



ENGAGED PRACTICE PLAN OPENS DOORS FOR STUDENT ARTISTS

New requirement helps bring their work into the world

Classrooms and studios are an art student's best friends, but nothing broadens perspective like field learning.

With that in mind, CIA academic leaders this fall introduced a new measure to ensure that students earn at least three Engaged Practice credits by graduation. The requirement will give them experience working with a range of professional partners on real-world challenges and help them build relationships that can continue after graduation.



"Breadth is the new depth," says Christopher Whittey, left, Senior Vice President of Academic Affairs.

"It's important now for students to have a broad range of skill sets."

The EP requirement evolved from efforts to better prepare students for life after college, whether in fine-arts careers or in applied-arts fields like design and illustration.

"The American Management Association did a survey a few years ago and talked about what business leaders in the United States are looking for," says Whittey. "They want the four C's—creativity, collaboration, critical thinking and communication skills."

"We always feel that art schools own two of those—critical thinking and creativity."

But how do we own the other two? That's where the engaged practice

comes in," Whittey says. "Students go out into the world, meet with people they've never met with before, work for them, work with them, and do problem solving together. They learn how to be professional, however they define that."

For more than 20 years, CIA's Industrial Design students have worked with teams at Fisher Price and Little Tikes to gain experience in the toy design process. And since 2012, CIA students have created illustrations that turned street-level utility boxes into public art. Those qualify as Engaged Practice. Most CIA students also take internships, too, and under the new requirement, EP credits can be earned through approved, for-credit internships.

The college also offers a limited menu of EP classes that are open to students of any major. One course, for example, matches students with members of Cleveland's homeless population, where they collaborate on such projects as way-finding maps, paintings and even performances about the experiences of being homeless. In a course called Environment, Art and Engaged Practice, students work with naturalists and scientists at Cleveland Metroparks to make the parks experience more meaningful to visitors.

As part of the new EP requirement, CIA developed its first faculty teaching fellowship, funded in part by Eaton, to support an expansion of Engaged Practice curriculum.

"Students go out into the world, meet with people they've never met with before, work for them, work with them, and do problem solving together."

— Chris Whittey

Liberal arts instructors Elizabeth Hoag and Christian Moody, community-based faculty like Kristin Thompson-Smith, and Industrial Design faculty member Douglas Paige are all proposing new EP courses. Some may debut as early as spring of 2017.

The payoff for Engaged Practice experience comes in ways big and small. Last year, Drawing major Davon Brantley enrolled in the EP course called Drawn to Care. Over one semester, Brantley spent time with four dialysis patients at the Cleveland Clinic, drawing their portraits and learning about their lives.

In addition to easing the stress that patients experience sitting for hours hooked up to dialysis machines, Brantley wanted to find ways to make his portraits articulate something special about the subjects.

"One patient I had really liked Winnie the Pooh, so I incorporated that in her drawing, and also made her facial expression

more bubbly and happy," Brantley says. "With another person, he had a very strong personality, so I drew him in a very dramatic setting so that would come across. Then I made his facial features a little stronger."

Brantley brings away from the course some practical lessons, like scheduling visits and working within a medical environment. But it also made him more empathetic, he says. He feels more enthusiastic than ever about portraiture.

"Having that experience made me want to return to CIA and to communicate more with my peers," he says, "and build connections now before I graduate."

CLOCKWISE FROM TOP LEFT: IN SPRING 2016, STUDENTS FROM CIA AND THE CLEVELAND INSTITUTE OF MUSIC COLLABORATED ON A SERIES OF ANIMATED SHORTS FOR THE DOME OF THE PLANETARIUM AT THE CLEVELAND MUSEUM OF NATURAL HISTORY; BEN GROSSI AND JAMES WAITE CREATED THE STACK SCULPTURE ON TOBY'S PLAZA IN UNIVERSITY CIRCLE FOR THEIR CREATIVITY WORKS INTERNSHIP; DR. ROBERT HEYKA OF THE CLEVELAND CLINIC MET CIA STUDENTS WHO DREW PORTRAITS OF DIALYSIS PATIENTS IN THEIR DRAWN TO CARE CLASS; JOSEPH STRUNK TESTS HIS SKATE RAMPS, BUILT AS PART OF A CREATIVITY WORKS INTERNSHIP, AT LAKEWOOD SUMMER MELT.

MAKING MEANING

Roese fulfills enduring wish to help young artists find their way

By Karen Sandstrom

To understand why it was important for Tom Roese to plan a legacy gift to the Cleveland Institute of Art, it helps to know what he was thinking when he started his career in art education.

Roese '71, a newly minted CIA graduate, had decided to add a teaching certificate to his bachelor of fine arts degree. In a classroom at Cleveland State University, the education instructor asked for a show of hands from everyone who wanted to be a teacher because they just loved kids.

All around him were colleagues who hoped to teach elementary school. Hands shot up. Roese thought, "That's not me." The teacher quickly congratulated the reticent students. "The five of you who didn't raise your hands have made the right choice," she told them. Their passion for their subject matter, she added, would serve their pupils well.

For 30 years, Roese poured that passion for art into his career. Through an ongoing studio practice, he built a catalog of drawings and paintings that celebrate the built environment around Cleveland. And in his career as a high school art teacher, he took seriously his task to make life better—for the sullen lug in the corner who didn't think he wanted to be in art class, for the winsome young woman who secretly traced his demonstration drawings so she could make hers better, and for the social outcasts just trying to get through day to day. Especially for them.

"When I photograph, right then and there I'm composing in the camera — I'm starting the drawing. And I'm editing prior to that. As I'm looking casually at the landscape, I'm thinking that would be interesting."

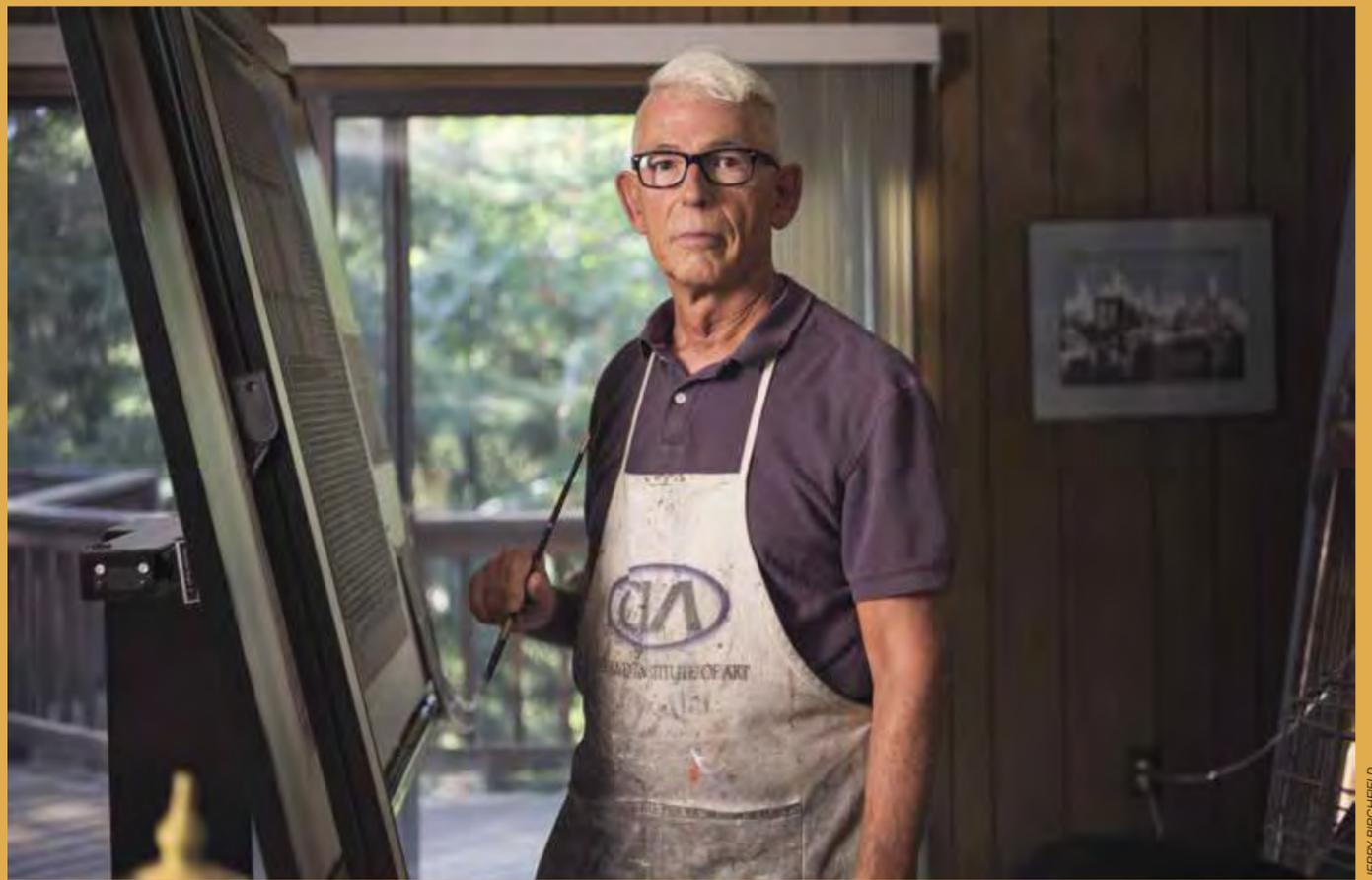
"I became a teacher in high school," Roese says. He remembers what it was like to be a gay kid trying to go unnoticed. It didn't always work. He was slammed into lockers. "Gym class was just a horror. All of high school was hell," he says.

"After I got out and got to art school, it got better," Roese says. "I saw how different that was. It was so much easier, because it was like home, and everybody was an art kid."

Roese soon understood that becoming a teacher might enable him to help students who were suffering as he had. "I didn't want to become a high school teacher to promote being gay, but I could be there to see a kid who's struggling and kind of help them with that struggle."

Roese taught high school art in the Parma City Schools, where he retired in 2002. (He also taught at CIA for decades through Continuing Education.)

He had long hoped to fund some sort of scholarship at CIA—maybe for a semester or so. In working with CIA's Institutional Advancement department, he realized he



JERRY BIRCHFIELD

could establish an endowed scholarship through his estate plans that would provide income to be awarded annually in perpetuity. "This is fabulous," he says. "This is what I've always wanted to do."

Roese also was able to design the scholarship so that it would be awarded to an LGBTQ student during sophomore, junior and senior year.

