ENTREPRENEUR CREATES CHARMING SUCCESS STORY

Heather Moore’s Cleveland-based jewelry company has national following and CIA roots.

You’re tempted to think that Heather Moore went to charm school. And, in a way, she did: by studying at the Cleveland Institute of Art, the designer with the big, disarming smile gained the diverse skills she needed to create the line of charm and bridal jewelry she sells through her thinking, nationally-known company, Heather Moore Jewelry.

Along the way, Moore ’93 developed such an appreciation for her alma mater’s atmosphere of artistic exploration and cross-disciplinary study that she has turned her Cleveland-based company into a kind of CIA 2.0, with design studios, fabrication facilities, marketing space, and 14 CIA grads among her staff of 65. In fact the very first person she hired was a CIA grad. At school, “I found what I loved,” she recalls. “And it wasn’t just one medium; it was all of the above. It was the process of exploring that opened up so many venues for me. It was so exciting. You come to appreciate all those opportunities.”

A Glass major with a minor in Metals, Moore not only had studios in those two CIA departments, but also in sculpture and industrial design—a prelude to the different areas of her current professional studios.

She grew up making things with tools. “My Pop—my mom’s dad—he always said, ‘You are as good as your tools’ and, every Christmas, I got a new tool from him, including a welder and a casting machine,” Moore says.

She actually started out at a different college, foreshadowing her own professional versatility and entrepreneurial bent by studying business and psychology. But her passion for craftsmanship won, and after she transferred to CIA, her talent, good instincts, and hard work soon turned chances into success.

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But the fast pace of the accessories market was exhausting, with the seasons changing and new trends coming and going. It was time for a change. Other people might have aimed for a Manhattan penthouse life. Heather Moore moved home to Cleveland. She had a growing family. Returning to Cleveland was going to let her be the kind of successful that really mattered to her.

The first big chance came when Moore was still at CIA: she got a summer job at Pilchuck Glass School in Stanwood, Washington, integrating glass into the installations of British-born artist Judy Pfaff. “Working with Judy was instrumental,” Moore notes.

Pfaff was giving her a way to keep exploring new disciplines and developing new skills. “That’s where you get the opportunity you didn’t see coming,” Moore observes. “The day I graduated from the Cleveland Institute of Art, I went to New York.” The decision proved life-changing. Moore met many people and developed her own work, and gradually built the store of equipment she would need someday for her own business.

Then came her second big chance, a chance so unlikely as to be invisible at first. She was watching Olympic ski racing at the Polish National Hall across the street from her New York apartment while cutting silver to make chains. An elderly man there asked if he could help while they watched racing. In short, he ended up working in her studio and he brought a metal-temping kiln with him, which allowed Moore to hone her enameling skills. The enamel work led the young artist to create her first collection, a line of silver-and-enamel jewelry that won her the Rising Star Award at the 2000 Jeweler’s Choice Award trade show in Las Vegas.

Moore stayed in New York and her accomplishments increased. She continued to work on her enamel line, which she enjoyed because it reconnected her with glass. Fashion magazines began to notice her. Her company expanded. Larger chains recognized her designs and asked her to create additional lines for their summer collections. She was working with Banana Republic and J.C. Penney, along with Real Simple magazine did an article working on her fine jewelry line. She had become a major-league success.

But that market was exhausting, with the seasons changing and new trends coming and going. It was time for a change. Other people might have aimed for a Manhattan penthouse life. Heather Moore moved home to Cleveland. She had a growing family. Returning to Cleveland was going to let her be the kind of successful that really mattered to her.

“One of the big draws of coming back to Cleveland was, instead of putting my dollars into rent, I was able to put them back into my company. It gives you that comfort zone, that you know you’re going to be able to grow faster.” Which brings the tale to Big Chance No. 3—something her CIA experience prepared Moore for without her even realizing it. Real Simple magazine did an article on the rising star of her company, and the article was accompanied by a story of Moore’s journey.

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about why an NY designer would move back to her home town. The writer asked questions such as what hair products she used and what she carried around in her wallet. “And one of the things I do have in my wallet is a little plaque that I made in art school and I’ve had it in my wallet for 20 years,” Moore recounts. The plaque features a hand-stamped quote from her late sister, Wendy: “I said to my sister and she said to me, ‘Come, let’s play laughter together.’”

