PAGE 03: PAST Art History

PAGE 06: PRESENT Continuing Studies

PAGE 12: FUTURE Friends of the Kendall Library
PRESIDENT’S COLUMN

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 37 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, ArtPrize concept represented a dramatic vote of confidence in the ability of Grand Rapids to be an “art-centric” community, resulting in 1,282 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 students—high school students taking Kendall classes while still in high school—now make up 10 percent of our enrollment. And graduate students now account for almost 5 percent of our enrollment.

The Art History program has touched every Kendall student. Says Eberle, “We recently conducted a survey and found that in the fall of 2008, 593 students took an Art History class. That’s nearly one half of all Kendall students.” Every major requires students to take four or five Art History classes, and all freshmen take Western Art I and II, a two-semester survey that covers prehistory through the present. Beyond the first-year survey courses, the Art History program offers a wide array of courses focusing on various art disciplines such as illustration, graphic design, and fashion; specific periods such as 15th-century art, modern art, Ancient Greek art; and theme-based classes such as Art and the Psyche, The Body and Art, and Art and Politics.

There are many reasons why art history is a fundamental part of every program, but one of the more important can be summarized in a word: accreditation. Eberle explains, “Kendall is accredited by the National Association of Schools of Art and Design, which is an extremely valuable accreditation that specifies that each major must include four classes in art history. Without art history classes, Kendall would not qualify.”

Art History has only been offered as a major at Kendall for eight years, and its students can choose from two programs: a traditional academic-based curriculum, or a studio-based curriculum that allows students to further develop their design and fine art skills while pursuing a major in Art History.

Students who choose the studio program begin their studies with a series of supportive courses to gain basic conceptual and technical skills in the fundamentals of design, color, and drawing. In their core studies, students are introduced to art from a global perspective, studying the great movements in Western art, design, and architecture, as well as indigenous, African, and Asian art movements. Art History majors may also pursue a minor in Historical Preservation or in the studio program of their choice. Obtaining a studio minor can lend significant value to an art historian’s later pursuits in criticism and museum curatorship. Beyond coursework, students have abundant opportunities to expand their experiences through curatorial internships at major art institutions and by studying abroad.

Graduates with degrees in Art History become professors, appraisal, exhibition curators, art conservators, art critics, art buyers, set designers, museum curators, corporate curators, archivists, art educators, artists’ reps, researchers, arts administrators, antique dealers, gallery directors, editors and publishers, historical preservationists, visual resource curators, and more.

Ahead of the Game

According to Eberle, Kendall’s Art History program offers a wider variety of classes than many traditional art history programs do. “Some other schools teach art history classes in sequential order, beginning with ancient art, classical, medieval, Renaissance, etc. Yes, we do offer those classes, but we group them thematically rather than historically. And we offer other art history classes in interiors, furniture and decorative arts, and graphic design; in global art, including African, Native American, Islamic, and Asian; specialized courses, such as Chinese Painting; and contemporary, non-Western art.”

“This is the kind of curriculum that prepares students for teaching, writing, and research, but it also provides a foundation for students who wish to teach art history classes at other institutions. We believe that our students are better prepared for teaching than those coming from a more traditional curriculum.”

- "Kendall’s Art History program offers a wider variety of classes than many traditional art history programs do."
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 two. These classes, called seminars, are thematic, limited to just 15 students, and discussion-driven. Although the seminars are required for graduate students, undergraduate Art History majors may as well.

Kendall is also 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 interior design, furniture, industrial design, art history, and architecture." In addition, the Art History program offers a minor 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 have 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 students from other majors and see art history in a larger context. Eberle notes that the Art History Department has created several unique team-taught courses to serve this purpose, such as The Garden as Art. "This class, for example, comprises three one-credit classes: History of Garden Design, Landscape Painting, and The Philosophy of Gardens. One year the class ended with a trip to Frank Lloyd Wright's Fallingwater, where students were able to see how all these elements came together. This class is just one of the courses we offer that gets students out of the classroom and immersed in an art-rich environment."

