I write this last President's Column after returning from NeoCon 2012 and the sixteenth NeoCon class that Kendall has offered its students. This class started as the vision of Beverly Russell, whom some of you will remember from the Beverly Russell International Lecture Series, named for and organized by Beverly between 1995 and 2000. Like that lecture series, the class held during NeoCon in Chicago invited significant designers to speak to Kendall students and then to tour a showroom associated with the designer. Those of us who were there will not forget trying to tour showrooms with celebrities such as Bill Stumpf, Margaret McCurry, Eva Maddox, and Carl Magnusson. Since Beverly handed off responsibility for organizing the class, it has been carried on by such wonderful friends of Kendall as Georgy Olivier and – for the past several years – Michelle Kleya, and is now supported in part by an endowment from the estate of G. W. Haworth. This class remains one of the many ways Kendall seeks to connect its students with the professional world of art and design.

When I was a faculty member and later an administrator, I personally always welcomed a change in the presidency in the institution where I happened to be. Sometimes, of course, presidents do not leave on their own volition – and usually that meant a sense of relief as a new president arrived. But when a president leaves because, as in the lyrics of the great George Jones song, "this heart tells [him] it's ready," the possibilities for a college or university are wonderful. A new president brings new experiences and a new point of view and is himself a new audience for people who have dreams and visions of what they would like to see the institution do.

The 2012-2013 academic year will be an exciting one for Kendall, not only because it will continue the kind of tradition represented by the class the College conducts at NeoCon, but because three new undergraduate initiatives will also get fully underway—the BFA in Fashion Studies, the BFA in Medical Illustration (done in collaboration with Michigan State University's College of Medicine), and the BFA in Collaborative Design. With these kinds of new programs and building on its past successes, Kendall College of Art and Design will continue to be an important part of design education. From the point of view of sustaining Kendall's traditions and the excitement of inaugurating new opportunities, I celebrate that Kendall has an exciting new president in the person of David Rosen, who says, "I look forward to hearing from a distance about the wonderful places Kendall will go and the wonderful things it will do."
The growth of the college is one thing that has certainly changed. We've gone from about 500 students to now, about 1,400. Plus, there has been the growth of the physical plant. Key to that has been the merger with Ferris. It was a merger that was carefully constructed over three or four years to ensure that the college became a genuine part of Ferris and a real asset for the university. The leadership, first of Bill Sederburg and now of David Eisler, has been key to the success of Kendall, because the college has been able to explore options for itself, develop programs and move in new directions. The emergence of Kendall as a strong downtown college that reflects the commitment of Ferris to Grand Rapids, and his favorite artistic medium.

Ferris Magazine: By the time you retire, you will have been with Kendall for 18 years. What kind of changes have you seen at Kendall during your time with the college?

Oliver Evans: Let me start with what has remained consistent, which is an extraordinary commitment on the part of the faculty toward our students and preparing them for the professional world. When I arrived, the college had some issues with declining enrollment, but what has remained consistent throughout is the quality of instruction.

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You can really try to do is nurture an environment in which programs can do the things they need to do. I hope I was able to help that happen.

FM: What are your post-Kendall plans?

OEs: As soon as I announced I was going to retire, I felt like I was all again. People were asking me what I was going to do when I grew up! In a sense, I didn’t know what I was going to do when I was 18, and, in a sense, I don’t know now. I hope to stay in higher education one way or another. That might involve teaching, but not as a full-time professor. Beyond that, my wife, Eileen, and I have grandchildren, and I hope to be able to devote more time to them.

In some ways, this is a good time for me to retire—Kendall is at a good place in terms of both art and design, so I can’t really drive these programs in terms of saying, “I know what a painting program should look like, so you should do this.” All you can really try to do is nurture an environment in which programs can do the things they need to do. I hope I was able to help that happen.

ARCHITECTURAL FIRM CREATES SCHOLARSHIP

West Michigan-based architectural and engineering firm TowerPinkster has donated $25,000 to Kendall College of Art and Design to create a scholarship fund for interior design students.

The donation will be used to create a scholarship endowment targeting low-income students who are underrepresented in the science design fields.

“Kendall College of Art and Design’s interior design program, with its emphasis on critical thinking, presents students with unique learning opportunities,” said Arnie Mikon, TowerPinkster President and CEO.

“Scholarships are critical to supporting the continuation of new student work and, we believe that collaboration among people of different backgrounds, cultures and experiences results in designs that better reflect the communities we serve.”

TowerPinkster also oversaw Kendall’s renovation of the Historic Federal Building in Grand Rapids, which will open this fall.

The nice thing about retirement is I think they’ll invite me back to commencement and the student exhibition, and so on. I’m looking forward to that. When I first interviewed here, the student exhibition was the thing that really defined the school for me, so I’m really looking forward to coming back and seeing how that definition continues to evolve.

Kendall has awarded a number of honorary doctorates, and I’m struck by the number of honorees who distinguished themselves by their accomplishments later in life. The ways in which people can re-invent themselves are fascinating. So I’m interested in that, although I don’t yet know exactly what that might entail.

FM: This is probably an unfair question, but do you have a favorite artistic medium?

OEs: I came to Kendall with what I would call a limited knowledge of design, both in terms of what it is and what it does. And so part of the influence Kendall has had on me is in terms of becoming an advocate for the importance of design. It has been particularly interesting to watch the perception of design as an economic driver emerge more and more strongly, especially in West Michigan. The relationship we’ve been able to establish with Design West Michigan [a regional advisory group] is a natural outcome of that. On the fine arts side, a goal I have is learning to draw. I know there are faculty members at this institution who could teach me! One of my favorite things here is to take people on a tour of the corridor where beginning drawing students’ art is displayed. Most people think these students have been drawing for years and years and years. Many of them have, but in terms of advanced instruction, they’re just starting out. It’s amazing work.