"Tom is a true CIA success story," says Grafton Nunes, CIA President + CEO. "Through his work as a fine artist and educator, he built a career that allowed him to make lasting meaning for himself and others. I'm so inspired by his steadfast dedication to young artists. His gift will support not just their education, but it will also help expand an environment here at CIA that encourages every student to thrive as creators and as community members."

If life as a high school kid was tough, his life now is, he says, beautiful. Last year, Roese and his longtime partner, Bill Franklin, married in what was, by all counts, a moving ceremony at Fairmount Temple.

With his teaching career behind him, Roese has more time to spend at Treehouse Studios, the Strongsville townhouse where there's always a work in progress on his easel. His sensitive, dynamic drawings and paintings of rust-belt-era buildings and bridges begin with photos Roese takes in the field.

"When I photograph, right then and there I'm composing in the camera—I'm starting the drawing," he says. "And I'm editing prior to that. As I'm looking casually at the landscape, I'm thinking that would be interesting."

Back in the studio, he hones the compositions, then prints his images and begins to draw. "There are times when I put things in that don't exist. Telephone poles are a prime example. I put them in sometimes for balance, for color, for textures, or to bring something into the foreground, or to break up the sky or add textural interest."

There was a period when I was putting animals in. It was fun to see, where could I put an animal that would make sense."



IN HIS TREEHOUSE STUDIO IN STRONGSVILLE, TOM ROESE USES GRAPHITE AND PAINT TO MAKE ARCHITECTURALLY BASED WORKS.

Rarely does a human figure show up on the canvas or paper, but the human element is always present. "I like to have you think that by having no person, the presence of the person is even stronger," Roese says. "For me, a lot of it is the story of who built that building or that lift bridge. Who designed that bridge? Who decided that bridge should be there?"

He remembers riding his bike around town on a sweltering Cleveland day and wanting to shake off the heat and humidity that clung to him like a bad suit. He imagined the kind of guy who had to toil on the construction of the lift bridge before him. He, too, would've been tortured by the heat, but there he'd be, working to feed his family.

"The only way you can do it is by putting that lousy rivet in there when it's 85 degrees with 95 percent humidity and you're wearing it like clothing that weighs a ton," Roese says. "To me, that's what that bridge is about."

For more information on how to invest in CIA's future, contact Malou Monago, Vice President, Institutional Advancement, at mmonago@cia.edu or 216.421.8016.

WHERE TO SEE TOM ROESE ARTWORK

THE COLORS OF ARCHITECTURE

WORKS ON CANVAS

THROUGH OCTOBER 31

TRUDY WIESENBERGER GALLERY

UNIVERSITY HOSPITALS OF CLEVELAND

11100 EUCLID AVE.

CLEVELAND 44106

CIA AWARDS FULL SCHOLARSHIPS TO TWO CLEVELAND STUDENTS

By Bradley J. Wancour

The Cleveland Institute of Art has awarded full-tuition, four-year scholarships to two graduates of Cleveland high schools.

Shania Gilbert and Zhaphar Weaver are CIA freshmen this year.

This marks the second year this scholarship has been made available and the first year that it has been open to students through the NewBridge Cleveland Center for Arts & Technology. The after-school program gives young people experiences in applied arts and health-related industries.

"I wanted to do everything I could to enhance the diversity of the college," said Grafton Nunes, CIA President and Chief Executive Officer. "But also to provide a bridge to empowerment for young people in the Cleveland Metropolitan School District who may not otherwise have the opportunity to fully develop their skills and ambitions in a private college like CIA."

Gilbert first attended the after-school program at NewBridge to complete an art assignment for MC2 STEM High School. After visiting NewBridge, her love of ceramics kept her coming back.

Creating ceramics "was a peaceful thing," and helped her deal with stress, Gilbert said. NewBridge teacher Billy Ritter was impressed by her drive and motivation.

"Everything that I suggested to her she took and ran with," said Ritter. "The average student, when you make a suggestion, will do one piece like that, maybe two. Shania will make 10 or 15. This is a person

who wants it, a person who devours information and uses it to grow."

Gilbert might pursue art therapy down the line, and plans to continue ceramics studies. "I hope to learn to improve my

"If you have a passion and dream don't let anybody tell you that you can't achieve it, because only you can see it."

—Zhaphar Weaver

skills a little bit more, and basically learn the different techniques and everyone else's perception of ceramics," she said.

Weaver began his studies at the Cleveland School of the Arts as a musician, playing upright bass and clarinet. It was outside the classroom that he discovered his true passion.

"I was about 15 years old when I first found out I could draw," said Weaver. "Around this time of my life, the neighborhood I lived in wasn't so friendly and didn't have a lot of positive things to do."

Weaver watched a video tutorial about how to draw Michael Jackson, and found that his drawing looked even better than the one featured in the video. "I made up my mind that day that I wanted to start drawing," he said. "It allowed me to escape this violent world into one of creativity and peace."



ZHAPHAR WEAVER AND SHANIA GILBERT GRADUATED FROM THE CLEVELAND METROPOLITAN SCHOOL DISTRICT AND ARE NOW FIRST-YEAR STUDENTS AT CIA.

Weaver joined the visual arts department at CSA, where he helped create murals at community recreational centers. He's looking forward to being around others with the same dedication to art.

"I feel that it's a great opportunity for me to grow and learn new art techniques and make connections," said Weaver.

"If you have a passion and dream don't let anybody tell you that you can't achieve it, because only you can see it. You have to be the one that puts in hard work, blood, sweat and tears, because nobody wants your dream more than you."

TRAVEL SCHOLARSHIPS HELP ARTISTS SEE THE WORLD Six 2016 grads to study U.S., Europe and beyond

By Bradley J. Wancour

Six members of the Cleveland Institute of Art's class of 2016 are making plans for travel that will inspire new projects and build upon work they started as students.

Winners of CIA's traveling scholarship program, which is awarded each spring to

graduating seniors, receive money toward travel that allows them to dive deeper into their creative process.

Three Agnes Gund Traveling Awards went to Grace Gongaware, a Biomedical Art major; Hien Nguyen, Graphic Design;

and Meghan Calvert, Ceramics. Each has earned \$4,500 toward their travel.

Gongaware, from Export, Pa., intends to visit Ghana to participate in a five-week volunteer program about sickle cell disease. Calvert, of Mentor, Ohio, plans to travel to

Nicaragua as part of the nonprofit Potters for Peace. "They create ceramic water filters for the community as well as teach them valuable pottery skills," she said.

Nguyen, of Ho Chi Minh, Vietnam, will continue his travels throughout the United States, which he estimates will last through 2019. "This opportunity allows me to create a well-thought-out documentary project about Vietnamese culture in the United States," he said.

The Helen Greene Perry Traveling Scholarship, \$4,000, was granted to Gretchen Hilty, an Illustration major from Mantua, Ohio. She plans to travel to Germany to inspire her character sketches.

The Mary C. Page Memorial Scholarship, \$3,500, went to South Euclid resident Amber Ford, Photography major, who will visit New Orleans and photograph the ongoing rebuilding of the city.

The Nancy Dunn Memorial Scholarship, \$3,000, went to Madeleine Toth, Graphic Design. By traveling to Amsterdam, Basel and Barcelona, Toth plans to compose formal studies of the design language in the different cities.



CLOCKWISE FROM TOP LEFT: HIEN NGUYEN, AMBER FORD, GRAFTON NUNES, GRETCHEN HILTY, MADELEINE TOTH, GRACE GONGAWARE, MEGHAN CALVERT

faculty hellos and goodbyes

NEW FACULTY JOIN FOUNDATION, ANIMATION AND GAME DESIGN

The Cleveland Institute of Art welcomes four faculty members into new positions this year. These instructors bring strong academic credentials and a wide variety of industry experience to the job.



Nicole Condon-Shih joins CIA as an assistant professor in the Foundation Department, teaching drawing and material color. Condon-Shih most recently worked at the Central Academy of Fine Arts in Beijing, China, where she was head of the foundation studio and was chair of the department for the seven years. Condon-Shih was part of the international team that developed the first interdisciplinary foundation course in China. Her work has been exhibited internationally, from China to New York, from Rome to Australia. She earned her BFA in painting from Cornell University, her Master of Science in Art Education from Syracuse University, and her MFA from City University of New York.



Hal Lewis, who has been a lecturer in CIA's Animation Department, moves into the position of assistant professor in that department. Lewis brings with him more than 20 years of experience working on CGI and animation with studios such as Dreamworks and Disney. Some of the titles he worked on include: *Bicentennial Man*, *Pearl Harbor*, *Armageddon*, *George of the Jungle*, *Gone in Sixty Seconds* and *Mighty Joe Young*. While with Disney, Lewis worked on several feature films and even two animated 3-D ride films for theme parks. He recently has been working freelance with Disney consumer products to create new toys and action figures. He received his BFA in painting from Long Island University.



Steven Gutierrez is a new associate professor in the Foundation Department, teaching Digital Synthesis. Gutierrez was a tenured associate professor of integrated media and digital arts at Lake Erie College in Painesville. During 20 years of experience in higher education, he acquired skills in Adobe Photoshop, Illustrator, Premiere and After Effects. His work has been in exhibitions in Cleveland, Michigan, Florida and Malaysia. He earned a bachelor of science in mechanical and aerospace engineering at Cornell University and an MFA in art and technology from Ohio State University.



Robert Brown '07 joins CIA this year as assistant professor and co-chair (with Anthony Scalmato) in the Game Design department. He comes to us from Media Design School in Auckland, New Zealand, where he taught game design for 10 years as he earned a decade's worth of industry experience. Brown worked with Electronic Arts as a character modeler and texture artist. He was responsible for sculpting over 300 characters and updating texture pipeline and workflow for the next generation gaming console.

THE IRREPLACEABLES

Brouillard, Fiorelli and Rom retire, leave memorable mark



WILLIAM BROUILLARD BROUGHT MASTERY INTO THE CERAMICS STUDIO AT THE CLEVELAND INSTITUTE OF ART FOR 36 YEARS. HE SHARES A GUNG-HO ENTHUSIASM FOR ALL KINDS OF MAKING. IN CLAY, HE SPECIALIZES IN PLATTERS AND POTTERY DECORATED MAJOLICA-STYLE. ■ UPON RETIREMENT LAST SPRING, BROUILLARD OFFICIALLY EARNED PROFESSOR EMERITUS STATUS. THAT'S A TESTAMENT TO HIS CONTRIBUTIONS AS A FACULTY MEMBER, AND IT UNDERSCORES THE QUALITIES THAT EARNED HIM THE VIKTOR SCHRECKENGOST AWARD FOR EXCELLENCE IN TEACHING IN 2006.

