



# IMAGE

COLUMBUS COLLEGE OF ART & DESIGN FALL 2013 MAGAZINE



## HOLY ONE-SIXTH SCALE, BATMAN!

SHAWN KNAPP HELPS  
COMICS GO 3D



### PLUS+

ON MY MIND: DIGITAL MEDIA (IT'S ELEMENTARY)

FOUNDATION STUDIES: NOW AND FOREVER



HA! HA! HA! HA! HA! HA! HA! HA!





## And now, a word **FROM OUR PRESIDENT**

*Editor's note: We will forgo Denny's usual overview of the issue's contents in favor of sharing with you an abridged version of a communication that was shared with CCAD faculty and staff late this summer. For more, please see Creative Briefs, inside.*

Since 1998 I've had the honor of leading CCAD. Over the past 15 years we've made a host of good changes, ranging from doubling the size of our physical plant to inaugurating a new Master of Fine Arts program and launching the CCAD MindMarket. We've brought in more than \$25 million in cash and planned gifts, and annual giving has grown 500%. Our exhibitions program has grown into an increasingly nationally recognized menu of contemporary programming. And we've added important relationships to our portfolio of international educational partners, especially in China.

For reasons related to my belief that institutions are best served when their leadership is periodically refreshed, and personal ones linked to my family and to my ambitions as an artist, I've decided that this is the right moment to retire from the college and to redouble my commitment to my own art work. Assuming a successful search and appointment of a new president, my tenure here will conclude June 30, 2014.

I've been deeply and powerfully affected by my time here, and continue to savor the demands, experiences, and profound relationships that have become woven into my life. CCAD is in my heart forever.

Warm regards,

Dennison W. Griffith  
President

*Columbus College of Art & Design prepares tomorrow's creative leaders for professional careers. With a history of commitment to visual arts fundamentals and quality, CCAD advances a distinct, challenging, and inclusive learning culture that supports individual development in art, design, and the humanities.*

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### HELP US IMPROVE IMAGE!

Our reader survey is easy to use and takes about 15 minutes. Results will be reported in aggregate form only. (You will not be identified.) To begin the survey, visit <http://tinyurl.com/btccfq6>.

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**ON COVER:** *A graphically embellished collection of DC Entertainment figurines that have been produced under the leadership of Industrial Design alumnus Shawn Knapp (CCAD 1991). Photos courtesy of DC Entertainment.*

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# CREATIVE BRIEFS



## STUDENTS EXPLORE EUROPE THROUGH CONSUMER RESEARCH

At CCAD, study abroad might well mean talking to strangers in the Paris Metro about their laundry.

This summer, the clay street project, a think tank within Procter & Gamble in Cincinnati, worked with CCAD's MindMarket to have students conduct product research in Europe for the global consumer company.

"We weren't just going to see these places," said junior Lauren Purkhiser, an Industrial Design major. "We were actually going to work and practice our craft there."

Eight students spent 10 days in London and Paris comparing P&G products at home with similar P&G products sold in Europe. Jim Lutz, chair of Advertising & Graphic Design, led the work.

In studying the brand Cover Girl, students noticed that European women love makeup, and they carry giant totes to keep everything always on hand. "My life isn't nearly as on-the-go as that," Purkhiser said, "so we started looking at that lifestyle, of living out of a bag."

Other students studied the Tide brand, called Ariel in Europe, by asking people about how they felt about laundry.

Students present their results to Steve D'Amico, director of Procter & Gamble's clay street project.

## LIBERAL ARTS ADJUNCT RECEIVES FULBRIGHT

Adjunct faculty member Carol Boram-Hays has been selected to participate in the Core Fulbright U.S. Scholar Program.

Boram-Hays, an artist and art historian, will be teaching and doing research at the University of Witwatersrand in Johannesburg, South Africa, from January to June 2014.



"The project is designed to culminate in an exhibition of Zulu beadwork at [the University's] museum and a scholarly publication on the subject," Boram-Hays says. "Johannesburg is also a center for contemporary art in South Africa, which is another strong interest of mine, so I look forward to being able to visit galleries and meet artists in person."

Left, a late 19th-century Zulu beaded apron from the collection of Michael Stevenson and Michael Graham-Stewart; right, Carol Boram-Hays.





## FINE ARTS FACULTY MEMBER WORKS IN EUROPE AND CHINA

Adjunct faculty member and 2002 Fine Arts alum Mariana Smith is on a printmaking world tour. This year, she participated in a one-month residency in Venice, Italy, and a two-month residency in Dresden, Germany.

The Venice program, supported by a faculty enrichment grant and Greater Columbus Arts Council (GCAC) project and material support grants, allowed her to work on a large-format intaglio

print at the Venice Printmaking Studio. She later exhibited that work at the Columbus Museum of Art.

GCAC also supported her residency in Dresden, where she worked on more intaglio prints and copper miniatures and conducted research at the Gemäldegalerie Alte Meister (Old Masters Picture Gallery).

Next year, Smith will participate in the International Printmaking Workshop at

Xi'an Academy of Fine Arts in China as part of an exchange program and will return to Venice for another residency—this one at the Scuola Internazionale di Grafica Venezia—to finish a printmaking project she began in 2013.

Left, twilight in Venice on the way to the Venice Printmaking Studio; right, work that Mariana Smith made in response to her time in Venice.



## SEARCH FOR NEW PRESIDENT COMMENCES

After a little recovery time from the news that President Griffith will return to his personal artistic work in June, the CCAD board of trustees has initiated the search for his successor.

“Denny’s an iconic figure on campus and well respected throughout the Columbus and academic community,”

says Robert P. Restrepo Jr., president of the board. “The board is fully committed to finding the best successor to Denny and the best person to lead CCAD into the future.”

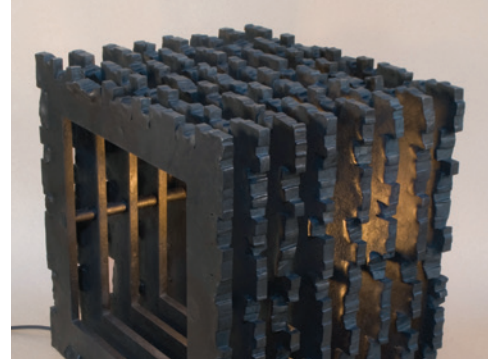
Board member Jane Ramsey, the chief human resources officer at Limited Brands, will head the board’s search

committee, which will also include CCAD faculty and staff. Students will be involved in the interview, selection, and assimilation process as well.

Korn/Ferry has been hired as the college’s executive recruiting partner, to be led by Paul Chou, senior client partner and co-managing director of Korn/Ferry’s global education practice.

The search process is expected to take six to nine months to complete.





## ILLUSTRATION ALUMNUS TURNS TO BLACKSMITHING

After several years spent working in animation, Illustration alum Daniel Hopper (CCAD 1994) decided about a decade ago to devote himself full time to his personal artistic passion. Today, he operates a blacksmithing studio in Oakland, CA, making dramatic metal lamps, candleholders, bird feeders, and other functional objects.

In his work, Hopper says he shoots for a “menacing and sexy” aesthetic. Recent projects include a four-foot-diameter chandelier ringed with faux deer antlers and another lighting piece that resembles a puff of smoke.