FM: What will people think about when they think about the Oliver Evans presidency at Kendall?

OEs: I just hope people think I was the right person at this particular time in the college’s history, when Kendall needed to work through some decisions. I go back to the fact that I don’t come from the world of art and design, so I can’t really drive these programs in terms of saying, “I know what a painting program should look like, so you should do this.” All you can really try to do is nurture an environment in which programs can do the things they need to do. I hope I was able to help that happen.

ANNUAL EXCELLENCE AWARDS RECOGNIZES OUTSTANDING PROGRAM STUDENTS

Kendall’s Annual Excellence Awards Celebration celebrates the work of 13 students whose work best represents Kendall’s programs. In addition, Alexa G. Edgerton, BFA Graphic Design, has been named this year’s valedictorian. The Excellence Awards winners are...

HADLEY O’BRIEN, Art Education

Named to Kendall’s President’s List each semester of her studies, O’Brien is an accomplished potter, glassblower, papermaker and printmaker. She is a passionate art educator and founder of Ottawa House Art Camp—a summer art camp for students ages 3-12 at her family’s home studio in Port Sheldon, Mich. Ottawa House Art Camp provides an opportunity for students to explore ceramics, glassblowing, papermaking, printmaking, found-object sculptural arts and more.

O’Brien recently completed her student teaching at Meadow Brook Elementary in the Forest Hills School District. Beyond her studies, O’Brien works hard to promote a more just and progressive community via support of the Lakeshore Ethnic Diversity Alliance, the Progressive Women’s Alliance and the Institute for Healing Racial. She has studied at the Chicago Art Institute’s DeBake Summer School for the Arts.

“I appreciate the tactile, the kinesthetic, the spiritual and the historical contexts of art and the media with which I work. I believe my heart is in art education—connecting people to the creative process, broadening their worldviews; and fostering a greater appreciation for individuality, diversity and community through art. My practice is diligent, hands-on and close to the earth.”

CLAUDIA E. BRUCE, Art History

A native of the Detroit area, Bruce completed her senior year of high school in a suburb of Paris, France, after being awarded a one-year scholarship from the American Field Service in 1975. In 1980, her fluent French and knowledge of fashion landed her a position as product coordinator in New York City at the North American headquarters of Lanvin, a French fashion house of haute couture and men’s and women’s ready-to-wear clothing.

Eventually, Bruce missed creating her own fashions and opened a custom clothing business in 1986 in New York City on East 28th Street. Her work was featured in New York magazine, Brides magazine and several other publications within the first several months of starting up. Having served more than 1,500 clients in 17 years, she left New York to return to school for a degree in Art History with a specialty in the history of fashion.

Bruce has been accepted to the Master of Arts program in costume studies at NYU Steinhardt in New York City for Fall 2012. Her goal is to work as a curator of fashion archives or as an instructor in the area of fashion studies.

NATHAN MANIKAS, Digital Media

Manikas’ fascination with the wonders of imagination began at a very young age. As a child, he dreamed of...and drew—dinosaurs, Godzilla, exotic animals, and all manner of creatures and landscapes found only in science fiction and fantasy realms.

Drawing and coloring soon became Manikas’ favorite hobby, and countless scribbles and doodled creations populated his schoolbooks and sketch pads. By the end of high school, he had decided to dedicate his life to exploring the strange, bizarre and wonderful things that have not yet been seen.

With this in mind, he is pursuing the profession of concept art and digital illustration. He hopes to make a career of daydreaming.

“My work focuses on things that have never been seen before—a twin sunset over an unfamiliar landscape, an alien creature stalking its prey, a cybernetic assassin. I paint places that I would like to visit, animals

(continued on next page)
I would like to observe and characters that can do things I cannot. I hope that my work leaves the spark of something unique in its viewers. I want them to see just how wonderful the unreal can be."

EMILY BLOCKER, Drawing
Can art change the world? Blocker believes art can change the way individuals view themselves and others. Her work is a reflection of what is important to her, and she has dedicated her talent to touching the lives of others. Blocker believes that “there are things that we may only learn from the weakest among us.” (Gianni Jessen)

Blocker has shown in galleries nationally. She has received numerous awards both academically and through juried exhibitions, including first place in the Michigan Emerging Graduate Artists exhibition.

“I have a passion for the others of society. I draw to give them the recognition that they may have never had.”

EVAN REID, Printmaking
Twenty-two-year-old Reid is from Faitham, a small town located one mile east of the Wisconsin border in Michigan’s Upper Peninsula. His recent thesis work is a series of copper-plate etchings centered on the life of Meriwether Lewis and the work of author H.P. Lovecraft.

Reid is a member of the Painting Club, the Drawing/Printmaking Club, Collective Pressure, and Bodies of Art. He has exhibited in Grand Rapids galleries and participated in several exhibitions. His work is in the collections of Kendall, Central Michigan University and Grand Valley State University.

JACOB COURT, Furniture Design
In celebration of its 100th anniversary, Hickory Chair offered the biggest design challenge in its history, challenging participants to submit their own interpretation of one of its well-loved pieces or their own design. Furniture Design major Court won the Design Challenge in the Student Category for his "Centennial Chest." Earlier in the year, he captured first place in the ASFD Student Design Competition with his entry "Illicit Cocktail," and won an internship at the prestigious North Carolina company. He has worked as a freelance graphic designer from August 2007 to the present on such projects as apparel, album artwork, promotional materials, annual reports and brand standards manuals for clients ranging from garage bands to major corporations.

