



# Ahead of the game

## CIA alumni help Cleveland's major-league teams stand out from their competition

By Carlo Wolff

Renee Arko and Ty Emerson Scott prove that art and sports may not be such strange bedfellows after all. Blending them is what these Cleveland Institute of Art graduates do.

Arko '11 is now Coordinator of Scoreboard Operations for the Cleveland Browns, where she handles sponsorship requests for the scoreboards, the exterior board, day-to-day events and game-day operations. "I never really thought of sports as being an artistic workplace, but it is," Arko says.

Scott '20 joined the Cleveland Indians as an animator and designer in April; he creates graphic content for the team's social media and designs scoreboard animations. "I redid the entire starting lineup animation for the team," Scott says. "I'll do different things, whether it's scoreboard games or content for the boards, like matchups and graphics they need on a day-to-day basis."

Arko and Scott, who arrived at their positions in different ways, demonstrate the flexibility of career options for those who have training in design and time-based media such as video, film,

audio or computer-based technologies. At CIA, Arko majored in T.I.M.E.-Digital Arts (Technology and Integrated Media Environment), and Scott earned his BFA in Animation.

Before she worked for the Browns, Arko had not been very sports-focused, although she liked baseball. Working in sports had "never crossed my mind," says Arko. But when she graduated, she needed work, "and I happened to see a motion-graphics internship for the Browns."

"I landed here, they liked my work, I enjoyed the work, and I stuck around," she says. Armed with expertise in Adobe After Effects and other software, she began as an intern and was promoted to a full-time position three years later.

The learning curve was steep. She had to master the team's Chyron system, which produces graphics at the bottom of the scoreboard, in a week. But the general knowledge Arko absorbed through CIA's emphasis on developing problem-solving skills, "helped me hit the ground running," she says.

Art figures in Browns graphics, posters, social media content, schedules and ads, she says. Take the main Browns scoreboard, with its long, rectangular shape and uniquely angled edges. Much of the artwork and videos are HD-size, "so we need to rework it so it fits. You're fitting a square inside of a thin rectangle, so you really only see the middle of your HD-size graphics. We need to rework it so it looks nice and still promotes what they're trying to get across."

Renee Arko '11 and Ty Emerson Scott '20 see much of their work on the scoreboards for the Cleveland Browns and Cleveland Guardians (née Indians), respectively.

Kyle Millen, Director of Scoreboard Operations for the Browns, calls Arko "a fantastic 3D animator who has great understanding of digital automation." Her demo reel, an electronic portfolio of work she developed while in school, helped secure her internship. "She's definitely using the skills she learned at school," he says.

Scott, meanwhile, has felt at home in both art and sports ever since he can remember.

"I was always artistic as a kid. I was very creative in storytelling and drawing and fine arts as well," he says. "Growing up, following your favorite teams, you fall in love with the teams and the concepts they create, and when you're a kid and see these teams posting awesome graphics and animations on social media, you kind of fall in love with that."

He was even considered for Division II baseball, playing outfield. But in his junior year in high school, Scott finally committed to his first love: art.

And as the son of two CIA alumni—Randy and Lizbeth Scott, both 1984 grads—Scott says he knew "the Cleveland Institute of Art was the place I needed to be. I knew I had to hang up the cleats. That's kind of where art and sports fell into line for me."

Everything came together for Scott his sophomore year in a Graphic Design course, "where I got to play around with using sports and design and incorporating sporty elements in my animations."

See inside:  
Annual Report  
2020-2021

# Class of 2020 returns for *Back in my day ...*

By Michael C. Butz

The BFA Exhibition that punctuates a week of fervent activity for graduating seniors is a Cleveland Institute of Art tradition that can't be replaced. The opportunity to share work that's been a year in the making—if not longer—with fellow students, family, friends and faculty is a crowning moment in the undergraduate experience.

The Class of 2020 missed out on that experience. The COVID-19 pandemic prevented the physical presentation of its BFA Exhibition. While an online presentation was created, CIA leaders understood more was needed. During Commencement, they announced they would re- envision the lost exhibition and host a new show when it was again safe to gather as a community.

That's happening now via *Back in my day ...*, on view through December 17 in Reinberger Gallery. The show invites those alumni to share work that's meaningful to them now, and as 2020 Sculpture + Expanded Media alum Megan Young emphasizes, “does not replace the BFA thesis exhibition.”

“We missed out on that experience, which we were working toward for so long,” Young said prior to the exhibition opening. “There really is no replacing that, but this exhibition is an opportunity to come back and show off some recent work that I'm excited about. I'm mostly looking forward to reuniting with some faculty and alumni and catching up on our art and lives.”

Alicia Telzerow, a 2020 Glass alum, echoes Young's sentiments. She believes her and her

former classmates' work and practices have evolved so much since graduation that it would be wrong to consider *Back in my day ...* a “replacement BFA Exhibition.”

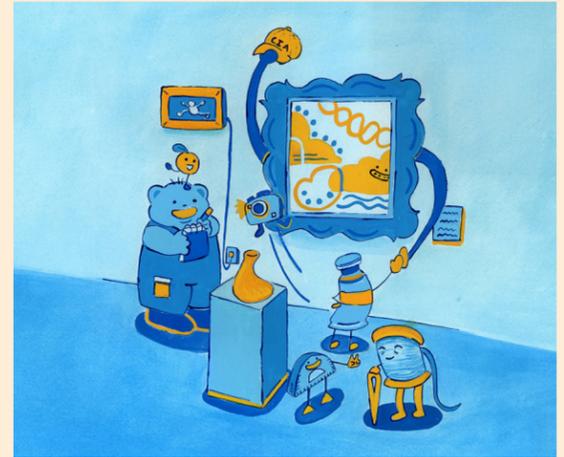
“What I really hope for this show is that the growth and talent are the focus, not what was lost in this past year-and-a-half. These are artists who are out in the world practicing, exhibiting and challenging norms, and I think it would be a disservice to them to be reduced to the ‘lost BFA’ group,” Telzerow says. “It honestly was just another bump in the road; artists are used to the struggle. Our practices face far more difficult problems than the loss of a single show, and we overcome those because you cannot keep a maker from making. We always find a way.”

