PAGE 03: PAST Art History

PAGE 06: PRESENT Continuing Studies

PAGE 12: FUTURE Friends of the Kendall Library
The start of the 2009–2010 academic year has been especially exciting, first, because of our enrollment numbers; second, because of ArtPrize, and third—and on a less positive note—because of the uncertainty of some of our students’ financial aid.

Enrollments have a tremendous impact—perhaps the decisive impact—on the mood of the College at the start of an academic year. And this year saw an enrollment increase of more than 3 percent, from 1,352 last year to 1,395 this year.

On closer examination, several interesting features of our enrollments emerged. For example, in 1995, Kendall experienced a low point, with an enrollment of 530. Since then, enrollments have increased every year. The overall increase of 865 students since 1995 represents an increase of 167 percent. Moreover, since 1995, the nature of Kendall has changed. Female students, who accounted for 54 percent of the students in 1995, now account for 64 percent of our students. Dual enrollment students—high school students taking Kendall classes while still in high school—now make up 41 percent of our enrollment. And graduate students now account for almost 5 percent of our enrollment.

In addition to enrollments, the presence of ArtPrize, with the world’s largest prize of $250,000, also contributed to fall’s excitement. The vision of Rick DeVos, the ArtPrize concept represented a dramatic vote of confidence in the ability of Grand Rapids to be an “art-centric” community, resulting in 1,262 artists exhibiting work in a wide variety of venues. And initially, popular vote determined the top contenders. Some of the works grabbed exceptional attention because they were located on top of a bridge or in the Grand River itself. Some gained exceptional attention because of the poignancy and power of the artist’s subject. The entire exhibition invited the public at large to see and to judge for itself what constitutes art and to vote for the art works they found most powerful.

During the event, Kendall collaborated with ArtPrize to host a series of noontime speakers, including Adam D. Weinberg, the Director of the Whitney Museum of American Art, and Rick DeVos himself, whose appearance gave rise to discussions of the nature of art and the democratization of art. ArtPrize was also noteworthy because Kendall was the site of four exhibitions and because so many Kendall faculty, staff, and students were involved in this community celebration of the visual arts. As a sponsor of ArtPrize, Kendall/Ferris joins in celebrating the impact the event has had on the community.

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Art history classes are not restricted to the undergraduate level. Students pursuing master’s degrees in Fine Arts are required to take three graduate-level art history classes, and those seeking a master’s in Art Education need to take four. These classes, called seminars, are thematically limited, to just 15 students, and discussion-driven. Although the seminars are required for graduate students, undergraduate Art History majors may attend as well.

Kendall also is one of the few colleges in Michigan that offer a minor in Historical Preservation, which was started by Professor Nancy Goodman. Says Norcross, “It’s an unusual program that merges interiors, furniture, industrial design, art history, and architecture.”

In addition, the Art History program offers a class in the history of fashion, even though Kendall does not have a fashion or clothing design program. According to Eberle, “When we started the Fashion History class about 15 years ago, only schools such as the Fashion Institute of Technology or the School of the Art Institute of Chicago offered such a course, but we always believed that it is important to offer classes that serve students’ interests as well as their majors.”

The Art History program has also developed courses at the request of the Graphic Design, Illustration, and Industrial Design programs, which provide an opportunity for Art History majors to meet with professionals in fields in which students may want to work after graduation. Students also have the opportunity to take an intensive course in architectural history.

No More “Art in the Dark”

That “out of the classroom” approach includes frequent trips overseas to see works of art that many students probably would not have seen only in books. Says Shurda, “We’ve offered overseas trips since 1994. Our students have gone to Europe, Egypt, Morocco, Mexico, Turkey, and Greece. Recruiters tell us regarding the Italy/Pieve program, contact

The Kendall Digital Image Database in a collection called Kendall Archives, which now comprises 387 new records, an archive which metadata is as descriptive as possible,” notes Norcross. She has added 55 digital photographs from the entire Kendall Furniture collection (245 images) to a special collection on furniture, and has worked with the Chair of the Photography program, Darlene Kaczmarczyk, on digitizing images from her photography slides used for teaching. In addition, Norcross has teamed with Drawing and Printmaking program Chair, Deborah Rockman, and Max Shangle, Chair of the Furniture Design program, on digitizing and cataloging many of their images that will be used in the classroom for teaching.

The digital image database also has two separate collections of student images. At present there are 444 images in a collection of MFA exhibitions, as well as 645 images in the Student Artwork collection, which is composed of undergraduate student work displayed on campus during the academic year and is cataloged by semester, class, and faculty member. There are also 1,468 images in the Kendall Gallery collection, which contains images from exhibitions held in all of the Kendall Galleries, including the Studio Excellence Exhibition, faculty exhibitions, and visiting artists’ exhibitions.

The digital image database has also proven to be an important part of the college’s accreditation process. The Higher Learning Commission requires that we be able to prove that our students are achieving specific outcomes. Several department chairs have teamed with the Visual Resource Collection to add student artwork to the collection that is related to specific courses,” says Norcross. To date, Norcross has collaborated with the Drawing and Printmaking program, the Interior Design program and the Furniture Design program on digitizing images of student work for use in accreditation.

Most recently, the digital image database has been a valuable resource as Kendall develops a new viewbook and website. Graphic designer Eléna Tislerics worked with the Visual Resource Collection team on photographing images around the building and creating access to the database for vendors to view and download for use in the new materials.
CONTINUING STUDIES OFFERS OPPORTUNITIES

For all Ages

During any summer weekday morning, take a seat at Café Leonardo, the coffee shop near the first-floor elevators. You’ll see Kendall students clutching an oversized coffee in one hand and an oversized portfolio in the other, but near these young adults you’ll be surprised also to see groups of giggling and chattering youngsters, holding sketchpads that seem to be as big as they are.