The design won Court a cash prize as well as an internship at the prestigious North Carolina company. Earlier in the year, he captured first place in the ASFD Student Design Competition with his entry "Illicit Cocktail," and won an internship at the prestigious North Carolina company. He has worked as a freelance graphic designer from August 2007 to the present on such projects as apparel, album artwork, promotional materials, annual reports and brand standards manuals for clients ranging from garage bands to major corporations.

MARVIN LUNA, Illustration
Born in New York City and raised mostly in Central Florida, Luna treasured the people and atmosphere of the sunny locale. It was in Miami where his Christian faith grew and his appreciation began for the work of artists that would make a significant impact on him.

Kendall has taught Luna that healthy development as an artist includes not only broadening one’s experiences but, more important, continually growing in good taste. Understanding why and how other artists reconcile concepts, symbols, color and composition, as well as researching the work of artists and gaining from their expertise, is essential.

Luna plans to pursue publishers to collaborate on illustration projects, such as graphic novels (comic book art). He thanks Lindsay, his amazing wife and best friend, for her support.

Regarding his work, Luna states, “The fluid and earthy nature of my illustration work is specifically focused on narrative and sequential art. I have a strong appreciation for portrait art; it is my belief that we are each distinctively created bearing a particular story. I continue to be fascinated by how much story and character can be captured in a human form. While there are many who inspire me creatively, there is One above all who consistently gives me not only inspiration but the focus, purpose and ability needed—Jesus Christ. Since allowing His undeserved love into my life, I’ve been blessed to be able to lean on Him, thus making it possible to serve people in truth and love.”

EMILY KNIGHT, Industrial Design
A transfer student from the University of Michigan in the fall of 2009, Knight enrolled in the Industrial Design program. She completed two internships: one working in the power tool industry, the other in the footwear industry.

After graduation, Knight will move to Boston to complete a yearlong apprenticeship with Reebok® in the footwear design department.

“As a beginning designer, I look forward to problem-solving to fulfill consumer needs. With a fresh outlook, I strive to minimize the gap between product and user. I couldn’t be more thankful and blessed for the opportunities a small school like Kendall provided.”

LAUREN KLAWIETER, Interior Design
A fascination with people and how they function drives the starting point for every one of Klawieter’s interior designs. After graduation from Kendall, she hopes to continue working at Haworth in Holland, specializing in design consulting for the Wood Business Group. She also plans to take her qualifying exam, the NCIDQ, and aspires to work in Chicago for a hospitality firm specializing in hotels and restaurants.

Klawieter is president of the Kendall chapter of ASID/IDIA and a member of the International Design Association.

JESSICA SHELTSON, Metals and Jewelry Design
Shelton is an Allesee Metal Design scholar and a 2012 Windgate scholarship finalist, and has received scholarships from the Grand Rapids Community Foundation, Kendall and Ferris State University. She has worked as a metals studio lab technician at Kendall and recently was a design and production intern at Pamela Love NYC in New York City. She also taught forging, beading, wire and photography techniques in jewelry at Sheffield School Distance Education. She exhibited in “History of Jewelry—an Interpretation” at the Grand Rapids Art Museum in 2010.

“My jewelry explores disruption between social and ecological systems, the separation of humans from nature. Balance, structure and connection create adornment for community and earth.”

CONOR P. FAGAN, Painting
After spending his formative years in Baltimore, Fagan traveled all over the planet from Africa to Central America, Montana to Oregon—and even Southeast Asia—learning, working and attending meditation retreats. Upon his return to the U.S. at the age of 26, he began pursuing his BFA at Kendall.

As a beginning designer, I look forward to problem-solving to fulfill consumer needs. With a fresh outlook, I strive to minimize the gap between product and user. I couldn’t be more thankful and blessed for the opportunities a small school like Kendall provided.”

A recipient of several Kendall scholarships, Fagan has exhibited in numerous Grand Rapids galleries and shows and was a participating artist at UICA’s “Live Coverage” fundraiser. Vice president of the Kendall painting club, he has participated in numerous club community outreach projects and has been a Continuing Education instructor.

In June, Fagan married Kelsey Bell and moved to attend grad school at Nova Scotia College of Art and Design in Halifax, Canada.

Says Fagan, “I find myself fascinated by the objects that surround me. How can I ever escape the endless grasp of my own self-induced intoxications?”

AMRINE TOMLINSON, Photography
After graduation, Tomlinson plans to lead a series of summer wilderness trips for high school students, then move to New York City to begin the application process for graduate school. Her goal is to obtain a doctorate in art history.

Her work was exhibited at the opening gala of the Kroc Center in Grand Rapids. She has also participated in Site-Lab and took second place in the 2011 Newaygo County Council for the Arts Statewide Photo Competition.
On May 5, the second annual TEDxGrandRapids was held at the Grand Rapids Civic Theatre, just two blocks from Kendall. Seven hundred audience members from a diverse cross section of disciplines heard speakers from around the world share their best world-changing ideas.

"What now?" the central theme of this year’s TEDxGrandRapids event, explored the link between new perspectives and innovation—when information is presented with additional dimension. During two breaks in the presentations, attendees grabbed a bit of spring sunshine and strolled down to Kendall to take a look at the TEDxLabs, designed to spark small-group discussions with opportunities for participants to connect and share through interactive experiences.

