



STAFF

Robb Main - Editor in Chief
Media Arts & Animation

Brad Stulc - Managing Editor
Interior Design

Ronald Farber - Business Manager
Visual Effects & Motion Graphics

Chelsea Hammerbeck - Layout Editor
Graphic Design

Chris Bruns - Layout Editor
Graphic Design

Eric Winkelmann - Layout Editor
Graphic Design

Toni Gnasdoskey - Program Editor
Advertising

Christopher Richardson - Contributor
Visual Effects & Motion Graphics

Melissa Mackey - Contributor
Photography

ADVISORS

Christopher Title - Content/Editorial Advisor
Communication Arts Instructor

Jennifer Thompson - Business Advisor
Advertising Instructor

Tim Armato - Design Advisor
Graphic Design Instructor

Anj Kozel - Publication Advisor
Director of Communications

Deb Weiss - Editorial Advisor
Communication Arts Instructor

Jeremy Frandrup - Editorial Advisor
Communication Arts Instructor

LETTER FROM THE EDITOR

ROBB MAIN

Media Arts & Animation

Hello to all of you here at The Art Institutes International Minnesota and welcome to the fall issue. Although it's cooling off outside, we're keeping the fires of creativity burning with each new issue of our magazine.

I have seen the evolution of the magazine over the past four years, and have been continuously inspired by the great things that have emerged from this publication and my experience with it. I have had the opportunity to work with some amazingly creative and knowledgeable people, both students and instructors. Working as a team to create something that represents everyone at our school has been, and continues to be, a rewarding and educational experience. The work I have seen from students, both written and visual, has been amazing. Each issue continues to display the outstanding talent of people and organizations connected with our community of learning.

The challenge of working with many creative perspectives has been phenomenal for my own career development. It has been a privilege to be a part of this student publication because it's not only fun to read, but it's also exciting to create.

As the new Editor in Chief, I have big hopes for the future of C². It is my ambition to have students flock to our meetings and contribute to this amazing publication. Your voice can be heard and your vision can be shared. I also hope to see our drop-box overflowing with submissions. I hope to see yours! Enjoy the fall issue.

THANK YOU

C² would like to thank Express Press for the superior quality and service they provide in support of our publication.

COVER ART

Chelsea Hammerbeck

Image Title: *Coruscapes*

Program: *Graphic Design*

AARON NOSAN

Image Title: *Watch Piece*

Program: *Media Arts & Animation*

Artist Statement: *A study of precise curved lines showing elegance in style and texture.*



ANGIE DOLL

Image Title: *Dinning (top), Bar (bottom)*

Program: *Interior Design*





BRITTANY McINTOSH

Image Title: *Apocalypse*

Program: *Media Arts & Animation*

Artist Statement: *I'm a kid at heart, and I just couldn't let go of my old Neopets characters. For my illustration final, I decided to revamp my old band of Neopets characters and make a tour poster for them. Then, later on, I made a character lineup of all of the characters, their designs, and their positions in the band. It was challenging and time-consuming, but it was totally worth it!*



MR. BIG DADDY AND NUMBER ONE

JENNIFER PODOLSKY (story & art)
Media Arts & Animation

“What’s the big bucket for?” A boy sitting next to me on the bus smarts off.

“For Mr. Big Daddy. The buckets they give here at the camp are too small for a winning catch like him.”

“Mr. Big Daddy? Who’s that?”

“Only the biggest frog you’ll ever see. Anyone who finds Mr. Big Daddy in the past has won the camps annual frog race.”

“Oh, yeah? Have you ever found him?”

“Only every year,” I answer, grinning. “By the way, my name is Mattie.”

* * *

I feel the excitement in the air as the bus rolls to a stop at Camp Meadowlands. The path to the cabin is a narrow, shaded, dirt road sur-

rounded by thick trees. It’s amazing how many frogs this year dance back and forth across the path in some sort of hopping party.

The cabin itself is an actual log cabin with rustic bunk beds lined up on the outer edge of the wall.

“I want the bunk you’re sitting on Mattie!” Chad demands. “So do I!” I shoot back. I have the primo top bunk right next to the window.

As the sun tucks itself to sleep, and all the campers crawl into their sleeping bags for the night, I unzip mine and crawl down the end of the bunk. Quietly, my toes touch the floor boards, and I tiptoe across the floor trying not to make any squeaks. I softly close the rickety door behind me. The night dew and sounds of crickets greet me as I shine the flashlight down the path towards the home of Mr. Big Daddy.

