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AUTOMOTIVE SYMPOSIUM FOCUSES ON DESIGN AS REFLECTION OF SOCIETY, HISTORY AND SELF

The Institute presented its 2nd Annual Automotive Design Symposium at the 2004 Greater Cleveland Auto Show. The symposium, "Reflect," focused on automobile design as a reflection of society, history and self. The program was designed as a recruitment tool with over 300 high school students, teachers, parents and alumni in attendance.

The program featured Kirk Bennion '84, design manager for the 2005 C6 Chevrolet Corvette convertible, Dan Zimmerman '96, designer of the Jeep Rescue concept vehicle, Ann Dempsey, Institute faculty member and Harry West, vice president of innovation at Design Continuum. Dan Cuffaro '91, industrial design department chair, moderated the program.

Presenters engaged the audience of aspiring designers with their insights on automotive design and consumer interests. Dempsey presented the automobile as a reflection of history and current events, describing key influences on automotive design. West discussed the importance of understanding consumer needs and presented insights on consumer driving habits.

Zimmerman, who is a former instructor of the Institute's auto classes for I.D. majors, outlined the Jeep's 60-year military and consumer history and its vital role in American culture. He described the Jeep Rescue's styling and off-road functionality, explaining it was developed to appeal to extreme sports enthusiasts.

Bennion described his intriguing and sometimes daunting role as lead exterior designer of the C6, a great American icon with a rich 50-year history. He explained that the car has a very large, passionate following of owners and admirers. Therefore expectations were quite high for the first redesign effort in 10 years.

"In 1986, I worked in the Corvette/Camaro studio and thought it was a dream come true. To have been involved with the Corvette was truly unbelievable," said Bennion. "I knew if I had a chance to work on the Corvette again, I would do my utmost to create an exemplary car."

The overall goals were to develop a Corvette that would be more aggressive looking than its predecessor, with very intensive aerodynamic development. Bennion explained that crafts-

manship and performance were major elements of the design process.

"This Corvette was to be lean, but with attitude. We also wanted the car to be more athletic looking with a muscular appearance and we wanted a smaller, tighter exterior to set this car apart from other Corvettes," explained Bennion.

The 2005 C6 convertible was shown exclusively at the Geneva, Switzerland and Greater Cleveland Auto Shows and it will be on sale in the fall of 2004. Kevin Tanner '99 served as creative designer on the project. Ben Jimenez '99 and Rick Scheer '94 worked on early conceptual development.

The event was sponsored by the Greater Cleveland Automobile Dealers' Association and General Motors.

The 2004 Greater Cleveland Auto Show featured more than 800 vehicles in state-of-the-art exhibits. Among the record number of concept and production vehicles shown were recent designs by Institute alumni – the 2005 Chevrolet Cobalt designed by Phil Zak '88 and the interior of the Saturn Curve concept car by Nicholas Vardis '99.



TOP: (FROM RIGHT) C6 DESIGNERS KIRK BENNION '84 AND KEVIN TANNER '99 PICTURED WITH THE NEW CORVETTE CONVERTIBLE AND INSTITUTE INDUSTRIAL DESIGN FACULTY AND STUDENTS AT THE GREATER CLEVELAND AUTO SHOW.

ABOVE: DESIGNER DAN ZIMMERMAN '96 WITH JEEP VEHICLE

Students Win Major Awards at International Housewares Show

Four students from the Institute won five awards in the International Home & Housewares Association's Annual Student Design Competition. 2004 graduates Michael Tracz, Grady Hayes, Dave Hine and Yuichi Ogura were recognized for their innovative designs, thorough research, professionally rendered concepts and understanding of manufacturing and marketing techniques.

For the first time in the competition's 11-year history, five prizes went to students from one school and two prizes were awarded to one student, Michael Tracz of Strongsville, Ohio.



Tracz took second place and a \$2,000 prize for Breakfast Buddy,

a portable food storage and transportation system. After noticing the number of people who regularly eat at their desks, Tracz was inspired to design a product to hold nutritious food. His convenient container system has its own spoon, and keeps milk cold and separate from dry cereal until the hurried commuter or student has time to eat. His goal was to combat the trend toward high calorie breakfast and snack foods in disposable containers.

Tracz's third place win and a prize of \$1,000 was for the DrainEZ. This flexible cone strainer fits over the tops of most cans, eliminating the mess of

metal can lids, keeping hands clean and preventing bacteria from contaminating food.

Grady Hayes '04 of Novelty, Ohio took third place for the Pull 'N Peel Bib Dispenser, a unit that attaches to the back of any high chair. It contains disposable bibs that can be pulled over the baby's head and attached to the tray to catch food that misses the baby's mouth.

Dave Hine of Webster, New York won third place for the Cut 'N Catch Cutting Board, a kitchen aid designed to collect and store food during preparation. A lazy susan with several compartments is on one end of the board to collect sliced food until it is needed, and a tray for collecting scraps is at the other end.

Yuichi Ogura, from Los Angeles, California, earned an honorable mention and \$200 prize for Easy Slice; a cheese slicer designed to heighten the cheese eating experience for gourmets and high-end consumers.



The Annual Student Design Competition challenges students to redesign a current housewares product to meet the needs of the future or create a concept for a new product. Each year, the contest's winning design



students and their winning prototypes are featured at the International Housewares Show, expanding awareness of careers in industrial design and highlighting the impact of design on the \$57.9 billion U.S. housewares industry. The competition is endorsed by the Industrial Design Society of America (IDSA).

This year, 198 project entries were submitted from 22 IDSA-affiliated U.S. design schools. First, second and third-place winners divide \$12,000 in prize money and are invited to the three-day show to display their designs. In addition, an honorable mention and \$200 cash award went to eight students.

Judges noted extraordinary efforts by the Cleveland group this year, due in large part to the guidance of Dennis Futo, an adjunct faculty member, and Daniel Cuffaro, chairman of the industrial design department, whose role on the project was to advise and set a tone for success. Futo encouraged students to conduct interviews with consumers to fully understand their needs and to thoroughly research existing products to create an innovative and winning solution.

