a winner in the 2017 BioArt competition. Gurkan, CIA student Courtney Fleming '18 and CWRU student Birnur Akkaya illustrated red blood cells misshapen by overexposure to mercury.

The two-school partnership stems from an internship program in which CIA students in Life Sciences Illustration (formerly Biomedical Art) learn about science and bioengineering at CWRU so they can more effectively illustrate scientific concepts and make them more understandable.

Grace Schlemmer '22, left, discusses *My Super Cells and Me!*, an interactive, animated virtual book that seeks to shatter myths about sickle cell disease, with co-creator Kerstyn Gay '22 and Life Sciences Illustration chair Thomas Nowacki.

Maybe that's likely why College Factual, which helps students find colleges and identify majors most suitable for them, ranked CIA the most focused medical illustration and informatics school in the country in both 2020 and 2021.

Providing hope

Gurkan established a sickle cell disease research lab in 2013 at CWRU. The red blood cell disorder, which can cause pain, infections and strokes, affects 100,000 Americans. Gurkan's aim is to educate the world, especially underserved communities, about advances in research and treatment, and to demonstrate that researchers care about them.

"If the disease is not diagnosed early and properly, the life expectancy can be as low as five years," Gurkan says. "But in the United States, all babies are screened for sickle cell. If someone is diagnosed, modern medicine can manage the symptoms and reduce the complications, and these patients can have longer, healthier lives."

Meanwhile, at CIA, the Life Sciences Illustration program teaches students how to use illustration, animation and information design to make biological, zoological, botanical and health science concepts more accessible to everyone. Students gain real-world experience through projects and internships at University Hospitals, Cleveland Clinic, Cleveland Museum of Natural History and Cleveland Botanical Garden.

President's Welcome



As you have heard either by memo, email or in the press, I will be stepping down as CIA's President + CEO on June 30, 2022. This issue of Link introduces my last year at this wonderful College.

Transitions like these always spark thoughts of what has been and what will be for me and this institution. I came from the East Coast to Northeast Ohio and found a new home, one that gave me a warm welcome, new friends and extraordinary cultural stimulation. I entered an institution that presented me with

great challenges and even greater opportunities to train the next generation of artists and designers who would in turn impact our region, our nation and our world. I take great pride in the accomplishments of our students, alumni, faculty and staff—not because I can claim any ownership, but because I helped secure a launching pad from which they could soar.

When I arrived, CIA was faced with the financial fallout from the 2008 real estate crash that devastated the country's economy, leaving the College with a half-completed and stalled campus consolidation plan. Our community galvanized itself to reconceive and redesign the consolidated campus, construct it and pay for it. At the same time, we right-sized our administration, restored faculty and staff salaries and benefits, established shared governance with the faculty, and balanced the budget without depleting the endowment. We streamlined the curriculum while maintaining its focus and rigor, enhanced the facilities and built on the strength of the faculty. We significantly increased the diversity of our students, faculty, staff and Board.

We did it because we had to do it; the school would not have survived had we not.

The challenges CIA faces are significant. The pool of 18-year-olds has shrunk nationally, a trend that will continue for the next 10 years. And that pool is even more diminished by the number of young people deciding to forego college. All higher education faces the dilemma of fewer students,

higher costs and a diminished appetite in our culture to take on debt. This is why I intend to spend my last year at CIA raising money, primarily for student scholarship aid to address the tuition challenges to increasingly first-generation cohorts of students while building endowment reserves—the only long-term solution to a college's financial vulnerability.

I will be asking for your assistance this year to secure the legacy of the last 12 years and to bolster the college's future under my successor as President + CEO, Kathryn Heidemann, whose leadership and creativity will serve our community well. Together, we can all help CIA continue to improve cultural and economic lives for another 140 years.

Grafton J. Nunes

Here's What's Going On!

Class of 2020 exhibition

A show that features work by those whose BFA exhibitions were held virtually due to the COVID-19 pandemic opens November 5 in Reinberger Gallery.

Lunch on Fridays

CIA faculty member David Hart (October 22), author Melissa Febos (November 5), and artist Josh MacPhee present virtually this fall. For Zoom links, check cia.edu/events.

Technical Specialists show

View the work of CIA's talented Technical Specialists through October 15 in the Ann and Norman Roulet Student + Alumni Gallery.

Cinematheque

Theatrical screenings have resumed at the Cinematheque. For a film schedule—which still includes some virtual offerings—visit cia.edu/cinematheque.



2021 Faculty Exhibition

The creativity of CIA's world-renowned faculty are on view through October 10 in Reinberger Gallery.

Heidemann named next President + CEO of CIA

By Michael C. Butz

Next year will mark more than the Cleveland Institute of Art's 140th anniversary. It will also represent a new chapter at CIA—one with Kathryn Heidemann serving as its new president and CEO. Heidemann's future appointment was confirmed by the Board of Directors in August and she will begin her new role on July 1, 2022.

"CIA is one of the most respected colleges of art and design in the world, and it's a distinct honor to be chosen as its next leader," says Heidemann, who will be CIA's first female president in more than 100 years. "I'll be a staunch advocate for our students, faculty and staff, and I'll work tirelessly to ensure our future success and creative growth."

Heidemann will succeed Grafton Nunes, who announced his retirement this summer. When Nunes steps down on June 30, 2022, he'll have served 12 years as leader of the College. Until then, Heidemann and Nunes will work side by side to complete a seamless transition in leadership.

