GREETINGS!

As the days shorten and the weather grows cooler, I am reflecting on the many things we have to be thankful for this year. In particular, I am grateful for the dedicated KIA staff who have worked tirelessly to continue to bring art and cultural resources to the community onsite and online with creativity and enthusiasm despite many challenges and obstacles. I am grateful for the knowledgeable docent corps, who are celebrating 40 years of community-wide education and thousands of exhibition tours at the KIA. For more on their history and contributions, see the article on page 4.

I am also grateful for the devoted patrons and funders in our community and beyond who have generously supported the KIA in maintaining a solid financial footing during these perilous times. Yes, we have made budget cuts and sacrifices, but our members and annual fund contributors value our work and have kept us afloat financially. We are fortunate to benefit from the incredible generosity of local, regional and national granting institutions and foundations. Finally, I would be remiss if I didn’t acknowledge with gratitude a few of our patrons who remembered us in their last wills and testaments.

We celebrate the season with our annual Kirk Newman Art School Holiday Art Sale, now with virtual and in-person opportunities to fulfill your holiday shopping November 19–21. This year, we are pleased to offer personal shoppers for our patrons who would prefer to stay at home. You will not want to miss this opportunity to buy local for your family and friends while supporting emerging and experienced artists from our region.

In myriad ways, 2020 has been different from how we all imagined it would be, but the year has allowed us to focus on each other and our mission in new and meaningful ways. As we continue to offer virtual and in-person programs and classes through the close of the year, we hope you and yours will stay safe and healthy. Be reminded of the reasons you have to be grateful this year. However you decide to celebrate the winter season, may your days be filled with peace, joy, and art.

Happy Holidays,

Belinda Tate
NEWS AND NOTES

Docents celebrate 40 years at the KIA! - RUBY ANNIVERSARY celebration

Imagine a group of volunteers who spend months training and learning about art styles, tour techniques, our permanent collection, and current exhibitions. They are passionate about helping others find a deeper understanding and appreciation of art through our exhibitions. They show a great willingness to learn, with an enthusiasm to share their love of art with our visitors, adults and children alike. This very special group of dedicated and passionate volunteers, if you want an educational tour through our galleries and exhibits, the Docent is your guide.

Docent highlights include:

- In 2004, Docents gave tours to over 11,000 people for the exhibition Milet to Mattisse: 19th- and 20th-Century Master Paintings.
- Over 135 group tours during Black Refractions: Highlights from the Studio Museum in Harlem (2019).

You might think this is a lot of work, and you are correct; but for the Docents, this educational engagement gives them the chance to pursue a love of learning, introduces them to like-minded friends, and allows them to meet and interact with hundreds of people every year.

The KIA currently has 42 amazing Docents who help to support over 3000 people of all ages every year. Additionally, Docents tend to be generous with their time, and many volunteer to help at other KIA events, from Art Hop to the Holiday Art Sale and more. For 30 years Docents have been part of the Docent corps for over 30 years! In a typical year, Docents give tours to thousand of people of all ages. Fast forward to 2020, when COVID-19 canceled plans to celebrate their 40th year of service to the KIA; but they did not lose heart. Online art study groups quickly formed, and they continued to share their love and knowledge of art with one another, anticipating new ways of docenting.

Thank you to our wonderful Docents for all you do; and some day in the future, we will celebrate your Ruby Anniversary together, as you so greatly deserve.

Many of our Docent highlights were published in the Fall 2020 News and Notes Newsletter.

As a KIA member you enjoy:

- Member only discount opportunities
- FREE admission all year
- Member only access, days, and events as well as preferred booking for Kirk Newman Art School classes, workshops, and camps
- We offer free and discounted programs, scholarships, and kids 12 and under visit for free because of the support provided by our members. Most of all, as a member you can be proud that you are supporting a local treasure.

We hope you will help us share the visual arts with everyone in the greater Kalamazoo community by joining, renewing, or giving the gift of membership.

ANNUAL FUND CAMPAIGN

It’s our 96th year, and now more than ever your individual gifts help promote the creation and appreciation of the visual arts. We will continue to enhance our community’s quality of life by providing programming typically found only at much larger art institutions.

We rely on many sources of donations to present exhibitions, unique programs, and arts classes for all ages—many of them free of charge.

You make this possible!

Please consider donating this year, where your contribution is a true civic investment, allowing us to maintain a place for the entire community to be transformed, fulfilled, and inspired.

Memorial/Tribute gifts are wonderful ways to honor a family member or friend.

We also invite you to consider a donation to the KIA Kirk Newman Art School Scholarship Fund. Each year we receive more requests for scholarship assistance from financially struggling adults and families.

Gifts are 100% tax-deductible (as no goods or services are provided in exchange)

Virtual Art Fair 2020: December 4–13

We missed hosting all the wonderful artists and visitors this past summer at the 69th Annual KIA Art Fair. However, we didn’t want to miss the opportunity to showcase some favorite art fair artists with the Virtual Art Fair 2020. Shop for that special holiday gift or treat yourself by visiting kiarts.org.

