JOSEPH B. O’SICKEY ’40 reflects on living a vivid, aware life

At 93, Joseph O’Sickey ’40 paints what he sees at least three days a week with dramatic results. But he treasures the experience of making paintings even more than the satisfaction of seeing the finished work.

To illustrate the point, he likes to share one of his favorite anecdotes. He and his beloved wife, the late artist Algesa (D’Agostino) O’Sickey, were walking down the steps of the Grand Palais in Paris after viewing what they regarded as a breathtaking Matisse retrospective. O’Sickey noticed his wife had tears running down her face.

“I said ‘What’s the matter, Darling? Did you get something in your eye?’” and she said “Yes, Matisse.” And then she explained that she was thinking about how fortunate Matisse was to have had the experience of doing it; that’s what she values and it’s what really counts. It’s the experience of making paintings even more than the dramatic results. But he treasures the experience.

O’Sickey began sketching the chickens in his grandmother’s Cleveland backyard as a child of four. His parents encouraged his creativity by purchasing paper for him and, at Christmas, various how-to books for artists. He took Saturday art classes at the Cleveland Museum of Art and CIA (then the Cleveland School of Art). As a high school student, he took art classes taught by Paul Travis ’17 at the former John Huntington Polytechnic Institute. Art teachers Harold Hunsicker and Paul Scherer provided further encouragement at East Technical High School, insisting that O’Sickey apply to the Cleveland School of Art and even buying mat board for the paintings in his portfolio on their meager, Depression-era wages.

“What they would not do was winnow down the 200 plus watercolors he had painted any further than the 25 they had decided were his best, even though the college admissions office only asked to see 10.”

O’Sickey entered the Cleveland School of Art in 1936 with the benefit of a full Ranney Scholarship. He became immersed in a culture of great artists and designers and recalls painting along the train tracks in Little Italy with classmate Marco DeMarco ’40, who he had met at Huntington along with Hughie Lee-Smith ’28. He remembers a freshman design class taught by the renowned enamelist Kenneth Bates, sculptor with Walter Sinz and painting classes with Carl Gaertner ’23, Frank Wilcox ’10, and Henry Keller (class of 1892), Goldsmith and designer John Paul Miller ’40 and the late designer/metalsmith Melvin Rose ’40 were both classmates in the Industrial Design program taught by Viktor Schreckengost ’29, and both became lifelong friends of O’Sickey.

After graduation, O’Sickey made a living and a life from art. Even as an Army soldier in World War II, he drew with whatever materials he could get his hands on. He still has some 600 of the 750 drawings he made in North Africa and India.

After the war, his creative career included 18 years in graphic design; freelance illustrating for advertising firms and department stores; humorous cartoons, some of which appeared in The New Yorker, Harper’s Bazaar and Fortune; and teaching art at Ohio State University, the Akron Museum of Art, the former Western Reserve University, and, for 25 years, at Kent State University.

“I have a background in teaching because I wanted to be serious about my work and clear about the best way to help students,” O’Sickey said. “My point of view about doing the graphic design was, ‘What can I get out of it besides money?’ It isn’t worth doing if I can’t learn something and practice my art. I made a decision that I would unify the work, no matter how slight it was. The objective of art is to unify the experience.”

During all those years of teaching and creating applied art, O’Sickey was painting whenever he could. During the 1960s and 1970s, he had six solo shows at Jacques Seligmann Galleries in New York City and his work was in the Kennedy Galleries in New York for more than 20 years. He kept up a steady pace of group and solo shows with works regularly acquired for corporate, museum and private collections.

His wife, Algesa, was constantly creating too, whether directing an art gallery, running an interior design consultancy, drawing, painting, or creating her distinctive fabric sculptures. “We wanted our life in the arts to include a life from art.”

O’Sickey continued to paint in a representational style even as Expressionism and Good at it and do it now.