Reinberger Gallery Director Nikki Woods '12 says *Back in my day ...* to be one of the gallery's “most important and ambitious projects to date.”

“It's ambitious in the sense that it aims to bring a graduating class back together to consider the importance of their connections,” Woods says. “Many lives have changed dramatically since the start of the pandemic. We want to be sensitive to that fact and present the gallery as a generative site for communicating new, exciting ideas, and most importantly, as a supportive space for artists and designers.”

Young and Telzerow both served on an advisory committee of 2020 grads that helped organize and name the show.

“I really appreciate that CIA kept their word on carrying out this exhibition and that they have included us so heavily in the planning process,”



“Hi again, let's go see our art!” by Chi Wong '20 (11x17 inches; watercolor, acrylic ink, gouache and watercolor paper; 2021) was created for *Back in my day ...*

Young says. “Any opportunity to exhibit work is valuable, but this is also an opportunity to reunite with the CIA community and do some networking, which is really valuable as a recent grad.

“I want to have conversations about my work,” she adds. “That dialogue is so important and it's something I've missed since COVID and graduating.”

Telzerow agrees on the value of those conversations and the connections that foster them. “Nobody does a better job pushing the boundaries than other artists; they know how to challenge you. They say things about your work that the average viewer is afraid to say, the things that get overlooked or taken for granted. I've really missed those interactions. I value the opportunity to show work in a physical setting, but more so, the connections I can revisit with my peers.”

## Here's What's Going On!

### Holiday sales

Shop the Student Holiday Sale and 100 Show + Sale from 5 to 9pm Friday, December 3 and from 10am to 6pm Saturday, December 4 at CIA. [cia.edu/events](https://cia.edu/events)

### Scholastic exhibition

A cherished exhibition at CIA, the 2022 Scholastic Art + Writing Exhibition will be on view from January 15 to January 28, 2022 in Reinberger Gallery. [cia.edu/events](https://cia.edu/events)

### SIE 76

This year's Student Independent Exhibition will be on view from February 11 to March 11, 2022 in Reinberger Gallery. Join us for one of CIA's most honored traditions. [cia.edu/sie76](https://cia.edu/sie76)

## New programs, initiatives highlight successes



By Kathryn Heidemann

In September, I visited *Eighty-Six Reasons (for asylum admission)*, a solo exhibition by Kimberly Chapman '17 at the Fawick Gallery in Berea, and was impressed by her ability to create such a dichotomous body of work—work that profoundly juxtaposes both beauty and horror, history and herstory, serenity and provocation.

In fact, since I started at CIA two years ago, the work of our alumni and students has

continuously inspired me. Experiencing this work has been central to my learning who we are and why we are as an institution—and it will continue to be when my term as President + CEO begins on July 1.

Until then, and while I'm working side-by-side with Grafton Nunes through our transition, I look forward to continuing to see through initiatives I have been a part of as Vice President of Academic Affairs. There is no doubt the last two years have been filled with ups and downs, fueled by the pandemic planning fatigue, reactive problem solving and a treadmill of stress across our community. But through these times, we've also made space for strategic planning implementation, curricular growth, student success advancement and even re-accreditation (yay!), remembering to celebrate “wins” both big and small whenever we can.

I'm especially proud of our faculty in Glass, Jewelry + Metals and Ceramics, who recently worked together to launch a new, forward-facing, interdisciplinary Craft + Design major. The program intersects craft, entrepreneurship and technology, and I'm especially excited to see what lies ahead for our future graduates.

I am also inspired by the work of our new Inclusion, Diversity, Equity and Accessibility

(IDEA) Council, and how we are working to integrate our core values of diversity, equity and inclusion across the College—through our people, policies, and procedures—to remove barriers that may perpetuate system inequities on campus and in our curriculum.

I'm also excited by new strategic initiatives that are in development, from our College 101 pilot program to help onboard first-year students to college life and to CIA, to our efforts to raise funds to create a Center for Teaching + Learning that will support our faculty with the tools and resources to advance their teaching and pedagogical excellence. Alongside these efforts, we remain critically committed to instilling a sense of place here on campus, while stepping up to grow our efforts to catalyze creative placemaking in Cleveland and beyond.

All of these efforts—and the hard work and dedication of CIA's faculty and staff—are aimed at positioning our students and alumni for success. Whether that's a solo exhibition like *Eighty-Six Reasons* or the design of a new product, that has been—and will continue to be—my focus at CIA.

*Heidemann is Senior Vice President for Academic Affairs and Dean of Faculty + Chief Operating Officer/Chief Academic Officer.*

# Knife project shows CIA alumni are a cut above

By Bob Sandrick

One might easily assume that Dan Cuffaro '91 wouldn't need help with anything, especially when it comes to industrial design.

The CIA associate professor and chair of the school's Industrial Design Department has written articles for design journals. He co-authored an industrial design reference book. He's won industry awards and lectured about his craft in Mexico, the United Kingdom and China.

But even with all that knowledge and experience, when Cuffaro set out to invent a new outdoor cooking knife for nCamp—a company he started that designs cooking equipment for camping—he didn't go it alone. He was sure to involve CIA community members, some of whom helped him launch nCamp.

