PAGE 03: RENOVATING Federal Building Update
PAGE 04: SEARCHING Presidential Search Under Way
PAGE 05: EXHIBITING Third Annual ArtPrize Artists
As I start my last year at Kendall, I am delighted that the College is in a stable position as it searches for a new President. Enrollments are healthy, the College continues to grow. Part of that growth is represented by the renovation of the Federal Building, which should be ready for occupancy in March 2012, with a formal opening in the fall of 2012—a wonderful way for a new President to begin her or his time at Kendall.

Related to the Federal Building—and specifically to the fourth floor of that building—are four elements that, at the moment, sitting separate from one another and from the College as a whole, and that we need to think about as we proceed through this year.

The first is the Wege Center for Sustainable Design, made possible by the generosity of the Wege Foundation. We also have a Materials Library. I’m told it’s the largest academic collection that Material Connexion has established.

The third thing that has been so instrumental and dramatic in the past few years is the development of Design West Michigan, which John Berry started separately and we are now collaborating with as a joint relationship. We’ve seen any number of wonderful things happen as a result of that, including award-winning designer Bill Moggridge coming to speak. A few weeks prior to writing of this column we also had the first of an annual series of major lecturers with the appearance of Ralph Caplan, an extraordinary thinker about design. You can read about Ralph’s presentation on the Kendall blog.

And then the fourth thing as a part of recent growth is the development of a new program, a BFA in Collaborative Design, which is an opportunity this year for people to think about how these things fit together.

So, the differences in design materials, OWM and all the resources that make possible, and this new BFA in Collaborative Design—how do all these things come together and make it all so important for the College? I think especially that the BFA in Collaborative Design does something that is very, very necessary. That’s design education in a new direction and broader perspective.

As organizations evolve more recognizing that design thinking is spreading rapidly in Kalamazoo and serving Stryker Inc., Ford Motor Co., and the Federal Building’s proximity to Kendall will expand its campus.

President’s Column

ForWeArD tHInKINg: tHe cOLlAborAtIvE dESIgn BFA

“Design thinking is becoming a more recognized need in the business and public sectors. A number of organizations have moved into creative revolutions using creative thinking to meet the competition in emerging new markets, there is the need to develop individuals who can lead the process without concepts of design thinking…. If you want long-term profits, don’t shut the technology—start with design.” —Businessweek, August 2008

The proposed Collaborative Design BFA is a new degree with a human component. It is a program that provides an understanding of design thinking and its application through coursework, electives, and a concentration that includes more than 40 professionals—design leaders from Steelcase, Kendall College of Art and Design—working with the students.

The first is the Wege Center for Sustainable Design, made possible by the generosity of the Wege Foundation. The Federal Building’s proximity to Kendall will expand its campus.

The proposed Collaborative Design BFA is a new degree with a human component. It is a program that provides an understanding of design thinking and its application through coursework, electives, and a concentration that includes more than 40 professionals—design leaders from Steelcase, Kendall College of Art and Design—working with the students.

The new program will be taught at the former Federal Building, and most classes will be held on the fourth floor and at the Wege Center for Sustainable Design.

The Collaborative Design BFA from Kendall College of Art and Design will include these core skills with design principles. Recipients will be able to understand and advocate for good design in order to be active participants in the changing world of marketing and management. As a result, graduates will be able to contribute to the design processes in business and industry. They will be able to contribute to the design process because they will have learned the design process. They will be able to identify problems and opportunities to communicate the value of their work to others.

The second is the introduction of a new program to the Federal Building. “We have been working our way from the basement to the fourth floor, installing electrical, lighting, an HVAC system and data cables,” says Davison Wilson. “It’s an intriguing process because all walls and ceilings are plaster over wire mesh.”

One of the greatest challenges has been incorporating a 21st-century infrastructure into a 20th-century building. “We have been working our way from the basement to the fourth floor, installing electrical, lighting, an HVAC system and data cables,” says Davison Wilson. “It’s an intriguing process because all walls and ceilings are plaster over wire mesh.”

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Although wiring will be hidden on the first and second floors, it will be exposed on the third and fourth floors, which seems appropriate because those floors will be the home of the newest additions to Kendall’s degrees, the Fashion Studies and proposed Collaborative Design BFA. The Material Connexion Resource Center will also be on the fourth floor in the Wege Center for Sustainable Design and will have additional daylight, thanks to the skylight that has been reopened. “The third and fourth floors will be the most ‘modern’ but will still have the traditional wood baseboards, window frames, and cove ceilings. We’re even leaving the picture rails in all the rooms,” says Davison Wilson.