I move the flash light back and forth and a ray of light sweeps across the dark grass. Suddenly, there’s a click, a snap, and I whirl around to see Chad.

“Chad, what are you doing here? Trying not to scare the frogs?” I whisper.

“My flash light went out, and, well, you know where Mr. Big Daddy is.” Mosquitoes buzz around me, and I frantically whip my hand back and forth. Then, my eyes lock onto a pair of beady little eyes in the darkness. I freeze. There he is, Mr. Big Daddy himself.

“Hello you,” I whisper.

I move toward him and slowly lean in. I lunge for him, and then he’s in my hand, thrashing his hardest. I run back to the cabin as fast as I can, and Chad runs close behind. Big Daddy puts up the fight of his life as his long legs kick in every direction, but I manage to shove him in my bucket.

* * *

In the morning, I open the lid of my bucket to discover Mr. Big Daddy has shrunk.

“Wait a minute! How can a frog shrink?” I voice in shock.

"Look at the size of my frog!" Chad announces and flaunts Mr. Big Daddy. My jaw hits the floor and my anger rises. I march over to Chad waving my small frog in his face.

"Why did you switch my frog? What do you think you are doing?"

"I'm winning, Mattie," Chad smirks.

"No, I'm winning! I'm the winner!" I cry back.

* * *

The day of the race, all the athletes line their frogs up at the starting line. I set my little frog I have named Little Brave next to gigantic Mr. Big Daddy. Chad grins as he shakes his head. The counselor waives her hand and says, "On your mark! Get set! Go!!!"

They're off and hopping; Mr. Big Daddy jumps right out in the lead; Little Brave fights back on the outside lane, brushing the side of Mr. Big Daddy; Little Brave is at his throat; down the stretch they come; Mr. Big Daddy by a head; then, Little Brave makes his move.

"Come on! Come on! Get it! Get it! Go! Hustle!" I yell.

With one leap! With one bound! One swift kick! Little Brave crosses the finish line first! I throw my arms up and dance around in victory.

"Whoooo! I'm number one!" I scream.

* * *

I march over to Chad perfectly intending to rub my number one ribbon in his smug face.

"Congratulations, Mattie! I bet you think you're top frog now!" Chad says with content.

"Well, yeah!" I boldly display my ribbon. Chad discreetly brushes tears from his eyes, and with frustration says, "I just wanted to know what it was like to win something."

"That's how you win things? By stealing? That's not winning, that's--that's--," I search for the right word, "Cheating," I finally burst out, fuming at him for taking away my frog.

"Is winning really that important to you, Mattie? You're the one every year holding the blue ribbon in your hand!"

I look at my blue ribbon and then at Little Brave in my bucket and it hits me. Trying to take credit for something I didn't do would be the same thing as cheating like Chad.

"You're right, Chad. I didn't win."

"What?" Chad said bewildered.

"Yeah, I didn't win anything. I wasn't the one hopping my hardest in the race." I reach down and tie the ribbon around Little Brave's neck.

"What are you doing?" Chad gasps in shock.

"I'm giving credit to the real winner."





LEVI KRIPPNER

Image Title: *Epiphone SG*

Program: *Media Arts & Animation*

Artist Statement: *A hyper realistic model of an Epiphone SG guitar.*

I wanted to model something as close to the actual object as I could.



JACKIE GAHKAY TSUI

Image Title: *Solitude*

Program: *Media Arts & Animation*

ERIK ANDERSEN

Image Title: *Who I Am*

Program: *Media Arts & Animation*

Artist Statement: *In all of my drawings I try to convey the struggle between the mechanical, artificial world mankind has constructed for itself and the world that exists in the flesh and the mind. It is an unpleasant and psychologically twisting thought to bear, however it is something that many have yet to discover for themselves. I believe that it is essential for people to discover their place in life. My artwork tries to pull a small portion of that into people's mind frame, so that they can better understand life.*



UNKNOWN

ERIK ANDERSEN

Media Arts & Animation

I am a reaper of the light; I can see all that passes by me. In utter disgust, I squander and wait. I have been in and out of consciousness for years. My memoirs of life are lifeless and false. Watch me as I stir. I have lived once and will never live again. I was once someone else, some shell of matter that has long since fallen from my skin and blown away into the world, into the Earth's endless history. Why laugh, sing, cry, be? I can plainly see the outline of the horror, the depression that keeps you locked away inside your thoughtless mind. Dare I look at it? Like the sun, it blinds you when you stare. It burns a hole in your thoughts, all the way through, through your plans, dreams, hopes, and desires.

