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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.

*Continued on page 2*



### 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](http://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:



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

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.

### 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](mailto: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](http://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

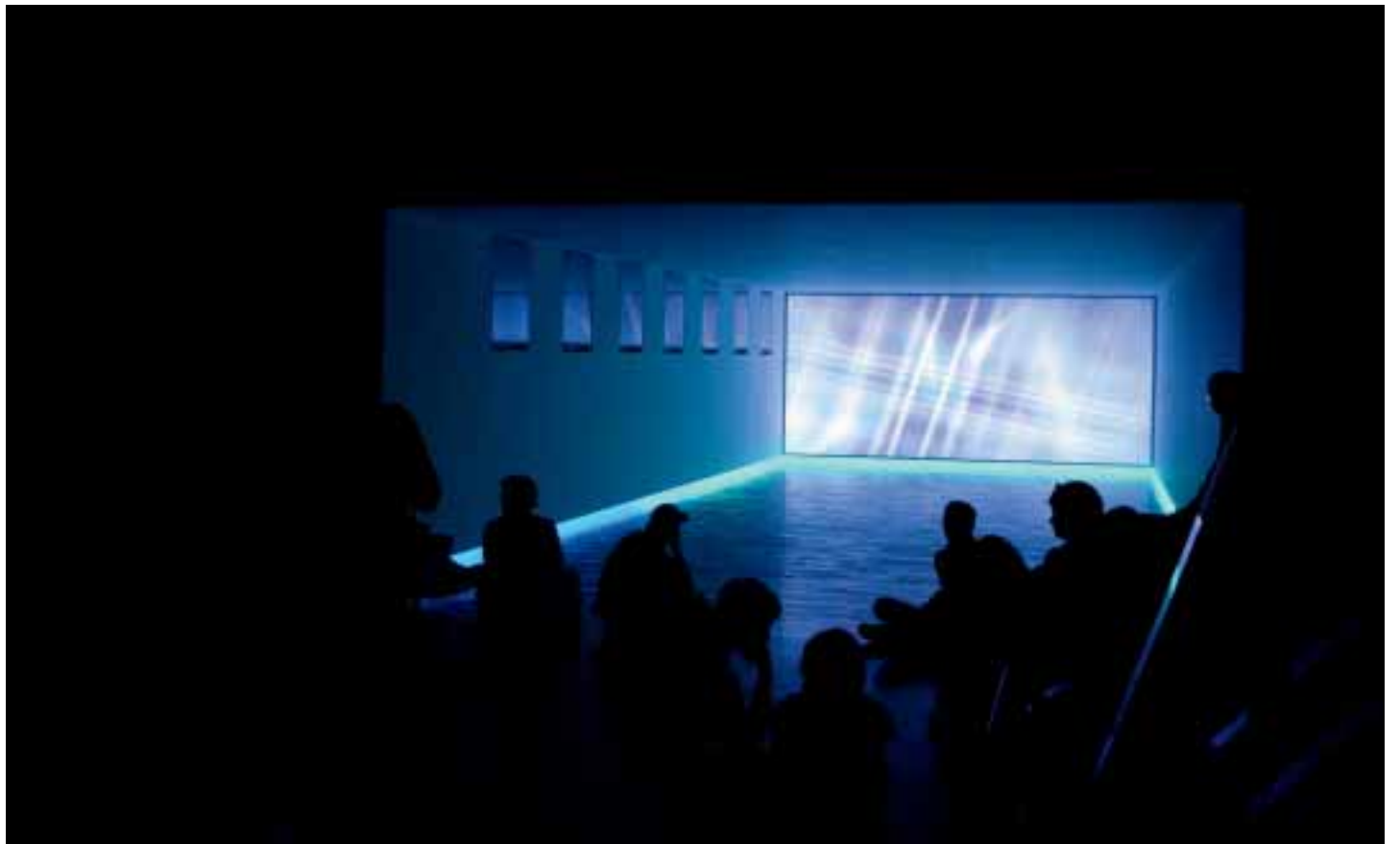
INDUSTRIAL DESIGN STUDENTS PRESENTED TWO NEW CONCEPTUAL PRODUCT LINES FOR GREAT CONSUMER BRANDS – RCA AND HOOVER. THE WORK IS PART OF A PROJECT TO DEVELOP NEW AND INNOVATIVE VISUAL DESIGN LANGUAGES FOR THE RCA AND HOOVER BRANDS – BOTH HAVE A RICH HISTORY IN THE MARKETPLACE. THE STUDENTS BROUGHT A STIMULATING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

# notes

Submissions received after March 31, 2006 will be printed in the next issue.