No More "Art in the Dark"

That "out of the classroom" approach includes frequent trips overseas to see works of art that many students previously had only seen in books. Says Sheward, "We've offered overseas trips since 1987. Our students have gone to Europe, Egypt, Mexico, Turkey, and Greece. Recruiters tell us that prospective students frequently ask about our art history trips, and are glad to hear that a trip is typically offered once a year." For students who cannot afford to travel abroad, the program also organizes day trips to the Detroit Institute of Art and the Art Institute of Chicago.

In the summer of 2009, Norcross led a two-week trip to Europe as part of a class on expressionism. Students went to Berlin, Vienna, and Munich, and also visited Paris, where they attended a show of the works of Willy Kunstler. "We try to show that art is not just a four-letter word," says Eberle, "it is part of our culture, whether it is promoting our culture or rebelling against it." That cultural connection was an intrinsic part of the October 2009 colloquium, "Outside the Frame: Icons of Modernism and the New Visual Culture. According to Sheward, "The colloquium was a national event that brought 100 speakers from around the nation together with art historians, artists, designers, students, and writers, all to discuss art and design."

The Art History faculty all agree that students get excited when they see a piece of art in person that they previously had only seen in a book or via a slide in a dark classroom. Says Sheward, "They ask, 'Is this real?' It's sometimes difficult for them to make the association when they are standing in front of the actual work of art. Our goal is to reach out to the entire community, to be inclusive and accessible, and to try to find new ways of teaching and on subject." Laughs Norcross, "Yes, we're moving away from art in the dark."
Adding images to the database is a time-consuming and labor-intensive process, handled by part-time photo technician Matt Gubancik, who graduated from Kendall in May 2008 with a degree in photography. “There’s a big difference between photographing a piece of student work, which can take about 20 minutes, and scanning and color correcting a 50-year-old slide, which can take about an hour,” says Gubancik. The environment in which the process takes place is equally important. The processing room is temporarily located in a classroom while its permanent home in Room 210 is being readied. “The new space will be color- and light-controlled, and the walls will be painted at percent gray in the photo processing area so that we have true color and no distortion,” Gubancik says.

Currently, the MDID software program used to manage KDID allows only for archiving JPEG files. But soon, MDID-3 will be launched, and the new version will accommodate video files and animation programs such as Flash or Maya. This will allow digital animation files and moving images to be archived in KDID. “We may be two to three years away from that happening, but it is certainly in our future,” says Norcross. “KDID has been steadily growing, and we’re looking forward to what the future will bring as we continue to preserve the present and the past.”

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 youngsters 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 17.” 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 youngsters, 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. We 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 became 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. Relatedly 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 Baez-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.”

Above: Seventeen-year-old Tyrece with Continuing Studies instructor Chris Hondorp.

Below: Seven-year-old Emma with her self-portrait in clay. Works from the classes Dinosaurs and Reptiles and Young Architects.

Below: Portraits created by young artists in Continuing Studies classes; Egyptian Art and 3-D Sea Creatures.
The Collaborative Design class (left to right: Lisa Nei mann, Jay Pegel, Assistant Professor Gayle De Bruyn, Sarah Nagy, Kim Buchholz, Steven Rodseth, Natalie Hughes, and Kevin La Bbeau) with Grand Rapids Public Museum President and CEO Dale Robertson.

Below: Museum assets include collections of washing machines, historic clothing and floor sweepers.

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 1854 as the Grand Rapids Lyceum of Natural History and in 1868 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, such as astronomy shows, concerts, readings and dramas, using special sound and visual effects 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 family furnishings. The other is the Calkins Law Office, which was built in 1855 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.

The students—Steve Rodseth (Industrial Design), Sarah Nagy (Interior Design), Kim Buchholz (Interior Design), Jay Pegel (Interior Design), Kevin La Bbeau (Fine Arts Printmaking), Lisa Nei mann (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.