The younger students are enrolled in one of the many summer art courses offered through the Continuing Studies program, which Kendall has provided for more than 30 years. Brenda Sipe, Director of Continuing Studies, has managed the program since 2001. She holds an MFA in Painting, and has been an adjunct instructor in art programs at Interlochen Center for the Arts, Aquinas College, Grand Rapids Community College, Western Michigan University, Grand Valley State University, and Kendall.

Sipe will be the first to point out that the name of her program, Continuing Studies, is a bit of a misnomer, as the majority of enrollees have never attended Kendall, nor are they even in the position to continue their studies. “Perhaps we should change the name to Youth and Adult Education, or Extended Learning—the same name that Ferris State University calls its program,” said Sipe, “since the highest percentage of those enrolled are youth ages 6 through 12.” In fact, the youth program has always had the largest enrollment, blossoming from 500 students in 2002 to more than 800 as of 2009.

The young artists, who come from Grand Rapids and the surrounding communities, fill the Kendall classrooms with energy and enthusiasm that is contagious. Older students can’t help but smile at the younger faces and little voices excitedly discussing their assignments. And admissions officers can’t help but smile at the contributions Continuing Studies makes to Kendall’s full-time student population.

“We surveyed the graduating class of 2009, and a great number of them had enrolled in a youth art program or had taken a Kendall Continuing Studies class. We’re especially proud of the number of teenagers who attend Kendall’s Portfolio Camp. Sipe started Portfolio Camp, and the program has become so popular that it is offered in two sessions throughout the summer. This year, 12 Grand Rapids public school students from City, Creston, Ottawa and Union high schools were able to attend Portfolio Camp, thanks to scholarships offered through the Grand Rapids Public Schools Arts Advocates program.

Schools are also an important source of teachers for the continually growing Continuing Studies program. I get instructors from many places. Many elementary art teachers spend part of their summers teaching for us. Our teachers are also retired art teachers, or Kendall MFA or Art Education students. I also find teachers through recommendations, references, and even at gallery openings. I’m always looking, particularly for teachers for the six- to nine-year-olds.”

The finale of the summer is the open house, a wrap-up for all summer classes. It becomes an annual event in 2002, and has grown steadily. Part exhibition, part carnival, the open house—this year themed “Art Touches You”—displays more than 500 pieces of student work throughout the entire college. It’s regularly attended by about 600 people, who can also take part in learning events such as making playdough or trying to identify art periods, such as cave art or surrealism.

Adults Welcome, Too

Continuing Studies classes aren’t limited to youngsters. Relatively new to Continuing Studies are the adult workshops for professionals, offered to artists or educators who are working at a professional level, and taught by fine artists including Ken Cadwallader. Other workshops are taught by professionals like Andrea Baier-Petiet, who is a therapist and teaches workshops geared to other therapists and educators. Offered for a second year are a series of professional development workshops for jewelers, which are offered for credit to both Kendall students and to the general public. Adults can also enroll in classes in drawing, painting, photography, computers, metals, interiors, fashion, fibers, glass and the healing arts.

Each February, adult students get the opportunity to display their work, too. The exhibition is open to adult student work created within the last two years, and is juried by Kendall faculty. Winners are awarded cash prizes, and many winning images are featured in the Continuing Studies catalog. Says Sipe, “Most adults who exhibit at this event say that it was their first experience with a juried exhibition and are thrilled that the exhibition is held at Kendall.”

Sipe would like to expand the Continuing Studies program beyond the Kendall campus. “I would love to offer training and education programs at area businesses, teaching software such as Photoshop, Flash, Dreamweaver, or Illustrator. We did it once, teaching Corel Draw, of all things. It would be a great opportunity for Kendall to branch out into the community.” Sipe would also like to offer Portfolio Camp for one credit to students planning on enrolling at Kendall.

Says Sipe, “Summer is my favorite time; the energy is incredible, and I like to hear what the teachers are saying about the kids. The first two days I sit in the lobby and watch them come in, give them their supplies, tell them where their rooms are and help out however I can. But the best part of summer is the open house. It makes the whole year worthwhile when parents tell us how important the program is to their kids and how much they love coming here and being immersed in an artistic and creative environment. In Continuing Studies, we like to say that creativity never expires; it’s never too early or too late to get involved in art.”
COLLABORATIVE DESIGN CLASS: 8 = 1

Built on the site of the old Voigt Crescent Flour Mill on the west bank of the Grand River in downtown Grand Rapids, the Van Andel Museum Center has become a familiar part of the Grand Rapids skyline. But few people realize that the building is just one of eight facilities maintained by the Grand Rapids Public Museum. This was the challenge facing the Collaborative Design class at Kendall: To develop a means of tying the eight unique components under a single identity, then increase public awareness of, and build a stronger community connection to the different facets of the Public Museum.

Background

According to its website, "The Public Museum in Grand Rapids, Michigan was founded by a group of civic leaders in 1885 as the Grand Rapids Lyceum of Natural History and in 1896 merged with the Grand Rapids Scientific Club to form the Kent Scientific Institute and Museum. Over the next century, the museum established itself as a premier educational institution in the area, and continues to fulfill this role for West Michigan today. The Public Museum carries the distinction of being the first museum ever to be accredited by the American Association of Museums in 1971 and has continued to earn that accreditation in every review since."