Attendees were met at the door with this message: “Extraordinary things are happening in the evolving three-dimensional landscape that surrounds us, blurring the lines between physical and virtual. What now? We invite you to take your leave, and let it expand.”

Material Now: Kendall’s Material Connection library was moved into Gallery 144. Tiffany Vachslitch, Material Connection Vice President of Business Development and Dr. Andrew Davis were in Grand Rapids for the event. People touched, stretched, sniffed and discussed the samples on hand and used the touch screen to explore the full materials library. “I can always tell whether someone in the library is a scientist or a designer,” Vachslitch said. “Designers touch the samples, but scientists always smell them.”

Fabricate Now: The Digital Fabrication Lab, usually located on the fourth floor, was moved to the Kendall Gallery, where everyone had a chance to observe three-dimensional printing technology, including 3-D printers in action and a curated showcase of art and design objects created using new 3-D printing technologies, under the direction of Metals/jewelry Chair Phil Renato and students. The Digital Fabrication Lab presents a number of technologies and artifacts centered around three-dimensional production of digital art and design. We have a number of different 3-D scanners to capture data, 3-D printers to build objects out of plastic, a laser cutter to mark and cut objects out of various materials, and other devices that facilitate 3-D models and objects. One of the most fascinating uses of 3-D printing technologies was Regeneration Now, in which live samples of human tissues were created by bio-printing technology and computer-aided tissue engineering.

An interesting contrast in how we see things was offered in Perspective Now, when 9th-century 3-D stereoscopic imagery from the collection of the Grand Rapids Public Museum stood side by side with digital holographic prints created from a variety of 3-D digital computer data, including computer-aided design models, laser scans and stereo satellite imagery.

Assistant Professor and Furniture program Chair Gayle DeBruyn was instrumental in bringing TEDxGrandRapids to Kendall. “It has been my great pleasure to work on the leadership team for TEDxGrandRapids. This community of creative professionals is truly committed to bringing in Grand Rapids and West Michigan. Kendall, through TEDxLabs, brought the third dimension to the day, connecting attendees to physical examples of advancing technologies in 3-D printing, material science, holograms and touch screens. Kendall brings a powerful connection to the core content of technology, entertainment and design.”

To view video of all speakers at TEDxGrandRapids, go to www.tedxgrandrapids.org.
COLLABORATIVE DESIGN ADDRESSES NEEDS AT THE “BASE OF THE PYRAMID”

At the United Nations Millennium Summit in 2000, world leaders made the historic promise to end poverty by 2015 by signing the Millennium Declaration, an eight-point road map to measurable targets and clear deadlines for improving the lives of the world’s poorest people—those at the “base of the pyramid.”

In the 1990s, psychologist Abraham Maslow presented a hierarchy of needs pyramid, which can be divided into basic needs (e.g., physiological, safety, love and esteem) and growth needs (cognitive, aesthetics and self-actualization). At the base of Maslow’s pyramid are basic biological and physiological needs: air, food, drink, shelter, warmth, sleep, etc.—needs that many in the Western world take for granted but that are unmet in many parts of the world, particularly sub-Saharan Africa.

The Collaborative Design class does not take on every facet of the United Nations Millennium Declaration to end poverty by 2015. So they chose Goal 7: Ensure Environmental Sustainability. Even so, there were several targets listed under that goal. So the class chose Target 7C: “Halve, by 2015, the proportion of the population without sustainable access to safe drinking water and basic sanitation.”

Much of North America takes access to clean drinking water for granted. Yet access to a safe water supply remains a challenge in many parts of the world. In Africa’s sub-Saharan region, according to UN Women, on average women and children walk eight hours, covering eight to 10 miles daily, simply to collect water, carrying it back to their homes in five-gallon jerricans. But there is no infrastructure in place to ensure that water is free from contaminants.

One solution is the Hydraid® BioSand water filter, a simple filter with no moving parts manufactured by OneSieve. According to OneSieve, “We make the world’s best water filters for the world’s poorest people.”

The Hydraid® BioSand water filter removes 99% of the pathogens in contaminated water, including viruses and other contaminants found in water. One filter is designed to deliver safer water for a family of four for more than 10 years.

But certain needs can be met more easily, so Triple Quest came to our students, asking what other avenues or products could be developed to move people from the bottom of the pyramid.

One solution proposed was in the area of transportation. Simple modifications to low-cost bikes turn simple vehicles into means of transporting water, as well as other goods, at a higher capacity, making it possible for one person to carry not two jerricans but so—the equivalent load of five people. Furthermore, in addition to delivering water, these bikes could be used as a foundation for numerous micro-enterprises. Entrepreneurs could use them to develop a delivery and transport service. Other possibilities include a rental business for the bikes and carts, resulting in increased productivity, fewer missed days from school and a potential revenue stream for micro-entrepreneurs. Triple Quest could manufacture the bike components from plastic, then flat-pack them to Africa.

Another proposal addressed the need for sanitation. Water supplies close to homes are often contaminated by human waste, due to inadequate or nonexistent facilities. Students designed a latrine, again using components easily manufactured by Triple Quest. Each composting toilet separates urine from solid waste, which is mixed with sawdust, coconut coir or peat moss to create compost. The latrines also provide multiple enterprise opportunities for those who might maintain the latrines or mix and sell the compost.

Students presented their ideas to the Triple Quest team at their “home away from home” classroom—the Public Museum Building on Jefferson Street.