NEWS AND NOTES
Donald Willett was a dedicated abstractionist who, like many of his fellow artists, investigated the properties of paint and experimented with various painting styles. A 1957 graduate of the Cranbrook Academy of Art, a faculty member, and painting department chair from 1964 to 1968, Willett was presumably well aware of the various modes of contemporary painting in the 1950s and 1960s. Certainly, Red #1, 1968, crosses the boundaries of multiple mid-century explorations—geometric abstraction, hard-edge painting, op art, pop art, and post-painterly abstraction—in a skilful composition that lures viewers through layers of warm colors into the painting’s cool blue center. The geometry of concentric circles is daunting technical territory for many painters. Willett’s handling of the challenge is exemplary. He further illustrated his skill by creating light and shadows atop colors that simultaneously defy logic to convey a strong energy and tension between the outer red circle and the vibrant red square background. Willett’s composition recalls the innovative “target” paintings by Jasper Johns and Kenneth Noland from the mid-1950s into the 1960s. Both Johns and Noland challenged traditional notions of painting by conflating abstraction and representational imagery in minimalist compositions that visually pushed or extended one’s perception of the picture plane. Like his counterparts, Willett investigates the spatial relationship between layers of circles and the overall expanse of the canvas. Unlike Johns and Noland, Willett embellishes his surface with light and shadows, unusual colors, dimensionality, and realism to reference the “target or bulls-eye” as both an object, and perhaps, a vessel of meaning. Little is known about Willett’s personal biography. His work is found in only a few museum collections. Thus, the KIA is fortunate to have Red #1, 1968. The work employs a skilful composition of circles, vibrant coloring, and a seemingly ordinary subject, thereby challenging viewers’ visual perceptions.

Cultural Encounters: Art of Asian Diasporas in Latin America and the Caribbean, 1945–Present is an exhibition of work that features approximately 70 important works by Latin American and Caribbean artists of Asian heritage. The exhibition demonstrates how these works emerged from cross-directional global dialogues between the artists, their Asian cultural heritages, their Latin American or Caribbean identities, and their interaction with major artistic movements during the nineteenth and twentieth centuries. Inspired by the Art Museum of the Americas’ at the Organization of the American States’ permanent collection as its foundation, the exhibition features key works from their collection.

On display in the KIA’s main level galleries, the exhibition includes paintings, works on paper, sculptures, installations and mixed media works by artists of the Asian diaspora, which in this presentation include China, Indonesia, India, and Japan who are from Argentina, Brazil, Cuba, Guyana, Jamaica, Mexico, Panama, Peru, Suriname, and Trinidad and Tobago. Featured artists in the exhibition include M.P. Alladin, Albert Chong, Tikashi Fukushima, Arturo Kubotta, Soeki Irodikromo, Wifredo Lam, Manabu Maibe, Tomie Ohtake, Kazuya Sakai, Venancio Shinki, Carlos Runcie Tanaka, Eduardo Tolkski, and Kazuo Wakabayashi among others. By considering the multiple layers of cultural exchange, assimilation, acculturation, and transculturation, Cultural Encounters will enhance viewer’s understanding of the complex nature of modern Latin American and Caribbean societies, while also exploring a topic that has long been underrepresented in art history.
EXHIBITIONS

Opening December 2020

**Unveiling American Genius**

This long-awaited reimagining of the KIA permanent collection is an exhibition that will shed light on the ingenuity and innovation that arise from all corners of American society. Unveiling American Genius demonstrates our institution’s commitment to an increasingly more inclusive and diverse representation of American artists within our holdings. The exhibition will explore key stories that women, African Americans, Latinx, Asian Americans, the indigenous, and other artists have told about our culture, art, and history. Within this unique long-term presentation, viewers will see abstract and contemporary works, and reflections on traditional genres of painting, such as landscapes, still lifes, and portraiture.

The exhibition is organized into three sections: Forming U.S.—People and Place, Design & Purpose, and Rediscovering Abstraction. It boldly juxtaposes unexpected with familiar works from the KIA collection. Each section includes varying stories of the American experience, reflecting different notions of American identity. This thematic presentation weaves through time, revealing how artists respond to the era and places in which they live. It also demonstrates how art can communicate similar struggles and successes of each generation. This thoughtful selection of painting, sculpture, fine craft, and mixed media works moves beyond historical boundaries, illuminating the diversity and vibrancy of a nation.

As a special preview to this exhibition, the Michigan Festival of Sacred Music produced the Resonance Music Project. Each of eight area musicians created two short compositions to works that will be part of the Unveiling American Genius exhibit. Listen at mfsm.us/resonance.

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**Working on the Unveiling American Genius project has been an exceptional opportunity to review the KIA’s collection and recontextualize some familiar, favorite, and new works for a community that truly appreciates our museum and how art can truly enrich the lives of people from all walks of life.**

— Rehema C. Barber Williams, Chief Curator, Kalamazoo Institute of Arts —

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**Exhibitions Opening late November/December 2020 through March 7, 2021**

**Modern Abstractions: Japanese Prints from the Joy and Timothy Light Collection**

The year 2020 marks the 10th anniversary of the Joy Light Gallery of Asian Art. Modern Abstractions: Japanese Prints from the Joy and Timothy Light Collection is a celebration of our benefactors’ contributions to the KIA’s efforts to illuminate the significant cultural impact of the Arts of East Asia. This unique exhibition examines modern Japanese printmakers of the 1970s and 1980s to reveal abstraction as a form of artistic experimentation and a means of global conversation. Well-known printmasters like Toko Shinoda, Iwami Reika, Tesuji Sawada, and Fumio Tomita will be on view, alongside other master printmakers. Drawn from the extensive holdings of the Joy and Timothy Light Collection, these works present avant garde, dynamic, and precise techniques in Japanese printmaking, while also shedding light on a unique area of their collection. This special selection of works on paper demonstrates how printmakers in Japan were on the pulse of—and even distinguished themselves within—global dialogues and happenings/practices surrounding Abstract Art.

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Fumio Tomita (Japanese, 1934–), Wave, n.d., color screenprint. Courtesy of Joy and Timothy Light
EXHIBITIONS

Through the Years: Selections from the Asian Art Collection

Through the Years: Selections from the Asian Art Collection is an expanded reflection on the KIA’s holdings of East Asian art collected during the past 50 years. Featuring works that span from the seventh century BCE to present day, this exhibition will highlight artworks that include Chinese painting, Japanese printmaking, decorative arts, and contemporary ceramics. Contemporary artists Arnold Chang and Sunghyun Moon, as well as renowned potter Shoji Hamada and Ukyo-e printmaker Hishige Ando, are among other notable artists.