"I believe Kathryn Heidemann is the right person in the right position at the right time," Nunes says. "There are new challenges and emerging opportunities in higher education, and it is Kathryn's generation of faculty and staff that will reinvent higher education for a post-pandemic America of explosive aesthetic expectations, expansive design needs and impressive diversity. She sees these transitions and is singularly prepared to address them. I am excited for CIA's future under Kathryn's leadership."



Kathryn Heidemann talks to students after her arrival at CIA in 2019.

Heidemann joined CIA as vice president of academic affairs and dean of faculty in 2019. In her role as the College's chief academic officer, she has been responsible for program and curricular development and delivery, academic operations and strategy, student affairs, and accreditation and assessment. She played a key role in devising CIA's most recent strategic plan, guided the College's successful reaccreditation process and led its COVID-19 academic planning.

"The Board has been impressed in every conceivable way with her energy, her devotion to the College, and her understanding of local artistic, political and economic environments," says Cynthia Prior Gascoigne, CIA Board chair. "In addition, we have been pleased to see the same types of skills in her that we were lucky enough to have in Grafton: vision, imagination, sound business sense, an ability to connect with students and employees, and the ability to make a case for financial support among our friends and donors."

Prior to joining CIA, Heidemann served as assistant dean at Carnegie Mellon University's College of Fine Arts and the Heinz College of Information Systems and Public Policy. Her responsibilities also included leading the university's graduate programs in arts management and entertainment industry management, placing her work at the intersection of arts, technology and public policy.

She also has more than two decades of arts and nonprofit management experience, holding leadership roles in artistic operations, curatorial programming, marketing, fundraising, and educational and community engagement for a variety of institutions. As a champion for creative placemaking, she served as a mayor-appointed art commissioner for the City of Pittsburgh.

Through her leadership roles, she has seen firsthand the positive impact art and design can have on communities, from reviving economic fortunes to activating underused spaces. As president of CIA, she will seek to boost its contributions to Cleveland's creative economy and leverage the arts' role in fostering innovation.

"Art and design play a fundamental role in building civic participation, creating a sense of place and provoking positive disruption of industry—all of which improve our communities and move cities forward," she says. "As a primary driver of the arts in Cleveland, CIA's involvement is crucial. I look forward to building on our past successes and identifying new ways for our artists—students, alumni, faculty and staff—to make a difference."

Willett plays big role in designing Cadillac LYRIQ

By Carlo Wolff

To see the LYRIQ, Cadillac's first electric vehicle, come to fruition thrills Candice Willett '03, lead designer for Choreographed Experiences and Lighting at the luxury brand. She is eager to start up the sleek crossover with her key fob and watch its many LEDs illuminate the car from the Cadillac badge down, then wrap all around and throughout the inside. The exterior lighting Willett designed for the LYRIQ offers a calming, jewel-like welcome.

Production of the \$58,795 LYRIQ is set to start in early 2022. It has a range of 300 miles, offers hands-free driving, remote parking and a 19-speaker sound system. Willett worked closely with Tristan Murphy '06, Interior Design Manager at General Motors, who describes the LYRIQ as having "a very high learning ability."

Lessons learned at the Cleveland Institute of Art helped Willett become a driving force at Cadillac. She fondly recalls Richard Fiorelli, Foundation faculty emeritus, teaching her how to make a hat that could catch, carry and release a ping-pong ball. That exercise taught her the value of perseverance and feedback.

"We had to pass the ping-pong ball from our hat to the person next to us. It was about developing a concept and a look," she says. "At the time, we thought it was fun, but it was about designing with intent, trying to make something that was achievable with another artist."

Industrial Design faculty members Carla Blackman and Douglas Paige taught Willett "to look at the world around us and be receptive to what you're seeing," she says. They also taught her to be passionate about projects and customer-oriented.

Willett and Murphy are both graduates of CIA's Transportation Design program, part of the Industrial Design major. Daniel Cuffaro, chair of Industrial Design, emphasizes that students in the program learn the importance of problem-solving.

"Typically, Transportation Design is very focused on styling, on how to create a look," Cuffaro says. "Product design is focused on problem-solving. In industry, the transportation people who graduate from CIA are seen as different because they're not



Candice Willett '03 designed the lighting for Cadillac's new LYRIQ. Photo courtesy of Cadillac.

just stylists; there's a problem-solving element and a styling element."

A closer look

Like other EVs, the LYRIQ is quiet. But it's no shrinking violet. The exterior lighting Willett dreamed up is the vehicle's literal wake-up call. Such lighting will characterize all the EVs Cadillac is expected to field by 2030, the year it ends production of cars powered by internal combustion engines.

"With LYRIQ, we were able to push the personality of the vehicle and go into more of a digital application," she says. "Working with so many LEDs gave us a whole other opportunity, another canvas, with the movement of light to help communicate with our customer. The vehicle 'understands' you're there and shows it's ready to take you on an exceptional and inspired journey."

Willett's tenacity was key to bringing the LYRIQ from concept to showroom, Murphy says.

"She's a bird dog," says Murphy. "When you're told 'no, this is not going to happen,' and you've got all

these roadblocks, it's really easy to say the world is against you. She is really good at continuing to push that uphill and get it over the hump.

"Any time you're doing innovation, you're going to face resistance," says Murphy, who's especially proud of the LYRIQ's wraparound dashboard digital display and speaker grills. "We're not doing our jobs as designers if we're not being told that we're rattling the cage. She will push and push and push and get results. She figures out ways to get the job done."