Most familiar to the public is the Van Andel Museum Center, the foremost display facility of the Public Museum, which opened in 1994 with 80,000 square feet of permanent exhibit space. Inside the Museum Center is the Roger B. Chaffee Planetarium, named after the Grand Rapids-born astronaut who lost his life in the 1967 Apollo 1 spacecraft fire. It is the setting for a variety of programs, in addition to night-sky simulation.

In addition to nearly one million artifacts in 350,000 record groups, the museum has two historic buildings in its collection. The 1895 Voigt House Victorian Museum carriage house and grounds is situated in Grand Rapids’ Heritage Hill Historic District just east of downtown, and is a time capsule of the late Victorian period with intact original furnishings. The other is the Calkins Law Office, which was built in 1885 and is the oldest existing frame building in the Grand River Valley. It is located at the corner of Washington and State streets in southeast Grand Rapids. The building is not currently open to the public.

Students were surprised to discover that the James C. Veen Observatory, located south of Lowell, Michigan and owned and operated by the Grand Rapids Amateur Astronomical Association, also falls under the Public Museum’s umbrella of locations.

Number six is not a building, but a location. The 55-acre Norton Mound National Historic Landmark is one of only a few surviving Hopewellian burial mound groups that were once present in the lower Grand River Valley and the only one in which the mounds themselves are still in existence. Located on a flood plain of the Grand River, it was listed on the Michigan Register of Historic Sites in 1957 and designated as a National Historic Landmark in 1965.

And last but certainly not least are the two facilities located at 54 Jefferson Street: The old Public Museum building and the adjacent Community Archives and Research Center, where most of the museum’s artifacts are carefully stored, including furniture, fashion, and industrial design collections that would be particularly interesting to Kendall students.

8 = 1

The students—Steve Rodseth (Industrial Design), Sarah Nagy (Interior Design), Kim Buchholz (Interior Design), Jay Pypel (Interior Design), Kevin Labbeau (Fine Arts Printmaking), Lisa Neumann (Graphic Design), and Natalie Hughes (Furniture Design)—discovered that limited resources and sustainable programming are currently restricting community engagement and access to the Public Museum’s eight locations. Additionally, limited universal standards and a narrowed target audience were inhibiting the development of a broad demographic. Therefore, students proposed a marketing campaign, “8 = 1,” that would tie the eight locations of the Public Museum into a single collaborative organization.

Students proposed that the “old” museum location be renamed “54 Jefferson” and display items on a continually rotating basis in a causal and relaxing environment. Movable showcases would make it easy for staff to take items back and forth to the storage area and change displays. In addition to displays, students proposed a “third place” coffee shop that would be patronized by the neighborhood residents and businesses, as well as a series of music events called "Jazz on Jefferson" that would also attract patrons. An introduction to the capabilities for this location are planned to be a future ActiveSite venue.

For the Van Andel Museum Center, students suggested that it was an ideal location for cross-promoting the other museum locations, and also suggested promoting those locations using social media, such as e-mail blasts, Facebook and Twitter to draw in a younger demographic. In addition, they proposed that the on-site cafe become a destination for “foodies” who enjoy mid- to upscale dining, and that cooking demonstrations and partnerships with local artists could also increase attendance—both strategies that speak to the agricultural history of the region.

In addition to bringing people to the collections, the students recommended bringing the collections to people via a concept called the Mobile Museum. Items for exhibition would be placed in display containers that could either stand alone or be stacked on top of one another. The sides of the containers would be opened and raised to form a protective awning for both items and audience. With the addition of a Mobile Museum, the collections would reach a new and broader demographic—patrons who were unaware of the mission of the Public Museum and what it has to offer the community. Containers could be placed in public areas, such as Calder Plaza or Rosa Parks Circle, or be delivered to schools or universities.

The students also proposed an online documentary series to bring the museum’s locations to the virtual community. Digital media and the Internet make it possible for the public to access closed facilities, such as the Hopwell mounds or the Calkins Law Office building, and eliminate distance issues and physical limitations.

Assistant Professor Gayle DeBruyn, who directed the class with Professor Max Shangle, says, “The students were charged with building a brand, raising awareness, and increasing participation by tying together the components of a very diverse organization.” Dale Robertson, President and CEO of the Public Museum, says of their efforts, “The students’ and the instructors’ approach to the assignment was very serious, thoughtful and purposeful. Their work and final presentation were most impressive and insightful, and probably most importantly, challenged us as an institution. We have approached Gayle and Max regarding the possibility of making this class an ongoing partnership and have plans to implement many of the students’ suggestions, both in the short and long term.”
In addition, they attended Arte BA, an international art exhibition where Minnhaar exhibited her work. Museum, Museo Malba, Museo Eduardo Sivori, Museo Arte Moderno, and Museo Quinquela Martin. Students also visited numerous museums, including Museo Bella Artes, Museo Recoleta, Borges Telmo, and picturesque Puerto Madero. Each day the group visited one of these unique sections of the Buenos Aires' physical structure is as varied and diverse as its culture. The city of 14 million people

THE ART AND ARCHITECTURE OF ARGENTINA

Study abroad programs are a significant component of the Kendall experience. This spring, students had the unique opportunity to earn six credits by studying the art, culture, and architecture of Argentina. Students spent ten days in the port city of Buenos Aires, which stretches south to north along the Rio de la Plata and has been the gateway to Argentina for centuries. Professor Margaret Vega, MFA, Painting, and Fine Arts Program Chair, had been planning the trip with Gretchen Minnhaar, AIA, MBA, an accomplished architect as well as a fine art painter. Says Vega, “Gretchen and I have been working for three years to put this trip together. We worked with Gretchen’s friends and associates in Argentina to plan the itinerary so students could experience as much of the culture of Argentina as possible.”