According to Dirk Lyon, Director of New Initiatives at Triple Quest, “We were really impressed with the students’ thought process and thinking—that they picked up on the complexity of the issues, approached the framework of the problem, dissected the issues, and got to their core in a short time, using the design process and design thinking. And the fact that you could storyboard ideas and come up with solutions to common problems was very insightful.”

BODIES OF ART: THE FOREST FLOOR

On Friday, March 15, the Fashion Club hosted its third annual Bodies of Art fashion show. More than 40 students participated in the show, titled “The Forest Floor,” and the event was held on the first floor of the School of the Art Institute, creating a natural woodland atmosphere at the Ganci Center.

Katie Wright, a junior Illustration major and Fashion Club president, described the show: “Think a Woodcutter Night’s Dream: ethereal, soft palettes, pale pinks, forest greens and grays that emulate natural patterns, using natural materials.”

To invoke more community outreach, the Fashion Club teamed up with students from the Ganci Fashion Alliance, while students from the Douglas Anderson School of the Arts created fantastical airbrushed makeup designs.

Wright will be club president and managing next year’s work as well. She and fellow club members cannot wait for the Fashion program’s studios to open. “Everyone worked alone, out of their own home studios. The thought of coming together and having a real space to work in is so exciting.”

CONTRACT MAGAZINE AD WINNER

(John Caanweck, editor-in-chief, Contract magazine, announced the Kendall student-designed ad for NexCor. Elaine Seyfried has been selected as the first place winner and will be featured in the June issue of Contract. Eric Adams, managing editor of Contract magazine, said, “We like the resonant colors and the theme of nature in her design, as well as the straightforward and readable display of text.” The competition was awarded to Brian H )))

In 2005, Kendall students have created a two-page spread promoting NexCor, North America’s largest commercial furnishings trade show and conference, held at The Merchandise Mart in Chicago each June.

In addition to receiving a scholarship, Seyfried will attend the Contract Magazine Design Awards breakfast in New York City in January.

KINDRID: A NEW WAY OF GIVING

“The big priority for most nonprofits going forward will be to capture the interest of the younger donor—millennials and ‘Generation Thumb.’ As their traditional donor pools age, nonprofits need to adapt to engage a new, younger generation of supporters. Nonprofits must become more tech-savvy, more sophisticated and more flexible in finding ways to make giving more relevant and personal to a new generation.” – Marc Charidon, Chief Executive Officer, Blackbaud

2012 graduate Benjamin Biondo (Graphic Design with a minor in Illustration) wants to make the world a better place. A lofty goal for a recent graduate, but Biondo has developed a unique platform that will serve as a conduit for connecting those in need with those who want to help.

In his Senior Seminar, and under the guidance of Graphic Design Professor Joan Sechrist, Biondo developed Kindrid.com, a platform that encourages increased generosity from givers and improved donor experience from not-for-profits.

According to Biondo, “Kindrid is not something as simple as a twist or new channel to give through; it is a fundamental shift in how giving works. Kindrid will take a new look at people sharing what they have with others in a personal, connected way. Through the examination of culture, trends in giving, and finding out what has and has not worked with past not-for-profit startups, Kindrid will change the way people view giving today.”

Of course there are already numerous online giving sites—all geared toward traditional donation methods that are merely transferred to the Web. Biondo knows that his target audience is different. Millennials distrust marketing, rely on their peers and love brands that help them express themselves uniquely. Couple millennials with Generation Thumb—young people born after 1985 who are so adept at using their thumbs on their various devices that they have turned the thumb into the dominant finger—and it’s obvious traditional giving models will not appeal to them.

Kindrid facilitates impulse giving by using the tactics of impulse buying. Says Biondo, “Kindrid converts the pressure points of giving into ‘smile’ moments and uses group buying strategies to raise interest in not-for-profits. Through a unique, simple, beautifully visual, transparent, fun and surprising brand voice, feel and build, Kindrid will shine a new light on giving.”

Transparency is another facet unique to Kindrid. Biondo knows that his generation freely shares information, so it seems only logical that having access to friends’ giving history will influence potential donors. “Knowing this information can start constructive conversations and increase impact and participation. Too many people keep their giving information obscured or buried deep in Web sites. Kindrid believes in transparency and is going to require any not-for-profit featured on our site to do the same. As respect for the givers, transparency is something that seems important—for each giver to know exactly where their money is going to go when they give through Kindrid, and for them to have access to where we get our money and understand that 100% of their money is going to the not-for-profit of their choosing. There will be specifics, per-project financial breakdowns so users know exactly where their money went.”

And last, Biondo knows that while not-for-profits do some of the most important and urgent work in the world, they don’t have the resources to brand their campaigns and make them visually appealing. The Kindrid site will be fun, creative and forward-thinking enough to bring attention to the site simply through its design and flow. “Giving should be simple and fun,” says Biondo. “Yet the process of giving is not as fun and rewarding as it should be. The Kindrid brand will be built from the ground up with the goal of rewarding givers. This plan includes everything from the structure of the giving process to creative thank-you and smile moments sprinkled throughout everything Kindrid does.”

Above, top to bottom:
Ben Biondo, “Kindrid Thanks-You Booklet” Seyfried’s winning ad for Contract magazine

STUDENT NEWS
CAPTURING LIFE WHEN LIFE GOES AWRY

The world turned upside down for Robert Coombs, a C4-5 quadriplegic, quite literally when he broke his neck in 2009 doing a double-back on a trampoline. An athlete since he was a child, he was also born with an artistic streak and was studying Photography at Kendall in addition to gymnastics at the time of his injury. “It started as a Graphic Design major, but after taking a few photography classes, I switched majors to Photography and never looked back.”