The ‘vintage meets modern’ design will be reflected in the smart technology planned for the fourth floor, including smart whiteboards and Steelcase® Corp.’s media:scape® interactive technology. Kendall alumna Valerie Schmieder and Brant Raterink of Via Design are supervising the task of furnishing the building’s classrooms, studios and offices.

Sandra Davison Wilson, Vice President of Administration and Finance, notes, “It certainly looks like a construction zone, but we’re right on schedule and making good progress,” she says with a smile. “We wanted to have all the exterior renovations completed before the weather turns cold.”
We are not the same college as we were when Oliver (Evans) became president. The face of the college here. My hope is that we hire someone who, in 20 years, everyone will be sad to see go.” Shangle agrees. and will bring us a fresh outlook,” says Todd. “But no matter who is chosen, we are going to see change I’m looking for someone who has a clear world view from all perspectives – someone who is a visionary cannot just give two weeks’ notice and begin at Kendall,” Shangle adds.

At this time, it is uncertain if or how the public will be able to access the collection,” laughs Ray. Shangle adds, “Studying in an ad agency, developing a visual identity the work of people who know the industry inside and out.”

Not all of Kendall’s graduates will fit perfectly into the categories of fashion and sustainable design. Some may be interested in the design of materials themselves. “Sustainable Design at the Federal Building,” is impressive in size. But a closer look reveals that Kato plays the role of each character in his ArtPrize entry, “Have Sticks Will Travel,” part of a series of site-specific, site-responsive installations created using wooden coffee stir sticks that were in place when Kendall was built and left on display. His recent “Have Sticks Will Travel World Tour” was a marathon series of site-specific installations that took place in 13 galleries within all 36 states, in three countries, on two continents.

Brilliant began his installation on Sept. 7, and students and the public were encouraged to peer through the gallery windows to watch him at work. He held a B.A. in studio art from the College of Charleston and an MFA in spatial arts from San Jose State University. He has exhibited his work in several group and solo exhibitions nationally.

GALLERY 114
In light of Kendall’s new Fashion Studies program, it seems appropriate that one of the exhibitions included wearable art. The husband-and-wife duo, KEV & NOH, displayed ball powers made entirely, and seamlessly, out of wool. Remarkable in their design and color, the works are adorned with myraid techniques and textures, from doodadkarae to long, flat pieces. Titled “Mother Earth,” the installation of dresses depicted the biomes of the planet: ocean, freshwater, rain forest, forest, desert, savannah and tundra. Each was displayed on a mannequin, painted white save for the eyes, which were as colorful as the garment displayed.

Measuring 7 feet by 32 feet, Mini Kato’s archival pigment print, “One Ordinary Day of an Ordinary Town,” is impressive in size. But a closer look reveals that Kato plays the role of each character in his contemporary interpretation of subjects and formats from Japanese historical art. Traditionally, landscapes crowded with people have been depicted in various historical periods, reflecting the styles and stories of each era. In Kato’s version, each scene is an excerpt of typical daily routines, accidents and mishaps. Theatrical performances, especially Japanese comic theater Kyogen and the contemporary Bunraku style, influenced the poses and gestures of the characters.

A Japanese artist who lives and works in the U.S., Kato received his MFA from the University of Texas at San Antonio in 2006. His works are in the collection of the Anderson Museum of Contemporary Art, Roswell, N.M., the Federal Reserve Bank, Houston, Texas; and the University of Texas at San Antonio.

Kate Walberg is a multidisciplinary artist working in Knoxville, Tenn., whose interests span drawing, painting and installation, to 3-D animation and interactive graphic novel called “Traveling Trashball” that features a sentient ball of garbage that materials from the everyday detritus of the contemporary human environment. A multimedia installation comprising digital and hand-drawn illustrations with internet collaboration elements. “Traveling Trashball” invited the viewer into a whimsical narrative that encouraged one to enter into a larger dialogue about environmental concerns often obscured by practical everyday life.

Atrium
Matte of PETG plastic, “Loose Fit” is a walk through structure and a place to inhabit. Three so-foot, gracefully tapering skins of multilayered, membrane-like structures create a space that invites guests to move through it. The components were digitally designed and cut but hand assembled and assembled. The structure was originally part of an interdisciplinary exhibit at the University of Michigan Museum of Art that explored the relationship between media and physical bodies.