“Father’s advice: Do anything you want to do in life, but be good at it and do it now.”
funded The Joseph and Algesa O'Sickey
artists of tomorrow. He has established and
Museum of Art, his attention goes to the
tory his collection of work, or preparing
accompanied a retrospective of his work
his pieces,” she wrote in the catalog that
creating artwork can be seen in each of
O'Sickey a romantic. “Beneath the vibrant
colors, strong brush strokes, and atten-
sion to spontaneous drawing, a passion for
creating artwork can be seen in each of
his pieces,” she wrote in the catalog that
accompanied a retrospective of his work
that the foundation mounted in 2007.
When O'Sickey is not painting in his
studio, working with curators to inven-
tory his collection of work, or preparing
for his upcoming solo show at the Canton
Museum of Art, his attention goes to the
artists of tomorrow. He has established and
funded The Joseph and Algessa O'Sickey
Sketchbook Perception Development
Program to encourage Portage County
high school students to practice spontane-
osous sketching from observation. He is a
passionate advocate of the sketchbook as a
tool for developing the critical skills of
observation and perception and helping
students to “see the relationships among
things while discovering the graphic expres-
sion of the experience.”
In an open letter to Portage County
students, O'Sickey wrote, “Seeing better,
or seeing well, consists of spontaneously
seeing relations between things. This can
be done by practice. The practice consists
of spontaneously drawing what is around
you, what you alone see.” And the practice
continues for O'Sickey.
A solo exhibition of Joseph O'Sickey’s
work, In Living Color, will be on view at the
Canton Museum of Art from May 11–
June 29, 2013.

O’SICKEY

Abstract Expressionism flourished in the
art world. “I saw them all and I was bored
with them. They were imitating each other
and abstraction had to look a certain way;
so abstraction became academic very fast.
I have too much ego to want to be like
everyone else,” he said with a chuckle.

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LEAP OF FAITH LEADS JOE BLUHM ’03 TO ACADEMY AWARD-WINNING FILM

Joe Bluhm ’03 took a leap of faith three years ago and ended up with a 2012 Oscar to his credit. The former illustration major successfully doing freelance work in New York City when he received a phone call about an opening for a story board artist in Shreveport, Louisiana. He left the Big Apple and joined what became Moonbot Studios, producers of The Fantastic Flying Books of Mr. Morris Lessmore, which won the Academy Award for best animated short film. The studio calls this delightful 15-minute flick “a love letter to books (that) is about the curative power of story.”

The story of Bluhm’s career started at CIA. “My first two years at CIA were amazing. My instructors, especially David Mitri and Daniel Dove, gave me more attention that I’d ever gotten in my life except from my mother and maybe my elementary school art teacher,” he recalled. “In Illustration, (Department Head and Professor) Dom Scibilia was great. What he taught me about freelancing really helped, like promoting myself, being professional, and dealing with art directors.”

That artistic and professional instruction paid off for Bluhm, who is thriving on a team of wildly creative artists. He wears many hats at Moonbot where he serves as concept artist, story developer, story artist, character designer, visual developer, and environment and prop designer. “We’re very nimble and small so a lot of people do a lot of things,” he said.

Bluhm said the Oscar nomination wasn’t such a surprise; he knew he was working on something special with Morris Lessmore. “But I freaked out when I learned that we had actually won. I just remember hugging a lot of people embarrassingly. I’ve never felt like that before. It was kind of a validation of leaving New York, where I was happy, and moving to a small studio in the south.”

Bluhm was also the lead creative designer and developer for the iPad App storybook version of The Fantastic Flying Books of Mr. Morris Lessmore, which was named App of the Year by Tap! and Apps Magazine. He is now illustrating the printed book version of the story, which will be released later this year by Simon & Schuster.

LEAP OF FAITH LEADS JOE BLUHM ’03 TO ACADEMY AWARD-WINNING FILM

JOE BLUHM SPENDS SOME QUALITY TIME WITH HIS NEW FRIEND, OSCAR.

ABOVE: JOE BLUHM SPENDS SOME QUALITY TIME WITH HIS NEW FRIEND, OSCAR.

LEFT: MORRIS LESSMORE DISCOVERS A NEW WORLD.