See more of his work (including a video filmed in his shop) at [danielhopper.com](http://danielhopper.com).

Left, one of Daniel Hopper’s chandeliers; center, the Kiki light (with detail); right, the Joyce railing.

## ILLUSTRATION STUDENT’S COMIC MAKES HUFFINGTON POST

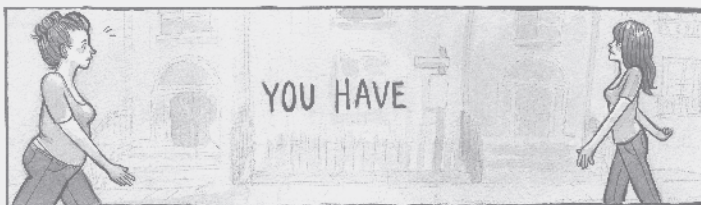


Illustration student Colleen Clark’s comics on body issues have been featured in the *Huffington Post*—not just once, but twice. The first time was in April, in response to Clark’s panels about women’s body issues. The second, in late September, focused on Clark’s newest comic about (as she puts it) boobs.

Nina Bahadur, the author of the *Huffington Post* article, spotted the comic on Clark’s tumblr and contacted Clark about featuring it in the women’s section of the online news source.

“I was overwhelmed, flattered, and surprised—and really, really grateful that people were noticing my work and it was affecting them in the right way,” Clark says. “I want to continue this and create stories for women. I think that the huge response to this comic shows that there is a need for this idea and this role model.”

Excerpts from Colleen Clark’s comics about women and their bodies.



## IT GETS BETTER WITH CCAD AND COLUMBUS POLICE

CCAD faculty and students teamed up with the Columbus Police Department (CPD) this summer on a video for the national anti-bullying campaign It Gets Better.

CPD personnel from officers to dispatchers share their coming-out stories in the 20-minute work.

Initially, CPD Commander Rhonda Grizzel saw other It Gets Better videos and wanted her force to become involved. She contacted CCAD Assistant Professor Vicki Golden, whose husband is a CPD officer.

"I immediately said yes," Golden says.

She was quickly joined on the project by fellow faculty member Phil Garrett and two CCAD students, Photography sophomore Sakhile Vanqa from Taung, Botswana, and MFA candidate Yang Wu from Lanzhou, China. The CCAD team arranged all the interviews, provided graphic work, filmed, and edited the video—as well as produced a behind-the-scenes video.

To see the video, just search for "Columbus Police" at [itgetsbetter.org](http://itgetsbetter.org).



Police Chief Kimberley Jacobs introduces the video at its premiere in CCAD's Canzani Center Auditorium.  
Photo: Danielle Ford (CCAD 2013)



## NEW IN 2013: KICK OFF YOUR CCAD STUDIES RIGHT!

At three New Student Send-Off parties late this summer, CCAD faculty and admissions staff revved up incoming students' already-elevated anticipation about coming to CCAD this fall. Alumni who live near the new students generously volunteered to host the parties in their homes.

Distinguished Professor C. F. Payne joins incoming CCAD students and their families at a New Student Send-Off party in Cincinnati.



## SCULPTUREX DEBUTS ON CAMPUS

The SculptureX symposium's first visit to Columbus brought renowned guests and more than 200 registrants to campus Oct. 11–12. It was cohosted by CCAD and Cleveland's Sculpture Center and coordinated by CCAD's Fine Arts and Graduate Studies programs.

The symposium, which encourages the interaction of artists and art educators around the medium of sculpture, focused on performance this year. It kicked off on Friday with a lecture by poet and art critic John Yau. Saturday brought panel discussions with both emerging and acclaimed artists, including Michael Mercil, Youmna Chala, Chido Johnson, and Osman Khan. The keynote presenter was Martin Kersels, an accomplished sculptor who is also a professor and chair of graduate studies at Yale University. Art historian and theorist Terry Smith and Swiss artist Lilian Beidler shared their work as well.

Two exhibitions were part of the symposium: *Everyday Spectacular*, a show of emerging artists, and *Let's Talk about Love Baby*, part of Chido Johnson's ongoing *Love Library* series.

For more images, see the Oct. 14 post on [facebook.com/ColumbusCollegeofArtandDesign](https://facebook.com/ColumbusCollegeofArtandDesign).



Above: left, John Yau. Photo: Tyler Dunlavy (CCAD 2014) Right, Lilian Beidler performing. Photos: Karl Allsop (CCAD 2015)



# HOLY ONE-SIXTH SCALE, BATMAN!

Shawn Knapp at  
DC Entertainment

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By Bill Mayr



**IN SHAWN KNAPP'S CAREER**, hobnobbing with powerful and well-known people comes as a daily part of his job.

True, they are people such as Superman, Batman and Batwoman, fictional characters all—but Knapp helps make them more real than you might imagine.

Knapp (CCAD 1991) serves as art director of product design and engineering for DC Entertainment, a subsidiary of Warner Bros.

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### WORKING WITH THE BEST

DC Entertainment traces its roots to DC Comics, home to a comic-book all-star team that includes classic good guys Superman, Batman, and Wonder Woman, as well as archetypal bad guys Lex Luthor, the Joker, and the Riddler.

These days, though, superheroes don't just appear on pulp pages. They can be found in digital versions and big-screen movies, too.

Expanding on those venues, three-dimensional versions of the heroes and villains come right into the homes (and offices, no doubt) of fans. With collectible figures, you need never be far away from your favorite character.

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### WHEN DUTY CALLS

Knapp, who works in Burbank, CA, helps get the figures to the fans. "We have a tiny



group of about 13 dedicated to creating our collectibles....based off anything from movie, comic, or video-game content," he says.

Figures are made from materials such as vinyl and resin. For example, Warner Bros. released the movie *Man of Steel* this summer, which portrayed the origins of Superman. One-sixth-scale resin statues of Superman and other characters went on sale to correspond with the film's premiere.

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Above: Shawn Knapp at the DC Entertainment offices in Burbank, CA. Previous page: A Batman figure sculpted by Jonathan Matthews based on the art of Michael Allred.

Knapp spoke via email about "this whole crazy business called toys" as he traveled on "trains, planes, automobiles, and boats" during a business trip to China.

"If I were to say what my shiniest object is at the moment, it would be the *Man of Steel* movie product. We had amazing



*The Kiss*, sculpted  
by Tim Bruckner based on  
the art of Jim Lee.

access to the filmmakers and assets, which in turn made a better product. We experimented with a new application in resin to get more realistic skin tones, which I hope going forward ups the ante for us first and foremost, and the industry as well,” he says.

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### ONE DESIGNER'S PATH

Knapp, 44, majored in Industrial Design at CCAD.

He started out in the toy industry as a traditional sculptor “using my Industrial Design background and model-building skills to create mostly accessories, vehicles, and play sets,” he says. He has worked for DC for a decade, moving from sculpting into management roles such as art directing and overseeing manufacturing of the collectibles.

“I deal mostly with the higher-profile projects like film and TV projects. We do set visits and meet the people involved with these projects, so it’s been quite an evolution” in his career, he says.

Keeping up with technology such as computer-aided design and advancing it, even, are essential. Toys being created today are no longer merely disposable playthings for children.

