

**Cleveland Institute of Art**  
Annual Report 2018–2019

# Crafting the Future of Art and Design



# Dear Friends

In organizational leadership, we never have the luxury of focusing on just one challenge. If we are serious about achieving our goals, we must simultaneously address everything from physical facilities to anticipating economic trends and preparing for shifts in our field of endeavor.

This was certainly true during the 2018–2019 academic year at the Cleveland Institute of Art. As you will see across these pages, CIA leaders at all levels—Board of Directors, administration, faculty and staff—were deeply engaged throughout the year in advancing curriculum, making major upgrades in studios, and building plans to help CIA thrive in an increasingly challenging higher education environment. We continue that important work today.

As fiscal leaders, CIA's Board of Directors is ever aware of the need to maintain and grow sources of revenue for all areas of our institution. We are grateful to the many organizations and individuals who support our educational mission through grants and scholarships. Our highest calling is to connect our students to the best educational experience available. Generosity among our supporters and friends enables us to do that better and for a larger number of students.

I am grateful to the taxpayers of Cuyahoga County who, through Cuyahoga Arts & Culture, pledged \$529,101 in support of public programs at CIA. That includes our Continuing Education and Community Outreach program, the Cinematheque, and Reinberger Gallery. These programs serve our students, faculty, staff, and community members throughout Greater Cleveland. Thanks, too, to the State of Ohio for including CIA in its biennial budget.

Thank you for your interest in and commitment to educating the art and design visionaries of tomorrow. I can think of no mission more rewarding.



Cynthia Prior Gascoigne  
Chair, Board of Directors







From the opening of the fall 2018 semester, the Cleveland Institute of Art was operating in high gear, preparing for a host of activities that occupied the institution as a whole. It is not an exaggeration to say that we never took our foot off the accelerator.

In October, representatives from the National Association for Schools of Art and Design (NASAD) visited as part of our all-important process of affirming our accreditation. Preparation for NASAD's assessment requires a rigorous and valuable series of steps. It ensures that we are adhering to our mission, providing students with a superior art and design education and, as a result, contributing to the culture and economy. The assessment process was highly successful, and we are especially indebted to veteran faculty member Joyce Kessler, who spearheaded the effort.

Over the last year, we honored both the tradition and the advancement of craft—metals, ceramics, and glass—through a yearlong series of events called ThinkCraft. A three-day symposium in September drew curators, collectors, writers, and artists working at the top of their fields for a vigorous exchange of ideas. In November, an exhibition opened in Reinberger Gallery, *ThinkCraft: Fresh Takes*, showcasing a selection of work by CIA alumni who are showing us what craft can be in the 21st century. We continued during spring semester with artist visits and the showstopping exhibition *William Harper: The Beautiful & the Grotesque*, a look at past and current work of the master jewelry artist and CIA alumnus.

In presenting ThinkCraft, CIA performed a duty that is essential in higher education: to open up time and space for more immersive intellectual and creative experiences. I could not be prouder of what we achieved in this way.

The year also proved to be a period of concentrated project work to allow Animation and Illustration—two of our most sought-after programs—to expand and flourish. Months of planning by our facilities team and Animation faculty culminated in a \$1.5 million investment in a new, expanded Animation department, including upgrades in hardware, software and studios. Moving Animation allowed for expansion of Illustration and gave us the opportunity to refresh nearly all our computer labs. Technology is an essential creative tool, and it is imperative that we provide students and faculty the computing power they need to achieve their work.

In May, we were delighted and honored that internationally acclaimed painter Dana Schutz '00 visited CIA, where she spoke to our students in their studios and presented the commencement speech for the Class of 2019. At the ceremony, Dana was awarded an honorary Doctor of Arts degree.

Beyond the highlights, of course, our faculty and students continued to distinguish themselves day to day through their hard work in classrooms and studios and in collaborations with external companies and organizations eager to partner with CIA.

In the pages that follow, you'll see photo highlights from these events and others. Know that even as you leaf through, we are working just as hard to achieve new and exciting goals.

Grafton J. Nunes  
President + CEO

2018–2019

# The future of art and design depends on connections

At the Cleveland Institute of Art, having high standards of excellence does not mean living in an ivory tower.