Those collaborations recently resulted in a successful Kickstarter campaign in which Cuffaro raised money to market his outdoor cooking knife. He reached his \$15,000 goal in the campaign's first week in early October thanks in large part to a promotional video shot by videographer Jeff Mancinetti '09. Many of the Kickstarter donations came from alumni, faculty and staff.

Current CIA students were also engaged in the design process. Cuffaro developed his knife in front of a sophomore Industrial Design class he taught earlier this year. It was a chance for students to observe a real-life design process and apply that learning to their own class projects.

"At CIA, we have always tried to maintain a culture of collaboration," Cuffaro says. "It was like that when I went to school here, and I try to maintain that culture today. Everybody looks out for each other."

## Cutting-edge knife

For years, Cuffaro had used a simple, utilitarian all-purpose outdoor knife to prepare food on camping trips, but it was more suited to whittle wood and cut rope. He searched online and found a knife he thought would perform better but it was even worse. Cuffaro saw an opportunity.

When designing his own food-prep knife in his class earlier this year, Cuffaro showed students how to conduct market research and determine why existing knives didn't work well when cooking outdoors. In class, he developed ergonomic testing tools featuring different blades and handles he tried in various combinations, with the parts attached with magnets.

In the end, Cuffaro invented a folding knife with a handle that provides enough room for his fingers and a blade with optimal curvature so that he can use the entire blade when cutting. He crafted two versions of the knife.

One of Cuffaro's former classmates, Scott Richardson '91, introduced him to Ben Bebenroth, a well-known Cleveland chef and restaurateur, who advised Cuffaro on his products.

"I showed (Bebenroth) the prototypes of the knife, and he couldn't believe how good they felt and how well they worked," Cuffaro says. "It was exciting to see someone with his incredible knife skills react that way."

Cuffaro recruited Mancinetti to shoot videos promoting the knife for nCamp. The two met years earlier when Mancinetti produced promotional videos for CIA.

"I've known Dan for a while and our ideas tend to line up," Mancinetti says. "He knows what I'm capable of, so he trusted me and let me go."

## Making connections

A CIA class, a faculty member and a former classmate inspired Cuffaro to establish nCamp about six years ago.

At the time, Cuffaro assigned students in his junior Industrial Design course to rebrand camping-equipment-maker Coleman. They struggled a bit, so Cuffaro came up with his own project as an example. He designed a compact camping stove meant to enhance the outdoor cooking experience and fit easily in a backpack.

Cuffaro stored prototypes of the stove in his office. Haishan Deng, a CIA Transportation



Components of the nCamp food-prep knife on a cutting mat. Photo courtesy of Dan Cuffaro.

Design instructor at the time, noticed the stoves and referred Cuffaro to a factory that could build them. Cuffaro sought funds for the project through Kickstarter.

"The campaign wasn't successful, but it showed there was a market for the product," he says.

Cuffaro's CIA classmate, Mike Gavorski '91, then introduced him to John Cunningham, a former Black & Decker executive. The two hit it off, and Cunningham took over the stove's marketing campaign. Soon, the factory Deng recommended was manufacturing the stove.

Cunningham was impressed how Cuffaro's knife project, and nCamp itself, became a project in which alumni and the CIA community were involved.

"They want to see each other succeed," he says. "That's not always common once you leave college."

# CIA honors faculty with annual teaching awards

By Jordan Berkovitz

A Painting faculty member noted for driving her students to learn how to start, continue and grow their studio practice; a Liberal Arts faculty member praised for her passion and credited for exciting students about learning; and a legacy faculty member remembered for his dedication and for bringing his life experiences as a veteran to Photography Department studios—all received community-nominated teaching awards in May from the Cleveland Institute of Art.

Lane Cooper, associate professor in Painting, and the late Robert Palmer, Faculty Emeritus, both received the Viktor Schreckengost Teaching Excellence Award, an award presented to current or former faculty in honor of the 1929 alum and professor who taught almost 70 years at CIA.

Liberal Arts lecturer Elizabeth Hoag received the Dan Tranberg Teaching Excellence Award, which is presented to a current non-ranked faculty. It's named in honor of the late Tranberg, who taught at CIA for 16 years.

Cooper started teaching at CIA in 2001. As an artist, she works through painting, sound, video, text, and occasionally, performance. One of Cooper's nominators noted that she "drives her students to learn technique, materials, supports,

mediums, styles, emerging artists, dead artists, great artists and obscure artists."

"To be honest, I cried a bit when I found out I was chosen," Cooper says. "It felt very validating. Receiving it is a nod, from colleagues and from students, that says that for the most part I've done OK. In terms of teaching, that means everything.

"This award is a conscious reminder that the pursuit of creativity and an exchange of ideas is what CIA is committed to," she says. "I'm grateful not just for the award, but for what it signifies: a commitment going all the way back through the history of the school to the cultivation of an extraordinary community."

Hoag has taught at CIA since 2013. She is an anthropologist and now a PhD candidate (ABD) in anthropology with a concentration in archaeology. One of her nominators emphasized her positive energy for her teaching and her students.

"I felt incredibly honored to receive this award. It meant the world to me to know that my work at the College was connecting with students and colleagues," Hoag says. "I deeply appreciate the recognition and feel inspired and validated to continue my work at CIA. I hope to continue to challenge and engage students in my classes

by offering course material that interests them, informs their artistic practice in new ways, and expands their knowledge and worldview through anthropology."

Palmer began teaching in CIA's Photography department in 1971 after a career as a commercial photographer for the U.S. Air Force in Korea and the Far East, where he provided combat and documentary photography and made documentary and educational films for the Air Research and Development Command. He was willing to share the wisdom gained through his life experiences with students, instilling in them an excitement and joy in investigating the photographic image.

