

LINK

THE CLEVELAND INSTITUTE OF ART MAGAZINE / VOL. 21, NO. 2 MARCH, 1988



Two more CIA recruits



Susan Gray Bé is the newest member of the admissions staff at the Cleveland Institute of Art, with the title of assistant director of admissions. Bé holds a bachelor's degree in studio art from Hamilton College and a master of arts in painting from the State University of New York in Albany. In addition to her strong background in studio art, she has worked as an admissions interviewer at Williams College in Williamstown, Massachusetts and has taught at several East Coast schools.



Michael A. Jacubenta came on board as the Institute's Director of Financial Aid on February 1, replacing the retiring Charles Bushong. He comes to the Institute from Case Western Reserve University, where he was assistant director of financial aid for two years. Jacubenta has a master of arts degree in college student personnel from Bowling Green State University and a bachelor of science with a specialty in business, psychology, and sociology from the University of Toledo. He also worked for five years as coordinator for student services at Huron Road Hospital in Cleveland.

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IN THIS ISSUE

Joseph McCullough to Retire	3
New On The Scene:	
Robert Buganski	4
Rebekah Laskin	4
Virginia Glassman	5
William Martin Jean	6
Artistry in Motion: Jerome Malinowski '61	7
Downtown Exhibition Program	8
Around the Institute:	
Capital Campaign Concludes	9
'38, '63 Reunions Planned	9
First Phone-a-thon Approaches	10
Alumni Fund Update	11
Faculty & Staff Notes	12
Alumni Notes	13
Obituaries	18
Gallery Schedule	19

PHOTO CREDITS

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Paul J. Nickels, Editor
Georgianne Wanous, Director of Alumni Relations
Cheryl Overby '85, Layout Artist

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The Institute admits students without reference to race, color, creed, handicaps, sex, or national origin.

ABOUT THE COVER



This scene of the East Boulevard Building by Institute Associate Professor of Photography Dennis Buck should be familiar to alumni of the Institute for more reasons than just its content. It is the December illustration of a photographic calendar mailed to all alumni and friends of the Institute in December, 1987. If by chance you didn't receive yours, drop a line to Alumni Relations Director Georgianne Wanous and she'll send one along.

McCullough retirement set for August 31, 1988

After nearly 33 years at the helm of the Cleveland Institute of Art, Joseph McCullough has announced his intention to retire from the presidency, effective August 31, 1988. His decision brings to an end perhaps the longest-running current college presidency in America, and certainly marks the conclusion of the most significant era in the history of the Institute. It was an era which saw the school expand, then solidify its position as one of the finest independent colleges of art and design in the country.

"I have enjoyed the challenge," commented McCullough in announcing his decision shortly after Christmas, "but the time has come and in fact probably passed where there should be a change. I can honestly say that for more than thirty years I could hardly wait to get to work in the morning. But now there are other things to do."

In making the official announcement, Institute Board Chairman Harvey G. Oppmann noted that McCullough "seems irreplaceable. I can vouch for all of the trustees when I say that while we are pleased for the opportunities retirement will provide Joe to pursue his other interests, we feel regret for the loss of his leadership and the stability it has provided the school over these many years. Joe McCullough will be sorely missed, although his many accomplishments will stand as testimony to his excellent vision for the school."

McCullough's tenure began with his appointment to the position of acting director of the school in 1954; he became director a year later. Over the next 33 years the Institute grew from about 235 students to over 500, more than doubling its physical facilities with the purchase of the Factory building in 1981. His list of accomplishments as president is long and impressive; it will be reviewed in full detail in a future issue of *LINK*.

As for his immediate plans upon retirement, McCullough plans to resume painting and exhibiting, which he has been unable to do since beginning the Institute's successful, \$7.5 million campaign during the centennial year in 1982. He also will continue to pursue his two most beloved hobbies, bird-watching and fly fishing.

According to Institute Board Chairman Harvey G. Oppmann, a search committee consisting of select faculty, trustees, and others has already begun laying the groundwork for the search for McCullough's successor. Anyone with suggestions should direct inquiries to Cynthia Harper, secretary to the search committee, at the Cleveland Institute of Art.



All those years ago: Joseph McCullough, right, breaks ground for the Institute's East Boulevard building with Board Chairman George Gund, center, and board member Mrs. A. S. Ingalls.

CIA Recruits, 1987-88

by Paul Nickels



Robert Buganski: raised on three dimensions.

Robert Buganski, Sculptor

Roger Buganski, new assistant professor in the Department of Sculpture at the Cleveland Institute of Art, stands over six feet tall and has the rugged good looks and workmanlike hands of a construction worker. He's not, but construction work has had a significant impact on his life and his approach to making art.

"I grew up on a farm near Cape May, New Jersey, and besides farming, my father and several of my uncles were construction contractors," he recalls. "I was, from a very early age, around a lot of building activity. I grew up with blueprints on the table, designing houses as a child. Probably the very first artist I ever became familiar with was Frank Lloyd Wright; I wanted to design houses like Frank Lloyd Wright! In fact, I haven't completely abandoned the idea of doing architecture some day."

While none of his immediate family members made art, Buganski found

himself drawing, painting, and "making things" from an early age, and his background was of great help.

"Being raised in a three-dimensional world, where things were always being put together, it became second nature," says Buganski. "It was an advantage when I started making art; I really didn't have to think about how to put things together."

As both a sculptor and a teacher, Buganski stresses the need to remain contemporary in approaching work.

"What I try to do with my students is to get them thinking about what they're making; they shouldn't just try to make structures or things that look like art, because that's very easy to do. Sculptures should be about something, whatever that might be, and should be as contemporary as possible. That's the point I emphasize, over and over.

"First of all, it's important to know your contemporaries. Know what they're making and why they're making it. Art is always made in some kind of cultural context, and I personally be-

lieve that it's important to be part of a larger community of artists. There's a lot to be picked up from reading; we're flooded with periodicals."

Does this mean that the artist shouldn't focus inward, "finding oneself" through his or her art?

"I think the idea of going and finding yourself is a little bit of baloney," responds Buganski. "You can find yourself every morning when you wake up and do the things you do, the way you do them. The idea of 'finding yourself' is sort of a carry-over of the 1960s attitude that was a very easy philosophy to follow. It has run rampant not only through art schools but liberal arts colleges in this country."

Buganski's approach to his own work is revealing, and consistent with his philosophy of teaching.

"I try to keep it as contemporary as possible," he says. "It's not dominated by a particular material, scale, style, or theme. If I've got to change to accomplish something, I won't worry about it."

Buganski's piece in the recent faculty exhibition, "Chippendale Nuke," is perhaps representative of his particular way of making art. A rough-hewn work which looked like a segmented cooling tower for a nuclear power plant, it evolved through several phases before its completion.

"It was part of a body of work—I tend to make work in series of four or five pieces," he explains. "Initially, I had become transfixed by a nuclear cooling tower near my hometown. I looked at it every day, totally entranced by it. I started making sculptures about the form; I wasn't commenting about nuclear power, I was talking about this incredible form! Later, I editorialized a bit. It's an elegantly beautiful form but it's potentially deadly. Deadly beautiful. 'Chippendale Nuke.'"

For all his proclivity with tools and construction techniques, Buganski's final version of "Chippendale Nuke" was sculpted with an axe!

Rebekah Laskin, Enamelist

A cursory exam of the resume of Rebekah Laskin, who came to the Institute at the beginning of the current academic year as assistant professor of enameling, might astound the viewer. How could someone who completed her bachelor of fine arts degree at the State University of New York in New Paltz in 1982, only six years ago, have such an incredible track record of exhibitions? Laskin has shown her work almost constantly since the early 1980s in galleries and collections all over the world, and coast to coast in America. Included on the list are such prestigious

locations as the Smithsonian Institution in Washington, D.C. and the American Crafts Museum in New York City, and her gallery affiliations include the prestigious Hellen Drutt Gallery in Philadelphia.