“Loose Fit” was created by Monica Ponce de Leon, in collaboration with Maciej Kazyczynski, Lauren Bolig and Matt Nickel. Ponce de Leon, the Dean and Elf Sasamin College Professor of Architecture and Urban Planning of the University of Michigan Taubman College of Architecture and Urban Planning, received a Bachelor of Architecture from the University of Miami and a Master of Architecture in Urban Design from the Harvard Graduate School of Design. She joined the Harvard Graduate School of Design faculty in 1996, where she was a Professor of Architecture and the Director of the Digital Lab.
KENDALL AND DESIGN WEST MICHIGAN COLLABORATE IN THE KENDALL INTERNATIONAL DESIGN COLOQUIUM

Left: Director Sarah Joseph and Assistant Gallery Director Michele Bosak
Below: Author Ralph Caplan, inaugural speaker at the Kendall International Design Colloquium

GALLERY DIRECTORS UPRIGHT THE CHALLENGE

GALLERY Director Sarah Joseph and Assistant Gallery Director Michele Bosak are old hands when it comes to ArtPrize. But they admit, curating two shows and wrangling 32 artists—as well as two installations—was challenging as well as exciting.

Joseph and her staff utilized all galleries, as well as the atrium and Student Commons, at Kendall, while Bosak curated exhibits at the Women’s City Club for the second year. Neither Joseph nor Bosak had a specific theme in mind when assembling the two shows, but both said their first and foremost requirement was quality work.

Joseph says, "This year we intentionally sought out specific artists in addition to selecting other artists from the ArtPrize rosters. I wanted to get a range of different media and really strong work." She also looked for artists whose work is site-specific, such as Jonathan Brillhart. "He was excited by the challenges the Main Gallery space presented, such as the pillars," Bosak adds. "The Kendall spaces aren’t always that easy to fill, especially the atrium. It’s three stories high and combines natural and artificial light. It was interesting to see how the work changed with the different light."

Bosak, too, had her challenges in curating exhibits at the Women’s City Club. Last year, Joseph Becker, director and curator of sculpture at the Frederik Meijer Gardens and Sculpture Park, said of the 2010 exhibit, "If you take in the whole exhibit and reflect for a few moments, it may very well be among the most concise curatorial statements of the exhibition center." It was in the 1860s as a two-story Italianate villa, the Women’s City Club is filled with fine art prints, paintings, prints, sculpture, and furniture made in Grand Rapids, dating to the 1850s. And considering that the building is very old, it is interesting to see how the work changed with the different light."

Built in the 1860s as a two-story Italianate villa, the Women’s City Club is filled with fine art prints, paintings, prints, sculpture, and furniture made in Grand Rapids, dating to the 1850s. And considering that the building is very old, it is interesting to see how the work changed with the different light."

Bosak had one large space at her disposal: the club’s dining room, DeSemonian’s, which displayed "The Sky is Not Falling" by Grand Rapids artist Mark Rumsey. A site-specific piece composed of folded paper forms suspended in space, it hung from the dining room ceiling.

Both installations by Rumsey and Brillhart offered something particularly important to Kendall: the opportunity to talk with the artist and participate in the installation. Joseph says, "Community involvement is an important facet when we select artists. Brilliant spoke to students as his work evolved." Rumsey, too, sought participation from the community, as his work was composed of thousands of pieces of paper that were folded and manipulated.

Bosak and Joseph were philosophical as they looked back on the creative chaos of working with so many artists. "We simply treated it as if it was a really, really large group show," says Joseph with a smile. "But it was worth the effort. There were a lot of phenomenal people participating in ArtPrize."
LONDON CALLING

Metals/Jewelry Program Chair Phil Renato came up with the idea for a class of interest to both Metals/ Jewelry and Industrial Design students after attending a Londen design conference in 2010. "I thought it was 'Bauhaus-ish' – if there is such a word – the way students combined crafts and the fine arts. Students began with raw materials, then learned ways in which they could be hand-formed and/or polished the Crown Jewels, the America's Cup, and even Sir Elton John's rings," says Edwards. "The group met with the Design Council's president, Mat Hunter, who spoke about several projects the council was addressing through design, from individual situations to using systems design to tackle public health costs."

"Students learned what is valued as design – not the 'product-ness' or style of an item, but its ability to solve a problem. The council helped students broaden their understanding of what design could be and do, it eliminated any box that we had in our minds about limitations a designer faces when undertaking a project or addressing an issue," says Edwards.