Kathryn Heidemann, CIA's senior vice president of academic affairs and chief operating officer, is excited that these faculty members—particularly those teaching today—have been recognized.

"If there's one thing I'm especially proud—and in awe—of during my time here at CIA, it's the passion, effectiveness and fierce creativity of our faculty," Heidemann says. "Through their teaching, Cooper and Hoag truly embody the values of our institution, and the care they put into their pedagogical practice is unsurmountable. I am so thrilled that their efforts have been recognized through these prestigious honors."

# CIA Alumni Respond

In recent months, we asked CIA alumni to tell us about their best internship experiences and recount their first impressions of CIA. We enjoyed reading such warm memories.

## Best internships

### Emily Hromi '14: Cleveland Clinic still inspires

My most valuable and memorable internship while attending CIA was the medical illustration internship at the Cleveland Clinic. I remember how exciting it felt to learn from and work alongside such successful medical illustrators, and how grateful I was to have such a genuine real-world opportunity to experience medical illustration as a career in a hospital setting. Additionally, the clean, crisp aesthetic they use at the Cleveland Clinic completely influenced my own illustration style from then on, and I still turn to work by those artists for inspiration in my current career as a freelance medical illustrator.

### Russell Flench '97: Trip to China opened eyes

About 10 years ago, I was in China doing research as an intern with a colleague from grad school. Our objective was to better understand how people's posture in the workplace was being affected by emerging trends like the growing use of mobile devices, working remotely and an aging workforce.

We were visiting a giant tech company in Shenzhen, and we spent all morning conducting observations and interviews with office workers. They took us out to lunch, and when we returned to the office, a strange thing was happening.

We walked into the office and all the lights were out. All the employees were sleeping at their desks. Their chairs were reclined, foot rests extended, headrests extended, some people had blankets pulled up over them, and the office was quiet. We were told, "Yeah, people get sleepy after eating lunch. You know, 'food coma.' It's natural, so we don't fight it, we embrace it." It was part of their culture.

The research I was doing was for a company called Steelcase, which was a 100-year-old company that started off making filing cabinets,

but over the years, they had transformed into a company that created workplace environments.

When I reported this observation about people sleeping in their chairs to Steelcase, they were blown away.

Steelcase thought its biggest problem for growth in the Chinese market would be combatting local manufacturers that would knock off their designs. They thought that protecting their IP would be the big challenge. Turns out that there was a huge gap in the cultural understanding that Steelcase had about the Chinese market. For me, as an intern, to see that Steelcase could be so blown away by the work I was doing was thrilling. I was hooked on Human-Centered Design.

My research was supporting the development of a new office chair. In the end, it was a great internship experience for me and my colleague; and for Steelcase, it created a lot of real value.

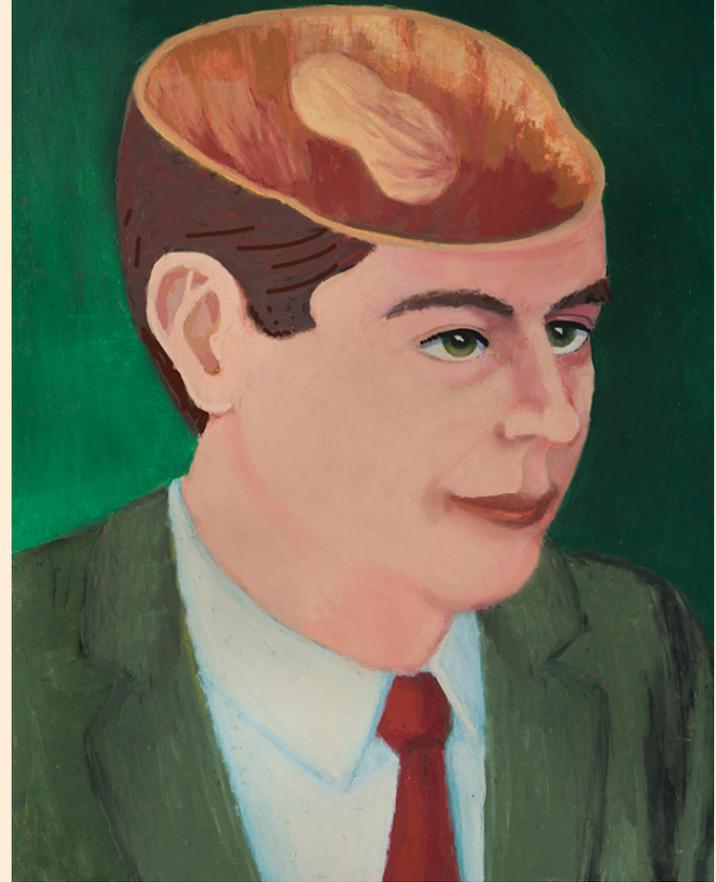
My wife and I just bought a house in Washington, D.C. We are looking to furnish the home office in the basement, and I was looking on Wirecutter—the New York Times product-review website—for their recommendation for the best home office chair. And their No. 1 pick was the Steelcase Gesture, which is the chair that I was working on as an intern. That made me proud. I owe a lot to Steelcase's internship program.

## First impressions

### Carl Staub '77: 'Flabbergasted' to get in CIA

It was in 1972 that I applied to the Cleveland Institute of Art and was accepted. I was flabbergasted: I had no high school background in art, and at Northwestern, from where I transferred, nothing, either. I did have drawings that I had made obsessively in my second year there.

I guess they liked them because I was admitted as a freshman in the Class of 1977. It was in September of 1972 that I took my first class: watercolors over at the Garden Center. The fire on



Carl Staub '77

the Cuyahoga River had happened just a couple of years before and pollution and environment were on everybody's mind.