The travel group consisted of ten students—nine from Kendall and an architecture student from the University of Michigan—as well as a Kendall alumnus from Detroit and several art lovers not affiliated with the college.

Offered to juniors, seniors, and graduate students, the trip was composed of two sections: The Art, Culture and Architecture of Argentina, an Art History or Humanities elective course taught by Minnhaar; and Seminar: Studio Argentina, taught by Vega. Buenos Aires’ physical structure is as varied and diverse as its culture. The city of 14 million people is broken up into barrios (neighborhoods), each one with its own personality: prestigious Recoleta, trendy Palermo, commerce-minded El Centro (where the group stayed), colorful La Boca, timeless San Telmo, and picturesque Puerta Madero. Each day the group visited one of these unique sections of the city, noting the differences in architecture and cultural flavor.

The course examined the architecture, design and culture of Argentina in the capital city of Buenos Aires through the eyes of Minnhaar, who was born in Rosario, Argentina. It emphasized the cultural history of such places as the Plaza de Mayo (the focal point of political life in Buenos Aires), the rejuvenation of Puerto Madero (the port district, where every street is named after a woman), Puente de la Mujer (the Woman’s Bridge), designed by Calatrava, and Recoleta Cemetery (the oldest cemetery, opened in 1822 and the resting place of Eva Peron).

Students also visited numerous museums, including Museo Bella Artes, Museo Recoleta, Borges Museum, Museo Malba, Museo Eduardo Sivori, Museo Arte Moderno, and Museo Quinquela Martin. In addition, students attended Arte BA, an international art exhibition where Minnhaar exhibited her work. The studio course gave students the opportunity to create a body of work for an exhibition to be held in Grand Rapids in conjunction with an appearance by internationally renowned architect Rafael Viñoly. Viñoly is the architect of the Fortitude Museum in Buenos Aires, which was toured by the students.

GALLERY 114 IS NOW OPEN

Sarah Joseph, Director of Exhibitions, is in a newly renovated gallery, larger than ever before, that will serve as a new ‘front’ gallery. The space still exists, and is still dedicated to the student curators, but its relationship to the student curators has necessitated the need for a new name for the old space, which is now called the Kendall Gallery.

Gallery 114 is located in the former Student Services space on the main floor, not far from the Main Gallery that is no longer the main gallery. It was once a teaching space used for art history and now comes to life as a front gallery that is dedicated to student curators.

In addition to more wall space, there are new windows in Gallery 114, making it easier for Joseph and her staff to control lighting, which is ideal for exhibiting a variety of different types of art. The space has changed dramatically from its original layout, and is now called Gallery 114.

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FLORENCE TRIP EXPLORES FINE ART AND ART HISTORY

Professor Margaret Vega has been taking Kendall students to study in Italy for the past 15 years. “Having made my first trip to Italy at the age of 19, I am very aware of how it literally changed my perspective on art and on global issues. It was a life-changing experience for me. This has been my motivation in taking students to study abroad. It is an education that cannot be achieved in any other way and the experiences form a new awareness. This is mandatory for artists.”

The study abroad program is through Studio Art Centers International (SACI) in Florence, Italy. SACI is recognized as one of the leading overseas institutions in the areas of art history, art conservation, design, and studio art. The school includes a library, a gallery, a graduate center, a computer center, and various studios, all under vaulted frescoed ceilings.

SACI is located in the Palazzo dei Cartelloni, a Renaissance building in the center of Florence, steps from Piazza San Lorenzo and the Duomo. Students and faculty from all over the world stay in beautiful apartments located within walking distance of the school, and the daily walk soon makes visitors feel as if they have become a part of the Renaissance city in which they will be spending five weeks.

Outside the classroom, students take weekend field trips to Siena, Fiesole, Pisa, San Gimignano, and other cities around Florence. These trips were accompanied by an art historian for the Art History students, and served as a day to explore for everyone else. Students also took day trips to Venice, Cinque Terra, and Rome when not attending classes.

Says Vega, “I have been working with the Studio Art Center International because it is an established, well-run international college with undergraduate and graduate classes that provide serious students with a stimulating learning environment. The faculty is global and the exposure the students receive to other methods of teaching is as important as living in the Renaissance center of Florence for five weeks.”

The undergraduate and graduate courses taught in Florence at SACI included Art History, Painting Conservation, Fresco, Printmaking, Photography, Jewelry Design, Italian Language, Conservation of Archaeological Objects, Batik, Design Workshop, Painting, Drawing, Ceramics and Marble Sculpture. Art History was taught by Dr. Helen Watterson from Yale University, who shared her love and knowledge of Florence on field trips to other cities in the Tuscan region.

Students who studied in Florence exhibited their work in the Kendall atium in mid-October, and after a brief respite, Vega will begin planning the 2010 summer trip to Florence.

“The trip gave students the unique opportunity to experience the varied cultures of Buenos Aires firsthand. They enjoyed coffee at several historic locations, including Café Tortoni, the oldest café in Argentina (founded in 1858), and Café Florida, a meeting place of artists and intellectuals during the 1900s. They traveled through the Argentinean pampas to a typical estancia (ranch), where they enjoyed a traditional asada (barbecue), were entertained by folktoric songs and dances, and were amazed by the gauchos’ legendary horseback-riding skills. Although most evenings students were free to dine on their own, one evening was spent at a cultural dinner where they saw a demonstration of the tango, the national dance of Argentina.”

