Dear Friends,

It was an honor to be elected chair of CIA’s board of directors in March 2012 and exciting to immerse myself in the college’s culture of creativity and innovation.

I succeeded Gary Johnson who announced in 2011 his intention to step down after eight years as board chair. During his tenure, Gary played a crucial role in shepherding a host of notable achievements including CIA’s move from a 5-year to a 4-year curriculum; a successful strategic planning process; the launching and progress of the campus unification project; preparing for and carrying out CIA’s first-ever major capital campaign; and the hiring of Grafton Nunes as CIA’s 10th president. We owe Gary an enormous debt of gratitude for his great dedication and strong and insightful leadership.

CIA students and faculty never stop exploring and challenging the boundaries of contemporary art. It’s been a joy for me to meet so many talented young people, see their marvelous creations, and hear them talk so enthusiastically about the ideas behind their work.

I hope this report gives you a sense of the energy and vitality of this important collegiate community.

Dr. Michael Schwartz
Chair, Board of Directors
As you’ll read in this report, the 2011–2012 academic year was productive and instructive, with a new board chair elected; students, faculty, and staff taking on ambitious projects; five Cuban artists sharing their ideas and artwork with us; a remarkable lineup of exhibitions in our Reinberger Galleries; and philanthropists embracing our plans for a unified campus.

In March, CIA’s board of directors elected Dr. Michael Schwartz to succeed Gary Johnson as board chair. Mike, who served as president of both Kent State University (1982–1991) and Cleveland State University (2001–2009), brings to CIA tremendous insight, honed over the course of a 40-year career in higher education. He also brings a genuine appreciation for the creative learning that goes on at CIA.

Last fall we launched the Digital Canvas Initiative, becoming a pioneer among colleges of art and design by integrating the iPad into our curriculum. Incoming freshmen now receive iPads, which have become valuable tools for collaborative learning and teaching the creative thinking and making process.

Our faculty continued to excel in their fields. Assistant Professor Sarah Kabot survived eight episodes on the fiercely competitive nationally broadcast reality television show, “Work of Art: The Next Great Artist.” Associate Professor Kasumi had her videoart and experimental films screened at festivals the world over. Professor Brent Kee Young was honored with a Judson Smart Living Award. Assistant Professor Barry Underwood had work shown and published internationally and is included in the opening exhibition at the new MOCA Cleveland. And our beloved Professor Franny Taft retired, after an extraordinary 60-year career at CIA.

Our campus modernization and unification project won the support of the Gund Foundation and family in the form of an additional $5 million commitment, announced last November, bringing their total pledge to $10 million. Our project also won the praise of University Circle Incorporated which honored CIA with its “Building the Circle” award. In July, just days after the close of the fiscal year about which we are reporting, philanthropist Peter B. Lewis announced a $5 million commitment to our campus project. Mr. Lewis was impressed by the vision and cooperation that are enabling the Uptown development to progress just beyond our Euclid Avenue doorstep. Our new Gund Building, with its Peter Lewis Theater, will be a wonderful addition to Uptown. We will begin construction in the year ahead.

We mourn the passing of our talented student, Brandon Cartelone; our beloved friend and colleague, Professor Charles Bergengren; and our distinguished alumni, including legendary car designer Joe Oros ’39 and metal designer/artist Melvin Rose ’40. They were loved and they will be missed.

Finally, we began celebrating CIA’s 130 years of creative influence during 2011–12, with three public lectures and two Link articles by visiting scholar Mark Bassett. His research taught us about the early women and African American pioneers at the college. November 13, 2012 marks the 130th anniversary of the signing of our articles of incorporation. Here’s to the next 130 years!
The Cuba Project

Thanks to a Creative Fusion grant from the Cleveland Foundation, CIA hosted five Cuban artists in residence during the 2011–2012 school year, offering students and hundreds of Northeast Ohio residents access to new art and new perspectives.

Under the direction of Associate Professors David Hart and Lane Cooper, The Cuba Project included a curated exhibition at the Museum of Contemporary Art Cleveland; two symposia and three open studio events at CIA; artist talks at CIA, Kent State University, Cleveland Clinic, a majority-Latino Cleveland high school, SPACES gallery, and other community venues; workshops for school children; critiques of CIA student work; and an exhibition of artwork created by the artists during their residencies.