I went through the entire five-year course at CIA and my Bicentennial Project was accepted into the 1976 May Show. I learned how to draw really, really well. I graduated from the Sculpture Department.

### Bill Saunders '75: Short and sweet registration

My first impression of CIA was registering for classes as a transfer student from a large university in 1971. Figured I had better get up early and drive the hour-and-a-half distance from home to be there as soon as the office opened—fully expecting registration to be a huge ordeal, as it had been at the big school.

Got to the office and asked, "Where do I go to register?" It was basically, "Here, fill out this form." (It was one page, as I recall). A few staff people were starting work behind the counter, and I seemed to be the first "customer" of the day. Filling out that piece of paper was the entire registration process. I remember thinking, "Ah, the advantages of a small school. I like this place already."

Continued from page 1

"When I was animating characters, at night I'd be pulling my hair out trying to get this stuff done. But when it came to sports, I was so passionate about the subject, it came easy to me," Scott says. Faculty Daniel Olszewski and Jeff Simonetta helped prepare Scott for the working world.

"The greatest takeaway I have from going to CIA is I learned how to figure out things by myself," he says. "You're not meant to leave there and have all the skills you need to be successful. Part of going to school there is learning how to attain those skills yourself."

Fresh out of CIA, Scott freelanced, using connections he had made in school to build a client base. Among his projects: creating 3D animations to illustrate concepts for as-yet-unproduced products such as air-filtration systems. At the same time, he pursued sports jobs.

Six months after graduation, Scott received simultaneous offers from Cleveland and the San

Diego Padres. The idea of moving across the country to an area with a much higher cost of living helped persuade Scott to stay in Cleveland.

Now, as the former Indians engage in the process of rebranding as the Guardians, Scott's work includes designing for the team's new identity.

"He's awesome," says Mike Donelan, manager of 3D Animation for the Guardians. "He took the job and ran with it, which is great. He had a really strong demo reel, so his past work stood apart from the pack. That absolutely caught our eye."

Both Arko and Scott say that flexibility, particularly in keeping up with roster changes, is a prerequisite for graphics work in sports. So is an open mind.

Disney, Pixar, movies and TV may be top of mind for art and design school grads, but sports also should be "an avenue to consider," Arko says.

"The beauty of sports is that a lot of the content you produce is there and then it's gone," says



A graphic Scott created last season highlights the accomplishments of third baseman José Ramirez.

Scott. "It does live forever in a sense on social media, but the content you produce is really meant to last for a couple days' lifespan."

# NOTES

Have a note to share?  
Please submit by January 15  
to [link@cia.edu](mailto:link@cia.edu) for inclusion  
in the next issue of *Link*.



David Buttram '89

**Anthony Eterovich '38\*** was the subject of a talk, "The Artistic Legacy of Anthony Eterovich," presented by Massillon Museum in Massillon, Ohio and MCTV. During the talk, Eterovich's daughter Karen Eterovich-Maguire and former student **Laura Ospanik '80** discussed his artistic legacy and work as a teacher.

**Anthony Schepis '55** had an oil painting "Here and There" acquired by the Akron Art Museum in Akron, Ohio for its permanent collection.

**Fred Gutzeit '62** had work in *Lines & Other Forms*, an online exhibition with dodomu gallery in Brooklyn, New York; the *Spring/Break Art Show* in New York and a retrospective of work, *Fred Gutzeit: Deep Nature Unfolded, 1966–2021* at The Catherine Fosnot Art Gallery and Center in New London, Connecticut. Gutzeit also received a City Artist Corps Grant from the New York Foundation for the Arts.

**Ron Testa '65** had work on view in *555 Special Art Exhibition* with Light Space & Time online art gallery; the *2021 National Photography Exhibition* at Academy Center of the Arts in Lynchburg, Virginia; the *85th National Midyear Show* at The Butler Institute of American Art in Youngstown, Ohio; *Black & White 2021* with Colors of Humanity online gallery; the Icons Exhibit with Las Laguna Online Art Gallery; and *The Artist Intervenes* at Praxis Gallery in Minneapolis, Minnesota.

**Chuck Tramontana '65** showed 10 pieces of his Atlantis jewelry designs in the 2021 Attleboro Arts Museum's *8 Visions* exhibition. Eight of 60 artists who submitted work were selected for inclusion in the exhibition.

**Doug Unger '65** was awarded the Best in Functional Metalwork Award in the *75th Ohio Annual Exhibition* at Zanesville Museum of Art in Zanesville, Ohio. Unger also had work in the *2021 National Juried Exhibition* at The Butler Institute of American Art in Youngstown, Ohio.

**Joy Shefter '66** was named featured artist for the *Roaming Artists Art Show*, which is put on annually by the Roaming Artists Group, a plein air group in Camano Island, Washington.

**George Beasley '67** juried the *Little Things Matter: National Juried Small-Scale Sculpture Exhibition* at the University of Southern Mississippi in Hattiesburg, Mississippi.

**Tom Roese '71** had five drawings added to the permanent collection of the Akron Art Museum in Akron, Ohio and three drawings added to the permanent collection of the Midwest Museum of American Art in Elkhart, Indiana. Roese also served as a juror for the museum's *43rd Elkhart Juried Regional* exhibit and gave a virtual artist talk as part of the *CONVERGE* exhibition at the Artists Archives of the Western Reserve in Cleveland.

**Bill Fleming '74** had 10 bird woodcut paintings exhibited in the Lake Metroparks' *Wild About Nature* show at Penitentiary Glen Nature Center in Kirtland, Ohio.

**Richard Heipp '76** had work in a solo retrospective, *Museum Studies: The Artwork of Richard Heipp*, at the University of Florida's University Gallery and Gary L. Libby Gallery in Gainesville, Florida. The exhibition celebrated Heipp's retirement after 40 years at the university.