A HOLLYWOOD HOMECOMING:
JOHN CHULDENKO ’98 PREMIERES HIS LATEST MOVIE AT CLEVELAND INTERNATIONAL FILM FESTIVAL

Los Angeles-based filmmaker John Chuldenko ’98 came back to his hometown in March to premiere his latest movie, Nesting, to packed houses of enthusiastic film buffs at opening night of the 36th Cleveland International Film Festival. Amid the excitement, he took a moment to talk about the influence of his CIA education on his career.

What was your experience like at CIA?
I worked in advertising throughout my college years. (The late) Professor Dave London (class of 1948) told me I should write, which, admittedly, is odd to hear at an art school. But I took his advice and it’s really served me well.

How did your time at CIA prepare you for your film career?
You know, critiques never really stop. It’s important to learn to talk about your work in a compelling way. In my career, the professors have been replaced by journalists and audience members, but the skill set is the same. I also think CIA is a place where you can be free to explore a little, and try disciplines that might seem unrelated to your major. That’s a good thing. You never know where ideas will come from; often it’s not where you’d expect. I studied glass with (Professor) Brent Young for a bit and I still consider it some of my most rewarding time at the Institute.

What did you learn in Communication Design that helps you in your career today?
Critical thinking is stressed at CIA, and those skills help when you need to solve creative challenges.

Your father is Illustration Professor John Chuldenko. Did he play a role in your career?
He’s a good guy to have in your corner. Dad is always supportive of the creative endeavors of my sister (painter Sarah Chuldenko Reynolds ’99) and me. As anyone familiar with my dad knows, he’s always willing to offer a critique.

What was it like premiering your movie at the Cleveland International Film Festival and, beyond the film festival, when and where can people catch it?
It was a perfect scenario to bring the movie to a festival that has such an amazing audience turn out. It was also quite special for me to screen it in my hometown. Nesting was in theaters this May and is now available on demand and through iTunes.

What do you hope people will take away from your movie?
More than anything, I hope people enjoy watching it. I made this movie for audiences; it’s a comedy about where Generation X ended up, which, turns out, is at Pottery Barn. I hope people have a good time.

/(nestingmovie.com)
ART COLLECTION WILL BE ROULETS’ LEGACY TO CIA

During more than three decades’ worth of house tours, receptions, and parties, Ann and Norman Roulet shared their extensive art collection with CIA students, faculty and staff members who greatly appreciated the varied ethnographic and contemporary pieces. Now the former Dean of Students and her husband are happy to know that their artwork will benefit CIA students for generations to come.

When they recently downsized from their Shaker Heights home, the Roulets chose to donate the great majority of their valuable collection to the Institute to support the capital campaign that is funding CIA’s campus project. In recognition, CIA will name a gallery on its modernized and unified campus The Ann and Norman Roulet Student and Alumni Gallery. The donation reflects two of Ann’s priorities. First, she believes art students should have the benefit of a gallery in which to show their work. As Dean of Students, she established such a gallery in one of CIA’s former annex buildings. She remembers fondly the Friday night openings and the pride she saw in students who were exhibiting their best work. “It gives students a sense of ownership to have their work in a gallery,” she said.

Second, Ann is pleased that this gift will benefit the college where she spent 35 years of her life — first as English professor and later as dean — teaching and advising “a wonderful group of students who I was very close to… and you couldn’t ask for a more interesting and great group of colleagues, too, to spend your career with than at the Institute.”

As Norm put it, “If you’re a Clevelander, you’ll want to do something for Cleveland and the student gallery gave us a focus.” In their travels to 106 different countries, the Roulets acquired hundreds of paintings, prints, sculptural objects, masks and other works of art, many from Africa. Year after year, CIA students and employees explored the growing collection when Ann and Norm would host art history classes for tours, faculty colleagues for parties, and the entire graduating class for post-graduation receptions. Now they have donated more than 230 works from their collection to CIA.

For information about planning a major gift that fulfills your priorities, please contact Margaret Ann Gudbranson, Esq., director of major gifts and planned giving, at 216.421.8016 or mgudbranson@cia.edu.