## alumni

**Viktor Schreckengost '29** — see *Stevick '82*. See larger article, this issue.

**Edris Eckhardt '31** (d. 1998) — a retrospective of her work was recently shown at the Beck Center for Cultural Arts in Lakewood, OH.

**Shirley (Leavitt) Koller '42** — recently showed her sculpture, "Skateboarding Incident," at Arlington Art Center in Arlington, VA. She also had a solo exhibit, "The Joy of Sculpture," at The Artisans Center of Virginia, in Waynesboro in April 2006.

**Charles I. Berger '43** — is listed in the 2004–2005 "Who's Who of Contemporary Professionals of the World."

**Violet (Cola) Novak '43** — has been the Scholarship Chairperson for the Greenbrier Art League of Parma Heights, OH for the past 24 years. She noted that many scholarship winners have attended and graduated from the Institute.

**Mary Ann Scherr '44** — had her work included in "American Jewelry from the Yale University Permanent Collection 1700–2005" at Yale University Art Gallery in New Haven, CT. She also authored a chapter on etching for the *Penland Book of Metals*, Lark Publishing Company.

**Benjamin Steele '50** — his paintings of P.O.W. life under the Japanese are featured on P.B.S. and the History Channel. Construction is underway to house his 91-piece collection in the Central Montana Historical Society in Lewistown, MT.

**Thomas Emery '52** — was recently interviewed for *The San Diego Union-Tribune*. The interview, which highlighted Emery's life-long affiliation with the Boy Scouts of America, also profiled his amazing career as an artist. His murals, statues and stained glass can be found in public areas and private collections from California to England. He also taught art for San Diego City College on "TV Classroom" in the 1960s, published over 20 art textbooks and was commissioned to create busts of Pope John Paul II and former President Reagan in the 1980s.

**Betty Forchheimer '52** — has been hosting weekly painting group meetings at her home for fifteen years. One is for seniors, and the other is a portrait painting group. Oftentimes members of the group exhibit in local shows.

**Julian Stanczak '54** — had four of his paintings included in the show "Geometric Abstraction and Color Function: two generations" at the Wigmore Gallery, New York City. He had a one man show at the Miami University Art Museum in Oxford, OH of his new "Constellation paintings," which are units that include up to 50 smaller paintings and focus on one color or visual action in variations on the theme. He also had a two artist exhibition in Naples, FL, at the Eckert Gallery called "Color and Light — the Art of Julian Stanczak and Stephen Knapp."

**Elinore Korow-Bieber '57** — had a solo show at Art-To-Go in Akron, OH in January. She was listed in Marquis "Who's Who in America" Diamond edition for 2006, and the Silver Anniversary edition of "Who's Who of American Women 2006–2007."

**Paul Apkarian '59** — has retired from teaching and is living in the Reno, NV area. His interests still lie in the arts.

**Richard Newman '60** — had work included in LaGrange XXIV National 2006 Biennial at Lamar Dodd Art Center of LaGrange College in LaGrange, GA; and Butler Institute's 21st National Collage Society Exhibit in Salem, OH.

**Diana Attie '61** — just entered her 44th year of teaching as Professor of Art at the University of Toledo in Toledo, OH. She has also been gallery director for the past two years for their Center for the Visual Arts.

**Diane (Pierce) Huxtable '61** — has created artwork for a variety of natural history books including: *National Geographic Field Guide to the Birds of North America* and *An Introduction to Ornithology* by Wallace and Mahan.

**Stanley Denek '62** — retired from General Motors in April 2006.

**Lynn Hershman-Leeson '62** — gave a presentation in January for MOCA Cleveland's All Digital Conference. Her film, *Teknolust* was also screened at this year's Cleveland International Film Festival in March, 2006.