Renato adds, "Some of the earliest people who are acknowledged as industrial designers were silversmiths who created functional objects: tea pots, toast racks, gravy boats, dinner service – there are still companies that produce a range of high-end, silver-vessel Christopher Dresser designs." Dresser (1834-1904) was a pivotal figure in the Aesthetic Movement, and some of his metalwork, such as his oil-and-vinegar sets and toast rack designs, are now manufactured by Italian kitchenware company Alessi.

The majority of time was spent at the Birmingham School of Jewellery within the Birmingham Institute of Art and Design at Birmingham City University. The School of Jewellery has been located in the heart of Birmingham's famous Jewellery Quarter since 1890. At any time there are 300-500 students in attendance, majoring in gold- or silversmithing.

Students took classes in casting, smelting, pressing forms, anticlastic raising and polishing. Says Edwards, "I thought it was 'Bauhaus-ish' – if there is such a word – the way students combined crafts and the fine arts. Students began with raw materials, then learned ways in which they could be hand-formed and/or mechanically formed, and how those properties would either limit or make possible their creations."

"Birmingham brought together some of the best craftspeople in the country to be our lecturers, including Steve Middleton, a descendant of L. Middleton, who founded the family-owned company that still practices the technique of metal spinaling, as well as the gentleman who is responsible for polishing the Crown jewels, the America's Cup, and even Sir Elton John's rings," says Edwards. "The company is remarkable for its ability to manufacture both traditional and new products, using five or four different techniques," Renato adds.

Students visited Goldsmiths' Hall, where they had an opportunity to view apprentices' logs and journals dating back to 1500, providing a wonderful opportunity to discuss the indenture system of learning a trade. And the group was delighted to discover an exhibition of winners of a graduate-level design competition that included hundreds of designers in almost every product area, including craft and graphic design.

"I think by design all these courses worked together very well, giving students a variety of experiences, such as our visit to a firm that offers industrial design, architecture, one-off and mass-produced furniture designs and is crafting the Olympic torch for the 2012 London Olympics. It was an amazing amalgam of everything we were trying to say," says Renato.
EXPLORING THE ART OF SPAIN

Each year, the Art History Department strives to include a new destination when students travel abroad. This summer, students studied “The Art of Spain: The Golden Age Through 20th Century Surrealism,” exploring key periods of artistic significance as well as the work of American artist Ernest Hemingway, who considered Spain his spiritual and cultural home.

Led by Anne Norcross, Assistant Professor, Art History, and Liberal Studies Assistant Professor Adam Schuitema, the trip began with exploration of three major art museums in Madrid, Spain’s capital city: the Museo del Prado, the Museo Thyssen-Bornemisza (considered to have one of the finest collections of art in the world) and the Museo Centro de Arte Reina Soﬁa, Madrid’s museum of Modern Art, where students observed Picasso’s “Guernica,” which shows the tragedies of war and the suffering it inflicts upon individuals, particularly innocent civilians. “Students have seen ‘Guernica’ in Survey class, but had no sense of its scale. All were taken aback by seeing the actual painting,” says Norcross. Schuitema agrees. “Literature students had read about the Spanish Civil War in For Whom the Bell Tolls, and they, too, experienced the powerful impact of the painting.”

Six days into their two-week adventure, students took a train to Bilbao and visited the Museo Guggenheim, designed by renowned American architect Frank O. Gehry, and its collection of American and European art from the 20th century for many students, Bilbao was a complete surprise and one of their favorite cities. Bilbao had been an industrial city prior to the museum's construction but has undergone a transformation to a vigorous city that is experiencing an ongoing social, economic and aesthetic revitalization. Students were introduced to 20th-century avant-garde in the city's collections, as well as contemporary art in the museum of Modern & Contemporary Art. Streamlined pricing policies have enabled the museum to reach a wide international audience.

After days of walking through museums and recording their observations, the students enjoyed a day in beautiful beachside San Sebastian, mentioned in Hemingway's first successful novel, “The Sun Also Rises,” and where the author himself would vacation. After a day in the sun and surf, students traveled by bus to Pamplona. Hemingway came to Pamplona for the first time during the Fiesta of San Fermin (the running of the bulls). The atmosphere in the city made such an impression on him that he chose the Fiesta of San Fermin as the backdrop to his novel.