The 2004 Show, held at Chicago's McCormick Place, attracted 60,000 visitors from more than 100 countries—all of whom were focused on buying and selling the latest products at the world's largest homegoods marketplace.

This year's winners were chosen by a respected jury of designers, including a former contest winner, who spent many volunteer hours studying designs, research, written materials, sketches, engineering drawings and slides.

CLOCKWISE FROM TOP:

MICHAEL TRACZ '04

"BREAKFAST BUDDY"

GRADY HAYES '04

"PULL 'N PEEL BIB DISPENSER"

MICHAEL TRACZ '04

"DRAINEZ"

DAVE HINE '04

"CUT 'N CATCH CUTTING BOARD"



FIFTH-YEAR STUDENT WINS LIGHTING DESIGN COMPETITION

Industrial Design graduate Brian Johnson '04 won Luraline Product Company's third annual "It's Your Light" student design competition for a creative approach to public safety.

Johnson, pictured at right with some of his designs, earned top honors for "CenterLine," a versatile outdoor lighting fixture for installation in parking lots and garages. He researched parking lot security and saw a need for improvement from the dimly lit lots and garages that provide little personal safety. He developed a system that projected lighting behind and between individual vehicles. His lighting system used a two-step process that employs fluorescent lighting and other cost-effective technology.

"The design is styled so the internal fluorescent bulbs cast light between individually parked automobiles from the ground, wall or ceiling," said Johnson.

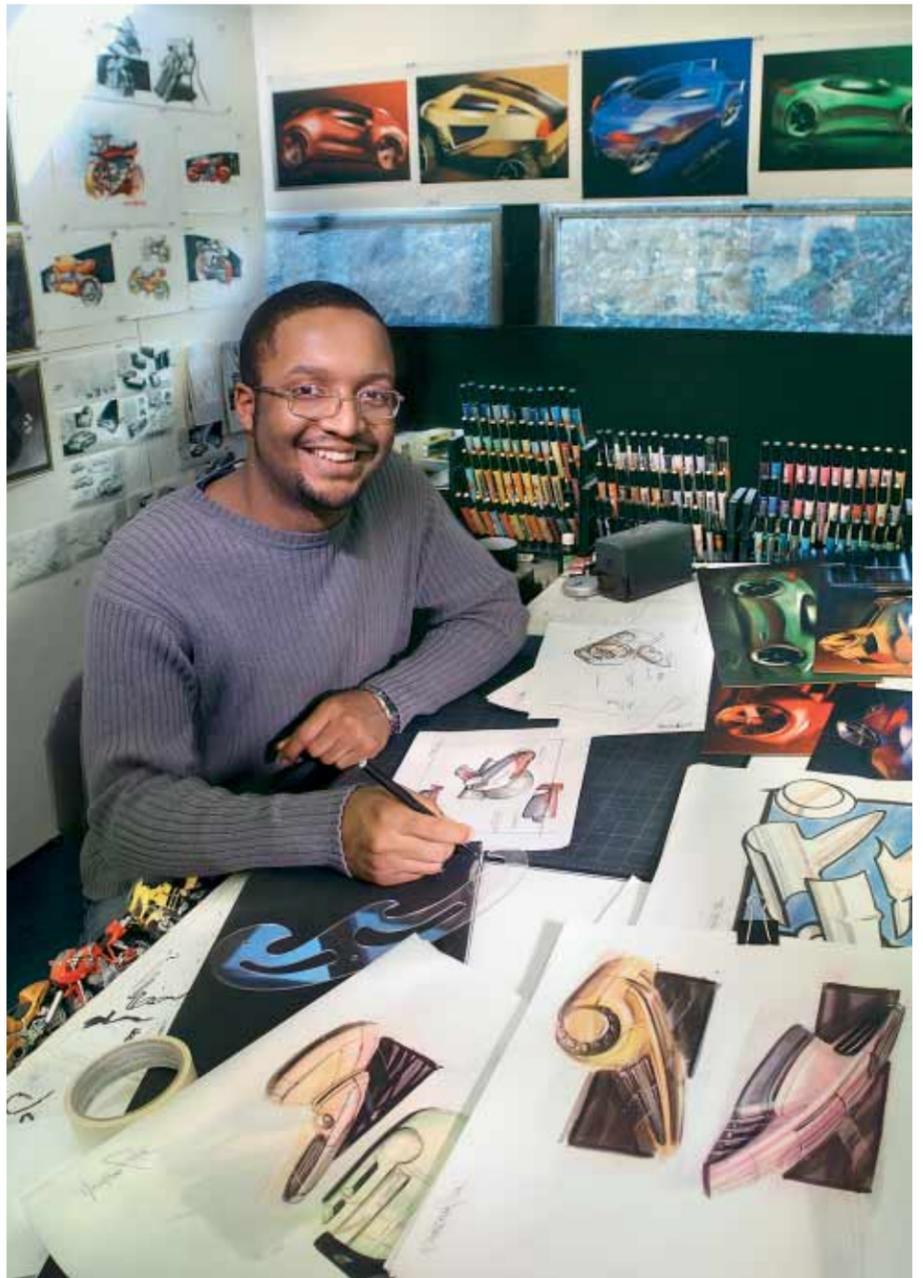
Kurt Mandelic, national sales manager for Luraline, said, "the judges liked Johnson's imaginative and attractive design and its potential applications."

The contest jury, made up of architecture, engineering and lighting professionals chose Johnson's work from

150 entries received from design, engineering and architecture schools and universities across the country.

Johnson looks forward to a career in industrial design and the automotive field, having enjoyed internships at both General Motors Corporation and Lear Corporation. His prize winnings will assist him with tuition for advanced courses he plans to take in the near future.

Johnson is a graduate of Springfield South High School in Springfield, Ohio. He began his college career at Columbus College of Art and Design, before coming to the Institute to complete his studies in product and automotive design.



CREAMER COMMISSIONED FOR FIRST LADY'S PRIVATE COLLECTION

JOAN KLATIL CREAMER '66 HAS CREATED A WIDE VARIETY OF GRACEFULLY DESIGNED PRODUCTS AND ART THROUGHOUT HER CAREER – FROM PASSENGER CARS FOR GENERAL MOTORS TO CONSUMER APPLIANCES FOR GENERAL ELECTRIC TO GORHAM AND WATERFORD CRYSTAL.

