LEARNING IT ALL
CIA grad balances stellar design career with music and merriment

Jason Tilk’s wildly imaginative BFA thesis project foreshadowed the multi-disciplinary artist and designer he would become. He constructed an installation of giant mechanical insectile sculptures made of hand blown glass, aluminum, and stainless steel. The wasp had a motion sensor to signal its legs to open and close when visitors approached. He blew the glass by hand and designed the other components using 3D computer modeling.

Today, the 1997 graduate is still passionately creative, multi-talented, and pursuing several creative outlets. By day he’s an award-winning designer named for summer courses and life drawing.

He also played saxophone and was in every drama performance. Tilk went to Ohio University so he could do it all: theater set design, sculpture and jazz saxophone. At some point freshman year, though, he decided to focus strictly on visual art… a resolution he would keep for some 15 years. Tilk transferred to CIA where he was “completely in love with everything (he) was learning,” especially glass. “I knew I wouldn’t do anything cool with glass unless I focused on it and that’s what made me pick glass as a major. But my focus only lasts so long until I want to learn something else too.”

He took an Industrial Design elective in 3D computer modeling software and loved that so much he took three semesters of Industrial Design, in addition to the Glass Department requirements, and four semesters of Jewelry + Metals (he loved that too). “The liberal arts credits that transferred from OU allowed me to basically overload my schedule with studios,” Tilk explained. Looking back, he realizes he squeezed so much he possibly could out of his college education. “I loved CIA. If there was something that I wanted to learn, I knocked on that department’s door and I tried to learn it. I even hung out with ceramics professor Brouillard who taught me how to make a clay form that I could use to slump glass over. The school offers so much, the crafts, the design, I realize that you could focus completely on one thing, but at the same time, CIA is great for people like me who want to learn it all.” Upon graduation, Tilk was awarded the top presidential scholarship, the First Agnes Gund Traveling Award.

DESIGN CAREER BY DESIGN
After graduation, Tilk taught 3D computer modeling at CIA for three years, showing students the craftsmanship of digital modeling, rendering, and lighting. From there, he spent four years designing cars for General Motors. “It was amazing. There was history and lineage there of the highest design that had ever rolled out on four wheels.” Tilk worked on the interior of a GM-branded fuel-cell vehicle. “It was a pretty fantastic project to be part of, but it just wasn’t the right fit for me. It was always about what cars could become and what transportation might be. I was more about how something works and how users interact with it.”

For those reasons, Tilk found an ideal fit at Nottingham Spirk, the Cleveland-based business innovation firm founded by 1972 graduates John Nottingham and John Spirk. He started there in 2004 and has tackled increasingly complex projects ever since. “NS was an amazing opportunity and I’ve been pretty challenged here, especially of late,” he said in a recent visit to the company’s headquarters, a renovated church with a soaring domed ceiling. “I’ve really enjoyed the medical work. The consumer product work is pretty fantastic too, even down to the ergonomics of handles I’ve designed. That’s an awful lot of fun because it’s basics of design. The objective to me is making life better for people.”

Tilk said he especially enjoys conducting user research. “The best part is that you get to talk to somebody about their work and their job or even their home and their life and try to pick apart ideas for a product or a project that is specific to somebody or something that you’re not accustomed to.”

MEDICAL PRODUCTS OFFER NEW CHALLENGES
Tilk was lead designer of two of Nottingham Spirk’s most successful recent medical innovations: the Cardiobright ECVue sensor vest for mapping the heart’s electrical signals; and HealthSpot Station, a telehealth kiosk that has captured...
CIA Mourns John Paul Miller ’40
Internationaly renowned goldsmith taught at CIA for four decades

Cleveland Institute of Art Professor Emeritus John Paul Miller ’40 died in March at age 94.

“John Paul was one of the most gifted, prolific and yet modest artists ever to graduate from the Cleveland Institute of Art,” said CIA President and CEO Grafton Nunes. “In addition to making breathtakingly beautiful jewelry, John Paul was a painter, photographer, director of CIA’s gallery; and professor of watercolor, metalary, and design to generations of students at CIA over the course of more than 40 years, retiring in 1985.”

A memorial service held at CIA a week after his death drew more than 100 friends, former students, and former faculty colleagues. They listened to reminiscences shared by Nunes as well as a former student, a former faculty colleague, a curator, and two women who grew up thinking of Miller as their “third parent.”

Miller’s influences included classical music, especially as played by the Cleveland Orchestra; nature; the hike and camped out west many summers, even studying landscape photography with Ansel Adams in Yosemite National Park; his instructors, including CIA icons Kenneth Bates, Kay Dorn Casa ’23, Paul Travis ’17, Walter Slutz, Carl Gaetner ’24, and Viktor Schreckengost ’29; and his classmates and great friend, the silversmith Frederick Miller ’40.

Encouraged by former CIA Director Laurence Schmeckebier to focus on his work with gold rather than his watercolors, Miller applied himself diligently, redressing an ancient process for attaching tiny beads of gold to a gold surface without solder. He had solo shows at the Art Institute of Chicago and New York’s Museum of Contemporary Crafts, and, two years ago, at the Cleveland Museum of Art. His work was shown in Brussels, Zurich, and London and is in the collections of the Cleveland Museum of Art, the Smithsonian Institution, the Museum of Contemporary Arts and Design in New York City, and numerous other public and private collections.

In 1981, Miller received the first Cleveland Arts Prize ever awarded in the visual arts category. The American Craft Council awarded him his gold medal for artistic excellence in 1994.

Upon his retirement from CIA in 1985, his colleagues and lifelong friend, Professor Emerita Franny Taft, wrote about Miller in Link magazine:

“His versatilty and sensitivity made him a great, as well as dedicated, teacher. John Paul’s concern as always was for the students. He wanted them to develop their talents to the fullest, to learn technique and taste, and to maintain the highest standards of craftsmanship.”

Every year, two CIA students receive scholarship assistance in honor of Miller. The John Paul Miller ’40 Scholarship in the Visual Arts is made possible by annual gifts from the Cleveland Arts Prize, the John Paul Miller ’40 Foundation Design Scholarship was established by an endowment gift from Professor Emeritus Frank Meyers ’51. Contributions made to CIA in Miller’s memory will be added to this scholarship endowment for the benefit of future students.

