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100 Days of National Exhibitions Honor Viktor Schreckengost's 100 Years

As The Cleveland Institute of Art's beloved alumnus and faculty emeritus turns 100, Viktor Schreckengost '29 will be honored across the country with 100 days of exhibitions featuring his vast body of work. This unprecedented national exhibition of one of America's most important, influential and inspired designers will showcase Schreckengost's art and designs. More than 40 states will host a total of 120 exhibits of his work. He will turn 100 on June 26.

"The diversity of these exhibits is a true reflection of the breadth of his exciting body of work and his timeless groundbreaking influence on modern life," said David Deming '67, president and chief executive officer of The Cleveland Institute of Art.

The exhibits, coordinated by the Viktor Schreckengost Foundation, will include the first mass-produced dinnerware line (for American Limoges), the first cab-over-engine truck (for White Motors), and the first economical pedal cars for children. He also broke new ground with printing presses, electrical fans, lawn chairs, seated lawn mowers, and the many bicycle models he developed for the world's largest manufacturer, Murray. He created the The Jazz Bowl for Cleveland's Cowan Pottery at the behest of Eleanor Roosevelt and developed a system for radar recognition that won him the Secretary of Navy's commendation during WWII.

As if he weren't busy enough, for 65 years Schreckengost mentored generations of Institute students through teaching and the development of the nation's first Industrial Design program whose graduates have gone on to design thousands of well-recognized products from the Ford Mustang and Little Tikes toys to the latest of cell phones.

The Viktor Schreckengost National Centennial Exhibition highlights:

*The Cleveland Institute of Art will showcase Schreckengost's rare works that were created during his days as a student at the Institute from 1925–1929. Schreckengost never forgot the power of observation, a skill he perfected in his post-college years. The exhibition includes sketches of design concepts, nude figures, ceramics and typography. This exhibit, "Birth of a Genius: Viktor Schreckengost and The Cleveland Institute of Art 1925–1929," will mark the first time these images have been shown publicly. The exhibit runs May 20 through August 18, 2006 in the Reinberger Galleries.

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New Casting of Jazz Bowls Created for the Centennial

VIKTOR SCHRECKENGOST '29 AND THE VIKTOR SCHRECKENGOST FOUNDATION ARE RE-RELEASING THE BOWLS AND PLATES FROM HIS 1931 JAZZ SERIES, BEGINNING WITH THE PARABOLIC NEW YORKER COMMISSIONED BY ELEANOR ROOSEVELT. AT LEAST 14 DESIGNS GRACED THE ORIGINAL JAZZ SERIES, BUT THE PARABOLIC NEW YORKER HAS BEEN HERALDED AS ONE OF THE MOST IMPORTANT CERAMICS OF THE ART DECO ERA. THE NEW CASTINGS OF THE JAZZ BOWLS WERE CREATED IN THE INSTITUTE'S CERAMICS STUDIO. THE CENTENNIAL LIMITED EDITION SERIES WILL BE RELEASED IN CONCERT WITH SCHRECKENGOST'S 100TH BIRTHDAY AND ON THE OCCASION OF THE 75TH ANNIVERSARY OF THE FIRST JAZZ SERIES. FOR MORE INFORMATION ON THIS HISTORIC RE-CASTING, VISIT WWW.VIKTORSCHRECKENGOST.ORG.

ARTIST HEATHER MCCLELLAN AND
CHERYL ANDREY '08 PAINSTAKINGLY
RE-CAST THE HISTORIC JAZZ BOWL.

Honoring Viktor Schreckengost

Continued from page 1

*The Cleveland Metroparks Zoo will host an exhibit from the Cleveland Museum of Art (CMA) featuring seven ceramics from the CMA collection. The zoo will also feature its own ceramic bird tiles and large animal relief sculptures, including those on the Pachyderm building.

*The Ohio State University's Department of Art's exhibition will feature pieces on loan from Cleveland collector Mark Bassett and James Murphy, OSU professor emeritus, in the OSU Libraries. These pieces will be on display in the Ceramics Area's newly renovated Baggs Memorial Library and will include ceramics pieces, industrial design items, toys and a short film and books.

*The Navy Art Gallery (Washington, D.C.) will highlight art produced by Schreckengost while he served in the United States Navy during World War II, including semaphore signaling cartoons and aerial landscapes.

*The Philbrook Museum of Art's exhibit (Tulsa, OK) will focus on industrial design, featuring concept drawings and finished products that Schreckengost developed for Jiffy Ware, an oven-to-table commercial line designed to take up a minimum amount of space in a refrigerator.