Planned Giving: Providing support for future generations of artists and designers.

CUBA PROJECT CONCLUDES WITH EXHIBITION

ALEX HERNANDEZ, LEFT, ONE OF THE FIVE CUBAN ARTISTS WHO WERE IN RESIDENCE AT CIA THIS ACADEMIC YEAR, RETURNED TO CUBA ON MARCH 5; WHILE MEIRA MERREO AND JOSÉ TORRAC LEFT ON MARCH 30, CONCLUDING A CULTURAL-EXCHANGE PROJECT THAT OFFERED STUDENTS AND HUNDREDS OF COMMUNITY MEMBERS ACCESS TO NEW IDEAS AND PERSPECTIVES. FUNDED BY A CREATIVE FUSION GRANT FROM THE CLEVELAND FOUNDATION AND COORDINATED BY ASSOCIATE PROFESSORS LANE COOPER AND DAVID HART, THE CUBA PROJECT INCLUDED: A CURATED EXHIBITION OF WORK BY THE FIVE ARTISTS THAT WAS ON VIEW AT MOCA CLEVELAND FROM SEPTEMBER THROUGH DECEMBER 2011; TWO SYMPOSIA; THREE OPEN STUDIO EVENTS; PUBLIC LECTURES AT CIA, KENT STATE UNIVERSITY, SPACES, AND VARIOUS OTHER COMMUNITY VENUES; WORKSHOPS FOR SCHOOL CHILDREN; AND NUMEROUS CRITIQUES OF CIA STUDENT WORK. ARTWORK CREATED BY THE ARTISTS DURING THEIR RESIDENCIES, INCLUDING THESE PAINTINGS BY HERNANDEZ, WAS DISPLAYED ON CAMPUS FROM LATE MARCH THROUGH MID-MAY.
CHARLES SALLÉE’S JOYOUS WORK
CIA’S FIRST AFRICAN-AMERICAN GRADUATE OVERCAME BARRIERS TO PURSUE CREATIVE CAREER

BY MARK BASSETT

IN CELEBRATION OF THE CLEVELAND INSTITUTE OF ART’S 130TH ANNIVERSARY YEAR, SCHOLAR IN RESIDENCE MARK BASSETT CONTINUES HIS SERIES OF BRIEF HISTORICAL ARTICLES FOR LINK, WITH LONGER ESSAYS POSTED ON CIA.EDU/HISTORY.

In a perceptive early study, Modern Negro Art (1943), James A. Porter praises Charles Louis Sallée, Jr., the first African-American graduate of the Cleveland School (now Institute) of Art. Porter calls Sallée “a master of rhythm, so expert that the work is joyously animate.” In person too, Sallée’s joie de vivre was unmistakable. A gentle, elegant demeanor reflected the depth of his character, even when circumstances required him to be resourceful and confident in the face of racial prejudices.

These struggles in the life of Sallée (1911–2006) are relatively unknown. He seldom addressed injustices publicly. Yet during a 1997 alumni reunion, the 1936 graduate submitted a candid article to the CIA archives that describes how racial barriers in postwar Cleveland prompted him to make a mid-life career change from portrait painting to interior design.

Most biographies suggest that, in addition to WPA-era aquatints and etchings like “Swingtime,” “Bertha,” and “Postsetters,” Sallée’s most iconic works are the 1942 mural, “A New Day,” designed for the administrative offices of Outhwaite Homes Estates, in Cleveland, and the oil painting, “Bedtime” (right), a portrait of his first wife, Thelma Benjamin. Illustrated in Porter’s 1943 survey, “Bedtime” is a carefully designed composition, a study in soft colors and rounded forms, suggesting intimacy, grace, and happiness without intruding on the subject’s modestly and dignity as she wraps her newly coifed hair for sleep. Then came Sallée’s army service during World War II.