Through the Years will display some of the finest works in the museum’s collection, acquired through the generosity of private donors and the Joy Light East Asian Art Acquisition and Exhibition Fund. The growing collection of Asian art and the work of internationally renowned artists shown over the past 10 years has allowed the KIA to offer its patrons a fuller understanding of the history of art and the world around them. This dynamic display invites viewers to explore a range of themes, subjects, and the innovative use of materials. Not only will the virtuosity of these artists be evident in the works on paper, ceramics, and sculpture, but it will also reveal the vast contributions of East Asian Art to the fabric of art history.

Framing Moments: Photography from the Kalamazoo Institute of Arts

Curated by internationally renowned author, curator, historian, and photographer Dr. Deborah Willis, Professor and Chair of the Department of Photography & Imaging at the Tisch School of the Arts at New York University, Framing Moments will explore what it means to make and collect photography. Culled from the Kalamazoo Institute of Arts’ distinctive photography collection, ranging from the mid-19th century to the 20th century, extending to the 21st century, this presentation will explore how photographers create images that preserve moments, people, and places. Willis states, “For the last 60 years, KIA curators attempted to build a unique collection based on the aesthetic, political, and everyday moments of their time.” By focusing on the times they were made and collected, Willis reimagines and explores what stories and moments the KIA curators were drawn to by iconic photographers such as Ansel Adams, Dawoud Bey, Matthew Brady, Sheila Pree Bright, Barbara Crane, Imogen Cunningham, Walker Evans, Dorethea Lange, Danny Lyon, Barbara Morgan, Viv Mintz, Shirin Neshat, Gordon Parks, Irving Penn, P.H. Polk, Diego Rivera, Cindy Sherman, Lorna Simpson, James VanDerZee, Edward Weston, Minor White, Garry Winogrand, Ernest Withers, Marion Post Walscott, among many others.

This seminal exhibition will feature approximately 125 photographs that juxtapose international and regional photographers who captured topographic images of iconic buildings, explored modern photographic aesthetics, and documented pivotal moments of social change and conflict, revealing everyday life.

About Albert Chong

Albert Chong is a contemporary artist working in the mediums of photography and installation art. His works have referenced personal mysticism, spirituality, race and identity, and numerous other topics as well as celebrating the beauty of images and objects. His work in photography sometimes utilizes found, appropriated, and familial photographs, as well as many types of objects primarily of an organic nature that serve as shamanic talismans and symbolic and referential signifiers. These works aspire to visually embed the narratives of race and ethnicity with the aesthetic whimsy required to sublimate and catalyze meaning and references. These works use analog and digital layering to create the sometimes dense, but usually simple, arrangements that infer, relate, connect, and signify the complex nature of the struggles of the displaced peoples of the Asian and African diaspora.

Albert Chong was born in Kingston, Jamaica, in 1958. He immigrated to the USA in 1977 and lived in Brooklyn, New York. He attended the School of Visual Arts in New York City and graduate school at the University of California in San Diego. He is presently professor of art at the University of Colorado in Boulder, where he teaches photography.

Chong has received various awards for his work in the visual arts. These include a 1992 Individual Artist Fellowship from the National Endowment for the Arts and the Guggenheim Fellowship in the field of photography in 1998. His work has contributed to the discourse around race, identity, and spirituality in art and is in collections public, private, and corporate. He has been featured in publications, books, and periodicals too numerous to mention.


RESERVE TICKETS

We are very happy to have many of your favorite programs back and, though offered virtually, you can expect the same great content, exciting speakers, and fun activities. It is easy to make a reservation by visiting klarts.org, click RESERVE TICKETS on the home page, and follow the easy instructions. It only takes a minute and you can book numerous events at once!

Tuesday, November 10

ARTbreak

Noon–1 pm

Rehema Barber, Chief Curator of the Kalamazoo Institute of Arts, discusses the upcoming permanent collection exhibition, Unveiling American Genius. Barber will highlight old favorites in new contexts and show a teaser of new works in the permanent collection—soon to be new favorites. Do not miss it!

Thursday, November 12

ARTIST TALK: Albert Chong

6:30–7:30 pm

Albert Chong, one of the artists featured in Cultural Encounters: Art of Asian Diasporas in Latin America and the Caribbean, 1945–Present, will host a virtual talk about his artistic practice.

Tuesday, December 8

ARTBreak

Noon–1 pm

How to Trace Your Heritage with Kim Sirmons

Sirmons will lead a discussion about the importance of discovering your family history. This program is closely connected to our current exhibition, Cultural Encounters. This show highlights how artists have explored their personal ties to familial and cultural backgrounds. During this ARTbreak, Sirmons will give you the tools needed to explore and learn more about your own heritage.

Tuesday, December 15

ARTBreak

Noon–1 pm

Art21 “Beijing”

Join us online to watch an episode from the newest season of Art21! With Beijing’s dizzying economic, urban, and cultural transformation, four artists respond to the region’s relentless evolution with urgency and ambition, all the while contending with many centuries of Chinese cultural traditions.”

RESERVE TICKETS

January 30 – March 21, 2021

Through the Years: Selections from the Asian Art Collection

February 6 – May 16, 2021

Framing Moments: Photography from the Kalamazoo Institute of Arts

NOVEMBER 2020

DECEMBER 2020

Programs

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Thursday, December 17

Essential Arrival: Michigan’s Indian Immigrants in the 21st Century
7 pm

Watch this fascinating virtual film screening of Essential Arrival: Michigan’s Indian Immigrants in the 21st Century, a matter of history: it continues to be known about who Indian immigrants are, what values drive them, and what they have to contribute to the contemporary American landscape and complicated globalized world.

Interviewing experts from fields like law, sociology, and public policy, in addition to many families of Indian immigrants in Michigan, this film paints a broad and essential picture of who Indian immigrants are, what values drive them, and what they have to contribute to the contemporary American landscape.

