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.

New Casting of Jazz Bowls Created for the Centennial

Honoring Viktor Schreckengost


A Time of Progress for the Institute

His 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-inventing 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 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 Tworkov. 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 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 some-thing, all focused in a similar way, it was too close to factory work for me. 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.”

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.

Prepared 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 Tranberg ’06, Evee and Material Studies; Stephanie Schmalle ’06, Jewelry + Metals; Allen Camp ’06, Painting; Nathan Williams ’06, Painting.
O utstanding 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.

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.

Returns to Rave About — Charitable Gift Annuities, Young Artists, and You

You’ll be pleasantly surprised with the charitable gift annuity rates at The Cleveland Institute of Art. In addition to great rates, you’ll also get a guaranteed fixed income, with payments made for life, and a charitable tax deduction. Show your appreciation for the future of art, and you’ll appreciate the money you can earn.

Call or e-mail Margaret Ann Gudbranson, Esq. at (216)421-8016 or mgudbranson@cia.edu to receive your complimentary copy of the above brochure and/or a calculation of the income you will receive annually.

FIFTH-YEAR STUDENTS AWARDED NATIONAL HONORS

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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.

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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.

IGNANTIVE 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.

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?
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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: 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.
Viktor Schreckengost ’29 — She was true to its long-standing tradition of presenting thought provoking work in all forms of media. The "Best of the Show" went to Andrew Zimmelman ’06.

T.M.I.-Digital Arts major, for his video "The Pinhole Sideshows" that combine sculpture, story telling, and media. The Plain Dealer art critic described the show as "a diverse show of high quality work" created by the students. The students selected Christine Kesler, Peter Joseph and Miskai Kawai as their jurors. For display on show was true to its long-standing tradition of presenting thought provoking work in all forms of media.

JON HAGEMAN ’96

"I’M A PROGRAM OF ACTION"

ACRYLIC ON CANVAS

Emirata" ran through March 2006 at Gallery 324 and the Firehouse Room Gallery, both at The Gallery, downtown Cleveland.

Ilan Smith ’71 — He has been painting, "Artistic" since 1969. He has also been active in the American Art Fair and the Art Fair at The Cleveland Museum of Art, conducted by the Art League and the Art Institute of Cleveland.

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The Cleveland Museum of Art as production designer and Visual Specialist at San Francisco, California.

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Among others, and he has won caricaturist. His work has been seen in where he works as a freelance illustrator and Joe Bluhm '02 – "Drips," featured in the February/March issue. Jessica Calderwood '01 – had work featured in the new production of Verdi's "Force of Destiny." Zack Petroc '97 – had a show at Studio Warsazwa, Cleveland this past winter. Natasha Sweeten '93 – gave a slide lecture and had a show at the Katonah Museum of Art, Katonah, NY. She has exhibited his work in the "2006 Pushcart Prize (Best of the Small Presses)." Carla Blackman (Jewelry + Metals) – see Donner '98. Nathaniel Parsons (Photography/Scultpture) along with Brian Hamlet and Tim Harrell have organized "Fossil Fools," a collaborative project that looks at the history of oil and oil fools is a series of installations, performances, and public events that combine history, technology, popular culture, and energy issues to prompt dialogue and social change. Also see Murphy '04. Kristen Bauman (Chair, T.I.M.E.-Digital Arts) – see Dougherty '03. Carla Blackman (Jewelry + Metals) – see Dolin '73. Kevin Kautenberger '97 – had an invitational show at the Katonah Museum of Art, Katonah, NY, in March 2006. Natasha Sweeten '93 – passed away on September 10, 2006. Ruth Rose '33 – passed away on August 5, 2003. She lived in Willoughby Hills and was a teacher of English at West Geauga High School in the Cleveland Area. Keely Jamison '93 – is currently living in Dayton, Ohio, and was a recent winner of the 2006 Dorothy and William Yeck Award. Andrew Sundberg '72 – is currently working in Cleveland and was a recent winner of the 2006 Dorothy and William Yeck Award. Laura Bell '98 – has exhibited his work in the "2006 Pushcart Prize (Best of the Small Presses)." Zakiya Wilkins (Director, FUTURE — Design and Material Culture) – will be managing cia.edu, online content and was a recent winner of the 2006 Dorothy and William Yeck Award. Aobin Chen '98 – has exhibited his work in the "2006 Pushcart Prize (Best of the Small Presses)." Bob Moore '74 – was the next artist featured in the "2006 Pushcart Prize (Best of the Small Presses)." Fatima Sallee was the first African American to Aobin Chen '98 – has exhibited his work in the "2006 Pushcart Prize (Best of the Small Presses)." Bob Moore '74 – was the next artist featured in the "2006 Pushcart Prize (Best of the Small Presses)." Fatima Sallee was the first African American to
The editorial staff reserves the right to publish and present in a manner suitable for presentation.

Viktor Schreckengost '29 and Ann Rea '87. New work is always welcome. Contact Assistant Director of Alumni Relations, Shannon Ready at alumni@cia.edu or (216) 421-7957.

Dr. Brian Fleisher's new book, "The Art of the Bicycle," is available from The Monacelli Press.