ONE OF HER MOST INTRICATE AND VISIBLE PIECES RECENTLY HAS BEEN THE 2004 COMMISSION BY THE AMERICAN EGG BOARD, A DIVISION OF THE AGRICULTURE DEPARTMENT, TO CREATE AN EASTER EGG FOR THE PRIVATE COLLECTION OF THE FIRST LADY OF THE UNITED STATES, MRS. LAURA WELCH BUSH. CREAMER WAS INVITED TO THE WHITE HOUSE TO FORMALLY PRESENT THE EGG.

"THE COMPLETED WORK CELEBRATES THE THEMES DEEPLY ROOTED IN MRS. BUSH'S CHARACTER THAT INCLUDE FAMILY, EDUCATION, TRADITION AND COUNTRY," SAID CREAMER.

THE EGG ILLUSTRATES, IN MINIATURE, THE WHITE HOUSE, THE GROUNDS AND INTERIOR APPOINTMENTS, INCLUDING INTRICATE DETAILS SUCH AS THE OVAL OFFICE, COMPLETE WITH COMPONENTS

LIKE FAMILY PHOTOGRAPHS, THE PARQUET FLOOR AND A FABRIC REPLICA OF THE CARPET WITH PRESIDENTIAL SEAL.

EACH YEAR, THE AMERICAN EGG BOARD INVITES ARTISTS FROM EACH OF THE 50 STATES AND DISTRICT OF COLUMBIA TO CREATE DECORATIVE EASTER EGGS FOR USE IN THE WHITE HOUSE EASTER CEREMONIES. IN 2003, CREAMER WAS COMMISSIONED TO CREATE THE EGG FROM HER HOME STATE OF RHODE ISLAND. HER FELLOW ARTISTS VOTED THAT CREAMER SHOULD BE THE DESIGNER TO CREATE THE EGG FOR THE FIRST LADY'S PRIVATE COLLECTION FOR 2004. CREAMER DID EXTENSIVE RESEARCH IN THE PRODUCTION OF THE EGG.

CREAMER'S COMPANY, JOAN CREAMER DESIGN, DEVELOPS PRODUCTS FOR THE JEWELRY, AUTOMOTIVE, ELECTRONICS AND GIFT MARKETS. SHE WAS A VISITING ARTIST DURING 2003. CREAMER AND HER WORK WERE RECENTLY PROFILED IN *EAST GREENWICH MAGAZINE* IN RHODE ISLAND. FOR MORE INFORMATION VISIT WWW.CREAMERDESIGN.COM.



AT A RECENT RECEPTION
JOAN KLATIL CREAMER '66
ENJOYED A REUNION WITH
PROFESSOR EMERITUS,
JOHN PAUL MILLER '40.

MASTER OF FINE ARTS IN DIGITAL ARTS ANNOUNCED

The Institute has announced the creation of a master of fine arts degree in digital arts for fall 2005. The two-year graduate curriculum is designed for advanced students committed to the critical investigation and practice of the digital arts and design.

An innovative aspect of the Institute's advanced curriculum will be its Professional Partnership Program, a special cooperative education program.



Each semester students will be placed in regional and national partner organizations. Up to half of the student's tuition will be paid by the partner institution and the student will earn credits toward their degree.

"The program will prepare students to successfully compete for creative jobs in a wide variety of media production fields," explained Dr. Gary Sampson, director of graduate studies. "It will enable artists to advance their creative approach by merging studio work with new technologies and to work as leaders in their fields, as well as prepare them to teach at institutions of higher learning."

In addition to developing students' artistic and technical abilities, the Professional Partnership Program will enable them to apply their problem-solving skills to actual business or organizational challenges. Students will gain practical experience, discover future job opportunities and develop professional contacts. To date, partnerships have been organized with the Cleveland Museum of Art, the digital design consultant Kaleidoscope, the Museum

of Contemporary Art (Cleveland), and other institutions.

"We believe our program, with its strong studio experience and practical partnerships, will develop professionals with a high degree of visual acuity, technical knowledge and sharpened awareness of contemporary culture," explained Sampson.

The Institute's M.F.A. in digital arts is designed to prepare students for key positions in the media arts, including web design, CD-ROM, DVD, TV and sound production, motion graphics, animation, game design and robotics. This is part of an ongoing initiative by the Institute to develop advanced studies in visual art education. An M.F.A. in Medical Illustration was initiated in 2001.

THIS DIGITAL IMAGE IS FROM "ORDER/LIFE" AN ANIMATION CREATED BY TIM ELEK '04 FOR HIS BFA REVIEW. HE CHOSE TO SIMULATE A JAPANESE WOOD BLOCK PRINT WITH THREE DIMENSIONAL ANIMATION, USING MYA SOFTWARE, ADOBE PHOTO SHOP, ADOBE AFTER EFFECTS AND PREMIER VIDEO EDITING SOFTWARE.

STUDENTS WORK WITH MALTZ ON CUTTING-EDGE SCULPTURE

Students from painting, sculpture, photography, graphic design and digital arts worked with artist-in-residence Russell Maltz this semester to create his latest work, "Five States/Five Sites...Plus One." The work is comprised of temporary art installations for five shopping center developments being built in five eastern states by National Realty and Development Corporation (NRDC) of New York. Students helped create the contemporary sculpture, document the work through photography and video, and create a project web site and catalogue.

"Five States/Five Sites is a boldly conceived project that provided our students an opportunity to work with an established artist on a real project with a client, a sponsor and a deadline," said Saul Ostrow, dean of the fine arts environment and chair of painting.

Richard Baker, president and COO of NRDC, commissioned Maltz to create cutting edge art for the communities he serves. Because of the importance of the Institute in the project, Baker commissioned a sixth piece to be installed at the Institute. Baker and Maltz unveiled the piece at reception here on April 29.