**Caroline Burton '80** had a solo show, *FOLD*, at 490 Atlantic Gallery in Brooklyn, New York and a solo show, *Incarnations*, at Garrison Art Center's Riverside Gallery in Garrison, New York.

**Mary Urbas '80** curated the *Skull and Skeleton in Art VII: Folk Art to Pop Culture* exhibition at The Gallery at Lakeland Community College in Kirtland, Ohio. The show featured work from **Debrah Butler '74**, **Joe Stavec '80**, **Cyndi Konopka '87**, **Laura D'Alessandro '93**, **Danielle Dore '97**, **Lynne Lofton '97**, **Jaymi Zents '97**, **Lauralee Hutson '01**, **Josh Haplea '03**, **Karen Sandstrom '12** and **Kelly Pontoni '19**.

**David Verba '80** created the front and back cover illustrations for the second collection of stories by Scott Nicolay, *And At My Back I Always Hear*.

**George Kozmon '82** had work in 6x6 at Trumbull Art Gallery in Warren, Ohio. The show also featured work from **Susan Squires '83**.

**Mark Howard '86** had a solo show, *Shape Shifters*, at HEDGE Gallery in Cleveland.

Tom Roese '71



**Neil Patterson '86** celebrated the 21st anniversary of his business Neighborhood Potters in September in Philadelphia.

**Laura Reed '86** had work in the *All Media Exhibition* at Detroit Artists Market in Detroit.

**Judy Takács '86** had two paintings accepted to Southwest Artists' *The Art of the Heartland* exhibition at the Mena Gallery in Mena, Arkansas. Showing were "The Goddess Apollo" and "Maria, incognito, In Kimono," which was awarded the second-place prize.

**John Carter '87** developed *Go Pixel Yourself*, an immersive funhouse-style installation at the CambridgeSide Galleria Mall in Boston.



Natasha Sweeten '93

**Kim Colarik '87** did a mural for the City of Parma Heights and was featured on [cleveland.com](http://cleveland.com).

**David Buttram '89** won the Best Painting Award and the Best Northeast Ohio Artist Award at the Waterloo Arts Exhibition for "The Barber." Buttram will also show six paintings at Framed Gallery in Cleveland.

**Susan Donovan Lowe '89** had work on view in *Showtime!* at the Lobby Gallery in Cleveland. The show also featured **Johanna Page '87**, **Lucette Johnson '93\*** and **Helen Frankovits Libens '93**.

**Kristen Cliffl '90** has work in *More is More: Visual Richness in Contemporary Art* at the Akron Art Museum in Akron, Ohio. The show includes work from **Jay Constantine '76**, **Mark Howard '86**, **Greg Martin '89**, **Jennifer Omaitz '02**, **Emily Moores '08**, **Katy Richards '11**, **Adrienne Slane '10** and **Loraine Lynn '14**.

**Todd Hoak '91** had work included in the book *The Heart of Drawing*, which includes the work of 60 artists from 17 countries and is available this fall.

**Natasha Sweeten '93** had a solo show, *Humor Me*, at Way Out Gallery in Rensselaerville, New York, and was in a group show, *Artists Draw their Studios*, at Kleinert/James Center for the Arts in Woodstock, New York.



Anthony Schepis '55

**Bill Nottingham '01** discussed the work of product design firm Nottingham Spirk with Crain's Cleveland's Landscape podcast.

**Jennifer Omaitz '02** had work on view in *Gesture and Geometry* at SPACE Gallery in Denver.

**Alison O'Daniel '03** was featured in *Art in America* for her contributions to Barreirfreiheit [Accessibility], an exhibition on view at Kunsthalle Osnabrück in Germany.

**Scott Colosimo '04** discussed LAND, his electric motorcycle company, with WKYC in Cleveland.

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

**Slate Grove '06** discussed his glass practice and how his career brought him to teach glass blowing in Finland with Fort Dodge, Iowa's *The Messenger*.

**Mark Reigelman '06** talked with *Columbus Monthly* about his newly installed sculpture, "The Makers Monument," in the Ohio capital's Short North district.

**Cheryl Cochran '08** had work on view in *Fish Fly Fur* at YARDS Projects in Cleveland. The exhibition also featured work by **Tyler Zeleny '12**, **Kimberly Chapman '17** and faculty member Gerry Shamray.

**Nicholas Moenich '08** was named as a painting fellow in New York Foundation for the Arts' NYSCA/NYFA Artist Fellowship program. Moenich also has a solo show, *over-under*, on view at Furnace – Art on Paper Archive in Falls Village, Connecticut and work on view in *Eyes and Teeth* on 1969's Online Viewing Room.

**Darius Steward '08** was featured on cleveland.com for new life-size fiberglass sculptures of his children on view at Cleveland Public Library's Eastman Reading Garden. He was also featured by Cleveland 19 News for his contributions to the "Cleveland Walls!" International Mural Program.

**Jessica Adanich '09** was covered by *Tampa Bay Newswire* for her plush toy project to promote shark conservation.

**Lauren Yeager '09** is a 2021 Cleveland Arts Prize honoree, receiving recognition in the Emerging Artist category.

**Joe Karlovec '09** had a solo show, *What goes up*, at Arts Warehouse in Delray Beach, Florida.

**Tina Janek '10** had work on view in *Extended View* at Stella's Art Gallery in Mentor, Ohio. The show was part of the 11th Annual May Show at Lakeland Community College in Kirtland, Ohio.