What is it that makes you whole? In life, one will always search for the means to survive. Why survive? What happens that is so worthwhile after surviving an ordeal? Man will always look for a way to better himself in life, as if life is a race to death, and the afterlife that awaits in the mind. To look beyond the fallacies of the illusions of life is to discover the empty truth, all the empty promises of what was once as good as fact. Do what it takes to see the truth and you will not like what you discover; there is no fate, no purpose, no religion, no magic, and no hope. Only lies contain order in a society of animals.

All of this is basic, simple, understood, and coherent in my mind. As I lay in the dark, time passes; the world is happening without me. Out there on the surface of this rock, infinite actions, with Newton's law in mind, occur. I don't see them, I don't know of them, I will not take part in them, and I will never know them. If a tree falls in the forest does it make a sound? If I lay here and do nothing, am I alive?

"This dream, this long torture of suspenseful emotions and decisions is all I know. Fear is not knowing your fate. If a man can make it, he would be a fool not to do so," I think to myself.

This life is a mystery, a miracle. I continue on living life and seeking new opportunities and challenges. To see the lack of meaning in life and living is not the end. The true search is trying to find what drives you. What makes you ask the questions? Why search? Perhaps human curiosity is all that keeps my mind stirring. If I am to wake up tomorrow, I will still look for the clues and search for the answers. I hope, for my sake, I never find them...

KYLE FREDERICK

Image Title: *Basicalla*

Program: *Photography*



NOT YOUR AVERAGE GUY: AN INTERVIEW WITH GENERAL EDUCATION INSTRUCTOR MICHAEL COURTEAU

BRAD STULC

Interior Design

Instructor Mike Courteau is a worldly man, well traveled, and well spoken in a couple of languages. He began teaching at The Art Institutes International Minnesota (Ai Minnesota) 11 ½ years ago.

Courteau grew up in South Minneapolis where he graduated high school. He went to the University of Wisconsin at Madison and acquired a Bachelor's degree in English. He attended St. Mary's University and graduated with a Master's degree in Education, and if that wasn't enough, he earned a Master of Fine Arts degree in Writing from Hamline University. He is married and has a young daughter.

Courteau has taught a plethora of classes at our college over the years:

Spanish I & II, Copy and News Writing, Career Development, Transitional English, English I & II, Literature, and Critical Thinking.

I asked Courteau what he enjoys about teaching, and he was the first instructor that I have spoken with who responded by saying, "I think that it is a heck of a lot of fun." He did go on to suggest that he also likes seeing students pull useful information and skills out the classes that he teaches.

One piece of his explanation that I found unique was that he enjoys being the person to give a student something new to enjoy in life, whether it be mastery of the comma or a new take on literature. Full disclosure here: I am part of Mr. Courteau's legacy. If it wasn't for taking his English classes, I would not be writing this article. I hope that I am doing him justice.

As mentioned above, Courteau speaks Spanish. He studied it throughout grade school and even attended a language school in Guatemala. He has traveled throughout Central America (sometimes on a bike!) visiting various countries along the way. Courteau's multilingual prowess doesn't end there. He studied Italian for a year and Latin for a semester. He can also read and understand some French and Portuguese.

Personally, I have always enjoyed listening to someone with a command of language, someone who can read well. If you have ever taken one of Courteau's classes, you may have noticed his eloquence. He has incredible talent. I asked him if he thought that oral presentation skills were important for students to develop, and he responded with a resounding, "YES!" Courteau would love for Ai Minnesota students to develop this ability as much as they can.

"If you talk to employers out in the work force, they say that many of our students come out with solid artistic skills and are good with computers, but they are not as competent verbally; they are not very good at articulating why they do what they do," said Courteau.



Michael Courteau, Photo: Melissa Mackey

“It’s a skill that requires constant exercise,” said Courteau.

Courteau does not just waltz into class and read literature naturally as well as he does, he practices at home reading out loud. He works on getting the pronunciation and rhythms of the literature just right.