Afterwards, there will be a Q&A with the amazing film director, Dr. Anila Javed. “We recognize America as a ‘nation of immigrants,’ but that heritage is not just a matter of history: it continues to be built today.”

Tuesday, January 19

ARTbreak Noon-1 pm

Brent Harris

Don’t miss this rare opportunity to hear from one of the leading sculptors in Michigan, if not globally. Sought after for his highly specialized work in clay, bronze, and other metals, Harris will discuss his work, inspiration, and artistic process. He has been working in sculpture for over 20 years, and worked on collections in New York, Chicago, and London. He serves as the Sculpture Chair at the Kirk Newman Art School.

Tuesday, January 26

ARTbreak Noon-1 pm

Printmaking and Pandemic with Deb Mattson

Deborah Mattson, artist and Printmaking Department Chair at the Kirk Newman Art School, will speak on a very timely topic: Printmaking and Pandemic. This fascinating ARTbreak will explore how printmakers past and present have addressed the issues of public health and pandemics. Mattson has been printing over for 20 years and often turns her prints into books. She holds an MFA in printmaking from Kendall College of Art and Design and runs the studio of Gun Plain Press.

KIA LIBRARY

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Book Discussions

THIRD WEDNESDAY OF THE MONTH AT 2 PM

November 18, 2020 – Mad Enchantment: Claude Monet and the Painting of the Water Lilies by Ross King

Discussion leader: Denise Lisecki

Claude Monet is perhaps the world’s most beloved artist, and among all his creations, the paintings of the water lilies in his garden at Giverny are most famous. Monet intended the water lilies to provide “an asylum of peaceful meditation.” Yet, as Ross King reveals in his magisterial chronicle of both artist and masterpiece, these beautiful canvases belie the intense frustration Monet experienced in trying to capture the fugitive effects of light, water, and color. They also reflect the terrible personal torments Monet suffered in the last dozen years of his life. —from publisher

December 16, 2020 – Interpreter of Maladies by Jhumpa Lahiri

Discussion leader: to be announced

Winner of the Pulitzer Prize for fiction, this stunning debut collection unearths the emotional journeys of characters seeking love beyond the barriers of nations and generations. In stories that travel from India to America and back again, Lahiri speaks with universal eloquence to everyone who has ever felt like a foreigner. —from publisher

January 20, 2021 – The Hare with Amber Eyes: A Hidden Inheritance by Edmund de Waal

Discussion leader: Jessica Sundstrom

Edmund de Waal is a world-famous ceramicist. Having spent thirty years making beautiful pots—which are then sold, collected, and handed on—he has a particular sense of the secret lives of objects. When he inherited a collection of 264 tiny Japanese wood and ivory carvings, called netsuke, he wanted to know who had touched and held them, and how the collection had managed to survive. —from publisher

JANUARY 2021

Tuesday, January 12

ARTbreak Noon-1 pm

The Anagama Kiln with Julie Devers

Are you familiar with the unique Kirk Newman Art School Anagama kiln? It is a wood fire kiln measuring more than 40 feet in length! This process dates back to the early fifth century, and you will find these kilns a rarity not only in our region, but also globally. Sought after for his highly specialized work in clay, bronze, and other metals, Harris will discuss his work, inspiration, and artistic process. He has been printing in sculpture for over 20 years, and worked on collections in New York, Chicago, and London. He serves as the Sculpture Chair at the Kirk Newman Art School.

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CERAMICS

One-on-One Critique in Ceramics
Join Brian in a fifteen or thirty-minute discussion and critique of your work. Please have a few pieces ready to show and discuss. A critical look at your work is important for growth as an artist. Take a look at what works and what doesn’t work in a nurturing and supportive discussion. Taking a close look at your work is always helpful for moving forward as is articulating your intent.

900 15 minutes - $15
1000 30 minutes - $30

Begining Pottery's Wheel
Both sections, Studio 5
Julia Brown

Thursdays, January 14 – April 1
3:30–9 pm/12 weeks
$370/Members: $350
Prerequisite: Beginning Ceramics

This class will be beneficial for students who are new to the potter’s wheel and would like to develop their throwing skills. Students will receive instruction for centering clay on the wheel. Through demonstration and discussion, students will be taught basic forms such as cylinders, cups, bowls, and plates. An introduction on using the studio glazes and slips will highlight your thrown pots.

The Potter's Wheel: Intermediate/Advanced
Both sections, Studio 5
Tom Richards (917)

Tuesdays, January 12 – March 30
1–3 pm/12 weeks
$370/Members: $350
Prerequisite: Beginning Ceramics, Beginning Potter’s Wheel

Cast fete to the fire and discover the wonderful possibilities of wood-firing and ceramic forms such as jars, pitchers, and stacked lidded forms. The class will culminate with a four-day firing in early May. This is one of our most enlightening and challenging clay classes offered.

Anagama (321)
Julie Deves, Studio 5

Thursdays, January 14 – April 1
3:30–9 pm/12 weeks
$370/Members: $350
Prerequisite: Beginning Potter’s Wheel or equivalent

This course is designed for all levels of clay experience. Wheel-throwing, slab-building, pinching, coiling, and surface decoration techniques utilizing terra sigilata. Anagama (321) is one of our most enlightening and challenging clay classes offered.

One-on-One Writing Critique
Elissa Cahn is offering manuscript review for all types of fiction. The review may include feedback on aspects of fiction such as plot, conflict, point of view, setting, dialogue, voice/tone, scene, and technical issues. The instructor will provide written comments - $40

Creative Writing/ Writing Poetry (617)
Joseph Gross, Online with Zoom Pro

6:30–9 pm/12 weeks
$240/Members: $220

Creative Writing/ Writing Poetry (617) This class will focus on writing fiction, allowing students to work from home. Discuss the aesthetics of your writing, editing, and the firing schedule. Then, in May, join the in-person Anagama for a four-day firing of the KIA Anagama wood-fired kiln. Wood firing requires on-site participation to all aspects of the process: wood prep, kiln loading, firing, and unloading. The results are unique pots touched by flame and ash, and an unforgettable communal experience. Glazes are provided; clay and bisque firing are not included.