"Well, I guess I got somewhat of a jump start on my professional career," smiles the diminutive and soft-spoken Laskin when queried on her record. "Before I graduated, I spent a year as an artist in residence out in Oregon, and by the time I finished I was on my way."

That, and a look at her work, adequately dispels the mystery of her success. Laskin's enamels—at least those she had on display in the recent Faculty Exhibition at the Institute—feature exquisitely finished, two-dimensional surfaces that are much like tiny abstract paintings, subtly colored. She confirms this approach to her work in jewelry.

"I approach them more as paintings or drawings; the fact that they are pieces of jewelry is not of primary importance to me," she explains. "For example, when you look at a brooch, you don't necessarily see the pin mechanism—that's not visually important. I'm really dealing with a small, two-dimensional surface."

Laskin did not complete her bachelor's degree until she was 28, but she wasn't wasting time before settling down to finish her studies. After a year in liberal arts college as a fine arts major, she took one complete year off from school, returned to another liberal arts college, and found herself on a semester's leave as an apprentice at a jewelry company in New York City, where she



Rebekah Laskin: exhibitor extraordinaire.



Virginia Glassman: art and people.

was born and lived until she was ten. She didn't leave after that semester though; she remained for four years.

"At that time, I decided to take my own work seriously," she remembers. "I wasn't exhibiting, but I was doing my own work the whole time on the side, and it was completely different from my commercial work."

While most metalsmiths dream of working in the finest precious metals and stones, Laskin's commercial experience sent her in another direction.

"When I left the company and returned to school, I reacted violently against what I had been doing every day," she recalls. "I wanted to work with plastics, brass, things like that. I had the opposite response that most people would have."

While she has taught at several other schools as an instructor, including her most recent position at New York University, this is Laskin's first permanent academic appointment, and thus far has been a very positive, and in some ways fruitful, experience.

"In addition to my duties in enamel, I'm teaching a section of design class in the Foundation Program, and that's been a very stimulating experience," she reports. "It forces me to think about other materials, and takes me out of my normal realm."

To date, Laskin awaits her first opportunity to meet the legend who preceded her by a few years, Kenneth Bates. "Of course I've heard of him and read his books; he's one of the best!" she says. "I'd love to meet him."

It's not hard to imagine that Bates would enjoy meeting her as well.

Virginia Glassman, Career Planning & Placement

Virginia Glassman is only the second person to hold the position of Director of Career Planning and Placement at the Cleveland Institute of Art. Before the office was established just a few years ago, placement was a bit of an afterthought; in the career-conscious 1980s, it's become one of the more important positions on the administrative staff at the Institute.

Glassman has the perfect mix of experience and education to handle the job, which involves helping students to prepare for life after art school, arranging internships for them while they are students, and providing employment information and job-search assistance to graduates of the school as well.

"After graduating with a degree in fine arts, I've held a significant variety of jobs," she says, freshly tanned from a well-deserved California vacation. "I taught for awhile at the high school level, and worked in management with several galleries, one for four and a half years. I can sympathize with the students' concern about finding a job after finishing school."

"For me, this job combines just about everything I ever wanted to do," she continues. "I knew that I wanted to work in an arts-related position that would bring me into contact with a lot of people, and this is it."

Among the services provided by the Office of Career Planning and Placement are internship arrangements for current students, career planning and

"meat and potatoes" courses, including such topics as desk-top publishing, computer graphics, papermaking, flower arranging, glassblowing, and even a course called "Acting and the Creative Imagination."

"It's very similar to a beginning acting class taught by Paul Lee from the Cleveland Play House," says Jean. "It has proven very popular, even with some of our current day students, by helping them conquer stage fright when talking about their work."

Beyond the realm of Evening and Saturday School, however, is where the real changes will be felt. One significant area involves the Institute's participation in the nationwide BASIC program, short for Basic Art Support in the Curriculum. Funded partially by the National Endowment for the Arts and the Alliance of Independent Colleges of Art, it is designed to provide opportunities for growth among the nation's art teachers, and to deliver a message of advocacy for art education beyond the classroom to educational administrators, boards of education, and local, state, and federal officials.

"The BASIC program is two-fold in approach," notes Jean. "We want to assist teachers, helping them to develop as artists personally, and we want to help them take those skills into the classroom. Another segment of BASIC involves artists in the schools. Institute faculty members spend a day or a half-day demonstrating their skills inside the classroom. It's not unlike the days when I was a student at Holy Name High School and Peter Paul Dubaniewicz would visit. It was a wonderful experience for us; we'd never been in contact with a professional artist before."

In addition to the BASIC programs, there are more irons in the fire: Jean would like to see, among other things, the eventual offering of Evening School coursework during the summer, as well as residential summer programs for teachers and those high school students who want to get a jump on their college years.

"These types of programs are very successful at other schools and I expect to have them here as time goes on," says Jean. "As for evening school during the summer, there's plenty of light until well past 9 p.m. We could offer courses off-site; painting at the Shaker Lakes, or drawing at the Galleria, things like that."

Lest the reader think that such ambitious plans have side-tracked Jean from his own popular work, fear not: He's been invited to hang in a two-man show at the Butler Institute of American Art in 1989. He reports that his biggest problem in preparing for that show is finding sufficient studio time. "But then, I never wanted the luxury of just one job," concludes Jean.

Jerome Malinowski '61: In pursuit of artistry and speed



Jerome Malinowski '61, right, and the beautiful bobsled. Look for it in 1992.

The following article is reprinted with the kind permission of its author and the Newsday organization in Melville, New York. Jerome Malinowski is a 1961 graduate of the Cleveland Institute of Art.

Georgetown, N.Y.—It has been 32 years since the United States won an Olympic medal in a bobsled event.

The Americans have tried to improve in recent years by using high-tech sleds created by engineering firms from home and abroad. Nothing changed; the sport still was dominated by the likes of East Germany and Switzerland.

There's new hope for the Winter Olympics in Calgary. A sleek two-man sled has the U.S. team bubbling with optimism.

Jerome Malinowski, 48, an art profes-

sor at Syracuse University, took a 350-pound lump of clay and transformed it into an elegant racing machine. It received a favorable response from the U.S. team, which tested the sled last October at Winterberg, West Germany, and last month at Innsbruck, Austria.

"Somebody said it was beautiful," said Malinowski, who constructed the sled on his 220-acre farm, 35 miles southeast of Syracuse. "I wanted it to be beautiful, but I also wanted it to work. There's nothing superfluous on the sled. The forms are functional."

Malinowski's creation is one of two two-man U.S. sleds being considered for use at Calgary. The other bob is the product of Air Flow Sciences Corp., a technological company in Livonia, Michigan. Sled drivers Brent Rushlaw and Matt Roy have until the start of the

two-man finals (Feb. 20 and 21) to choose between the two.

At Sarajevo in 1984, the U.S. team's two-man sled finished 15th. The U.S. hasn't been a contender since 1956, when its four-man sled won a bronze medal. Its last gold medal was in 1948.

The U.S. is a long shot in Calgary. The East Germans and Swiss are heavy favorites. That the Olympic course is hybrid—used for both bobsled and luge—favors the East Germans, who won the gold and silver in both the two- and four-man events on the hybrid course in 1984.