“The amount of sophistication that goes into the products has evolved—from mind-boggling sculptures, painted details, and finishes that were never considered for use in toys in the past to manufacturing techniques that now can mass produce hyper-realistic, scaled versions of characters, vehicles, and accessories,” Knapp says.

After all, comic-book-hero connoisseurs of all ages set high standards for the products they buy.

“‘Serious’ might be an understatement,” Knapp says. “Fans are rabid to have their version of Batman or Superman done right. You also feel a bit of obligation to the (comic book) artist that has inspired the piece...



It's always a sense of accomplishment when they sign off on a piece."

"The toy industry is often compared to the fashion industry," he says. "It's a very fast-moving beast. Always being interested in technology, I was the first to bring the use of digital sculpting to DC, starting small with accessories [and continuing] to now where I'm using 'screen-used' movie and video-game files to make full-blown statues and action figures."

### HIS PLACE TODAY

Knapp has found a career he loves. Asked about the favorite part of his job, he replies, "The easiest answer is everything."

Management "allows us a great amount of creative freedom and autonomy," he says. "We get to 'play' with some of the world's best-known and loved characters, and we get to put our fingerprints on them. The varied aspect is all the

creative people I get to work with, from our sculptors, one of whom is a CCAD graduate as well (Jonathan Matthews [CCAD 1997], who I helped bring in), to the comic artists, of whom I have access to almost anyone in the industry, and the factories whose responsibility is to mass produce these mini-masterpieces."

"They say it takes a village to raise a child—well, it takes a small army to create a collectible," Knapp says.

### THANKS, CCAD

Despite the unending advances in technology, the basics of artistic creation taught at CCAD remain vital, he says.

"The foundations, where you are actually using your hands, whether it's sketching, painting, or sculpting—I think this aspect is huge," Knapp says. "Design and art in general need to be equal parts conscious effort and happenstance. Mistakes happen more often in the tactile world and being able to think through them pushes you creatively. Plus, anything that you do in the digital world has its roots in the analog world, and having more understanding of the world around you can only make you a better artist."

From left: Batman figures sculpted by Jonathan Matthews based on the art of Sean Murphy, Mike Mignola, and Sam Kieth.



# COMICS SYMPOSIUM HAS SMASHING SECOND YEAR

**CCAD's second annual comics symposium, Mix 2013, brought more than 100 registrants to campus Sept. 27–28.**

The symposium kicked off on Friday with panels ranging from *Women in Culture in Comics* to *Comics as Preemptive Politics*. That evening guests enjoyed a conversation-style keynote with Jeff Smith and Tom Spurgeon from

*The Comics Reporter*. The keynote was open to the public, who quickly filled the 400-seat auditorium to hear about Smith's journey from his wildly popular series *Bone* to the recently released graphic novel *RASL*. After the keynote, Smith signed books and welcomed guests to an exhibition of influences and original artwork for *RASL*.

Saturday highlights included a special screening of *White Scripts* and *Black Superman: Black Masculinities in Comic Books*, followed by a panel discussion with the filmmaker, Jonathan Gayles, Ph.D. The event wrapped up with the final panel, *Women Comics Creators*, which featured Carol Tyler, author of the acclaimed *You'll Never Know* memoir trilogy.

See Jeff Smith's keynote at [youtube.com/user/CCADedu](http://youtube.com/user/CCADedu).



Jeff Smith onstage with Tom Spurgeon at Mix 2013. Photo: Tyler Dunlavy (CCAD 2014)



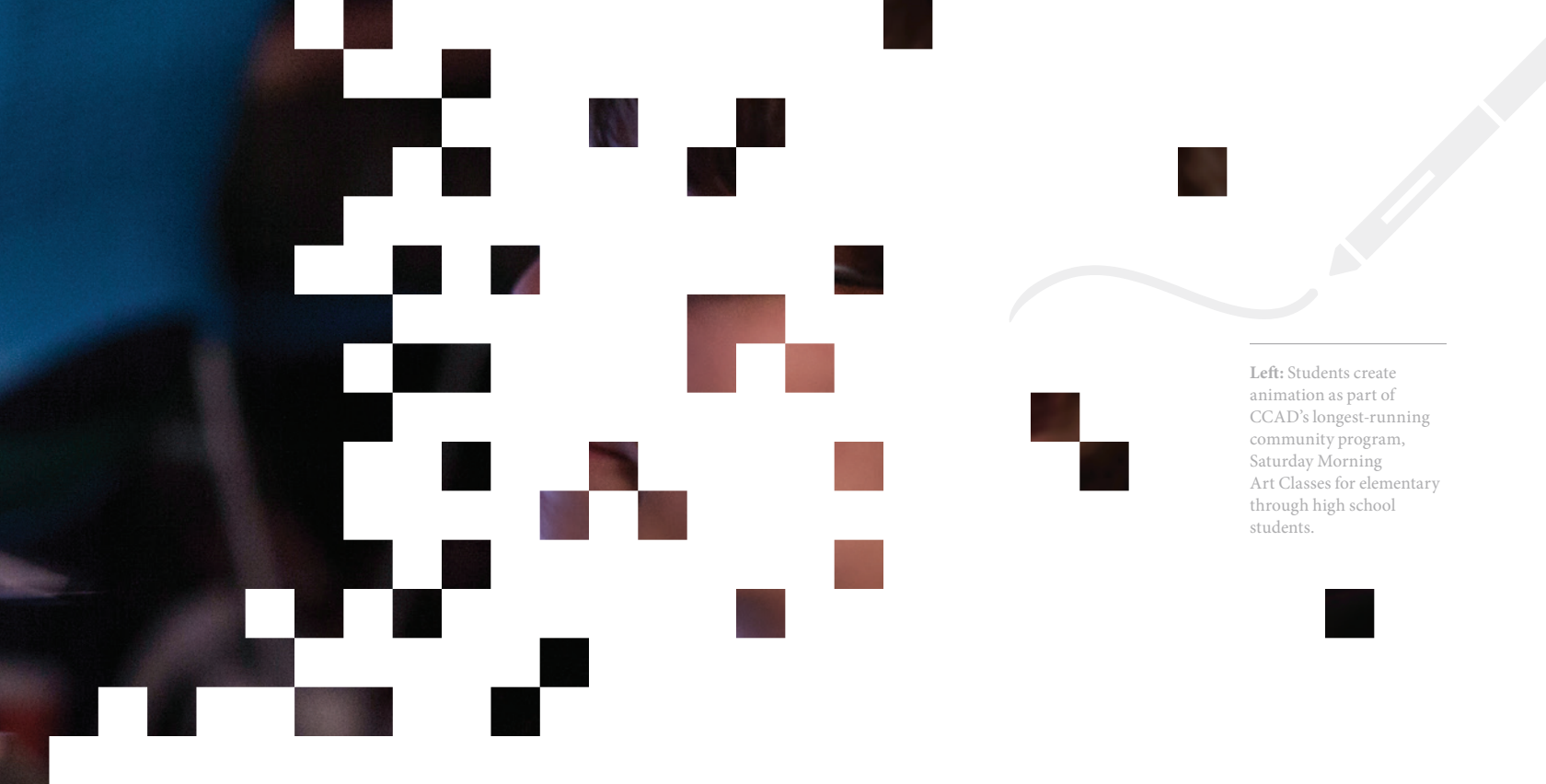
# ON MY MIND

## Digital Media (It's Elementary)

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By Joan Vogelesang

As the leader of a technology company, I pay close attention to market trends and have long understood the power of digital media, not only from an industry-building perspective, but also—more importantly—as a medium of communication in our daily life at home, at work, and in school.



