Culture Creators

INTEGRAL
What is culture anyway?

INTERCONNECTED
How art and design help us build bridges across time and between communities

INCLUSIVE
DisArt Festival: Changing minds about disability one work of art at a time
RECEIVING THIS AWARD AFFIRMS MY BELIEF IN THE IMPACT ART AND AUDIENCE HAVE ON EACH OTHER.
— Sonya Clark, artist, speaking about sharing the Juried Grand Prize as part of ArtPrize 2015. Her piece “The Hair Craft Project” was part of The Fed Galleries’ award-winning “I AM: Money Matters” exhibition.

WE’RE NOT JUST LEARNING HOW TO MAKE STUFF FOR THE SAKE OF GETTING A JOB. WE’RE NOT SELLING INSURANCE—LET’S REMIND OURSELVES OF THAT.
— Aaron Draplin, Owner/Founder, Draplin Design Co. (DDC), encouraging KCAD students to push themselves during a visit to campus in October.

ON THE COVER
Inspired by the quote from the December issue in an article “Changing the Curve” page 20 the cover features a student’s work. The mural is created by Draplin Design Co. and painted in collaboration with KCAD alumni. The mural is a representation of the impact art and design have on our community.

SONYA CLARK POSES IN FRONT OF PART OF HER PIECE “THE HAIR CRAFT PROJECT.”
Invisible Forces

What is culture? Ask anyone on the street and you’re not likely to get the same answer twice. Is it language? Social customs? Popular culture? What about fine art or modern design? The idea of culture is innate, but understanding it proves more elusive. So what is this invisible force, this presence that, though sometimes barely noticed, envelops everyone and everything?

by John Wiegand

“Exploring culture will go as far as you chase it because it gets to the fundamentals of what makes us human,” says Dan Klyn, co-founder and information architect at The Understanding Group in Grand Rapids and lecturer at the University of Michigan. In all of his work, Klyn constantly investigates both how information shapes culture and how cultural perspectives influence the perception of information.

Dictionary definitions often tout culture as something beautiful or exotic, a thing to be admired, the pinnacle of humanity’s creation. But there are plenty of cultural mores and artifacts that are not exactly representative of the height of human achievement. Perceived or not, that disparity between beauty and reality filters down into our daily lives, forming our current cultural reality, influencing what we eat, how we think, and how we shape our perspectives.

Instead of settling on the dictionary definition, Klyn suggests a simpler understanding, attributed to the musician Brian Eno: “Culture is all the stuff we don’t have to do.” Some anthropologists have argued that in light of not possessing great physical strength or natural weapons, humans developed symbol and language systems to survive. As the day-to-day needs for language and symbols were satisfied, excess expression evolved and formed the basis for what’s developed over time into “human culture.”

“Maybe a better way of finding out where culture starts and stops is by looking at the [expressions of it] that weren’t necessary,” Klyn says. “Cursive rendering, the use of beauty on purpose, going to a play, all of the stuff we don’t have to do. That’s pretty weird.”

Yet defining culture is a fleeting notion by nature, and even if a definition could be agreed upon, it would still be limiting. Just as the word “culture” can refer to a cluster of living bacteria, the very essence of human culture is alive and ever-changing, Klyn says. Over time, the notions of culture have changed as the day-to-day needs for language and reality, influencing what we eat, what we think, and how we shape our perspectives.

As humanity progresses, those different layers of cultural realities will continue to evolve and be reshaped, Klyn says. But because culture is so embedded into humanity, those cultural shifts are unlikely to follow any sort of pattern. “There are so few things we can say with certainty about culture, but that’s one of them, it’s alive,” he says. “It’s what people do, so it’s alive. It’s what people do, so it’s full of contradictions. It’s what people do, so it’s self-aware and not self-aware at the same time. It’s a mess.”

With culture constantly evolving, reshaping, and layering on top of itself, it begs the question, what’s next? It’s been widely theorized that as technology advances and worldwide connectivity increases, humanity will be pushed ever closer to one singular global culture. With world events and communication spreading instantaneously, and an increasing once placed on people being “plugged in,” it seems easy for humanity to make that leap.

However, even though mass connectivity—largely shaped by a Western perspective—looms over the world, cultures in the digital age are making a steady push forward to retain their uniqueness and forge new layers of culture on their own terms, Fenton says. “It’s not that they don’t break Western influence, but they are constantly rekindling their heritage in new and interesting ways,” Fenton says. “Yes, there is this sort of cloud that’s hanging over, however, I don’t think it will ever be this sort of homogenization of culture throughout the globe.”

“Exploring culture will go as far as you chase it because it gets at the fundamentals of what makes us human.”