The installations were made of blocks of concrete masonry unit (CMU), stacked on palettes, arranged and then painted with yellow Day-Glo paint. Placement and orientation will be determined based on the individual site requirements but will focus on an inter-state relationship among the five works. Each of the five pieces will be approximately 12-feet-high by 20-feet-long by 8-feet-wide and will remain on display at their various sites until August, when they will be used as construction elements on each site.

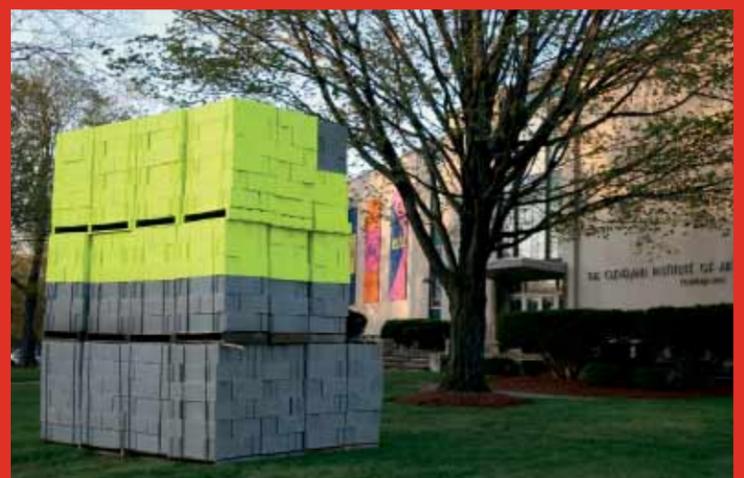
"I am interested in the energy and presence of materials," said Maltz. "The way in which raw materials are fashioned and manipulated for use for man's progress, and how this signifies the subtle growth and progress that is part of our everyday life. It is while these materials are in their resting state that I turn them into art."

Day-Glo Paint and Ideal Builders of Cleveland both generously provided the materials for the project.



ABOVE: "FIVE STATES/FIVE SITES" INSTALLATION IN NORTH HAVEN, CONNECTICUT

RIGHT: RUSSELL MALTZ AND INSTITUTE STUDENTS CREATED A SIXTH WORK FOR TEMPORARY DISPLAY OUTSIDE THE INSTITUTE'S GUND BUILDING.





INTERNATIONALLY RENOWNED COSTUME DESIGNER, DORA RUST-D'EYE (LEFT) DISCUSSES ELEMENTS OF DESIGN WITH JULIA WANKEWYCZ '06, FIBER AND MATERIAL STUDIES MAJOR, DURING A SPECIAL REINBERGER GALLERIES EXHIBITION OF HER WORK. RUST-D'EYE DESIGNS COSTUMES FOR OPERA ATELIER, THE BAROQUE OPERA COMPANY OF CANADA, GLEANING INSPIRATION FROM HISTORICAL SOURCES FOUND IN COSTUME COLLECTIONS THROUGHOUT THE WORLD. SHE SHARED HER INSIGHTS WITH STUDENTS AND FRIENDS OF THE INSTITUTE THIS SPRING.

Young Alumnus Committed to Helping Students

Jacob Clark, industrial design '03, is proud of his new position in design at Fisher-Price. He is quick to credit the Institute with developing his design aesthetics and creative problem-solving skills, and assisting him with professional networking.

“Experimenting with form and exploring materials is critical to a good design solution. My studies helped me understand the elements of an effective design,” said Clark.

He believes strongly that all students enrolled at the Institute have the talent, skill and desire to succeed — but many need additional financial support. With that in mind, he recently pledged a substantial gift to the Institute to establish an award for industrial design majors. The award will help offset costs involved with the model building side of industrial design.

“I have a great love of models and feel that they are an important aspect of a designer’s education,” said Clark.

“Jacob’s willingness to give back so early in his career is admirable and his commitment is greatly appreciated,” explained Dan Cuffaro '91, chair of industrial design. “His focus on the importance of models is right in line with our philosophy. We believe the mock-ups, prototypes and appearance models are critical to a thorough development process.”

“Everyone should have a chance to achieve their goals, and hopefully my gift will help inspire others to do the same,” explained Clark.

The Institute hopes other alumni will provide support in this critically important year. Contributor support bridges the gap between tuition and financial aid for many students for whom an education at the Institute would not otherwise be possible.

model alum

ART OF NAVIGATION DEFINES IMPORTANT DESIGN GUIDEPOSTS

Visual guides are important tools when traveling in unfamiliar spaces — whether airport terminals, city streets, technical journals or web sites. How does design serve as a guidepost? How does it assist us in navigating through physical and virtual space?

“The Art of Navigation: The World as an Interface,” a two-day symposium sponsored by the Institute, examined these topics, as well as current design

challenges and emerging trends for print, broadcast, online and other major media.

Internationally recognized professionals in digital media, web interface, font design and multimedia presented their insights on effective design strategies. Hillman Curtis, a leading web and new media designer, delivered provocative ideas on the future of design.

Nearly 300 visual communication specialists including graphic and product designers and media production artists

attended the event. The program was broadcast to Europe and the Western U.S. over the Internet 2 network, the broadcast quality, real-time network available to colleges and universities.

The symposium was sponsored by the Louis D. Kacalief Visiting Artists & Scholars Endowment and the Design, Foundation and Integrated Media Environments.

art of navigation

COMMUNITY GRAPHICS PROVIDES VISUAL LEADERSHIP FOR AREA NON-PROFITS



Developing a visual roadmap for the future of vital Northeast Ohio organizations and creating high-quality designs and illustrations are just some of the many positive outcomes achieved by students in the Community Graphics class.

“Our annual report was a big project for the students, involving the work of two designers and five illustrators. They helped us make a powerful and provocative statement on our groundbreaking work and the future direction of our nearly 100-year-old organization,” explained John David Sidley of the Sight Center of Cleveland.

A two-semester class for fifth-year students, Community Graphics is structured similar to a graphic design firm with actual clients, project assignments, budgets, timelines and production schedules. The program was established to give fifth-year students real world experience while providing

past,” said Sandy Siebenschuh of JumpStart, Inc. (formerly Enterprise Development, Inc.)