Writing Memoir (617)
Josef Gross, Online with Zoom Pro

6:30–9 pm/12 weeks
$240/Members: $220

Writing Memoir (617) This class will focus on writing a memoir from real memories and experiences. Through the examination of work by great contemporary artists and direct feedback from fellow writers, we will consider form, tone, strategies, and tools to enrich our attempts at personal storytelling in the written word. Participants should be ready to share their work with others and respond in kind with thoughtful preparation. The instructor will provide reading materials as handouts.

Drawing Basics
Deb Mattson, Online with Zoom Pro (903)

Tuesdays, January 12 – March 30
1–3 pm/12 weeks
$240/Members: $220

Drawing Basics Deb Mattson will guide you through the basics of drawing and painting. This course is designed for all levels of clay experience. Wheel-throwing, slab-building, pinching, coiling, and surface decoration techniques utilizing terra sigilata. Anagama (321) is one of our most enlightening and challenging clay classes offered.

JOIN THE KIA!
Drawing Basics II (904)
David Yelder, Studio 4
Thursdays, January 14 – April 1
1:30–3:30 pm/12 weeks
$240/Members: $220
Prerequisite: Beginning Drawing or equivalent
Experience expressive communication using fundamental skills to explore visual interpretation with an emphasis on variety and innovation. An array of media will be examined each class session with a variety of subject matter. Study mark-making, compositional plotting, planar value, light and shadow analysis, and further investigate the principles and elements of art and design.

Intro to Colored Pencil (906)
Karen Matson, Multi-purpose
Saturday, March 27
2:00–5:00 pm/10 weeks
$75/Members: $55
Love colored pencils but not the tedious, time-consuming process? Learn how to create painterly effects quickly using Prismacolor Art Stix and solvents. You’ll be able to cover large areas of illustration board with dramatic intense colors...in just minutes! Photo references will be available to choose as subjects. Illustration board and a colored pencil kit ($12) will be available for purchase at the beginning of class.

Painting with Colored Pencils and Solvents (907)
Karen Matson, Multi-purpose
Saturday, February 20
9 am–4 pm/One day
$75/Members: $55

PAINTING

Beginning Watercolor (910)
Susan Badger, Online with Zoom Pro
Thursdays, January 14 – April 1
1:30–3:30 pm/12 weeks
$240/Members: $220

Watercolor with Expression
Susan Badger, Online with Zoom Pro
Friday, February 12 – March 30 (011)
6:30–9 pm/12 weeks
$240/Members: $220

Watercolor Experience
Susan Badger, Studio 2
Wednesdays, January 13 – March 31 (012)
1:30–6 pm/12 weeks
$240/Members: $220

Prerequisite: Watercolor experience
Develop and express your creativity with techniques including wet into wet, color mixing, and layered transparent washes. Composition, simplification of shape, color, and value will also be explored.

Expanding Transparent Watercolor (913)
Don Marcink, Studio 2
Thursdays, January 14 – May 25
1:30–4:30 pm/12 weeks
$260/Members: $240

Prerequisite: Beginning Watercolor
Explore oil or acrylic painting from alla prima painting to layered techniques involving underpainting and overpainting. All styles, directions, and content encouraged. Bring whatever painting materials you have.

Enjoying Transparent Watercolor (913)
Don Marcink, Studio 2
Wednesdays, January 13 – March 31 (011)
1:30–3:30 pm/12 weeks
$240/Members: $220

Prerequisite: Beginning Painting
Enjoy painting looser watercolors with weekly demonstrations exemplifying wet-in-wet, layering, clear values, refined shapes, rich colors, and compositional techniques. Bring watercolor materials to the first class.

Intermediate and Advanced Watercolor (914)
Deb Lulewicz, Studio 2
Tuesdays, January 12 – March 30
10 am–12:30 pm/12 weeks
$240/Members: $220
Prerequisite: Watercolor experience
Experienced painters will explore the next level by concentrating on composition, color and subject matter. Painters will be individually guided. Please bring your materials and subject matter to class.

Oil and Acrylic Painting
Kenneth Freed, Studio 6
Monday, January 11–March 29 (915)
6:30–9 pm/12 weeks
$80/Members: $60

Prerequisite: Introduction to Watercolor

FIBER

One-on-One Critique in Fiber
What would Gretchen do? Experience a one-on-one critique of your fiber art with Gretchen Huggett. Gretchen will share her knowledge and expertise along with constructive criticism and suggestions. Time may be available to ask technical questions. Gretchen’s email is ghuggett@aol.com
(510) 15 minutes – $15
(511) 30 minutes – $30

One-on-One Critique in Dying
What would Rita do? Experience a one-on-one critique with Rita Pettays. Subject matter includes several techniques related to dying with acid dyes and procion MX fiber reactive dyes; dying yarn, fiber, fabric, and clothes; color theory and color mixing; and fiber arts techniques related to Anshu Shobori, Hitomi Shibari, and Ori Nui Shibori. Topics related to Natural Dyeing are not available.
(512) 15 minutes – $15
(513) 30 minutes – $30

Intro to the Drop Spindle (518)
Emily Wohlscheid, Weaving Studio
Wednesday, February 17
10 am - 12:30 pm/One day
$40/Members: $20
Whether spinning has just piqued your interest or you’re ready to level up and want something more portable, the drop spindle offers a simple, affordable, and compact tool for creating handspun yarn. In addition to the basics of spinning and plying on a drop spindle, students will be introduced to how weight, size, and design all have an impact on choosing a spindle.