"Adam was all ear-to-ear grin in Pamplona, seeing all the Hemingway references. Our tour guide was Hemingway himself, with the most unselfish and kind representations to develop solutions that considered human factors, ergonomics, environmental impacts, material use, history and cultural context. The teams prepared presentations and pitched their solutions through sketches and simple modeling techniques."

“Kendall College was brilliant and thoughtfully designed to engage students and link mathematics and creative problem solving with real-world needs in multidisciplinary teams.”

For Whom the Bell Tolls upon individuals, particularly innocent civilians. “Students have seen ‘Guernica’ in Survey class, but had no sense of its scale. All were taken aback by seeing the actual painting,” says Norcross. Schuitema agrees. “Literature students had read about the Spanish Civil War in For Whom the Bell Tolls, and they, too, experienced the powerful impact of the painting.”

"Adam is a Hemingway professor, so he made sure we saw all the Hemingway landmarks,” says Norcross. "Students even discussed the sun Also Rises in the same Café Iruña mentioned in the book."

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EXTRAORDINARY DESIGN

On June 12, approximately 30 Kendall students from the disciplines of Furniture Design, Graphic Design, Industrial Design and Interior Design participated in the 16th year of interdisciplinary study at NeoCon in Chicago.

“Big Design 2011” started Sunday evening at Navy Pier, where the topic that weighs heavily on students’ minds was addressed: “How do I begin my job search?” Deborah Allen, a former executive in the contract furniture industry and founder of Searchwise Consultants, shared her 11 years of recruiting experience with students, doling out advice on everything from networking techniques to designing an eye-catching resume.

Monday began with an inspiring talk from keynote speaker Matt Petersen, president and CEO of Global Green, who shared how Global Green is harnessing Hollywood star power to call attention to climate change. Petersen challenged the audience to “take our corner of the world and make it better.”

Then it was off to the Merchandise Mart, where more than 42,000 interior designers, facilities managers, purchasing agents and others visited its 700+ showrooms. It’s also where students were to take on the principal reason for their visit: to observe and evaluate their assigned showroom, assessing every aspect from products and branding to traffic patterns and attitude of showroom personnel.

The following day was spent at the Glacer Center at the University of Chicago, the venue for hearing from a trio of inspiring professionals who shared their knowledge, experiences and advice.

Kendall’s mission is to prepare students for lives as artists and designers, and Geoff Gosling, owner/partner and director of design, DIRTT Environmental Solutions, was an apt adviser, being both an artist and a designer. Gosling’s undergraduate degree is in sculpture, and his master’s degree is in industrial design.

Gosling told students that designers should be allowed to create their own problem-solving processes as they strive toward solutions that promote sustainability, while following certain accepted rules. “Rules create freedom,” he said. “When it comes to design, the more you understand the restrictions, the better your design will be.”

The second speaker was Justin Ahrens, founder and principal of Ruley in Lake Geneva, Ill. Ruley has an impressive client list, but it’s the firm’s design work for Life in Abundance that’s changing the lives of the poorest of the poor living in sub-Saharan Africa. As a result of Ruley’s pro bono work, Life in Abundance raised $400,000, which is enough to help support its work in Africa for more than five years.

Ahrens told students: “Good design tells a story that might otherwise be misconstrued. It’s the designer’s responsibility to tell that story for others to hear.” He also reminded students to give dignity to those you are working for, as sometimes dignity is the only asset they have left. And, last, be passionate about each project. “The work can change you and the process can change you – both for the better.”

The final presenter was George Simons, principal, OGD, Seattle, Wash. Entertaining and thought-provoking, Simons began his presentation with a story about his encounter with a man in a wheelchair in a Seattle park. As he drew us into his tale (What did the man want? Why didn’t he speak?), the conclusion was simply this: the man needed George’s help – because a wheel on his chair was caught in a sewer grate.

Simons told students that for every dilemma, such as a stuck wheel that makes a vulnerable person feel even more helpless, there is a solution that can be found through design. And designers can discover solutions before their clients are put into play, through story-telling. Not just by watching what happens, but by becoming an integral part of the action: “Stories bond data to emotion. Stories build cohesion. Stories can be fun. And stories lead to solutions.” Simons said.