Students learn to conduct themselves as professionals through the experience of collaborating with clients and other students in the class. They also gain an understanding of the importance of public service while working with community groups. An added benefit is that students usually have several produced works for their portfolios at the end of the semester. Graphic design students are required to take the Community Graphics class, as well as obtain an internship.

“The class prepares you for a career in graphic design by allowing you to take projects from concept to presentation to approval and production. It gave realistic dimension to my work as a student designer and helped me understand the mysterious new “art” of

to impact the visual solution and sometimes the communications strategy. And by working with non-profits, they gain a great deal of satisfaction in the process,” explained Bob Kelemen, assistant professor of graphic design, who began teaching the class in 1998.

Community Graphics has created visually eye-catching promotional materials for CWRU’s Eldred Theater for five years and technical director, Homer Farr, speaks highly of the program.

“They have raised our theater and dance marketing materials to an impressive level. In fact, we had so many requests from people wanting to frame our brochures that we now print 1,500 pieces just for that purpose,” said Farr.

The class typically accepts 12–15 clients annually and recently has created print and online designs for CWRU’s Eldridge Dance Theater, the Employers Resource Council, the Greater Cleveland Auto Show, the Cleveland Psychoanalytic Society, Art on Wheels, the Adoption Network of Cleveland, Circle Heights Bike Path, the Girl Scouts, the Eleanor Roosevelt Center at Val Kill and Cleveland Public Art.

If you are affiliated with a non-profit and need design assistance, please contact the Graphic Design and Illustration Department at (216)421-7328.

“The class prepares you for a career in graphic design by allowing you to take projects from concept to presentation to approval and production.”

Northeast Ohio non-profit organizations with fresh ideas and quality graphic design and illustration assistance.

“I’ve been responsible for producing annual reports for many years and the quality of the students’ work is higher than many of the highly regarded design firms I’ve worked with in the

working with a client,” explained Brian Jasinski ’99, graphic designer at Epstein Design.

“Professional designers and illustrators have a great responsibility to communicate and advocate for their clients. By taking direct ownership of a project, students have the opportunity

OROS ’39 HONORED AS FORD MUSTANG TURNS 40

JOSEPH OROS ’39 RECENTLY JOINED AS MANY AS 100,000 ADORING MUSTANG FANS AT THE CAR’S 40TH ANNIVERSARY PARTY AT THE NASHVILLE SPEEDWAY. OROS, LEE IACOCCA, DON FREY AND OTHER MEMBERS OF THE ORIGINAL MUSTANG TEAM JOINED EDSSEL FORD II IN OPENING CEREMONIES TO COMMEMORATE THE SUCCESS OF THIS POPULAR AMERICAN VEHICLE. OROS, WHO WAS DIRECTOR OF DESIGN FOR FORD CARS AND TRUCKS, SET THE DESIGN STANDARDS FOR THE 35-MEMBER DESIGN TEAM.

“I TOLD THE TEAM THAT I WANTED THE CAR TO APPEAL TO WOMEN, BUT I WANTED MEN TO DESIRE IT TOO,” HE SAID.

“I WANTED AN ITALIAN-INSPIRED DESIGN WITH THE MOTIF CENTERED IN THE FRONT-END AND A FERRARI-LIKE GRILL. I SAID IT SHOULD BE AS SPORTY AS POSSIBLE AND REFLECT EUROPEAN DESIGN — SOPHISTICATED AND ELEGANT.”



FORD HOPED TO SELL 86,000 UNITS OF THE INITIAL MUSTANG. INSTEAD MORE THAN 400,000 WERE SOLD THE FIRST YEAR AND OVER A MILLION WERE SOLD THE SECOND YEAR.

“NEW PLANTS WERE SET UP AND NEW EQUIPMENT WAS ORDERED. IT WAS ONE OF THE MOST SUCCESSFUL CARS EVER INTRODUCED,” SAID

OROS, WHO WORKED WITH THE FORD MOTOR COMPANY FOR 21 YEARS AND WAS AWARDED A GUND TRAVELING SCHOLARSHIP UPON GRADUATION.

ABOVE: 100,000 FANS CELEBRATED THE 40TH ANNIVERSARY OF THE ORIGINAL 1964 FORD MUSTANG THIS SPRING, WHERE “MUSTANG PIONEERS” LIKE JOE OROS ’39 WERE SALUTED.

RIGHT: JOE OROS ’39 (LEFT) LED THE DESIGN TEAM FOR THE 1964 FORD MUSTANG. HE’S PICTURED HERE WITH JOHN NOTTINGHAM ’72 AND JOHN SPIRK ’72 DURING THE SCHRECKENGOST RETROSPECTIVE IN 2000.



THE INSTITUTE CO-HOSTS MEDICAL ILLUSTRATORS ANNUAL MEETING

The Cleveland Institute of Art and the Cleveland Clinic Foundation will host the Association of Medical Illustrators 59th Annual Meeting from July 28–August 1. Both organizations are instrumental in bringing 350 medical illustrators to Cleveland from throughout North America.

The program will feature educational programs in art techniques, state-of-the-art science and medicine, and successful business practices. Workshops and events will be held at the Institute, the Cleveland Clinic and Cleveland’s Intercontinental Hotel.

In conjunction with the professional sessions, an exhibition showcasing the best in medical illustration over the last year will be held July 12–July 31. Two-dimensional and three-dimensional pieces, interactive animations, textbook and fine art will be on display in key locations throughout the Cleveland Clinic Foundation, including the Cleveland Clinic Library and walkways and the Intercontinental Hotel lobby.

David Aldrich, dean of the design environment and chair of medical illustration, will serve as meeting coordinator. Jeff Loerch, department head of medical illustration at the Cleveland Clinic and faculty member at the Institute, is program chair. Faculty member Kathy Jung chairs the host committee. Dave Shumick, Institute faculty member, is in charge of the workshops.