The students proposed that the “old” museum location be renamed “4 Jefferson” and display items on a continually rotating basis in a casual 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 café 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 Hopewell mounds or the Calkins Law Office building, and eliminate distance issues and physical limitations.

Assistant Professor Gayle De Bruyn, 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 product and final presentation were very 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.”

Left: Final presentation stage set.

Kendall Portfolio | Fall Issue | 2009
The studio course gave students the opportunity to create a body of work for an exhibition to be held in In addition, they attended Arte BA, an international art exhibition where Minnhaar exhibited her work.

Museum, Museo Malba, Museo Edwardo Sivori, Museo Arte Moderno, and Museo Quinquela Martin.

opened in 1822 and the resting place of Eva Peron). de la Mujer (the Woman’s Bridge, designed by Calatrava), and Recoleta Cemetery (the oldest cemetery, rejuvenation of Puerto Madero (the port district, where every street is named after a woman), Puente

trendy Palermo, commerce-minded El Centro (where the group stayed), colorful La Boca, timeless San

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, commerce-minded El Centro (where the group stayed), colorful La Boca, timeless San

Culture and Architecture of Argentina, an Art History or Humanities elective course taught by Minnhaar; Offered to juniors, seniors, and graduate students, the trip was composed of two sections: The Art, with the college.

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 alumn 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 Puertito 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, they 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 Fortrap Museum in Buenos Aires, which was toured by the students.

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 1852), and Café Florida, a meeting place of artists and intellectuals during the 1960s. They traveled through the Argentinean pampas to a typical estancia (ranch), where they enjoyed a traditional asada (Barbecue), were entertained by folkloric 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.”

**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 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 Wattson 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 atrium in mid-October, and after a brief respite, Vega will begin planning the 2010 summer trip to Florence.
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—at 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 4th 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 “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.”

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 distract the patient from the “scary stuff” and rely on Carl Sagan’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 Gettys 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 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 hotel brand. 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, guest and patron and keeps them coming back for more.
Kaiser was raised in Hastings, MI and obtained degrees in History and Anthropology from Western Illinois University. He served in Operation Enduring Freedom, Freedom as an Explosive Ordnance Disposal Diver (Navy Special Operations), and he returned to Michigan where he now lives and works. "I am a portrait artist who believes it appropriate to have an understanding of the individual subject matter through direct observation and interaction," Kaiser said. "I was in Iraq both independently and embedded with a combat unit at combat outpost Al Qanat in Baghdad in 2004, completing a series of photographs and drawing/painting portraits of the unit. Contemporary art tends to portray the soldier as a political and homogeneous 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 Hanshi Morrison Gallery in Berlin in 2009. Kaiser currently lives and works in Connecticut and New York City.

TAKE 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 biomedical dilemmas that such advancements present.

**TAKE 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: Annette Gates, "Colon"; Kristina Arnold, "Drip"; Adrienne Outlaw, "Eucalyptus"; Sher Fick, "Coping Skills"; Lindsay Obermeyer, "Shadow"; Libby Rowe, "Womb Worries"; Sadie Rubin, "Aien Fifeus"; Monica Bock, "Afterbirth", and Jeanette May, "Fertility in the Age of A.R.T. (Assisted Reproductive Technology)."

In their artists’ statement, the group writes, “The rapid advancement of medical technology has brought with it unprecedented biomedical 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 biomedical 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.