Spinning (519)
Emily Wohlscheid, Weaving Studio
Wednesdays, February 24 - March 24
9 am–11:30 am/5 weeks
$115/Members: $135

Intermediate/advanced students will further their practice through demonstrations, exercises to aid in consistency, ply structure, custom blending, and more. Wheels may be reserved at the time of registration. All materials provided.

Rug Hooking – Developing and Continuing Study (516)
Martha Rosenfield, Studio 2
Thursdays, January 14 – March 18
6:30–9 pm/10 weeks
$250/Members: $220

This course is for beginners as well as those with some rug hooking experience. Beginners will make a hand-hooked rug using a rug frame and wool fabric. Get an overview of methods and create a small hooked mat. Bring a tote bag and scissors to the first class; other tools and materials will be provided. Continuing students will design their own pattern. The rug pattern, with guidance from the instructor. Linen for pattern making and a limited amount of wool for hooking are included.

An email message will be sent confirming your class registration(s), including a supply list and contact details, if applicable.

KIRK NEWMAN ART SCHOOL

Look for one-day workshops highlighted in yellow.

NEW: Open studio time is available only during extended classroom hours.

WINTER ADULT CLASSES

Indicates ONLINE ZOOM CLASS.
GLASS

Beginning Fused Glass (450) Mike Oding, Studio 6
Thursdays, January 14 - March 25
6:30 – 9 pm/10 weeks
$250/Members: $230

Students will learn how to select, cut, and grind glass while designing unique pieces of art. Projects will include sun catchers, nightlights, and a small slumped bowl. All materials and tools included. Additional materials available for purchase as needed.

Bowls and Sun Catcher Kiln-Fused Glass (462)
Linda Kekic, Studio 6
Saturday, March 13
12–5 pm/One day
$75/Members: $55

Where kiln-fused glass art? Make a 5” or 4”x6” slumped bowl and a window hanging sun catcher using beautiful transparent and opaque glass, frit, confetti and stringer. Learn to cut, grind, saw, design and create. All materials and tools included. Additional materials available for purchase as needed.

JEWELRY AND METAL

Beginning and Intermediate Jewelry (700)
Danny Giancaspro, Jewelry Studio
Mondays, January 11 - March 22
5–8 pm/11 weeks
$295/Members: $275

Learn the basics of handcrafting jewelry. Through demonstrations and discussions, become familiar with layout, piercing, filing, texturing, basic rolling, shaping, soldering, forming, finishing, and polishing. With practice, gain knowledge and confidence in jewelry making skills. There will be no open studio time except during your extended class hours. All materials provided with additional available for purchase.

Lapidary Basics & Beyond (705)
Dawn Coeur, Jewelry Studio
Wednesdays, January 13 - March 24
6:30 – 9 pm/11 weeks
$365/Members: $345

Begins students will be introduced to cutting, grinding, and polishing stone slabs into a variety of shapes, including calibrated and free-form cabochons. Students with previous lapidary experience can practice and refine their technique. There will be no open studio time outside class hours. Some materials provided with additional available for purchase.

Silver Etching (706)
Linda Kekic, Jewelry Studio
Friday, January 22
1 – 4 pm/One day
$65/Members: $45

Learn how to etch sterling silver and transfer designs to be etched on sterling silver. Etchings may be highlighted with a patina. From the pieces you create, you can make earrings and/or a pendant. All tools and materials will be provided with additional materials available for purchase.

Stacking Rings (707)
Linda Kekic, Jewelry Studio
Friday, February 19
1 – 4 pm/One day
$60/Members: $40

Prerequisite: Beginning Jewelry or equivalent/Basic finishing skills
Explore the art of casting by bringing your design process to the next level and the avenues of casting. Experience different types of wax and natural substances used in lost wax casting and explore free-form casting techniques. There will be no open studio time except during your extended class hours. Bronze is provided for casting and sterling silver available for purchase.

Piercing, Patina, & Pattern (704)
Emily Woldhsch, Jewelry Studio
Wednesdays, March 3 – 24
12–2:30pm/4 weeks
$115/Members: $95

Learn the basics of sawing and finishing for beginners with helpful tips and upgrade recommendations for more advanced students. Exciting surface design techniques and the use of our facilities offer advantages whether you are a beginner or need a studio for inspiration. There will be no open studio time outside class hours. Some materials provided with additional available for purchase.

Layering Metals (709)
Emily Woldhsch, Online with Zoom Pro
Wednesdays, January 13 - 27
1:30–3 pm, 3 weeks
$55/Members: $45

Utilizing layers in jewelry and metal-smithing creates flexibility to create impactful designs. In this demonstration-style class, explore different techniques for layering in our designs, including other materials, mixed metals, texture, piercing, rivets, and soldering. Students will be presented with visual inspiration each week with guidance for creating their own layered designs.

Designing with Tabs (710)
Emily Woldhsch, Online with Zoom Pro
Wednesdays, February 10 – 24
1:30–3 pm, 3 weeks
$55/Members: $45

Tabs are a versatile and accessible technique in jewelry and metal-smithing. In this demonstration-style class, students will be guided through several fabrication methods for creating tabs without the use for a torch. Tab applications will include stone setting, rivets, and wings. Students will be presented with visual inspiration each week with guidance for designing their own works utilizing tabs.

Photography & Digital Media

One-on-One Critique in Photography (804)
Mary Whelan, Online with Zoom Pro
Wednesdays, February 10 – 24
1:30–3 pm, 3 weeks
$55/Members: $45

Submit your portfolio of 10-24 images for review prior to the session. These can be certain images, a project idea, or a series for a variety of criteria. The photographic technique, printing technique, content overview, subject matter, series continuity and concept or topic are topics we can discuss together and answer questions you may have regarding your work.

Prerequisite: A basic knowledge of Photoshop or Lightroom. Photoshop installed on your computer.