To view a video produced by Jeff Mancinetti ’09 of Miller discussing his work and his career, go to youtube.com/watch?v=4Q0zm1NRiDs.

The John Paul Miller ’40 Scholarship in the Visual Arts is made possible by annual gifts from the Cleveland Arts Prize, the John Paul Miller ’40 Foundation Design Scholarship was established by an endowment gift from Professor Emeritus Frank Meyers ’51. Contributions made to CIA in Miller’s memory will be added to this scholarship endowment for the benefit of future students.

CIA MOURNS JOHN PAUL MILLER ’40

Above, CIA President Grafton Nunes speaks at the memorial service. To the left are the other presenters at the service, KATHY MILLER GAHNERT AND LAURIE MILLER GREEN, DAUGHTERS OF MILLER’S LIFE-LONG FRIENDS FRED MILLER ’40 AND HIS WIFE MARY, PROFESSOR EMERITA FRANNY TAIT; AND STEPHEN HARRISON, CURATOR OF DECORATIVE ART AND DESIGN AT THE CLEVELAND MUSEUM OF ART. NOT SHOWN IS JOHN SHETTLER ’60, A FORMER STUDENT AND CLOSE FRIEND OF MILLER’S, WHO ALSO SPOKE AT THE SERVICE.

Tilk

CONTINUED FROM PAGE 1

national press and was named a 2013 Product of the Future by Popular Science.

In March, Tilk accepted a 2013 Innovation Award for the EC Vue vest on behalf of Nottingham Spirk. The award was from Nortech, the technology-based economic development organization. EC Vue replaces an inconvenient and unwieldy system of 25 to 30 heart monitoring strips that take more than 45 minutes to apply. Tilk, who devoted two years to the project along with co-worker Lindsey Tuffs ’91, designed the vest to be applied to a wide range of body types, comfortably and conveniently, in less than five minutes. The system has won several patents and is projected on the screen, from left are the other presenters at the service, KATHY MILLER GAHNERT AND LAURIE MILLER GREEN, DAUGHTERS OF MILLER’S LIFE-LONG FRIENDS FRED MILLER ’40 AND HIS WIFE MARY, PROFESSOR EMERITA FRANNY TAIT; AND STEPHEN HARRISON, CURATOR OF DECORATIVE ART AND DESIGN AT THE CLEVELAND MUSEUM OF ART. NOT SHOWN IS JOHN SHETTLER ’60, A FORMER STUDENT AND CLOSE FRIEND OF MILLER’S, WHO ALSO SPOKE AT THE SERVICE.

Tilk finds Clevelanders very approachable.

On a roll after these two major successes, Tilk is currently working on another medical product. “It’s just so exciting to work on things that make life better for people; I think that’s one of the most exciting things about my job at this point in time. The medical work is so rewarding,” he said.

Cleveland Rocks

After a long day of creating at Nottingham Spirk, Tilk finds he’s disciplined to sit and draw or work on 3D modeling as a hobby in the evening. “I’m a very creative person. So it was easy for me to pick music back up again as a hobby,” he said.

His wife, musician and performer Danielle Tilk, gives him an accordion for Christmas and draws or works on 3D modeling as a hobby. “It went from me and my wife playing music and learning songs at home, to all of a sudden we’re on stage and being funny.”

They call themselves Pinch and Squeeze. “It’s turned into a lot of fun. We bill ourselves as ‘an awful lot of ridiculous.’ I think people want some live entertainment that’s not just live music.” The act incorporates songs, jokes and “bad magic,” Tilk said.

“It was a pretty massive undertaking. We started out with giant cardboard models,” said Tilk, who collaborated on HealthSpot with co-worker Jeffrey Kaiman ’71, now retired from the company. “Designing in the small spots, within the criteria, is where a lot of the creativity happened. We tried to design for a clean, pleasant user experience. You want people to be relaxed when they’re in here, especially because they might be in here under duress.”

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“Cleveland Rocks” was Nottingham Spirk’s lead designer for HealthSpot, the Telehealth Kiosk.

Paying It Forward on CIA’s Alumni Council

When he’s not designing award-winning products or performing or organizing a community activity, or teaching his two little girls how to draw or do magic tricks, Tilk is also involved in CIA’s Alumni Council. “I’m passionate about the school and the Alumni Council is a group of people who are trying to connect alumni with each other and network students to alumni. I’m glad to be involved.”
Detroit or the Motor City but Cleveland plays a huge role in producing the cars Americans love. That’s because the Cleveland Institute of Art’s small but elite Industrial Design program educates a disproportionate number of the nation’s top automotive designers.

It’s a tradition that dates back at least as far as the 1930s, when the late Joe Oros ’39 graduated and went on to lead the design team for the iconic 1964 Ford Mustang.

“The Mustang opened up a whole new segment of the automotive industry,” said Brian Baker, an automotive historian teaching transportation design at CIA. “Ford sold 2.5 million Mustangs in the first 24 months of production. There’s been nothing in modern automotive history to rival what a sensation that was. Joe Oros started a trend for CIA graduates to pioneer new vehicles types.”

The trend continues. Some of the hottest cars on the road today have CIA fingerprints all over them, including the 2014 Chevrolet Corvette Stingray, Chrysler’s 2013 SRT Viper, the re-designed Lincoln MKZ, as well as several new models coming out of Toyota, Hyundai, Mazda, Honda, and Nissan.

**Corvette Stingray Stole the Detroit Auto Show**

The hype around the 2014 Chevrolet Corvette Stingray was enormous when General Motors unveiled it in Detroit at the North American International Auto Show, which kicked off the auto show season in January. CIA graduate Kirk Bennon ’84 was the lead designer of this latest incarnation of the classic. He’s in much of the publicity, nationally and internationally, including an interview filmed by Car and Driver, and articles on the Motor Trend website, and in the Los Angeles Times and New York Times.

Bennon, whose he is just loves to drive sleek, powerful sports cars, has been involved in designing the last four generations of Corvette. “It was working on Corvettes two years out of CIA; that’s why I went there,” he said.

Three other CIA grads worked on the Corvette with Bennon: designers Jose Gonzalez ‘00 and Casey Swanseger ’07, and model sculptor Jonathan Janke ’11. Gonzales, who teaches in CIA’s Saturday automotive design class, was lead designer for the convertible version of the new Corvette, which was revealed in March at the Geneva (Switzerland) auto show.