Left: Students create animation as part of CCAD's longest-running community program, Saturday Morning Art Classes for elementary through high school students.

In this digital era, children need to be critical thinkers and problem solvers at an increasing pace. They represent a generation more technologically and creatively inclined than ever before. To prepare them for their future work life, it is imperative for us to fully embrace technology and digital media as the foundation of their education.

Mark Prensky, who first referred to today's children as "digital natives" (DNs) in his 2001 article *Digital Natives, Digital Immigrants*, defines DN as people who were "born digital," while "digital immigrants" are those who have had to make a reluctant shift into the digital world (think parents and grandparents pre-1980s).

Because digital natives are so naturally drawn to technology, it's best to speak to them in their natural tongue. Mobile devices, computers, and creative software are the new storytelling and teaching mediums. Digital media and animation are completely aligned with children's preferred choice of self-expression—enabling them to communicate and demonstrate their understanding of any topic visually.

Digital media creation enriches school assignments and fosters greater interest and motivation for students in every subject area. Empirical data proves this.

For example, Bluffton Elementary School in South Carolina has reported impressive achievements in record time following the integration of digital media creation into their core curriculum. Students from grades three to five use Toon Boom animation products to extend their learning by connecting classroom instruction, assignments, and concepts to their own creative capabilities.

During the first year of implementation, this approach translated into an increase of up to 15% in overall grades throughout the core curriculum, a much higher performance than the state average. There was also a greater than 40% increase in science, 36% in math, 12% in social studies, and 26% in writing among African-American students.

The animation program at Bluffton Elementary differs from other programs in that it engages students early in using animation as part of current, ongoing learning. Digital drawing tablets and storyboards extend schools' typical visual arts programs to support story building, visualization, sequencing, logical thinking, creativity, and self-expression. Teaching methodologies need to embrace such technologies in order to keep students interested and motivated.

At the end of the day, the goal is to prepare the workforce of tomorrow and build strong and vibrant economies, accepting that new generations are of a different breed. Digital media creation definitely serves that purpose.



Joan Vogelesang is the president and chief executive officer at Toon Boom Animation, Inc., and joined CCAD's board of trustees in 2013. She has more than 30 years of experience as a senior executive for international business development, customer care, and operational management in both large and smaller organizations.



# USER INTERFACE(S)

## How One Woman's Design Education Is Changing Lives in Chicago

By Melissa Starker

### WHEN KRISTA PETERSON GRADUATED

from CCAD in 2009 with a degree in Advertising & Graphic Design, she intended to follow a traditional career track of creating design and branding for businesses. But circumstances took the western Pennsylvania native in an unexpected—and incredibly rewarding—new direction.

### A CAREER PATH MAKES A TURN

After earning her BFA, Peterson found herself in the same situation that many grads from many schools faced in the months after the economic meltdown.

"No one had work," she recalls.

She made do for a time, taking the jobs

she could find in Columbus. Until a friend who was preparing to enter the Peace Corps told her about AmeriCorps, the program's domestic counterpart, and the scholarships and other benefits it offers to those who sign on for two years of full-time community service.

The opportunity appealed to her, not just because it offered steady employment. "I volunteered as an undergrad, and I had done it in high school to get into college, but I found I really missed it," she says.

Peterson turned to former CCAD classmates for input on the personal essays required to enter the program. "My friends from school helped me get in," she says.

Upon exploring the AmeriCorps positions available, she applied to programs in several major cities and held out hope for a spot with Amate House, a nationally recognized young adult volunteer agency run by the Catholic Archdiocese of Chicago. A position opened up at the last minute, and she was in the Windy City a week later.

"My family thought I was crazy," she says. "No one had heard of this. I had no context for what I was doing."

### YEAR ONE

Peterson did know that the idea of teaching appealed to her, and through

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Krista Peterson (CCAD 2009) at DePaul University in Chicago. Photo: David Merz III (CCAD 2011)

Amate House she would be able to get in front of a classroom without experience or a teaching certificate. She was placed at St. Agnes of Bohemia, a K–8 school in Chicago Heights with a large Hispanic population, and assigned to teach computer skills to all grades and art history to third graders.

"They had two Apple computer labs, but no teachers for either lab. They had been gifted all this equipment, but couldn't afford a teacher," she says. "I was the first teacher to have experience with Macs prior to working there."

Her year at the school was a learning experience all around. With some help from the other teachers, Peterson took on the new-to-her tasks of preparing a curriculum in line with other areas of study for the students and writing every lesson plan for a full schedule of classes.

Since many of the students came from Spanish-speaking homes, Peterson expected to face a language barrier—but not the kind she ended up actually experiencing.

"It wasn't that kids couldn't understand English," she says. "They didn't understand the technical language. If your parents don't speak English,

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**"IT'S KIND OF FUNNY  
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KINDERGARTNER,  
BUT THESE KIDS WOULD  
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SO I WAS TEACHING A  
WHOLE COMMUNITY."**

— KRISTA PETERSON







Above: The Chicago Youth Boxing Club at the 2013 World Sport Chicago event, where the club had a boxing exhibition—demonstrating their skills and introducing boxing to kids all over the community. *Photos courtesy Krista Peterson.*

they're not going to teach this at home. You'll just sit on a computer and click on things. I had to teach them that these are computer parts, and this is how a search engine works. Nobody had any idea how a computer works. They didn't know how to do a Google search."

She soon found that this challenge produced an unexpected benefit outside the classroom. "It's kind of funny to think you're empowering a kindergartner, but these kids would go home and teach their parents—so I was teaching a whole community."

## NEXT STEPS

For her second year of volunteering, Peterson found a job that maintained the ties she'd formed with the community while utilizing her advertising and graphic design skills: creating websites and handling other marketing tasks for the Chicago Youth Boxing Club, an afterschool boxing program. Her new role allowed her to support a safe environment for kids, as well as a healthy form of conflict resolution.

Following her AmeriCorps service, Peterson received a full scholarship from the organization to Chicago's DePaul University. She began graduate studies there in the fall of 2012 in the field of human computer interaction. Given her first-hand experience of the potential of this field to positively affect lives, Peterson knows that she wants to make public service part of her career after graduation. Her goal is to merge her graduate studies with the training she received at CCAD to help bridge the digital divide for needy communities.

Her volunteer work has continued in her time at DePaul, supplementing the research her course of study requires.

"My project now is a website for immigrants in Chicago, people who are looking for citizenship or health care resources," Peterson says. "I'm working with a group of lawyers at DePaul

and with the president of a local high school, so we can work with her students to make this application something they can use with parents who are language limited or not familiar with computers."

"If it works out, it'll be the only one in Chicago," she says.

## THE NEW PATH

Ultimately, Peterson wants to build a career designing interactive educational tools. She credits her first students at St. Agnes with giving her an essential schooling in the ways people learn.

"I want to do this because of all those learning tools I got from the kids," she explains. "They helped me understand."

"(Computer literacy) is becoming more crucial. It's about equality—equal access to resources and equal awareness," she says.