■ BROUILLARD ACKNOWLEDGES THAT TEACHING HAS INFORMED HIS WORK, STEERING HIM TO RESEARCH HE MIGHT NOT OTHERWISE HAVE DONE. ■ "MOST FIELDS ARE SO BIG THAT ANY ONE PERSON ONLY KNOWS A SMALL PART OF IT," HE SAYS. "CLAY MAYBE MORE SO THAN ANYTHING ELSE. THERE'S SO MUCH THAT YOU CAN PRESENT." [READ MORE AT CIA.EDU/BROUILLARD](http://CIA.EDU/BROUILLARD)



RICHARD FIORELLI: THERE'S NOBODY LIKE HIM. NO ONE ACTS OR THINKS QUITE LIKE FIORELLI, HIS MIND MAKES SPLIT-SECOND ASSOCIATIONS WITH WORDS AND NAMES. HE SEES A BROKEN CHAIR IN A LIBRARY AND ASKS PERMISSION TO ADOPT IT. WHERE OTHERS MIGHT FIGURE OUT HOW TO FIX IT, FIORELLI WANTS TO THINK ABOUT WHAT ELSE COULD BE DONE WITH IT. ■ "I WILL PLAY WITH IT TO TEASE OUT SOME UNFORESEEN POSSIBILITIES," HE SAYS. ■ FIORELLI RETIRED IN SPRING AFTER 32 YEARS OF TEACHING IN CIA'S FOUNDATION

DEPARTMENT. IT CAPPED A NEARLY LIFELONG CONNECTION WITH THE COLLEGE. ■ BUT RETIREMENT DOESN'T END WHAT SOME CALL "THE CULT OF FIORELLI." THAT WILL CONTINUE THROUGH HIS 300-MEMBER FACEBOOK FAN PAGE (STARTED BY FORMER STUDENTS), IN STORIES SWAPPED AMONG FRIENDS, AND IN HOW ARTISTS AND DESIGNERS STILL BRING "FIO" LESSONS TO THEIR DAILY WORK LIVES. [READ MORE AT CIA.EDU/FIORELLI](http://CIA.EDU/FIORELLI)



CRISTINE ROM SPENT 35 YEARS AT THE HELM OF THE LIBRARY AT THE CLEVELAND INSTITUTE OF ART. DURING HER TENURE, SHE SHAPED AND RESHAPED THE COLLECTION, MOVED THE LIBRARY FOUR TIMES AND OVERSAW THE DIGITIZATION PROCESS. ■ ROM FORGED PARTNERSHIPS WITH OTHER LIBRARIES AND DEEPENED THE POOL OF BOOKS, PERIODICALS AND ONLINE RESOURCES. ■ AND HER PRIDE AND JOY WAS BUILDING A RENOWNED COLLECTION OF ARTISTS' BOOKS. ■ IN ADDITION TO BOOKS, THOUGH, SHE CONTRIBUTED IN WHAT SHE CALLS "NON-LIBRARY WAYS" AS WELL. ■ "I SERVED ON THE FACULTY HANDBOOK COMMITTEE, A MARKETING COMMITTEE, AND THE BFA COMMITTEE. THAT'S ONE OF THE TRULY WONDERFUL ASPECTS ABOUT A SMALL COLLEGE. YOU DON'T JUST DO YOUR JOB, YOU GET TO WORK WITH THESE OTHER GROUPS, WHICH HELPS YOU UNDERSTAND HOW OTHER DEPARTMENTS WORK, WHICH BUILDS GOOD WILL," SHE SAYS. "IT'S JUST REALLY GREAT." ■ AS SHE LOOKED TOWARD THE NEXT PHASE OF HER LIFE, ROM DECIDED, "I'M GOING TO TAKE A GAP YEAR. I'VE SPENT MY ENTIRE PROFESSIONAL LIFE BEING HIGHLY SCHEDULED, HIGHLY PROJECT-ORIENTED. I'VE DECIDED THAT THAT FIRST YEAR [OF RETIREMENT] IS GOING TO BE MY GAP YEAR." [READ MORE AT CIA.EDU/ROM](http://CIA.EDU/ROM)

IRINA ZAVATSKI'S REIMAGINED MINIVAN Fiat Chrysler designer goes for the emotional connection

By Karen Sandstrom

Long before Irina Zavatski started designing the new Chrysler Pacifica, she was talking to a friend from high school who had young twins. "She told me they had to buy a minivan, and she was crying," Zavatski remembers. "I thought, I don't want women to cry when they have to buy a car."

Zavatski did her best to make good on that years later, when her reimagining of the Pacifica—a replacement for the old Town & Country minivan—was selected in the internal design competition at Fiat Chrysler in Detroit. The 2017 Pacifica debuted in the spring, and critics like it. "They have come

"The Pacifica was probably a once-in-a-lifetime experience for any designer—to influence a project from nothing to everything."

out with something that is really in tune with the needs of families, and they have done a really great job with exterior styling—it looks great on the road," says Stephanie Brinley, senior analyst for IHS Automotive.

The praise is a nice reward for a project that Zavatski, a 2001 Industrial Design graduate, considers a career hallmark.

"The Pacifica was probably a once-in-a-lifetime experience for any designer—to influence a project from nothing to everything," says Zavatski. Chosen as the lead designer when the project began, she was promoted midway. "There's not an inch of that vehicle I did not touch."

Zavatski was 15 when her family moved from Tajikistan to South Euclid, Ohio in 1994. Maybe it was her cultural background, but she admits that as a young car designer, she didn't really understand why the American minivan carried a stigma. "I had to figure out why," she says.

So Zavatski, married to fellow CIA alum and designer Jake Joler and the mother of two young children, bought a van herself. The clouds parted. "Not only do you get no respect on the road, but also you become invisible," she says. "All of a sudden no one noticed you. You kind of disappear."

The experience parallels what women in general sometimes feel about becoming mothers, and society starts redefining them through that lens. "I think women are proud to be moms, but I feel like they lose something of themselves," Zavatski says. "You want to be other things, too."

When she started designing the Pacifica, she wanted the look to be beautiful—"sculpture on wheels"—and for the car to be more than just a mom wagon. "You drop off your kids at an activity or school in it, and that's fine," Zavatski says. "But at the same time, if you go on a date with your husband, you're proud to valet park it."

Retired professor Richard Fiorelli isn't surprised about Zavatski's success. He remembers a moment during her sophomore year, when she was in his design class, and he found her alone during lunch.

"She was working. No one else in the room. No teacher looking over her shoulder. Working," Fiorelli says. "This fact alone meant the world to me as a teacher."

"The coolest part? She was pushing beyond what we had covered in the



PHOTOS COURTESY OF FIAT CHRYSLER

initial classes," he adds. "Imagine a Pink Pearl eraser: beveled planes on opposing ends. What I vividly recall is that Irina was attempting to determine how to draw both beveled planes in perspective. Anybody can fake it. Anyone can fudge it. What I recall was that she really wanted to get it."

Fifteen years down the road, Zavatski has gotten it—both the technical side of car design and the emotional part, which she knows is what drives consumers.

With the Pacifica off the drawing board and on the roads, Zavatski is now onto a new project as exterior design manager for Jeep. In the old days, that might not have seemed like a perfect fit for someone like Zavatski, who considers herself a more sculptural designer.

But Fiat Chrysler has been doing new things with the brand, so "working on Jeep is pretty exciting. I feel like I have my dream job now."



WHEN SHE WAS GROWING UP, IRINA ZAVATSKI LOVED TO DRAW, BUT SHE NEVER THOUGHT ABOUT DRAWING VEHICLES. THIS YEAR, CHRYSLER UNVEILED THE 2017 PACIFICA, A COMPLETE REDESIGN OF ITS MINIVAN. ZAVATSKI CREATED THE CONCEPT AND LED THE DESIGN FROM START TO FINISH.

GOOD TRAINING, KISMET LED TO FEATURE FILM WORK Rodriguez edited 'Dog Eat Dog'

By Clint O'Connor

The creative machinery of the feature film business requires years of dues-paying on small, obscure projects with unknowns.

Wrong.

Ben Rodriguez Jr. '05 chose a different route. Or it chose him. For his first feature film, his talents as an editor landed him in the company of a big time director (Paul Schrader), marquee stars (Nicolas Cage and Willem Dafoe), and a movie, the gritty crime drama *Dog Eat Dog*, that had its world premiere at the Cannes Film Festival in May.

Not bad for a kid from Middleburg Heights, Ohio who majored in TIME at CIA.

"I was kind of pinching myself," says Rodriguez, "thinking, 'How did this happen?'"

Rodriguez, who lives in West Orange, N.J., with his wife Jacki, has been working as an editor, primarily on commercials, at Lost Planet Editorial in New York City since 2011. Lost Planet is run by Hank Corwin, a renowned film editor who has worked with directors like Oliver Stone and Terrence Malick. He was nominated for an Oscar last year for *The Big Short*.

Corwin's Hollywood contacts have lured other star editors to Lost Planet, including

"I was kind of pinching myself, thinking how did this happen?"

Jay Rabinowitz (*8 Mile*, *The Tree of Life*). Last year, Rabinowitz received an email from Schrader, who he had collaborated with on *Affliction* in 1997.

The writer of *Taxi Driver* and director of 20 feature films was seeking a young, innovative editor. "Jay forwarded me the email and we set up a meeting with Paul," says Rodriguez. "He said he was looking for somebody who wasn't keen on sticking to the rules of film editing."

They met at a diner in New York last September.

"We hit it off really well. Then I asked Paul where he was shooting the movie, and he said, Cleveland. I was like, 'Oh [expletive]! That's my home! That's where I'm from.' Then he said he was going to be using these students from the Cleveland Institute of Art, and I said, 'Oh my god! That's my school!' "



BEN RODRIGUEZ VISITS WITH A STUDENT DURING HIS RECENT VISIT TO CIA.

Schrader had worked with CIA President Grafton Nunes in the 1980s on such films as *American Gigolo* and *Light of Day*. He worked with several CIA students on "pre-vis"—storyboarding scenes using animation—to map out action sequences.

The film was shot in Greater Cleveland last fall. "In addition to me, the director of photography, the production designer and the costume designer were all young," says Rodriguez. "For most of us, it was our first feature film. It's a great testament to Paul to boldly take a chance on young talent."

student internships

SEVEN STORIES OF LEARNING, EARNING ON THE JOB

Internships are a longstanding tradition among students at the Cleveland Institute of Art, but the numbers and kinds of experiences keep growing. About 80 percent of CIA students take internships for credit or pay in organizations as close as University Circle and as far-flung as China. ■ “I don’t think we have students who *don’t* have a valuable internship,” says Amy Goldman, director of the CIA Career

Center. “We’ve been able to help them identify what is of value in an internship, what technical and professional skills they want to develop, and then target companies that will help them reach those objectives.” ■ We caught up with some students who held full-time internships as creative professionals during summer 2016. Among the lessons learned: teamwork and the power of asking questions.