The magazine people loved it and included it in their article, which got Moore and her work some public attention. But the real payoff came two years later, when she came across the story and the photo again and was inspired by the plaque to make charms with her children’s names on them that she could wear on a necklace.

A couple of months later, Moore was wearing that necklace while attending the New York International Gift Fair and people there kept asking her about the charms around her neck. “It occurred to me that the value of personalization is higher than the material that it’s on.” It wasn’t the gold and silver, but the memories and sentiments that had made her piece interesting to others.

The funny thing, said Moore, was that “I wanted to create something that was about me and in doing so, I created my first timeless piece. That’s when I realized that I actually had a great project that would hold more value to me” than anything she might make for the chain stores. “How could I capture people’s moments? That was what I wanted to work on.”

The line Moore created has proved fulfilling, indeed. “When you see someone showing off or explaining their charms, they’re telling you their life story and they’re telling you about their achievements and their children or their favorite quote, and I want that exchange always positive.”

A visit to her company website at heathermoorejewelry.com reveals a whole spectrum of charm jewelry—from pendants and bracelets to earrings, rings, cufflinks, belt buckles, key chains, and money clips—that can be customized in endless ways with different materials, typefaces, and sayings. Moore and her staff can even reproduce signatures and other handwritten words on the metal shapes.

To make her products stand out and to focus on the important moments in the lives of others led Moore to establish a whole new body of work this year. With 14 of her young staff members planning weddings, she launched a bridal line. “All we were talking about was weddings and beauty and the excitement of new family and a new beginning,” she said. Her rings certainly reflect that excitement and optimism with a sophistication that has captured national attention.

In May 2013, the new line won first place in the bridal category at the 2013 Couture Design Awards. That stunning accolade came in addition to the company winning two 2013 Jeweler’s Choice Awards (first place for personalized jewelry over $1,000 and third place for gold jewelry over $2,000), and a 2013 Centurion Award (first place for gold). Said Moore, “2013 has been huge for us.” The previous year wasn’t bad either, with an American Gem Trade Association Award (business/day wear category) and a Jeweler’s Choice Award (personalized jewelry over $1,000).

Consequently, Moore’s business has been ascharmed as her customers. She now brings jobs to Northeast Ohio that help prove the value of a creative class of workers contributing to the regional economy. Since 2010, she has also served on CIA’s board of directors, bringing her life as full circle as one of her own disc-shaped pendants. She supports the place that sup-

Cleveland Institute of Art has received two grants totaling $1 million from the Jack, Joseph and Morton Mandel Foundation for campus unification. CIA will name its atrium for the renowned Cleveland entrepreneurs and philanthropists.

Construction is now underway for an 80,000-square-foot building to be added to CIA’s Joseph McCulloch Center for the Visual Arts at 11610 Euclid Avenue. In grateful acknowledgment of the Mandel Foundation’s philanthropy, CIA will name the soaring, sun-filled atrium between the two buildings for the Mandel brothers. The Jack, Joseph and Morton Mandel Atrium will be a focal point of campus activity with a glass ceiling, 48 feet high at its peak; a café; and the setting for exhibitions of student and faculty artwork, group meetings, and social gatherings.

CIA’s new building will enable the college to unify its now-divided campus, bringing all 15 majors and all student services together in that one location in the new Uptown district of Cleveland’s University Circle. CIA currently operates a split campus, with some departments and functions housed in its George Gund Building at 11141 East Boulevard, and the remainder in its McCulloch building. In January 2013, the college announced it would sell its East Boulevard property to the Cleveland Museum of Art and Case Western Reserve University.

“This is a very exciting time for CIA,” said Nunes. “We’re building an exceptional facility in which generations of students and Northeast Ohio art enthusiasts will learn about, create, view, and exhibit art and design, and enjoy classic and independent cinematic works through our Cinematheque program. I am very gratified that the Mandel name will be associated with the living room of our college.”