*Schreckengost's love of music is apparent in the musically-themed watercolors to be displayed at the Cleveland Institute of Music – Big City Jazz, Four String Fretted Lute, Four Stringed Biwa, In the

Mood (Rhapsody), Japanese Shamisen, Lutes, Oriental Instrument, Reeds, Rock Jazz Bass, Sitar, The Lute and Unknown Lute.

*At The Cleveland Museum of Natural History, 15 of Schreckengost's sculptures, paintings and sketches will be displayed, including three renderings of dinosaurs. These are part of a series of 20 proposed sculptures depicting the history of oil that Schreckengost created in the late '50s and '60s for Ohio Oil (today Marathon Oil Corporation).

*The Kent State University Museum will feature "Designs for the Theater", showcasing two theatre productions designed by Schreckengost. The designs will be from the productions Under the Gaslight written by Augustin Daly and The Spook Sonata by August Strindberg.

*The Artists Archives of the Western Reserve will present "Generations: The School of Viktor Schreckengost", a show of original drawings and objects from the collection of design firm Nottingham-Spirk Design Associates. As an educator Schreckengost impacted countless students, influencing three generations of commercial and industrial designers. "The School of Viktor Schreckengost" explores one corner of that sphere of influence, displaying a selection of Viktor's original studies and objects designed for mass consumption, plus a selection of familiar objects created by his former students. Exhibitors include:



Bob Dorsey '80, Chris Harvan '97, Jeff Kalman '71, Gary Lemmeyer '78, Bill Nottingham '01, John Nottingham '72, Craig Saunders '81, Mike Schiavoni '79, Jayson Simeon '02, Bob Soreo '85, John Spirk '72, Jason Tilk '97 and Lindsey Tufts '91.

SAMPLES OF SCHRECKENGOST'S
STUDENT WORK:
"NUDE HOLDING TORCH" (LEFT) AND
"MALE SITTING, BACK VIEW"

Celebrate Viktor's Birthday; Nurture Future Artists and Designers

Commemorate Viktor Schreckengost's 100th birthday by supporting the next generation of leaders in art and design. Consider sending a donation of \$100.00 or more to expand the three Institute scholarships previously established by Vik and Gene Schreckengost for students demonstrating excellence in ceramics, industrial design or sculpture. Your name will be included on a special birthday card that will be presented to Vik on his 100th birthday. For more information, please contact Amy Bartter, director of annual giving and alumni relations, at abartter@cia.edu or (216)421-7412. Please send your contributions to the Alumni Office before June 7, 2006 to assure inclusion of your name on Vik's special birthday card.

••• For more information and a complete list of exhibits including times and locations, visit www.viktorschreckengost.org •••



PAST + FUTURE = INNOVATION

ENTITLED "INTERSECT," THE FOURTH ANNUAL AUTOMOTIVE DESIGN SYMPOSIUM HELD IN MARCH 2006, FOCUSED ON CONNECTING THE PAST AND THE FUTURE OF THE AUTO DESIGN INDUSTRY. FEATURED SPEAKER WAS ERIC STODDARD '98, DESIGNER AT THE HYUNDAI/KIA DESIGN CENTER IN IRVINE, CA. HE DISCUSSED HIS ROLE AS THE SENIOR CREATIVE DESIGNER OF THE TALUS CONCEPT VEHICLE THAT WAS LAUNCHED AT THE NORTH AMERICAN INTERNATIONAL AUTO SHOW IN DETROIT. PHIL ZAK '88 AND IRINA ZAVATSKI '01 PRESENTED INSIGHTS ON CURRENT DESIGN TRENDS IN THE AUTOMOTIVE INDUSTRY. MORE THAN 200 PEOPLE ATTENDED, RANGING FROM CURRENT INSTITUTE STUDENTS TO HIGH SCHOOL STUDENTS AND TEACHERS. THE SYMPOSIUM WAS MADE POSSIBLE THROUGH THE GENEROUS SUPPORT OF THE GREATER CLEVELAND AUTOMOBILE DEALERS' ASSOCIATION.

A Time of Progress for the Institute

This academic year has been one of exciting transformation for The Cleveland Institute of Art as we update our academic offerings by switching from a five-year to a base four-year undergraduate program for incoming freshman in the fall of 2007. While our five-year program was extremely compelling for many years, in today's fast-paced world we found that an increasing number of students were eager to embark on their careers and complete their college education more quickly and cost efficiently.