Week in and week out, the CIA community invests in relationships with the wider world because art and design are integral to a healthy culture and economy. We do it through public programs, such as the Cleveland Institute of Art Cinematheque, continuing education classes, and exhibitions in our many gallery spaces. We do it whenever our students work on solving real-world challenges by way of internships or project-based

course work that engages external organizations. And we do it by bringing artists, designers, curators, and business leaders to share their wisdom and expertise through lectures, studio visits and other events.

The 2018-2019 academic year was especially rich in such opportunities, thanks to the robust schedule of events that were part of ThinkCraft, our year of craft focus. Visual arts students participated in a collaboration with nursing students from Case Western Reserve University on a project that used writing and art to explore how

health-care workers experience being on the front lines with patients suffering from infectious disease. The Pro Football Hall of Fame in Canton brought Animation students a challenge: help the hall add an augmented reality component to the bronze busts of football's most famous athletes.

And that's just the beginning of a long list of extraordinary experiences that took place during the academic year. Here's a look at some of the people and events that made it special.



In an eye-catching fuzzy red costume, Sculpture + Expanded Media major Alex Heard '20 grabbed the attention of the crowd at the runway exhibition during the opening reception of Spring Show. The runway event is a student-run annual celebration of wearable art, including textiles, jewelry and accessories.



Animation major Alex Marek '19 presented a series of cartoons for his BFA thesis project. After graduation, Marek was one of three CIA students hired for coveted internships by Sesame Workshop, producer of *Sesame Street*.





This sculpture by Jessica Calderwood '01 was among artworks selected for *ThinkCraft: Fresh Takes*, an exhibition of contemporary craft created by CIA alumni.

At left, Joachim Voss, Director of the Sarah Cole Hirsh Institute at the Frances Payne Bolton School of Nursing, and Michael Meier '10, CIA faculty member, examine artwork in an exhibition called *Infecting the Human Experience*. The show in the Ann and Norman Roulet Student + Alumni Gallery was the culminating event in a collaboration between nursing students and students in CIA's 100 Drawings course. The art students met with nursing students and made work in response to their written essays.



During her visit for the ThinkCraft Symposium in September, glass artist Judith Schaechter demonstrated her technique to students in CIA's Glass Department. The three-day event drew artists, critics, writers and collectors to honor the past and explore the future of craft mediums.



Painter Dana Schutz '00 offered words of advice to members of the CIA graduating class of 2019 during commencement at the Maltz Performing Arts Center on Friday, May 17.





On the annual Career Services City Trek to Chicago, students met with a team at HDR, an employee-owned firm that specializes in engineering, architecture, environmental and construction services. From left are Matthew McCoy '19, CIA Career Services Director Heather Golden, an HDR staff member, Greyley Cook '21, Christopher Cantale '21, Ambriah Phillips '21 and other staffers from the firm.



Animation students toured the Pro Football Hall of Fame as part of research for a project in which they created a way to let hall of fame visitors hear the athletes "talk" through a virtual version of the busts.



CIA celebrated International Women's Day with a quick photo shoot of students who identify as female.

Adam Szudarek, an 8-year-old boy plagued with health problems, spent a day being an art student at CIA. Adam is a client of A Special Wish Foundation, which helps fulfill wishes for children with life-threatening illnesses. Adam's day culminated with a solo exhibition.







Reinberger Gallery went purple for William Harper: *The Beautiful & the Grotesque*, an exhibition of work by the master jewelry artist and member of the CIA class of 1967.

CIA President + CEO Grafton Nunes, left, is shown with Bria Singer '19 and CIA board member Howard Groedel. Singer's untitled work won the Cleveland Institute of Art Board of Trustees Grand Purchase Prize at the Student Independent Exhibition.



Emma Baehrens, a sophomore Sculpture + Expanded Media major, wrote a prize-winning essay for Tolerance Means Dialogues, a public discussion initiative aimed at bringing together students and thought leaders to find more constructive approaches to living together. Baehrens spoke in March at the Case Western Reserve University School of Law during a panel discussion, "Religious Liberty & the Culture War Over LGBT Rights: Can University Students Make a Difference?"





## CIA award recipients honored for art, teaching, and service

Each year, the Cleveland Institute of Art recognizes members of its community through awards that highlight achievements in key leadership roles. The Schreckengost Award for excellence in teaching is presented during commencement. Awards for Service and for Artistic Achievement are traditionally given during the Burchfield Society dinner, which honors those who have made strong financial commitments to the CIA mission.