In residence were Alejandro Aguilera, Alex Hernández, Osmeivy Ortega, and the collaborative team of Meira Marrero and José Ángel Toirac.

“The artists were talented, engaging and generous in their exchange of ideas and techniques with CIA’s community and Cleveland’s culture,” said CIA President Grafton Nunes. He credited Hart and Cooper with going above and beyond to ensure the project’s success and added, “We are especially grateful to the Cleveland Foundation and Kathleen Cerveny for encouraging and enabling us to host these international artists.”

Cerveny, a 1969 graduate of CIA, is the foundation’s director of institutional learning and arts initiatives and the driving force behind Creative Fusion. She provided guidance throughout the grant application process and attended every Cuba Project event at CIA.

“Creative Fusion makes Cleveland a more cosmopolitan place. We look forward to hosting another international artist next year through this unique cultural exchange initiative,” Nunes said.

For more information on the artists who visited CIA see bit.ly/qnulQX or Cerveny’s blog at artsandcultureblog.clevelandfoundation.org.
CIA presented a record 16 exhibitions during 2011–2012, showing more than 3,000 art objects, installations, and media works; and drawing between 15,000 and 20,000 people for openings, artists’ talks, gallery tours, and self-guided visits. As with all public programming at CIA, the exhibitions were supported by Cuyahoga Arts and Culture.

Two companion shows, Robert Mangold: Continuity and Discontinuity (below right); and Julian Stanczak and Ed Mieczkowski: Boundary Formations and the Tease of the Familiar, were presented under the banner Masters of Abstraction. Steven Litt, art critic for The Plain Dealer, wrote of his visit to the shows, “It’s a moment to let your chest fill with pride over Cleveland’s impact on American culture.” The exhibitions of work by these three distinguished alumni were curated by Bruce Checefsky, director of CIA’s Reinberger Galleries, and made possible through the support of Dealer Tire, with additional funding from The Hale Group at Morgan Stanley Smith Barney. Reinberger Galleries commissioned contemporary artist Dave Cole to transform a 13-ton asphalt compactor into a music box that wowed the crowd on opening night last March by playing “The Star Spangled Banner.” Ohio CAT President Ken Taylor was so excited about the concept that he had his company donate the compactor and transport it to and from Cole’s Rhode Island studio. Cole was the Louis D. Kacalieff Visiting Artist and Scholar for Spring Semester 2012, conducting studio visits with students and making public appearances on behalf of CIA. His sculpture opened at Dodge Gallery in Manhattan this fall and will travel nationally, carrying the CIA name.

Faculty Emerita Barbara Stanczak ’90 featured 41 gracefully sculpted objects in stone, wood, glass and plastic in her solo show, Form + Response (below left). Since retiring from more than 30 years of teaching at CIA, she has maintained an active studio practice.

Other shows, some of which were mounted in new exhibition space in CIA’s McCullough building, included printmaking, fiber art, works by five Cuban artists in residence, sections of the national AIDS Memorial Quilt, and the Bachelor of Fine Arts Thesis Exhibitions presented by 2012’s graduating seniors. With some 1,800 objects of art and design on view, the BFA show was “easily the most comprehensive visual art event of the year in Northern Ohio,” according to Checefsky.
CIA Bestows its Most Prestigious Awards

The Cleveland Institute of Art honored an accomplished architect, a devoted librarian, and three much-loved professors with awards bestowed during the 2011–2012 school year. No award was more timely than the Viktor Schreckengost Teaching Award conferred upon Professor Charles Bergengren at commencement in May, eight weeks before his sudden death.

Schreckengost Awards

Named for the late artist, industrial designer, and 1929 graduate, the Schreckengost award is presented annually to current and/or former faculty members in recognition of teaching excellence at CIA over a period of at least 10 years. Bergengren, who began at CIA in 1991, taught liberal arts courses including “Folk Art, Minority Art, Outsider Art,” and “American (Vernacular) Architecture.” A Cinematheque regular, he also taught various courses in avant garde film.