Like CIA’s East Boulevard building, the new building will also be named for George Gund II, whose descendants, together with the foundation that bears his name, donated $10 million to the campus project. Construction will take approximately 16–18 months, after which the college will begin the process of transferring equipment and functions from its East Boulevard building to the unified campus in Uptown. The unified campus will be fully operational by fall 2015. “We look forward to having all CIA students learning and making art together for the first time in more than a quarter century,” Nunes said.
FALL 2013 VISITING ARTISTS BROUGHT IDEAS, INSPIRATION

A ceramic artist whose work sells before he finishes it, an illustrator-turned-printmaker whose work was acquired by the Victoria and Albert Museum while she was visiting CIA, and a glass artist who drew a packed audience to a week-night workshop were just three of the visiting artists who brought ideas and inspiration to the CIA community during fall semester. Kevin Snipes ‘94, Cathie Bleck, and Marc Petrovic ‘91 each drew appreciative audiences. With humor and wit, Snipes described his career and his approach to constructing unconventional pottery and incorporating drawing into virtually everything he makes. Bleck (pictured at right) was a visiting artist in the Printmaking Department all semester, working with students and collaborating with Master Printer Karen Beckwith ‘87 on two traditional stone limited edition prints. Petrovic (above) spent two days in the Glass Department, meeting with students, reviewing their work, and demonstrating. A standing-room-only crowd watched him create a glass bird for his Avian Series, showcasing his hybrid of Italian murrini technique blended with hot sculpting. The spring lineup looks equally strong, especially for CIA’s standing Lunch On Fridays lectures in Aitken Auditorium. Watch cia.edu/events for listings.

REINBERGER GALLERIES FEATURED A SPECTRUM OF CONTEMPORARY ART

Op Art giants Julian Stanczak ‘54, left, and Richard Anuszkiewicz ‘53 met at the pre-opening of the CIA’s fall Reinberger Galleries exhibitions, which included solo shows of paintings by Anuszkiewicz, Arpita Singh, and Suzanne Treister, and a dreamlike experimental film by James Nares. Plain Dealer art critic Steven Litt wrote that the collection of shows “stretches the eye, the mind and the possibilities of art.”

Anuszkiewicz received CIA’s Award for Artistic Achievement. Stanczak’s work remains on view at Case Western Reserve University’s Kelvin Smith Library through April. And CIA’s Reinberger Galleries made the top 10 list for Culture Trip, an international website for travellers interested in arts and culture.

CIA GRADS BROUGHT LUCY TO LIFE AT CLEVELAND MUSEUM OF NATURAL HISTORY

Seven CIA alumni were involved in the makeover of the Cleveland Museum of Natural History’s Human Origins Gallery, which opened in September. Anchored by a hairy hominid nicknamed Lucy, the freshly redone exhibition area exists to show the significant developments that have occurred in our ancestral primates over millennia. Leading the exhibition design team was Joel Alpern ‘97, the museum’s director of exhibits. Go to cia.edu/lucy to read a full-length feature story about this example of CIA creativity at work. • Pictured left to right: sculpture grad Nicole Golombiewski ’98, seasonal exhibit technician; industrial design grad Stephen Misenick ‘79, special exhibits coordinator; biomedical art grad Maria Burke ’02, interpretive designer; printmaking grad Joel Alpern ’97, director of exhibits; painting grad Brandon Miller ’10, exhibit media technician; biomedical art grad Derrick Nau ’13, freelancer who worked on 3D modeling and 3D printing; and biomedical art grad Josh Maxwell ’13, a freelancer who worked on illustrations.

HIGH SCHOOL STUDENTS LEARN ABOUT OPTIONS FOR CREATIVE CAREERS

In October, CIA welcomed 229 students from 23 Northeast Ohio high schools to Next: Living Art + Design, the annual career-exploration event for creative teens. Panelists Aaron Drake ’10 and ’11, Martinez ’08 ’12, Trisha Shah ’12, and senior Josette Galiano spoke to the rapt audience about their educational and career paths. Students then rolled up their sleeves and made art in workshops focused on animation, biomedical art, ceramics, drawing, game design, glass, graphic design, illustration, industrial design, interior architecture, jewelry + metals, painting, photography, printmaking, and sculpture. Alumni who led workshops included Jim Groman ’88, Lincoln Adams ’98, Aaron Pizzuti ’97, Pete Marc ’05, Jared Bendis ’04, Christi Birchfield ’96, Erin Duigg ’01, Rose Heilmann ’01, Mike Davis ’12, Jacque Wynn Kennedy ’12, Stephanie Lee ’13, and Joshua Maxwell ’13. Next was made possible through the generous support of the Leonard Krieger Fund of the Cleveland Foundation, KeyBank Foundation, and Cuyahoga Arts & Culture.
CIA HONORED FOR EUCLID AVENUE ARTBOX PROJECT