"I guess you could say we're a darkhorse," said Dave Heim, executive director of the U.S. Bobsled Association. "We're up and coming. This is definitely our best chance for a medal since '56."

Ironically, it was the U.S. team's poor showing in Sarajevo that prompted Malinowski to build his own bob. "I was embarrassed," said Malinowski, who watched the games on TV. "It looked like our sleds were outdated."

The road to the Olympics started as a class project. Malinowski got together with Syracuse engineering professor Bob Manning, who already had done research on bobsled design. They recruited some students, and that's how it began.

Malinowski knew nothing about bobsleds, but he incorporated his artistic ability and knowledge of aerodynamics. "I didn't know anything about the sport, but I treated it as a piece of kinetic sculpture," said Malinowski, who used to design cars for Ford Motor Co.

Last February, Malinowski took his plans to the United States Bobsled & Skeleton Federation in Lake Placid. He was granted \$3,500 in seed money to develop the project. Since then, he has received \$10,000 from local contributors. The sled constructed by Air Flow Science Corp. was funded with \$850,000.

With the help of one of his students, Malinowski built a 12-inch model of the sled and tested it in a wind tunnel at Syracuse University. The full-scale model, made of Kevlar, carbon fibers and polyester, was constructed last summer at Malinowski's farm. In October, it was finished. Off to Winterberg.

"It was exciting to see it on ice," said Malinowski, who jumped in as a brakeman on a run.

Malinowski's sled is unique in that it uses curving fins instead of handles, so the brakeman's hands don't get caught as he pushes off and jumps in. Every split second is crucial, you know.

* * *

Editor's Note: Unfortunately, there wasn't sufficient time to test Malinowski's sled before the Calgary games commenced, and the sled wasn't used. Look for it, however, in 1992!



The Frank J. Lausche Building, 615 Superior Avenue.

The CIA's downtown extension

Since October of 1987, the Institute has enjoyed the privilege of managing an exhibition program for the Lausche State Office Building in downtown Cleveland. The building, located at 615 Superior Avenue, N.W., in the triangle where Huron Road meets Superior before coming to the Detroit-Superior Bridge, is a distinguished design by the late Cleveland architect and friend of the Institute Fred Toguchi. It is embellished at the tip of the triangle by one of Gene Kangas's people-friendly sculptures, and at its main entrance by Tony Smith's bold, slanted gate in bright red-orange. Its fine, large, formal gallery space is visible to passers-by on Superior through a long glass facade.

In the past ten years of a moribund downtown area, the gallery stood empty most of the time. But the current renaissance of the Flats and the gentrification of the Warehouse District make it a prime exhibition site, and the Institute is pleased to fill it with exhibits year-round.

The first three shows featured work by recent Institute graduates. In fact, showing off to Clevelanders the artistic mettle of our graduates will remain a priority in exhibition planning for the Lausche site.

There is also room for a range of exhibitions we have always deemed desir-

able, but until now could never accommodate. From February 19 through March 11, for instance, trained artists among the administrative Institute staff were, for the first time, able to "come out of the closet." From mid-April through mid-May, two CIA graduates will show their work side-by-side with that of friends who graduated from the Art Institute of Chicago, Pittsburgh's Carnegie-Mellon, and the Rochester Institute of Technology. There are plans for bringing together CIA student work with work by art students at neighboring institutions such as Cleveland State University, Kent State, and others.

But not all exhibits will be Institute-related. At regular intervals, the gallery at the Lausche will be given over to other local or regional art organizations. As this issue of *LINK* goes to press, for example, a show is hung there by the Cleveland Society of Communicating Arts; in June, it will be the turn of the North Coast Collage Society.

LINK readers with exciting exhibition suggestions are urged to make them known to Gallery Director Ursula Korneitchouck, who also reminds all alumni to send her slides of their current work to help get her alumni slide collection off the ground.

—Ursula Korneitchouck

AROUND THE INSTITUTE...

Campaign concludes

Based on the receipt of two major gifts shortly after the first of the year, it appears that the Institute has successfully concluded the Capital Campaign begun during 1982, the school's centennial year. While returns are still being calculated as *LINK* goes to press, early signs are that the goal of \$7.5 million was exceeded significantly: The final total should top \$8 million.

This figure is all the more remarkable considering that the original goal, set at the onset of the campaign, was just \$6 million. That goal was revised upwards to \$7.5 million in 1985.

"What a glorious ending to our campaign," exclaimed Campaign Chairman Mrs. David L. Grund, who is also vice chairman of the Institute's Board of Trustees. "To be over our goal is beyond our expectations and I am most gratified that the community has responded to our request for help through our first capital campaign in thirty years. It is a great tribute to the generous and thoughtful people and organizations in this wonderful city."

According to Institute Vice President for External Affairs Gregory G. Gibson, the two gifts which pushed the campaign over the top were a five-year, \$500,000 commitment from The Reinberger Foundation, earmarked for renovation and program endowment for the Institute's main East Boulevard galleries, which herein will be known as The Reinberger Galleries, and alumnus Russell B. Aitken, who made a donation of \$200,000 to repair and endow what is now known as the Russell B. Aitken Auditorium in the East Boulevard building. These major gifts join several other "naming" gifts received during the course of the campaign, including one from Frances W. and H. Jack Lang, for whom the Factory's Skylight Studio was named.

"We were pleased to receive these two major gifts which helped close the campaign," Gibson said, "but I want to stress how much we appreciate everyone who participated, on whatever scale, and that includes all the trustees, friends, and others who volunteered their time. Without their efforts, none of this would have been possible."

Gibson concluded by saying that plans are being made to make an official conclusion to the campaign in a way that would recognize everyone's efforts.

The Capital Campaign was launched in 1982 primarily to help pay for the purchase and renovation of the Institute's



Institute happenings: Members of the newly created Burchfield Society of major donors to the CIA gathered recently at the Institute to hear from Dr. Edna Lindemann, Director Emeritus of the Burchfield Art Center in New York. Left to right, Dr. Lindemann, member Richard B. Tullis, and Joseph McCullough.

Factory building, which nearly doubled the size of the school's educational facilities. It was broadened to include some much-needed renovations to the main building as well, and to provide for support of programming for students, faculty, and exhibitions.

Reunions planned

Plans are in the works for summer reunions for the classes of 1938 and 1963, celebrating their 50th and 25th reunions, respectively. While dates and a preliminary schedule of events have al-



Trustee Mrs. Joseph Gardner, left, and Mrs. Herman L. Vail, a member of the Institute's Advisory Board, admire work at the 1987 Faculty Exhibit.



Mrs. Joseph McCullough, Mrs. Fred Walker, and Kenneth Bates at the Burchfield dinner.

ready been drawn up for the 50th reunion, that information is not yet available for the class of 1963.

The class of 1938 will gather at the Institute on the weekend of June 10-12, 1988. A preliminary mailing has already been made to all members of the class, with the response due in shortly. Serving on the committee for that reunion are class members Jim Modarelli, Charles Sallee, Lucille Shaw Stuart, and Rosalyn Cenen Safier. Plans include a "getting reacquainted dinner" on Friday, a banquet on Saturday evening and a brunch on Sunday morning, to which members of the classes of 1937 and 1939 who live in the Northern Ohio area will be invited to reminisce and rekindle old friendships.

Similar events will be planned for the class of 1963. A 1963 reunion committee is being formed at this time. If you have any suggestions or would care to be a part of that committee, call Georgianne Wanous at the Institute at (216) 229-0987. She would also be very interested in gathering addresses for any member of either class—approximately ten individuals from the class of 1938 have yet to be located, for example.