**Roger Hendricks '62** — see *Trasport '62*.

**Anthony Trasport '62** — is currently painting a 180 foot mural of the history of Fullerton, CA, for the Fullerton Community Bank along with his former Institute roommate, **Roger Hendricks '62**. Tony will also create a mural in Cranberry, PA, in the spring for their new YWCA.

**Grant Williams '62** — along with his wife, **Sherry Williams '62**, has just published a novel, *Tales of Turtle River*, based on the adventures of a 1920's teenager.

**Sherry Williams '62** — see *Williams '62*.

**Janet (Roush) Taylor '63** — is completing her last semester of university teaching after 40 years of service. She currently resides in the mountains of North Carolina.

**Ron Testa '65** — had a one-person show at the Buckham Gallery in Flint, MI in 2005; and was featured in a variety of group shows over the past year including: "Photography Exhibition Capital Hill Arts Workshop" in Washington, DC, "The Experimentals" at Positive Focus Gallery in New York City and "Mighty Midwest Biennial" at New Visions Gallery in Marshfield, WI.

College of Southern Maryland. She also had a solo show of gouache paintings and colored pencil drawings at the Delaware Division of the Arts in Wilmington, DE.

**Stephen Wohleber '72** — has been active in heritage preservation for 25 years. He has been instrumental in the preservation and restoration of four historic train stations in Ontario, Canada.

**Bonnie Dolin '73** — was one of fifteen artists appearing in the Collector's Choice 2006 show at Heights Arts in Cleveland. Other artists include: **Gretchen Goss, Catherine Butler '81, Mark Sudduth '83, Robert Muller '87, Michael Romanik '89, Margaret Kimura '94 and Kevin Snipes '94**.

## S.I.E. 60

The 60th Student Independent Exhibition (S.I.E.), which closed in April 2006, 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 Zimbelman '06, T.I.M.E.-Digital Arts major, for his video "The Pinhole Sideshows" that combined literature, 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 Misaki Kawai as their jurors for the show. On display was an interesting use of materials that ranged from cupcake trees to an acrylic on canvas titled "Tsunami." Select pieces are shown on these pages.

**Elaine Battles '67** — recently had work in "Two Media/Two Expressions — An Exhibition of Contemporary Clay and Glass" at the Springfield Museum of Art in Springfield, OH.

**Robert Barnes '68** — recently retired from Ford Motor Company.

**Charles Herndon '71** — his show "Glacial

**Michael Mandia '73** — His most recent shows include a one-man show at The Oasis in Beacon, NY, The East Village Street Fair in New York City, and a one-man show at The East Fishkill Community Library in Hopewell Junction, NY.

**Barbara Cooper '74** — taught sculpture at Anderson Ranch, CO in the summer of 2005, and was a visiting artist at the Kohler Arts program in Kohler, WI from January–March 2006.

**Amy Hosa '74** — is currently working as the Exhibit Designer and Visual Specialist at San Francisco Maritime National Historic Park.

**Gretchen Troibner '75** — was featured along with **Pat Fallon '80** in the recent "Women Artists" show at Gallery 324, downtown Cleveland. See also *Maugans*.

**Nicole (Visconsi) Mawby '75** — continues to make glass beads and jewelry in her studio in Cleveland's Little Italy neighborhood.

**Thomas Aprile '76** — had a one-person show in the District Arts Gallery in Detroit in October 2005.

**April Gornik '76** — has a one-person show, "Paintings and Drawings by April Gornik," at Allen Memorial Art Museum in Oberlin, OH. The show runs through June, 2006.

**Denise Brunkus '77** — had the artwork she created for the children's book "Groundhog Gets a Say" included in the 25th anniversary "Original Art" exhibit at the Society of Illustrators in New York City in November, 2005.

**Mary Oros '77** — will be having a show of her sculpture at SFMOMA Artist Gallery in San Francisco. One of her pieces was also featured in the April '06 issue of *Sculpture Magazine*.

**Barbara Vaka Pereyema '77** — is still living in the New York City area and has just re-entered the work force in the field of commercial printing.

**Denise Przybyla '78** — has been creating prophetic inspirational art for The Ministry of Gospel Church and The Jail Ministry for the past three years.