These stories were first published in the awards ceremony program.

### CIA Award for Artistic Achievement Barbara Stanczak '90

Some people seem to arrive on the planet pre-loaded with qualities that make for a successful artist—curiosity, inventiveness, and a love of making. Barbara Meerpohl Stanczak is one of those people.

Born in Germany during World War II, she spent her childhood exploring nature and using an old pocket knife to carve twigs. From early on, she followed a natural curiosity about art and creativity. In 1960, she came to the United States as a student and she

studied at the Art Academy of Cincinnati, where she met Julian Stanczak '54, whom she would eventually marry.

Barbara earned her bachelor's degree in German literature and art education at Case Western Reserve University and her MFA in art education and art history at CWRU and CIA. From 1976 through 2011, Barbara was a beloved member of the CIA faculty, and in 2011 she received the Viktor Schreckengost Award for Excellence in Teaching. As an artist, Barbara began with

painting and printmaking before becoming a sculptor. Over her career as an artist, she was most drawn to sculpting in stone and wood. Her work has been shown and acquired by institutions throughout the United States and abroad.

In an interview for *Form + Response*, a 2012 solo exhibition in Reinberger Gallery, Barbara said, "I am unashamed to be a contented doer and maker of things; carving never excludes thinking and imagination—and I like it that way."



### CIA Award for Service Ruth Swetland Eppig

Ruth Swetland Eppig describes the mission of the Cleveland Institute of Art this way: "We're forming the creative class." That's no small feat, as far as Eppig is concerned. As president of the Sears-Swetland Family Foundation and a onetime student of biology and art at Smith College, Eppig believes in sustainable systems. And she believes in the sustainability that emerges from talented young artists and designers taking part in a thriving ecosystem.

Ruth serves on the board of directors of the Cleveland Institute of Art and the Western Reserve Land Conservancy.

Ruth and her husband, Dr. Michael Eppig, are enthusiastic art collectors and lifelong supporters of arts, education and sustainable communities. Ruth joined the CIA Board of Directors 12 years ago. She very quickly joined and co-chaired the committee that oversaw the \$75 million plan to consolidate the College's two campuses in a renovated and expanded building at 11610 Euclid Avenue.

Ruth now serves as chair of the governance committee and on the development and executive committees. Successes along the way include an upswing in enrollment and a budget process that has reduced the College's annual draw from its endowment.





## CIA Award for Service Joyce Kessler PhD

Professor Joyce Kessler has been a longtime member of CIA's Liberal Arts faculty, beloved by students and respected for her wisdom and leadership by her colleagues and College leadership.

She began her CIA career in 1990 as a visiting lecturer, and in 1995 became an assistant professor of literature. She was promoted to associate professor five years later, and in 2018 she was awarded professor emeritus status. In 2017, Joyce received the Viktor Schreckengost Award for Excellence in Teaching.

Over the decades, Joyce accepted a variety of leadership positions. She twice provided crucial guidance as the coordinator of the self-study process leading up to CIA's renewal of member-

ship in the National Association of Schools of Art and Design. During the 2018–19 academic year, she served as interim vice president for academic affairs and dean of faculty, a role in which she also had served between 2005 and early 2007. This year, in her role as special consultant to the president, she is leading CIA's Higher Learning Commission comprehensive review, researching possible new degrees and partnerships, and providing support to Kathryn Heidemann, recently hired as vice president for academic affairs and dean of faculty.

She earned her doctorate in American literature from Case Western Reserve University and her master's and bachelor's degrees in English literature from Cleveland State University. Joyce is the Nana of Willa Klein and a scholar of Willa Cather. She enjoys baking for and beaching with family and friends.



## Schreckengost Award Maggie Denk-Leigh

Established in 2000, the Schreckengost Award was named for the late artist and industrial designer Viktor Schreckengost '29, who taught at CIA for almost 70 years. It is presented each year in recognition of teaching excellence. The 2019 recipient was Maggie Denk-Leigh.

As chair of the Printmaking Department, Denk-Leigh teaches courses in lithography, etching, screenprint, relief and digital print. She is a founding board member at the Morgan Art of Papermaking Conservatory & Educational Foundation, a book arts center in Cleveland.