At home, work is off the table as a conversation topic. Willett's husband, Dustin Shedlarski '05, is an interior design manager for Ford. She's proud of the skills he brought to Ford's new F-150 EV truck, but with a 16-year-old son, "by dinner time, the last thing you want to talk about is cars."

"I feel like I go to work every day and make really cool things," says Willett. The LYRIQ "was a once-in-a-lifetime burst for me to be able to push a vision and have it come through, and it's a new thing for Cadillac. With such a historic lineage, to be able to say that is pretty humbling for me."

New school year brings changes to CIA's faculty

By Jordan Berkovitz

With a new academic year at the Cleveland Institute of Art comes faculty transitions and additions. Notable changes include Jared Bendis being named chair of Game Design; Nicole Condon-Shih being named chair of Foundation; and Elizabeth Rauh, PhD joining CIA as the Art History faculty-in-residence.

"We are thrilled to have Dr. Rauh join CIA this year, as her background and expertise in Islamic art and Middle Eastern visual culture, along with her decolonized approach to art history pedagogy, will bring an expanded and essential perspective to our academic portfolio," says Kathryn Heidemann, Senior Vice President for Academic Affairs + Chief Operating Officer. "Likewise, although Condon-Shih and Bendis are not new to CIA, in their new roles as chairs, they have already begun to make great strides with respect to curriculum development, strategic alignment and continuous improvement in support of student success."

Bendis, a 2004 CIA alum, specializes in game design, virtual reality, photography, and interactive and new media. Outside of CIA, he serves as Creative New Media Officer for Case Western Reserve University's Kelvin Smith Library; owns/co-owns two app development firms; and appears on Ideastream Public Media's *The Sound of Ideas*.

"I've been teaching here at CIA in the Game Design program since 2013 and it's been a real joy to prepare these students to enter this booming industry," Bendis says. "As chair, I look forward to being able to guide our students on their creative and academic journey and help them (and CIA) make a mark on the industry. There is an enormous opportunity for our students and the school."

Condon-Shih began teaching at CIA in 2016. She became the Foundation chair following the retirement of longtime chair Petra Soesemann. Condon-Shih is an interdisciplinary artist who explores the intersection of art and science in a research-based creative practice, focusing her research toward an innovative first-year curriculum.

"My first priority is to build strong communication between Foundation, Liberal Arts and major departments in an effort to build bridges," Condon-Shih says. "I look forward to collaborating with my colleagues to strengthen the overall first-year experience for students. Together, we will define future priorities and innovate new structures for a robust Foundation education in today's shifting pedagogical landscape."



Bendis



Condon-Shih



Rauh

Rauh is an art historian of modern and contemporary arts of Iran, Iraq and Western Asia. Her work examines artist engagements with Islamic heritage, popular image practices and technologies in Shi'i Islam, and arts of the 20th century "Shi'i Left." She also researches the ecological art practices in the history of the Persian Gulf.

"I am excited to bring my research field and other global and less well-known histories of modern and contemporary art practices into the course curriculum," Rauh says. "One of my aims this year in exploring histories of art and visuality is to cultivate critical thinking in and about the classroom. I look forward to learning more from CIA's students, faculty and staff, and from the broader Cleveland arts community, what creative issues are most relevant and urgent as we navigate the challenges of the ongoing pandemic and this political moment in history."

Craft + Design amplifies collaborative approach

By Michael C. Butz

Increased opportunities for interdisciplinary work. Greater freedom to explore personalized paths of creativity. More abundant interactions that strengthen connections between students, faculty and alumni. The students who pursue the Cleveland Institute of Art's Craft + Design major will reap these benefits.

The new major was announced in August and will be implemented in the 2022–23 academic year. It will combine the three existing craft majors—Ceramics, Glass and Jewelry + Metals—to provide a contemporary approach to a comprehensive education that offers even more opportunities than before for cross-disciplinary innovation, peer support, knowledge sharing and creative experimentation.

The Craft + Design curriculum will have a newly refined focus on entrepreneurship, technology and design—with ever-evolving market demands in mind—while also allowing students the option to focus their studies by adding a concentration in Ceramics, Glass or Jewelry + Metals. CIA is also planning to introduce a minor for other students who would like to complement their major study with this future-facing craft curriculum.

Cross-disciplinary approaches are familiar to CIA alumni, particularly graduates of Craft majors. Ariella Har-Even '19 earned her BFA

in Jewelry + Metals, and while she primarily focused on that practice while at CIA, she credits the collaboration and experimentation that surrounded her with shaping her career path.

“Coming into the department, I thought I just wanted to focus on pure design and aesthetic and maybe make a line or something like that. I ended up making very conceptual work,” says Har-Even, a Cleveland jeweler and metalsmith who makes wearable art and who will be honored during NYC Jewelry Week in November as part of the event's One for the Future platform. “I don't think I would've made that transformation had I not been in an environment like this—with the professors that I had, who encouraged me to find that. A big part of it was experimentation.”

Ceramics chair Seth Nagelberg is enthusiastic about what students will gain from the formal incorporation of design into the curriculum. It can have an array of applications, all of which allow students to forge new paths for themselves.