**Faculty**

- Molly Alicki-Corriveau  “Safe in the Middle of the Day” Acrylic and Wood
- Sam Blanchard  “Run Roll Rollercoaster” Multimedia
- Jay Constantine  “Sub Specie Aesthetica” Alkyd Oil and Wax
- Patricia Constantine  “La Natura Morta Famiglia...” Mixed Media
- Israel Davis  “Brothers Hare” Ceramic Mixed Media
- David Greenwood  “Birdsong (Your History/You're History)” Multimedia
- Darlene Kazmazczyk  “Out of the Picture Series” Digital Image
- Rux Rainey  “It's 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  “Recollection Series: Stone Angels” Oil on Canvas
- Mariel Versluis  “Tundra Swans/Train of Fools” Woodcut, Screenprint, Intaglio
- Sarah Weber  “Fashionable Carnivore” Oil on Wood Panel
- Diane Zeeuw  “Chemotherapy” Oil on Panel
NAMED SCHOLARSHIPS AWARDED BY THE DAVID WOLCOTT KENDALL MEMORIAL SCHOOL FOUNDATION

The Alleece Metals/Jewelry Design Scholarship
Awarded to Erin Corneli (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 Oberle (Illustration)
Established through the generosity of his granddaughter, Anita Gilloe, in honor of the collaboration in the early 1900s 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 draftsmanship 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 Anastacia 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 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 made yearly to a student choosing to travel to another country to learn about the art and design of that country’s culture.

The Steelcase Foundation Scholarships
Awarded to Nataliya Cheshkovska (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), Keshava Stanford-Carter (Graphic Design), Neil Vincenti (Industrial Design), and Lauren Ziemba (Metals/Jewelry Design)
Founded 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 homemaker-moms 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 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 furnishing 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.
Selected for exhibition are works by graduate students neighborhood of Lansing. Prior to Governor Granholm, former governors Milliken, Blanchard and 1957 for Howard and Letha Sober, who donated it to the state in 1969. The contemporary residence, year. Previous organizations have included UICA and the Detroit Artists Market. Scholarship candidates are nominated by their respective universities and then must complete an extensive application questionnaire, write a personal essay, obtain instructors' recommendations, and provide a college transcript illustrating exceptional academic achievement. A scholarship committee made up of notable home furnishings industry executives then selects the students from a pool of premier candidates from the eight aforementioned universities.

KENDALL STUDENTS/FACULTY WORK EXHIBITED AT GOVERNOR’S RESIDENCE

More than 70 works by Kendall students and faculty have been selected for display in the public areas of the Lansing residence of Michigan Governor Jennifer Granholm and her family. In support of Michigan arts and artists, the state partners with an organization to loan artworks for one year. Previous organizations have included UICA and the Detroit Artists Market.

"This is the first year that Kendall College, as an organization, has been selected," says Director of Exhibitions Sarah Joseph. "Some students and faculty have been selected as part of another organization, but this year all the work will be from Kendall."

The governor’s Lansing residence was designed by American architect Wallace Frost and built in 1937 for Howard and Letha Seiber, who donated it to the state in 1969. The contemporary residence, a departure from Frost's usual style, sits on approximately four acres in the Moores River Drive neighborhood of Lansing. Prior to Governor Granholm, former governors Milliken, Blanchard and Engler occupied the residence.

Selected for exhibition are works by graduate students Catherine Isza (Fine Arts Painting), Susan Mulder (Fine Arts Painting), Thomas Post (Fine Arts Painting), Molly Pettengill (Fine Arts Painting), Katherine Johnson (Fine Arts Painting), Tracy Fouts (Fine Arts Printing), and John Wagoner (Fine Arts Painting), undergraduate students Brooke Wendt (junior, Photography), Jessica Paget (senior, Photography), Brian Eskin (junior, Photography), Kyle Isbell (junior, Photography), Acer Pecore (junior, Photography), Meagan Snyder (senior, Art Education), and Jovonnah Nicholson (graduate, Sculpture and Functional Art), and faculty members Israel Davis, Adam DeKraker, and Patricia Constantine. Works include photography, painting, drawing, ceramic sculpture, and mixed media, and will be displayed from August 2009 through July 2010.

Students and faculty will be invited to a reception at the governor's residence in November to celebrate being selected.

ALUMNI NEWS

Nominate a Distinguished Alum!