Says Vega, “The trip was a remarkable eye-opener for the Kendall students, many of whom had never been out of the United States, and who expected to be visiting a vacation spot much like Mexico. They had to become accustomed to visiting a very sophisticated city with a population of people who are a mix of Italian, German, and Spanish. Many students had never seen a city of this size, but once they got over their cultural adjustment, they had an incredible experience.”
FACULTY & STAFF NOTES

Librarian Diane Dulin compiled the Terra State Community College循环 Certification (four-course online certificat) in May 2007 and passed the U.S. LEED Accredited Professional exam in New Construction and Major Renovations.

Sculpture and Functional Art Professor David Greenrose’s “Fiddler Conerada” was dedicated in August 2007 at the Michigan Legacy Art Park. Proceeds from the ceremony were some of the funds that were to finance the place honors.


Derek Rockman, Professor and Chair of the Drawing and Printmaking programs, participated in the New Era Press Annual Works on Paper Competition, Around the Coupe Gallery Chicago, 6 July – 8 August 2009. Curated by Myna Canis and Mek Shwaya of IgG, London, the goal of the competition and exhibition was to showcase the most talented artists working with paper in the emerging contemporary art category. She also participated in the “Glide Black” Invitational/Digital Image Exhibition as part of the NextFest 2009 series of events, Urban Outfitters, and The Foundry Art, Grand Rapids, MI (June 2009).

Olivia Snyder, Chair of the Interior Design program, was one of the judges of Bird in Show at NeoCon 2009.

Cindy Todd, Chair of the Art Education program, had two proposals accepted by both the National Art Education Association and the Michigan Art Education Association for their annual conferences. She presented her “Art Education and the Tattoo Culture” at both conferences to address the evolution of the tattoo culture in the U.S. and to stress the importance of education in this new field.

While membership levels and benefit details are still being crafted, the Friends group is envisioned with similar purpose and functions as Friends groups at public libraries. Friends groups generally bring together those who support the mission of the library and wish to volunteer as advocates or assist in promoting the library through events and fundraising efforts.

Kruzich says, “I am hoping that the new Friends of the Kendall Library will ignite the imagination of our community and bring together members interested in making Kendall’s library the premiere art and design library in the region, open to the public.”

For more details please contact Michael Kruzich, Library Director at michaelkruzich@ferris.edu or by phone at 616-452-2787 x1222.

KENDALL PRESENTS “BIG D” 2009

Trends In Space, Process, Lighting and Materials to Build Hospitable Places

Contributing Writer: Michelle Klaya

With the unprecedented challenges this economic environment brings, any growth trend is of obvious interest. In the design industry, growth in hospitality design has been strong and is forecasted to continue expanding. Along with that growth, the focus on sustainability has narrowed. From food service adopting more responsible practices in growing and harvesting raw materials through preparation and disposal, to materials and operating processes in dining, entertainment, and hotels, the profession is working hard at providing great spaces that not only give satisfaction but also give back—or at the very least don’t take anything from us and the planet we live on.

On June 14, Kendall College of Art and Design commenced “Big D” 2009—a glimpse into the world of hospitality design, lighting, and materials and the people who create sustainable places to eat, sleep and dine. This year, Kendall’s 34th annual class hosted another group of over 100 students from Kendall and New York’s Pratt Institute to experience the excitement of NeoCon 2009 in Chicago. On June 16, this year’s participants shared their knowledge and experience with the student attendees at Chicago’s Kendall College, home to an award-winning culinary school that is passionate about sustainable practices.

Daniel Pink kicked off NeoCon with his insight into what motivates us, and it turns out that it is not necessarily the thing that many of us have been chasing all these years. It was the perfect introduction for the remainder of the day at the Merchandise Mart, soaking up new products, showroom venues, graphics, branding, and technology.

The class settled in at Kendall College on Tuesday morning in the Woodmode Auditorium—a glorious demonstration kitchen and lecture hall that made every epicurean in the crowd covet the space as something they only dream about having as a place to create, cook and entertain!

Matthew Goodrich of the Rockwell Group in New York joined the students to share his firm’s philosophy and its translation into visually inspiring spaces. The range of beautiful projects—from casinos and sports bars to theaters and exhibitions—was jaw-dropping. In designing a children’s hospital, Rockwell was able to attract the patient from the “scary stuff” and rely on Carl Sagas’s philosophy of “we are all star stuff” by creating an environment that was pure enchantment for a child dealing with serious medical issues. That truly is the “power of design.”

Dan Pierce, a Design Director from the Gsets Group’s Chicago office, shared his expertise in global design. His perspective on U.S. firms designing for global cultures was eye-opening. According to Pierce, “We have connected with the rest of the world through establishments that have traditionally been ‘American.’ So the Hard Rock, Macau was a great example of how an American brand has to be interpreted in physical form for an international culture.”

The “Hotel of Tomorrow” (H.O.T.) is a concept created by Gettys’ Chicago office and The Rockwell Group in New York. “Big D” 2009 will also include tours of projects representing the best design in the field of hospitality.

“The Hotel of Tomorrow” (H.O.T.) is Gettys’ foray into envisioning the future. Pierce unveiled some innovative thoughts about creating hotel spaces that expanded the students’ views of what form a H.O.T. space could take, as well as emerging trends and materials that will have great impact on how these spaces create new experiences for guests.