"There's a special need for that in Chicago and other big cities."

Her teaching experience has also given her a renewed appreciation for the time she spent in the classrooms and studios of CCAD.

"It really stuns me how valuable it was," she says.

"The process of doing art is not linear, but going to school helped me see it more linearly. Because I spent four whole years trying to figure out that process—how to make things more efficient and less emotional—what I found was that anytime I had a problem or needed to teach something, I would begin with what I had and end with where I wanted students to be with the lesson," she says. "The stuff in the middle, you have to wait for. You have to make it happen, but you can't plan every step. That's exactly how you do art."



# ALUMNI REPORTS FROM THE CCAD NEWS BLOG

This is just a sampling of all the CCAD alumni news. To see everything—and sign up to receive each item as it is posted—visit [www.ccad.edu/blog/category/ccad-news](http://www.ccad.edu/blog/category/ccad-news).

Have an item to submit? Visit [www.ccad.edu/forms/alumni/classnote](http://www.ccad.edu/forms/alumni/classnote).



ANDREW MARK, NATE REESE, AND SCOTT ULLIMAN

## ALUMS WORK ON CEELO GREEN, MICHAEL BUBLÉ VIDEOS

CCAD alumni have been leaving their mark on the music video industry lately through their work with S77, a motion graphics company whose clients include CeeLo Green and Michael Bublé.

Alumni Andrew Mark (CCAD 2007), Nate Reese (CCAD 2005), and Scott Ulliman (CCAD 2010) worked on the video for Bublé's "It's a Beautiful Day." Total views have reached more than five million on Bublé's YouTube channel. S77 contributed 24 animated and visual effect shots, from singing birds to explosions.

CeeLo's video "Only You" featuring Lauriana Mae was a collaboration among the video's director and alumni Andrew Mark and Chris Meister (CCAD 2006). The singers were shot over green screen with buildings and landscapes digitally placed to appear to be collapsing around them.

Sean Conner (CCAD 2005) and Andrew Mark were part of the effects team for Mindless Behavior's "Keep Her on the Low." Their work included holograms, graphics, and other lighting effects.

## PARK'S SHOW CALLED OUT IN TIME

Fine Arts alumna Soo Sunny Park (CCAD 1998) was featured in the July 8 issue of *Time* magazine.

The article highlighted Park's exhibition at Rice University in Houston. The show, *Unwoven Light*, allowed visitors to walk through 37 individually sculpted units of glass suspended from the walls and ceiling.

Park is a recipient of a Joan Mitchell MFA Grant, the 19th Annual Michigan Fine Arts Competition Grand Prize, the Helen Foster Barnett Prize from the National Academy Museum, and the Rockefeller Foundation Bellagio Center Fellowship. Her work has been included in exhibitions across the U.S. and featured in numerous art publications.



CHAD HUNT

## HUNT WINS ALUMNI AWARD, GETS WORK INTO MUSEUM

Photography alumnus Chad Hunt (CCAD 1994) was selected as CCAD's 2013 Alumni Award for Excellence recipient. He had an exhibition of his work on campus this fall and was

honored at Alumni & Family Weekend in October. Hunt also had one of his photographs purchased for the permanent collection of the Worcester Art Museum in Massachusetts.

The photograph, *View from the Door of a Blackhawk Helicopter over the Kabul River*, was taken when he was embedded with U.S. troops at the Korengal outpost in Afghanistan.

## BROOKS' FLOOD-SUPPORT IMAGE GOES VIRAL

As flood waters began to consume parts of Colorado on the morning of Sept. 12, Illustration alumnus Scott Brooks (CCAD 1999) turned to his passion for art to support family and friends caught up in the disaster. What began as a personal Facebook profile picture quickly drew attention of its own.

Brooks' image, the iconic letter C from the Colorado state flag set in a heart and shielded by an umbrella, began popping up all over Facebook in profile pictures and cover photos. It was even shown during NBC's *Nightly News with Brian Williams*.

Now it's being used by a new nonprofit called the Great Colorado Flood Relief Project, which by late September had already raised more than \$75,000 from selling T-shirts and stickers bearing the image.

"One of my favorite classes at CCAD was art therapy," Brooks says. "I use [art] as a kind of coping mechanism when it hits so close to home."



MARISSA SCHMIDT

## SCHMIDT'S WORK GRABS ATTENTION ON MASHABLE

Some students spend their free time reading a book or sleeping, but when new Illustration alumna Marissa Schmidt (CCAD 2013) was a student she created caricatures of her favorite comedic TV characters. She was recently featured on Mashable for that work.

Schmidt's portraits include *How I Met Your Mother*'s Barney Stinson, *Parks & Recreation*'s Ben Wyatt, *Modern Family*'s Cam and Phil, and *The Office*'s Dwight, Jim, and Stanley.

"Knowing that people actually look at, appreciate, and share artwork I made for fun is a very surreal thought," Schmidt said. "At the end of the day, I just want people to be entertained and pass it on."

## URBANO DIRECTS KIDMAN IN AUSTRALIAN ADS

Advertising & Graphic Design alumnus John Urbano (CCAD 1996) recently directed several commercials featuring award-winning actress Nicole Kidman. The ads are for Swisse, an Australian health and wellness company.

In the commercials, Kidman is relaxing and enjoying time on beaches and gardens at the Terrara House Estate, a historic property in rural Australia.

"The one moment I'll never forget was shooting Nicole in a field," Urbano said on Swisse's website. "It started to drizzle, the sky turned a deep blue, and a soft golden glow focused on Nicole. A rainbow appeared, becoming a perfect backdrop for our film. It was truly a special moment."



MANJARI SHARMA

## SHARMA'S PHOTOGRAPHY FEATURED ON CNN BLOG

Media Studies alumna Manjari Sharma (CCAD 2004) had her body of work *The Shower Series* featured on CNN's photography blog.

For the series, Sharma invited people into her shower to be photographed. "The shower creates this confessional-like space," Sharma said in the blog. "I enjoy getting to know people and find

content that's not just skin deep. It was like Russian dolls, and it became more and more personal."

*The Shower Series* was shown alongside her *Darshan* series at ClampArt in New York this fall.



PALLAVI SEN

## SEN'S APPROACH, WORK FEATURED IN CREATIVE GAGA

Fine Arts alumna Pallavi Sen (CCAD 2011) designed the July/August cover of *Creative Gaga* magazine.

The cover features work from Sen's collection *Madhuri*, a series of red, patterned prints that were first drawn by hand and then digitally created.

Sen is also featured in an article discussing her international exposure as well as the thinking behind her unique artistic approach.

Sen is a native of Mumbai, India, and just finished a Lifchez/Stonac internship with the the Metropolitan Museum of Art in New York, where she worked in the Antonio Ratti Textile Center.





DAN SCANLON

## SCANLON DIRECTS *MONSTER'S U*

Illustration alumnus Dan Scanlon (CCAD 1998) directed and cowrote the Pixar film *Monsters University*, which grossed \$82.9 million in its opening weekend this summer.

The film has now topped \$700 million—and Scanlon and producer Kori Rae also took home the Hollywood Animation Award at the 17th Annual Hollywood Film Awards in October. Previous winners of the award include *Ratatouille* (2007), *Wall-E* (2008), *Up* (2009), *Toy Story 3* (2010), *Rango* (2011), and *Rise of the Guardians* (2012).