After his injury, Coombs returned to his hometown of Norway, Mich., and took the next year to contemplate his next move. “My old high school art teacher, Shelly Danielson, asked me if I would help her out with her multimedia classes. So I jumped at the chance. After helping, I knew there were many options for me as an artist to pursue my dreams,” he says. Realizing he could still fully take part in his passions, Coombs, now 24, is back at Kendall to finish his BFA in Photography and uses the computer program Capture One by Phase I to control his camera through his computer.

Since his injury, he’s delved into a new project exploring disability and sexuality. “My most recent goal is to create a concise body of work that shows many types of disabilities and people’s sexuality. What I mean by sexuality is how they find themselves [as] sexual beings and their difficulties with their sex lives, being disabled.” He’s taken a series of black-and-white portraits of individuals with disabilities, including himself, showing them in a raw, exposed light.

After graduation, Coombs may get his master’s degree in Photography and is considering pursuing a career as either a professor or art director or creating a job that lets him use creative solutions to ensure maximum accessibility for products or businesses.


CRACKING THE CODE

Everyone loves a scavenger hunt. And orientation is a necessary evil for incoming freshmen. Combine those two elements with a student who wants his senior project to benefit the school, and you have the makings of the first “QR Code Scavenger Hunt/Freshman Orientation.”

Senior Jimmy Finazzo and his fellow officers of the AIGA—Amanda Mercer, Danielle Kerley and Jackie McCloughan—under the direction of Professor Joan Sechrist, partnered with Nicole DeKraker, Director of Student Activities; Elena Tislerics, Director of Graphic Design; and Sandy Britton, Director of Enrollment Management, to create the self-directed tour.

Smartphones in hand, freshmen scanned the codes on each of Kendall’s seven floors for clues to their destination, and the winning team that returned first received prizes. After the competition, the freshmen could take part in the self-directed tour.

DIGITAL MEDIA

“Cure Three of Us!,” an animated film created by digital media classes over the course of multiple semesters, won a Bronze award in the Student category at the 2012 annual Media Communications Association International awards.

Tyler Wysor’s design for his Mid-Mile MINI was selected to be the MINI Cooper “art car” entered into Grand Rapids’ ArtPrize competition. Wysor’s design was also displayed at the Michigan International Auto Show, where it was the People’s Choice winner.

DRAWING

Salvador Jimenez, MFA Drawing candidate, is an exhibiting artist in “Changing Twisters: a Kinder Modelling the Earth.” The exhibition ran through June of the Dzo B-Art Center, a project funded art center designed to facilitate the exchange of contemporary art between Chicago and the international art community.

Jimenez supervised a group of Chicago area young artists from Yvladich Arts Beach, a youth initiative of the National Museum of Mexican Art, to create a colorful paper-chilled mosaic mural. The mosaic mural, which measures 11 by 11 feet, was unveiled May 3 at the Robert & Ann Lurie Children’s Hospital of Chicago.

ILLUSTRATION

Senior Texas Brook took third place with her animation “Marathon” at the 20th annual AIGA-West Michigan Regional Competition, presented by the Kent Area Arts Council.

INTERIOR DESIGN

Courtney Wardnicki received an honorable mention in the Giorgetti Knoll/IGS 2012 annual Student Creative Space Competition for her rendering of the selected Giorgetti Knoll area rug. Her entry illustrated a Zen master bedroom suite that showcased the rug in a clean and sophisticated setting.

Venetia Designs students participated in the National Kitchen and Bath Association of West Michigan’s Student Design Competition, taking first place on Mallorie Hamshetter’s and Lauren Fussner’s received third place. The People’s Choice award was given to Elizabeth Wenzel.

GRAPHIC DESIGN

people are helping to pry open doors to the Grand Rapids creative and entrepreneurial landscape, and centers and innovative offices has become commonplace, and that’s unfortunate. The drywall dust
We live in an age where the miracle of seeing vacant, historical buildings transformed into artistic
As undergrads, both students noted others being offered exhibition space at prominent local galleries.
Magdalene Law and Rueben Garcia first met as undergraduates while attending Kendall. Law graduated in 2010 with a BFA in Sculpture and Functional Arts. Together, they have coordinated and shared in all aspects
not only a gallery, but an artistic center that facilitates a cultural investigation into the minds of both
Garcia—partners in mission and vision, not crime. “We came up with the name while bantering back and forth on a title that would be edgy but also tongue-in-cheek—a title that would be easy to remember but also hard-hitting,” says Law. The Con Artist Crew space at 1111 Godfrey (Suite 198) is in a building complex known for attracting artists and innovation. Con-Artist Crew’s mission is to provide local, emerging creatives with the space, community and encouragement to thrive. Garcia shares, “The Con Artist Crew’s vision is to become not only a gallery, but an artistic center that facilitates a cultural investigation into the minds of both creators and audience. We currently have eight in-house studios with private entry and access and hope to have an additional three or more by June. Artists lease on an annual or semiannual basis, and each artist will have 24-hour access to his or her space because we know that inspiration can strike at any minute. We want to form a community where we play and work together.”
Law and Garcia maintained connection with each other post graduation and independently dreamed of
Instead of waiting for a gallery to find them—and others—they would create an exhibition space of
As undergrads, both students noted others being offered exhibition space at prominent local galleries. When their own invitations weren’t forthcoming, they made what was to become a prophetic decision: SHARES ‘CON ARTISTS’ ARE REAL PROS

**ALUMNI NOTES**

**Varya Carsten** (’11, Graphic Design) will have two projects published in CMYK magazine’s “My Top New Creatives” issue. The pieces include business cards and Web design for technology provider RogueRed. Carsten’s work was created in Angie’s Door’s Portfolio claim.