“It’s a skill that requires constant exercise,” said Courteau.

Recently, Courteau was asked by the Dean of Academic Affairs, Dr. Susan Tarnowski, to form a committee whose charge was to heighten the role of General Education at our college; the committee is called The Gen. Ed. Think Tank. Members decided that a great way to accomplish this would be to start a book club that invites individual faculty members from different disciplines to choose a book that members of the entire Ai Minnesota community would read each quarter.

“Reading is an integral part of what General Education is,” said Courteau, “The [learning] that happens in General Education does not stay in General Education; it filters into all the courses at our school.”

Having instructors from outside the General Education department choose the books enforces the idea that General Education, and literacy in particular, should play a central role in all of our educations.

“All of the instructors here are readers, and they are interested in a wide range of topics. We in General Education want to support that kind of initiative. That is what brought the book club about,” said Courteau.

Digital Film & Video Editing instructor Rolph Belgum chose a book about understanding and conceptualization for summer quarter, *Metaphors We Live By* written by George Lakoff and Mark Johnson. A lively book club discussion took place at the end of August and was attended by instructors and faculty alike.

Graphic Design instructor Doug Westendorp has already chosen a book for fall quarter, a graphic novel titled, *Jimmy Corrigan: The Smartest Kid on Earth*, written by Chris Ware. So, pick it up and start reading, and keep your eyes peeled for more information about the book club.

You could probably write a book about the many adventures of General Education instructor Mike Courteau. No doubt, it would be thoroughly entertaining from cover to cover.

As a student of Courteau’s, I know you can learn from him and his experience, and you can have fun doing it. That’s why Mike Courteau is not your average guy.



KELSEY STEINMETZ

Image Title: *Peacock Beauty*

Program: *Graphic Design*

Artist Statement: *I did this for a final for a class and the end result was breathtaking. It's one of my favorite paintings that I've done.*



SIDNEY NAMBANGI

Image Title: *S.I.N*

Program: *Media Arts & Animation*

Artist Statement: *Anniversary 01: Dedicated to my Love, for the strange world we created this past year. Smile SIN & Smile Mic: Cynics in masks of Madness and Mayhem.*

RYAN McDANIEL

Image Title: *Burtons Fruit*

Program: *Graphic Design*

Artist Statement: *I created this project in Image Manipulation class.*

We were asked to manipulate a black and white image of fruit any way we wanted. I decided to reference the work of film director Tim Burton.





CERISSA WILSON

Image Title: *Salmon whip in a cucumber*

Program: *Culinary Arts*

Photographer: *Ronald Farber*

SERIOUS STORAGE

KERRY KLEVE

Culinary Arts

When I'm in my uniform, everybody asks me, "What are you making today?"

Usually, I say, "I don't know; I work in the storeroom."

The reaction I get is a blank look, like, what are you talking about?

I'm a fourth year Culinary Arts student. I have already completed my lab classes, but I work in the storeroom where I am expected to dress in full chef attire.

What most people don't realize is the storeroom is the heart of the Culinary Arts program. Without it, the program would grind to an immediate halt.

Currently, there are four employees and our supervisor, Chef Instructor Mark Williams. I was hired in September 2007, Kyle Hutchins has been with us since May 2008, Emily Magnuson since May 2009, and Mary Matthews was added in August 2009. We are all proud to say we work for the storeroom.

Interestingly, our newest member is The Art Institutes alumnus Chef Instructor Mark Williams, a graduate of the Culinary Management program.

Williams began his training at North Hennepin Vocational Technical School. After graduating, Williams worked as a chef in a Chinese restaurant in St. Paul, and then he worked his way up to executive chef status at a number of notable locales: Minneapolis Plaza Hotel; Sheraton Hotel and Conference Center in Lakewood, Colorado; Heather Ridge Country Club in Aurora, Colorado; Aveda Corporation; and Seven Pines Lodge Resort in northern Wisconsin. In 2004, Chef Williams decided to pursue a career in Culinary Education. I asked him a few questions:

C2 What do you do besides food?

MW Golf, I love to golf. As a matter of fact, I need to get out on the golf course right now. Winter approaches!

C2 Why did you come to Ai Minnesota?

MW I wanted to get into Education, and I got a great opportunity from Academic Director Mike Autenrieth.

C2 Do you have any goals for the storeroom?