CIA students added character—and characters—to Cleveland’s Euclid Avenue this fall and the college won an award for the effort. University Circle Incorporated honored the Cleveland Institute of Art with a Building the Circle Award for ArtBox, the collaborative project through which eight Illustration majors created artworks that now decorate 22 Euclid Avenue utility boxes.

The illustrations are all based on a theme chosen by UCI: scenes from Cleveland and University Circle between the 1920’s and the 1960’s. A local company printed the digitally rendered illustrations on durable adhesive film, which was carefully wrapped around the boxes in late September.

“Assignments of this nature are part and parcel of the Cores + Connections academic vision of CIA, in which our students learn first hand how to apply their talents, communication skills, and ideas to producing meaningful products for their clients,” said CIA President Grafton Nunes, who was instrumental in promoting the collaboration. “To view a Rickr album showing all 15 ArtBox scenes, go to bit.ly/Ey2ym.

LEFT: THE ARTISTS BEHIND (AND IN FRONT OF AND ON TOP OF) THE ARTWORKS NOW COVERING 22 UTILITY BOXES ON EUCLID AVENUE POSED WITH TWO REPRESENTATIVES OF UNIVERSITY CIRCLE INC., CONSULTANT CHRISTOPHER BORGIERNO, FAR LEFT, AND DIRECTOR OF PLANNING AND DESIGN, BRYAN EVANS, FAR RIGHT. ILLUSTRATION MAJORS ON THE GROUND ARE, LEFT TO RIGHT, KELLEY CRETCHER ’22, LUKE GRABER ’24, BRITTANY LOCKWOOD ’24, PAUL ZACORSKI ’24, ROBERT BEHNGO ’24, AND WILLIAM APPELDORN ’24. ON TOP OF THE BOXES ARE, LEFT TO RIGHT, CASSANDRA JERMAN ’24, AND KASEY OLSON ’24.

CIA WELCOMES AMY RAUFMAN, VICE PRESIDENT OF INSTITUTIONAL ADVANCEMENT

Amy Raufman is CIA’s new vice president of institutional advancement. Raufman comes to CIA from Case Western Reserve University, where she served most recently as senior director of alumni relations, donor relations & operations for the Frances Payne Bolton School of Nursing. Prior to her development roles at the nursing school, Raufman served as director of development communications for CWRU, where she led the strategy for communicating about the university’s annual fund, planned giving, donor relations, events, and corporate and foundation relations. Her previous fundraising experience includes positions at the Cleveland Orchestra and Oberlin College.

“It is an honor to join the leadership team at CIA at such a critical and exciting time in the Institute’s history,” Raufman said. “I look forward to bringing alumni, friends, faculty, staff, and students together to celebrate and build upon the CIA community’s generosity.”

“I am delighted to announce Amy’s appointment to our top institutional advancement post,” said CIA President Grafton Nunes. “She brings the skills and vision we need as we enter this next phase in the life of the college.”

Raufman replaces R. Michael Cole who retired after serving CIA for more than 11 years. In November, Cole was awarded CIA’s Award for Service at a donor event. “CIA has had an effective champion and eloquent ambassador in Mike Cole. His leadership and professionalism are truly exemplary and will serve the college long into the future, helping the Institute achieve even greater success and sustainability,” said Nunes.

CIA’S DIGITAL CANVAS INITIATIVE NAMED APPLE DISTINGUISHED PROGRAM

CIA’s Digital Canvas Initiative has been recognized as an Apple Distinguished Program for 2013-2015 for its integration of iPad technology into the curriculum of the College’s first-year foundation program. The Apple Distinguished Program designation is reserved for programs that meet criteria for innovation, leadership, and educational excellence, and demonstrate a clear vision of exemplary learning environments. CIA President Grafton J. Mikes said the Apple designation is a reflection of the fresh thinking that went into the digital canvas effort.