**Stephanie Laron** (’11, Photography) took the cover photograph for a recent issue of On-the-Theme magazine.

**Victoria Marcotte** (’11, Graphic Design) is in the BFA program at the University of the Arts in Philadelphia. She is currently on an educational and career-building trip in Seoul, Korea. Track her adventure at www.indiego-go.com/destinationkorea.

**Jenessa Murney** (’11, Graphic Design) and **Katie Redd** (’11, Graphic Design) on attended the Con Artist Crew exhibition space opening event. The Con Artist Crew has moved from Chicago to LA and are now showing abroad, in London, Amsterdam or Paris.

**Melina Sear** (’11, Graphic Design) opened six months ago in Sydney, Australia, operating as a graphic designer at the National Student Leadership Forum. She will soon be heading to Lisbon, Portugal to work with IRS Ministries.

**Allison Sobolewski** (’11, Graphic Design) is attending graduate school at Virginia Commonwealth University and studying advertising art direction. As a part of her program, she will be an creative lead on a project based in Uganda.

**James Lecroix** (’11, Photography) photographed Whoopi Goldberg when she was in Grand Rapids for LaughFest.

**Jessica Albert** (’11, Graphic Design) won a 2012 American Package Design Award from Graphic Design USA for a gift card carrier created for The Gilmore Collection.

**Justin Rose** (’11, Illustration) received three design awards from the Detroit Society of Professional Illustrators; he received two for work featured in the Detroit Art Dealers Association magazine spread, and second place for editorial cartooning.


**DISTINGUISHED ALUMNI AWARD WINNERS HONORED**

The Distinguished Alumni Awards ceremony and dinner were held April 3 at the Grand Rapids Art Museum. This is always a chance for alumni and faculty to reconnect and swap stories.

This year’s awards were created by Industrial Design alum John Warner. To produce the graceful meld of stone and metal, Warner used Periato marble from a quarry in Italy and stainless steel left over from another piece.

**LIFETIME ACHIEVEMENT AWARD WINNER**

**Donald L. Wight, Interior Design, 1967**

If you want to know what Wight has been up to for the past 26 years, click on the website IMB.com and enter his name. A prolific film set designer, he has produced work ranging from the fantastic to the fantastical, including Photos of the Caribbean 1, 2, and 3, Oz: The Great and Powerful (in postproduction), Waterworld, Toys and Dave, to name just a few.

Born and raised in the rural woodlands of Western Michigan, Wight grew up in a small cottage on White Lake in Whitehall. With the lake at the front door and the Michigan woods at the back door, Wight’s childhood was spent swimming, boating, and hunting frogs and turtles in the summer and ice skating, snow skiing, and snowmobiling lots of snow in the winter.

In 1967, after graduating from Kendall, Wight worked at Muskegon architectural firm DeVries and Associates. After a year at the firm, he moved to California, settling in the Los Angeles area and living there for 26 years.

In 1994, Wight decided to move to the Lake Tahoe area, which is still his home, wanting to return to nature. The lake, mountains and surrounding forestland allow him to leave the busyness of the city behind and seek out that quiet place inside himself where ideas are born.

Wight’s design experience has been varied, ranging from permanent installations and the world of architecture to product design and development. But it’s the film industry that has given him the opportunity to expand his knowledge of design in an accelerated process. “I had a chance to let one’s mind think way outside the box without the restriction of building codes, material limitations and in some cases even gravity. However, we all live on planet Earth, where there are rules to follow, material limitations and, of course, gravity. Those things that are grounding—the reality of rules and limitations—are where true creativity resides and provide a chance to merge reality and creativity into one.”

Although Wight’s life experience has varied with location, his love of design and its process has remained constant. “There is great satisfaction in the ability to visualize something, execute the design in pencil, and see said design come to fruition—in many cases with hands-on abilities in finished carpentry. It is the ‘closing of the circle’ in the process and a chance to gain more knowledge and insight for future endeavors.”

**DISTINGUISHED ALUMNI AWARD WINNER**

**Shelly Klein, Fine Art – Painting, 1994**

Klein has a loyal following for her paintings, but she’s become famous making art pillows. She’s been featured in such popular magazines as Better Homes & Gardens, People, Family Circle, Real Simple and Cottage Living and on NBC’s “Today” show. Shoppers from Atlanta to Chicago and Amsterdam to Sydney carry her pillows and fabric art.
Klein’s designs aren’t limited to throw pillows and tote bags. In March 2009, a New York architect asked her if she could draw some large figures of people to decorate the lobby of a New York hotel. Her 6-foot-tall people adorning 60 feet of wall around the elevator core of the Affinia Shelburne in New York. The owners liked her people drawings so much they decided the drawings should be the art theme for the whole hotel and asked her to create hundreds of coordinating pillows for all the rooms, then more—stuffed dog toys for the guests’ pooches.

Before Klein’s pillow designs come from her sketchpad, they come from her soul. Among her top sellers are a girl getting rained on and a girl crying. Another is called “Heart on Sleeve,” a guy with a small heart on his sleeve, holding a bird.