Nominations are being accepted for the annual Distinguished Alum 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 Alum Award is given to an alum who has demonstrated outstanding devotion, significant achievement and contribution to his or her chosen profession and community. This alum 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 alum 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 alum who has graduated within the past ten years, has demonstrated outstanding personal and professional achievements, and has achieved significant stades 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 alum 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 kjones@ferris.edu.

Jesse Ekman (Fy, Digital Illustration) received the MFA in Computer Art from the School of Visual Arts in New York City.

Steve Henderson (Fy, Digital Illustration) is working for Weblog.net in Los Angeles as a storyboard artist.

Rather Allan Hoor (Vt, MFA Drawing) has accepted a tenure-track position as an Associate Professor of Drawing at a college in Texas.

Joe Herter (Vc, Digital Media) is registered at Effortless as lead interactive designer.

Diana Fray (Fy, Digital Media) was recently hired as lead designer at Kargo Interactive in New York City.

Mike Wanas (G, Digital Media) participated as a production assistant on a Discovery Channel film for Animal Planet. When not working, he followed an ice climbing team, The Ice Crew, employees of the Saco Ski Unlimited. He spent two days in the company's flyover tapping the team as they paint a one-of-a-kind block of ice with snowmen.

Val Hubner recently helped the PenDragons calligraphy guild raise funds at the Celtic Festival in Kendall, Kohala.

The Ghostbusters are back in Ghostbusters™, the iconic film directed by Ivan Reitman. The film will hit theaters June 2011.

Jaime Ekkens (Rt, Digital Illustration) graduated from Skidmore College with a degree in animation sciences. The game's development team includes two seniors who were formerly Kendall students.

The game's development team includes two seniors who were formerly Kendall students. In fact, one of the seniors, Jesse Ekman, graduated from Kendall College of Art and Design in 2010, and is now working as a storyboard artist at Disney's The Agency.

The Ghostbusters are back in Ghostbusters™, the iconic film directed by Ivan Reitman. The film will hit theaters June 2011.

Jaime Ekkens (Rt, Digital Illustration) graduated from Skidmore College with a degree in animation sciences. The game's development team includes two seniors who were formerly Kendall students.

The game's development team includes two seniors who were formerly Kendall students. In fact, one of the seniors, Jesse Ekman, graduated from Kendall College of Art and Design in 2010, and is now working as a storyboard artist at Disney's The Agency.

The Ghostbusters are back in Ghostbusters™, the iconic film directed by Ivan Reitman. The film will hit theaters June 2011.

Jaime Ekkens (Rt, Digital Illustration) graduated from Skidmore College with a degree in animation sciences. The game's development team includes two seniors who were formerly Kendall students.

The game's development team includes two seniors who were formerly Kendall students. In fact, one of the seniors, Jesse Ekman, graduated from Kendall College of Art and Design in 2010, and is now working as a storyboard artist at Disney's The Agency.

The Ghostbusters are back in Ghostbusters™, the iconic film directed by Ivan Reitman. The film will hit theaters June 2011.

Jaime Ekkens (Rt, Digital Illustration) graduated from Skidmore College with a degree in animation sciences. The game's development team includes two seniors who were formerly Kendall students.

The game's development team includes two seniors who were formerly Kendall students. In fact, one of the seniors, Jesse Ekman, graduated from Kendall College of Art and Design in 2010, and is now working as a storyboard artist at Disney's The Agency.

The Ghostbusters are back in Ghostbusters™, the iconic film directed by Ivan Reitman. The film will hit theaters June 2011.
## Kendall Portfolio | Fall Issue | 2009

**Portfolio** is published three times a year by Kendall College of Art and Design of Ferris State University.

**Editor and Writer**
Pamela Patton
Paragraph Writing Services, Inc.
pam@paragraphwriting.com

**Production**
Elena Tislerics
Director of Graphic Design
ElenaTislerics@ferris.edu

**Contributing Photographers**
Matt Gubancsik
Kendall faculty, staff and students

**Future Contributions**
To submit articles, photos, or news for future issues, please contact the Editor.

**Subscription Services**
Portfolio is a free publication for alumni, friends, and supporters of Kendall College of Art and Design. To subscribe, change address, or unsubscribe, please contact Eddie McDaniel at EddieMcDaniel@ferris.edu.