— Dan Klyn, co-founder and information architect at The Understanding Group

I think there is a steady pushback against that.”

For as much as culture shapes the fabric of humanity, the relationship between the two is symbiotic. Culture’s constant evolution gives people the chance to interact and shape both their personal cultures and that of the world around them. Learning, conversing, collaborating, and exploring the unknown are all opportunities to shape the culture of tomorrow.

“If culture is the mechanism that makes it possible for us to conceptualize anything, then what isn’t culture?” Klyn asks. “Maybe that’s the better question.”
People create culture as a means of self-expression. "From prehistoric cave paintings and Roman aqueducts to street graffiti and 3D printing, human creativity and human culture have always been in constant conversation with one another. As creators and consumers, we are always exploring the ever-shifting landscape of culture, not just to try and understand it, but to become more actively engaged in shaping it as well."

Consider the artists of the European Renaissance, whose quest for realism in their work was both influencing and influenced by the culture of inquiry that was developing around them. Or the music, literature, and visual art that fueled the American counterculture movement of the 1960s. Or the user experiences and user interface designs that have given rise to a contemporary culture driven by devices and aimed at global interconnectedness. Human history is a living, breathing case study of the connection between culture and creativity. (Impactful creators then, says KCAD Art History professor Karen Carter, must also be voracious historical scholars. "If students are not participating in some sort of dialogue with the past, they are not going to be a part of the conversation today."

Carter believes that understanding how culture and ideas about it have shifted over time also helps developing creatives get beyond the myth of creative people as isolated geniuses. "We're trying to approach this not as a craft activity to fill time, but as dynamic and constantly shifting, not static. We look at our present culture and say 'Aren't we so great? We've moved beyond rational things, and now we're thinking about all these other types of identities, gender, race, and all of these different things. ' But in many instances, that culture is just a reflection of the culture of the people in the past lacked knowledge or were misinformed. It's more productive to think of culture as dynamic and constantly shifting, not static."

"That kind of thinking suggests this teleological progression where we end up as being the best now, and people in the past looked or probably were misinformed. It's more productive to think of culture or ideas about it as not only something that we can understand it becomes a valuable skill. The MA or certificate in Visual and Critical Studies will enable graduates to refine their knowledge and bring visual theoretical expertise to their practice, teaching, and research. This theory-driven program studies a broad array of cultural artifacts and emphasizes publishing in peer review journals, and can also serve as a springboard to a variety of PhD programs."

This fall, KCAD is introducing two new Master of Arts programs designed to help students build historical context, critical thinking strategies, and innovative skills that will empower them to better understand and shape the world in which they live and create.

"It’s bigger than art. We want to get all of these pods within our community crossing over and mixing together."

— Margaret Vega, Painting Professor

"Culture may defy our definitive understanding, but that does not make attempting to shape it or investigate its historical progression futile. In fact, Morawski says, the more questions we end up asking, the better. Culture is always in a state of flux that touches all of us, whether we're aware of it or not. And when we're empowered to participate in creativity, we realize that we're all questioning, exploring, disassembling, reimagining, dreaming, building, and pushing forward together."

— Margaret Vega, Painting Professor
Art Is Every Body

Art has the power to bridge the gaps between our varied experiences of the world. Whatever form it takes, art is always created from one point of view and experienced from another. Art can give us a taste of what it would be like to see and feel the world in another mind, or from the perspective of a radically different social situation.

by Kevin Buist

The form and function of our bodies are far from uniform, but many of us still think about bodies in a very narrow way. DisArt Festival, a new planned biannual international art event coming to Grand Rapids this spring, aims to use art to expand our perceptions about disability and how it exists as a culture. It’s an art event with a strong activist bent. The art is not window dressing for the message, however. Contemporary art has a unique ability to help us confront our misperceptions, sit with this discomfort, and resolve to bring about change. Art can animate a message in a way that other political rhetoric cannot.

There’s a global community of contemporary artists tackling disability in their work, and many of them will contribute work to DisArt. The centerpiece of the festival is a major traveling exhibition of contemporary art called “Art of the Lived Experiment” (ALE). The show, which originated as part of an event in Liverpool, United Kingdom, called DaDa Fest, will be making its U.S. premiere at DisArt. ALE features the work of more than 35 notable international disability artists. Seven more North American pieces have been commissioned by U.S. curator Amanda Chesta, including mixed media and performance. The exhibition will be displayed at Urban Institute for Contemporary Arts, The Fed Galleries at KCAD, and the Grand Rapids Art Museum.