*Monsters University* is a prequel to *Monsters, Inc.* It follows the main characters Mike and Sulley (voiced by Billy Crystal and John Goodman) as they major in Scaring at a university for monsters.

“It’s tough to tell a story when everyone knows how it ends, so that was one of the biggest challenges,” said Scanlon in an online article for the *Wall Street Journal*. “We were telling a story about a character whose dream didn’t work out the way he thought it would, and that’s what we found interesting.”

In the article Scanlon compares his college days at CCAD with what the monsters are experiencing at their university.

“The one part I think is universal to college that I experienced was this sense of growing up and self discovery,” Scanlon says.

## JOBST STEALS SPOTLIGHT IN NEW GAME

Environments created by Illustration alumnus Joe Jobst (CCAD 2001) are showcased in the video game *Grand Theft Auto V*, released this fall by Rockstar Games.

The game has been met with positive press, including rave reviews about the game’s expansive cityscape and detailed visual effects.

“*GTA V* is one of the more graphically impressive current-generation games,” wrote reviewer Andrew Webster for *The Verge*, an online technology and art publication. “The game looks beautiful, with dynamic weather and detailed environments. It really feels like you’re driving around a digital version of modern day Los Angeles.”



RON MILLER

## MILLER'S END-OF-WORLD VIEWS FEATURED IN HUFFPOST

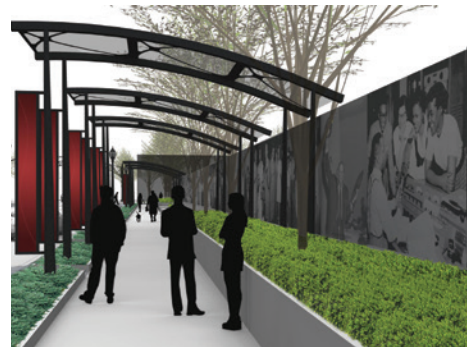
Illustration alumnus Ron Miller (CCAD 1970) was featured in the *Huffington Post* for his work depicting what the world would look like if planets replaced Earth’s moon.

He also created several images of what it could look like when the world ends and what Earth would look like if it had rings similar to Saturn’s.

Miller was art director for the National Air & Space Museum’s Albert Einstein

Planetarium prior to becoming a full-time freelance illustrator.

His work has appeared in publications such as *National Geographic*, *Reader’s Digest*, *Scientific American*, *Smithsonian*, *Air & Space*, *Sky & Telescope*, *Newsweek*, *Natural History*, and *Discover*.



LARRY WINSTON COLLINS

## COLLINS TO CO-CREATE PUBLIC ARTWORK

The Ohio Department of Transportation has commissioned Industrial Design alum Larry Winston Collins (CCAD 1986) to design the Long Street Cultural Wall in Columbus. Collins, an associate professor of painting at Miami University, is collaborating with Columbus photographer Kojo Kamau on the project.

Their proposed work—60 panels combining black-and-white photographs and linoleum-cut carvings and running a combined 240 feet in length—will be mounted on a 240-foot-long concrete wall along the pedestrian walkway of the new Long Street bridge (under construction as part of the I-71/I-670 rebuilding project). An advisory committee selected the idea in a competitive submissions process.

Collins says the piece will honor people, businesses, and institutions connected to the nearby King-Lincoln and Discovery districts. Those celebrated will include wood carver Elijah Pierce, author James Thurber, politician Jerry Hammond, and former CCAD president Joseph Canzani.





# FOUNDATION STUDIES

## Now and Forever

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By Dave Ghose

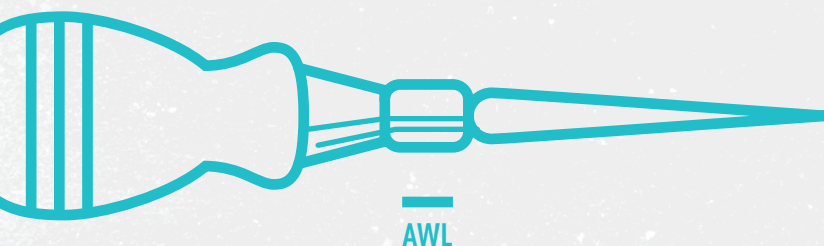
Students in a CCAD drawing studio during the 1950s. Image courtesy of CCAD's Packard Library

When Chris Yates talks about changing CCAD's signature Foundation Studies program, he likes to make an analogy to his grandfather's awl. Yates inherited the tool, but he doesn't use it. The long, pointed spike is an antique, something you hang on a wall. It's not practical in today's world.

As CCAD's Foundation Studies director, Yates leads the program that equips students with the basic tools they'll need to succeed as sculptors, painters, industrial designers, and other creative professionals. Those tools, however, must keep up with a changing artistic marketplace and an evolving student population.

As a result, CCAD will debut an updated Foundation Studies program in fall 2014—adding new elements to the school's first-year experience while eliminating less useful material (the antique awls of the curriculum, if you will). "We have to think about what tools are really important, and that's what we've done," Yates says.

Piggybacking on a first round of changes that began about seven years ago, the 2014 update will give students more



ANGLE BRUSH



choices and allow them to jump further into their majors during their freshman year. The makeover is significant, with every first-year course changing. “I truly believe it’s going to serve our students very well,” says Yates, the primary architect of the revisions.

### WHAT’S CHANGING

Curricular areas have been repackaged and, in some cases, deemphasized or eliminated (no more oil painting, for instance). In their first semester, students will take a combined painting, color theory, and design course called Visual Literacy: Color and Design. As they previously did, freshmen will also take a first-semester drawing class (Witness and Response: Drawing Methods)—but a new group project-based course called Collaboration Studio: Actions and Outcomes will be added. A separate, painting-based color theory class is no longer part of the mandatory first-year curriculum.

For a long time, all freshmen at CCAD took the same foundation courses. The first wave of changes broke from that custom, allowing students to take introductory work in their majors during their second semesters. Earlier-onset specialization will continue with the fall 2014 revisions.

While all freshmen will still take the same classes during the first semester, they will have more options during the next one. They will continue to take bridge courses in illustration, visual communications, advertising and graphic design, and other majors, but they will also be able to choose from three drawing and three color and design classes instead of taking one-size-fits-all courses. The new options gear the curriculum

toward specific majors—with, for instance, a class that teaches drawing methods most useful to designers.

### HOW? WHY?

The changes weren’t made lightly. CCAD leaders consulted with students and faculty members and audited the entire curriculum to determine the essential grounding all students need. Yates also emphasizes that CCAD isn’t throwing everything out. “The crux of it is still there,” Yates says.