Phone-a-thon set

For the first time, the Cleveland Institute of Art is planning a "Phone-a-thon" project to broaden its base of alumni support. According to Director of Alumni Relations Georgianne Wanous, the dates of the proposed "Phone-a-thon" will be from April 11 to April 21st.

Wanous also stressed that while the event is certainly designed to raise some dollars toward the Institute's Alumni Annual Fund goal, fundraising is perhaps only a secondary goal of the Phone-a-thon. Primarily, it's an opportunity to get in touch.

"The idea for this event occurred to us

when we were making calls to members of the classes of 1937 and 1962 for last year's reunions," states Wanous. "We had such a good response from people who hadn't been in touch with the Institute in so many years. A lot of good will was created, and a number of the people we spoke to wound up getting involved again. Why not check in with all our alumni?"

On the appointed evenings, members of the Alumni Fund Committee for 1987-88, along with a number of faculty and staff volunteers, will gather at the Institute and begin making calls. Committee members include Chairman Joan Nickerson Budai '62, Joseph Cintron '54, Ruth Richards Dunn '34, Tony Eterovich '38, Corrine Farris George '53, Joan Lorence Inman '58, Raymond Kirschensteiner '66, Gudrun Kolenda '72, Donna Zackman Kolmos '56, Dorothy Lukacz '85, Mickie McGraw '66, Frank McGuire '74, Edwin Mieczkowski '57, James Modarelli '38, Moses Pearl '49, Constance Laundon Pierce '73, John Edward Reeder '78, Alice Winter Sands '36, Nancy Bunch Sheridan '57, Lucille Shaw Stuart '38, Diane Bjel Wilks '73, Ralph Woehrman '66, and Robert E. Woide '50 (ex officio).

"Our biggest problem in reaching the largest number of alumni may be in finding accurate phone numbers," says Wanous. "We've done a lot of research, but we're still missing quite a few. That will be one area in which the alumni we do reach early on may be able to help us."



Viktor Schreckengost and Trustee Mrs. Richard B. Tullis at the Faculty Exhibit opening.



Can you identify the members of the class of 1953? The first to do so, or at least to come closest, will receive a special gift from the Institute's Alumni Office. Drop a line with your answers to the attention of Georgianne Wanous at the Institute. Hint: One of the school's most famous alumni, Richard Anuskiewicz, is at the top left.

So, if your telephone rings some evening during the month of April, be prepared for a "blast from the past," and an opportunity to catch up on what's new at the Institute, plus a chance to help support the Institute through the Alumni Annual Fund.

'62 Grad chairs Alumni Annual Fund

Two years ago, Joan Nickerson Budai '62 might not have imagined herself in such an active role as chairman of the Alumni Annual Fund at the Cleveland Institute of Art, which she is today. The key to her reconnection with the school was the phone call she received inviting her participation in the class of 1962's 25th reunion last summer.

"The only times I had ventured back into the school were occasional gallery visits to see the sporadic exhibit," she explained recently on a visit to the Institute's alumni office to confer with Alumni Director Georgianne Wanous on plans for the upcoming Phone-a-thon. "But it was such a thrill to get together with all the old classmates, and

we all had such a great time, that it suddenly became very easy to get more involved. That's the key to it—it feels comfortable to be a part of the school again."

Budai, who graduated with a degree in painting and graphic design, also has three sons, one of whom is a second-year Foundation student at the Institute today, so she was also aware of the importance of alumni contributions to the school.

"It's simply an economic necessity to raise funds to help today's students," she explains. "Costs have gone up so much, and what better group is there to go to for support than the alumni? I think every one of us who went to school here feels a special attachment to the place and this is a great way for me to express it."

Budai also reports that the fund stands in a pretty strong position with some three months left to reach the 1987-88 goal of \$50,000. "To date we've raised about \$33,000, which exceeds the previous year's total by more than \$10,000 already," she says. "And there's more good news. We've seen the size of the average gift increase, and a signifi-

cant amount of the total has come in from alumni who had not previously donated. That is a very positive trend that hopefully will continue."

A very strong push, for which Budai and her Alumni Fund Committee are now preparing, will be the April Phone-a-thon (see article elsewhere in this issue).

Whatever the final total is, though, it's certainly great to have people like Joan Nickerson Budai in the Institute's camp.



Joan Nickerson Budai '62.

FACULTY & STAFF NOTES:

Pamela Brownlee (Liberal Arts) co-directed a project designed to highlight approaches to writing among grade school students, with the ultimate objective being to reduce writing anxiety.

Catherine Redmond (Painting) held a one-woman show at the Butler Institute of American Art, Youngstown, Ohio, from December 13, 1987 through January 10, 1988.

Dennis Buck (Photography), along with fourteen of his former students, presented "Photo Class Reunion" at the Great Northern Corporate Center Art Gallery during December, 1987.

Robert Weitzel, vice president for academic affairs, chaired a meeting of AICA academic deans in Cincinnati in October, 1987; represented the Institute at the NASAD annual conference in October, and attended a conference of the National Council of Arts Administrators in November. He was elected to the NCAA's Board of Directors recently as well.

Gerald Vandevier (Painting) exhibited paintings at the Kilcawley Center Art Gallery in Youngstown, Ohio October 21 through November 14, 1987.

Mike Holihan (Printmaking) showed mixed-media works and prints at the Greater

Lafayette Museum of Art in Lafayette, Indiana late in 1987.

William Martin Jean, director of continuing education, judged the annual Juried Exhibition at the Willoughby Fine Arts Association during November, 1987.

Annet Couwenberg (Fiber) exhibited work at the Great Northern Corporate Center Art Gallery from September 1 to November 27, 1987.

Anthony Schepis (Drawing) judged the Ninth Annual Juried Art Show sponsored by the Solon Fine Arts Council at the Tri-C East Gallery during October, 1987.

Allen Holmes, vice chairman of the Institute's Board of Trustees, was awarded the Humanitarianism Award for 1987 by the National Conference of Christians and Jews in October, 1987.

Joseph Cintron (Painting) lectured and painted for a meeting of the Hillcrest Art Guild on November 9, 1987.

Kenneth Bates (Emeritus) was honored in August by the Enamelist Society of America and named "Dean of American Enamellers." He was the keynote speaker for the first convention of the society, held in Cincinnati in late August, and was presented with a special bronze plaque.

Robert Palmer (Photography) helped judge entries in the Junior League of Cleveland's "Cleveland Close-up" calendar competition.

John Szilagyi (Graphic Design and Illustration) designed the cover of "Halle's: Memoirs of a Family Department Store," published in November, 1987 by Geranium Press.

Marge Widmar (Evening School) served as a juror for "Proscenium '87," an annual exhibit at Beck Center in Lakewood, Ohio.

Roslynn Wilson (Liberal Arts) attended the "Thinking on Paper" international symposium sponsored by the University of Pittsburgh in October, 1987. Papers presented at the symposium centered around the collection of 16th and 17th century drawings on view at the Frick Museum in Pittsburgh at that time.

Helen Weinburg (Liberal Arts) presented a paper, "Critic as Artist," at the 51st Annual Conference of the Mid-America College Art Association, October, 1987.

Diane Lichtenstein (Liberal Arts) presented a paper on "Ethnicity and Change in the Indus Valley Cultural Tradition" with a Case Western Reserve University professor, which was published in the 1987/88 edition of the *Wisconsin Archeology Review*.



"The Morning After the Day After the Fourth of July," watercolor by John Szilagyi '42, Graphic Design & Illustration.

Jennie Jones, CIA trustee, was featured in a Cleveland *Plain Dealer* article for her photo work.