“Design is part of what I do in my practice, and I think for a student, design can mean a whole bunch of different things. It can mean working with industry, having a studio practice that includes production, or having a practice where somebody's work is based on the needs of other people,” Nagelberg says. “Design can be



Glass chair Benjamin Johnson, center, says the transition to Craft + Design will be “very natural, and focuses on craft as an area of study. You can really use any material, and by and large, any crafts person—or any glass, jewelry, metals or ceramics person—uses many different materials in their studio practice.” Here, Johnson works with Glass student Elizabeth Clarke and Glass technical specialist Zachary Gorell on a Murrini roll-up.

problem-solving. It can be for the community or something that makes somebody else's life better. Having a design approach means that you're empathetic and that you're listening.”

CIA's craft faculty—Kathy Buszkiewicz, Gretchen Goss, Matthew Hollern, Benjamin Johnson and Nagelberg—worked extensively with Kathryn Heidemann, Senior Vice President for Academic Affairs + Chief Operating Officer; Erin Duhigg, Assistant Director of Academic Affairs; and CIA's Board of Directors to make the Craft + Design major a reality.

Continued from page 1

“The program helps students with communication, research and collaboration skills,” says Thomas Nowacki, chair of Life Sciences Illustration at CIA. “Scientists and researchers have different processes than artists at an arts school. There is a certain professionalism expected in terms of meeting deadlines, understanding the science and communicating with co-workers.”

Schlemmer and Gay, who learned from their project mentors that educational materials about sickle cell disease traditionally have been dull and clinical, set out to communicate the experience of living with sickle cell disease in a different way.

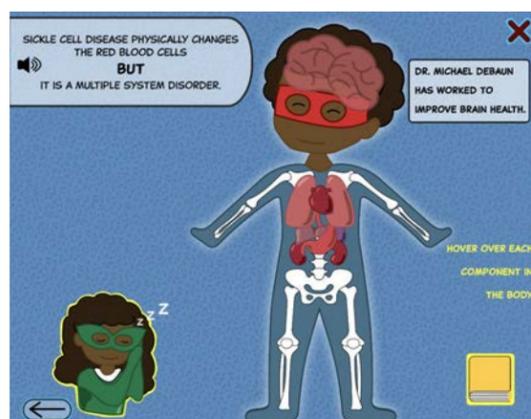
“We wanted to be uplifting, and talk about the misconceptions and the day-to-day things you have to live with, and still live a life and do what you want,” Schlemmer says. “We thought a book with an interactive component and animation would be a good way to engage kids.”

My Super Cells and Me! contains a world map showing smiling superheroes flying over the earth. Readers can select each superhero to hear them introduce themselves and talk about different aspects of sickle cell disease, such as how it affects the body or how to cope with the condition.

“When the idea of using superheroes was presented to me, I thought it was cool and original,” Gay says. “It would appeal to so many kids. I was into superheroes growing up, so it would have attracted me, and I thought the way it was broken down by country and topic made it super easy to comprehend.”

Schlemmer, as team captain, learned how to work with and manage people and assign tasks based on the expertise of team members. Gay learned the importance of deadlines and communication. These soft skills, combined with their artistic talent, will benefit them in their careers.

“In school we've done different animated and interactive projects in relation to science, but



Scenes from My Super Cells and Me!, created by Grace Schlemmer and Kerstyn Gay, both Life Sciences Illustration majors, and CWRU graduate student Zoe Sekyonda.

nothing on this scale,” Schlemmer says. “This was the biggest project I've ever done.”

Illustrating the science

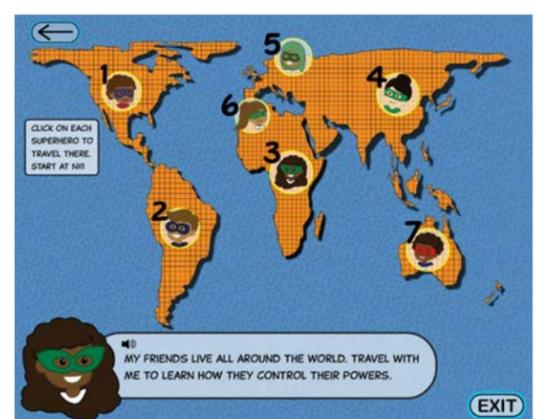
The CIA-CWRU partnership is funded by a National Science Foundation grant that supports the integration of science, technology and art.

“Science and engineering research looks complicated—lots of charts, graphs, tables and equations,” Gurkan says. “People have a hard time following it, and they won't benefit from the science if they don't understand its complexities. But if you use art and illustrations, we can explain these concepts in a simpler way.”

The same can be done for other scientific concepts, like global warming, alternative sources of energy and pandemic responses.

“The better we explain this science and technology to the public, the more support we will get, including in the form of voting decisions and funding,” Gurkan says. “We can bring society together.”

The CIA-CWRU partnership began in 2016, after Gurkan contacted Novie Studio, a local medical illustration and animation firm, for help with showcasing a new medical device. It turns out



that the firm was Nowacki's company outside of CIA. Nowacki asked one of his students, Grace Gongaware '16, to assist him with the medical device project. Gongaware—who today works for MIM Software Inc., a Beachwood firm that provides imaging solutions in the medical field—ended up being the first intern in the CIA-CWRU partnership.

“Academia doesn't always have the budget for professional services,” Nowacki says. “So, (CWRU) gets our services at CIA, and our students gain knowledge and experience.”