His sister, June Sallee Antoine, recalls that when he returned to Cleveland after the war, Sallée found Thelma had left him. She had simply disappeared, without any trace or explanation. He was left to his own devices to find employment—and to build a new life. What he encountered during his job search was detailed in the March–April 1996 issue of Shaker Magazine: “He ran head-first into the racism of the times …” Interviewers would send him away with the suggestion that he sketch animals, or scenery, or people. “He’d stay up all night, successfully complete that assignment, and then be asked to do still life. After this became a familiar cycle of job-hunting, he realized he was not going to be offered a job, no matter how well he drew.” So he began doing freelance work in interior design, which, Sallée told Shaker Magazine, required a “different mind-set” because “in commercial work, you are solving a problem for a client; in painting, you are trying to develop your own ideas, your own philosophy of life.” At CIA he had studied both industrial and surface design principles under Viktor Schreckengost ’29 and Kenneth Bates, in addition to portrait painting under Paul Travis ’17, Carl Gaertner ’24, and Rolf Stoll. In time, he established his own firm, along with an impressive reputation in both design and fine art.

In 1962 the strength of CIA’s foundation training and his studies in design were spotlighted when one of Sallée’s textile designs took center stage. He won the national Fifth Wall Competition of Edward Fields Carpet Co., New York. An article in Cleveland’s leading black newspaper, the Call and post, notes that the tufted rug, with a “Monokrain style” design “carries through the colors of the room, which are gold, bronze, beige and copper” (September 15, 1962). The entire room, including the floor (its “fifth wall”), was a Charles Sallée design—and the room itself formed the central attraction of a custom houseboat moored near Public Hall to serve as a clever annex to Cleveland’s second Home Furnishings Fair (predecessor to Cleveland’s present-day “Home Show”). The Plain Dealer ran an illustration of the room on September 9, 1962, commenting that the rug designed by Cleveland’s own Charles Sallée gives the effect of a large painting underfoot.

The artist’s racial heritage was no longer being made an obstacle to his success. For more details of Charles Sallée’s story, including the origin of the accent mark in his surname and descriptions of many intriguing design projects, visit cia.edu/history.

ABOUT HAPPENINGS ON CAMPUS AND CHECK OUT 6 SPRUCE STREET, ARCHITECT FRANK GEHRY’S FIRST SKYSCRAPER, WHICH ALSO HAPPENS TO BE THE TALLEST RESIDENTIAL BUILDING IN THE WESTERN HEMISPHERE. THIS SUPERB VENUE WAS MADE AVAILABLE TO CIA THROUGH THE GOODGRACE OF FOREST CITY.

ABOVE LEFT, MARK REGELSMAN ’06 AND (IN HAT) MATT SWINTON ’07 ENJOY REMARKS BY CIA PRESIDENT GRAFTON NUNES AND A SPECTACULAR VIEW.