Mrylin van Glahn (Evening School) served as chairperson for the Western Reserve Calligraphers' 10th Anniversary International Exhibition, held at the Beck Center in Lakewood, Ohio during 1987. She was the first prize winner at the Miniature Art Society of Florida in the calligraphy category in January, 1988.

Mark Irwin (Liberal Arts) published an interview with Louis Simpson in a volume published by the University of Michigan press. His poetry is forthcoming in *The Atlantic Monthly*, *Quarry West*, and *Pequod* magazines. His essay, "Toward a Tragic Wisdom and Beyond," recently appeared in the *Kenyon Review*.

Paul St. Denis (Painting) served as a juror for the Northeast Collage Society in November 1987 and the Scholastic Art Competition in January, 1988. He had a one-person show at Correlations Inc., at the Ohio Design Center, during December, 1987; at the Bank Street Cafe in Cleveland, January, 1988; and was part of a show at Cuyahoga Community College in November, 1987.

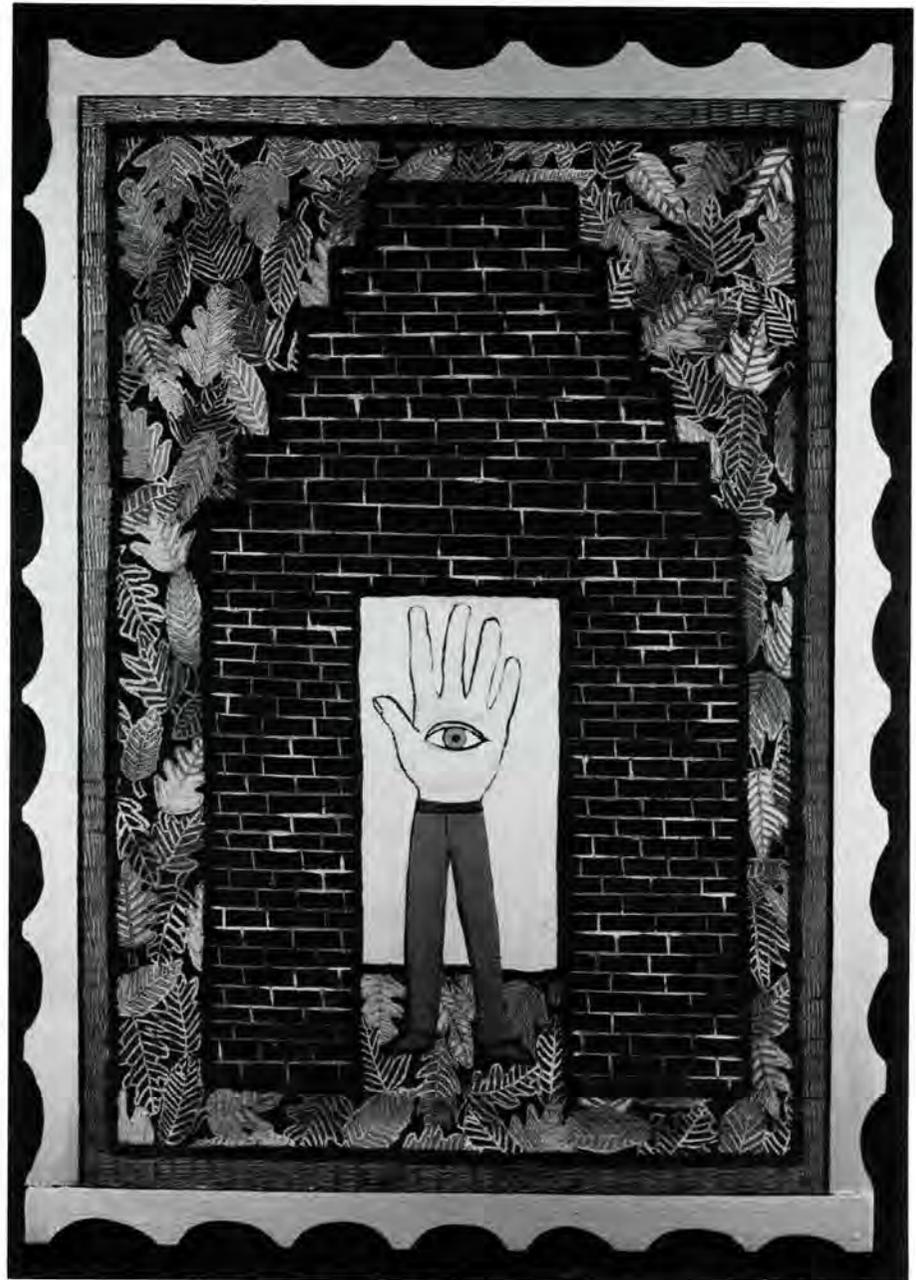
Joseph Cintron (Painting) gave a portrait painting demonstration to the Women's Art League of Akron at the Akron Women's City Club in November, 1987; gave a still-life painting demonstration for the Hillcrest Art Guild in South Euclid in November, 1987; exhibited at the annual art show of the International Platform Association in Washington, D.C., and is presently engaged in painting the portraits of Rowland McKinley, retiring headmaster of University School in Hunting Valley, Ohio and the Reverend William G. Worman, founder and first rector of St. Andrew Episcopal Church in Mentor, Ohio.

Viktor Schreckengost (Industrial Design) made the opening talk for the Art Pottery Convention at the Lord Baltimore Hotel in Baltimore during June, 1987; represented the design division of the American Ceramics Society as a guest of the Korean Ceramic Society to see their latest research, educational, and production facilities; and participated in a panel discussion moderated by Alastair Duncan on American Art Deco at the Smithsonian's Renwick Gallery in June, 1987.

Julian Stanczak (Painting) exhibited new work at the Alice Sinsar Gallery in Ann Arbor, Michigan February 20-March 20, 1988, and will be part of a group show at the Great Northern Corporate Center Gallery beginning March 2, 1988.

Constance Laundon Pierce (Evening School) exhibited in the 16th Annual Juried Exhibition at the Willoughby School of Fine Arts, November 15-December 12, 1987. She is teaching her Tri-C drawing class, "An Art Experience in Murray Hill," on-site at her Murray Hill gallery, called EKKLESIA Studios, in a wonderfully renovated church space at 2062 Murray Hill.

ALUMNI NOTES:



"Against Evil," mixed media by Leslie Nichol '84.

1916

Congratulations to **Nola M. Rearick**, who celebrated her 93rd birthday on November 25, 1987! She is a resident of Westbay Manor, 27601 Westchester Parkway, Westlake, Ohio 44145.

1927

Clarence H. Carter has been working on the books that Rizzoli Books will publish next September. Six or seven one-man shows are planned for the fall of '88. The following now handle his work in New York City: Hirschel and Adler, early works; A.C.A., the 50s and 60s; and Gimpel and Weitzanoffer, the 70s and 80s.

1931

Edris Eckhardt participated in an exchange with the Ministry of Culture in the Soviet Union, sponsored by the Corning Glass Museum and the Toledo Museum of Art. A show called "30 Years of New Glass," which includes her work, will travel through the Soviet Union through 1990.

1932

Margaret Selker Frank was represented in the annual juried show in the spring of '87 of the "Textile Art Alliance" at the Cleveland Museum of Art. She also won a cash award for best in crafts at the 32nd Annual Show at the Jewish Community Center in Cleveland Heights, Ohio which closed in January of '88.



"Receptivity," sculpted glacial boulder by Charles Herndon '71.

1933

Virginia Frazier Wilcox was married in April 1987 and changed her name to Mackinnon. She now lives with her new husband in Westport, Connecticut.