Upon receiving the Schreckengost award, Bergengren delivered a passionate address to the graduating class, urging them to “read something irrelevant every day… have a blast exploring the world, and make art that will blast us out of the water.” He was nominated by former students, one of whom credited him with, “instilling in me his passion for finding the unknown, hidden stories behind everything that surrounds us.” His acceptance speech (and final lecture) may be viewed at bit.ly/U0P13F.

The Schreckengost award was bestowed posthumously on former faculty members and painting grads Francis J. Meyers ’51 and Joseph P. Jankowski ’49.

After his military service, which included two years as a prisoner of war, Meyers earned his BFA and went on to teach figure drawing to first-year CIA students for four decades. From 1978 until his retirement in 1991, he chaired the Department of Drawing and Medical Illustration. He is remembered by former students and colleagues as a man of “warmth, dedication, patience and good humor.”

Jankowski spent three years in a Michigan seminary before enrolling at CIA in 1940. His studies were interrupted by a stint in the Air Force, but he earned his BFA and returned to CIA in 1956 to spend more than three decades teaching painting and helping thousands of students develop their own gifts. Said one former student, “Mr. Jankowski was one of the kindest people and most solid instructors I ever had.”
**Medals for Excellence**

In November, librarian Cristine Rom and architect Peter van Dijk received CIA's Medal for Excellence at a gathering of the college’s top supporters. The medal recognizes those who have made significant contributions to the arts through their own artistic pursuits or though their exceptional service or philanthropy.

Rom joined the staff of CIA’s Library in 1981 and became director in 1984. She started the library’s renowned artists’ books collection of 1,500 works. Under her watch, the library entered the digital age, allowing access to millions of materials through online catalog systems, and established its Contemporary Artist Index, a Web resource indexing more than 29,000 artists in more than 1,600 exhibition catalogs.

Rom has been both a juror and an editor, has presented numerous public talks, and is widely published on alternative publications. CIA students, faculty, and staff know her as a responsive, proficient, resourceful, professional who deftly handles multiple requests for information and resources.

van Dijk is an award-winning architect and historical preservationist who has designed numerous landmarks and worked to preserve many others in Cleveland and beyond. His design portfolio includes the outdoor music pavilion at Blossom Music Center, and major medical facilities in Ohio and West Virginia. His preservation projects include the Huntington Bank building and the theaters in Cleveland’s Playhouse Square.

Having earned a master’s degree in architecture from Massachusetts Institute of Technology, van Dijk spent a year in Rome on a Fulbright Fellowship, served in the U.S. Army, and was a designer with Eero Saarinen before moving to Cleveland and making his career with the firm that would become van Dijk, Westlake, Reed, Leskosky. In two stints on CIA’s board of directors, he has served a combined 31 years.


Above: Cristine Rom and Peter van Dijk.
Building Momentum
CIA’s capital campaign gained steam with landmark gifts

The 2011–2012 fiscal year was a watershed year for the capital campaign to fund CIA’s campus modernization and unification project. In November, the George Gund Foundation and the children of the late George Gund II made a combined $5 million commitment to Framing Our Future: The Campaign for a New College of Art and Design. That was in addition to $5 million previously contributed by the foundation and family, for a total Gund commitment of $10 million.

“...This additional support is such a validation from the foundation and the family; it’s also a statement about the importance of the Cleveland Institute of Art to art and design in America,” said CIA President Grafton Nunes. “We are enormously grateful.”

Phase I of the campus project, the major renovation of the Joseph McCullough Center for the Visual Arts, is complete. Phase II will be construction of a 91,000-square-foot building immediately west of and fully connected to the McCullough building. In recognition of the generosity of the Gund family and foundation, the new building will be named for George Gund II (1888–1966), who served as CIA board president from 1942–1966.

CIA continues to fundraise to assure completion of all elements of its campus unification project (including costs related to the moving of functions and equipment from the existing Gund Building on East Boulevard to the McCullough building site on Euclid Avenue) and to bolster the college’s endowment. Nunes anticipates a ground breaking in early 2013.