CIA students in the partnership, in addition to entering contests, have designed cover art for scientific journals in which articles by CWRU faculty have appeared. For example, Chyna LaPorte '21 illustrated red blood cells on the cover of *Microcirculation*, the journal of The Microcirculation Society.

Gay says the CIA-CWRU partnership is successful because students and instructors from both schools respect each other and what they can contribute.

“Both sides are invested in what they do, and when we come together, it makes us stronger,” Schlemmer says.

NOTES

Have a note to share?
Please submit by October 24
to link@cia.edu for inclusion
in the next issue of *Link*.



Lucia De Marinis '84

Harold Zisla '50* had work in a solo show *Provocative Lines: Drawings by Harold Zisla* at the Swope Art Museum in Terre Haute, Indiana. The exhibition also included previously undiscovered sketches that were recently published in a book by the same name, eight paintings—one from the Swope's permanent collection—done late in Zisla's career, and three of his more than 100 sketchbooks.

Julian Stanczak '54* had work on view in *Seriality*, a solo show at Mitchell-Innes & Nash in New York.

Anthony Schepis '55 had work included in *Strange and Lonely Spaces-Magic Realism* in Cleveland, 1930 to 1960 at ARTneo in Cleveland.

Herb Friedson '58 won the First Prize Award for his piece "Passages in Wonderzone" in the



John Parker '75

national juried exhibition *Imagined Realities* at the Fredericksburg Center for the Creative Arts in Fredericksburg, Virginia. Three of his enamel wall pieces were included in The Lakeland Art Guild's *49th Annual Melvin Gallery Art Exhibition* at the Melvin & Burks Art Galleries at Florida Southern College in Lakeland, Florida.

Fred Gutzeit '62 had work on view in the *#CollageBiennial: Virtual Exhibition* at Denise Bibro Fine Art and Ultra Local at Van der Plas Gallery, both in New York. Gutzeit will also have a solo retrospective of his work on view at the Catherine Fosnot Art Gallery in New London, Connecticut through November.

Bette Drake '65 had two ceramic pieces accepted to the Mansfield Arts Center's *76th Annual May Show*.

Ron Testa '65 had work in the *85th National Midyear Show* at The Butler Institute of American Art in Youngstown, Ohio and the *3rd Annual Lines, Shapes & Objects Art Exhibition* with Fusion Art in Palm Springs, California.

Chuck Tramontana '65 is one of eight artists selected via a double jury process to exhibit his jewelry designs in the Attleboro Arts Museum's *8 Visions* show in Attleboro, Massachusetts.

Alfred Schrier '68 has a line of six children's books available on Amazon.com, BarnesandNoble.com and at local book stores. After a career spent as a children's book illustrator for most of the major publishing companies and the Children's Television Workshop, the books are a culmination of ideas for his own publishing group.

Connie Simon '72 had work on view in a solo show, *Grids and Arches*, at the Carvel State Office Building's Mezzanine Gallery in Wilmington, Delaware.

Debrah Butler '74 had work in several shows including The Butler Institute of American Art's *85th National Midyear Show* in Youngstown, Ohio; *Re-Emergence* at Kent State University Gallery in Kent, Ohio; Ohio Art League's *2021 Spring Juried Exhibition* in Columbus, Ohio; and the *2021 Biennial Juried Exhibition* at Riffe Gallery in Columbus, Ohio.

Martin Spicuzza '74 designed the new lobby for the 345 Fullerton Parkway Condominium in Chicago. His company, Studio Spicuzza, will oversee onsite construction and project management of the lobby remodel, which began in August.

John Parker '75 had work in the *2020–21 National Outdoor Sculpture Competition & Exhibition* in North Charleston, South Carolina; *Wild Art 2021 Outdoor Sculpture Showcase* at the North Carolina Arboretum in Asheville, North Carolina; the WVU Sculpture Tour at West Virginia University in Evansdale, West Virginia, and the *10th Annual Adrian Discovery Outdoor Sculpture Exhibition* in Adrian, Michigan.

Robert Szucs '75 created artwork for book covers for Native American author J. Hoolihan Clayton and continues teaching students with special needs for the Taos School District in New Mexico.

Thomas Lyon Mills '78 completed voice-over work to accompany his work that was on view in Ricco/Maresca Gallery's viewing room. The voice-over work included commentary on his work and readings of his poems.

Caroline Burton '80 was profiled by *The Highlands Current* for her mixed-media paintings from her solo show, *Incarnations*, at the Garrison Art Center in Garrison, New York. Burton was also awarded a 2021 New Jersey State Council on the Arts grant.

David Csicsko '80 was recently featured in *The Chicago Tribune*.

Mary Urbas '80 received an NEA Grant to compile "Women's History Month 2021: A Visual Journey through Northeast Ohio," a directory of galleries and studios that are showing art created by women artists. Urbas also curated *from WOMAN XIV... Created by women, of women and about women* at the Gallery at Lakeland Community College in Kirtland, Ohio. The show featured the work of **Leslye Discont Arian '76, Stanka Kordic '85, Judy Takács '86, Judith Brandon '87, Lauralee Hutson '01, Jaymi Zents '97 and Kimberly Chapman '17.**



Debrah Butler '74



Pamela Argentieri '87

Marsha Sweet '81 had work on view in *CONNECT: Small Prints by Members of the Boston Printmakers by the Providence Art Club* at Maxwell Mays Gallery in Providence, Rhode Island.