ANDREW VAGNER Graphic Design Starbucks

In internship terms, CIA senior Andrew Vagner experienced a Cinderella story. He started the summer of 2016 heading to Seattle for a summer job at Starbucks and wound up with an offer to work there fulltime after graduation in 2017.

This doesn’t happen to everyone, but Vagner has been working toward success for a long time.

Born and raised in Cleveland, he attended Trinity High School in Garfield Heights, Ohio, where he participated in a design track. As part of that, he interned in the communications department at Swagelok for three years.

Around that time, CIA Graphic Design department chair Larry O’Neal saw Vagner’s notably advanced design portfolio and told his father, “I want him at CIA.”

Vagner also went to work for Starbucks in high school, progressing over the years to barista trainer, shift supervisor and coffee master. Last December—during his junior year

as a CIA Graphic Design major—he served on a leadership committee to plan logistics for the Republican National Convention in Cleveland. The summer internship in Seattle was “next in line of goals I set out to accomplish when I first heard about the summer positions two years ago,” Vagner says. **“I am so proud to work for a company that genuinely uses their scale for good and is a leader in what human connection is around the world.”**

His internship was in public affairs. “We work with almost every organization within the corporation and are focused on influencing the overall partner experience in every message we communicate and program we initiate,” he says.

One of his main projects was to complete a Partner Style Guide—a 60-page book delineating the Starbucks approach to tone, voice and design.

“My calendar was insanely full this summer,” Vagner says. “At my final presentation, I had a section of the wall dedicated to a gallery-style showing of all the infographics, updates, communications and photography I’ve touched. I have used my emphasis in photography from CIA to help lead photo shoots for the promo magazine we send to stores each period and for Starbucks Newsroom. I’ve been part of the planning for our fall and Holiday promotions.”

Back at CIA, Vagner moves into BFA mode. His thesis will focus on ethical sourcing in global trade. The goal: to create consumer awareness about why it might be worth spending a little extra money to support ethical sourcing, as well as what can be done to support farmers in their efforts to earn a living wage.

He promises that the new job waiting at the end of the school year won’t slow him down at school.

“My work is still very important to me,” he says. “I picked up a video class because I know that our way of communication is going toward more video based. So I’m taking advantage of the opportunity to keep on learning and continue to improve.”



CHARLOTTE ZALE Industrial Design Moen

Designer Charlotte Zale spent the summer working at Moen, an international bathroom and kitchen products brand based in North Olmsted, Ohio.

“Moen is primarily known for producing faucets, but the company also designs bathroom products like shower and spa items, accessories—robe hooks, towel rings, etc.—and lighting as well as kitchen products like sinks and garbage disposals,” Zale says.

“The industrial design team consists of

about seven people including myself. To kick off a project, we were given a prompt by the marketing team that delineated the ideal style and price point.

“From there, we sketched around 10 to 20 concepts, which were eventually narrowed and refined. The best concepts were 3-D modeled on the computer, sent to engineering for refinement, and finally 3-D printed and metal plated to create a convincing model,” she says.

Moen products are known for being beautiful, which piqued Zale’s interest in the internship. **“I was enticed by the idea of designing forms in a range of styles, and to a high level of refinement,** since I haven’t had the opportunity to have that as the main focus of a project in my ID career thus far,” she says.

Along the way, she honed her technical chops as well.

“I’ve improved my ability to make 3-D model designs in SolidWorks, and to render the final product in Keyshot,” she says. “I’ve also learned a lot about laying out presentations in PowerPoint, which sounds kind of silly. Typically, design students use InDesign, a much more complicated and design-focused software. I had to learn to transition to PowerPoint since it’s the most universally used software throughout all departments.”

After Zale earns her BFA, she hopes to use her school and work experience to snag a position at a design consultancy firm. She’ll take along some nice memories from Moen, too. “The best days were when we had brainstorming sessions with the whole design team on cool new innovation projects,” she says. “There were always a lot of laughs and, of course, great ideas that developed from bouncing ideas off of one another.”



BRYN SUMMERS Game Design NASA

As a NASA intern this summer, Game Design major Bryn Summers worked for the Space Communications and Navigation division. Her tasks included collaborating with another intern to finish an educational game—creating assets, implementing sound and working on the user interface.

The most valuable part of the experience, she says, was “being exposed to the NASA values and atmosphere.”

Summers found the Brook Park, Ohio environment to be focused on progress, growth and innovation. “This promotes personal growth, strength, and inspiration,” she says. She also found it valuable to be around employees from varying disciplines.

“It was kind of nice to be considered ‘the art person’ again,” she says. “I feel that all of us CIA students in high school were considered ‘the art kid,’ but once you go to a school all about art, you can’t be that anymore. **I love being around so many artists, but being around engineers, programmers and data analysts was extremely satisfying.**”

One colleague impressed her with his love for “learning and math and simply everything there is,” she says. “I will be working with him to learn some calculus and basic engineering, and I hope these skills will help me apply my art skills to more diverse settings.”

DANIEL SEVCIK

Animation NBCUniversal

Scoring a summer internship at NBC in New York was a dream for Daniel Sevcik.

“I have always loved NBC as a network,” Sevcik says. “I love shows like ‘SNL’ and ‘The Tonight Show’ and ‘Friends,’ and I grew up watching those. NBCUniversal also has such a strong reputation for being one of the leading media and entertainment companies. So I always had this hope that one day I would be able to work at 30 Rock and be a part of the incredible legacy they’ve built.”

Sevcik applied for several intern positions there to better his odds, and landed as a creative intern in the print department at Bravo cable network. There, he worked with the marketing department to create artwork and help manage social media.

“I have definitely learned more about graphic design in general, and what sets apart a good logo from a great logo,” he says. “I have learned to really explore a typeface and not to be afraid to alter it and really make it unique.”

The work set new challenges for Sevcik, especially making new artwork that fit with the established branding.

“They have branded themselves so well that if I made any art that looked slightly off or didn’t fit within their guidelines, I would have to start over,” he says. “Also, the process of creating logos is very time consuming. There are endless revisions and tweaks to keep making.”

The payoff, though, was being part of a family of accomplished, creative people.

“I was able to absorb so much information about the industry, and how things work during my time as an intern,” he says. **“I’ve gotten so many words of wisdom and stories from people who have been in this industry for so long and it really is just inspiring and it makes me want to be in their shoes some day.”**

“I was also able to sit in on a talk from Steve Burke, who is the CEO of NBCUniversal,” he says. “He just gave a lot of invaluable advice about building a career for yourself and to let things happen organically in your life.”



LISA TAN

Animation Universal Creative

Lisa Tan spent the summer at Universal Creative, the team that designs the rides and attractions at Universal theme parks. She supported the attraction designers by providing 3-D assets and animations to help them visualize how the sites will look and function.

“I applied to Universal with an interest in their involvement with films and the types of media they produce. I honestly had no idea how much of an asset 3-D animation work could be for theme park design, but it has been an absolute pleasure to discover,” Tan says. **“I have always been a big fan of theme parks and the experiences they create, but the process behind designing an attraction was definitely beyond my imagination.”**

She took a full toolkit of skills she learned at CIA, but the internship has helped her work in new thinking. “I am learning how to consider the engineering aspect of design and the physical restrictions of things that would normally be without limits in CGI,” she says. “I’m very familiar with creating artwork to tell stories, but when these stories need to become tangible objects around you, that changes a lot about how you approach the art.”

The most valuable part of this internship was working in a studio environment, she says.

“I have always wanted to work for a bigger company, because I want to be part of a large team effort to create something meaningful and significant,” Tan says. “This was an amazing opportunity to discover what it’s really like and how much I enjoy it. I’ve found that I’m really passionate about the work, and that has definitely opened up for me a new area of the entertainment industry where my skill set is valuable.”



ELIZABETH BEATTY

Illustration Faber-Castell

Elizabeth Beatty’s position with Seven Hills-based Faber-Castell was in Creativity for Kids, a division that produces craft activity products. She worked on final details for packages, mounted images and made product samples.

“Given that I’m interested in children’s illustration, I liked the fact that the products were for children,” Beatty says. “They do a lot of trend research about things that are current and selling. They apply those to their products a lot. That’s not something I’ve thought about, but now that it’s come to my attention, I’m noticing it in products.”

Having that insight into the ebb and flow of market trends will help her think that way in her career, Beatty says.

Right now? “Emojis are really big. [Faber-Castell] has started incorporating them into their products. You see them everywhere.”

Among her best experiences this summer was having her designs chosen for production. **“That was really exciting for me, because it made me feel like they appreciate what I’m doing for them. I gave them nine illustrations and they ended up picking three of them.”**

PRESTON SHEEKS

Glass Glass Blowing Experience at Cedar Point

Preston Sheeks (below, center) was one of three CIA students who spent their summer doing glass-blowing demonstrations and helping with hands-on experiences for patrons. Along with Heather Clancy and Michael Mentz, Sheeks applied for the job by doing a demo for the Glass Academy, the company that presents the Glass Blowing Experience at the amusement park.

“Each of us just made something pretty simple,” Sheeks says. “They were looking for how we talked to the crowd or another person, rather than the blowing skills.”

“A glass studio is normally designed for efficiency,” he says. “You’re very focused and trying to bust out production work as fast as you can or trying to figure out the work. **The demonstrations are designed for performance as well. We’re talking as we’re working, explaining steps as we’re going through them.**”

Over time, Sheeks says, all the interns felt more confident with the performance part of the job. “I think that’s going to help me in my BFA,” he says.

He also liked the chance to inform visitors about the process, and help them understand what goes into it, and why some pieces might cost more or less, depending on the time and techniques that went into make them.

Plus, he just loves making work. “A lot of it for me is that activity, the getting up and moving. We’re always working with tools. [And] the physical qualities of the material are very attractive to me. I think there’s a lot of power to what glass can do.”