MW It runs pretty good. There are decent systems in place, but I want to build on those systems. I want to make sure we are as efficient as we can be.

C2 What are some challenges of running the storeroom?

MW The biggest obstacle is coordinating everyone's schedule; that can be tough. Another challenge is making sure we have enough products in house at all times, like when an emergency arises or when we have a catering event. I do not like to run out of food.

C2 Do you have any goals for yourself?

MW I would really enjoy teaching a lab class. Right now, I'm teaching Food Service Sanitation and Safety. I enjoy teaching this, but I think it would be a lot of fun to teach a hands-on cooking class.

Every week, the storeroom places a bi-weekly order with four different purveyors. On Mondays, we do inventory and check par to see what needs to be ordered. It's a complicated system. Each chef compiles a list for each of their classes. The orders are placed in a database. A master order is created. We do it all.

We process orders twice a week and receive deliveries Tuesday and Friday. Don't talk to me about Fridays.

Our day begins with checking the order in (deliveries arrive at 6:30 a.m.), signing the invoice, and putting the food away: dairy, veggie, and meat. It's placed in a cooler, a freezer, or on a shelf. Then, we fill orders for each class. We store each rack in our cooler where the chef instructor can pick it up before class.

We have a lot of pride in the storeroom. In February 2010, we were inspected by an Art Institutes official from Pittsburg, and he had no complaints about our department. In fact, he wanted to teach our systems to other Art Institutes schools. This makes us proud because some of those systems were created by us students.

The storeroom employees order all of the food and supplies for every culinary class in the program. We also order for catering events: open houses, roommate rallies, and portfolio shows. We are responsible for building the food carts that supply every class. To be honest, it's like ordering for twenty different restaurants.

So, next time you see storeroom personnel, remember how hard they're working.

I have gained a lot from my experience working in the storeroom, but thankfully, my graduation nears. I'd just like to say thanks for the experience. The storeroom taught me a lot, but now it's someone else's turn. Please be patient with the new crew!

Middle Photo from Left to Right: *Chef Mark Williams, Kerry Kleve, Mary Matthews, Matthew Vasquez, Kyle Hutchins, Emily Magnuson*

photos by: Robb Main





NICK TYSON

Image Title: *Loaded Baked Potato*

Program: *Culinary Management*

Photographer: *Ronald Farber*

TOM GOODMAN

Image Title: *Pulled-Pork Sliders on Spicy Hawaiian Buns*

Program: *Culinary Arts*

Photographer: *Ronald Farber*



SHELBY PEARSON & NATALIE KNAUER

Image Title: *Sunset Buffet*

Program: *Media Arts & Animation*

Artist Statement: *We wanted to convey autumn and the fall harvest in this piece. It was a collaborative effort; we both took parts in all aspects of it. Also, bats are awesome.*