**Barbarita Polster '10** was invited to be a program mentor and graduate advisor in School of the Art Institute of Chicago's Low Residency MFA Program in addition to serving as an adjunct faculty lecturer. This semester, she will also serve as an adjunct lecturer at North Park University Chicago's School of Music, Art, and Theatre. Her essay "Double Empathy" will appear this fall in *Shifter Magazine*, founded by **Rit Premnath '03**.

**Leigh Brooklyn '11** was noted in a cleveland.com article for a live painting project at Tennis in the Land in Cleveland. Brooklyn also had work featured in *BYND LMTS* at RPAC Gallery in Ridgefield, Connecticut; *GAZE*, a virtual international show with All She Makes and Art to Hearts; and the *Women's Show* at District Gallery in Shaker Heights, Ohio. The *Women's Show* also featured the work of **Amber Ford '16** and **Carolina Kane '19**.

**Martinez E-B '12** was selected as the artist-in-residence at the Bethany Arts Community in Ossining, New York. He performed his in-progress work, "It Follows," and discussed his work in an artist talk during the residency.

**Yiyun Chen '15** was awarded a 2021 Ralph M. Besse Teaching Award from Cuyahoga Community College, where he currently teaches visual communication and design.

**Adam Riccobelli '15** as part of the new Ford F-150 design team, created a custom Ford F-150 in collaboration with the Rocket League video game.

**Kimberly Chapman '17** had a solo show, *Eighty-Six Reasons (for asylum admission)*, at the Fawick Art Gallery at Baldwin Wallace University in Berea, Ohio. Another solo show, *Hush II*, was at Coburn Art Gallery at Ashland University in Ashland, Ohio.

**Davon Brantley '18** had work in solo show, *We Not Linkin'* at Bay Arts in Bay Village, Ohio and in *Art History*, together with the collection of the Detroit-based Black Art Library at SPACES in Cleveland.

**Hannah Chambers '18** illustrated *Auntie Uncle*, which won the 2021 Rubery Book Award for the Children & YA category.

**Ariella Har-Evan '19** was featured as one of NYC Jewelry Week's 2021 One for the Future platform artists.

**Anna Lattanzio '19** was featured in *The News-Herald* for a mural at Willoughby Public Library.

**Kelly Pontoni '19** curated *CONVERGE*, on view across Cleveland and presented by the Artists Archives of the Western Reserve. The show was co-curated with the help of **Sam Butler '19** and also featured the work of **Robert Jergens '60**, **Charles Mayer '64**, **Amie Albert '69**, **Thomas Roese '71**, **Mark Howard '86**, **Karen D. Beckwith '87**, **Alex Heard '20**, **Rowan Leek '20**, **Violet Maimbourg '21**, **Meg Lubey '22**, **Pontoni** and **Butler**.

**AJ Almy '20** spoke about working as a cinema photographer for the Discovery Channel's *Naked and Afraid* at the Rotary Club in Mantua, Ohio.

**Cass Penegor '20** had work in *Variance*, an online show with I Like Your Work.

**Teagan Barrone '21** won the Student Academy Award bronze medal in the "Animation (Domestic)" category. The winning work was "Slumber with Snakes," her BFA project.

**Amanda Berry '21** and **Gillian Martin '21** were selected as finalists for 2D Animation Film of the Year by The Rookies. Their entries—"Astral Shift" by Berry and "Lāhainā Noon" by Martin—represent their BFA work.

**Destyni Green '21** had work on view in *Cross Generations; bridging the gap of artists* with the Museum of Creative Human Art and the Morgan Conservatory in Cleveland. The show also featured the work of **Lawrence Baker '97**, **Davon Brantley '18**, **Orlando Caraballo '18**, **Amirah Cunningham '18**, **Miguel Rivera-Vera '20**, **Sydney Nicole Kay '21** and **Amani Williams '21**.

**Riley Rist '21** presented anthropological research and studio practice in a paper titled "Dissonant Masculinities: An Artist and Anthropologist's Approach to Queering Masculinity" at the International Conference on Gender Studies' "Que(e)rying Gender" conference with the London Centre for Interdisciplinary Research.

Judy Takács '86



## Obituaries

**Paul Tikkanen '49** died August 7. He was a Painting major.

**Joan Guthrie '50** passed away July 29. She studied Ceramics and Sculpture.

**Lawrence Hohman '54** passed away July 17. He was an Illustration major.

**Virginia Heiss '57** died August 16. She majored in Fashion Studies.

**Larry Cognata '58** died July 18. He was an Industrial Design major.

**Robert Sallade '59** passed away July 16. He studied Industrial Design.

**Barbara Holden '70** died September 25. She earned a degree in the joint Art Education program with Case Western Reserve University.

**Heather R. Whitton '77** died September 18. She was an Industrial Design major.

**Lucette Johnson '93** passed away October 5. She majored in Painting.

**Michal Zawadzki '03** passed away October 3. He majored in Industrial Design.

**Augustus Turner** died October 16. He studied Illustration beginning in 2011, subsequently completed his degree requirements and was due to have his degree conferred in December 2021.

# Faculty and Staff Notes

**Mark Bassett** (Liberal Arts) published an article, “The Art Deco Ceramic Sculpture of Geza de Vegh (1905–1989),” in the Fall 2021 issue of the *Journal of the American Art Pottery Association* (pp. 4–20).

**Carla Blackman** (Industrial Design) participated in USk Sketch Together Day on October 17 through Urban Sketchers Cleveland, joining an international community of artists taking part in a 24-hour, on-location sketching event.

**Lane Cooper** (Painting) had a solo show, *Life Jacket*, at River House Arts in Toledo, Ohio.

**Dan Cuffaro '91** (Industrial Design), via his startup company, designed the nCamp Food Prep Knife, through which he developed course content for an ergonomic-focused project that allowed students to see the product development process in real-time. As it became clear that an outdoor food-prep knife presented a new business opportunity, the project shifted from concept to reality, and in October, a Kickstarter campaign was launched to bring it to market.