With that in mind, our faculty and administration have worked tirelessly to prepare a curriculum that maintains the best of the five-year program, while making the program more relevant to the needs of today's student and our competitive environment. We plan to retain a rich foundation program to prepare students for study in their major, while allowing them to sample courses in their potential area of concentration during their first year at the Institute. In the near future, we will develop a new array of post-baccalaureate offerings beyond the basic four-year course of study.

While we have been updating the curriculum, we have also been refining our plans for creating a single, unified campus, at and adjacent, to our current Joseph McCullough Center for the Arts at 11610 Euclid Avenue. Our Board of Directors met in late March to authorize the initiation of fundraising efforts that will enable us to realize our vision for a new campus, expand support for faculty and increase resources to meet student's scholarship needs. I will continue to keep you updated on our progress. I firmly believe that by re-designing and re-invigorating our curriculum and by unifying and upgrading our facilities, the Institute will become even more attractive to prospective students. These initiatives will significantly improve our competitive position among colleges of art and design nationally, as well as bolster our ability to contribute to the economic vitality of the region.



An Interview with Robert Mangold '60

By Dan Tranberg

Renowned Minimalist painter, Robert Mangold '60, began his art education and creative journey at the Institute studying illustration. Exposure to the Institute's painters and sculptors opened a wider view of the art world for him. Mangold's work evolved from commercial illustration to abstract painting on industrial surfaces, then shaped canvases.

Faculty member, Dan Tranberg met with Mangold who talked candidly about his creative evolution and his transitions from the Institute to Yale and beyond.

DT: What made you decide to go from CIA to Yale?

RM: I wasn't that eager to go to Yale because I was more romantically thinking about going to the west coast. I was more interested in Abstract Expressionism. At that time, Clifford Still and people like that were teaching out there. I didn't particularly want to go to Cranbrook, which was another possibility, because Cleveland was very connected to Cranbrook at the time. I had gone to the Yale Norfolk School in my 3rd year at CIA, which is how I ended up getting a scholarship at Yale. So, I ended up going there. And it turned out to be really great because it was very close to New York and you could get on a train and go to into the city anytime.

DT: Who did you study with there?

RM: I didn't study with Albers. It says in a lot of places that I did, but I didn't. The teachers I studied with would come in once or twice a week. There was Jon Schueler, Alex Katz, and Jack Tworok. Then, of course, I took Albers' Yale color course.

DT: How did you align yourself?

RM: I was at a time in my life when I had gone through four years here in Cleveland, and I had gone to the Carnegie International in '57 or '58 and seen the New York School painters. And it wasn't quite epiphany-like, but I was suddenly really struck by the idea that abstract art could be something other than the 'abstracted nature.'

I didn't initially love the work, but I knew it was something I had to find out about. So, I went back to my classes and started making great big canvases. I think my teachers thought I was trying to make Rothkos or something.

DT: At that point, your paintings weren't minimal.

RM: No, they weren't. They were more brushy. But I'd try things like, I'd have a section of a painting with a certain kind of big brushwork, then I'd have something else going on in a different area. I went through a period of doing that and then, by the time I had finished here after four years, and I had gotten my scholarship to Yale, I didn't know what the hell I was doing. I had jumped into something, but I didn't know where it was going.

DT: What happened when you got to Yale?

RM: When I got Yale I realized I had to go back and study what happened in the history of art from Cezanne to this point. I had to go back and study Dadaism and Surrealism, not that they had never been mentioned, but I hadn't really given them that much attention.

So it was a whole period of spending a lot of time in the library and looking at museums and sort of following my way back up to the present. But, of course, the present is always changing. So, by the time I arrived at Yale, Pop Art was happening, and Jasper Johns was showing, and all this other stuff. But, it was a very exciting time.

DT: What did CIA give you, in terms of significant experiences that you carried with you?

RM: Well, I came here thinking I would become an illustrator. At that time, illustration was still pretty big, and I wanted to do covers for *The Saturday Evening Post* or *Collier's* or something. Today, I don't think people realize how big illustration was. Norman Rockwell was enormous.

DT: So, you weren't planning on becoming a painter?

RM: The reality of being a painter didn't exist for me because I didn't know any. I grew up in a fairly rural area [in upstate New York] where my father worked in a factory. So, when I got here, I didn't know contemporary painting existed, and I was trying to escape the kind of factory work that my father did.

But as I looked at the illustrations rooms at school and saw all the students, all doing the same thing, all focused in a similar way, it was too close to factory work for me.

So, I hung out with the painters and sculptors. It was who I connected with. Then I saw that there were teachers at the Institute who taught three days a week and somehow made a living. So I thought, "OK, I'll become a painter/teacher."