Chris McDonough, also a Design Director with Gettys, gave students a look at the transformation of a Miss Van der Rohe building into what will become a LEED-certified luxury brand hotel. Students could also participate in tours of Chicago’s architecture by boat as well as walking tours of several of the Gettys projects they had seen earlier, from high-end luxury establishments to “design for democracy” spaces. There is something special to behold about these projects that have the power to change our mood, our physical wellness and our lives. For these soon-to-be design professionals, it was a one-of-a-kind glimpse into a world of creative thinking and vision that shapes the experience of the traveler, visitor and patron and keeps them coming back for more.

For more information about “Big D” 2009 and Kendall College of Art and Design, please visit www.kcad.edu.
“The Trumpets of Jericho – Al Qanat” is a series of three large-scale graphite and acrylic on paper portraits. About his work, Kaiser says, “I am a portrait artist who believes it appropriate to have an understanding of the individual subject matter through direct observation and interaction. I was in Iraq both independently and embedded with a combat unit at combat outpost Al Qanat in Baghdad in 2008, completing a series of photographs and drawing/painting portraits of the unit. Contemporary art tends to portray the soldier as a political and homogenous entity void of individuality. My goal was to tell the story of the person, absent of politics or anything beyond specific experiences and personalities.”

Kaiser has received Best in Show at the International Art Show at the Art Center of New Jersey as awarded by Carter Foster, curator of drawings at the Whitney Museum of American Art. He also received Best in Show, Art of the Northeast as awarded by Valerie Smith, Director of Exhibitions and Senior Curator, Queens Museum of Art, NY. He has shown domestically and internationally, most recently at Hamish Morrison Gallery in Berlin in 2009. Kaiser currently lives and works in Connecticut and New York City.

**TAKING CARE International Artists Collaborative Group: Exhibited in Gallery 114**

The TAKE CARE Artists Collaborative exhibition explores the rapid advancement of medical technology and the unprecedented bioethical dilemmas that such advancements present.

**“TAKING CARE: The Art, Science and Bioethics of Motherhood”** considers civilization’s unease with modern family planning, maternal and fetal care, childbirth, and child rearing in a group mixed media installation of 14 works that blend wall and free-standing sculptures. The artists and works are: Monica Bock, “Afterbirth”; and Jeannette May, “Fertility in the Age of A.R.T. (Assisted Reproductive Technology).”

In their artistic statement, the group writes, “The rapid advancement of medical technology has brought with it unprecedented bioethical dilemmas. For the first time in history, there is knowledge available to mothers that forces them to make life or death decisions [about] whether to carry a disfigured, malformed, or unintentional fetus to term; whether to use pharmaceuticals with their associated risks; and whether to risk passing on genetic diseases. The TAKE CARE show highlights these bioethical dilemmas with the hope that viewers will take the opportunity to better appreciate the complexity of these personal decisions in a rapidly changing world.”

In addition, numerous Kendall faculty, staff and instructors competed in ArtPrize at various venues throughout Grand Rapids.

ARTPRIZE CAPTURES THE WORLD’S ATTENTION

At ArtPrize, the world’s most unusual competition, 4,162 artists—from established to emerging—had the chance to show work and win the largest cash art prize in the world. The winner was determined not by jurors or a curator, but by visitors to ArtPrize venues located throughout downtown Grand Rapids.

Kendall provided venues for four artists and was the official venue for the ArtPrize Luncheon box series, at which a different ArtPrize artist spoke about his or her entry on eleven different days.

Jenny Brillhart: Exhibited in Gallery 114

Using the common elements from urban architecture and its environment, Brillhart creates work concerned with the flat construction and design of medium, light, color, value, and form.

Utilizing oil on panel and paper and watercolor on panel, Brillhart’s work stresses light, surface and structure. She states, “I am drawn to subjects and processes that encourage arrangement and composition making, while retaining simplicity and purpose. The clarity and controlled specificity of the material’s value, color, and placement are critical. I try to make pieces that are considered, and honest to subject and craft.”

Brillhart’s most recent solo show was at Kuckei + Kuckei Gallery in Berlin in 2008. She has also participated in group shows with David Castillo, Dorsch Gallery, and at the Anhalitischen Gemäldegalerie Museum in Dessau. Other shows include Roemerapotheke Gallery in Zurich, The Art Gallery at Government Center in Miami, Morgan Lehman Gallery in New York and Connecticut and ArtCenter/South Florida in Miami Beach. Her work was recently published in The McKinsey Quarterly, New American Paintings and Miami Contemporary Artists.

Brillhart received her BA from Smith College and attended the Art Students League in NY. She received her MFA in 2002 from the New York Academy of Art. She lives and works in Miami, FL.

Eames Demetrios: Exterior Installation

Born in San Francisco in 1962, educated in Massachusetts and now living in Los Angeles, Eames Demetrios has always enjoyed having multiple threads in his life and work. Today Demetrios’ primary thrust is a body of work that exists at a unique nexus of film, sculpture, text, performance, and storytelling, which he calls “three-dimensional fiction.” His current project, Kymaerxthaire, took root almost 20 years ago, and blossomed into its current form six years ago. Today, Kymaerxthaire exists in 46 sites in eight “linear countries,” and includes books, plaques, installations, and performances. Two Kymaerxthaire sites are not far from Grand Rapids, in Saugatuck and Holland.

“Kymaerxthaire: Grand Rapids” is three-dimensional fiction that will consist of five bronze plaques in the downtown area of Grand Rapids, including the Kendall campus. Permanently installed in different venues, each will tell a portion of a story. The stories will be interconnected, but not necessarily to all the others. They will be mounted on walls or installed in poured concrete on the ground.