**Viper Designers Bring “Dream Machine” to Cleveland**

The Chrysler’s 2013 SRT Viper is CIA inside and out. Scott Kruger ’01 led the design team for the exterior and Ryan Nagode ’03 led the interior design effort.

The Viper, which MotorWeek named the “Best Dream Machine,” made a big splash at the Cleveland Auto Show in February, accompanied by Kruger and Nagode. The two answered press questions at the media event and were interviewed by NBC’s Russ Mitchell. A week later they led an automotive design symposium for the benefit of CIA students and high school students considering attending CIA.

Kruger, who had a poster of the Viper on his bedroom wall as a teenager, said “to design the exterior and be the lead on it was an absolute honor.” He started sketching on the 2013 Viper in early 2010 and had the thrill of seeing it all the way to production. He and his team faced considerable aerodynamic and speed challenges but worked with their engineering colleagues from the beginning so they could incorporate functional elements into the design.

Take the side gills, which draw hot air out of the engine bay. “These highly functional elements are also very strong design cues for the exterior of the Viper,” Kruger said. “We were able to integrate these functional areas into beautifully executed design details.”

While Kruger was charged with maintaining the essence of the Viper’s exterior, Nagode’s challenge was to radically re-work the interior.

“The exterior is more of an evolution from where the Viper design was before; but for the interior, we knew we wanted to be revolutionary. We wanted to up our game in terms of quality-level perception, bringing in really well-crafted materials,” said Nagode, who bought a 1996 Viper shortly after graduating from CIA.

Nagode originally thought he would follow the footsteps of his father, Larry Nagode ’74, principal designer at Fisher Price, and pursue a product design career. CIA’s Saturday automotive design class redirected him, but his interest in product design never really faded.

“The exterior is more about proportions and the styling. But a car interior is hundreds of products all working in orchestration to create something that is great to look at, but very functional. I think having that product background really benefits you when you work on interiors,” Nagode said.

Kruger and Nagode both had summer internships with American car companies and both designers went to work for Chrysler right after graduation. So did Joe Dehner ’98, head of the exterior design area for Dodge and Ram brands, who also attended the Cleveland Auto Show.

“I can remember teaching the Saturday design classes when Ryan and Scott were students and I could recognize they had real talent,” Dehner said. "Everything they learned at CIA -- from the internship experience, to the classes, the curriculum, the work ethic, and the culture -- it made them easy for them to transition to working at Chrysler. These guys were flawless in terms of their ability to deliver, react, be creative and have the work ethic."

Dehner, who serves on CIA’s board of directors, said he and his colleagues in management look at designers from six different colleges in the U.S. “It’s a very, very competitive environment,” he said. But one in which at least 10 CIA graduates are now working designers at Chrysler.

Industrial Design Department Chair Dan Culfano ’91 is well aware of the competition. “Automobile designers from CIA have a different sensibility than graduates from some of the larger programs. They don’t have a lot of attitude; instead they earn their positions because of an amazing work ethic and teamwork. This results in solutions that are innovative and purposeful.”

“I wanted to be a car designer, but at CIA I was able to become an artist first and foremost. That really helps in my career today,” Kruger said.

Krugger and Nagode both said they’re grateful they chose CIA. “I wanted to be a car designer, but at CIA I was able to become an artist, first and foremost,” said Kruger. “That really helps in my career today, not just being interested in cars but understanding art, all the different facets of drawing, painting, sculpture and even the discipline in the process of blowing glass. Being introduced to that at CIA was an awesome experience.”

Not all cars designed by CIA grads are sporty speed machines. In fact they are trucks, SUVs, economy cars, and at least one very elegant luxury car: the recently redesigned Lincoln MKZ. Soo Kang ’87 led the team that re-designed the gracious interior of the MKZ, which has captured headlines and raised eyebrows across the country.

**To learn how Ford Motor Company is engaging with CIA students, see page 10.**
Two milestones bring CIA closer to unifying its campus in Uptown

Two developments have brought CIA closer to unifying its campus facilities in the vibrant new Uptown district along Euclid Avenue.

Uptown developer MRN Ltd. announced in December that it would build a gleaming six-story building at the corner of Euclid Avenue and Ford Drive that will include a new residence hall for CIA students. Designed by San Francisco-based Natoma architects, the building will house businesses on the ground floor, market-rate apartments on the Ford side, and student housing on the Euclid side. Students and renters will have separate entrances and separate rooftop decks. Construction has already begun.

In January, CIA announced the sale of its East Boulevard property to the Cleveland Museum of Art and Case Western Reserve University. CIA won’t vacate the current Gund Building for approximately two years, during which time the college will construct a new building adjoined to the Joseph McCullough Center for the Visual Arts on Euclid Avenue. Ground breaking for the new building is projected for this summer and construction is expected to take approximately 18 months.

Like the East Boulevard building, the new building will be named for the late George Gund II, CIA board president from 1942–1966, in honor of the support from his family and the foundation that bears his name.

“At a time when our enrollment continues to increase, we look forward to completing a campus redesign that will serve us well for decades to come and add a vibrant student component to the Uptown district,” said CIA President and CEO Grafton Nunes. “The location of the residence hall will make CIA very attractive to students,” said Matt Smith, CIA’s director of student life and housing. “You’ll be able to look out your window and see the new Museum of Contemporary Art Cleveland. That’s pretty cool.”

For many years, CIA freshman have occupied a residence hall owned by Case Western Reserve University. The new Uptown building will house 130 CIA students, with each dorm space accommodating four students in two rooms connected by a shared workspace. The common area – which will be furnished with art students in mind – underscores CIA’s philosophy of promoting collaboration among students. “Having the common workroom in each suite allows for linkages between the learning that happens in the classroom and the learning that typically occurs outside the classroom,” Smith said.

CINEMATHEQUE CO-FOUNDER GUND HONORED WITH FILM ENDOWMENT

George Gund III, who died in January, was a philanthropist and film lover who first proposed that there be a cinematheque in Cleveland. In 1984 – working with journalist Ron Holloway, film enthusiast John Ewing, and then Cuyahoga County treasurer Frank Gaul – he made it happen. In March the Cleveland Institute of Art Cinematheque memorialized Gund, who had a particular fondness for Eastern European movies from behind the Iron Curtain, with a screening of one of the great Soviet-era films, Sergei Paradjanov’s The Color of Pomegranates. The George Gund Foundation (established by his father, long-time CIA board president George Gund II) honored Gund by donating $100,000 to CIA to establish a permanent endowment in support of Cinematheque programming. At left, Gund Foundation Executive Director David Abbott, center, presented the donation to CIA President Grafton Nunes, left, and Cinematheque Director John Ewing at the screening.