**Reproduction Rights**
All articles and photos appearing in the Kendall Portfolio are the property of KCAD and/or their respective authors or photographers. No articles or photos may be reproduced without written permission from KCAD. © 2009 KCAD

**Kendall College of Art and Design of Ferris State University**
Oliver H. Evans, Ph.D., President/Vice Chancellor
www.kcad.edu

**Kendall Alumni Association Board**
Peter Joseph, Interim President
Johnny B. Allen, Technology Chair
Chris A. Smith, Secretary
Rachel Kurta, Community Relations Co-Chair
Elizabeth Hawkins, Student Relations
Sara Molina, Alumni Relations Chair

**Ferris State University**
David L. Eisler, Ph.D., President
www.ferris.edu

**FSU Board of Trustees**
James E. Haefer, Jr., Chair
E. Thomas Cook, Vice Chair
Patricia W. Lauth, Secretary
Arthur L. Ten Eyck, Immediate Past Chair
Gayle C. McGregor
Dwight L. Moore
Ronald E. Smay
Suzanne M. Witz

---

### 2009 – 2010 Kendall Galleries Exhibitions

#### Kendall Gallery

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct. 6 – 31</td>
<td>Boyd Quinn, “Smorgasbord: A Sabbatical Exhibition”</td>
</tr>
<tr>
<td>Nov. 10 – Dec. 7</td>
<td>Kelli Connell, Photographs</td>
</tr>
<tr>
<td>Jan. 12 – Feb. 6</td>
<td>Phil (Carrizzi) Renato, Sabbatical Exhibition</td>
</tr>
<tr>
<td>Feb. 16 – Mar. 19</td>
<td>Celene Hawkins, Sculpture, Installation, Photographs</td>
</tr>
<tr>
<td>Mar. 29 – Apr. 21</td>
<td>Ethan Murrow, Drawings and Video</td>
</tr>
<tr>
<td>May 4 – July 23</td>
<td>Studio Excellence Awards</td>
</tr>
</tbody>
</table>

#### Gallery 114

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct. 15 – Nov. 14</td>
<td>The Society of Illustrators Annual Traveling Exhibition</td>
</tr>
<tr>
<td>Nov. 23 – Dec. 7</td>
<td>Nuel Friend, MFA Thesis Exhibition</td>
</tr>
<tr>
<td>Jan. 7 – 31</td>
<td>Scholastic Art Awards Exhibition</td>
</tr>
<tr>
<td>Feb. 16 – Mar. 1</td>
<td>Tracy Fouts, MFA Thesis Exhibition</td>
</tr>
<tr>
<td>Feb. 16 – Mar. 1</td>
<td>Katherine Johnson, MFA Thesis Exhibition</td>
</tr>
<tr>
<td>Mar. 23 – Apr. 5</td>
<td>Melissa Sirk, MFA Thesis Exhibition</td>
</tr>
<tr>
<td>May 3 – 15</td>
<td>John Shaw, MFA Thesis Exhibition</td>
</tr>
<tr>
<td>May 3 – 15</td>
<td>Tim Kranz, MFA Thesis Exhibition</td>
</tr>
</tbody>
</table>

#### Gallery 104

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct. 13 – 26</td>
<td>Painting Club Exhibition</td>
</tr>
<tr>
<td>Nov. 3 – 14</td>
<td>Undergraduate Exhibition, “Death of Michigan”</td>
</tr>
<tr>
<td>Nov. 24 – Dec. 7</td>
<td>Jamin Rollin, MFA Thesis Exhibition</td>
</tr>
</tbody>
</table>

---

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

---

2009 – 2010 Kendall Galleries Exhibitions