Says Demetrios, “The key thing about the project is that the final stories will be written when we get the sites. The basic ideas are formed, but I want to tweak it to the visitor experience. Fun, engaging, and powerful—and still a good story. That’s what we’re working toward.”

Paul Kaiser: Atrium Installation

A self-taught artist and a Navy Special Operations veteran who served in Operation Enduring Freedom, Kaiser was raised in Hastings, MI and obtained degrees in History and Anthropology from Western Michigan University. He moved to New York in 1994 to pursue an advanced degree in Anthropology from Columbia University. After graduate school, he held various corporate positions and served as an officer in the United States Navy Reserve. Directly after 9/11, Paul was deployed for Operation Enduring Freedom as an Explosive Ordinance Disposal Diver (Navy Special Operations), and he returned stateside in late 2002.

Faculty and Staff News

**Molly Allick-Corniveau**

“Safe in the Middle of the Day” Acrylic and Wood

**Sam Blanchard**

“Run Run Rollercoaster” Multimedia

**Jay Constantine**

“Sub Species Aestematic” Alkyd Oil and Wax

**Patricia Constantine**

“La Natura Mora Famiglia...” Mixed Media

**Israel Davis**

“Brothers Hare” Ceramic Mixed Media

**David Greenwood**

“Birdsong (Your History/You’re History)” Multimedia

**Darielle Kaczmarczyk**

“Out of the Picture Series” Digital Image

**Rex Rainey**

“St It All Started With Comic Books” Digital

**Deborah Rockman**

“The Danger of Being Born” Graphite on Paper

**Matthew Schenk**

“Event to Reflect My Current Situation” Oil on Canvas

**Margaret Vega**

“Recolata Series: Stone Angels” Oil on Canvas

**Mariel Versluis**

“Tundra Swans/Train of Fools” Woodcut, Screenprint, Intaglio

**Sarah Weber**

“Fashionable Cannibal” Woodcut, Screenprint, Intaglio

**Diane Zeeuw**

“Chemotherapy” Oil on Panel
continuing Studies Instructors

Elizabeth Ivey Hawkins "Skin" Oil
Brenda Sipe (WHAT Artists) "ABRACada-BRA Project" Installation

Andrea Baer Petiet (WHAT Artists) "ABRACADA-BRA Project" Installation
Mary Brodbeck "Autumn, Sleeping Bear Dunes NL Park" Woodblock Prints
Ken Caldwellator "On Their Way to the Reception" Oil
Shane Carroll Burdick "The Good Earth Series" Hand-colored B&W Photos
Kenneth Demich "The Rock Formation" Oil and Pencil
Indigo Fetch (WHAT Artists) "ABRACADA-BRA Project" Installation

Tracy Fouts "Through I Walk Through the Valley... Woodcut
Niel Friend "Six in a Pod Mixed Media
Emily Guibarck "Purple Cone Flowers" Colored Pencil
Maureen Rollet "Curb Series" Wood, Pencil, Tissue, Acrylic
Molly Pettengil "Race to the Finish" Oil on Canvas/Variable
Marco Rizzo "Battle of Angels Versus Evil" Airbrush
Lisa Rupert Rush "Imaginarium" Oil
Bonnie Slayton (WHAT Artists) "ABRACADA-BRA Project" Installation

The ArtPrize competition took place September 23 through October 30. To see the winners of ArtPrize, go to www.artprize.org.

STUDENT NOTES

At Calvin North America, Brent Beekema (junior, Industrial Design) was heavily involved in carrying out product development reviews for a new range of Edisons that will soon ship. Bryna Porte (junior, Industrial Design) has been working on a summer, full-time internship with General Electric on a portable power solution.

Senior Sara Beaulieu, the current Kendall Art Education Student Association President, has been named as the new Student Outreach Coordinator for the Pacific Region of the National Art Education Association. In the one-year renewable appointment, she will assist others in organizing and implementing educational programming that the Higher Education Director is advocating the establishment of new student chapters. Beaulieu and Art Education senior Sarah Wellnini and Ken Arnold had two proposals accepted by the Michigan Art Education Association at its annual conference. Their presentations, "How to Establish a MAEA Student Chapter" and "Student Networking," were well attended and successful. These three student leaders also organized the student table and facilitated the student table during the conference.

On the Town

Student volunteers formed a student volunteer team and facilitated the student table during the conference. Their presentations, "How to Establish a MAEA Student Chapter" and "Student Networking," were well attended and successful. These three student leaders also organized the student table and facilitated the student table during the conference.

The Steelcase Foundation Scholarships

Awarded to Adrienne Pennington (Art History)

This new award was created by Gretchen Minnhaar of Gretchen Minnhaar Designs, Ltd and Kendall graduate Val Schmieder of VIA Design, Inc. Established in memory of artist José Narezo, this scholarship is available to a junior by providing financial support during his or her senior year. The recipient's work must demonstrate qualities and characteristics of the award's namesake: solid drawing and craftsmanship skills, discipline and industriousness, respect for traditional standards of craftsmanship, versatility as to medium and subject matter, and “painterly” technique, as opposed to mechanically assisted, highly abstract subject matter or extreme photorealism.

The Grand Rapids Furniture Designers Association Scholarship

Awarded to Anastasia Magnussen (Furniture Design)

Candidates must have a GPA of 3.0 or better and a demonstrated financial need, and must submit a portfolio for review by the Grand Rapids Furniture Designers Association. Applicants are also interviewed by the Grand Rapids Furniture Designers Association Scholarship Committee.