JOSEPH McCULLOUGH ’48 REMEMBERED IN EXHIBITION AND RECEPTION

More than 100 people turned out for a reception in January to share memories of the late Joseph McCullough ’48 and view Remembrances, a retrospective exhibition of his work that was displayed at Cleveland’s Artist Archives of the Western Reserve. McCullough died in November at 90. The reception gave friends and former students and colleagues an opportunity to honor the man who led CIA from 1955–1988, overseeing facilities expansion and curricular transition, and establishing CIA as an accredited and internationally respected college of art and design. Speakers were President Grafton Nunes, Professor Emerita Franny Taft, and long-time CIA board member Nelson S. (Bud) Talbott.
It’s served me extremely well,” she said. “I was extremely fortunate to go to the Institute. We were taught to think about the corporate world to the studio.”

“CoRpoRATE CLIMb CREATIvE THINKING fuELED ceramicist Toshiko Takaezu.设计 professor John Paul Miller ’40 and faculty influences were goldsmith and drawing, ceramics and critiques. I was trained as a portrait painter, so it flies, dragonflies, lizards and other animals that look like they just crawled right off one of my highly decorated pots. Her painting is at least as varied and includes classic still life works (“My Dutch master period,” she says with a smile), a suite of cityscapes based on visits to Venice, nature-scapes, portraits and, in just the last four years, abstract paintings.

“I was trained as a portrait painter, so it was a whole new learning experience for me to create abstract paintings. I had to develop a process of my own,” Sweeney explained, noting her method involves color swatches from The Home Depot, initial sketches of the subject matter, and playing with various paints, marble dust, gel medium, silver leaf, ink and more. Asked what inspires her to continue exploring new things, Sweeney replies, “I guess that’s the nature of the beast. I have more ideas than I have time. I usually carry a sketchbook around with me and I have a whole file of ideas. When I need inspiration, I look through the file. I’m 75 years old; if by this time I have not learned to do a lot of different stuff, shame on me.”

JOY SWEENEY ’58, TAKES TIME TO SMELL THE CERAMIC AND REAL FLOWERS IN HER OHIO CITY STUDIO/GALLERY.

Sweeney started her art career at age five with children’s classes at the Cleveland Museum of Art. By 14 she had progressed to Saturday classes at CIA, where she would learn from future professors Paul Travis ’17, Frank Meyers ’51 and others. And at 16, she enrolled in CIA as an undergraduate, earning a diploma in portrait painting with a minor in ceramics.

“I have been making art for 70 years. I may not have called it art back when I was five but nevertheless, I’ve been working at it that long,” Sweeney recalled. “One of my high school art teachers, Anthony Etoreovich (CIA class of 1938) was the gentleman who encouraged me to go to CIA for summer classes and then for college.”

In addition to Travis and Meyers, other faculty influences were goldsmith and ceramicist Toshiko Takaezu.

Sweeney said she benefitted from her CIA education all through her years in corporate America and continues to benefit to this day. “It was extremely fortunate to go to the Institute. We were taught to think about things, to use our minds and be creative. It’s served me extremely well,” she said. After graduation, she started in the creative department of American Greetings. “I found out I didn’t really enjoy painting the cards. What I did enjoy was thinking of new ideas. So we started a planning department. The thinking skills were more what I used than the actual art skills,” she said. Sweeney eventually became the creative director of the planning department and rose through the ranks to become vice president of the creative division, the first woman vice president at the company. She was involved in hiring many CIA graduates during her tenure and made a lasting impression on American Greetings Chairman Morry Weiss, who remembers Sweeney as “an extremely hard-working, dedicated executive of American Greetings who contributed greatly to our success.” Weiss appreciated that Sweeney had an eye for art that millions of people would like. “She had the ability not only to see it, but to help other artists implement that, make that happen. She was amazing in that respect.” Equally important, as the first woman vice president of a major American company, Sweeney was a trailblazer in the corporate world. “She was an outstanding mentor and she opened the door for a lot of women,” Weiss said.

We shall not cease from exploration And the end of all our exploring Will be to arrive where we started And know the place for the first time...

T. S. Eliot
Four Quartets
Students strive and thrive

ID STUDENT HONORED IN INTERNATIONAL DESIGN COMPETITION

Cole Mishler, a senior Industrial Design major, placed third in the International Housewares Association’s Student Design Competition for his POR Painting ORganization System. Mishler’s innovation was one of 256 entries from students at 25 different colleges and universities in the U.S., Germany, and Uruguay.

The annual IHA competition recognizes projects that show evidence of user and market research, design thinking, engineering drawings, and tested prototypes. Winners went to Chicago in March to exhibit their product concepts, meet industry leaders, and collect their cash prizes at the International Home + Housewares Show. The jury included industrial design professors, design consultants, and design managers at I-HA member companies.

SENIOR CHOSEN FOR FINE ART FELLOWSHIP

Senior Lindsay Matthews knows what she’ll be doing right after graduation. She’s been accepted to the prestigious Ox-Bow Fellowship Program affiliated with the school of the Art Institute of Chicago. She and 11 other promising young artists from across the country will spend the summer on the shore of Lake Michigan making art, attending lectures, and taking courses. Ox-Bow fellows are chosen based on “the merit of their work and on their commitment to making inspired and innovative art,” according to the organization. Matthews has a Drawing major and minors in Fiber + Material Studies and Creative Writing. A big fan of the tapestry collection at the Cleveland Museum of Art, she plans to work on beaded tapestries during her residency. “I’m really interested in cultural artifacts and I think tapestries and textiles are a big part of that,” she said. She is shown at right with a hand-sewn mural and chair seat, as well as a digitally printed blanket, evidence of the range of her work exploring consumerism, feminism, and humor. (Ox-Bow.com)

PRINTMAKING STUDENT WINS REGIONAL, MOVES ON TO NATIONAL COMPETITION

Tyler Blackinston knew he would have extra butterflies in his stomach on graduation day. The senior with a double major in Printmaking and Drawing won first prize in the Ohio River Valley Chapter level of the National Society of Arts and Letters Printmaking Competition for “Gemini 2” (at left). He moved on to the national level with awards to be announced at organization’s national conference in Pittsburgh on CIA’s graduation day. His piece was at The Warhol Museum during the competition.