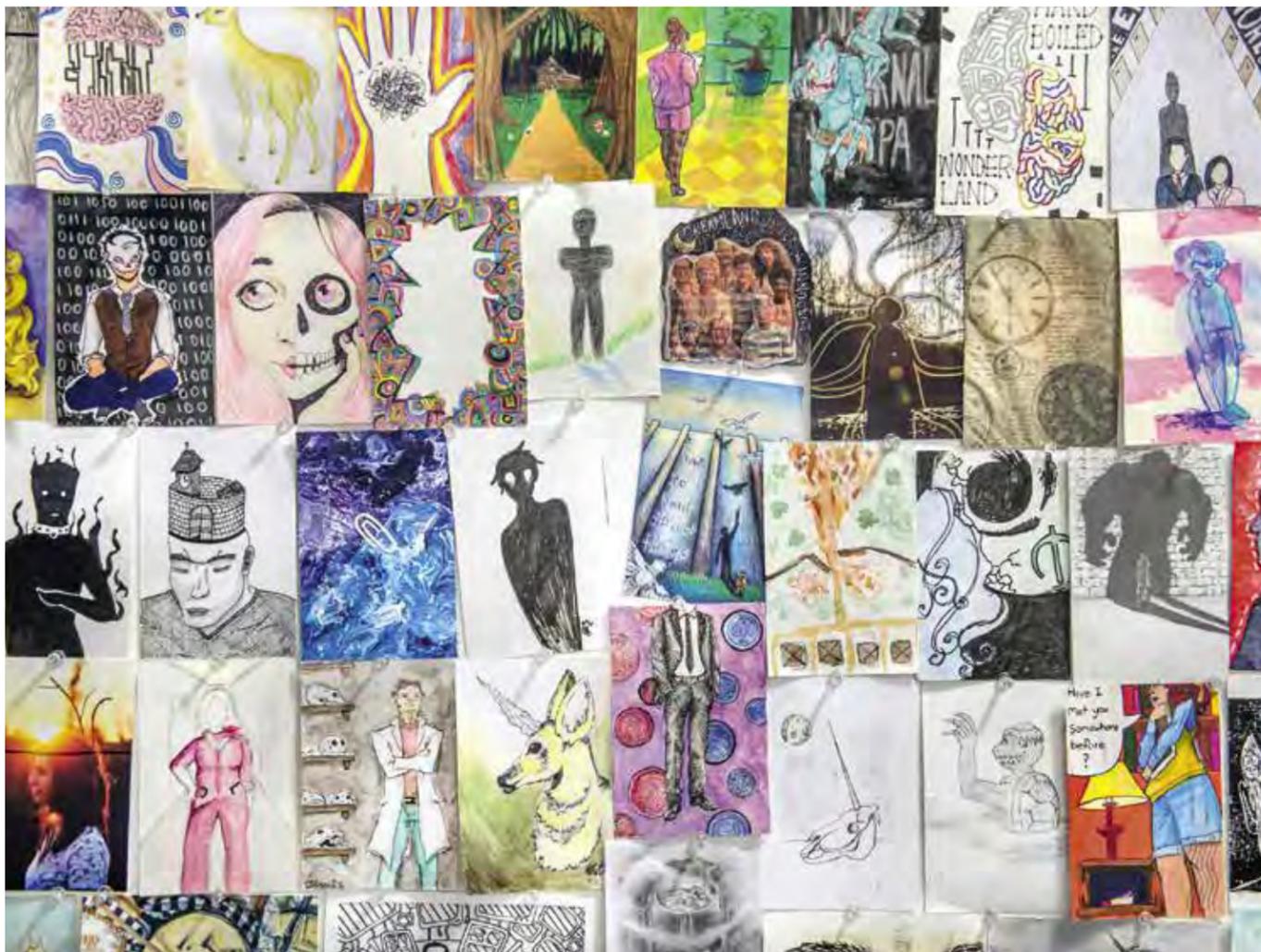
INCOMING STUDENTS READ, MAKE ART AROUND MURAKAMI NOVEL

Each year, the CIA summer reading project provides freshmen with a common experience, helping them to bond with each other and giving them a project around which they can brainstorm together on Facebook before arriving on campus.

■ First-year students this fall read Haruki Murakami's 1985 novel *Hard-Boiled Wonderland and the End of the World*, in which two futuristic, fantasy-based stories are split between chapters. A committee of faculty and staff made the selection. ■

Liberal arts faculty member Kevin Risner

said the novel was chosen "not simply for the unique narrative structure and a compelling plot, but also because of Murakami's deft use of vivid description and his ability to create two incredibly different fantasy worlds: a hidden lab in underground Tokyo and an unknown walled city. ■ "Though this book has been in circulation for over two decades, we felt the themes and visuals are still quite relevant now," Risner said. "The book can act as a springboard, leading to thoughtful discussions in liberal arts classes and robust projects in our foundation courses." ■ Students participated in an associated mail art project, creating and sending postcards based on their reading of the novel. Some faculty also choose to integrate the summer reading text into a classroom assignments.



FIRST-YEAR STUDENTS' MAIL ART
INSPIRED BY SUMMER READING

COLLEGIATE GLASS ARTISTS MEET AND PLAY IN GLASS GAMES 2016

Art and heated competition combined Sept. 17 during Glass Games 2016, a day of friendly fire among students from 13 collegiate art glass programs.

"This day is about team-building, communication and networking," said Marc Petrovic '91, associate professor and chair of CIA's Glass Department. "It's a chance to get to know faculty from other schools, and a great opportunity for students to get out of their bubble and meet other students."

The event featured a presentation by Henry Halem, who started the glass program at Kent State University.

Participating schools were CIA, Bowling Green State University, Kent State University, The Ohio State University, Alfred University (New York), Ball State (Indiana), College for Creative Studies (Michigan), Salisbury University (Maryland), the University of Wisconsin - River Falls, and four schools that joined forces: the Columbus College of Art and Design paired with Centre College (Kentucky), and Anoka-Ramsey Community College (Minnesota) paired with Ohio's Hocking College.



UPCOMING EVENTS

NOVEMBER 4–DECEMBER 15

LIVING DANGEROUSLY: Angela

Dufresne and Nicola Tyson opens in

Reinberger Gallery. Artist talk, 6pm.

Reception, 6:30–8:30pm. Large-scale

paintings by Dufresne and drawings by Tyson explore the boundaries between figural work and abstraction. The artists, both currently living in New York, will be at the opening.

DECEMBER 2–4

Holiday Craft Sale. Don't miss the season's best opportunity to snag original gifts by CIA student artists and designers.

JANUARY 14–FEBRUARY 1

Scholastic Art + Writing Exhibition.

See the works of young artists and writings from Cuyahoga County in this annual competition and exhibition. Reinberger Gallery.

For details, visit cia.edu/exhibitions.

JANUARY 27

BY DESIGN: Michael Bierut.

A presentation by the legendary graphic designer and design critic.

For details, visit cia.edu/events

FEBRUARY 10

SIE 71. The Student Independent Exhibition, CIA's long-running student-driven show, opens in Reinberger Gallery.

For details, visit cia.edu/exhibitions.



NICOLA TYSON WORK ON PAPER

IMAGE COURTESY OF PETZEL GALLERY



JERRY BIRCHFIELD

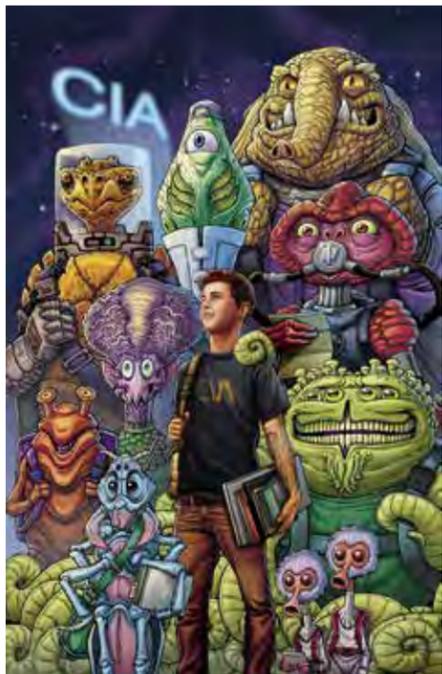
MONSTROUSLY ENGAGED

Groman creatures slither into CIA poster series

By Karen Sandstrom

When illustrator and CIA instructor James Groman '86 was creating designer monsters for CIA's annual recruitment posters, he reined in his estimable gifts for the grotesque and pulled out the winsome instead.

In the first of three "Groman Edition" posters for CIA, a hopeful-looking young student is flanked by a menagerie with almost Muppetlike appeal: A pachyderm with an underbite, a split-lipped guy with four eyes and a head sprouting mushrooms,



and a pair of earnest aliens with trumpet snouts. And that's just for starters.

"I tend to go pretty sinister," Groman says, "but here I wanted them to be appealing."

Mission accomplished. The other two posters depict a spaceship-flying alien doing a little online research on CIA, and

a life drawing class in which the demurely draped model shows a lot of purple skin and snaky arms.

The posters went to guidance and art departments at high schools around the country this fall. They are the latest in an annual series spearheaded by Mark Inglis, CIA's Vice President of Marketing + Communications.

"I first heard about James Groman several years ago from Dominic Scibilia, the former Chair of Illustration," Inglis says. "Dom first told me about him when James was working with Peter Jackson in New Zealand on *The Hobbit*, and designing the character sketches for the Orcs. Since that time, I've wanted to work with James and finally cornered him this past summer."

Inglis was the creative director for the poster project, and loved the intensity that Groman poured into developing creatures, concepts and compositions for the posters.

"It's interesting. The work of James Groman is rooted in the genre of horror and the grotesque, but when you look at the work itself, there is humanity and humor," Inglis says. "In person, James is a passionate and generous person who clearly loves what he does for a living. His work is technically fantastic, but it's his creative vision that for me is so captivating and original."

Groman is a student of creatures from way back. Growing up in Tiffin, Ohio, he loved learning about prehistoric creatures. He also watched all those old Saturday afternoon monster movies and drew in his sketchbook all the time.

"My mom used to joke that I'd watch anything and nothing scared me, and I think

"I wanted to design movies, and I wanted to design characters for movies and animated shows, and toys. My BFA was movie posters. I did six movie posters—only one of them was a real movie. The others were ideas I came up with."

that's because I knew so much about it. Dinosaurs didn't scare me because I knew all about them," he says.

The one exception was the old 60s-era TV series *The Outer Limits*. Groman found the strangeness of the tales unsettling in a way that *Godzilla* wasn't. (Devotees of the series will notice that in his creature poster for CIA, Groman includes an homage to the Theton creature from the OL episode called "The Architects of Fear.")

Groman graduated from CIA in 1986, where he was an Illustration major. He has great memories of learning at the hands of Scibilia and Gene Pawlowski. While today's illustrators often set their sights on character design and concept drawing, the market back then was focused more on editorial work. Groman says his professors, who were steeped in advertising and editorial work themselves, didn't quite know what to do with him and his sketchbooks full of creatures.