In addition to ALE, DisArt will feature a wide variety of programming all over the city, including a fashion show, a film festival, theatrical and dance performances, additional visual art exhibits, lectures, and other family-oriented experiential learning opportunities. Dr. Christopher Smit, the director of DisArt and director of Kendall College of Art and Design’s Arts and Access Initiative, is working with a dedicated team to ensure there are a wide variety of activities for all audiences.

The varied approaches to how art and disability intersect quickly make it apparent that disability as a cultural force is far more rich and complicated than most able-bodied people realize. Many of us approach disability from a purely medical frame of mind. Smit hopes that DisArt challenges this approach, and offers new ways of understanding disability within culture. The festival promotes a richer, social model of disability, as opposed to a reductive medical model. “What we’re trying to do,” says Smit, “is create a world-class art and culture event that also has a pretty strong political mission.”

Speaking about the bias toward seeing disability through a medical lens, Smit says, “We’re not denying the medical conditions of disability. What we’re saying is that the medical condition is not the only condition that defines the disabled experience. Rather, it is culture, its individual energy, individual stories and narratives that are wrapped up in the human condition, not simply the disabled condition. The problem is that when you get into a medical model, the only option is healing or health. Enough of us are saying that our lives have value without filling the norms of able-bodied imagination.”

The medical model of thinking about disability has its roots in the Industrial Revolution. Medicine arises as an industry along with other industries that used mass production to increase efficiency and propagate sameness. Bodies began to seem like machines, with an ideal shape and function, and deviation from this norm was seen as a deficiency in need of some form of corrective technology. Extending the length and quality of life, as medicine often does, is certainly a good thing. But this approach is too often uneven, and out of step with cultural and personal realities. Smit cites the polio vaccine as an example. Preventing future instances of polio was a huge advance, but those who already had the disease were left disabled without a corresponding cultural response to how to think about the reality in which they lived.

We tend to think of disability as something to be feared, cured, or pitied. From the perspective of a disabled person, those are all pretty terrible options. “I am not disabled only by muscular dystrophy,” says Smit, “I am disabled by an ableist imagination. And I’m also disabled by architecture, standards of public transportation, attitudes in the workplace, all that stuff.” Once you realize that disability is something put on you from the outside, says Smit, “then you can also say, no, I’m taking it back. I’m going to use that queering idea. I’m going to say that disability is my identity. It’s something that I can be proud of, and it’s something that makes me me.”

As powerful as this perspective on disability is, it still leaves a nagging question. Why an art festival? DisArt exists alongside other examples of so-called social practice or activist art—art projects that exist to advance a particular political outcome. The cause may be noble, but what does an art festival offer that direct political action does not?

An artwork does not force an outcome; an artwork forces a confrontation with a truth apart from our own. How is the experience of the world different in a different body? A different mind? Art forces us to accept the limits of our knowledge and limits of our own experience of the world. Once an artwork brings us into contact with a radically different experience, we are changed. Precisely how we’re changed is up to us.

“We are saying that our lives have value without filling the norms of able-bodied imagination”

— Dr. Christopher Smit, Director of DisArt
The arrangement of basic visual information like color and shape depicts an organization of cognition both on an individual and a communal level. I am interested in how we structure our world in an epistemological sense that creates meaning for both micro and macro by contrasting the organic system or pattern of biology that already exists in humans—such as hair, skin, and cells—to a predetermined geometric construct of the grid.

Aj writes an ongoing blog series for KCAD, Points of View, exploring local gallery exhibitions in order to spark an exchange of ideas about the art being created and displayed in our community. You can read it at kcad.edu/blog.
Changing the Course

Culture is everywhere, in the clothes we buy, the music we love, and the food we eat. It encompasses all of the intricate layers of humanity, defining us and driving us forward. But what happens when that culture requires a change?

by John Wieand

It’s a question that’s been tackled persistently by the art and design community over the centuries. The same calling that encourages artists and designers to mold and reshape their own work sparks an inner desire to question their surroundings and propose new solutions to the impending problems around them.

“To me it’s about encouraging people to think beyond what they’ve been taught, to think without fear and without going back,” says Gayle Dellhray, Collaborative Design Program Chair at KCAD.

Altering culture is not an easy road. But perhaps the key to changing the status quo lies in the words of 20th century American futurist and novelist Buckminster Fuller, who stated, “you never change things by fighting them. You change things by building what’s next to them.”

Fuller’s philosophy is at the core of the Ellen MacArthur Foundation, which seeks to build a positive future by thinking and re-designing our world through the framework of a circular economy.