Denk-Leigh's work has recently been exhibited at the Museum of Natural History and Culture in Knoxville, Tennessee, the Shaker Historical Museum in Shaker Heights, Ohio, and the Freedman Gallery at Albright College in Reading, Pennsylvania. In 2017, her participation in *Xi'An 4th International Printmaking Workshop Exhibition* established a relationship with the faculty and students at the Xi'An Academy of Fine Art, and culminated with an exhibition at the Lab Centre Exhibition Hall in Shaanxi Province, China.

In 2016, Denk-Leigh presented the keynote address at the Congressional Art Institute at the Competition Winners' Reception in the U.S. Capitol Center, Washington D.C. She continues to serve as a member of the jury committee representing the Ohio 11th District.

## Spreen brings critical thinking skills and love of art to CIA role

*Everyone has great ideas, but I'll be the one saying, 'What about this? Are we thinking about the risks?'*

Even as a child, Janet Spreen knew she had to choose between two starkly different professional paths: art or the law.

She grew up in Strongsville and loved art, especially drawing and painting. Her dad was an engineer and inventor and her mom a bank teller; both valued arts and creativity and encouraged them in their children.

"I'd always rather draw than play sports," Spreen recalls of her childhood. In elementary school, she won a painting contest, with the prize being an art class at the Cleveland Museum of Art.

By the time she was in third grade, she had already decided to become a lawyer. Spreen held fast to that goal, and went to The Ohio State University, where she double majored in political science and economics. When it was time for a work-study job, "I was lucky—I got a job that meant I basically babysat the art library."

After college, she went to Georgetown University Law Center in Washington D.C. Since she took out loans for her education, Spreen took school and a future legal career very seriously.

"I was very motivated in law school," she says. "I knew I couldn't screw up."

Art remained a love of hers, though, so when she had some rare spare time, she'd spend hours at art exhibits and museums, such as the National Gallery. It was at law school that she met the man she would marry, Kristofer Spreen. The couple moved to Boston for their

first jobs as lawyers—at the same firm—and then to Cleveland. Janet was hired at BakerHostetler; her husband went to Calfee Halter & Griswold. At BakerHostetler, she leads the firm's Securities and Corporate Governance practice team.

Spreen was introduced to CIA through the law firm, which emphasizes support of the arts through funding and volunteer efforts. One of the firm's partners was involved in some aspects of the campus renovation project and recommended her as a potential board member. Her expertise in board governance was especially embraced at the time, as CIA was looking for additional expertise for the board's audit committee. She soon became chair of the audit committee and now is chair of the enrollment and student affairs committee, as well as a member of the executive and governance committees.

Art and running are how she decompresses. "I always tell my kids that I work to buy art supplies," she says. Along with drawing and painting, she makes jewelry and brings her art and design skills to the interiors and furnishings of the family's Westlake home.

And she has developed a novel way of painting: she gives herself a set amount of time, from 45 minutes to three hours, to start and finish a painting. "I found that I do much better work under deadline," she says. She also encourages the creative hobbies of the couple's three children.



As a lawyer, Spreen notes, she contributes to the CIA board her skills as a "critical thinker by training."

"Everyone has great ideas, but I'll be the one saying, 'What about this? Are we thinking about the risks?' Or, 'Here's how we should approach this.'"

She, in turn, is grateful for how much more diversity of all kinds she is exposed to through her relationship with CIA and Cleveland's arts community. As a lawyer who works long hours, she knows it can be easy for life to become insular: work, home and family, back to work and more work.