JAMES GROMAN: "I HAVE A CINTIQ TABLET, BUT I STILL LOVE PENCIL TO PAPER. NOTHING BEATS IT. THAT'S HOW I WAS RAISED."

"I wanted to design movies, and I wanted to design characters for movies and animated shows, and toys," he says. "My BFA was movie posters. I did six movie posters — only one of them was a real movie. The others were ideas I came up with."

He did not go on to build a career primarily on movies, but the universe met him more than halfway.

After graduating from CIA, Groman went to work for American Greetings, which had a new line of products called *Those Characters from Cleveland*. There, he worked on character design for lines including *Care Bears*, *Mad Balls* (and the extra-gross version, *Mad Balls Head Poppers*), and a line of action figures called *Barnyard Commandos*, which he created and developed.

These days, he teaches two courses in Illustration, and has plenty of freelance jobs, which includes work for American Greetings, Hasbro Toys, and MGA Entertainment, famous for *Bratz* dolls.

Groman also works the entrepreneur side of his business. "I have a couple toys lines I'm putting out with Japanese companies," he says. "I come up with the concepts, license them, do the sculptures. One of them out now is called *BC Blasters*. It's about a time-travel accident — dinosaurs blend with military machines. I'm very excited about it."

As a pro freelancer, Groman makes sure his studio is always busy. "I like to have more than one job at a time," he says. "I still send out emails to clients if I haven't heard from them in a while. There's so many [artists] out there. There are all kinds of freelancers. I still have to make sure I'm out there."

Notes

Submissions received after Aug. 15, 2016 will be printed in the next issue. Submit Link notes by contacting alumni@cia.edu or 216.421.7412. Submissions may be edited for length and style consistency.

Viktor Schreckengost* '29 – his pachyderm sculptures, which once graced Cleveland Metroparks Zoo, have a new home behind the Cleveland Museum of Natural History in University Circle.

Clarence Van Duzer* '45 – A special show and sale of selected work by Van Duzer and Lynn, *Setting It Free*, is at The Van Duzer Collection on Oct. 21 and 22. Proceeds will go in part to fund the Clarence E. Van Duzer Scholarship for CIA students.

Marjorie Foster '48 – won first place in a painting exhibition at the Art Station in Stone Mountain (GA).

Martha Liebert '54 – had a solo show at Kendal at Oberlin (OH) that resulted in many sales of her art work.

Julian Stanczak '54 – see *Neff '91*.

Herbert Friedson '58 – his tri-level enamel on copper and steel wall piece “Outing with Mother” was included in the *Best of 2016* exhibition at the Ohio Crafts Museum in Columbus this past May–June. This is his seventh participation in the annual show. He also had an enamel on copper wall piece, “Nocturnal Frolic,” included in the national Focus on Color exhibition at the Fredericksburg (VA) Center for the Creative Arts this summer.

Richard Newman '60 – had a one-person exhibition, *Shifting Space/Sliding Planes*, at the University of Oregon’s Center for Visual Arts – Thorndike Gallery in Ashland (OR) in late summer.

Fred Gutzeit '62 – hosted a Lower East Side Artist Show and Tell at Mulberry Street Library in New York City, where 26 artists showed work and spoke in January.

Martha Hirniak '62 – along with **Irma Osadsa '72** and **Vaka Pereyma '77**, exhibited work at The Ukrainian Museum in New York City, from Oct. 18, 2015–Feb. 14, 2016, in *The Ukrainian Diaspora: Women Artists 1908–2015*. This first major retrospective exhibition featured 100 works by 40 artists, encompassing a broad spectrum of style, media, and technique. Artists were from the USA, Canada, France, Austria and Venezuela.

*deceased

Thomas William Jones '64 – is represented by agent AJ Kollar Fine Painting in Seattle. One of his landscapes was recently purchased for the Governor’s Mansion in Olympia (WA). Five of Jones’ watercolor studies are included in the White House fine arts collection. (ajkollar.com)

Ron Testa '65 – exhibited work in *Illuminate* at the Center for Fine Art Photography in Fort Collins (CO).

Dennis Drummond '66 – is producing a large number of paintings for his gallery in Columbus and for Bonfoey Gallery in Cleveland.

Bruce McCombs '66 – recently had a painting included in an exhibition at the Kalamazoo Institute of Arts in Kalamazoo (MI).

William Harper '67 – had several of his jewelry pieces acquired for the permanent collections at the Dallas Museum of Art, Los Angeles County Museum of Art, and the State Hermitage Museum in St. Petersburg, Russia.

Milan Kecman '69 – had an exhibition, *Head2Head*, on view at the Cleveland Public Library in the Foreign Literature Department.

Ian Smith '70 – joined the Silvermine Guild of Artists in New Canaan (CT) and participated in the new members show in January 2016.

Stuart Cantor '71 – was awarded first place by the Florida Suncoast Watercolor Society for his painting “Little Brothers Rock” at their *Open Aqueous Show* in the Dunedin Fine Art Center last spring.

Irma Osadsa '72 – see *Hirniak '62*.

Constance Pierce '73 – exhibited her work in *The Seventh Art on Paper* at Obishin Fureai Gallery in Japan. She also had her essay, “Ruach Hakkodesh: The Epiphanic and Cosmic Nature of Imagination in the Art of Michael Jackson” published in the book *The Cosmos and the Creative Imagination*.

Barbara Cooper '74 – exhibited work at Perimeter Gallery in Chicago, and was interviewed by Erin Cox for her blog *Louise and Maurice* as part of a series commissioned by the National Craft Schools Initiative. She also collaborated with Hedwig Dances in Chicago in April for the performance “ASCENDance.” (barbaracooperartist.com)

Nancy Currier '75 – see *Edberg '76*.



FROM LEFT TO RIGHT, KIM ZARNEY, PAT COYNE AND CLINT SCOTT, MEMBERS OF THE CLASS OF 1971, RECENTLY TOOK A CANADIAN FLY-IN CANOE TRIP TO QUETICO PROVINCIAL PARK IN A VINTAGE DEHAVILLAND BEAVER FLOAT PLANE.

Paula Gillam '75 – is teaching three nights a week at The Art Institute of Ft. Lauderdale.

John Parker '75 – see image on opposite page.

Leslye Arian '76 – had a solo show, *Pushing Paint*, at the Shaker Historical Society – Jack & Linda Lissauer Gallery this past spring.

Julianne Edberg '76 – sells her one-of-a-kind blank books and other paper objects at Heights Arts Gallery in Cleveland Heights. She had a show, *April Fools*, in April at the Beachwood Library with **Nancy Currier '75** and **Catherine Butler '81**.

April Gornik '76 – had a piece in the *Water/Bodies* exhibition at the Southampton Arts Center (NY) this summer. The show was curated by Eric Fischl and David Kratz. Over the winter, she was featured with **Dana Schutz '00** in *Printing Women Today: An Evening with April Gornik, Dana Schutz, Shahzia Sikander, and Anne Higonnet* at the New York Public Library.

Pamela Pastoric '77 – participated in the Cain Park Arts Festival again this summer in Cleveland Heights.

Vaka Pereyma '77 – see *Hirniak '62*.

Thomas Lyon Mills '78 – returned to Harvard to lecture this past summer. He also participated in a symposium of artists, architects, and neurologists “Drawing and the Brain” at Indiana University in Columbus (IN). He is represented by the Rafius Fane Gallery of Boston.

Babs Reingold '78 – participated in *The Feminist Art Project @ Ten* with work from her “Luna Window” series last spring at the Mary H. Dana Women Artists Series Galleries/Douglass Library, Rutgers University (NJ). She also participated in the intimate group exhibition, *Measured Life*, at the Museum of Fine Arts in St. Petersburg (FL). She was awarded a Creative Pinellas Grant for 2016.

Tallmadge Doyle '79 – exhibited her work in *Shifting Migrations* at Augen Gallery in Portland (OR) last winter. (tallmadgedoyle.com)

Shawn Messenger '79 – see *Young (Faculty Emeritus)*.

Julian Severyn '79 – celebrated two years of running his gallery in Bath (OH). On average, 40 pieces of work (paintings and silkscreen monoprints) are on exhibit.

Deirdre Daw '80 – see *Bowes '84*.

Shan Goshorn '80 – was awarded a 2015 United States Artists Fellowship. (shangoshorn.net)

Catherine Butler '81 – see *Edberg '76*.

Nancy Feinman Nowak '81 – achieved Master Circle status in the International Association of Pastel Societies and is a Signature Member of the Pastel Society of America. She won first place in *Pastel Journal's* Top 100 Competition in the landscape category, which was featured in the April 2016 issue. Her work was also in the *American Impressionist Society 2015 Juried Exhibition* at Trailside Gallery in Scottsdale (AZ).

Kathryn Vajda '82 – exhibited digitally simulated cities she constructed of snow and ice at Indigo Art in Buffalo (NY) in February. She is an adjunct professor at the New York State College of Ceramics at Alfred University. (kathrynvajda.com)

Ed Potokar '82 – was filmed for a documentary on French TV about the future of music. He also was invited back to the Georgia Tech *Guthman Musical Instrument Competition* for the third year.

Brent Marshall '83 – see *Young (Faculty Emeritus)*.

Mark Sudduth '83 – see *Young (Faculty Emeritus)*.

George Bowes '84 – curated an exhibition for the Ceramics Program, Office of the Arts at Harvard, titled *Chemical Addiction – Exemplary Ceramic Surfaces* from the Rosenfield Collection, including work by **William Brouillard** (Faculty Emeritus), **Judith Salomon** (Faculty Emeritus), **Deirdre Daw '80**, and **Rebecca Chappell '03**.

Jeff Sterritt '84 – accepted a new position this fall as professor of 3-D concepts and 3-D techniques at the College of Creative Studies in Detroit.

Judy Takács '86 – had two paintings accepted into the *New Now Exhibition*, sponsored by the Artists Archives of the Western Reserve.

Pamela Argentieri '87 – had her flatware on view in *At Table: Cleveland Culinary* at Heights Arts in Cleveland Heights in April.

Mike Mikula '87 – see *Young (Faculty Emeritus)*.

Linda Zolten Wood '87 – was the recipient of a Kresge Foundation and Collinwood 2015 Grant for her creative fusion workshops on healthy living at the Benjamin Rose Institute on Aging. She also received a Cleveland Climate Action Grant to partner with Famicos Foundation’s Green Team for a painted rain barrel workshop at the historic Rockefeller Park Greenhouse. Find her work at Zolten Wood Design on Facebook.

Earl James '88 – see *Young (Faculty Emeritus)*.

Kevin Geiger '89 – is a founding Partner of Magic Dumpling Entertainment in Beijing and Executive Director of the Beijing Film Academy’s International Animation & Virtual Reality Research Center. Kevin was recently appointed as Distinguished Professor & Acting Vice Dean of the Beijing Film Academy’s new Digital Media School.