Fundamentals of Photography (805)
Corinne Satterlee, Online with Zoom Pro
Tuesdays, January 12 – February 16 (802)
6–8 pm/3 weeks
$170/Members: $150

Join in this demo-style class to go over some of the basics of the digital camera. This class is for anyone looking for everything from tips to improve their bezels, advice for strange shapes, or inspiration. Students will then work with the镜头 on this box along and take advantage of the re-watch to practice independently. Demonstrations will be catered to students’ needs/questions.

Prerequisite: A basic knowledge of Photoshop or Lightroom. Photoshop installed on your computer.

In this final installment of advanced Photoshop techniques, explore various ways to enhance photos creating a unique personal style. The instructor will share her expertise on how to output for print on inkjet papers to best suit your images.

Earring Geometry (712)
Lauren Tripp, Online with Zoom Pro
Friday, February 19
6–8 pm/3 weeks
$170/Members: $150

Take control of your photos! Corinne will help students go beyond the camera’s Auto mode and master the fundamentals of photography. Basic photographic concepts on exposure control and composition are explored, helping to communicate your unique voice with images. Mastering the technical functions of the camera creates better photos. Understanding camera controls can change everything in your picture making.

Prerequisite: A basic knowledge of Photoshop or Lightroom. Photoshop installed on your computer.

An email message will be sent confirming your class registration(s), including a supply list and contact details, if applicable.
To keep our students and staff safe, we have instituted new safety protocols. All persons entering the KIA agree to wear a mask at all times, maintain 6 feet physical distancing, undergo a simple pre-screening process when entering the building, and use hand sanitizer before entering studies. Studies are sanitized after each class.

KIRK NEWMAN ART SCHOOL

Introduction to Lighting (808)
Amelia Falk Wagner, Online with Zoom Pro
Wednesdays, February 3 – March 10
6:30–8 pm/10 weeks
$90/Members: $70
Prerequisite: A camera capable of manual exposure and familiarity with the camera controls.

The instructor will cover the fundamentals of studio lighting, including: strobes, handheld flash units, metering, reflectors, gels, and how to set up a home lighting studio for the most effective results. Demonstrations will include setting up the studio lights for photographing portraits, environments, and tabletop still life.

Black-and-White Darkroom
Mary Whalen, Print Studio
Mondays, January 11 – March 15 (809)
11 am–2 pm/12 weeks
$290/Members: $270
Prerequisite: A basic knowledge of photography. Students must bring film and print darkroom chemicals and equipment.

The instructor will teach you through the basics of plate preparation and printing your own image with the potential of creating fine handmade prints. Gum bichromate printing is a 19th-century color photo process with effective results. Demonstrations will include printing the studio lights for photographing portraits, environments, and tabletop still life.

Alternative Photo Process/Cyanotypes (811)
Mary Whalen, Darkroom and Computer Lab
Saturdays, January 16 – 30
1–4 pm/3 weeks
$135/Members: $115
Prerequisite: A basic knowledge of Photoshop is helpful.

Start off coating paper with cyanotype chemistry and making photographs using botanicals and objects. Move to the computer lab to generate digital negatives to print on our freshly coated cyanotype paper. This digital negative-making technique can be used for most alternative printing processes, blending digital technology with hands-on printing.

Alternative Photo Process/ Gum Bichromate (812)
Dave Jones, Darkroom and Computer Lab
Thursdays, January 14 – March 18
6–9 pm/10 weeks
$290/Members: $270
Prerequisite: A basic knowledge of Photoshop is helpful.

This is a class for those who love to make handmade prints. Gum bichromate printing is a 19th-century color photo process with applications. Learn to produce digital negatives from digital files, color slides, or film. This digital negative-making technique can be used for most alternative printing processes, blending digital technology with hands-on printing.

Encasulizes Techniques; Photo Transfers & Printing (813)
Mary Whalen, Studio 6
Saturdays, February 6–27
1–4:30 pm/4 weeks
$195/Members: $175

Learn the basics of working with this ancient process. The encasulize medium will be used in combination with photographs, photo transfers, and collage techniques. Learn various techniques for adding color. Use layering of color with pigment sticks and the encasulize medium to create transparency and depth to the imagery. Equipment, paint, medium, and brushes will be supplied for the class.

Introdu to Lithography (754)
Don Domontowski, Print Studio
Wednesdays, January 13 – March 31
9:30–10 pm/12 weeks
$265/Members: $245
Prerequisite: Beginning Drawing or equivalent.

Participants will discover their drawings coming to life as reproductions. Print on Pronto plate printing, one of the easiest and fastest printing processes. This course will also cover the more traditional lithographic media of aluminum plates and stones. Step-by-step instructions will take you through the printing of edition sets and press operation. Enjoy drawing and printing your own image with the potential of creating an edition of your own prints.

Screen Printing Basics (755)
Caitlyn Pelfresne, Print Studio
Tuesdays, February 23 – March 30
5:30–9 pm/6 weeks
$145/Members: $125

Learn the basics of screen-printing or develop your skills into multilayer prints. Sessions include small group instruction and plenty of work-time in the studio. You can use paper or fabric to make your own prints, cards, posters, or gifts. Biring drawings, photos, work-in-progress, or ideas to the first class.

Block Printing (756)
Trevor Grabill, Print Studio
Mondays, January 11 – March 29
5:30–9 pm/12 weeks
$265/Members: $245

Printing carved blocks is one of the oldest and most versatile tools for reproducing art. Develop your relief printing skills in this class for beginners to advanced printmakers. Learn the ins and outs of carving and printing linoleum and woodblocks; benefit from the KIA’s well-stocked collection of tools and equipment. Discuss your work in a community of like-minded makers. Please bring drawings or reference photos to the first class.