1934

Robert E. Clark had a one-man show of his sports paintings at the Chicago Press Club. The show opened in November, 1987. Many of his paintings have been made into posters; lithographs, acrylics, pastels, and printing on fabrics round out his production.

Ruth Sharff Rossman had her paintings included in a special exhibition of the National Watercolor Society at the Brand Gallery in Pasadena, California in 1987. A book, entitled *The California Romantics - Harbingers of Watercolorism*, written for the exhibit by Robert Perine, contains reproductions of her work in color and black and white. She also showed at the Venice Art Walk Invitational Annual and was invited to serve on the jury for the Catalina Annual Arts Festival.

1936

Alice Winter Sands was invited to exhibit in the Bratenahl Show, the Agnon Show, and

the 1987 Show at Shaker Square, all in the Cleveland area.

1938

John J. (Rev.) Benninger was one of the class of '38 who joined the class of '37 this past summer in their 50th reunion at CIA. He is looking forward to the next 50th in June of '88, which is well into planning!

Ruth Creighton Campbell writes, "I continue to have my own advertising business, five clients, mostly retail—doing the gamut from design/layout/art/copy through mechanical and production, conducted from my home/studio. I also do line drawings with pen and ink and on-site color drawings in pastels. All my kids are grown. Six grandchildren."

Lucille Shaw Stuart is a member of this year's Alumni Fund Committee and also a member of the planning committee for the June 1988 Reunion of the Class of '38. She is chairperson of the Ohio Theatre Alliance "Playwrights Theatre" meeting at the Beck Center, Lakewood, Ohio. Retired from teaching for the Cuyahoga County Board of Men-

tal Retardation, she still continues to substitute when needed.

Hughie Lee-Smith's exhibit of new paintings at the June Kelly Gallery in New York City opened on September 19 and continued through October 17, 1987.

Hugo DiZinno sent a brochure announcing the Seventh Annual Exhibition of Art Group 12, a group of professional artists in the Phoenix, Arizona area—a group that he is a founding member of. DiZinno has exhibited nationally with his paintings in collections from coast to coast and Hawaii.

1939

A collection of more than three-hundred works was officially donated to the city of Waterloo (Ontario) by former Waterloo painter **Woldemar Neufeld**. The city had been negotiating for a year to acquire the collection. The Carnegie Library in that city is to be renovated and a permanent committee will be set up to manage the gallery which will be known as the Woldemar Neufeld Gallery.

1941

Jason Schoener retired as Professor of Fine Arts, Dean of Advanced Studies, California College of Arts and Crafts, Oakland, California in May, 1987.

Donald E. Allen is part owner and President of Cleveland Ad Art Studios where he has worked as a designer/illustrator since 1945.

1942

Richard Campbell's oil on canvas, "TWYLA" has been purchased by book publicist and columnist for the *Plain Dealer*, Helen Moise. Further, a one-man show of his recent works was held at Gallery West in Los Angeles, California from October 6 through November 10, 1987.

1946

Barbara Tepfer Firth showed at Gilman/Green Gallery in Chicago during the month of September, '87. Her large watercolor/pastel landscapes were based on the Spanish Mountains which she and her husband Donald had viewed firsthand during a trip to Spain last year.

Chuck Moster won first place in a competition to design a possible logo for the Geauga County Tourism Council. The competition was open to all area residents and Moster, a semi-retired commercial artist, took the top prize with a "simple, to-the-point" design.

1949

Robert F. Schaefer writes from LaCrosse, Wisconsin. He has retired from commercial art and resumed painting. A series of watercolors depicting events in his life is his current project.

1950

Harold Zisla's "Ah, See the Man Dying; Us" was the cover piece for the catalog accompanying the show, *Choices Twenty Painters from the Midwest* at the MCAD Gallery, Minneapolis College of Art and Design, from October 12 through November 15, 1987.

A special religious art program was held at Our Lady of Guadalupe Church in Macedonia. Twenty-six oil paintings by **Vincent Ferrara** were spotlighted at the one-man show October 29, 30, and 31, 1987. The subjects of his works mirror his travels as well as universal social concerns and deeply religious themes.

1951

Richard McDermott Miller was the featured artist at the Friends of Figurative Sculpture Gallery's season's opening exhibit. The New York City exhibit ran through the month of November 1987.

After serving as chairman of Visual Communication at Syracuse University, **John Vargo** is returning to full-time teaching and chairing the Illustration Program there, his 30th year as head of that department. He has won Best in Show, Drawing, for two consecutive years at the New York State Fair, with a purchase award in 1987.

1952

Pauline E. Woodin retired June '87 from the Pontiac, Michigan school system after 33-1/2 years of teaching. She was art department chairperson for 23 years at the Pontiac Northern High School. After graduation from CIA in '52, Pauline received her Bachelor of Science in Education degree from Kent State in '54 and her Master of Arts in Education from the University of Michigan in '62.

1953

Alberta Ciolelli will have two concurrent one-woman shows this spring: one at the Connecticut Gallery in Marlborough, Connecticut from March 27 through May 1; a second exhibit will be at the Stamford Museum, Stamford, Connecticut from April 2 through April 29, 1988.

Frank Saso was the subject of a feature article in a recent issue of the Graphic Arts Newsletter. An illustrator, he has been living and working in Florida for the last seven years, after 10 years as owner of Wolfe/Saso, Inc., an art studio in a Detroit suburb.

1954

Lonnie Stern Boninger exhibited at the Starr Gallery in Massachusetts in September-October '87; the Mizel Museum Judaica in Denver, September-November, '87; the Agnon Fine Art and Craft Exhibition in Cleveland, November '87; and the Hoyt Institute of Fine Arts in New Castle, PA in November 1987. Her work in all four shows was fabric assemblage.

1955

Nijole Palubinskas was awarded third place in the drawing/prints category at the 16th Annual Exhibition of the Willoughby Fine Arts Association in December 1987.

Maxine Masterfield has moved to sunny Sarasota, Florida! She will be a juror for the following shows in 1988: Miami Watercolor Society in March; Adirondacks in Old Forge, New York in September; and the Iowa Watercolor Society in September, '88.

1957

Elinore Korow Bieber has her own studio: Elinore Korow: Portraits; and is portrait and painting instructor in Cuyahoga Community

College's Lifelong Learning Program. She received second place (pastels) in the Cuyahoga Valley Art Center's Third Annual Ohio Regional Exhibition (The Jack Richards award). The show ran from November 14 through December 5, 1987 in Cuyahoga Falls, Ohio.

Leo Gruzca showed work at the Hyde Park Center in Chicago from January 10 through February 14, 1988.

Jeannette Bennington writes from Hawaii that she is back full-time in art as the exhibition coordinator from the East-West Center, an international education and research institution located in Honolulu, Hawaii. Each year, six to eight exhibitions are presented to increase people's knowledge and, hopefully, their understanding of different cultures. She also plays in an Indonesian gamelan orchestra, is president of the statewide Hawaii Craftsmen organization, secretary of the Arts Council of Hawaii, and an advisor on folk art to the State Foundation on Culture and Arts.

Donald J. Brown was inducted into the Brooklyn (Ohio) Schools Academic-Athletic

Hall of Fame on September 11, 1987. A 1948 Brooklyn graduate, he has contributed much to the school district with his artistic talents. He has also completed a painting of the original town hall which hangs at the Brooklyn Historical Society.

1961

Linda Weber Kiouis is a watercolor painter and freelance artist for greeting cards. She and her husband Thomas live in Poland, Ohio. She participated in the inaugural exhibit of Watercolor U.S.A. Honor Society at the Springfield Art Museum, Springfield, Missouri. The exhibit ran from October 31 through December 27, 1987. She writes: "Highlight of '87—meeting Albert Parella, '32. We both had the same teacher, K. D. Cass, for aquatics!"