The circular economic model replaces the world’s current linear approach, in which products are made, used, and then disposed of, in favor of a system in which every part of a product is reintroduced into a regenerative process at the end of its life cycle. It’s not just a question of incorporating biodegradable material into the next generation of washing machines, but rather a full systemic change in the way humans operate and view the material world, even down to how money is printed, says Colin Webster, Education Programme Manager at the foundation.

In essence, rethinking the argument by introducing a new system, such as the circular economy, is the only way to enact sweeping cultural changes, because systems and behaviors are so ingrained in society.

“We want to tell people about opportunities to change systems and what those systems are, rather than beat them around with a lot of problems about the present day,” says Webster.

To craft those new systems and conversations, initiatives such as Wege Prize—a collaboration between KCAD and The Wege Foundation—and the Ellen MacArthur Foundation's Disruptive Innovation Festival (DIF) have employed design thinking processes to reshape the status quo. Wege Prize encourages students to think beyond both institutional and disciplinary boundaries to solve problems that are dubbed “wicked” because of their layered complexity. Currently, the competition focuses on the wicked problem of introducing the circular economy into mainstream society, a mission in alignment with DIF.

In 2014, the first DIF brought together thought leaders, entrepreneurs, and others from around the globe for four weeks to collaborate and explore how to reshape the world’s economic perspective in a massive open online course format.

“If you want to normalize an idea and way of thinking, the only way to do that is to approach the issue on several fronts,” Webster says. “DIF and Wege Prize are part of that.”

The circular economy represents a total shift in the status quo for far beyond the intricacies of macro- and microeconomics and transcends the traditional notions of recycling. It’s a model that seeks to shape a new culture that permeates everything, from business to education to everyday life. And at its core are creative thinkers.

By nature, creatives are accustomed to projecting their ideas onto the surrounding culture and critiquing their vision until it meets their goals. By pulling other, normally sedentary professions into the process, they look to answer the questions needed to move culture forward, even if that means disrupting everything and anything that’s come before.

Solving Wicked Problems

Now in its second year, Wege Prize has transitioned to a national level, opening the competition up to any undergraduate student in America. This year’s challenge was answered by 13 teams, composed of 65 undergraduates representing 22 different colleges and universities from across the country, as well as a staggering 46 different academic disciplines, including industrial design, economics, hospitality, architecture, civil engineering, biomimetics, mathematics, business, psychology, and wildlife ecology. To name a few.

Finalist teams presented their solutions to a judging panel of industry-leading provers and innovators at the final presentation and award event at Urban Institute for Contemporary Arts (UICA).

Wege Prize 2016, again focused on the wicked problem of creating a circular economy, will be open to any undergraduate student from across the nation by examining a screech owl at John Ball Zoo as part of a workshop on bird behavior in conjunction with Wege Prize.

Changing the Course

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Mixin’ It Up

Natalie Wetzel’s approach to art never fits into a tidy box. The Assistant Professor of Sculpture and Functional Art at KCAD originally trained as a sculptor, but even as a student, the ways she used sculpture in costuming and performance pieces tended to blur the lines.

by Karin Lannon

“I always thought I had to produce a body of objects as my work, and everything else would just be extra,” she says. “It wasn’t until I got out of school that I finally had the freedom to say everything I do is my work. From object-based work to more ethereal performance-based art, there are no boundaries.”

That’s a concept Wetzel is encouraging both inside the classroom and out. In my 3D classroom, I’ve invited artists from other disciplines to come hang out during our work sessions,” she says. “I very much encourage photography in my sculpture class and performance in my 3D class. A lot of the students have told me they really appreciate the interdisciplinary approach and never realized art could be that way.”

Wetzel also learned with KCAD Assistant Professor of Photography Leah Gose to start an interdisciplinary club for students that call Interpace. The club gives them a way to balance the introspective part of their work with more collaborative processes and see what the real world is doing in contemporary interdisciplinary art and culture. “It’s about getting the students into the contemporary art process early in their careers.”

In her own work, Wetzel enjoys going beyond her introspective studio practice to interact with other artists and musicians. This past holiday break, she went on an extended art tour that included sculpture costumes for The Flaming Lips. “I worked with a group of folks called the Low Pile, and we all collaborated to make this costume out of blue foam pieces,” she says. “It was a lot of work, a lot of fun, and it ended up in the encore of The Flaming Lips’ show!”

She adds, “A big goal of mine is to bring what musicians like The Flaming Lips and Fever the Ghost are doing into academia. When I was working with them on tour, it felt like I was in a contemporary version of Andy Warhol’s factory. There’s no talk about interdisciplinary work and categorizing things as 2D, 3D, graphic design, or sculpture. It’s just about what you need to do to get the idea across. That punk rock ‘just do it!’ mentality could be a much-needed shot in the arm for the art world. That’s something I want to bring to the conversation.”