Continued on page 5



Preparing for the Senior Thesis – Blood, Sweat and Joy

Senior thesis projects are the culmination of a student's career at the Institute and are the final requirement prior to graduation. They generally focus on a body of work that reflects a central idea. Work encompasses all media, including visual arts and technologies, material culture, design, integrated media and special performance art. Throughout the year, graduating students pour their heart and soul into their thesis work. We captured just a fraction of students' diligence and creative expression.

CLOCKWISE FROM TOP RIGHT: ADAM RABINOWITZ '06 (BACKGROUND) AND TRISTAN MURPHY '06, BOTH INDUSTRIAL DESIGN; CAROL TRAYNOR '06, FIBER AND MATERIAL STUDIES; STEPHANIE SCHWALLIE '06, JEWELRY + METALS; ALLEN CAMP '06, PAINTING; NATHAN WILLIAMS '06, PAINTING





FIFTH-YEAR STUDENTS AWARDED NATIONAL HONORS

Outstanding fifth-year students from a number of disciplines have been recognized for their groundbreaking work in several national awards competitions this spring.

Mark Reigelman II '06, design and sculpture major, was one of 10 students nationwide to receive a \$15,000 Windgate Fellowship Award. The awards are presented to graduating students on the basis of artistic merit, the future promise of the individual's work and potential for the applicant to make a contribution to the advancement of the field. Additionally, Maria Fomich '06, jewelry+metals major, was one of two alternates named. She was lauded for her project on

the global concerns of women. The Institute is the only college out of 53 in the country that

had two students recognized for their achievements. Reigelman's winning "Stair Square" project addresses the relationship between public space and public interaction and how "public furniture" like the table design above may facilitate greater interaction. The "Stair Square" was motivated by Reigelman's observation of how people in New York City use stairs as a form of impromptu seating and a space for interaction, particularly at the Metropolitan Museum of Art. Inspired by the multitudes that gather daily upon the steps of the Metropolitan Museum of Art, Reigelman's project is designed, "as a catalyst for additional social interaction, as well as furthering art and design's impact on what can be considered marginal public spaces."

Slate Grove '06 was announced as one of the 19 winners at the NICHE Student Awards competition for his entry entitled "Tattooed in Glass" in the Glass: Sculptural category in February 2006. The competition received nearly 900 entries from over 100 schools throughout U.S. and Canada. The NICHE Student Awards program was introduced in 1996 to showcase the exceptional craft art created by students of the nation's art schools and programs.

Julia Detar '06 was recognized in a national competition for game design sponsored by Game Developers Association. She was one of 30 students in the country who earned this achievement, receiving a free trip to the Game Developers Conference in San Jose, CA this spring.

Mandy Stehouwer '06 and Rachel Nottingham '06, secured the second and third place respectively at the 2006 Annual Student Design Competition sponsored by the International Housewares Association. The competition, which received a total of 233 entries from 23 IDSA-affiliated U.S. design schools, distributed \$8,900 in prize money for the top three places. Stehouwer was honored for her Fusion-Wash Pro, a unit that organizes, stores and transports all the cleaning supplies and tools needed for car care. It also includes a stool, bucket and partitioned storage cart that allows the users to efficiently store tools and cleaning products of multiple sizes and shapes, and then roll them out to the driveway for use. FreshClip, created by Nottingham, is a handheld device that keeps food fresh in its original bag. This battery-operated device removes the air to keep food fresher longer, sealing the bag with airtight clips. Nottingham was inspired by students and singles like herself who use only small quantities of food.

Stehouwer and Nottingham represented the Institute at the 2006 International Home & Housewares Show that was held in March 2006 at Chicago's McCormick Place; more than 60,000 visitors from more than 100 countries attended. The Institute has earned a reputation for an extremely strong showing each year. Stehouwer was also recently chosen as the Top Student at the IDSA Midwest District Conference in Detroit where she competed with other merit-award winners from 10 other schools.



TOP LEFT: SLATE GROVE '06, "TATTOOED IN GLASS"

TOP RIGHT: MARK REIGELMAN II '06, "STAIR SQUARE"

ABOVE: DESIGN WINNERS MANDY STEHOUEWER '06 AND RACHEL NOTTINGHAM '06

FAR LEFT: STEHOUEWER'S "FUSION-WASH PRO"

LEFT: NOTTINGHAM'S "FRESHCLIP"

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STUDENTS BUILD BETTER BRANDS

INDUSTRIAL DESIGN STUDENTS PRESENTED TWO NEW CONCEPTUAL PRODUCT LINES FOR GREAT CONSUMER BRANDS – RCA AND HOOVER. THE WORK IS PART OF A PROJECT TO DEVELOP NEW AND INNOVATIVE VISUAL DESIGN LANGUAGES FOR THE RCA AND HOOVER BRANDS – BOTH HAVE A RICH HISTORY IN THE MARKETPLACE. THE STUDENTS BROUGHT A STIMULATING APPROACH TO THE BRAND EXPERIENCE.