ALUMNI GATHERINGS ACROSS THE COUNTRY

The Institute was pleased to host gatherings for our alumni and friends in California at the end of February. In Los Angeles, graduates ranging from the Class of 1934 through the Class of 1998 met and mingled over cocktails and hors d'oeuvres at the Loews Beverly Hills Hotel. President David Deming welcomed guests, and shared current news and initiatives from the Institute. The following evening, a first-time gathering of this kind was held in downtown San Francisco at the Minna Gallery. Nearly 20 guests welcomed President Deming to Northern California. That evening, two of the attendees offered to host the next event in San Francisco, so count on an opportunity to connect with fellow graduates in the Bay area next year!

Chicago — All friends and alumni in the Chicago area are invited to join us for a happy hour at The Redhead Piano Bar on Thursday, May 25th from 5:30 – 8:00 pm. The Redhead Piano bar is located at 16 W. Ontario St., Chicago. If you live elsewhere and will be in Chicago at that time for the SNAG conference (May 24 – May 27th), or for any other reason, please call (216)421.7957, and we will send you an invitation to the event.

New York — Our annual New York City alumni and friends event will take place July 21 at the studio of Marc Brown '69. More details will follow.

To visit the recently updated Online Alumni Gallery at www.cia.edu/ alumnigallery. The virtual gallery now features work by Mary Oros '77, Viktor Schreckengost '29 and Ann Rea '87. New work is always welcome.

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Marion Pastoric '47 — passed away on December 31, 2003. Mr. Pastoric was a U.S. Army veteran of World War II, retired from Antenna Specialists and had previously worked at Bailey Meter Company and NASA. He is survived by his wife, Peggy; children, grandchildren and one brother.


John Vergo '50 — passed away on May 8, 2000. He became a professor at Syracuse University's School of Art and Design where he taught for 34 years and was in charge of the illustration program. He was known for his watercolors and egg tempera paintings, and his art appeared in many national and local exhibitions. He is listed in Who's Who in American Art and was a member of the Society of Illustrators.

Roger A. Mack '61 — died September 16, 2002. Born in Barberton, Ohio, Roger graduated from The Cleveland Institute of Art and Cranbrook Academy of Art. He was head of the sculpture department at Syracuse University, where he was employed for 34 years and was first director of the School of Art and Design. He established the Triangle Artist Workshop, served as dean and was a board member from 1982 to '92.


Suey wspina '63 — passed away on December 15, 2005. Her family has established a permanent scholarship at the Institute in her memory. The scholarship will be awarded to a non-traditional student majoring in Painting or Photography.

Woldemar Neufeld '39 — passed away on June 2, 2003. He grew up in Russia, Neufeld was encouraged by his step-father to pursue his artistic aspirations. He enrolled in the Cleveland School of Art and upon graduation, won the prestigious Agnes Gund Scholarship. After teaching in Cleveland, he and his wife Peggy Conrad moved to New York City, where he established a studio on the upper East side and continued to teach and paint throughout his life.


John C. Dix '40 — passed away March 17, 2006. He was one of the founding partners of Dix & Eaton, Inc., which became one of the largest advertising, corporate and financial public relations agencies in Ohio. He left the company in 1982, to join National Displays Inc. as its co-owner. He retired in 1985. Before forming the partnership with Eaton, Dix was a graphics designer and director of advertising services for the Industrial Publishing Co. in Cleveland. He is survived by his two sons and five grandchildren.

Rema Mandel '41 — a resident of Cleveland for over 75 years, passed away on Jan. 23, 2005. Mrs. Mandel graduated from the Cleveland School of Art and held a BS from Western Reserve University. She was a nationally recognized artist and her outstanding work was shown in many museums and galleries including the Cleveland Museum of Art, Butler Institute, and the Cleveland Playhouse Gallery.

Mary (Bingham) Nass '42 — died March 12, 2004. She graduated from the Cleveland School of Art and Western Reserve University, receiving her teaching degree in art. Mrs. Nass worked in the Art and Advertising Layout department of the former Ohio Rubber Company in Welford for 10 years.

Harriet (Budziarek) Collin '43 — passed away on July 15, 2005. Mrs. Collin was a retired elementary school art teacher for the Kirtland school system for 15 years.

James Harp '47 — passed away on March 12, 2005.

Marion Pastoric '47 — passed away on December 31, 2003. Mr. Pastoric was a U.S. Army veteran of World War II, retired from Antenna Specialists and had previously worked at Bailey Meter Company and NASA. He is survived by his wife, Peggy; children, grandchildren and one brother.


John Vergo '50 — passed away on May 8, 2000. He became a professor at Syracuse University’s School of Art and Design where he taught for 34 years and was in charge of the illustration program. He was known for his watercolors and egg tempera paintings, and his art appeared in many national and local exhibitions. He is listed in Who's Who in American Art and was a member of the Society of Illustrators.

Roger A. Mack '61 — died September 16, 2002. Born in Barberton, Ohio, Roger graduated from The Cleveland Institute of Art and Cranbrook Academy of Art. He was head of the sculpture department at Syracuse University, where he was employed for 34 years and was first director of the School of Art and Design. He established the Triangle Artist Workshop, served as dean and was a board member from 1982 to '92.


Suey wspina '63 — passed away on December 15, 2005. Her family has established a permanent scholarship at the Institute in her memory. The scholarship will be awarded to a non-traditional student majoring in Painting or Photography.

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Link: he can have it. It's up my ass though, but I'm sure with those hands I'll find it real quick-. Ganon: the girls back home never treated me like this. Ya'll wanted more loincloth Ganon, and I live to serve :) he's Gerudo born, he wears not much, like the rest of them. and these are the first people daring to make him feel self conscious about it Đ'Y'.