**Zac Gorrell** (Glass) exhibited in *Dia De Los Muertos Day of the Dead Columbus 2021* at Green Lawn Cemetery in Columbus, Ohio and in *The Skull and Skeleton in Art VII: Folk Art to Pop Culture* at The Gallery at Lakeland Community College in Kirtland, Ohio.



Zac Gorrell

**Scott Goss '06** (Foundation) won Round 1 of the Cross Country Mortgage “Paint The District” mural competition. Following three more rounds, Goss will face off against the other winners for a chance to put forth a proposal for CCM’s new downtown Cleveland headquarters. Goss also completed *Bird’s Eye Viewer*, a public kaleidoscope sculpture along the Cleveland Lakefront Bike Trail near West 54th Street.

**Elizabeth Hoag** (Liberal Arts) became president-elect of the Ohio Archaeology Council. Following a two-year term in that position, she’ll become the OAC’s president and serve another two-year term leading the professional organization.

**Benjamin Johnson** (Glass) is represented in *Kindred Objects: Ceramics & Glass from the Western Reserve*, on view through December 18 at Artists Archives of the Western Reserve in Cleveland.

**Sarah Kabot** (Drawing), along with Marianne Desmarais, her design partner, completed a public artwork at the Cleveland Clinic. The



Sarah Kabot

project, “Double Loop,” was sponsored by a partnership between the Clinic’s Office for Healthy Environments and the Art Program. The OHE is the department tasked with reducing waste and other eco-conscious endeavors.

**Steven Mastroianni '88** (Support Services) has work in *A Certain Kind of Blue – The Magic of Cyanotypes*, on view through November 30 at University Hospitals Cleveland Medical Center’s Trudy Wiesenberger Gallery. The show also features work by **Margaret Yuko Kimura '94**.

**Seth Nagelberg** (Ceramics) is showing work in a two-person exhibition, *Idea Chains: Catherine Lentini and Seth Nagelberg*, in November at Troppus Projects in Kent, Ohio.

**Alyssa Perry** (Liberal Arts) had her poem “What Time Is the Next Swan” published in *The Canary* and her poem “Three-in-One Sonic Beauty Device” published in *Yalobusha Review*.

**Judith Salomon** (Faculty Emeritus) was among the artists who participated in the Sonata #6 Project in October at the Survival Kit Gallery at 78th Street Studios in Cleveland. The project celebrated the use of geometric abstraction to examine a variety of complex ideas in response to a solo piano sonata composed by Ryan Charles Ramer. It also included **Amirah Cunningham '18**.

**Pam Spremulli** (Foundation/Graphic Design) was selected as a finalist in Round 2 of the “Paint The District” mural competition presented by Cross Country Mortgage. She will also serve as a visiting artist during a two-day workshop in June 2022 at Hopewell in Mesopotamia, Ohio.

**James Waite '17** (Foundation), as part of the collective OOO, had work in *Flatland*, an exhibition that took Edwin Abbott Abbott’s novella of the same name as inspiration, from October 16 to November 6 in a residential neighborhood on Cleveland’s West Side. **Samie Konet '16** and **David Ross '23** also took part, and **Ben Oblivion '17** performed at the closing reception.

**Christian Wulffen** (Foundation) had a solo show open November 16 in Galerie Sturm&Schober in

Vienna, Austria as well as a solo show, *Ich/Du*, that opens November 24 at Galerie Reinhold Maas in Reutlingen, Germany. He also created the layout/design concept for the book *Rethinking Painting*, published by the LeRoy E. Hoffberger School of Painting, 2021. His sketches were digitized and placed on the book’s pages to serve as scaffolding for text and images.

**Brent Kee Young** (Faculty Emeriti) had three works acquired by the Museum of Glass in Tacoma, Washington and one piece acquired by the Morris Museum of Augusta, Georgia—all from his Matrix Series. He served as a juror for the Winter Park Sidewalk Arts Festival in Winter Park, Florida, and he participated in a virtual artist talk as part of the Artist Exchange Series for the Imagine Museum in St. Petersburg, Florida.

**Valentino Zullo** (Liberal Arts) co-curated the *Cleveland on the Couch: 75 Years of Psychoanalysis* in Northeast Ohio, which opened September 14 at the National Museum of Psychology in Akron, Ohio. He also co-edited an issue of the *Journal of Graphic Novels and Comics*, titled “The Interview Issue” (no. 12.4), featuring interviews with cartoonists such as Thi Bui, Derf Backderf, Riad Sattouf and Emil Ferris. Additionally, he recently published an article titled “Keeping Horror in Mind: Psychoanalysis and the ‘New Direction’ of EC Comics” in the *Journal of Popular Culture* (no. 54.4).

Steven Mastroianni '88



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## Illustration Department Rock Hall Induction Posters

Rock & Roll Hall of Fame Induction Ceremony posters designed by CIA students, from left to right:  
Top: Abi Deniz '22, Alex Harlor '22, Alyssa Lizzini '22, Grace LaPrade '22, Jessica Aliano '22  
Bottom: Laura Thompson '22, Mya Loparo '22, Sarah Tuttle '22, Taylor Brand '23, Theo Papadimoulis '22



From left, first-year students Abby Long, Makayla McVey, August Thompson, Conner Berkheiser and Keenan Allen observe sculptor John Ranally presenting a rubber mold used in the lost wax process of casting bronze. The demo took place at Ranally's space at Studio Foundry, a bronze foundry in Cleveland's MidTown district, and was part of a field trip organized by faculty member Scott Goss '06 for Foundation's Studio Discovery course. Photo by Molly Castle '15.