“CIA faculty members have brought creativity and innovative thinking to the integration of the iPad into the curriculum and their efforts are paying great dividends for students, who are more engaged than ever in their learning.”

Through this initiative, introduced in the fall semester of 2011, CIA provides an iPad to each incoming freshman for use throughout the curriculum to access the web, read e-textbooks, record, photograph, film, and sketch the world around them.

Because of its portability and power, the intuitive nature of its operating system, and its multiple functionalities, the device turned out to be an ideal tool for CIA’s freshmen charrette courses, allowing students to dive into complex assignments and make remarkable progress quickly.

THANKFUL FOR CREATIVE EDUCATION

Mimi Becker creates scholarship in honor of Professor Barbara Stanczak ’90

Going to art school to study painting was the fulfillment of a lifelong dream for Mimi Becker—and yet, it was her sixth career and her second love. When she enrolled at CIA in 2007, she had already been successful in advertising, social work, as an associate editor for several magazines in Hollywood, as a psychotherapist, and a classically trained ballerina—her first love.

But make no mistake, art is her everything. “When I came to CIA, I fell in love. All I ever wanted to do was go to art school. This was my gift to myself. I’m a working artist now. That’s what I do.”

Since CIA, Becker has exhibited her abstract paintings in numerous shows in Northeast Ohio, New York City, and Miami. She’s had recent shows with CIA professors, including one in August with Professor Emerita Barbara Stanczak ’90 and Assistant Professor Tommy White. Becker also sells her original doodle art on everyday items at affordable prices through Cafe Press at cafepress.com/mimismuses.

To give back to CIA, she felt inspired to create a scholarship in honor of Stanczak who, she explains, never stopped encouraging her to develop her own individual, artistic voice. Becker is clear that the scholarship is to be awarded based on need. She says, “It’s next to impossible to be creative if you’re so worried about money.”

She credits her family for her philanthropic inclinations. Her family established the Mildred and Martin Becker Family Foundation in 1994, a supporting foundation of the Jewish Federation of Cleveland. She and siblings Kathy Englebardt and Eli Becker now manage the philanthropic fund, which supports 20–30 other organizations. But Becker points out this is the first major gift she’s given. “There isn’t any other place I wanted to give it. It’s simple: CIA gave to me, and now I’m giving back.”

She knows that a robust scholarship fund is crucial to enabling CIA students to create, innovate, learn, and grow as artists and designers over the course of their education. “I want people to be able to go to art school. I believe in art. Where would the world be without it?”

To read a fuller version of this story—including descriptions of Becker’s artwork and her artistic process—go to cia.edu/minx.

For more information on how to invest in CIA’s future, contact Margaret Ann Guibranson, Esq., director of major gifts and planned giving, at 216.421.8016 or mguibranson@cia.edu.

Planned Giving: providing support for future generations of artists and designers
TRELA GIFT ESTABLISHES NEW BIOMEDICAL ART SCHOLARSHIP

Gene and Barbara Trela have created CIA’s first endowed scholarship for Biomedical Art in memory of Gene’s parents, Walenty and MaryAnn Trela. The Trelas have always had a great appreciation for the arts as well as a respect for advances in medicine. The healthcare they received over the years influenced them to unite their interests into this gift to CIA. The Eugene J. and MaryAnn Trela Endowed Scholarship for Biomedical Art in Memory of Walenty and MaryAnn Trela will be awarded based on merit and need. “Scholarships remain crucial in enabling CIA students to meet the costs of their education,” said Richard Koniszewski, director of corporate, foundation and government relations. “Because the Trelas’ gift is an endowment, it will assist students for generations to come. We’re so grateful for their generosity.”

GENE TRELA CHATS WITH PROFESSOR EMERITA MARSHA BACHTELL ABOUT A DONOR EVENT

Shi-Shirley A. Campbell ‘47 — along with Michelle Murphy ’04, Corey Herynk ’12, and Michael Helms ’13 — were featured in the exhibition, ENCORE: RENAISSANCE, at EDGE Gallery in Cleveland in October.

Richard Anuszkiewicz ’53 — had a solo show. Richard Anuszkiewicz: Recent Work, in CIA’s Rinnauer Gallery from November—December. He also graciously accepted CIA’s Award for Artistic Achievement, which was presented at a private donor event.