1962

Joy Jacobs has been living in New York for the last three years and exhibited at the Grand Street Gallery there in May, 1987 in a show entitled, "Four Abstract Artists."

Peter Elloian taught printmaking this past summer and fall sessions at CIA's foreign



Untitled color photograph by Joan Tracy Neubecker '85.

program—La Coste School of the Arts in France. He was also invited to exhibit his prints in the following exhibitions: Primo Internazionale Biella Per L'Incisione, 1987—held in Biella, Italy; 17th International Biennial of Graphic Art, held at the Museum of Modern Art, Ljubljana, Yugoslavia; 4th International Graphic Exhibition, Istituto Per La Cultura E L'Arte in Catania, Sicily, Italy.

1963

Bonnie B. Dumlao will have an exhibit of graduate work, entitled "West 16th Street" in the Master's Gallery at San Diego State University from May 13 through the 20th, 1988. She will graduate from San Diego State with an MFA in Fiber and Surface Design at the end of that month.

Alan D. MacEwen traveled to Seoul, South Korea to help design the Rotary International Convention to be held there in 1988.

Jacqueline Clipsham, in residence at Baltimore Clayworks Education Center, had an exhibition at the Clayworks Gallery from October 30 through November 16, 1987. The program was supported in part by City Arts, Mid Atlantic Arts Foundation and Maryland State Arts Council.

1964

For the third consecutive year **Thomas William Jones** was selected by the White House to paint the Christmas card design for President and Mrs. Reagan's 1987 greeting.

1965

The New Philadelphia *Times Reporter* did a feature article on **Mary Ann Gallowitz Aken** this past summer, the principal subject being her watercolor paintings of carousel horses entitled "Five Cents A Ride." Mary Ann, who has always worked in a studio in her home, was a potter for 10 years. About 15 years ago, after moving to Knoxville, she turned to watercolor as her primary medium.

1966

James D. Watral exhibited ceramics at the Gallery Camino Real in Boca Raton, Florida from December 1 through December 24, 1987.

Patrick Hintz designed, produced and staged a new product launch meeting for LeDerle International in Palm Springs, California and designed and produced a meeting for Nabisco Brands, Inc. to celebrate the achievement of the Biscuit Division's Two-Billion-Dollar sales goal.

Bruce McCombs, associate professor of art at Hope College, recently had work included in the following exhibitions: 3rd International Biennial Print Exhibition, Taipei Fine Arts Museum, Taipei, Taiwan, Republic of China; Midwest Prints, Kutztown University, Kutztown, Pennsylvania; and the First Annual Holland Area Arts Council of Michigan Art Competition, Holland Art Center. McCombs also had a painting purchased by the Michigan Civil Service Commission.

1967

Paul S. Dominey showed recent works at the Stevenson Gallery in Los Angeles from November 22, 1987 through January 1, 1988.

1968

Gary Grimes writes from his home in The Netherlands that his name was omitted from the list of CIA grads in car design that appeared in the summer issue of *LINK!* He is currently the Design Manager for personal portable recorders with Philips in The Netherlands. He would like to return to the states and is looking for a position at his current level of experience.

1970

Since 1985, **Linda Lucic Liefer** has been a contracted consultant in product development (design and illustration) for ENESCO Imports Corporation, a giftware company in the Chicago area.

Ian B. Smith will be showing paintings at the Ward-Nasse Gallery, 178 Prima Street, New York City, March 9–March 27, 1988.

1971

Charles Herndon has been head of the Sculpture Department at the Columbus College of Art and Design since 1973. A Herndon stone sculpture, titled *Firestorm*, has recently been purchased by Chase Manhattan and placed at the Diamond Building on Superior Avenue in Cleveland.

1972

Gary P. Spinosa has been awarded a grant from the Pennsylvania Council on the Arts for 1988. He will be having a one-man show at



"Guitar Meditation," watercolor by Robert Raack, evening school.

Edinboro University of Pennsylvania in mid-summer 1988.

Cathy Eckdahl is the Art Director and Editor for the Queen's Council on the Arts in New York City. She participated in the juried Fine Art Show celebrating "Advertising Women of New York." This 75th Anniversary exhibit was held at the Art Directors Club Gallery from September 14 through the 25th.

1975

Nina Huryn designs "Art to Wear" and was the subject of a *Cleveland Plain Dealer Sunday Magazine* article in August and a judge of the Lakewood Arts Festival Juried Arts Awards show, also in August.

1976

Tom Aprile was included in "The Pyramid Show" at the Mokotoff Gallery in New York City, from November 14 through December 13, 1987.

Tim Lachowski received a gold medal at the International Film Festival on October 30, 1987 in New York City.

Elizabeth Goshorn Gierosky will have a one-person show at Apple Gallery in Boardman, Ohio from May 21-June 16, 1988 and another at the Cleveland Museum of Natural History, entitled "Eve's Garden," from March 5 through May 29, 1988.

Bruce Pollock showed New Paintings at the Janet Fleisher Gallery in Philadelphia from November 6, 1987 through December 5. He also participated in a group exhibit at the Institute of Contemporary Art at the University of Pennsylvania from December 11, 1987 through January 26, 1988.

"Magic Chair," a work by **Pamela Blotner**, is on view for an extended installation at Utica College, Utica, New York. This project was made possible by a Creative and Performing Artist Award from the University of Maryland.

1977

Leonard Koscianski showed New Work at the Karl Bornstein Gallery in Santa Monica, California through October 9, 1987. On October 25 he was the featured speaker at a NOVA (Cleveland) seminar entitled: *Hitting the Road: Marketing Art Outside of Cleveland*.

1978

Paula Dubaniewicz exhibited work along with five other artists at the Hoyt Block Gallery, Cleveland, from September 11 through October 10, 1987.

After working for the past eight years as a cook in North Carolina and showing drawings, paintings, and sculpture in that state, **Nancy Brown** is now in Paris, France with her fiancée, Thierry Menux, chef at LaFerme St. Simon. She will continue as a working artist and research French Cuisine! Write her at 76 Rue Du Commerce, Paris, France 75015.

1979

John Schwartz was visiting in Cleveland over the holidays from his home in New Orleans. He stopped in at the Alumni office to say that he is very busy sculpting and paint-



Visitors: Judges for the 1988 Student Independent Exhibition were painter/critic Peter Plagens, left, painter Jerome Witkin, center, and sculptor Donald Harvey.

ing Mardi Gras floats and also preparing paintings for a show soon to open in that city.

Robert D. Bullock has had a book published: *The Great Plains* by Homestead Publishing. He is both the writer and illustrator. He also chaired a session on Habitat Groups, construction and maintenance, for the New England Museum Association.

1980

Beatrice Louise Mitchell was accepted for a five-week printmaking workshop, Summer '87, at Studio Camnitzer in Valdottavo, in the province of Tuscany, Italy to learn photo-etching; and a six-and-one-half-week residency, November and December '87 at the MacDowell Colony in Peterborough, New Hampshire where she integrated photo-etching and mezzotint printmaking processes.

David Verba had a one-man show in Fukuoka, Japan at the "Area Deux Gallery" from November 11 through November 16, 1987. The title of the show was "Black Lotus."

Patricia Fallon teaches drawing and art history at Ursuline College, Pepper Pike, Ohio. Barbara Haskell, Curator of the Whitney Museum, New York City, juried two of Pat's drawings into an international all-media on or of paper show at the AAO Gallery, Buffalo, New York. December 12, '87 through January 5, 1988 were the show dates.