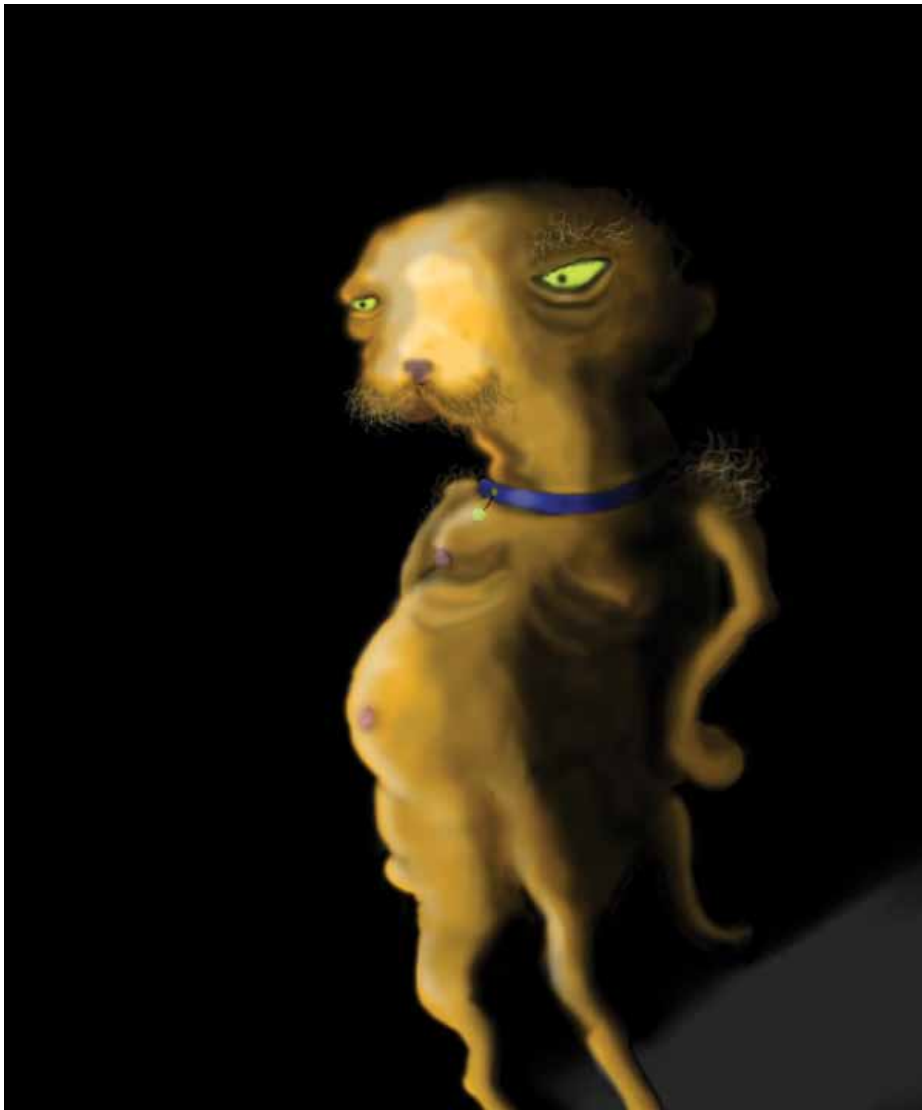


SAMANTHA MELLESMOEN

Image Title: *Hannah Peek*

Program: *Photography*

Artist Statement: *I never liked portrait photography until I began school here at Ai. I always used to take landscape and still life photographs. This school has helped open my mind to new things and new opportunities.*



JOHN RUSSETH

Image Title: *Mongoloid Man Beast*

Program: *Media Arts & Animation*

Artist Statement: *Mongoloid Man Beast, Proud and regal the Mongoloid Man Beast is always sure of himself and filled with misguided confidence.*

HOW TO SUBMIT WORK TO



Color and Resolution

Visual (non-written) works should be in CMYK color at a minimum resolution of 300 ppi; at least 8 inches on one side.

If you are unsure if your submission is compliant, please view our more detailed “Submissions Guidelines” document on the Drop Off Drive.

Written Submissions

Written works such as articles, poetry, etc. can be submitted in any of these popular formats: Microsoft Word (.doc, .docx), TextEdit/Wordpad (.rtf), or Notepad (.txt).

Submitting Your Files

On your local machine, create a new folder and name it in the following format: lastname_firstname. Add all of your files you wish to submit into this folder. Your submissions within should be named similarly: lastname_firstname_title. For example, “doe_john_sunset.jpg”. In addition to your written and/or visual submissions, include a simple text document (.rtf or .txt) entitled lastname_info including your:

- 1) Name as you want it to appear in print.
- 2) Program of study.
- 3) A 2-3 sentence (maximum) artist statement for each piece, describing your process, inspiration, materials, etc.
- 4) Email address and phone number, in case we need to contact you.

The Permission Form

No submission, visual or written, will be considered for the magazine unless accompanied by a Student Permission Form.

This document gives us permission to publish your work in the magazine. You may acquire the document in the C2 folder on the Drop Off drive. We would like to stress the fact that we do not want a digital version with your information typed in, as this does not make for a legally bound document. Print it, fill it out, sign it and place it in the C2 mailbox located in room 342 on the 3rd Level of the LaSalle Building.

With all of your submissions and your info document placed into your folder, navigate to the Drop Off drive on the (on-campus) computer that you are on.

Once in the Drop Off Drive, find the C2 folder. Within you will find a folder called Submissions. Copy the folder you created into this Submissions folder on the Drop Off Drive. Congratulations! You’ve successfully submitted your work.

A member of our staff will notify you to let you know if your work is selected or not. Please be patient, this may take some time.

In case your work is not selected, please do not be discouraged. Often the reason for this is the sheer volume of submissions we have every quarter. You are welcome to submit again at any time!