Days after the June 30 close of the 2011–2012 fiscal year covered in this annual report, Peter B. Lewis, chairman of Progressive Corporation, made a $5 million commitment to support construction of the new building. “We’re thrilled to receive Mr. Lewis’s wonderful gift. Not only does it represent a strong endorsement of our vision for a unified campus from this nationally prominent philanthropist with deep Cleveland roots, but it acknowledges the efforts of our University Circle neighbors in developing the Uptown project into a national model of culture and commerce,” Nunes said.

Uptown is the complex of rental residences, restaurants, and retail anchored at one end by the new MOCA Cleveland and at the other end by the McCullough building. Mr. Lewis’s commitment represented his largest contribution to a Cleveland institution in more than a decade and is the largest donation from an individual to CIA in the college’s 130-year history. In recognition of this gift, CIA will name the auditorium in the new building The Peter B. Lewis Theater.
Opposite top: George Gund II.
Opposite bottom: Peter B. Lewis.

Above: Students enjoy Uptown, taking shape just outside the McCullough building and the site of the future Gund Building.
2011–2012 Highlights in Pictures

BREATHE DEEPLY – Ryan McDaniel ’13 created the installation “Anxiety” for the 66th Student Independent Exhibition and won The Sculpture Center Award for Outstanding Sculpture.

SAY CHEESE – CIA became one of the first colleges of art and design to integrate iPads into its Foundation curriculum as tools for teaching the creative learning and making process. Read more at bit.ly/Qup8tu.

130 YEARS – In celebration of 130 years of creative influence since its founding in 1882, CIA presented Link articles and public lectures by visiting scholar Mark Bassett, including articles about Charles Sallée ’36 (left), the college’s first African American graduate. cia.edu/history.
DEDICATED TO LEARNING – In January, CIA dedicated its new, high-tech “Jack, Joseph and Morton Mandel Screening Room,” in recognition of the Mandel brothers’ generous support of CIA’s capital campaign.

DREAMS CAME TRUE – Graduating seniors XinXin Liu, Michaela Lynch, Kaetlyn McCafferty, David Pickett, Stephen Buehrer, and Martinez Garcias were jubilant upon receiving their President’s Traveling Scholarships from President Nunes at the conclusion of the BFA Thesis Exhibition in May.

ON A ROLL – Reinberger Galleries commissioned contemporary artist Dave Cole to create “The Music Box.” See gallery story on page 3.
In Love with Art

Estate provision allows Wiesenbergers to make an investment in CIA’s future

Trudy and Steven Wiesenberger loved art and design even before they met and their love has only grown since. “The love of visual art, the love of design, the love of fine craft, it’s very much a part of who we are as individuals and as a couple,” said Trudy. “It’s our passion.”

The Wiesenbergers have made an estate provision in support of CIA reflecting that shared passion.

Trudy began her career as a teacher in the education department of the Cleveland Museum of Art and later founded the exceptional art collection at the many facilities of University Hospitals of Cleveland. She curated the UH collection for 23 years, acquiring works that patients would find uplifting and engaging. By the time she retired from the hospital in 2011, the collection included more than 2,000 pieces in a variety of media, many created by CIA faculty and alumni, some pieces purchased through CIA student art competitions she organized.

Trudy was recognized for this commitment to the hospital and its patients with a 2010 Martha Joseph Prize for Distinguished Service to the Arts from the Cleveland Arts Prize.

Steven has a special interest in industrial design. “From a fairly early age I recognized that things can be designed poorly or they can be designed well and I came to appreciate well-designed furniture, cars and other objects. One of the attributes of industrial design that interested me was the fact that it involved function,” he said.

It’s no wonder the Wiesenbergers gravitated toward the Cleveland Institute of Art. A collage artist, Trudy took several continuing education courses at CIA over the years and served on CIA’s Board of Directors from 1998 until 2007. Steven enjoyed coming to annual exhibitions of work by faculty and graduating seniors.

Together they’ve generously supported CIA’s Annual Fund and the capital campaign that is funding the modernization and unification of the CIA campus.

As they thought about their estate plans, CIA was a natural choice. “I think it’s simple,” added Steven. “We believe in the visual arts and we believe in education; we believe in assisting in the development of future visual artists. It’s all about the future; what we are doing is investing in the future.”