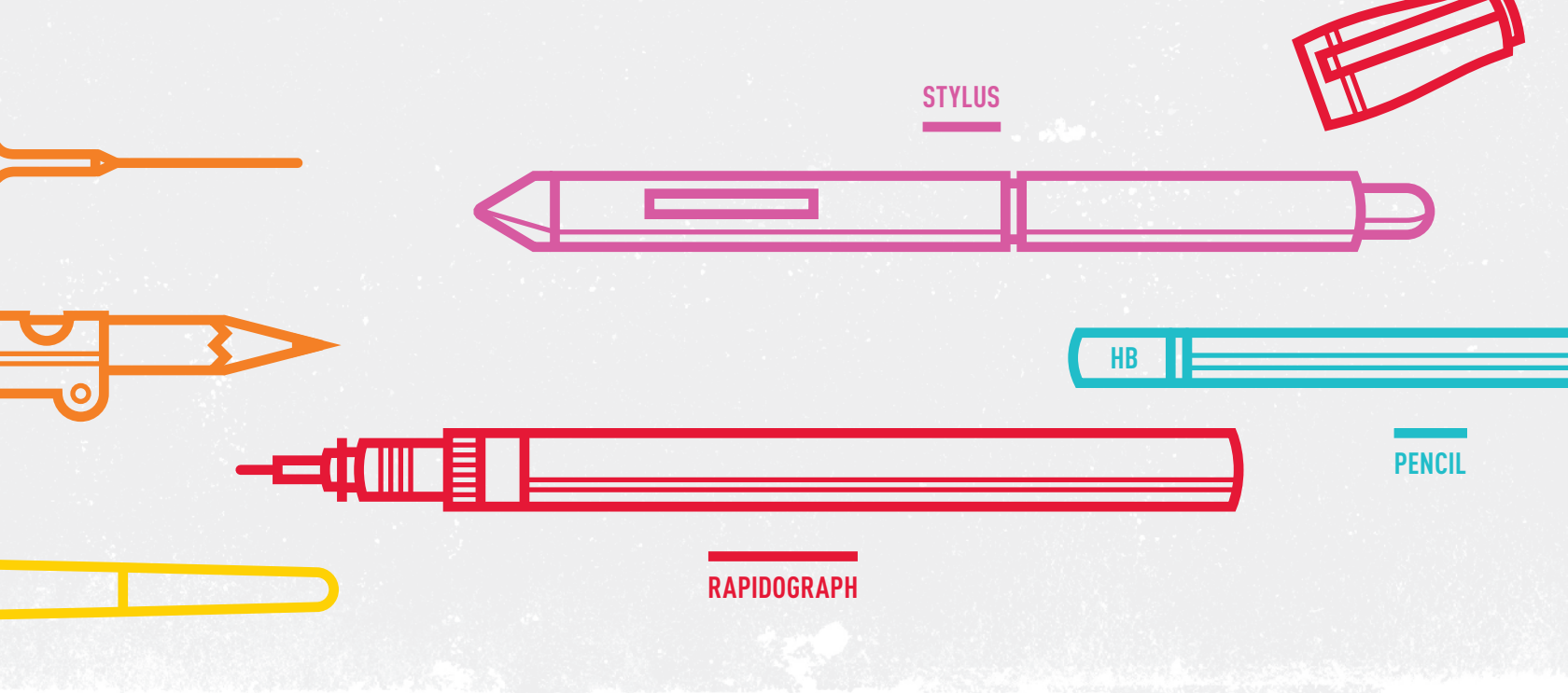
Still, changes are simply necessary to prepare students for a creative economy that requires more digital, entrepreneurial, and collaborative skills. “It’s not just about making things,” says CCAD Provost Kevin Conlon. “It’s thinking about what comes next. It’s thinking about big ideas. It’s thinking about their own creativity and how you leverage that in an economy that is as crazy as this one is these days. You have to give students the tools to be successful.”

### THE FOUNDATION OF FOUNDATIONS

“Making things” has long been the bedrock of CCAD. Under the leadership of former CCAD President Joseph Canzani, the school made the instruction of basic skills a top priority. The challenging, wide-ranging Foundation Studies program became CCAD’s calling card, even extending into all four years of study at one point, says Yates, a 1987 CCAD graduate in Fine Arts.

CCAD alumni compare the Foundation Studies program to a boot camp—a grueling ordeal that tested their work ethic, discipline, and commitment. If they completed the program—and many didn’t—they were rewarded with a deeper





understanding of the fundamentals of painting, sculpture, design, and color than most other art school graduates had. “I found myself continually pulling from it as an undergraduate, as a grad student, and as an educator today,” says William Potter (CCAD 1995), a painter and associate professor at the Herron School of Art and Design in Indianapolis.

After Josh Jordan (CCAD 1995) wowed his professors at Yale University’s graduate program with his knowledge of color theory, one of them—a disciple of color paragon Josef Albers—asked Jordan to fill in for him one summer. The professor rarely, if ever, asked anyone else to teach his color theory course. “I would never have been qualified to do that had I not experienced the foundations program at CCAD,” says Jordan, who now teaches at Montclair State University in New Jersey.

Still, CCAD’s Foundation Studies program wasn’t perfect. The intense, project-based curriculum often drummed out creative but less mechanically gifted students, and the heavy workload and emphasis on the fundamentals left less room for other important elements. When Yates entered grad school after CCAD, he found he could make almost anything, but had little exposure to contemporary ideas. “That was a shock to get to grad school and realize, ‘Holy crap, I don’t know anything,’” he says.

## LOOKING FORWARD

The new system will strike a better balance, CCAD leaders say. Today’s students demand relevance; they want to know how each skill will help them attain their goals. This new system will do that by cutting out less important material and allowing freshmen to get into their majors sooner and find out

if their intended areas of study match their expectations. “If they are going to spend three hours a week for 16 weeks doing something, it’s got to add up to a usable skill in their future career,” says Julie Taggart, dean of the School of Studio Arts.

Some alumni fear that overspecialization could limit student exposure to a wide variety of skills and people. They lament specific changes—the loss of a separate color and painting class, for instance—but their primary concerns are more general: Will Foundation Studies remain a bonding experience for freshmen? Will the competitive, rigorous environment be watered down? “Art is a discipline, and that was something that was instilled in me at 18,” says Lara Nguyen (CCAD 1998), a painter and a professor at Warren Wilson College in Asheville, North Carolina. “And that carried me through my graduate experience. It carried me through my job searches. And it carried me through my studio practice.”

CCAD leaders promise to maintain those traditions. Though all classes won’t be universal, the new first-semester project course—which all freshmen must take—should foster camaraderie and competition. And Foundation Studies professors will still be just as demanding as they were during the Canzani era. They’ll just teach a curriculum more suitable to contemporary students.

“We’re going to make it hard,” Conlon says. “We want students to come away with an experience that prepares them. But we also want to make sure they understand the value of what they’re getting from Day One so they don’t scratch their heads halfway through the term and say, ‘What am I going to use this for?’”

# I GIVE BECAUSE

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"IT WAS MY GOAL TO GET MY DEGREE FROM CCAD AND THEN PURSUE A CAREER IN THE ART WORLD. I KNOW THAT I REACHED THAT GOAL BECAUSE OF ALL THE DONORS WHO SUPPORTED CCAD WHILE I WAS THERE—AND I'M EXCITED TO BE ABLE TO GIVE WHAT I CAN TO CURRENT STUDENTS. IT ALL GOES FULL CIRCLE."

— JERRICA FIELDS, FINE ARTS 2011

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"I believe in education—  
especially the arts."

"MY SON WHO HAS ADHD GOT A PARTIAL SCHOLARSHIP FROM CCAD AND FLOURISHED! HE GRADUATED IN EXACTLY 4 YEARS, MAGNA CUM LAUDE, AND HAS A GREAT JOB IN SEATTLE."