The José Narezo Annual International Studies Scholarship

Awarded to Alejandro Aragon (Furniture Design)

The Steelcase Foundation Scholarships

Awarded to Nataliya Chechovskaya (Interior Design), Andrea Cotter (Interior Design), Carrie Hahn (Art Education), Shanti Halbeisen (Interior Design), Stacey Jones (Interior Design), Molly Meyer-Swope (Furniture Design), Jessica Schwarz (Interior Design), Kristina Stanfield-Carter (Graphic Design), Neil Vincenti (Industrial Design), and Lauren Ziemba (Metals/Jewelry Design)

In recognition of Kendall's contributions to art and design and its impact on the West Michigan community, each scholarship is awarded to students pursuing furniture design, interior design or advertising/graphic design, with preference being given to families of Steelcase employees.

WHAT Artists Scholarship

Awarded to Jessica Handrich (Digital Media-Digital Illustration) and Deanna Vandenberge (Interior Design)

The WHAT (Women Heartfully making Art Together) Artists are female artists, educators, therapists, and homemakers united by their love of art and humanity. In the spirit of “going back” to the community, the WHAT group, formed in 1996, participates in various charitable and artistic events and sponsors two local art students with scholarships annually.

OTHER SCHOLARSHIPS AWARDED

The Celia Moh Scholarship

Awarded to Andrew Golombisky (Furniture Design)

The Celia Moh Scholarship assists outstanding students whose academic endeavors would logically lead to careers in the home furnishings industry. Established in 2001, the Celia Moh Scholarship covers the cost of full-time tuition, fees, room and board and books for college sophomores, juniors and seniors.

NAMED SCHOLARSHIPS AWARDED BY THE DAVID WOLCOTT KENDALL MEMORIAL SCHOOL FOUNDATION

The Alleece Metals/Jewelry Design Scholarship

Awarded to Erin Cornell (Metals/Jewelry—2008 2009 recipient)

Created by Bob and Maggie Alleece, this scholarship is awarded to students majoring in Metals/Jewelry Design who have work showing a high level of proficiency and promise, are in good academic standing, and plan to graduate during the academic year in which the scholarship is awarded.

The Mathias J. Alten Memorial Award

Awarded to Gregory Oeverle (Illustration)

Established through the generosity of his granddaughter, Anita Gillo, in honor of the collaboration in the early 1960s between David Kendall and painter Mathias J. Alten, the Alten Award recognizes an outstanding junior by providing financial support during his or her senior year. The recipient's work must demonstrate qualities and characteristics of the award's namesake: solid drawing and craftsmanship skills, discipline and industriousness, respect for traditional standards of craftsmanship, versatility as to medium and subject matter, and “painterly” technique, as opposed to mechanically assisted, highly abstract subject matter or extreme photorealism.

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The Steelcase Foundation Scholarships

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ALUMNI NEWS

NOMINATE A DISTINGUISHED ALUM!

Nominations are being accepted for the annual Distinguished Alumni awards. Winners will be recognized for their accomplishments at the annual banquet, which has been moved to the week of commencement activities in May.

The Distinguished Alumni Award is given to an alumnus who has demonstrated outstanding devotion, significant achievement and contribution to his or her chosen profession and community. This alumnus has fulfilled the mission of Kendall College of Art and Design by becoming a leader in his or her field.

The Kendall Alumni Community Service Award is presented to an alumnus who has contributed significantly to his or her community and recognizes the importance of giving back by volunteering of his or her time, creative skills, or financial support for the betterment of the community.

The Recent Graduate Achievement Award is given to an alumnus who has graduated within the past ten years, has demonstrated outstanding personal and professional achievements, and has achieved significant strides in the advancement of his or her professional career in the short period since graduation.

The recipient of the Kendall Alumni Lifetime Achievement Award is selected by the president of Kendall College of Art and Design and is presented to an alumnus whose long and distinguished career has encompassed a number of accomplishments that have earned the respect and admiration of the professional world.

To nominate, go to the Kendall website: www.kcad.edu/alumni/distinguished-alumni.

For more information, contact Kristopher Jones at KristopherJones@ferris.edu.
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2009 – 2010 KENDALL GALLERIES EXHIBITIoNS

KENDALL GALLERY
Oct. 6 – 31  
Boyd Quinn, “Smorgasbord: A Sabbatical Exhibition”
Kelli Connell, Photographs
Phil (Carrizzi) Renato, Sabbatical Exhibition
Celene Hawkins, Sculpture, Installation, Photographs
Ethan Murrow, Drawings and Video
Studio Excellence Awards

Oct. 15 – Nov. 14  
The Society of Illustrators Annual Traveling Exhibition
Nuel Friend, MFA Thesis Exhibition
Namibian Printmakers
Scholastic Art Awards Exhibition
Tracy Fouts, MFA Thesis Exhibition
Katherine Johnson, MFA Thesis Exhibition
Melissa Sirk, MFA Thesis Exhibition
John Shaw, MFA Thesis Exhibition
Tim Kranz, MFA Thesis Exhibition

Nov. 3 – 14  
Undergraduate Exhibition, “Death of Michigan”
Jamin Rollin, MFA Thesis Exhibition

GALLERY 114
Nov. 23 – Dec. 7  
Ethan Murrow, Drawings and Video

GALLERY 104
Oct. 13 – 26  
Painting Club Exhibition
Nov. 3 – 14  
Undergraduate Exhibition, “Death of Michigan”
Nov. 24 – Dec. 7  
Jamin Rollin, MFA Thesis Exhibition

Society of Illustrators/Lori Burckhardt: “Twins”
Society of Illustrators/Brad Holland: “Stealing Sweat”
Ethan Murrow