The other consideration, Steven noted, is that in the current difficult economy, arts education is threatened. “We observed what was happening and we knew that in CIA, we had a good school in our back yard that deserved support. The place is just so alive. We have faith in CIA’s future.”

If you would like to invest in CIA’s future, please consider including the Institute in your estate plan. For information, please call Margaret Ann Gudbranson, Esq., director of major gifts and planned giving, at 216.421.8016 or email her at mgudbranson@cia.edu.

PLANNED GIVING: Providing support for future artists and designers.

Trudy and Steven Wiesenberger at home with a silk screened series by Julian Stanczak ’54 and an oil painting by Marcia Lloyd.
The O’Neill Foundation has a broad mission to “improve the quality of life for families and communities.” How do the arts in general, and CIA in particular, fit with the mission?

The O’Neill Foundation’s vision is for strong communities where families thrive, and our new mission is to partner with organizations so that families do thrive. We believe that a community, in order to be strong, must be a multifaceted place, and the arts and culture are integrally important to any strong community. The arts and culture make a community a fun place to live, a beautiful place to live, and also a challenging place to live because I think that’s also the role of the arts is to challenge, as well as to build or restore beauty to the community. So the arts and culture are enormously important to the fulfillment of our mission and our vision; and CIA’s public outreach programming, the gallery shows and the continuing education classes, are extremely high quality.

Recent O’Neill Foundation grants to CIA have enabled us to upgrade the technology that runs our website and business office and that allows for electronic portfolio sharing. Is technology a specific priority for the foundation as it seeks to help non-profits build capacity?

For us, capacity building means building the internal strength of an organization so that it can serve its vision and mission better. We have found in doing this work that technology grants have been among our most successful grants. Whether it’s a website redesign; software purchase; staff training; or to help staff do a better job of fundraising or staying in communication with students and other stakeholders in a more timely way; that kind of grant reaps great benefits for an organization. Sometimes, for relatively small amounts of money, you get a very, very large return on that tech grant investment.

You’ve taken numerous ceramics courses through CIA’s office of Continuing Education + Community Outreach. How would you rate CIA’s public outreach through these courses?

CIA has an incredibly interesting array of courses, everything from glass blowing, to jewelry making, to digital art, to the most cutting edge game design. Anyone who’s interested in art could find something that might be fun to do. I also was impressed that you were doing some outreach on the West Side of Cleveland with what looks like really interesting programming.

What’s amazing for me, as a ceramic artist, is the opportunity to use beautiful equipment, approaches, glazes, kilns that I would have no access to on my own or elsewhere. Just having access to a reduction kiln, access to clay bodies that most community arts organizations don’t work with… it has certainly changed everything about the way I work with clay. Amy Sinbondit, who teaches ceramics classes, is a tremendously talented artist with a unique vision and way of working with clay, and she’s also one of the most accommodating and supportive art teachers that I’ve ever worked with. So from that point of view I think it’s wonderful.
Enrollment growth has shown a steady upward trend, from 534 students in fall 2010, to 546 students in fall 2011, and 556 students this fall 2012. The college has continued to respond to financial pressures experienced by our students and their families, limiting the 2011–2012 tuition increase to less than 3% and providing increased levels of financial aid to eligible students.

Support from government grants, current year restricted gifts and endowment investments totaled 27% of 2011–2012 operating revenues.

The June 30, 2012 market value of the CIA endowment assets was $24 million. The asset allocation of the endowment portfolio was 65% equity, 27% fixed income, 6% alternative investments and 2% money market. The 2011–2012 one year total return on the endowment portfolio was approximately breakeven, outperforming market benchmark returns for the portfolio asset classifications.

Auxiliary enterprises revenue of 8% is from the continuing education program, Cinematheque and student housing.

Annual Fund giving, at 5% of total revenues, also reflects a steady increase over the past few years, a favorable trend that is particularly gratifying given the concurrent success of our major capital campaign — all in a very challenging economy.

Operating expenses were roughly $16 million, with 35% going to support instructional programs, 16% for academic support, 14% for student services, 25% for institutional support and 10% for auxiliary enterprises.

2011–2012 operations included a modest merit increase for eligible faculty and staff, but the administration continued for a third year a 3% reduction (from 7% to 4%) in the employer match to the retirement plan.