Blackinston was also one of 15 CIA students – along with students from University of Akron, Cleveland State University, and Kent State University – who had print works in 4u: printmaking Students and faculty Work, a biennial exhibition at Zygote Press in Cleveland during February and March. Also featured in 4u were printmaking majors Aurora Brnicevic ’15, Michael Lombardy ’15, Clare Marks ’15, Abbey Blake ’14, Dana Bowman ’14, Tarah Jones ’14, Matthew Queitsch ’14, Shawn Jimenez ’13, and Kerry Werblak ’13; drawing major Lindsay Matthews ’13; fiber + material studies major Matthew Grady ’13; and painting majors Benjamin Weathers ’15, Nicki Mehle ’14 and Matthew Rowe ’14.

BETTER THAN A BATTERY

INDUSTRIAL DESIGN MAJOR ADAM LAUSER TEAMED UP WITH FOUR ENGINEERING STUDENTS FROM CASE WESTERN RESERVE UNIVERSITY TO DESIGN FLYDRIVE, A FLYWHEEL THAT REPLACES THE BATTERY IN ELECTRIC AND HYBRID CARS. THEIR INVENTION MADE IT TO THE SEMI-FINALS OF THE OHIO CLEAN ENERGY CHALLENGE.
**STUDENTS PROMOTE CLEVELAND CHEFS**

Students in Larry O’Neal’s Advanced Studio class and Nancy McEntee’s Portrait Photography class feasted on new ideas and the best free lunch they may ever eat when 13 of Cleveland’s top chefs came to CIA’s photo studio for a portrait shoot in January. The chefs, each of whom brought an entree for a pre-shoot potluck, represented Cleveland independents, a group of some 90 locally owned independent restaurants. CIA students created a series of advertisements for local magazines promoting independent eateries and featuring these and other chefs from the restaurant consortium.

In line with CIA’s Cores + Connections method, this collaborative project offered students authentic professional experience and some nice additions to their portfolios.

“The students gained insights they couldn’t learn from books,” said McEntee, a 1984 CIA graduate and chair of the department of Film, Video + Photographic Arts. The first ad in the series was designed by O’Neal and photographed by Keith Berr (shown in the foreground at right, with his back to the camera).

**2005 GRADS WIN TECHNOLOGY AWARD FOR NEW APP**

Chris Jungjohann ’05, Tim Zeller ’05, and two other business partners won a national technology award in March for a mobile maps app they developed. PLOTTER, the name of the app and the Cleveland-based start-up established by Jungjohann, Zeller and their partners, came in first out of more than 500 entries in the Social Technologies category at the annual South by Southwest Interactive Festival in Austin, Texas. PLOTTER allows users to plot multiple locations on a mobile map at once, look up directions, and “crowdsource” recommendations from friends on social media.

**STUDENTS SHARE IDEAS IN INTERNATIONAL DIALOGUE CAFÉ**

Four CIA students had a rare opportunity to discuss their research on gender representation in sports and entertainment with students from London and France when they participated in International Dialogue Café, a global non-profit initiative that facilitates face-to-face conversations via video conferencing. The two-hour dialogue, transmitted from a facility at Case Western Reserve University, enabled CIA students to share ideas with students of art and design at the Victoria & Albert Museum in London and the Musée d’Art Moderne/Ca’Louste Gulbenkian Foundation in Paris. (dialoguecafe.org)

Above, from left, are Joshua Maxwell ’15, Nolan Beck ’15, Sherae Rimpsey ’14 and Margaret Stammi ’13.

**CIA ENTERS AGREEMENT WITH CHINESE ART ACADEMY**

A new agreement between the Cleveland Institute of Art and the Central Academy of Fine Art (CAFA) in China will pave the way for more Chinese art students to complete their degrees in Cleveland.

President Grafton Nunes announced in April that CIA has joined 11 colleges of art and design worldwide which accept for enrollment graduates of the International Foundation Course at the Beijing-based CAFA. CIA could begin admitting CAFA’s international-program students as early as fall 2013.

The International Foundation Course is a year-long, intensive course of study in English and foundation studio skills. After completing that year, students go on to complete a four-year BFA at a partner art school. Christopher Whittey, vice president of academic affairs and chief academic officer, visited CAFA last year. “The work of these students is simply amazing,” he said. “I relished how the entire floor dedicated to this International Foundation Course program is completely abuzz with creative activity. We are looking forward to having these budding artists and designers join the mix with our talented students at CIA.”

The other American colleges that have agreements with CAFA are the School of the Art Institute of Chicago, California College of the Arts, and the School of Visual Arts in New York. The new partnership involved the efforts of many and was forged by Whittey, above at right, who traveled to China last year and met his CAFA counterpart, Xu Bing, left, through Professor Diana Chou, a scholar-in-residence at CIA. It was then that Xu Bing described the international foundation program at CAFA.

CAFA applicants will have to meet minimum grade requirements in a variety of disciplines and submit a digital portfolio. Waivers will be granted for certain CIA Foundation classes, but these must be replaced with studio electives.
FRED YEHL '47 SHOWED HIS APPRECIATION FOR A LIFE OF CREATIVITY

Frederick H. Yehl '47 had a successful career as a product designer and a rewarding avocation as a painter. He designed table glassware and accessories for the Fostoria Glass Company and wall accessories for Syracuse Ornamental Company. He also taught design, illustration, advertising, and water colors for four years at the Alabama Polytechnic Institute and he designed and built much of the furniture in his home.

Fred, who died last year at age 93, painted throughout his life, exhibiting his work in shows at Wells College in Aurora, NY; St. Bonaventure University in Olean, NY; and in multiple exhibitions at Schweinfurth Memorial Art Center in Auburn, NY, including a retrospective in 2010. He taught painting in his hometown community center through his early nineties.

Grateful for the CIA education that helped enable him to lead such an inspired, creative life, Fred made a simple provision in his will for the college to receive a gift from his estate.

“You don’t have to be a Rockefeller to give to your alma mater,” said Margaret Ann Gudbranson, Esq., director of major gifts and planned giving. “We’re so grateful to alumni like Fred who make it a priority to help educate future generations of artists and designers through their estate giving to CIA.”