The Association of Medical Illustrators promotes the study and advancement of medical illustration and allied fields of visual communication.

notes

Submissions received after April 13, 2004 will be included in the next issue of Link.

alumni

Debra Shirley '82, Joe Pangrace '83, Joe Kansz '83, Beth Halasz '89, MFA '02, Ross Papalardo '00 and Terence Condrich '00 demonstrated their medical illustration expertise in "Perceptual Anatomy," an exhibition held in the Allen Memorial Medical Library at CWRU this spring. **David Aldrich**, dean of the Institute's design environment and chair of medical illustration, and James Edmonson, chief curator of CWRU's Dittrick Medical History Center co-curated the exhibition. Aldrich as well as students and faculty members **Jeff Loerch** and **Kathy Jung** also presented current work. The event was co-sponsored by the Baker-Nord Center for the Humanities at CWRU as part of Humanities Week.

Ruth (Creighton) Campbell '38—continues to show and sell work in the Johnsons of Madrid Gallery, New Mexico.

Lorraine (Ober) Cochran '39—still paints watercolors, and recently sold her entry, "Blue Heron," in a juried show in Naples, Florida. Husband, Bob Cochran '41, is now back to health after recent kidney stone surgery.

Robert Cochran '41—see *Lorraine Cochran '39*.

Beverly (Horka) Gillespie '47—recently demonstrated charcoal-drawing techniques at the Crescent Harbor Gallery in Crescent City, California, and is a regular contributing artist to the gallery.

Richard Andres '49—recently had paintings exhibited at Western Reserve Academy's Moos Gallery in Hudson, Ohio.

John Lonero '49—paints, sculpts and operates an art studio in the foothills of North Carolina with his wife, Hedy, who is also an active artist. He welcomes visitors to his new website, www.iusedtobeitalian.com.

Joan Hang Guthrie '50—is participating in a two-woman show through June at the Headwaters Community Arts and Conference Center in Dubois, Wyoming. Her work features ceramic sculptures of native wildlife, pottery of carved petroglyphs on thrown pieces, and oil pastel landscapes.

Elinore Schnurr '50—recently exhibited her paintings in "Interiors," a solo show held at the EOS Gallery in Redlands, California.

Ben Steele '51—is now retired but continues to work in oils, watercolors and pen & ink.

Marilyn Zapp '51—has recently won ribbons for various shows in which she has participated, and is also in the process of writing a book.

Patricia (Ward) Heinke '55—has come out of hiatus after being recruited by her daughter to create an interior design for a large pet spa in Grafton, Ohio.

John Clague '56—concluded a successful career in late April with a final sale of his sculptures at his gallery in Gates Mills. His work is highly regarded in Cleveland and New York and is featured in numerous museums. Clague appeared in 25 May Shows at the Cleveland Museum of Art. He was awarded the Cleveland Arts Prize in 1967.

Grant Williams '62—is now semi-retired, and is an adjunct professor at Palm Beach Atlantic University. He enjoys teaching, fishing, painting and living in south Florida.

Janet (Roush) Taylor '63—is living near Penland School of Crafts, where she has been active as an instructor and board member since 1968. She is part owner of Ariel Gallery, a craft gallery in Asheville, North Carolina, and she teaches part-time at Appalachian State University.

Bette Drake '64—has relocated her pottery studio after 22 years in the same location. Her new studio is in the Hildebrandt Building on Cleveland's West Side.

Harlan Guthrie '65—recently worked on 12 carved icons for mold patterns to be used by a Mentor, Ohio company.

Charlotte (Anderson) Lees '65—had an installation of her work, "Esprit de Corps," a 12' x 18' painted aluminum and stainless steel sculpture, at the Solon, Ohio, Community Recreation Center.

James Juszczyk '66—was featured in a solo show, "Paperworks & Canvas," on display at Galerie Stuker in Zürich.

Ian Smith '70—exhibited two paintings in the 68th Butler Institute National Midyear show in Youngstown, Ohio.

Irma Osadsa '72—was a featured artist in "Reprise," an exhibition sponsored by The Ukrainian Canadian Art Foundation at Kumf Gallery in Toronto.

Paul Pizzini '72—sponsored this year's MillerZell Interiors Competition for 5th year students. Fellow alumni, **Michael Gollini '86, Scott Richardson '91** and **Victoria Lang '01** were among the judges who awarded prizes to four outstanding entries from the Institute's class of 2004.

Joe Workosky '72—has traveled throughout the U.S. and Canada to videotape episodes of a new nationwide cable TV show that he created and produced, "Taxidermy Trails," a 26-week series showing on The Outdoor Channel. He also writes and edits the show, is responsible for all post-production, and has written the lyrics for the program's theme song. Visit the website at www.taxidermytrails.com.

Debrah Butler '74—exhibited in the National Drawing Shows of Bosque Conservatory of Art, Clifton, Texas, and Wyford & Vogt Gallery, Santa Fe, New Mexico, as well as exhibiting "Art in the Animal Kingdom" at Bennington, Vermont, Center for the Arts.

Sandra Humberson '74—is currently living in western Maryland. She has been chosen as a featured artist in Cleveland Museum of Art's late summer "Focus Fiber" exhibit.

Walter Stuart '74—enjoys his work for Sony Playstation doing computer artwork for their sports division. Previously, he was Art Director for *Zoobooks Magazine* for twelve years.

Claire Marschak '79—and spouse, **Bob Fischer '75**, continue investing in new toy ideas in their "Blue Sky" studio. They currently have preschool toys with Fisher-Price, Playskool and Little Tikes. Claire will also have a show of her latest paintings at Mixed Media Gallery on Block Island, Rhode Island, in early July.

Mary (Owen) Rosenthal '79—see *Susan Squires '83*.

Marilyn Farinacci '81—had a solo exhibit of large-scale paintings, "Marilyn Farinacci: Recent Works," recently on display at the Bonfoey Gallery, Cleveland.

Susan Squires '83—was featured in a recent two-woman exhibition at Firelands Association for the Visual Arts in Oberlin, Ohio. Her drawings were principally done in black and white and shaded with crayon. The exhibit was curated by local artist, **Mary Rosenthal '79**.

Joan Neubecker '85—had two photos in the recent 34th Cleveland Jewish Community Center Juried Photography Exhibit, which were subsequently shown at the Beck Center for the Arts Gallery in Lakewood, Ohio.