Imaginative Project Sparks Collaboration for Students

Students enrolled in Integrated Media's computer animation class have a chance to design animation pieces that may be shown in this swimming pool facility created by architects Skidmore, Owings & Merrill and renowned installation artist James Turrell.

When the student projects are completed, Richard and Lisa Baker, owners of the pool, will purchase three of the student programs as a permanent addition to their art collection, which includes work by Picasso, as well as many contemporary pieces. Institute students visited the site earlier this spring to gain inspiration and greater understanding of the space. Members of the class will have a chance to design digital programs that will be used to run the Turrell piece.

Turrell used fiber optics, LED lights, video projection and elaborate computerized controls to create an environment that allows for endless variations in the room's appearance. The system has been described as a contemporary pipe organ that can be played in infinite ways.



EATON CORPORATION SPONSORS STUDENT COMPETITION

Eaton Corporation recently sponsored a juried art competition for Institute students. The work created by student award winners has become part of Eaton's permanent collection and is displayed at Eaton's newly built Learning and Technology Center in Willoughby Hills, Ohio. Barry Doggett, Eaton's Vice President for Public and Community Affairs, and other jurors selected the winning pieces from over 150 submissions.

Kenneth Jasinski '09 received first place recognition, Slate Grove '06 was awarded second place and Emily Bute '07 was named third place winner. Honorable mention was awarded to Jessica Laskosky '06, Deb Ramsey-Moor '07, Katie Addcox '06, Harris Johnson '10 and Adrienne Borkowski '07.

Ongoing recognition and support of the Institute's educational program by generous organizations like Eaton Corporation help the Institute to develop young artists who will have a significant impact on the economic vitality of Northeast Ohio and far beyond.

Mangold, continued from page 3

DT: So, out went illustration.

RM: Yeah. I changed from thinking about being a commercial artist to focusing on being a painter/sculptor. And it was great. William McVey '28 was a teacher of mine who was a wonderful man and very supportive.

DT: So, the Cleveland School painters really dominated the way painting was taught here.

RM: Yeah, it was like they chose to be in Cleveland because New York was such a bad place. And they had their own museum and their own symphony. It was very community-supportive, which isn't necessarily bad. Some of them were very good, but they were also very defensive about the larger world.

DT: How did your basic discourse as a painter evolve as you moved from Cleveland to New York?

RM: When I went to New York, elements of Pop Art had come into the work. I was still learning. [Barnett] Newman was a very dominant influence in me. And I wanted a connection to the world. So, coming to New York and living there — the industrial scale of it, riding the subways, being an inhabitant of it — was really emotional. There was a physicality about living in New York, the way you see everything in sections as you whiz by things. It was very exciting to me, and it was really fun to add all that into the work.

DT: And how did all that manifest itself?

RM: I started doing these architectural sections because it related to my environment. But I still had this parallel to Newman that I was trying to work out.

DT: Is that when your work started to become more reductive?

RM: The initial pieces were sectional. Then I went to doing these architectural sections. Then I met Sol LeWitt, because I worked as a guard at the Museum of Modern Art, and Sol was working there as a guard. Actually, Dan Flavin had just quit, and Robert Ryman had worked there as a guard, so there was this incredible group of people who I got to know at that time. We started going into each others studios and it was about that time that the first "primary structure" shows started happening, but that work was mostly sculpture.

At that time I was still in between painting and sculpture, and I was trying to figure out which way I was going to go. Then I did a painting that was absolutely flat. And I realized that the direction everything was going, which was all about three-dimensional structures of some kind, was not the way I wanted to go. I wanted to go back to a kind of wall-like, flat physicality.

DT: That reminds me of a quote I once read by you: That you consider your decision-making process to be more emotional than intellectual.

RM: Yeah. I work on an idea for a certain period of time, until it comes to a kind of closure. Sometimes it lasts two or three years, and sometimes it's a year. And there's a kind of fishing around for where I'm going to go. I do it through a lot of starts and false starts, and I sit there and look at the work and I feel pretty good about it one day, and then I come back and I don't. So, it's not intellectual in the sense that I know where I'm going. It's like I'm feeling my way through by instinct until I think, okay, this seems to contain the elements that I want to deal with. There's a lot of feeling around as I go along.