For information about including CIA in your will, contact Margaret at 216.421.8016 or mgudbranson@cia.edu.

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

CRUISE CHANGES BIOMEDICAL ART GRAD’S LIFE

Biomedical Art graduate Nicole Kurtz ’10 spent two months on an oceanography research vessel in the Pacific Ocean this past winter and came away with a new career focus.

Kurtz left a job she loved – producing trial graphics for the courtroom for Visual Evidence LLC – when she was accepted for a residency aboard the ship JOIDES Resolution. Scientists on board collect measurements to better understand climate change over time. Kurtz was charged with illustrating their work; broadcasting six, hour-long videos per day to schools around the world; and maintaining a blog for teachers.

“The appeal of it was that I could make art in a really bizarre experience, communicate with people from all over the world, and obtain a network that I would never have been able to experience before. And that’s really what happened,” she said. Since returning from cruising near the equator, Kurtz has continued freelancing for the consortium of scientific organizations that run the program. “I love the fact that I spent four years at CIA, and I worked my butt off on my BFA, and I’m doing exactly what I spent my time at CIA learning to do. I just think it’s really awesome that I can translate these skills,” she added.

(koidesresolution.org)

ABOVE, KURTZ WORKING AT A TABLE ON THE DECK, WHERE SHE SPENT A LOT OF TIME PLANNING OUT IDEAS AND “GETTING INSPIRED.”

GRAD WHO DECORATED WHITE HOUSE IS COMMENCEMENT SPEAKER

David Lee Ciscisko ’80, the celebrated Chicago designer who decorated the White House for the Obamas last Christmas, agreed to give the commencement address to the class of 2013. Ciscisko uses forms from nature, rich, bold colors, and a recognizable style in designs that range from small-scale print projects to large-scale works of public art in stained glass, mosaic and ceramic tile. Recent commissions include the chapel in the Ann & Robert H. Lurie Children’s Hospital of Chicago in Streeterville, IL, where he created an art glass wall; and the Belmont train station in Chicago, where he designed a mosaic mural and mosaic-covered columns. Ciscisko was looking forward to talking to the class of 2013 about the rewards and challenges of making a living, and a life, in art and design. He told the Chicago Sun Times last year that he’s had “a very American kind of career... from just being excited about drawing a certain way to finding an audience for it, and then adapting as things move and change.” (Ciscisko.com)
Assistant Professor Jimmy Kuehnle goes to great lengths to catch people off guard. In his very own brand of performance art, Kuehnle charms people with handmade inflatable outfits and contraptions (think children’s bouncy castles) and enormous homemade bicycles, his latest festooned with more than 3,000 tiny lights.

Kuehnle’s “Twinkling Bicycle Tour of Enchantment” took him around the frosty streets of Cleveland in February and March and was the focus of his two-month SWAP residency at the city’s SPACES gallery. SWAP, for SPACES World Artist Program, is open to “international, national and local artists who explore and experiment.”

Kuehnle’s explorations and experimentation involve the human interaction that can take place in moments of vulnerability he creates with his public spectacles.

“These performances are so disarming,” he said. “I can show up in neighborhoods where I would not normally be welcome. But there’s this disarming nature, and then a human connection can be made. I offer myself up as vulnerable and then people remember, ‘Oh yea, for the most part we’re not against each other as people.’ It’s a great experience.”

With his bikes and inflatables, Kuehnle has engaged insurance executives in Houston, residents of a Grand Rapids homeless shelter, bicycle couriers in Japan, tough guys, hipsters, and all sorts of other people who, he thinks, might not otherwise have given him the time of day.

He started welding homemade bikes for fun as an undergrad at Truman State University in Missouri. “I would make bikes for a whole lot of people and organize these huge rides; I’d make bikes for neighborhood kids. When I graduated I filled three university dumpsters with all the bicycle parts I had.”

After college, Kuehnle spent two years in Japan teaching English and making increasingly elaborate bikes. Then came graduate school at the University of Texas at San Antonio where he made “even stranger bikes,” including one that drew pictures with a moving arm when pedaled, in homage to the late Swiss sculptor Jean Tinguely and his “Meta Matic” drawing machines. After grad school, he headed back to Japan as a Fulbright Graduate Research Fellow to research public art and sculpture.

The bikes were fun, but heavy and difficult to transport on airplanes. “I started making inflatables, which is this same idea of creating this boundary between the spectacle and the absurd that would make you unable to categorize the situation so then you would have this vulnerable, open mind. If you can make a mind vulnerable, more genuine interactions can occur, at least that’s my hocus pocus theory of the whole thing and it generally works.”

The twinkling tricycle is actually an industrial trike once used in an Indianapolis factory. Kuehnle’s tour of Cleveland – his latest in a series that includes tours of Chicago, Detroit, Cincinnati, St. Louis, New York, Austin, San Antonio, and Dallas – evoked some satisfying interactions, especially in his visit to the Urban Community School on Cleveland’s near West Side. He talked to fifth and sixth graders about art and design and made them promise to draw every day.

“There’s an insatiable craving for art and design and you can see it if you go out and whet people’s appetite, that they just want more and more,” he said. Kuehnle will continue feeding that appetite by teaching in CIA’s Foundation program; writing for his online forum, arthopper.org; and making his spectacular contraptions.