Herbert Friedoen ’58 — his enamel on oak piece, “Life in the Wonderzone,” was included in the Surface Impressions Exhibition at the Frederick R. Weisman Art Museum in October.

Fred Gutzeit ’82 — had work included in Dog, Dog, Cat at a Hulabaloo Collective show at ART at FIRST Gallery in New York City from September—November.

Ron Testa ’65 — had a work in the exhibition Human Meat: jerky, chucks, chorizos at Annmarie Scarpine Gallery in Columbus in December.

Mike Testa also had work in Still Point Art Gallery’s online exhibition, Nothing, in October.

Bruce McCombs ’66 — recently had work included in Copley to Kentridge, an exhibition of recent acquisitions at the Kaleidoscope MI Art Institute. He also had paintings included in The Kansas Watercolor Society National Exhibition at the Wichita Art (WAS) Center for the Creative Arts in October.

Mark Krieger ’67 — presented a talk on his The Children of Honduras' portrait project at the Cleveland Museum of Art in October as part of Pechako Night Cleveland.

John Nettlingham ’72 — along with John Spirk ’72, their industrial design firm, Nottingham Stirpe, was recently awarded an EDA Bronze Award for their design of Water Backpack, a low-cost solution for transporting and dispensing clean water in developing countries. It is currently being distributed by UNICEF in places like Africa and Asia.

John Spirk ’72 — see Nottingham ’72.

Julianne Edberg ’76 — took part in the Rago Make Paper Juried exhibit at the Morgan Conservatory in September. Also included were alumni Barbara Bachtell ’81, Marsha Sweet ’81, Susan Donovan Lowe ’88, Margaret Yuko Kimura ’94, Dawn Tekler ’94, Danielle Doore-Rook ’97, Kate Ward Terry ’97, Jason Millburn ’03, Daniele E. Stewart ’06, Lauren Sammon ’06, Brian Sabatella ’11, Christian MacKosick ’12, Kyle Dean Toddor ’12, current students Abbey Blake ’14, Jessica Howard ’14, Claire Marks ’15, Angelo Lukas Wallace ’15, and adjunct faculty member Robert Keleman. Rinnauer Gallery Director Bruce Checheky (faculty) served as one of the jurors for the exhibition.

Charles Gilchrest ’77 — participated in the year’s Inglis Fond in September to highlight this intersection of technology and art along with George Kozmyn ’92, Guy-Vincent Ricketts ’03, Jason Tilik ’97, Michael Neklo ’06, Valerie Grossman ’12, current student Alex Town ’14, and CIA Rinnauer Gallery Director Bruce Checheky (faculty).

Barbara “Babs” Reingold ’70 — showed work in two of her exhibits, including Hair at Rutgers’ Paul Robison Gallery in Newark, NJ, from September—December, and Hirun at Morean Art Center in St. Petersburg, FL, from September—October. She also had a solo exhibition, Luscious Wine, at The AC Institute in New York City from September—November.

Stella Nieschulz ’79 — see story on page 3.

Julian Severin ’79 — joined the newly-formed Hillsbroad Artists’ Collective, a group of ten artists sharing studio space and creative energy in the Hillsbroad Building on Cleveland’s west side.

Shan Goshorn ’90 — see story on page 6.

Barbara Bachtel ’81 — see Edberg ’76.

Marsha Sweet ’81 — see Edberg ’76.

Greg Kallos ’80 — had work featured in an article in Interior Design magazine in August. See story on page 4.

Anna Arnold ’83 — was recently honored with one of the first Arts, Education, and Entrepreneurship Awards selected by Young Audiences of Northeast Ohio. She also directs The Wasmer Gallery at Ursuline College in Pepper Pike, OH.

Guy-Vincent Ricketts ’83 — see Gilchrest ’77.

Victor Cimperman ’85 — has co- founded the Pat Cimperman Gallery from Cleveland Heights, OH. His work was selected in the Pat Cimperman Gallery from Cleveland Heights, OH. His work was selected for inclusion in the “jewelry/precious” category. This exhibition, Contemporary Craft, was accepted into the magazine’s 10 Breakthrough Products of 2013. The Cub Cadet RZT-S Zero Mower won a 100-degree without leaving a circle of enchanted grass; its all-electric power lasts 60 minutes; and it runs in almost total silence. Also on the MDI design team are Dennis Fowler ’88, Jeff Kucera ’99, Marc Raber ’04, Jerome Powell ’07, Ryan Malbach ’09, Brandon Promersberger ’12, and Jonathan Pyrby ’12.