Kevin Geiger '89—and **Moon Seun '89** were recently honored as their award-winning film, "Henry's Garden" was named "Best Animated Film" at the BIMINI Festival in Riga, Latvia.

John Penney '89—has turned a temporary free-lance assignment into permanent employment at the Cleveland office of Jones Day, an international law firm. As production artist in their design department, he works on publications, exhibit boards for courtroom use, electronic presentations and conference materials.

Mary McKane '90—exhibited in a three-woman show at Villar Terrace Museum, Milwaukee, Wisconsin.

Judith McMillan '90—showed her x-ray photographs in a four-month exhibition organized by The Cleveland Museum of Natural History and displayed at Lora Robins Gallery of Design from Nature, University of Richmond Museums. Using an x-ray machine as her camera, she photographs the internal structures of plants revealing beautiful natural forms invisible to the human eye.

Kari Russell Poole '90—and **Mark Petrovic '91** were featured in the spring issue of *Neues Glas/ New Glass*.

Mark Petrovic '91—see *Kari Russell Poole '90*.

Wendy Collin Sorin '93—is project director for "Foreign Affairs: the Ohio and Dresden Residency Exchange – a Print Retrospective," shown at Cleveland State University and Otterbein College. She also participated in the exhibition, "Collector's Choice," at Heights Art in Cleveland.

Amy Rachael Kreiger '95—recently moved to Massillon, Ohio after living in Florida for four years while travelling to various art fairs. This spring she participated in an invitational exhibition, "Women of Faith," at the Washington, D.C. Temple.

Rosana Castrillo '96—and husband, Eli Merritt, welcomed their first child, Alejandro Castrillo Merritt, on November 28, 2003. Rosana's work was recently included in "Warped Spaces," at the CCAC Wattis Institute for Contemporary Art in San Francisco, and she is currently a finalist for the SECCA Award given by MOMA, San Francisco.

Shizuka Ochiai '97—assisted with the launch of the new *Chain-Whipped* magazine website as consultant and assistant art director. The site can be found at chain-whipped.com.

Dana Schutz '00—was profiled in the April issue of *ArtForum* and recently completed a successful solo exhibition in Europe.

Victoria Lang '01—see *Paul Pizzini '72*.

Nicholas DiGiorgio '02—is an art teacher for the Cleveland Public School's Early College, a school designed for accelerated students who are taking college courses prior to obtaining their high school diplomas.

Michelle Droll '02—had a show, "Painted Remains: Objects of Painterly Concerns," at the Silk Mill, in Kent, Ohio.

Jennifer Omaitis '02—married Stephen Collier on January 10 in the mountains of Colorado. She is currently showing at Abend Gallery in Denver, and her paintings can be found on their site, abendgallery.com, under Emerging Artists. She also participated in the show, "Edge of Abstraction," and has been showing in the Denver area for the past year.

Adam Carmichael '03—designed a trade show booth for Nine West that earned second place in the Las Vegas Shoe Show, one of the largest annual exhibitions for retailers.

Alison O'Daniel '03—is engrossed in the art world in Mexico City having exhibited in two shows, completed a residency, and created performance and installation pieces at locations throughout the city. O'Daniel received the First Agnes Gund Travelling Award in 2003, which facilitated her Mexican studies. This fall she plans an installation at an upcoming show at SPACES to be held August 31 – October 15 and will attend Goldsmiths College in London to earn her masters in fine art beginning in September.

faculty & staff

Pamela Argentieri '87 (*Continuing Education*)—is a designer in metals, and has recently participated in shows including "Square Up to Christmas" at Studio Fusion Gallery, London, U.K.; "On the Edge: The 9th Biennial International Juried Enamel Exhibition," Olympia, Washington; and The 10th Annual International Exposition of Sculptural Objects & Functional Art at Navy Pier in Chicago.

Kristen Baumli (*Foundation, T.I.M.E. – Digital Arts*)—has recently received an Ohio Arts Council (OAC) Individual Artist Fellowship for

Interdisciplinary and Performance Art. Under this grant she plans to create "The Good Idea Project" to study the history and perception of ideas and inventions and will create a text component, a dynamic Flash web piece and a robotic video installation. You can participate in her Good Idea survey at www.kristenbaumli.com. One of the projects recognized by the OAC was her video "Antenna," exhibited at the Faculty Show last fall. It will be featured on Wiggged Productions home page until June 14 at www.wiggged.net.

Alex Bernstein (*Glass*)—is exhibiting his work in a solo show with full catalogue at Chappell Gallery in New York through June 26. Visit www.chappellgallery.com to learn more.

Kathy Buszkiewicz (*Jewelry + Metals*)—will have a body of her work represented by Mobilia Gallery at SOFA New York in June, and at SOFA Chicago in the fall.

David Carrier (*Liberal Arts and Champney Family Professor, CWRU/CIA*)—has a full schedule of speaking engagements at colleges across the U.S. and abroad, including summer appearances in Dublin and Beijing University and fall lectures at Brown University and the School for Visual Arts.

Joseph Cintron '54 (*Foundation*)—is currently working on his 29th portrait for University Hospitals and Case Western Reserve University in Cleveland. A large copy of his recent portrait of renowned physician, Dr. Joseph Foley, was displayed at the American Society of Neurology conference, and smaller copies have been distributed to interested parties throughout the country.

Daniel Dove (*Foundation, Painting*)—was profiled in *The Plain Dealer* and he and **Sarah McKenzie** (*Foundation*) were interviewed on "Around Noon" on WCPN regarding their "Urbanscapes" exhibit. Dove also recently sold his painting "Megalopolis" to the new curator of the Progressive collection. The painting was exhibited in the Institute's Faculty Show last fall.

Jurgen Faust (*T.I.M.E.—Digital Arts*)—has been speaking at conferences throughout the United States and abroad, including the CAA (New York), the Game Developer Conference (San Jose), SIGGRAPH 2003 (San Diego) and 2004 (Los Angeles), and has given frequent lectures at CWRU. Internationally, he was invited to lecture on game design at the University of Applied Sciences, Darmstadt, and at a 3D design seminar at Akademie fuer Gestaltung, Munich. His solo show, "The Hermeneutic Circle," was on display last fall at Heights Arts, Cleveland.