Brock Winans '89 – works in Strongsville (OH) as a designer in the product development department at Woodpeckers, Inc. (woodpeck.com)

FACULTY & STAFF

William Brouillard (Faculty Emeritus) – see *Bowes '84*.

Kathy Buszkiewicz – see *Sobota '05*.

Lane Cooper – had a solo exhibition, *What Dreams May Come*, at Waterloo Arts, which opened in April.

Bob Drake – see *Sobota '05*.

Tony Ingrisano – was part of a two-person show, *Layers of Seeing*, at Forum artspace, in May and June.

Sarah Kabot – see *Sobota '05*.

Jimmy Kuehnle – see *Sobota '05*.

Nancy McEntee '84 – see *Nicole Bozickovich '14*.

Marc Petrovic '91 – see *Young (Faculty Emeritus)*.

Judith Salomon (Faculty Emerita) – see *Bowes '84*.

Brent Kee Young (Faculty Emeritus) – along with **Shawn Messenger '79**, **Brent Marshall '83**, **Mark Sudduth '83**, **Mike Mikula '87**, **Earl James '88**, **Linda Zmina '89**, **Kari Russell-Pool '90**, **Marc Petrovic '91** (Faculty), **Carrie Battista Frost '06**, **Scott Goss '06**, and **Robert Coby '11** exhibited work in *REFRACTION: Glass Art through the Cleveland Institute of Art and Brent Kee Young* at Heights Arts this past summer. The show celebrated the multi-generational community of glass artists in northern Ohio, centered around CIA and the longtime head of the glass department, Brent Kee Young.

Alumni Corner

A NEW DAY, AND NEW WAYS TO MAKE THE MOST OF YOUR CIA CONNECTIONS

Kylie Eyre

Director of Annual Giving + Alumni Relations

CIA alumni are part of the lifeblood of the college. As the new Director of Annual Giving + Alumni Relations, I am excited to be part of this vibrant community, and I look forward to working with you to share the best possible resources and information.

Whether you graduated last May or 50 years ago, we want you to remain connected to and proud of your alma mater. Did you know that as a CIA alum you have access to the following services?

- **Exhibition Watch:** A new feature to our website, this easy-to-use system creates an online, public calendar of shows in which CIA alumni are involved. The online form gives you the opportunity to send us details of your show, along with images of your work, to be showcased on the CIA website. Once your exhibition is online it’s super easy to share to Facebook or Twitter. (cia.edu/exhibitions/submit)
- **CIA’s Career Center:** One-on-one career advising is still available to you as a CIA graduate. So is assistance with writing resumes and cover letters, and access to job opportunities through College Central, CIA’s online job board. (collegecentral.com/cia)
- **Jessica R. Gund Memorial Library:** The library’s collections, specifically developed for the visual artist, designer, and craftsperson, are available and open to alumni. We encourage you to visit and explore. (cia.edu/library)
- **Digital Output Center (DOC):** Specializing in fine art reproduction and display graphics for artists and designers, the DOC is dedicated to producing the work that matches your creative vision. Alumni receive a 20% discount off non-student pricing. (cia.edu/doc)

Please take advantage of these opportunities and stay in touch. If you have any updates, questions or ideas to share, don’t hesitate to contact me at kmeyre@cia.edu or 216.421.7412.

I look forward to hearing from you!

Linda Zmina '89 – see *Young (Faculty Emeritus)*.

Kristen Cliffler '90 – was honored with a 2016 Cleveland Arts Prize. She also helped recruit artists, along with **Lori Kella '97**, for HEDGE Gallery's show, *Fandom 216: The Art of Sports in Northeast Ohio* this past winter in Cleveland.

Dexter Davis '90 – had a solo show *Dexter Davis: A Portrait* at the CVA Gallery at Kent State University this fall.

Kari Russell-Pool '90 – had a solo show, *Perspective*, in the Ann and Norman Roulet Student + Alumni Gallery at CIA over the summer. Also see *Young (Faculty Emeritus)*.

Erik Neff '91 – hosted an artist-led tour at the Akron Art Museum on February, where he presented his point of view as a former student of **Julian Stanczak '54**.

Dawn Tekler '94 – had an exhibition, *(de)constructed*, last spring at her studio at 78th Street Studios in Cleveland.

René Polin '94 – was selected as one of only 80 Latino business owners from around the U.S. to participate in The Stanford Latino Entrepreneur Leaders Program. This six-week program, offered through the Stanford University Graduate School of Business, focuses on scaling excellence and provides business owners with valuable education, networking, mentorship, as well as better access to capital resources to grow their businesses. (balanceinc.com)

Kevin Snipes '94 – was featured in the exhibition *Imagine* at TRAX Gallery in Berkeley (CA) last winter.

Bruno Casiano '96 – and his gallery, Bruno Casiano Gallery (Cleveland), presented a solo show by Charles Kiss titled *Lucky Charms* in May–June. (brunocasiano.com)

Lori Kella '97 – see *Cliffel '90*.

Katy Bergman Cassell '98 – was a NICHE Awards Finalist in two categories in 2016 (Sculpture to Wear and Metal/Enamel). She also was a presenter and panelist for the discussion "Migrating Materials" at the Enamelist Society Conference at Monserrat College of Art (MA) in 2015.

Christa Donner '98 – had a pop-up exhibition of her latest work *Seeing (between) Knowing* this past winter at Aviatrix Atelier in Berlin.

Amy Casey '99 – designed the new Cleveland Public Library card, the third in its Landmark series. The card depicts the library's main building at 325 Superior Avenue.

Brian Andrew Jasinski '99 – was appointed to director of design at shark&minnow.

Sue Wadden '99 – is now the director of color marketing at Sherwin-Williams.

Dana Schutz '00 – see *Gornik '76*.

Jessica Calderwood '01 – had a solo show of recent works, *Flora and Flesh: The Work of Jessica Calderwood*, at The Gallery at Reinstein I Ross in New York City.

Irina Zavatski '01 – as lead exterior designer for the Pacifica (and designer of the Chrysler logo), she was a speaker at media day at the Cleveland Auto Show. Also see *story on pg. 5*.

Rebecca Chappell '03 – see *Bowes '84*.

Adam Holtzinger '03 – taught a glassblowing course at CIA in May.

Jason Milburn '03 – had an exhibition, *Locus of Transition*, this summer at ARTneo in Cleveland.

Alison O'Daniel '03 – had new work featured in *SIREN*, a 10-person show at 5 Car Garage in Los Angeles. The show consisted of all sound-based work.

Rit Premnath '03 – participated in the group show *Recursive States* in New York City in March.

Sara Hoover '04 – was selected by the Little Italy Historical committee to include her artwork on 25 banners lining Murray Hill Road and Mayfield Road in Cleveland.

Marty McCauley '04 – was hired at FRCH Design Worldwide to the specialty design studio as their new director of interior design. Most recently, he worked at Landor as an associate design director.

Ben Kinsley '05 – see *Langley '05*.

Jessica Langley '05 – had her work in the *SPRING/BREAK Art Show* at Skylight at Moynihan Station in New York City. And together with **Ben Kinsley '05**, she also had an installation by the Janks Archive at the Queens Museum over the summer.

Paul Sobota '05 – was awarded a 2016 Creative Workforce Fellowship through the Community Partnership for Arts and Culture. Other CIA recipients include alumni **Christi Birchfield '06**, **Darius Steward '08**, and **Nathan Ward '14**; and faculty members **Kathy Buszkiewicz**, **Sarah Kabot**, **Jimmy Kuehne**, and **Bob Drake**.

Christi Birchfield '06 – see *Sobota '05*.

Laura Baisden '06 – started a letterpress shop in Knoxville (TN) called Camp Nevernice, specializing in custom design and illustration. (campnevernice.com)

Carrie Battista Frost '06 – see *Young (Faculty Emeritus)*.

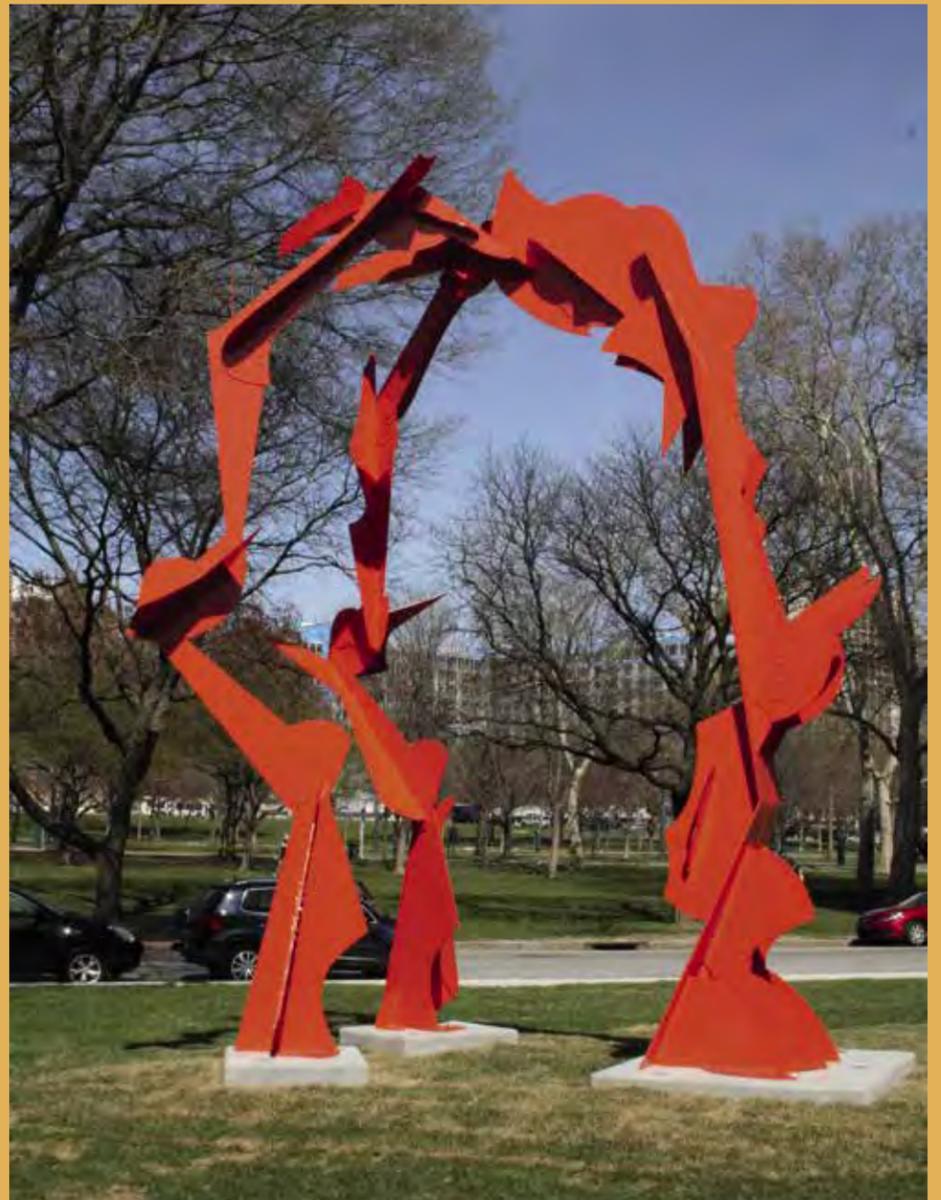
Scott Goss '06 – see *Young (Faculty Emeritus)*.