Going forward the Institute seeks to maximize revenue while reducing expenses in a responsible way that manages expense growth yet continues to support the high quality of our educational programs.
Dear Friends,

At a time when our nation’s economy continued to face difficult challenges, it was especially gratifying that contributions from alumni and friends of the Cleveland Institute of Art enabled us to surpass our fundraising expectations for the 2011-2012 fiscal year. Thanks to their generosity, we exceeded our Annual Fund goal and raised important additional funds in other categories. Altogether more than 1,400 individuals, corporations, foundations and organizations contributed to CIA’s Annual Fund, made restricted gifts for scholarship support or other significant initiatives, or left bequests to benefit the Institute. All of these are listed in our Honor Roll of Donors and are acknowledged with deepest gratitude.

Through their loyal giving, CIA alumni once again demonstrated the value they place on the CIA education they received. They made it clear that they want current and future students to enjoy the benefits of a well-rounded visual arts education.

Friends of CIA bring varied interests that include higher education, contemporary art, emerging artists, CIA gallery exhibitions, Continuing Education programs, and The Cleveland Institute of Art Cinematheque.

Again this year, the strong support of members of the Institute’s board of directors deserves special recognition. They, and all of the other supporters listed on these pages, helped us meet operating expenses and minimize the draw on CIA’s endowment. To all those who contributed to the Institute during the 2011-2012 fiscal year and thereby earned a place on our Honor Roll of Donors, we extend our sincere thanks.

R. Michael Cole
Senior Vice President for Institutional Advancement
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*Names above refer to the same individual
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Cathy Stamler
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(number of gifts shown parenthetically)
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Kyle Todaro
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Larry Waldman
Robert L. Waldock
Eline Watson
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Cleveland East and Cleveland West Alumnae Clubs of Pi Beta Phi Fraternity

Al Fishman’s Milestone Birthday (85)
In honor of his 85th birthday, gifts were directed to the Sallie Fishman Memorial Scholarship for Excellence in Sculpture
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June M. Janson

Elise A. Newman
Margaret Sherman
2012 Nottingham-Spirk Creativity Competition
Richard L. Osborne

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Gretchen Gose^ and Mark Hartung
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Asher Solomon White
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Ellie and Grace Yacovella
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Sallie Fishman on her Birthday
Paula Fishman

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Sabrina A. Inkley
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In recognition of the mutually beneficial educational relationship between Cleveland State University (CSU) and the Cleveland Institute of Art — as evidenced through academic support, student and faculty advancement and enrichment, as well as various discounts — CSU disbursed funds to CIA that the State of Ohio had previously appropriated to the University for capital construction at the Institute. Specifically, these funds were used toward renovation of CIA’s Joseph McCullough Center for the Visual Arts and construction of a new building to the west of the McCullough Building and connected to it.
Thank You and Welcome

During the 2011-2012 fiscal year the Cleveland Institute of Art welcomed four individuals to its board of directors: Toby Devan Lewis, who returned to the board after a brief hiatus, having served previously for 18 years; Carey L. Spencer and Peter van Dijk, both of whom returned after serving stints on the advisory board; and Cynthia Prior Gascoigne, who joined the board for the first time.

We look forward to benefitting from their insights and involvement.

Gary R. Johnson left the board after 20 years of dedicated service, including 10 years as a vice chair and eight years as board chair. In recognition of his strong leadership and commitment to CIA, he was named director emeritus in March 2012 when Michael Schwartz succeeded him as board chair.

Peter Guren stepped down from the board and Thomas A. Schiltz stepped down from the advisory board. We are most grateful to both of them for their generosity and service.

Sadly, Myron Krotinger, who ably served CIA as a board member and director emeritus for more than 25 years, passed away in January 2012. He will be missed.

It is the policy of CIA to provide equal employment and advancement opportunities to all applicants, candidates, employees, and faculty. We do not discriminate in employment opportunities or practices on the basis of gender, sexual orientation, race, color, religion, national origin, age, mental or physical disability if basic job qualifications are met, veteran status, or any other characteristic protected by law.
Mission Statement
To nurture the intellectual, artistic and professional development of students and community members through rigorous visual arts and design education.

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

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

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