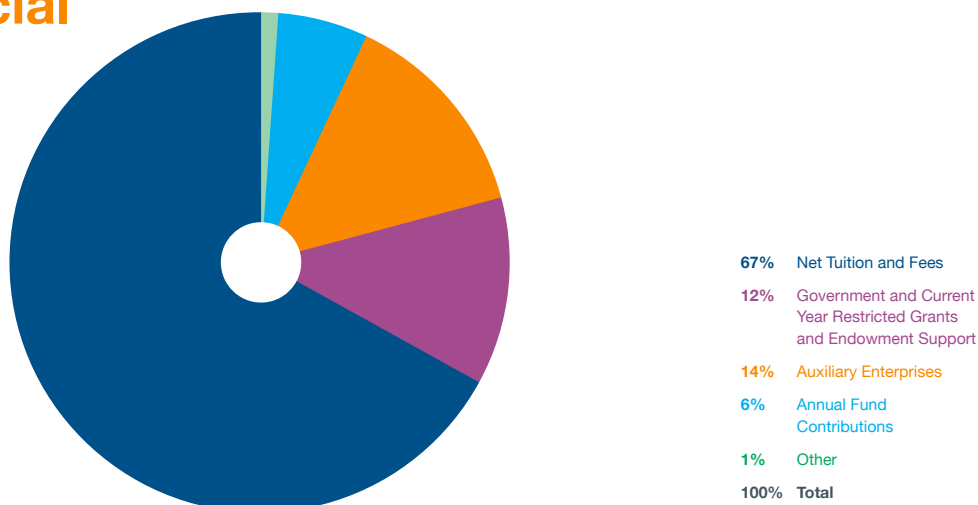
"Being on the board at CIA has allowed me to be much more connected to the arts," she says. "I've learned so much from different people in the community, and love meeting the students, walking the halls and seeing their work."

"The students are amazing—they are extremely creative and talented, devote countless hours to their work and are also confident and professional in the presentation of their ideas. It is clear what a well-rounded education they are receiving. It's much more than people might expect from an art school."

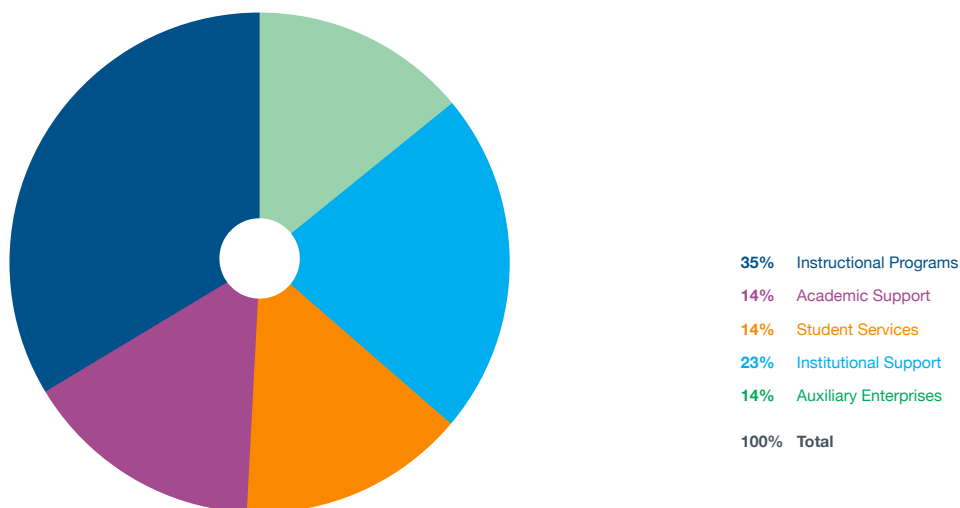


# 2018–2019 Financial Summary

## REVENUE



## EXPENSES



CIA's primary source of income is tuition and fees, net of financial aid, which represents 67 percent of operating revenues. The fall 2018 total enrollment of 670 students was one of the highest in our history and included 201 new first-year and transfer students.

At CIA, we recognize the significant financial investment for education made by our students and their families. A concentrated effort has been made to keep tuition increases below national averages while providing the highest quality education to our students in a state-of-the-art environment. Fund-raising and endowment support provide necessary resources in support of the mission of CIA. Annual Fund giving represents 6 percent of the 2018–2019 operating revenue while support from government grants, current year

restricted grants and endowment support totaled 12 percent of the 2018–2019 operating revenue. Endowment support includes distributions from endowment funds held in trust and distributions from the CIA managed portfolio. A majority of the endowment distributions are used for need- and merit-based financial aid.

At June 30, 2019, the market value of endowment assets was \$27.5 million, composed of \$10 million of funds held in trust and \$17.5 million of CIA managed investments. The overall asset allocation of the CIA managed portfolio at June 30, 2019 was 49 percent domestic equity, 16 percent foreign equity, 25 percent fixed income and 10 percent alternative investments. The fiscal year that ended June 30, 2019 was a year of limited growth for

CIA's investment portfolio. The one-year weighted average return on the combined endowment portfolio was 2.8 percent, net of fees.