1981

Loretta Eby showed her glass work at the Emory Gallery in Decatur, Georgia in an exhibit entitled "Small Works" which ran from December 5, 1987 through January 16, 1988.

Jose P. Longoria has been living and working in the New York area since graduation. In September of '87, he left LJN Toys to begin his own business as a design consultant, currently consulting for several clients.

1982

John D. Hronek took first place and an honorable mention in drawing/prints at the 16th Annual Juried Exhibition of the Willoughby Fine Arts Association. The exhibit was on view from November 15 through December 15, 1987.

Joe Naujokas was accepted for the "Rutgers National 87/88 Works on Paper"; participated in the annual "Spring Garden Street Studios Open House" (80 artists); exhibited in "International Group Sculpture Show" and Gallery artists group show at Roger Lapelle Gallery in Philadelphia; and was an exhibitor in the International Juried show, "Art 54 Gallery," New York.

Patricia Kaschalk showed pre-New Orleans paintings at the Bienville Gallery in New Orleans, Louisiana from November 7 through November 30, 1987.

George Kozman showed "Works on Paper" at Gallery Henoch, New York, New York in June, '87; participated in a Group Show at Quan Gallery, Toronto in September; "Distinctive Styles" at the Summer Gallery, Cleveland in September; and "Fall Selection" at the Bonfoy Gallery in Cleveland in October, 1987. He received the Ohio Arts Council's Individual Artist's Fellowship in 1987-88 and the National Endowment for the Arts Visual Artists Fellowship for 1987.

1983

Truus vanGalen is a self-employed portrait artist and part-time instructor in painting and drawing for Solon Community Education, Ohio. Recent commissions include: a family portrait of M/M Terrence Brownlee and children; a double portrait of Erica and Jason Sikorski. She received honorable mention in the Watercolor division at the Solon Fine Arts Council exhibit in October, and had a watercolor accepted at the Willoughby Fine Arts Show in December.

1984

Three 1984 grads combined forces in a show of paintings, tiles, sculpture and furniture at the Mather Gallery, Cleveland, during October 1987. **Daniel Postotnik** showed architectural ceramic tiles with classical and mythological motifs. **Leslie Nichol** showed encaustic figurative/landscape paintings, and **Kimberly Kulow** exhibited funky furniture sculpture.

Karen Louise Ging and **Robert Nelson Porter III** were married in Lakewood, Ohio on August 29, 1987. Rob is a CIA Alumni Trustee and is employed as a graphic designer with Edward Howard & Co., Cleveland.

1985

Patricia Prusak's collages were included in the "Small Works" exhibit at the Emory Gallery in Decatur, Georgia, which was held during the months of December 1987 and January 1988.

Toni M. Hutton has a new baby, Alyssa Nicole, and was recently hired as the Photography Instructor at the Cleveland School of the Arts. She teaches photo, video and film. Two of her large black and white prints were recently exhibited at Spaces in a show entitled "Uncensored."

Steven Tatar was one of "Four Sculptors at Washington Square," Washington D.C. The exhibit was sponsored by Washington Square Partners and was on view from October 6, 1987 through January 8, 1988.

1986

Laura Kathryn Reed and Jonathon Lee Kinney were married on September 5, 1987 in Lima, Ohio. Laura is a student in the master of fine arts program at Cranbrook Academy of Art in Michigan. The couple will reside in Birmingham, Michigan.

1987

Georgine Abdallah showed work in the Cuyahoga Community College Metro Art Gallery from October 2 through October 27, 1987. She joined six other artists in an exhibit entitled, "Visible Attractions, A Cleveland Survey."

Beth Wolf participated in a three-artist exhibit at the Fenwick Gallery at Baldwin-Wallace College, Berea, Ohio. Her multimedia installation was on view from October 26 through November 20, 1987.

OBITUARIES:

Pearl Feuer Benjamin '31 died on September 24, 1987 at the age of 77. Her work had been exhibited in May shows and the JCC Art Shows. She gave private art lessons and was accomplished in portrait painting and watercolors. Surviving are her husband, Dr. David; sons, Michael, Robert, and Dr. Gary; daughters, Ilena and Sonia Bihary; brothers, Rabbi Maurice Feuer and Dr. Sidney Feuer; and 11 grandchildren. The Institute and the Alumni Association extend their sympathy to her family.

News of the death on May 6, 1987 of **Lanson Howard Crawford** comes to us from his wife, Gwen. Mr. Crawford was a 1931 graduate of the Cleveland School of Art. After two years of further art study in Europe, he made his home in Fresno, California, where he worked as a commercial artist with the Fresno Bee newspaper until his retirement in 1971. Throughout his life he loved the outdoors, whether in the nearby Sierra Nevada Mountains, the coast or our valley. His many watercolor paintings of these subjects are widely exhibited.

The Alumni office received word that **Carolyn Schnedarek Esposito**, a member of the Class of '59, passed away on December 2, 1987. The Institute and the Alumni Association extend our sympathies to her family and friends.

Muriel Hoffman Lehr '29 passed away in December 1987. She and her twin sister, Carol Hoffman Tildes, attended the school at the same time. Muriel worked primarily in watercolor and exhibited in several May Shows. Her sister survives and lives in Cape Cod, Massachusetts.

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VOL. 21 NO. 2

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Exhibition Schedule

Here, for the readers of LINK, are the schedules for both the Institute's main exhibition galleries and the extension site at the Lausche State Office Building in Cleveland. While all dates are accurate as this issue goes to press, call the Institute at (216) 229-0900 for verification. Typical gallery hours for an exhibit at the Institute are Monday through Friday, 9 a.m. to 4 p.m.; Tuesday and Wednesday evenings from 7 to 9 p.m.; Saturdays from 9 a.m. until noon, and Sundays from 2 to 5 p.m. At the Lausche building, hours are Monday through Thursday, 8 a.m. to 6 p.m., and Fridays and Saturdays, 8 a.m. to 8 p.m.

The Reinberger Galleries

Tangents: Art in Fiber

February 12-March 4, 1988

An exhibit featuring the work of eight nationally-recognized artists working in the medium, loosely interpreted, of fiber. Opening: Friday, February 12, 5 to 7 p.m. Includes work by Winifred Lutz, CIA '65.

Student Independent Exhibition

March 11-29, 1988

The 42nd Annual version of this student-produced, independently juried multi-media event. Opening: Friday, March 11 from 5 to 7 p.m.

Student Summer Exhibition

May 20-June 19, 1988

A shortened version of the annual summer show, which opens on Commencement Weekend.

Scandinavian Crafts Today

July 1-29, 1988

Sponsored by Finland, Norway, Sweden, Iceland, and Denmark and organized by the American Craft Council, this show includes a catalog which will be offered for sale. Opens Friday, July 1, from 5 to 7 p.m.

Richard Anuszkiewicz '53: Distinguished Alumnus

September 1-22, 1988

A major retrospective by the renowned colorist, including work from the past three years. A catalog is planned for this exhibit. Opening: 5-7 p.m., September 1.

Lausche State Office Building Gallery

(See article in this issue for more information)

Photo Class Reunion

March 16-April 8, 1988

A selection of photographs by recent CIA alumni, culled from a show which appeared on the West Side at the Great Northern Corporate Center gallery, curated by the Institute's Dennis Buck.

Head to Head: CIA Graduates Stack Up

April 15-May 13, 1988

Two recent Institute graduates will exhibit with some fellow recent graduates from other art schools, including the Art Institute of Chicago, Carnegie-Mellon University, and the Rochester Institute of Technology.



Untitled photograph by Robert Muller '87. The former LINK photographer has relocated to Santa Fe, New Mexico, where business is booming!

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