BRITE WINTER FESTIVAL

CIA lit up Brite Winter Festival in more ways than one this year. The college was a lead sponsor of the fourth annual outdoor music and art festival that transforms Cleveland’s Ohio City neighborhood every February; students and faculty produced artwork for the nighttime event; and alumni turned out to see the artwork, listen to the 40 different bands, mingle, and celebrate winter. “Brite Winter is one of three community events that CIA sponsors annually, along with Ingenuity Festival and the Cleveland Asian Festival,” said Mike Kinsella, director of annual giving and alumni relations. “We were delighted with the overall turnout and the energy and enthusiasm of the crowd. It was great to see work by CIA students and faculty on display and to have so many CIA alumni join us for our reception prior to the event.” Below, Assistant Professor Jimmy Kuehnle twinkles his way through the crowd and 2012 grads Josh Burke, Debbie Christensen, and Scott Dailey enjoy the alumni gathering at Great Lakes Brewing Company. Miss the event? Catch next year’s; winter’s not all that far away!
Notes
in several exhibitions, including
Richard Newman ’60 –
the April 2013 edition of
wallpiece, “Lost in the Labyrinth,” was featured in
Herbert Friedson ’58 –
his enamel on copper
ebook, the family Series,
see Keller 1892.
Moses Pearl* ’49 –
Charles Burchfield* 1916 –
see Keller 1892.
Hugo Robus* 1907 –
see Keller 1892.
retired from teaching full
exhibited in the Conde Nast building lobby and
a public sculpture in Prague, CZ in 2010, and
2012 in Brooklyn, NY. He also spoke at a series
Mesa (AZ) Arts Center.
Arts and National Collage Society at the
at the Tubac (AZ) Center of the
meditations
Moses Pearl* ’49.
Edris Eckhardt* ’31
Grace Kelly* 1896, Watercolor and Clay
Clara Deike* 1912, and
Robus* 1907, Max Kalish* 1910, Frank
also includes
1908–1913,
an exhibition presented by the
Submissions may be edited for length and
life? To learn more about what CIA can do for you, please visit cia.edu/career –
meet CIA grads on their own turf. We’ll be announcing receptions in New York
The alumni office will hit the road with President Nunes next school year to
February 2013, Triplet 3D Inc., specializing in
launched a 3D animation
of the 20X24 Polaroid Studio for several years in
American South,
at the Snite Museum of Art at
triplet3d.com
company in 2013, Triplet 3D Inc., specializing in
3D animation
by Corey Heryk 12.
Dennis Austin 00 – had work in three local galleries this spring, including Kent State University’s
72nd Annual National Juried Cup
Show.
Pete Maric 00 – launched a 3D animation
company in 2013, Triplet 3D Inc., specializing in
Visualization, animation, and motion graphics.
triplet3d.com
Jennifer Trausch 00 – had an exhibition of photographs, Touching Ground, Finding the American South, at the Snite Museum of Art at University of Notre Dame in South Bend, IN, from January through March. After being the director of the 2012-2013 Polaroid Studio for several years in New York, she is now working for the Impossible Project in Berlin, Germany.
Danielle Foust Derethik ’01 – changed jobs last December; she designs retail displays for many different companies in the cosmetics industry.
Desiree Osa Zapecza ’03 – won an American Graphic Design Award for graphic design work on David's Turtles Bridal Collection. The work is featured in the December 2012 issue of GD USA magazine and online at gduas.com /content/sgt0271saw.php?fa=FD21
Michelle Murphy ’04 – see Buchtel 88.
Mike Wallace ‘04 – see Buchtel 88.
Tanya Shinefield ’05 – see Buchtel 88.
Paul Sobota ’05 – see Buchtel 88.
Nina Barcellos ’06 – see Buchtel 88.
Sachin Misty ’08 – is now an industrial designer with Soul Cake Creative.
Jery Birchfield ‘09 – see Buchtel 88.
Joseph Minke ’11 – see Buchtel 88.
Josh Dryden 12 – took a position with Boss Corporation.
Corey Heryk ’12 – see Loran Naj ’12.
Jacque Kennedy ’12 – had an exhibition, Twice Tall, at Juma Gallery in Shaker Heights, OH.

What do you think about Link?

What do you think about Link?

We STRIVE TO MAKE THIS A MEANINGFUL
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FORD FUNDS FISH AND SHIPS
ASSOCIATE PROFESSOR DOUG PAGE 92 & A GROUP OF STUDENTS HAVE BEEN APPLYING PRINCIPLES OF BIOMIMICRY TO AN UNUSUAL DESIGN PROJECT:
FIND A WAY TO STABILIZE RIVER BANKS FOR INDUSTRIAL SHIPPING AND AT THE SAME TIME IMPROVE HABITAT FOR AQUATIC LIFE. DESIGNED TO PROVIDE FOOD AND SHIPS, THEIR PROJECT IS UNDERWRITTEN BY A
$500,000 COLLEGE COMMUNITY CHALLENGE GRANT FROM THE FORD MOTOR COMPANY FUND.
THE FORD CD INITIATIVE IS DESIGNED TO EMPOWER STUDENT-LED PROJECTS AT HIGHER EDUCATION ORGANIZATIONS THAT ADDRESS PRESSING LOCAL NEEDS, ACCORDING TO MICHAEL SCHMIDT,
DIRECTOR OF EDUCATION AND COMMUNITY DEVELOPMENT. THE OVERARCHING THEME OF THE FORD COLLEGE COMMUNITY CHALLENGE IS “BUILDING SUSTAINABLE COMMUNITIES.” CIA STUDENTS PRESENTED THEIR FINDINGS AT A FORD-SPONSORED NATIONAL CONFERENCE IN MAY.

Alumni Corner

YOUR VOTE COUNTS
Every year, we solicit nominations for CIA Awards For Excellence to be presented at the Burchfield-Snedeker Dinner which takes place in the fall. The Award for Artistic Achievement honors individuals with strong connections to CIA who have made a significant contribution to the visual arts by producing a substantial body of work. The Award for Service honors individuals and organizations that have supported and advanced art and design at CIA through their financial contributions, or other forms of advocacy or service. Read more about these awards and submit your nomination(s) at cia.edu/awards2013.

The deadline is June 30.

CAREER SERVICES AVAILABLE TO ALL ALUMNI?
Did you know that your alumni status allows you to access career services for life? To learn more about what CIA can do for you, please visit cia.edu/career-center or contact Career Center Director Adam Gold at 216.421.8073.

ROAD TRIPS!
The alumni office will hit the road with President Nunes next school year to meet CIA grads on their own turf. We’ll be announcing receptions in New York (late summer/early fall), Chicago (fall), and Los Angeles and San Francisco (winter). Watch your inbox and mailbox for details.

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IN APRIL, ASSOCIATE PROFESSOR KASUMI’S FIRST FULL-LENGTH FEATURE, SHOCKWAVES, WAS SHOWN AT A SPECIAL SCREENING PREVIEW AT THE CINETOPIA CINEMA IN CLEVELAND. GORDON SQUARE ARTS DISTRICT, THE FILM INCLUDED THE PARTICIPATION OF MANY CIA STAFF, STUDENTS, ALUMNI AND FACULTY IN VARIOUS PRODUCTION ROLES AND WAS FUNDED IN PART BY A GUINESEGIM FELLOWSHIP AND A CREATIVE WORKFORCE FELLOWSHIP, BOTH AWARDED TO KASUMI IN 2011. THE EVENT MARKED THE BEGINNING OF THE FILM’S WORLD FESTIVAL TOUR.