Auxiliary enterprises represent 14 percent of total operating revenues and include the Cleveland Institute of Art Cinematheque film program and student housing. In fall 2018, CIA opened the new Euclid 117 student residence hall, which offers a convenient and comfortable home for students.

In 2018–2019, the College spent 35 percent of its operating budget on instructional programs, 14 percent on academic support, 14 percent for student services, 23 percent for institutional support and 14 percent for auxiliary enterprises.

# Honor Roll of Donors

The Cleveland Institute of Art is grateful to the individuals, corporations, foundations, and organizations that contributed to the College's success in 2018–2019. Through generous gifts to the Annual Fund, scholarship support, programmatic initiatives, gifts in kind

and planned gifts, these alumni and friends demonstrated their dedication to our mission to nurture the intellectual, artistic, and professional development of students and community members through rigorous visual arts and design education.

To all those who contributed to CIA during the 2018–2019 fiscal year, we extend our most sincere gratitude.



Ceramics faculty member Andrea LeBlond '95 and visiting artist Kevin Snipes '94 oversee a wheel throwing class in Ceramics.

## Annual Giving

### The Charles E. Burchfield Society

Created in 1987, the Charles E. Burchfield Society honors those donors who demonstrate exemplary leadership support for the Cleveland Institute of Art by making contributions of \$1,500 or more to the Annual Fund or other current use designations. Through their donations, these individuals and organizations help to fund the full range of the College's operational needs, from student financial aid to departmental support to public programming, all to the benefit of our students and faculty.

**We are deeply grateful to these special donors.**

### Visionaries \$20,000+

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Thomas Nowacki, chair of Biomedical Art, visits his department's Spring Show exhibition at University Hospitals in Cleveland.



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The Jewelry + Metals studios are equipped with traditional tools as well as digital technologies.

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Mary Urbas '82 instructs students in one of CIA's young artists classes.







Faculty member Sarah Kabot with students in the Drawing Department

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Mark Rubelowsky '19 with Chris Gentner '89 in the Glass Department

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Sculpture + Expanded Media major  
Nafis Watson '19 installing work for  
his BFA presentation



A joyous moment at the 2019 commencement in the Maltz Performing Arts Center

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[Eriana Hargrove '19 presents her BFA project.](#)





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During the 2018–2019 fiscal year, the Cleveland Institute of Art welcomed Josie Anderson as a new member of the Board of Directors. Scott E. Richardson '91 and Donald Insul were elected to new three-year terms on the Board. Scott served on the Advisory Board since 2016, and Don's election followed a one-year interval on the Advisory Board.

Marsha B. Everett '81, Michael Schwartz, Robert M. Siewert, Daniel I. Simon, Janet A. Spreen, and Jeffery M. Weiss all completed their third three-year terms on the Board of Directors and will serve one-year terms on the Advisory Board. CIA welcomed new Advisory Board members Laura Bauschard, Amy Bendall, and Susan Wadden '99.

Three Board members were elected to Directors Emeriti: Fran Belkin after 16 years, Joy E. Sweeney '58 after 32 years, and Peter van Dijk after 46 years of Board service.

## Mission Statement

To nurture the intellectual, artistic and professional development of students and community members through rigorous visual arts and design education.

## Portrait of a College of Art and Design

One of the nation's premier colleges of art and design, Cleveland Institute of Art combines a strong foundation in visual art theory with solid instruction in the liberal arts, unmatched studio experience, and opportunities for practical application of skills and knowledge through sponsored projects and internships. Our curriculum fosters critical thinking, problem solving, and risk taking, and prepares the next generation of artists and designers to improve our society and enrich our culture.

Founded in 1882, CIA is accredited by the Higher Learning Commission of the North Central Association of Colleges and Schools and the National Association of Schools of Art and Design, and is a member of the Association of Independent Colleges of Art and Design.

We extend our programs to the public through gallery exhibitions, lectures, a continuing education program for adults and children, and the Cleveland Institute of Art Cinematheque, an art and independent film program.

It is the policy of CIA to provide equal employment and advancement opportunities to all applicants, candidates, employees, and faculty. We do not discriminate in employment opportunities or practices on the basis of gender, sexual orientation, race, color, religion, national origin, age, mental or physical disability if basic job qualifications are met, veteran status, or any other characteristic protected by law.



**Cleveland Institute of Art**

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