Jim Groen ’85 — an animation director, illustrator, toy and animation character designer is currently working for American Greetings as a master creative director. He leads workshops on animation for high school students at CIA in October as part of NEX: G Art + Design. He is looking for an assistant faculty member in CIA’s Illustration andAnimation departments. Also leading workshops were Lincoln Adams ’98, Aaron Pizzi ’96, Pete Maric ’06, Jared Bendoll ’04, Chadith Birchfield ’06, Erin Duhig ’11, Rose Heilman ’11, Mike Davis 12, Jacqueline Wynne Kennedy ’12, Stephenie Lee ’13, and Joshua Maxwell ’13.

Mark Howard ’86 — had a solo show, Nothing Sacred, at William Busta Gallery in Cleveland in November—December.

 Judy Takacs Pendergast ’88 — won Best of Show in the Valley Art Center’s Annual Juried Art, or Exhibit, for the second time in three years. She will be well known in the region for her larger-than-life portraits, and won the top prize in the show’s 42nd annual edition for “The Gardened Ideal,” an oil on canvas. She also recently published a book, Chicks with Balls: Judy Takacs paints uncanny female icons.

Harriette Moore Ballard ’87 — had an exhibition, Novel Expressions: Past and Present, at Dixon Birdell Gallery in Cuyahoga Valley, CT. She was also featured in an article in The Day newspaper in New London, CT. Read more at bd/DINW.

Judith Brandon ’87 — had a solo show at Hanamid Paul Lasko Gallery in Cleveland in November through early January.

Linda Zolten Wood ’87 — see Kordic ’85.

Jerome Michael ’88 — participated in We Wish You A Merry Christmas: A Cleveland-area festival all about cutting edge music, art and design, along with over 40 participating artists. An exhibitor, storyboard artist, and designer whose projects have been seen in magazines, television shows, character design, book covers, and greeting cards, he was selected for the 47th Annual Society of Illustrators West Show in Los Angeles and recently finished work on the popular animation, “Veggie Tales.” Also see Groen ’85.

NOTES
Notescontinued

James McNamara '03 – see Kordy '86.
Jason Milburn '03 – see Elbarg '76.
Jared Bends '04 – is an artist, photographer, teacher, playwright and timbermaker. He is teaching as an adjunct faculty member in CIA’s Game Design Department. He is a lead developer, designer, and co-owner of Lemming Labs Limited, which develops interactive mobile applications for the iPhone, iPad and Android platforms. Also see Gorman '86.
Scott Colosimo '04 – as the founder of Cleveland CycleWerks, he recently opened Cleveland Motorcycle as the exclusive dealer of the Cleveland brand motorcycles.
Yumiko Goto '04 – see Ciffà '90.
Anne Kibbe '04 – see Kofob (faculty).
Michelle Murphy '04 – is the director of the new gallery, Miro Art Space, which opened its doors in November. Her artwork has been published and exhibited internationally, including exhibitions in New York, Geneva Switzerland, Guatemala City, Chicago, and San Francisco. She is a professor and curatorial at the GSU Glenn Research Center and co-curator of the art and culture online magazine MIKESBUBBLE. Also see Campbell '47.
Mark Raber '04 – see Tymoszczuk '85.
Vumber Stuart-Gilley '04 – is now associated director of retail innovations and capital initiatives at GUESST RetailDesign/StoreDesign. Valerie Mayen '05 – held her second annual show on February 6th, Tuliptime: at the Showcase Factory in Lakewood in November. Also see Hess '88.
Christ Birchfield ’06 – was featured in a two-person exhibition at Para Gallery in New Orleans, as well as New Printmakers Make Their Marks at the Hunterston Art Museum in New York, N.Y. Also see Hess '88.
Jess Laskeyosky '06 – see Kabob (faculty).
Mark Reigelman ’06 – his recent public sculpture, “The Rainfast Nest,” was featured in the August issue of Design Magazine.
Denise E. Stewart '06 – see Elbarg ’76.
Oliver Barrett '07 – see Hess ‘88.
Jeremy Powell ‘07 – see Tymoszczuk ’85.
Michael Nekic ’08 – see Gellert ’77.
Zena Verda Pesta ’08 – was part of a collaborative group that created U Stool, a stool that encourages active sitting, uses significantly less energy in its manufacturing and disposal, and compostable. Read more: bit.ly/jzbqRw.
Lauren Sammon '08 – see Elbarg ’76.
Jerry Birchfield '09 – had a solo show, Exceptional Form, at William Busta Gallery in Pittsburgh. Also see Hess '88.