Joyce Kessler (Department Chair and Associate Professor, Foundation) – co-organized a panel on honor titled “Parasacking Cultural Narratives: Honor, Plagiarism, and Frisks,” for the Popular Culture Working Group panel at Case Western Reserve University in April.

Brent Kee Young (Visiting instructor, glass) – see Kim (faculty).

Rachel Shelton ‘11 (Jewish in Residence) – filming – had a solo show, Rustbelt, at Logansboroy Books in Cleveland.

Jimmy Kuehnle (assistant professor, Sculpture) – had a solo show, Jimmy Kuehnle: Invertebrate Wonderful Labyrinth of Joy, at the Sculpture Center in Cleveland during January and February. See story on page 9.

Bill Lorton ’00 (visiting instructor, fiber + material studies) – will present a lecture and workshop on Johnnies, the Korean paper craft, at the Cleveland Museum of Art, on behalf of the Textile Arts Alliance, in the summer of 2014. He will have worked in the Cheongju International Craft Competition, Prize Winners Invitational Exhibition last summer.

Nancy McEntee ‘84 (Department Chair and Professor, Film, Video + photographic arts) – see Buchtel ’88.

Debra Lee Meese ’96 (events manager, alumni and advancement) – served on a panel on horror titled “Ransacking Cultural Narratives: Honor, Plagiarism, and Frisks,” for the Popular Culture Working Group panel at Case Western Reserve University in April.

Dan Tranberg (Visiting instructor, painting and printmaker) – contributed his paper, “A Study of the Western Zodiac Signs in Chinese Art,” on his exhibition, "Line Color illusion: 40 Years of Lo Stato minor.com).” Also see Buchtel ’88 and Kabet (faculty).

Michael Mallon (Technical Specialist, Film, Video + photographic arts) – arrived in residence at the Case House Studios in County Wexford, Ireland, in March. Also see Buchtel ’88.

Barry Young (Department Chair and Professor, Glass) – see Kim (faculty).

400 SECONDS TO SHINE: Mike DePaolo ‘62 spoke to an overflow audience at the MUSEUM OF CONTEMPORARY ART CLEVELAND (MOCAT) IN JANUARY AS PART OF PEACHUXA NIGHT CLEVELAND – VOLUME 17. DEPAOLI WAS ONE OF 12 PRESENTERS ON THE THEME OF “CREATE MORE.” DEPAOLI’S ORATION HELD IN MORE THAN 500 CITIES AROUND THE WORLD WHERE CREATIVE PEOPLE GATHER AND SHARE THEIR IDEAS AND/OR THEIR ARTWORK IN THE PEACHUXA 2020 FORMAT, WHICH REQUIRES PRESENTERS TO SHOW 20 IMAGES, EACH FOR 20 SECONDS. (PEACHUXA.ORG)

IN MEMORIAM

Marion Elizabeth (Betty) Welty ’38 – died in February at 98. She was preceded in death by her husband, Robert. Welty was an accomplished artist who loved hiking the mountains near Denver, tennis, volunteering, and gardening. She spent over 30 years as a volunteer at the Denver Zoo, where she was a member of P.E.O. Survivors include her son David Welty (Lindyl); a daughter Robaté Hana; seven grandchildren and 13 great-grandchildren.

John Paul Miller ’40 – see page 2.

Margaret Flagg Fitzwilliam ’41 – died in February at 92. She was a talented, declining health. She earned a master’s degree in art history from Yale University while on a Roberta Gilmore Foundation fellowship. She was preceded in death by her husband of 66 years, Douglas. Margaret was a very creative and artistic person, who was always willing to help others. She was well-known, both in Massachusetts and New Hampshire, for her beautiful watercolors. Her paintings have hung in the Cleveland Museum of Art, the DeCordova Museum, and many private and corporate collections.

Gene Klossowski ’61 – died peacefully at his home in Reading, VT, in March at 86. Dear husband of Katherine (née Gorrist) of 25 years. Gene received a master’s degree from Yale University where he taught mural painting. He was formerly artist and sculptor in residence at the State Barn in New Haven, CT. He was a proud veteran of the U.S. Marine and honored to be a member of the Connecticut Governor’s Hispanic Advisory Commission. Otto ("O.J.") Holohan ’61 – died in January from complications of leukaemia. He was 78. He served in the Army, partly as an illustrator for President Eisenhower. He designed presentations about the budget, space program and more. He also made large maps of the ideas of presidential trips for Secret Service deployments. He later served at Walter Reed Army Medical Center as an art assistant director of an experimenter’s color TV. In Cleveland, Holohan formed O.J.K. Designers with A.J. Kaufman. He became vice chairman of the National Furniture Company and his firm won several first and second prizes in a competition the Ohio Exhibition of Craft Furniture show in Chicago. He turned an old bowling alley in Cleveland Heights into an arena theater for Douglas.

Craig Saunders ’81 – died in April. He worked for over 30 years at Nottingham Spink, most recently as Vice President of Design. Craig was simply brilliant in the art of design and business. He inspired clients and assistants alike. Craig was a creative and artistic person who was influential in the building and marketing of Nottingham Spink. He was a very creative and artistic person, who was always willing to help others. He was well-known, both in Massachusetts and New Hampshire, for his beautiful watercolors. His paintings have hung in the Cleveland Museum of Art, the DeCordova Museum, and many private and corporate collections.

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SWISS CONTEMPORARY ARTIST BEAT ZODERER, CENTER, WITH HELP FROM PAUL WOZNICKI, LEFT, AND KARL ANDERSON ’09, RIGHT, CREATE “FLYING CARPET,” AN INSTALLATION THAT WAS IN CIA’S REINBERGER GALLERIES FROM LATE MARCH THROUGH EARLY MAY. ZODERER’S INSTALLATION AND TWO WEEK RESIDENCY AT CIA WERE MADE POSSIBLE WITH THE SUPPORT OF DEALER TIRE, PRO HELVETIA, THE SWISS ARTS COUNCIL, AND CUYAHOGA ARTS AND CULTURE.