Professional Practices for Artists: Finding Artists’ Opportunities (761)
Danielle Wyckoff is an Associate Professor of Drawing and Printmaking at Kendall College of Art and Design. Her work, which includes works on paper, installations, and performance, is exhibited nationally and internationally. Workshop participants will be able to view her collaborative work, The Reproductive Media Mobile Zine Library. Danielle’s website is daniellewyckoff.com.

VISITING ARTIST DANIELLE WYCKOFF

Zine Workshop (760)
VA, Kendall College of Art and Design
Saturday, March 27
1–4 pm/One day
$90/Members: $70

Do you have something you want to share? Make a zine! A zine is a self-published booklet that often covers a single topic with the purpose of sharing information. Zine size is short for magazine, and typically these small texts are fun to make, inexpensive to produce, and easy to distribute. Learn more about zines, visit several examples, and make your own. Students should bring information to be shared! Upon registration, Danielle will reach out about generating ideas for zine topics.

Portfolio Practices for Artists: Finding Artists’ Opportunities (761)
VA, Kendall College of Art and Design
Saturday, April 10
1–4 pm/One day
$90/Members: $70

Dive into some tactics for finding opportunities as well as reviewing some of the common documents and items needed to apply. Come to this class prepared to meet fellow artists, trainee, and receive solid information about the first steps in developing your career in the arts. Students bring any professional documents they’ve created for peer review or one-on-one feedback from Danielle.
One-on-One Critique in Sculpture
Brent Harris, Studio 1
Mondays, January 11 – March 29
6:30–9 pm/12 weeks
$275/Members: $255
Prerequisite: Permission of the instructor
This class is for the self-directed student who wants to expand their skill set and enhance their abilities in metal sculpture. Students must be familiar with the safe use and operation of the equipment in the studio. Students will provide their own approved material. Problem solving and techniques will be the focus of the class.

Sculpture Foundations (414)
Jose Velarde-Chan, Studio 1
Tuesdays, January 12 – March 30
6:30–9 pm/12 weeks
$275/Members: $255
Designed for those who want to develop skills and understanding before embarking on their own projects. These kits have been inspired by our permanent collection and artists who have been inspired by our permanent collection. All materials are provided. Appropriate age and grade are strictly enforced.

WELNESS

Yoga (600)
Patra Ryder, Auditorium
Tuesdays, January 12 – March 30
5:15–6:15 pm/12 weeks
$105/Members: $85
Patra’s yoga class will be an eclectic style of yoga designed for all levels. She will guide you through your practice with flow movements, static poses, breathing techniques, and meditative relaxation. Yoga helps with flexibility, strength, and often can help with metabolic functions. Wear comfortable clothes and bring a yoga mat. Enjoy Patra’s 15 years of teaching experience. Gallery admission for twelve weeks is included.

Tai Chi (603)
Ed Sherlock, Auditorium
Wednesdays, January 13 – March 31
12:15–1 pm/9 weeks
$90/Members: $70
Learn stress-relieving practices to identify and process forces of tension and negativity. Balance, flexibility, stamina, and circulation are improved through a series of slow motion, non-strenuous movements using focus and concentration. Tai Chi is safe for all ages and fitness levels. Please wear comfortable, non-restrictive clothing and comfortable, flat-soled shoes. Gallery admission for six weeks is included.

Figure Sculpture (412)
Brent Harris, Studio 3
Thursdays, January 14 - April 1
6:30–9 pm/12 weeks
$275/Members: $255
Prerequisite: Building on the concepts from the drawing board to the scale model in steel. Students will learn the history of metal sculpture, basic metal fabrication techniques, and how to safely use the equipment. Welding gloves/mask and appropriate safe clothing required. Welding helmets are highly recommended. No prior experience necessary.

Advanced Mixed Media/Fabrication (421)
Brent Harris, Studio 1
Mondays, January 11 - March 29
10 am–12:30 pm/12 weeks
$275/Members: $255
Prerequisite: Building on the concepts from the drawing board to the scale model in steel. Students will learn the history of metal sculpture, basic metal fabrication techniques, and how to safely use the equipment. Welding gloves/mask and appropriate safe clothing required. Welding helmets are highly recommended. No prior experience necessary.

Art Camp Kits
Experience the fun of Art Camp conveniently in your home! These kits include supplies and step-by-step directions for making your own projects. These kits have been inspired by our permanent collection to include artist fact sheets, art terms, and other educational components, as well as everything you need for fun art activities.
Visit kiarts.org or call 269-349-7775 for more information.

Art Expression (174)
Evelyn Cooper, Studio 2
Saturdays, January 9 – March 27
9:30–11 am/12 weeks
$170/Members: $150
All About Clay (175)
Jose Velarde-Chan, Studio 1
Saturdays, January 9 – March 27
9:30–11 am/12 weeks
$170/Members: $150

Photography (179)
Courtney Nelson, Studio 5
Tuesdays, January 12 – March 30
10 am–12:30 pm/12 weeks
$220/Members: $200

Art Expression (174)
Evelyn Cooper, Studio 2
Saturdays, January 9 – March 27
9:30–11 am/12 weeks
$170/Members: $150

Photography (179)
Courtney Nelson, Studio 5
Tuesdays, January 12 – March 30
10 am–12:30 pm/12 weeks
$220/Members: $200

Spring Break Art Camp
GRADES 1–5
March 29 – April 2, 2021
Further registration details coming soon. Visit kiarts.org for more information.
In order to ensure safe physical distancing and crowd-free shopping, you MUST reserve your time to shop at kiarts.org.

PERSONAL SHOPPER  [FEE APPLIES]
SHOP FROM THE COMFORT OF YOUR HOME! If you don’t feel comfortable shopping in person, we can provide a personal shopper—by appointment only at kiarts.org—to take you on a VIRTUAL REAL-TIME TOUR of the sale.

VIRTUAL SALE  |  November 9 through December 21, 2020
Select works by your favorite artists are available for purchase at kiarts.org.