"I received a scholarship  
from CCAD and began my  
**career as a designer.**"

"IT NOURISHES YOUNG ARTISTS...THE  
**PROGRAM IS WONDERFUL... THE GROWTH  
AND SPIRIT OF CCAD ARE FANTASTIC... AND  
BECAUSE DENNY IS SO SPECIAL!**"

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Join Jerrica in supporting CCAD students this year—use the card in this issue, or save a stamp by making your gift online at [www.ccad.edu/donate](http://www.ccad.edu/donate). Thank you!

# HE WORKS BIG

## Mark Hazlerig's Impact on Illustration at CCAD

By Bill Mayr

Mark Hazlerig's quiet demeanor can disguise the heart of his career as one of CCAD's most admired Illustration professors: a combination of serious thought and energetic support for his students.

But this spring, he was very publicly found out. Hazlerig received CCAD's 2013 Teaching Excellence Award (along with James Lutz, chair of the Advertising & Graphic Design department).

Hazlerig's teaching includes keeping an eye on the future, allowing students

to take the lead, and pitching in to aid their efforts. Visitors to Kinney Hall in recent months saw a particularly massive example of the results.

A much-larger-than-life brown, green, and red centipede dominated Kinney Hall's lobby, towering over a blonde-haired, blue-eyed naif in a white dress.

Students in Hazlerig's 3D illustration course created the centipede and its companion as a project for CCAD's annual spring student exhibition. "We make monsters and creatures and

**"WE MAKE  
MONSTERS AND  
CREATURES  
AND CRITTERS  
AND GIANT  
BUGS."**

— MARK HAZLERIG



*Fleopatra*, the year-end creation of Mark Hazlerig's 2011–2012 3D Illustration students. Photo: Danielle Ford (CCAD 2013)







**“I FOUND IT MORE INTERESTING TO DO THREE-DIMENSIONAL THINGS; YOU CAN PICK THEM UP, SQUEEZE THEM, PLAY WITH THEM. IT’S A DIFFERENT WAY OF LOOKING AT ART. IT’S MORE SCULPTURAL.”**

— MARK HAZLERIG

critters and giant bugs,” Hazelrig says. Students fabricated the current Kinney Hall installation from latex rubber over wooden armatures.

### THE PATH TO 3D

Taking illustration, with all its venerable history, into the realm of three dimensions was a leap. The low-key Hazelrig doesn’t speak in revolutionary rhetoric, but instead sounds like an artist who has thought things through.

“The weird thing is, most art is two dimensional, but when you walk down the street, life is three dimensions. I found it more interesting to do three-dimensional things; you can pick them up, squeeze them, play with them. It’s a different way of looking at art. It’s more sculptural,” he says.

“It’s a class I wrote 20 years ago, and I’ve been nurturing it for 20 years,” he says of 3D illustration.

What makes it illustration, rather than fine art? “These objects tell stories; they are characters from stories,” he says.

And then the characteristic Hazelrig kicker: “And sometimes the stories need 12-foot centipedes.”

### EARLY YEARS AT CCAD

Hazelrig, 66, holds two BFA degrees from CCAD, Advertising & Graphic Design from 1974 and Illustration from 1978. His teaching began in 1974 as a student, when he led Saturday Morning Art Classes for 7th- and 8th-grade students. “Forty years later, I’m still here,” he says. “I found a home.”

A home was something Hazelrig had been seeking when he enrolled at CCAD. Following high school, he says, “I was in the Marine Corps for four years. Nine months before I started at CCAD I was in Vietnam, and after a year in Vietnam I was looking for something the exact opposite of war. After the Marine Corps, I had to find something that was more like a sanctuary, with smart, intelligent people that weren’t trying to kill each other.”

Hazelrig was uncertain at first whether teaching should become his career, but soon he knew. “I explained things to

students and saw the light come on in their heads. I thought that was pretty neat,” he says.

One of his students was Stewart McKissick (CCAD 1979), now chair of the Illustration Department. “He was a favorite teacher of mine,” McKissick says of Hazelrig. “He was at that point relatively new at it, but a good teacher. And I think the reasons were the same as today.”

“Mark is a teacher who is down to earth, direct, but not above you. He works with students on projects; he’s very hands on. He spends many, many hours with them; he doesn’t just teach the classes and leave. He monitors the lab; he’s in there on weekends. He’s walking the walk with the students.”

Not only do Hazelrig’s classes fill up quickly, “but I have to turn down students who want to get in them. His classes are extraordinarily popular,” McKissick says.

### CLASSROOM IMPACT

His lack of loquaciousness relates to a bit of childhood history, Hazelrig says.





**Facing page:** 2013's giant centipede. *Photo: Laurel Powers (CCAD 2015)*

**Left:** Pirate bears from 2011. *Photos: Pei Yin Chen (CCAD 2011)*

"I have a brother who is five years older than me, and from the time he got out of bed all he did was talk. Consequently I'm just quiet."

He can be stern if it's required. "I was a sergeant in the Marine Corps, and I know how to get loud when I need to. I try to save that for special occasions," he says.

But trust, rather than bluster, is how he relates to students.

"If you showed you wanted to learn and wanted to do it, he was certainly there," says Tony Ball (CCAD 1995), who is now co-owner of Tork Inc. in Columbus with Mark Lagergren (CCAD 1993). Tork creates metal and resin sculptural and functional pieces for commercial and individual clients.

"I still do stuff I learned from him in the class, making molds and sculpting," Ball says. "When I was a lab tech, he let me do all the ordering and things, just checking in. He trusted the students; he definitely was looking over my shoulder, but he sure let me think I was doing it. He definitely put in the trust."

"He was a good influence," Ball says. "I went back [to CCAD] a while ago to thank him. I wanted to say thanks."

### DID YOU KNOW?

Not all of Hazlerig's life is on display in his classes; his students might not know it, but Hazlerig is a marksman. "I grew up in Kentucky and you shoot everything down there. I was on a rifle and pistol team for two years in the Marine Corps and toured the eastern United States. I taught at Annapolis (the Naval Academy), small-arms training."

From time to time he goes target shooting with his son, Sam, a Columbus police officer. He and his wife, Phyllis, a nurse, also have another son, Ben, who owns a business in Florida.

### WHAT'S NEXT

Illustration continues to evolve, entering realms ranging from the three-dimensional to the digital. Hazlerig, for example, began last year to teach a course that he developed about using paper in 3D illustration.

"Cutting paper with lasers—it's pretty cutting-edge stuff, and the learning curve is a big one," Hazlerig says.

For the standard 3D fabrication process of using polyethylene foams and resins to create objects, "the cost is going up every year and getting cost prohibitive... Paper is affordable. There are people doing very beautiful things."

This summer he worked on new 3D paper projects. "I'm doing some fashion pieces; one of the projects we'll work on [for next year's student exhibition] is a paper dress that would be suitable for Queen Elizabeth I to wear. You can imagine how fancy and intricate that dress would be and imagine making it out of paper. That's where the laser comes in."

Having a successful career and winning honors such as the teaching excellence award are gratifying, Halzerig says, but he adds: "My best work walks across the stage and gets their diplomas at the end of the year. They are my work."



# CRITIQUE

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