**Kathryn Frund '79** — had a solo exhibit at the Chase Gallery in Boston, MA, in March of 2006.

**Dierdre Daw '80** — see *Federighi '72*.

**Patricia Fallon '80** — see *Treibner '75*.

**Bea Mitchell '80** — continues to show her sculptures made of recycled piano parts in the series "Piano Revival." Her work has also been exhibited in many museums and galleries including the Cleveland Museum of Art, the Knoxville Museum of Art in Knoxville, TN, and Deux Tetes and Del Bello Galleries in Toronto, Canada.

**Kevin Mrower '80** — is co-creator of the show "Dragon Booster" which airs on Disney Family Channel and recently won the Gemini Award in Canada for Best Animated Series. His work is also represented on the website [www.thestory-hat.com](http://www.thestory-hat.com).

**Mary Urbas '80** — was recently made coordinator of the Fine Art Gallery at Lakeland Community College where she curated the show "Director's Choice" last October. She is also the curator for Imagine Galleries in Chagrin Falls, OH.

**Linda Arbuckle '81** — see *Federighi '72*.

**Catherine Butler '81** — see *Dolin '73*.

**Eddie Dominguez '81** — see *Federighi '72*.

**Gwendolyn Kerber '81** — is living and painting in Berlin, Germany this year.

**Marsha Sweet '81** — was featured in many exhibitions throughout 2005 including "A Selection of Contemporary Prints" at the Studio 18 Gallery in New York City, "Boston Printmakers' North American Print Biennial" at 808 Gallery at Boston University, "Up in Arms: An Artists Political Response," and "In My Dreams" both at Artists Archives of the Western Reserve, Cleveland.

**Charles T. Szabla '81** — continues to work at The Cleveland Museum of Art as production manager of print communications. He also hosts a radio show on WRUW FM 91.1 every Tuesday morning from 5 – 9 a.m. (Live internet broadcast at [www.wruw.org](http://www.wruw.org)).

**George Kozmon '82** — was featured in "On the Wall: An Exhibition of Drawings Executed Directly on the Gallery Wall" at the Cleveland State University Art Gallery this past winter. He also served as one of the judges for the Gates Mills Art Show in April.

**Thomas A. Stevick '82** — was featured in the "On A Pedestal" juried show of Ohio sculpture along with **Barbara Stanczak, David Brunner '84 and William T. Moore, III '84**. The show's juror was **Viktor Schreckengost '29**.

**Patrick Baran '83 and Pattianne (Buck) Baran '83** — finally tied the knot in December 2005. Patrick started a new position with K&M International as manager of new products and design. Pattianne is a partner with the nation's largest long-term care brokerage but still has a studio and pursues free-lance artwork in glass and stone sculpture.

**Pattianne (Buck) Baran '83** — see *Baran '83*.

**Mark Sudduth '83** — see *Dolin '73*.

**George Bowes '84** — was featured in the "Faculty Show" at College of the Mainland Fine Arts Gallery in Texas City, TX this past winter. See also *Federighi '72*.

**David Brunner '84** — see *Stevick '82*.

**William T. Moore, III '84** — see *Stevick '82*.

**Paul Dacey '84** — was featured in the group show, "Tondi," at the Wooster Arts Space in New York City in February.

**Stephanie Marzella '84** — was one of 90 artists featured in the 2006 publication "Pure Color; The Best of Pastel," released by North Lights Books.

**Lisa Clague '85** — see *Federighi '72*.

**Toni Starinsky '85** — won "Educator of the Year in Secondary Education" at the Young Audiences 2006 Arts Educator Awards. Toni currently teaches photography and visual arts at Cleveland School of the Arts.

**Judith Brandon '87** — has an exhibition, "Art Evolution," showing at the 1 Point 618 Gallery in Cleveland through June 30, 2006.

**Martin Withrow '87** — is currently the Art Director for Chrome Hearts in Los Angeles. Chrome Hearts is noted for producing hand-made jewelry in sterling silver; platinum and gold; clothing made of fine leathers and fabrics; executive gadgets and hand crafted furniture made of exotic woods. Martin is also working on a project with the Robert Mapplethorpe Foundation.

**Kevin Geiger '89** — recently spoke at The 2006 Thailand Animation and Multimedia Conference in Bangkok, Thailand.

**Michael Romanik '89** — see *Dolin '73*.

**Moon Seun '89** — recently began teaching part-time at California Institute of the Arts.

**Brock Winans '89 and Billy Naininger '00** — both had work featured at the Artists' Studio in The Galleria, downtown Cleveland. The show was sponsored by *Art Review* magazine and ran through March 2006.