Simons concluded, “The possibilities for reinvention are all around us, so use your gift with passion, use it wisely, and just watch and listen for opportunity for design to make the world a better place.”
**WELCOME, INTERNATIONAL STUDENTS**

In recent years, Kendall has made a commitment to recruiting students from around the world—with great success. Director of Enrollment Management Sandy Brity reports that Kendall has doubled the number of international students from last year. "Professor David Du and Rick Brunson, Assistant to the President, have built successful relationships with premier high schools throughout China. Last year we had four students from China. This year we have seven." In addition to students from China, Kendall’s student roster includes artists and designers from Jamaica, Cambodia, Taiwan, Ghana, India and Japan. "Those are just this year’s students," says Britton. "In the past we’ve had students from France, Germany, South Korea, the Netherlands, Turkey, South Africa, Thailand, Sweden, Great Britain, Mexico, Russia, Nepal, Pakistan, the Czech Republic and Malaysia."

Several international students discovered Kendall in different ways. Min Yang, a 19-year-old Digital Media major, explains, "I came to the U.S. from Cambodia to finish my senior year of high school. I enrolled at Portage Northern High School, where I took (Dual Enrollment class) Drawing I with Mrs. Edie McAfee, who is also an adjunct professor at Kendall. Mrs. McAfee extended an invitation for me to take Kendall’s Drawing class after school. I took a field trip with Mrs. McAfee’s class to Kendall during ArtPrize 2010. We visited the school and took a tour. I was wowed by the recording studio and the digital media lab. Also, my host parent’s eldest daughter is a graduate of Kendall’s Interior Design program."

Although he delayed enrollment for several years, Cang Du, a 24-year-old from Taiwan, also learned of Kendall from its Dual Enrollment program.

Richard Bailey, a 21-year-old illustration major from Jamaica, used the Internet to discover Kendall. “I was searching online for art schools with degrees in illustration, and I happened to stumble across Kendall. I had never heard of Kendall College of Art and Design before, so I was wondering if it would be a good school or a school way out in the wilderness. The website wasn’t too shabby, so I said, ‘Hey, can’t be that bad.’ The price was good, so I applied.”

From Ghana, Dione Afua-Yeboah Atreh, a 19-year-old Industrial Design major, also used the Internet to discover Kendall, where she was challenged to improve her portfolio before applying. "Admissions Officer Kristopher Jones told me to go back and include drawings in my portfolio that were significant to my field of study. That appealed to me and made me choose Kendall, because I felt they were interested in knowing me as an artist. I also wanted to attend an art school with a small population. I like that about Kendall. You don’t feel lost in the system or like a number." Although as much they love Kendall, the friendliness of the people of Grand Rapids and the wealth of activities in downtown Grand Rapids, students do get homesick, and the thing they miss the most is their native country’s food. Says Bailey, “Jamaica has the best food in the world! I am going to have to learn to make it to keep me going!” Afua-Yeboah Atreh also misses the food. “I miss my naturally grown country’s food. Says Bailey, “Jamaica has the best food in the world! I am going to have to learn to make it to keep me going!” Afua-Yeboah Afihene also misses the food. "I miss my naturally grown country’s food."

**NAMED SCHOLARSHIPS AWARDED BY THE DAVID WOLCOTT KENDALL MEMORIAL SCHOOL FOUNDATION**

**The Benvenue Brianstock Furniture Library Scholarship** has been awarded to Furniture Design majors, Christopher Dillow, Danielle Sander and Andrew McCune. The scholarship is awarded to students pursuing furniture or office technology-related studies.

The Mathis/J Allen Memorial Award was reinstituted through the generosity of his granddaughter, Anita Gillie, in honor of the collaboration in the early 1990s between David Kendall and painter Mathis J. Allen. The Mathis/J Allen Memorial Award recognizes an outstanding junior by providing financial support during that student’s senior year. The recipient’s work must demonstrate qualities and characteristics of the award’s namesake: solid drawing and painting skills, discipline, and industriousness, respect for traditional standards of craftsmanship, sensitivity as to medium and subject matter; and “painterly” technique, as opposed to mechanically assimilated, highly abstract subject matter or extreme photo-realism. This year’s recipient is Illustration major Rachel Duker.

Karlie Silvar and Kathryn Werdel are recipients of the Brian Keal Memorial Scholarship, established by Phillip Renato, Chair of the Allessee Metals/Jewelry Design Program, in memory of his brother. The scholarship is awarded to the student or students who demonstrate dedication or determination to enter the jewelry field. Recipients are chosen by the Program’s faculty and are generally overall academically outstanding students.