Susan Breitsch '82 had work in *Up Against A Wall*, which she also curated. The show was on view at Awbury Arboretum Cope House in Philadelphia and also featured the work of **Norma Markley '83** and **Rebecca Aidlin '84**.

John Ashenfelter '83 retired from his role as head of art at Maidstone Grammar School in Kent, England after a 20-year career. He continues to teach at the school part-time and paints and exhibits his work locally. He is also a trustee of The Grace Charity for M.E. (Myalgic Encephalomyelitis).

Andy Yoder '83 was interviewed by *PBS NewsHour* for "Overboard," an installation created from found objects that refers to the Great Shoe Spill of 1990. He was also featured in *The Washington Post*.

Lucia De Marinis '84 exhibited work in the *Ottawa School of Art Instructors Show*. She is a faculty member in the Fine Arts Diploma Program at the OSA in Ottawa, Ontario, where she teaches color theory, studio painting, and mentorship.

William Moore III '84 had work in several shows, including *Art Comes Alive*, a juried art competition with Art Design Consultants in Cincinnati; the *CROW Show and Proud+* at The Studio Door in San Diego and *The Virtual Invitational Exhibition* at Art Essex Gallery in New York. He will also have a solo show at Art Design Consultants Gallery in Cincinnati in November and is currently represented by the gallery.

Judy Takács '86 will have digital prints of six of her paintings included in *Artists on the Moon*, a project that will send the work of 1,200 artists to the moon in a time capsule.

Pamela Argentieri '87 created "EAT," a flatware set that was purchased by the International Museum of Dinnerware Design for its collection. The set was part of a collaborative project with Faculty Emeritus William Brouillard, who designed "What's for Dinner?"—a porcelain dinnerware set which was also purchased by the museum.

Karen Beckwith '87 had work on view in *Evidence of Existence* with **Amber Ford '16** at HEDGE Gallery in Cleveland.

Dexter Davis '90 had a print acquired for the collection of the Cleveland Museum of Art. An

exhibition of his work was on view this spring at William Busta Projects in Cleveland.

Natasha Sweeten '93 had work on view in solo show, *What You Missed That Day You Were Absent*, at Marisa Newman Projects in New York. The show also featured collaborative work with **Kirsten Nash '88**, **Kelly Chorpening '93** and **Sam Nichols '93**. Sweeten also had a solo show, *The Kid Stays in the Picture*, at Way Out Gallery in Rensselaerville, New York.

Jessica Langley '05 had a solo show, *IS-NESS*, at Lump in Raleigh, North Carolina.

Mark Reigelman '06 was recently featured in *The Washington Post* for "Groundswell," a sculptural installation at Alexandria's Waterfront Park in Alexandria, Virginia.

Nate Cotterman '07 and **Antonia Campanella Cotterman '10** collaborated with PGA to design one-of-a-kind glasses for THE PLAYERS Championship at Sawgrass. The glasses are based off of Cotterman's patented Cube Glass and feature a bird's-eye view of the 17th island green at TPC Sawgrass in Ponte Vedra Beach, Florida.

Mike Marks '07 had a solo show, the *2020 McKnight Printmaking Fellowship Exhibition*, at Highpoint Center for Printmaking in Minneapolis.

Joe Karlovec '09 had work on view in *Private Property*, a solo show at the Myrtle Beach Art Museum in Myrtle Beach, South Carolina.

Georgio Sabino III '09 had work in *I Identify As*, part of Cleveland Photothon. The exhibition explored racial identity through portraiture and was on view at the Bostwick Design Art Initiative in Cleveland.

Omari Souza '09 organized and moderated "The State of Black Design" at Texas State University in San Marcos, Texas, where he also serves as assistant professor of communication design. The successful event, which took place last September, led to the creation of The State of Black Design Conference, a virtual two-day event in April 2021.

Mike Meier '10 had a solo show, *TGIF*, at Waterloo Arts in Cleveland.

Leigh Brooklyn '11 won the "People's Choice Award" in the 2021 SPACES Season Pass Members' show at SPACES in Cleveland. She also had work on view at the Painting Center in New York and the Las Laguna Gallery in Laguna Beach, California.

Adam Chuck '12 had a solo show, *Silver, Lake*, at BKLYN Commons Rooftop in New York.

Sequoia Bostick '14 had work in *Keep Growing* at the Cleveland Botanical Garden.

Emily H. Phillips '14 had three jewelry pieces in *FLORA*, a juried show at Gallery 236 in Cambridge, Massachusetts.

Rachel Yurkovich '14 had work on view in *Black Grass* at the Cleveland Botanical Garden.

Grace Gongaware '16 had work on the cover of *Lab* on a Chip journal.

Atticus Tsai-McCarthy '16 is working as a product designer for Lego and his first product, a Jurassic World T-rex dinosaur fossil set, launched in September.

Kimberly Chapman '17 had two solo shows recently. *SHUSH* was on view at Mansfield Art Center in Mansfield, Ohio, and *EIGHTY-SIX REASONS* opened in September at Baldwin Wallace University's Fawick Gallery in Berea, Ohio.

Laura Yurko '17 won several awards this year for Best Production Design for the short film *Pretty Metal*, which was filmed in Cleveland. Awards include: Independent Shorts Awards, Los Angeles; Indie Short Fest, International Film Festival, Los Angeles; IndieX Film Fest, Los Angeles; and Brazil International Monthly Film Festival, Brazil.