Klein has spent most of her life in Grand Rapids. Her dad, Ron Klein, is a retired contract painter, and her mom, Mary, was in the furniture industry before joining her in a studio in 2004. After graduation, Klein spent a couple of years sewing custom bedding, curtains, pillows and slipcovers. After a brief marriage to her high school sweetheart, she spent the next few years on her own. She had a store for a while, and she did some work for Herman Miller. Then Klein discovered a commercial embroidery machine that takes drawings and transfers them to fabric in stitching.

In 2004, Klein and her mom, Mary, started k studio. Did she know there was a market for embroidered pillows? No, she just sat down with a sketchbook and decided what the first k studio line would be. Customers pick the fabric—hemp or organic cotton—the design and the thread color, and Klein custom makes each pillow.

Klein rolled out her line at the International Contemporary Furniture Fair in New York and could not believe the reception. Buyers loved her pillows stitched with the outlines of houses from her Northeast Grand Rapids neighborhood. Other pillows featured birds, deer and squirrels.

“When I sit down with my sketchbook, I’m looking inside,” she says. “And it’s worked out that if I’m thinking about it, other people are thinking about it. If I’m true to my own vision, I’ll be successful. I try to tap into the places your brain goes if you just let it … I’m connecting with other human beings, and I love that.”

RECENT GRADUATE AWARD WINNER

O’Neill purchased his first Apple lie in 1984 at age 16 and has been obsessed with the relationship between design and technology ever since.

While attending Kendall, he taught himself multiple Web programming languages and received “typographic enlightenment” during study abroad at Central Saint Martins in London, England. Named an outstanding student and Studio Excellence award winner, O’Neill somehow found time during his senior year to establish a Web design firm he named Conduit. A year later, he joined forces with Tim Carpenter, forming Conduit Studios, after the two met as freelancers working on the same project.

Conduit Studios’ clients range from global corporations and local entrepreneurial startups to national arts organizations. Its brand development ranges from creating print materials and packaging to designing interactive displays and iPad apps. Clients include Steelcase, Coalesse, Nurture, Haworth, Hush Puppies and Sebago.

O’Neill has been an Adjunct Professor of Design at Kendall as well as at the Anderson Ranch Arts Center. He is actively involved in the community, serving on the boards of both AIGA West Michigan and Design West Michigan.

COMMUNITY SERVICE AWARD WINNER
Lisa Wall, Interior Design, 1997

A series of unfortunate family events drove Wall to become what she is today. Self-supporting at the age of 16, she knew that going to college full time after high school was out of her financial reach. With dreams of one day becoming an interior designer, she took classes at Lansing Community College, where a professor encouraged her to apply to Kendall. Accepted, she continued to work full time while taking classes, receiving recognition for her scholastic achievements and her extracurricular involvement with projects while at Kendall.

Although Wall is nationally recognized for her interior designs, she is most proud of her work with the state of Michigan affordable housing market. “My team enthusiastically embraces each and every opportunity to turn a frog into a prince, which is incredibly rewarding—especially considering the nearly impossibly low budgets.”

Wall persistently educates everyone involved in creating affordable housing on the importance of design—how lighting, hues, aesthetics, proper space planning and all other design aspects can and will positively affect the mental, emotional and physical well-being of the resident. What’s more, tenants exhibit pride in residency and therefore care for the property as if they have ownership.

Wall passionately participates in fundraising opportunities and has designed and managed numerous successful events benefiting local charities. Her company, Lisa Wall Interior Design, has donated and developed all services and items to create the “Dress” event for the past two years. She has also raised money and awareness for St. Vincent’s Catholic Charities. The company actively participates with Habitat for Humanity, has developed a birthday celebration program for residents of a half-way house, donates services to public school silent auctions, and participates in the Muscular Dystrophy Association’s (jailbird) Program.

Personally, Wall and her family provide meals for local families with newborns and have contributed food for more than 40 families in need during the year-end holidays, as well as stocked a local food bank with items that needed to be replenished. Over the years, her family has sponsored multiple families for local Angel Tree efforts during the winter holidays, providing families in need with gifts, food and household items. She also hosts at her home private fundraising events that benefit a diverse range of organizations and causes. She has used her skills in real estate to develop a plan to refurbish homes in at-risk neighborhoods.

Wall embraces all that life has to offer and believes that with only one life to live, you need to make it count.

IN CLOSING
Kendall President Dr. Oliver Evans concluded the evening by noting that the awards are an opportunity to celebrate the remarkable and diverse achievements of each recipient. He also made a wonderful announcement. John O’Neill has created the Conduct scholarship so that students will have the opportunity to study abroad and enjoy the same life-changing experience that he had. Thanks, John!

Special thanks to the judges: Maureen Nollette, fine artist and Special Exhibitions Assistant at Fredrick Meijer Gardens & Sculpture Park; Tod Babick, Industrial Design, owner of Plow, Industrial Design Consulting; and Bridget Clark Whitney, community organizer and Executive Director of Kids’ Food Basket.
September 19 – October 5, ArtPrize
Watch for details on kcad.edu.

October 22 – December 7, Historic Federal Building Galleries
Syd Mead: Progressions

A retrospective that spans more than 50 years of artwork by this legendary visual futurist. “Progressions” demonstrates Mead’s uncanny ability to take contemporary concepts and translate them into believable and practical visions of the future. As a concept artist Mead is popularly known for his designs for science-fiction films such as Blade Runner, Aliens and Tron.

Above, left to right: Syd Mead; Syd Mead, “Hypervan – Crimson Plaza,” 2003, gouache, 20” x 30”; Syd Mead, “Hypervan Profile,” (detail), 2005, gouache, 20” x 30”