The Allessee Metals/Jewelry Design Scholarship is awarded to fall graduates. The scholarship is awarded to students majoring in Jewelry Design whose work shows a high level of proficiency and promise, who are in good academic standing, and are not otherwise eligible for other scholarships. The recipient is chosen each academic year in which the $4,000 scholarship is awarded.

The Joel Nusion Annual International Student Scholarship was established in memory of artist Joel Nusion and created by Gretchen Monihan and Kendall graduate Val Schneider. It is awarded yearly to a student choosing to travel to another country to learn about the art and design of that culture. Receiving the award is Jennifer Jones, who is majoring in Drawing and receiving in Painting.

The W.I.A.T. (Women Heartfully Making Art Together) Awards are awarded to students in ceramics, sculpture, drawing, and painting who have demonstrated the skills and effort necessary to become a leader in the field. The recipient of this year’s award is Marisa Sieracki, who is majoring in Ceramics and receiving in Painting.

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GREETINGS, KENDALL ALUMNI,

We have an action-packed year of connection building to tell you about. Your Kendall Alumni Board of Directors has set a priority to bring you more information and more direct contact. We’re developing new ways of delivering news that will make it easier for you to connect. New ways to connect with other alumni, back to Kendall and, most importantly, with alumni in your area. Our network has been steadily growing, and we’d like you to have an easy time using these relationships to your advantage.

We’re glad that you remain interested in Kendall and in relating to other alumni. As we develop new methods of connecting, we’ll like your feedback on what kinds of information you’re interested in receiving. Contact me directly with any ideas you have in regard to the content of the information we will provide. Social media has been a great way for us to get information out to you. Let us know what you’ve enjoyed reading on our social media sites and what you might want to see in the future.

**EASY WAYS YOU CAN CONNECT TO YOUR ALUMNI ASSOCIATION**

By nominating yourself or other Kendall alumni as a Kendall Distinguished Alumni Award winner

• Every year your Kendall Alumni Board of Directors plans an event celebrating the career achievements of Kendall alumni. Nominations are requested in the fall and the awards are given each spring.

By connecting with us on the official Kendall Alumni Facebook page or other social media sites

• Find up-to the minute Kendall alumni news and event updates by liking the page at: facebook.com/KendallAlumni

• Follow us on Twitter at: @KCADalumni

• Find us on LinkedIn (under Groups) at: Kendall College of Art & Design Alumni

• Share with us on Flicker at: flickr.com/photos/kcadalumni

I’ll look forward to getting to know more of you and I will be especially glad to exchange ideas and to hear stories of your accomplishments.

Best,
Peter Jacob
Director of Alumni Relations
KCADalumni@ferris.edu

ALUMNI NEWS

FROM THE ALUMNI PRESIDENT AND DIRECTOR

Alumni of Kendall,

I’m glad to be serving as President of the board for another year. I’ve really enjoyed this past year’s activities and the volume of responses I’ve received to my request that you begin volunteering in your communities. I find my volunteer work to be rewarding, of course, but beyond that I find it is a great way to build connections in our local art and design community.

My goal this year is to grow our Select Volunteers list. I’ve created this list so I can contact people who want to know when volunteer opportunities come up. When you join, there will be no expectation that you attend events or volunteer repeatedly. You will, however, be in the loop when organizations need help. If you see something you’d like to be a part of, jump in. If not, you’ll at least get a sense of the kinds of events that the other members of your Alumni Board of Directors and I are involved in.

Become a Select Volunteer by e-mailing me at KCADalumni@ferris.edu. Please include your name, phone number and a sentence like “I’d like to become a Select Volunteer and be notified when volunteer opportunities are available.”

Thanks for your interest in and support of Kendall. I’m glad we’re connected!

Terry Friesen
President, Kendall Alumni Board of Directors
ALUMNI NOTES

Kristy Formosa ('07, Interior Design) helped curate and design a show highlighting the history and community involvement of a group of artists, both professional and students, called the Saginaw Douglas Art Club. Show housed in gallery of the Saginaw Art Center for the Arts, on June 24- Aug. 11.

Tritia Parmanto ('11, Art History) was awarded the Resident Advisor Graduate Assistantship at the Florence Branch campus of Ferris State University. As a member of the Florence branch of Ferris State, Tritia will be a graduate student in an advanced degree program to earn a master’s degree between May 2011 and August 2012. During this academic year, Tritia will complete her thesis and intern at a working museum in Florence.