Davon Brantley '18 helped with the completion of Graffiti HeART's newest mural in Cleveland, which was featured on NBC Nightly News. Brantley also had work on view in *Threshold: Drawn to Paint* at YARDS Projects at Worthington Yards in Cleveland. The exhibition also featured work from **Anna Arnold '83**, **Mark Howard '86**, **Todd Hoak '91**, **Sarah Curry '01**, **Amirah Cunningham '18**, and **Morgan Mansfield '18**.

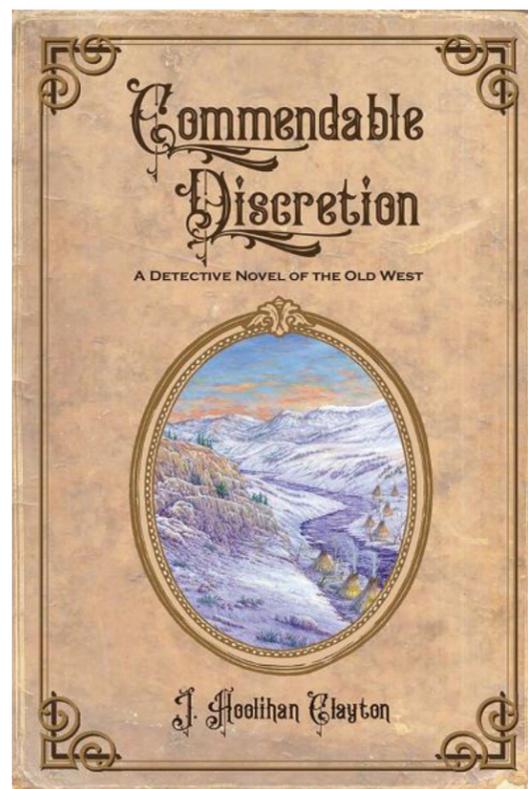
Erykah Townsend '20 and **Amber Ford '16** are among the first three artists selected for moCa Cleveland's new artist-in-residence program.

Chi Wong '20 was interviewed by Ideastream in Cleveland.

Hannah Spieker '21 had an illustration accepted into the Society of Illustrators Student Scholarship Competition. She was recently featured in *The News-Herald* in Willoughby, Ohio.

Kaliban Zehe '21 and **Ethan Howse '21** had work on view in *Objects In Mirror Are Closer Than They Appear: An Exploration of Reflection and Detail* at B Side Lounge in Cleveland Heights, Ohio.

Robert Szucs '75



Obituaries

Doris M. Foster '51 passed away March 18, 2021. She studied Ceramics and Sculpture.

Lawrence Hohman '54 passed July 17, 2021. He studied Advertising Art.

M. Daniel Rohn '56 died February 24, 2021. He majored in Painting.

Robert Scipione '58 passed June 10, 2021. He studied Advertising Art.

Vincent Mariani '58 passed June 30, 2021. He majored in Painting.

Glenn Heim '61 died March 20, 2021. He was an Industrial Design major.

Raymond Kirschensteiner '66 passed away April 21, 2021. He studied Industrial Design.

Ruth Kyman '70 passed July 10, 2021. She was an Art Education major.

Denise Denega '72 died June 27, 2021. She majored in Painting.

Ruth Bowman '74 passed away May 22, 2021. She was a Sculpture major.

Jack Chevalier '75 passed April 1, 2021. He studied Painting.

Mary Wawrytko '77 passed away April 22, 2021. She majored in Enameling.

Jeffrey Plantz '87 died March 19, 2021. He was an Industrial Design major.

Faculty and Staff Notes

Davon Brantley '18 (Admissions) recently had a solo exhibition, *We Not Linkin'*, at BAYarts in Bay Village, Ohio. He had work in and helped curate *Cross Generations; bridging the gap of artists*, a collaborative group exhibition involving the Museum of Creative Human Art and the Morgan Conservatory in Cleveland. Brantley will have prints he created during a recent residency at Deep Dive Art Projects on view in October and November at the organization's Cleveland gallery. In addition, he was included in Canvas magazine's "Who's Next," an annual series that profiles emerging artists in Northeast Ohio.

Scott Goss '06 (Foundation) was selected by the city of Lakewood, Ohio to design and build a public art sculpture for its Fire Station #2 on Detroit Avenue. This mural will feature symbolic laser-cut designs of firefighters in action. He also installed an interactive kaleidoscope along the Cleveland Lakefront Bike Trail near West 54th Street in Cleveland. Also, Goss recently completed a commission for Cross Country Mortgage's new Cleveland headquarters and is a finalist for another of the company's commissions, the latter inviting the public to vote for their favorite artist at paintthedistrict.com. This past spring, Goss was awarded a grant from the *Urgent Art Fund*,

Steven Gutierrez



which is distributed through SPACES and supported by Cuyahoga County residents, for the creation of new work for a show at The Sculpture Center and a programming workshop for youth at Art House, both in Cleveland.

Steven Gutierrez (Foundation) installed "Our Roots Grow" in North Olmsted, Ohio. The work is a solar-powered tree that visualizes the connection between the city's birth and its future potential. LEDs light up a pocket park and offer shade for trail hikers, runners and cyclists. The design is inspired by local architecture and craftsman-style houses.