JON HAUGHWOUT '06

"IT'S A PROGRAM OF ACTION"

ACRYLIC ON CANVAS

*Erratica* ran through March 2006 at Gallery 324 and the Erieview Room Gallery, both at The Galleria, downtown Cleveland.

**Ian Smith '71** — had his painting, "Artistic Fragments," shown at Katonah Museum in Katonah, NY in 2005.

**Michael Vessa '71** — who has been living and working full-time as an artist in Switzerland, presented his lecture, "Reciprocity of Environment and Vocabulary," at the Institute in January 2006.

**David Wood '71** — is currently building primitive cameras and making gum prints. He is also painting cityscapes.

**Christine Federighi '72** — was one of several Institute faculty and alumni to have work in "La Mesa, A National Invitational Dinnerware Exhibition" in Portland, OR this past March. Others include: **Dierdre Daw '80, Linda Arbuckle '81, Eddie Dominguez '81, Georges Bowes '84, Lisa Clague '85, Terry Gess '91, Kevin Snipes '94, Peter Scherzer '95, William Brouillard and Judith Salomon**.

**Irma Osadsa '72** — was accepted into the "Triple X" exhibition, which celebrates the 30th anniversary of Visual Arts Ontario (V.A.O.) — an organization providing services to Ontario-based artists. In November 2005, the exhibition was displayed at seven venues in the Queen West Gallery District of Toronto. In 2006, the exhibition will travel to galleries in three other regions of Ontario.

**Connie (Moore) Simon '72** — recently had a solo show of paintings and drawings at the



SIE '06 CO-CHAIRS KATIE LOESEL '07, SCOTT GOSS '06 AND BETH WHALLEY '07



# notes, continued

most notably Stouffers Hotel downtown Cleveland (1970s). Sallée's work is included in many major public and private collections.

**Woldemar Neufeld '39** — passed away in 2004. Having shown a talent for drawing while growing 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.

**Barbara (Dennis) Petrequin '39** — passed away on June 2, 2003.

**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 Willoughby 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, children, grandchildren and one brother.

**Barbara Streifender '48** — passed away in May 2001.

**Gustave Falk '51** — passed away on January 1, 2001.

**John Vargo '51** — 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.

**Richard Deardorff '62** — passed away on March 16, 2005.

**Suzy Spitz '77** — 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.

## 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 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.



### A Monster of a Lecture

THE DREAMWEAVER SERIES CONCLUDED WITH A LECTURE BY THOM BEERS. BEERS IS CREATOR OF SUCH REALITY-BASED, HIT TV SHOWS AS *MONSTER GARAGE*, *BIKER BUILD-OFF*, *DEADLIEST CATCH*, AND *MONSTER HOUSE*. AS CEO AND EXECUTIVE PRODUCER OF THE AWARD-WINNING COMPANY, ORIGINAL PRODUCTIONS, BEERS HAS BEEN ONE OF TELEVISION'S "LEADING SUPPLIERS OF POPULAR CULTURE PROGRAMMING" INCLUDING DOCUMENTARY FILMS SUCH AS *MOTORCYCLE MANIA I & II*, *DEADLIEST JOBS*, *HARLEY DAVIDSON: THE BIRTH OF THE V-ROD*, AND *BIKER WOMEN*. HE IS THE WINNER OF SEVERAL EMMYS, ACES, NEW YORK FILM FESTIVAL AWARDS, CINE GOLDEN EAGLES, HOUSTON WORLDFEST FILM FESTIVAL AND NATIONAL EDUCATION AWARDS. BEERS DISCUSSED HIS CREATIVE PROCESS AND THE INSPIRATIONS OF HIS WORK.

Visit the recently updated **Online Alumni Gallery** at [www.cia.edu/alumnigallery](http://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. Contact Assistant Director of Alumni Relations, Shannon Ready at [alumni-gallery@cia.edu](mailto:alumni-gallery@cia.edu) or (216) 421-7957.

MARY OROS '77  
"BETTY'S BIRTHDAY" 2003 (LEFT)  
"BUNDLE OF JOY" 2002



## Link

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