ABOVE RIGHT, NUNES MEETS THE PAINTER RICHARD ANUSKIEWICZ ’53 IN HIS NEW JERSEY STUDIO DURING AN EARLY APRIL VISIT.
Elaine Battles ’67 – professional.
The Arms Family Museum in Youngstown. Darla Cleveland Heights-University Heights Library.
Arnold ’69 crafted five-string banjos and mandolins are in Provincetown, MA. He lives in Peninsula, OH, at the Contemporary Art Center in Prague, the Arts Grants. His recent visit to a PBS studio can man, and has been awarded 10 Ohio Council Heritage Award winner as a traditional craftsman, and drawing for 35 years. He is a National Endowment for the Arts winner, an Ohio Arts in Wooster, OH, and the Fitton Center of Creative Arts in Hamilton, OH.
John Carter III ’87 – designed the interior of the Mall of the Emirates in Dubai. Michael Mikula ’87 – and Michael John to the 19th December 2012. His lecture at the 30th Annual Smithsonian Craft Show in April. Linda Zolten Wood ’87 – coordinated the visiting artists at Trinity College, which presented Cleveland Artists Holiday Invitational in its gallery with Mary Urbas ’85 curating December 2011 – January 2012. Also included in the show were Noreen Rotar ’80, Catherine Butler ’81, and Jeffery Hop ’90. Liris is a continuing education painting instructor at Lakeland Community College and admission exploration instructor for C2A’s Continuing Education programs.
Michael Romank ‘90 – see Mikula ’87. Kristen Collins ’90 – see Hryn ’75. Derris Davis ’90 – see Hryn ’75. Kelly Palmer ’90 – see Hryn ’75. Bank Schuller ’90 – had a solo show, Dave, Proposals & Ramkles, at Franklin and Marshall College, He has an upcoming solo show at the DuPont (Studio in Toronto). He was also named chair of art and design at Mills College University of Pennsylvania.
Barbara Stuck ’90 – see Rajeman ’06. Susan Gallagher ’91 – see Sweeney ’58. Todd Hoak ’91 – see Hryn ’75. Anne Taylor ’91 – and her husband John Minhah welcomed their second child Theodore John in the first quarter of 2012. Jeffrey Scharf ’93 – see Hryn ’75. Dian Diasyants ’94 – exhibited in the Gates Mills Museum of Fine Art Show in April, was the Artist in Residence at Everglades National Park in June, and participated in the Annual Members Exhibit at the Art Alumni Archives of the Western Reserve.
Kevin Snipes ’94 ran a workshop, Finals, Fridays, Fridays and Superheroes: Painting a Little Chinatown Into Clay, at Santa Fe Clay last month.
Naasha Spencer ’94 – see Sweeney ’58. Brittney Fernandez ’95 – see Huryn ’75. Catherine Butler ’81 – see Huryn ’75 and Wood ’67. Tim Myrick ’81 – had work shown in The Phillips Collection in Washington, DC, and the Balboa Park Museum of Art in Morristown, NJ.
Marsha Sweet ’81 – had a show, Marsha Sweet: A Retrospect, at the Bay Arts Gallery last month. She will have another solo show this fall at the Bay Arts Gallery in Cleveland.
Anna Burns ’81 – see Huryn 75.
Kim Kudlow-Jones ’84 began showing her sculptures in spring 2011 at Chagossou Gallery in Santa Fe, NM (chagossouarts.com). Charles Spurrini ’83 exhibited at the Margaret Thatcher Projects Gallery in New York. City in February and March.
Paul Dacey ‘84 was featured in THE ABSTRACT UNIVERSE: Microcosm this January at The Met in New York City.
Susan Collect ’82 had two sculptures included in a group show called Commons at the Doris McCarthy Gallery at the University of Toronto, Scarborough.
Jerry Arnold ’67 – and Darla (Kinebrew) Arnold ‘67. Darla is recently retired from her graphic design position at the Cleveland Heights-University Heights Library. They have a son, John, and are owners of Shadow and Valerie-themed art; they had holiday exhibits at the Tri-C and the Arms Family Museum in Youngstown. Darla and Jerry are also regulars at the Cleveland Heights and mandolins for holidays. Jerry is also a restoration professional.
Elaine Battles ’67 – see Sweeney ’58. 
Nicholas Economo (Associate Professor, T.I.M.E. Design Business Program) has an digital art installation, “Apocalypse,” in Currents 2012, the 3rd annual Santa Fe International Media Festival through April.

Matthew Fehrmann (Adjunct Faculty, Film, Video + Photographic Arts) – along with faculty, master’s student Jordan Darrow Well, had work in the group exhibition, Topography: at Virginia Commonwealth University’s Visual + Performing Arts in late March and April. The show featured recent photo documentary work by faculty, alumni and graduate students.

Shirley Fisher (Accounts Payable Manager) joined the business office staff in February.

Sarah Kabot (Department Head and Professor, Drama) – and Kristin Rogers ‘05 are a gay couple living in the state of New York, with a solo exhibit at 20th Street Projects in New York City.

Kevin Kautenberg (Associate Professor; Foundation) – developed a new body of work based on the fossil remains that guided the research into the bone to plant nectar source. This work was shown at the winter show of the Cleveland Artists Foundation and the Shaker Heights (OH) art fair, Launchhouse, an incubator space that cultivates local and regional support for entrepreneurs.