Two Sculpture and Functional Art ceramics alumni received scholarships to Oxbow School of Art in Saginaw, Mich. Kayla Thompson ('11) received the Joseph Davis Scholarship, and Matt Thompson ('11) received the Wege Scholarship. Artists enjoy working and studying in a unique environment where their work is explored and appreciated. This gives them the opportunity to travel the United States and to international locations through residencies.

Elizabeth Winterberger ('11, Interior Design) was named Michigan Alumna of the Year. Winterberger is currently a senior in the University of Delaware’s interior design program.

The Designers' Guild named New Trier High School student Christy de Hoog-Johnson ('11) one of 20 students named 2011 National Scholastic Art Honors Scholars. Christy is the first student from New Trier High School to earn the title, which recognizes the nation’s top high school art students.

RESOLUTION

Celebrating The Lasting Impressions

of Dr. Oliver H. Evans

Saturday, May 5, 2012
6:00 p.m. Cocktails
7:00 p.m. Dinner
8:00 p.m. Program

The evening will recognize
Dr. Oliver H. Evans and his 40 years of leadership at Kendall College of Art and Design. All proceeds from this evening will help establish the Oliver H. Evans Scholaric Fund.

Katin Zychowski ('11, Photography) and Brittanie Bodeh ('11, Photography) were among students from Michigan universities who had their work selected for the seventh annual Arts in the House exhibitions, which will run through summer 2012. Their work will be displayed in the Michigan House of Representatives’ Anderson House Office. Building in Lansing. Arts in the House is a partnership between the Presidents Council and the Michigan House of Representatives to promote art in everyday life.

Molly Buth-Burhans ('09, Fine Arts) Drawing) work can be found in PushaHaus.com. as a part of “Starts Project 2011.”

Andrew Magnus ('08, Photography) Black- and-white work was noted in the national publication Photo Distric News.

Kellie Allen ('07, Fine Arts) Drawing) received a two-week residency to study in Giverny, France, through the New York Academy of Art, where she has completed her first year in its master’s program.

The work of New York-based artist Alina Poroshina ('09, Fine Arts/Painting) is featured in “ArtOFFICIAL Truth,” curated by Chor Boogie. The exhibition was held at the Project One Gallery in San Francisco and ran from June 15-Aug. 2.

Alison Simms ('07, Fine Arts Drawing) received a two-week residency to study in Geving, France, through the New York Academy of Art, where she has completed her first year in its master’s program.

IN MEMORIAM


Ryan Ray Leslie ('09, Digital Design: Game Design) passed away on Sept. 23, in Los Angeles, Calif. Leslie was most recently living in Archdale, N.C., Ryan’s last sculpture in James Oliver Cornelius House, a renowned novelist, who was also born in Owosso. This sculpture is prepared to be bronze and complete it his show for display at The Swoon County Arts Council. Memorial donation for the bronze may be made in care of James Oliver Cornelius House, 117 Country Dream Lane, Archdale, NC 27310.

Kendall College of Art and Design is a leader in higher education and professional development with a commitment to inspiring creative leaders and innovators for the 21st century. Kendall College’s mission is to inspire creative leaders and innovators who will create a better future. Kendall College is located in downtown Grand Rapids, Mich., and offers undergraduate degrees and master’s programs in fine arts, design, interior design, and art history.

If you have questions about Kendall College of Art and Design, please contact us at 616.234.4111 or info@kendall.edu.

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GALLERY NEWS

October 10 – 22
Gallery 104
Alyson Hester & Caitlin Long: Undergraduate Photography Exhibition

October 18 – November 5
Kendall Gallery
“Then Again, Maybe Not”
Richard Kooyman, Nina Rizzo & Michelle Wasson

October 31 – November 12
Gallery 114
Sarah Knill & Alicia Wierschke: MFA Exhibitions
Gallery 104
Jessica Montgomery, Marianna Inchauste: Undergraduate Exhibition

November 14 – December 7
Kendall Gallery
“Time is a Brisk Wind”
Mariel Versluis: Sabbatical Exhibition

November 21 – December 7
Gallery 114
Nick Reszetar: MFA Exhibition
Katherine Downie: MFA Exhibition
Gallery 104
Gregory Johnson: MFA Exhibition

January 9 – February 4, 2012
Kendall Gallery
“The Original Art: Celebrating the Fine Art of Children’s Book Illustration”
A traveling exhibition from the Society of Illustrators

January 19 – February 5, 2012
Gallery 114
West Michigan Regional Scholastic Art Awards Exhibition