ATTENTION CLASSES OF 1960 AND 1962

The CIA Library has no commencement programs for your classes. If you have a copy you would be willing to donate, mail it to: Kristine Rom, Library Director, Department of Academic Resources, Cleveland Institute of Art, 11141 East Boulevard, Cleveland, OH, 44106, or call 216.422.7440.

Shan Goshorn '80 has made a livelihood of weaving her passion for contemporary art with her commitment to human rights and her career is now soaring. For 30 years she has supported herself exclusively with her multimedia artwork, which visually tells stories of displacement, removal, and rampant human rights abuses perpetrated against Native Americans, specifically her own Cherokee Nation. Goshorn's painting and photography graduate's recent work involves weaving traditional Cherokee baskets using shredded reproductions of historical documents and photographs that detail these abuses (above: “They Were Called Kings,” 2013). Recent recognition includes a 2013 Eiteljorg Contemporary Art Fellowship, sponsored by The Eiteljorg Museum in Indianapolis; the 2013 SWAA (Southwestern Association for Indian Arts) Discovery Fellowship; a 2013 Smithsonian Artist Research Fellowship; and the 2014 Native Arts and Cultures Foundation Traditional Arts Fellowship. The Smithsonian fellowship gave Goshorn the opportunity to examine treaties, maps and photographs in the institution's collections.

2013 WAS HUGE FOR ARTIST, ACTIVIST SHAN GOSHORN

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Kasumi (Associate Professor, Animation) – exhibited new work in early December at The Gallery at Gray's at Aqua Art Miami, one of the most exciting contemporary art fairs during Miami Art Week. She has been invited to exhibit work in Los Angeles at the Coagulaburod at biscuits in Buenos Aires, Szczyt (Poland), and Neuenbrunnen (Switzerland) and at the 10th Busan International Video Art Festival and Symposium. A new work of hers, titled ‘The Thai Eric Show on Adult Swim,’ the TBS broadcast channel. She produced a short film for the UK second competition for the Franklin Reconfigurations competition. She will be on view in January at the Unpainted Media Art Fair in Miami.

Robert Kelemen (Adjunct Faculty, Graphic Design) – see Eisberg '78.

Amber Kemphorn (Adjunct Faculty, Sculpture) – also see Julian Stanczak '54 (library.case.edu).

Chad Lacy (Technical Faculty, Glass) – will have a residency and solo show at Neuhaus Glassworks in Lompoc, California. Also see Kabot (faculty).

Liz Maugans (Adjunct Professor, Printmaking) – see Kabot (Research).
With only one semester of art school under their belts, students from the class of 2017 displayed this work in the Foundation Fall Show 2013. Artists (left to right): Abigail Collins, Brianna Zahir, Alizay Skaaff, Benjamin Eberle, Billy Yad.

Foundation exhibition

IPAD TOUR HIGHLIGHTS CIA ARTISTS IN CLEVELAND MUSEUM OF ART COLLECTION For more than 100 years, the Cleveland Museum of Art and the Cleveland Institute of Art have enjoyed a dynamic relationship. Museum visitors can now explore that historical connection by taking an IPAD-guided tour of works in the museum’s collection that were created by CIA alumni and current and former faculty. ArtLens, the museum's free IPAD app, enables the CIA tour (or just about any other personalized experience of the collection). Download the app onto your own IPAD 2 before your visit, at ClevelandArt.org/gallery-one/artlens, or borrow one of the museum’s IPADs when you get there. Above, freshman Lauren Ellery and her classmates view the museum’s 40-foot-long collection wall of digital images—the starting point for most ArtLenses tours.