Katie Loesel '07 – was awarded a Creation Grant from the Vermont Arts Council. The grant will support the creation of a new body of work in printmaking and sculpture.

Leah Tacha '07 – had work included in two exhibitions in New York City this summer – one at Brennan + Griffin and the other at Blackburn 20/20 Gallery. (leah-tacha.com)

Nicholas Moenich '08 – participated in a two-person show *Haptic Morphologies* at MOUNTAIN in Brooklyn (NY) this past winter.

Darius Steward '08 – and **Clotilde Jiménez '13** had an exhibition titled "*I would have you be a conscious citizen of this terrible and beautiful world*" at FORUM Artspace (Cleveland) that examined race and diversity. Steward also had a solo show at the Maria Neil Art Project in Waterloo (Cleveland) titled *Pressure* last spring. Also see *Sobota '05*, *Esner '13*.



"BIG DADDYLONGLEGS" BY JOHN PARKER '75 WAS COMMISSIONED FOR PARK TOWNE PLACE IN PHILADELPHIA. STEEL PLATE, 21' x 17' x 12'

Heather McClellan '09 – recently returned to the US after spending several years abroad. Her exhibition *Crossing Cultures* appeared at Negative Space Gallery in Cleveland last winter.

Barbara Polster '10 – received a Tech Specific Grant Award from 4Culture that will support a collaborative installation with Dr. Harsh Mathur of CWRU.

Robert Coby '11 – see *Young (Faculty Emeritus)*.

Amber Esner '13 – was one of 19 artists, along with **Darius Steward '08**, who painted murals along the RTA Red Line rail tracks as part of a public art project called Inter | Urban. Works were inspired by written works that have won the Anisfield-Wolf Book Award.

Clotilde Jiménez '13 – see *Steward '08*.

Nicole Bozickovich '14 – collaborated with current students and CIA Professor **Nancy McEntee '84** (Photography + Video) to provide school photos to children in her Akron charter school that would not otherwise have received them.

Melissa Logies '14 – is working as a scientific illustrator for UWorld in Irving (TX). UWorld makes online test prep materials for doctors and nurses studying for their certification exams.

Nathan Ward '14 – see *Sobota '05*.

IN MEMORIAM

Nell Riba-Hutt '37 – died in April. Riba-Hutt studied design while attending CIA.

Mary Ann Scherr '44 – died at her home in Raleigh, NC, in March. She was 94. Her voluminous resume included seven decades of work as a designer, metalsmith, jeweler, educator and studio artist. Scherr also was the first woman to be hired by Ford Motor Co.'s automotive division after WWII. Her jewelry and designs in metal can be found in the collections of major museums. She received numerous awards and honors for her work. Scherr was preceded in death by her husband of 54 years, Sam, and is survived by her daughter, sons and a grandson.

Mary Alice Mathias '47 – died in June at age 90. A craft major at CIA, Mathias was a dedicated artist throughout her life. She specialized in etchings. Much of her work can be seen throughout Akron today. Mathias was preceded in death by her husband of 62 years, Dan, and is survived by her four children, grandchildren and great-grandchildren.

William Lipton '48 – died in December 2015. A hero in World War II, Lipton received two Bronze Star Medals and a Purple Heart. He graduated with an illustration degree from CIA and worked as an advertising artist, then as an executive at Harvard Bed Frame and later as a business owner of Architectural Glass and Lipton Metals. He is survived by his wife of 56 years, Carole, his children, grandchildren and extended family.

Michael Milidonis '48 – died in January. Milidonis majored in art education at CIA.

W. Earl Singleton '49 – died on his 94th birthday in November 2015. He was an illustration major at CIA and always proud of being a graduate of the college.

Janet Bair Ashmun '50 – died in April at the age of 88. Ashmun, a Fiber + Material Studies major at CIA, had a passion for pottery, painting and teaching art. She is survived by her children, grandchildren and great-grandchildren.

Harold Zisla '50 – died in March at age 90. A passionate artist, teacher, and administrator, Zisla affected the lives of so many individuals through his work. His resume included several years as an industrial designer at Ball Band, 10 years as the executive director of the South Bend Art Center, and 20-plus years teaching at Indiana University South Bend. He challenged his students to probe beyond specialized learning techniques and to always seek meaning in their work. An active promoter of the arts in Northern Indiana, Zisla was the recipient of numerous awards for his service. He is survived by his wife Doreen and children Beverly and Paul. Zisla was featured in a story on pg. 4 in the Winter 2016 LINK and he has two pieces in CIA's teaching collection. (haroldzisla.com)

Lois "Chloe" Mieczkowski '52 – died in April. A painting major while attending CIA, she was a member of SAG/AFTRA, Women in Film, and the Music Center Opera Association. She loved opera, art, travel and theater. She is missed by her husband, **Ed Mieczkowski '54**, family and friends.

Estella Fortiner Roush '56 – died in March. Roush studied fashion design and illustration at CIA. She was the founder and creative force behind Strawberry Jam Inc. of New Hope, PA. She is survived by her husband of 51 years, Bruce, her daughter and granddaughters.

Robert Gabriel '57 – died in December 2015. A talented and successful sculptor, jeweler and craftsman, Gabriel graduated from CIA with a sculpture degree and received a Masters of Fine Arts from Carnegie Mellon University. Preceded in death by his wife of 44 years, Joan, he is survived by his daughters, son and two grandchildren.

John Green '57 – died in May. Green was a proud veteran of the US Army and an illustration graduate from CIA. He is survived by his daughters and their families, and was preceded in death by his wife, Dolores.

Joseph Finizia '59 – died in April at age 81. A drawing and painting major at CIA, Finizia played a key role in making the May Show at the Cleveland Museum of Art such a success. He is survived by his daughter, two grandchildren and a brother. His wife of 48 years, Shirley, preceded him in death.

Deborah Lass '64 – died in August. She graduated from CIA with a degree in graphic design.

Martin Smith '72 – died in April. An industrial designer and educator, Smith was the first chair of the ArtCenter College of Design's product design program. His extensive resume also included Designworks USA, where he managed several major automotive design projects, and chair of the industrial design program at Hong Kong Polytechnic University.

Cynthia Lange Vasu '77 – died in April. A graphic design major at CIA, Vasu cherished art, nature and her family. She is survived by her husband William, daughters and extended family.

Robert Futo '83 – died in March. An industrial designer and respected herpetoculturist, Futo is survived by his family and many friends.

FACULTY

David Hess died in June. He instructed students at CIA from 1981 to 1994, and was a self-employed professional engineer, designing solutions for companies in Northeast Ohio.

BOARD MEMBERS

Harvey George Oppman – died in June at age 70. A real estate developer and civic leader, Oppman served on CIA's Board of Directors from 1980 to 2009, and became an emeritus board member in 2009. He was a founding member of the Ford Foundation Community AIDS Partnership Project, a founding board member of the Rock and Roll Hall of Fame, and served as a foreman for the Cuyahoga County Grand Jury. Oppman served on numerous other boards, including the Cleveland Foundation, the Sherwick Fund, the Alton F. and Carrie S. Davis Fund of the Cleveland Foundation, the Board of Foreign Parishes of the Protestant Episcopal Church, Hillcrest Hospital, Hawken School, the Western Reserve Historical Society, and the Salvation Army of Greater Cleveland. He is survived by his wife of 45 years, Patricia "Robin" Coakley Oppman, children Justin, Patrick, and Alexandra, and five grandchildren, who lovingly called him "Royal." A wonderful and loyal friend, he is most remembered for his playful sense of humor, a life full of adventure, and his service to others.

Chaillé Tullis – died in December 2015. A member of CIA's board of directors since 1971, Tullis was the sole proprietor of Chaillé Interiors for over 35 years. She earned her BA Magna cum laude in 1935 at Principia College and her MA in 1964 at Case Western Reserve University. She served on many other boards, including the Child Health Association, the Women's Committee of the Cleveland Museum of Art, the Women's Committee of the Cleveland Orchestra, and the Vero Beach Museum of Art. Chaillé enjoyed travel, tennis, golf, needlepoint, and *NY Times* crossword puzzles. She was predeceased by her husband of 64 years, Richard Barclay Tullis. She is survived by her three children, nine grandchildren and eight great grandchildren.

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

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

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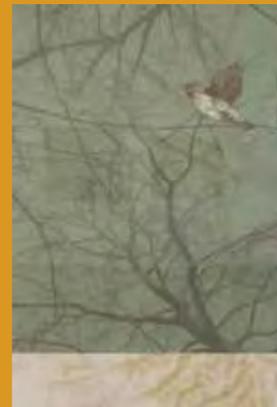
LEFT TO RIGHT:
"SKULL"
SCOTT FISCHER
OIL ON PAPER



"ARCTIC WATER"
NICOLE CONDON
DIGITAL PRINT



"CVNP: GREGARIOUS"
MAGGIE DENK-LEIGH
SCREENPRINT / LASER ETCHED,
HAND-MADE PAPER



"RECONSTRUCTED COLOR"
PETRA SOESEMANN
SILK, COTTON,
SYNTHETIC BATTING



"JACKSON HOLE, WY-RAINER"
BARRY UNDERWOOD
PIGMENT PRINT

"LOTS OF PEOPLE WAITING
IN LINE IN CALIFORNIA"
JEFF HARTER
PENCIL ON MOLESKINE

"UNTITLED"
DAN TRANBERG
ACRYLIC GOUACHE

"305 LAMP #4"
LARRY O'NEAL
FOUND OBJECTS, METAL

faculty exhibition 2016

VIEWERS STUDY MARC PETROVIC'S "BLUEBIRDS AND COWBIRDS" AT THE 2016 FACULTY SHOW.