Michele Millar (Assistant Professor; Technology) – had an article about CIA’s Digital Arts Initiative published in the October 2011 issue of Canvas Initiative.

Jim Kinevich (Assistant Professor; Foundation) – taught alongside his wife and guest artist, Sheryl Williams, at the Foothills and Beetles, at Boston Sculptors Gallery in June. She will have residencies at Headlands Center for the Arts, Sausalito, CA this summer and Lower Manhattan Cultural Council, New York City, this fall. Kinevich also has a solo show at 1st Street Projects in New York City in December.

Kasumi (Associate Professor, T.I.M.E. Digital Arts) – gave a live performance via Skype on the topic of “Deconstruction and Reconstruction.” Shockwaves, at B&H Event Space in New York City in April. Shockwaves is now in postproduction for a film to be screened at the MVMA and Awards. (mvma.com) and showing at CADFA in New York this month.

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Melvin Rose ‘40 – passed away in February. A distinguished artist, designer and metalworker, known to many in Cleveland and well beyond. Melvin studied in Vienna in the ’30s before enrolling at the Cleveland School of Art, graduating in ’40. He moved to Scarsdale ’29. He went on to run Rose Iron Works (now Rose Metal Industries), the Cleveland company his father established in 1912. Melvin passed away peacefully in his sleep on March 15, 2013. His work is produced by the Cleveland Arts Prize as one of a series of video profiles of Arts Prize winners. It can be viewed online at dickensyogurt.com.

Franny Taft (Department Head and Professor, Painting) – had a solo show, “Just the Way It Is,” at the Nye + Brown gallery in Los Angeles during February. The show featured her entertaining images of cityscapes for the prestigious artist residency at the 1st Street Projects in New York City in April. The show featured her entertaining images of cityscapes for the prestigious artist residency at the 1st Street Projects in New York City in April. The show featured her entertaining images of cityscapes for the prestigious artist residency at the 1st Street Projects in New York City in April. The show featured her entertaining images of cityscapes for the prestigious artist residency at the 1st Street Projects in New York City in April.

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Kasumi (Associate Professor, T.I.M.E. Digital Arts) – gave a live performance via Skype on the topic of “Deconstruction and Reconstruction.” Shockwaves, at B&H Event Space in New York City in April. Shockwaves is now in postproduction for a film to be screened at the MVMA and Awards. (mvma.com) and showing at CADFA in New York this month.
AUDIENCE MEMBERS WERE TRANSFIXED BY THE HEAVENS WHEN FIVE CIA STUDENTS EACH ANIMATED A SHORT FILM THAT WAS SCORED BY A COMPOSITION STUDENT FROM THE CLEVELAND INSTITUTE OF MUSIC AND PROJECTED ONTO THE DOME OF THE CLEVELAND MUSEUM OF NATURAL HISTORY’S NATHAN AND FANNY SHAFRAN PLANETARIUM. FACULTY MEMBERS AMANDA ALMON AND KASUMI WORKED WITH THE STUDENTS TO PREPARE FOR THE FEBRUARY PUBLIC SCREENINGS OF 360° OF SIGHT + SOUND. ROMERO SMITH’S ANIMATION, “FLOW” (SHOWN HERE) WAS SCORED BY CIM’S JESSE LIMBACHER. OTHER CIA ANIMATORS WERE MICHAELA LYNCH, VANESA JERIC, BILL GARVEY, AND TAMI LISS.

VISIT THE 2012 STUDENT SUMMER SHOW, REINBERGER GALLERIES, JUNE 4 – AUG. 17. CIA.EDU/SUMMERSHOW

BFA WORK BY 2012 GRADUATES

XINGXIN LIU
FIBER + MATERIAL STUDIES

DAVID PICKETT
INDUSTRIAL DESIGN

CHRIS ROSS
GLASS

STEPHANE KING
BIOMEDICAL ART

SUZANNE PEPPERS
JEWELRY + METALS

TAMI LISS
T.I.M.E.-DIGITAL ARTS

STUDENTS ANIMATE IN 360°!