Amber Kempthorn (Drawing) in support of her Knight Foundation funded animation project, "Ordinary Magic," received more than \$10,000 in arts and culture grants from Pegs Foundation, the Akron Community Foundation and the Hiram Community Trust. An essay she wrote about the project and its impact on her studio practice was published in *Symposium Magazine* in February 2021. Additionally, her work is being included in *More is More: Visual Richness in Contemporary Art* at the Akron Art Museum, which will open in October.

Jacob Koestler (Photography + Video), along with Michael McDermit, released an art book and opened an exhibition titled *Strange Devotion* in September at William Busta Projects in Cleveland. The book and show exhume the Appalachian Gothic tradition to examine the often misunderstood nuances of past and present life in the Rust Belt. The show remains on view through November 6.

Scott Lax (Liberal Arts) recently taught two six-week continuing education classes, "Art of the Personal Essay" and "Art of the Short Story," for Literary Cleveland. This fall, he'll teach a six-week screenwriting course. Lax also presented "Translating Your Life into Fiction" for the Dover Public Library in Dover, Ohio; held a three-hour screenwriting workshop as part of CIA's new



Nikki Woods '12

"Writer's Week" for grades 9–12; and gave a talk on screenwriting for the Medina Public Library in Medina, Ohio.

Sarah Minor (Liberal Arts) will have her work collected in the forthcoming anthologies *A Harp in the Stars and Waltzing: Anthology of Image + Text*. Her first book, *Bright Archive*, was a finalist for the 2021 CLMP Firecracker Award in Creative Nonfiction. Her second book, *Slim Confessions: The Universe as a Spider or Spit* will be released in October. She is on leave from CIA for the 2021–22 academic year to serve as a visiting assistant professor in the Nonfiction Writing Program at the University of Iowa in Iowa City.

Zak Smoker '11 (Sculpture + Expanded Media) had a solo show, *MISCELLANY: and some other stuff*, this past spring at Waterloo Arts in Cleveland.

Nikki Woods '12 (Reinberger Gallery) had a solo show, *Vivid Wild Things*, from July through September at HEDGE Gallery in Cleveland. Her work is also being showcased as part of *The Regional*, the first major multi-museum survey dedicated to contemporary artists based in the Midwest. Woods' work was on view from June through September at the Kemper Museum of Contemporary Art in Kansas City, Missouri, and it will be on view from December through March 2022 at the Contemporary Art Center in Cincinnati.

Hollington remembered for generosity, passion

By Jordan Berkovitz

Sally Hollington, Director Emerita of the Board of the Cleveland Institute of Art and a longtime friend of CIA, died August 15 at the age of 88.

Hollington joined CIA's Board of Directors in 2004 after taking a ceramics course in the Continuing Education program. She brought many great ideas and initiatives to her role at CIA.

"I always enjoyed running into to Sally. Her energy and enthusiasm for life were contagious," says Board Chair Cynthia Prior Gascoigne. "She was always curious as to what was happening at CIA, especially any news about the students. Sally had an undeniable passion for art, what it brought to people's personal lives as well as its impact on the community and the economy. She will be deeply missed."

Hollington and her husband, Dick Hollington, were key players in establishing strong relations between CIA and Ohio's legislative leadership, yielding great success in securing state funding to support CIA's operations and capital projects. Hollington's generosity to CIA also included many gifts of support, including significant contributions to CIA's Framing our Future campaign for the campus consolidation completed in 2015. Her



Sally Hollington, second from right, participated in several CIA events, including the Chromosoma gala in 2015. From left, Betsy Stueber, Karen Skunta '74, Cathy Stamler, Barbara Richter, Hollington and Laura Ospanik '80.

impact is ongoing, as her family has recommended that gifts in her memory be made to the Cleveland Institute of Art.

In addition to her dedicated service to CIA, she was a champion of many civic and educational institutions in Northeast Ohio, including MetroHealth, St. Luke's Foundation, the Fund for

our Economic Future and Hathaway Brown School, where she served as board chair. Hollington had a great passion for art and design. She spent many years working in real estate and renovating homes. More recently, she began exploring her personal interest in pottery and shared her enthusiasm for it with her grandchildren, thus instilling a love of creativity in the next generation.

Helping alumni and friends of Cleveland Institute of Art remain informed of campus, faculty and alumni news. CIA publishes *Link* three times a year.

Copyright © 2021
Cleveland Institute of Art

Connect with CIA



@cleinstituteart

Grafton J. Nunes
President + CEO

Malou Monago
Vice President of
Institutional Advancement +
External Relations

Michael C. Butz
Director of College
Communications +
External Relations

Alexandra Burrage
Director of Alumni
Relations + Scholarships

Brittney Esther
Graphic Design +
Communications Specialist

Submit ideas and updates for *Link*:
By mail: Cleveland Institute of Art
11610 Euclid Avenue
Cleveland, OH 44106
By email: link@cia.edu
By phone: 216.421.7412



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



Top: Amani Williams '21
Bottom: Derek Walker '23

Top: Ewuresi Archer '22
Bottom Left: Kayla Sanford '21
Bottom Right: Sydney Nicole Kay '21

Above: Crystal Miller '23

**Snickers That Turn
Into Livable Joy**

Reinberger Gallery held its first public event since the pandemic started when the 2021 Faculty Exhibition opened on August 26. From left, Reagan Hintz '22, Anny Nguyen '22, Photography + Video faculty member Nancy McEntee '84 and Celeste Moore '22 were photographed by Jonathan Wayne '88 during the opening. Photo by Leah Trznadel '19.