Mike Gollini '86 (*Interior Design*)—see *Paul Pizzini '72*.

Gretchen Goss (*Enameling*)—recently exhibited her show, "Organically Ornate," at Kent State University's Gallery 138.



MARC BROWN '69 (CENTER) ATTENDED THE RUSSIAN SCHOOL LIBRARY BOOK FESTIVAL WITH MRS. BUSH, MRS. PUTIN AND AUTHORS R. L. STINE (AUTHOR OF *GOOSEBUMPS*) AND PETER LARENGIS (AUTHOR OF *BABYSITTERS CLUB*). BROWN WAS ALSO AWARDED THE BEST INTERNATIONAL PRODUCTION PRIZE FOR HIS PBS ANIMATED SERIES, *ARTHUR*, BY THE BRITISH ACADEMY CHILDREN'S FILM AND TELEVISION AWARDS.

faculty & staff notes, *continued*

Julie Langsam (Painting)—while on sabbatical, returned to Cleveland to take part in two symposia as part of her role as a curator of “It’s a Wonderful Life: Psychodrama in Contemporary Painting” on view at SPACES gallery.

Pam Linger (Human Resources Director)—was selected by the Ohio Chapter of the College and University Professional Association for Human Resources to receive a 2004 Distinguished Service Award for growing the chapter and engaging key Ohio leaders.

Sarah McKenzie (Foundation)—see Daniel Dove.

Margo Miller (Foundation)—will participate in a two-person show this summer with Vlada Vukadinovic at Akron’s Environmental Design Group.

Kasumi Minkin (T.I.M.E.—Digital Arts)—has a new television show, “Experimental,” broadcast on Adelphia Cable on Mondays and Wednesdays.

Holly Morrison (Printmaking and T.I.M.E.—Digital Arts)—has been awarded sabbatical leave for the fall semester of 2004, as well as a three-month residency at the Headlands Center for the Arts in Sausalito, California. She plans a further exploration into hybrid forms of print.

Scott Richardson ’91 (Interior Design)—see Paul Pizzini ’72.

Gary Sampson (Director of Graduate Studies)—participated in *Art Journal’s* Pedagogical Roundtable on the “Corporatization of Education” at the CAA conference. He was recently elected to the board of Heights Arts, the Cleveland Heights arts collaborative.

Liz Sargent (Fiber)—was one of 48 artists included in Fiberart International 2004, the 18th biennial exhibition of contemporary fiberart sponsored by the Fiberarts Guild of Pittsburgh.

Barbara Stanczak (Foundation)—was a judge for the Euclid Art Association on April 19.

Dan Tranberg (Painting)—will be the keynote speaker at The Print Club of Cleveland’s Annual Benefit on June 6th. He recently published a catalogue essay for a group exhibition at the McDonough Museum of Art in Youngstown, Ohio. *Art on Paper* published his review of Tara Donovan’s exhibit at MOCA, Cleveland in the Mar/Apr. issue and his review of Christian Holstad at Daniel Reich Gallery, New York, in the May/June issue.

Allen Zimmerman (Liberal Arts)—presented a series of six lectures at CWRU in “The Shinto Tradition” and “Contemporary and Traditional Themes in the Works of Japanese Anime Film Director Hayao Miyazaki.” He also collaborated with Community Graphics and CWRU’s University Counseling Service to create a presentation for the Global Nomads International annual conference.

in memoriam

Joy Jacobs ’62—died on March 26, 2004 at the age of 75. A well-known abstract expressionist artist, her work was exhibited in many galleries and museums, including the Cleveland Museum of Art May Show, The Butler Institute in Youngstown, Ohio, and MOMA, New York City. She taught art to underprivileged children in schools and to individuals in prisons. Ms. Jacobs worked as an illustrator for American Greetings in the 1950s, before earning her degree in painting. In her later years, she began incorporating photography into her work. Ms. Jacobs is survived by a daughter, Andrea, of Honolulu, and a son, Nicholas, of Los Angeles.

Marion “Pat” Pastoric ’47—(Correction) Mr. Pastoric was the father of five children (among them Pamela Pastoric ’77, and son, James, deceased) and the grandfather of five.



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FUTURE GALLERY EVENTS

Student Summer Show	Through July 30
Faculty Show	September 10–Oct. 29
Shimon Attie Exhibition	November 10–December 22
59th Student Independent Exhibition	January 28–March 13

2004 TRAVELING SCHOLARSHIP AWARD WINNERS

(LEFT TO RIGHT)

BRENDEN BEECY
PHOTOGRAPHY MAJOR
FIRST AGNES GUND MEMORIAL SCHOLARSHIP

JEFFREY GUHDE
SCULPTURE MAJOR
SECOND AGNES GUND MEMORIAL
SCHOLARSHIP

BENJAMIN DEWEY
PAINTING MAJOR
MARY C. PAGE MEMORIAL SCHOLARSHIP



ALICIA BASINGER
CERAMICS MAJOR
THIRD AGNES GUND MEMORIAL SCHOLARSHIP

YUMIKO GOTO
CERAMICS MAJOR
HELEN GREENE PERRY TRAVELING SCHOLARSHIP

JENNIFER MELLON
JEWELRY + METALS MAJOR
NANCY DUNN MEMORIAL SCHOLARSHIP

student showcase

Link

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DAVID DEMING '67
President

LINDA ZECK, EDITOR
Director of Communications

KRISTEN JONES
Assistant Director of Annual
Giving and Alumni Relations

ROBERT MULLER '87
Coordinator of
Photographic Services and
Principal Photographer

SUSAN KANDZER DESIGN
Graphic Design

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THE CLEVELAND INSTITUTE OF ART
216.421.7403
link@gate.cia.edu
www.cia.edu



THE CLEVELAND INSTITUTE OF ART
11141 EAST BOULEVARD
CLEVELAND, OHIO 44106

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