Wetzel is already mapping out ways to share this experience with KCAD students. “Fever The Ghost is interested in doing a very cohesive body of work based around the album they’re finishing,” she says. “The goal is to make all the visuals, videos, stage show, music, lighting design, and everything about this particular album exceptionally strong, as it’s a traveling fine art piece. We want to bring Interspace and my students into that world so they can get experience helping with props, developing ideas, sketching, and storyboarding with the group through Skype, then developing their ideas into finished work.” As a culmination of the project, she says, Fever The Ghost will take the finished work on tour, with a step in Grand Rapids so students can see the entire performance. “If we’re already on board, and we’re taking steps toward making that happen,” she says. She’s also feeding the local art culture with another project called The Moon. A renovated warehouse that combines studio and living space, The Moon includes a darkroom, woodworking area, welding area, and tiny live/work performance space, RA system, and kitchen. “The entire space is like a sculpture,” she says. “The idea is to bring musicians and visual artists to our residence here at The Moon. Then we could bring our students into that network with them, see what they’re doing and how they can apply their skills in the real world, and have a blast doing it.”

From her classroom to Interspace and The Moon, she says it’s the first time in her career. “Now it’s just a matter of collaboration, asking ourselves what can we do, and pooling resources to make that happen,” she says. “I’d love to make interdisciplinary art part of their (the students) world, but the Grand Rapids culture, haven’t had anyone say no to me yet!”

Above: Participants consider the design solutions found in nature by examining a screech owl at John Ball Zoo as part of a workshop on bird behavior in conjunction with Wege Prize.

From top right: Wetzel posing for the Instagram photo shoot on a Los Angeles rooftop, Instagram dress, Galactic Word Goddess with Turtle island in Grand Rapids, Wetzel on stage with The Flaming Lips and Fever The Ghost in Denver.

“Changing the Course” is a collaborative research and creative project developed by the Ellen MacArthur Foundation and KCAD, and sponsored by Wege Prize.
Q: With Y Do You Hate Me?, you're trying to change an existing culture. What’s the challenge there?
A: YDoYM is a visual art in our presentations, because they allow us to connect
Q: Despite that, the initiative has been going strong for three
to the United Nations. Any plans to take advantage of that?
A: We are very interested in the opportunity. Since presenting
Q: What keeps you moving forward?
A:
Q: How does art help you create those sparks?
A: It’s about trying to create bridges—between different ideas,
Q: Asking the Right Questions

Digital media alum Yohan Daza (‘08) is on a mission to reverse the culture of bullying with one simple
When I was a kid, I could look at a painting for hours, asking
so, we don’t want to take credit for everything that’s happened
debuted in August 2014. The series offers

The second annual Window Wonderland competition
troubleshooter, but we need to change that because we can’t just

KCAD hosted a National Portfolio Day event in October 2014. This event drew 190 registered students, and a total of 228 portfolio reviews were conducted.

A crowd of 243 KCAD students, faculty, staff, and community partners celebrated ArtPrize in style this past September. Guests mingled and mingled in The Fed Galleries before heading Inhaling Dean of the College Ronnison to present to the students’ and faculty’s taste, and this is what makes visual art in our presentations, because they allow us to connect

KCAD’s Annual Portfolio Review Day is an important event in the academic calendar, where students have the opportunity to showcase their work and receive valuable feedback from industry professionals. This year, the event took place on October 17th, attracting a large audience of alumni, faculty, and guests.

The Fed Galleries launched 21 Tuesdays, a weekly lecture series featuring five exclusive weekly screenings of episodes from the ARSi series Art in the Twentieth-Century, followed by open and accessible discussions about the creation and consumption of contemporary art.

The Fed Galleries’ ArtPrize 2014 exhibition, “AIM Money Matters,” earned a second-straight nomination for the competition’s Outstanding Venue Award. Participating artist Sonya Clark’s “The Hex Draft Project” was a co-winner of the $25,000 Juried Grand Prize and winner of the $20,000 Juried Two-Dimensional award, while another participating artist, Marisela Gonzalez, won the $20,000 Juried Three-Dimensional category with “Songo Hambis (I’m Hungry)”.

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To submit articles, photos, or news for future issues or for the website, please contact kcadnews@ferris.edu.
A number of students were a part of a collegiate association state of Michigan chapter's student kitchen category of the national kitchen and bath fellowship Midwest. Students in Jay Constantine's abstract painting annual conference participated in ART exchange, a exhibition that grapples with the physical and figural. Ricardo Gonzalez (MFA) public media service and radio station. Gonzalez also created a mural in the office also recently celebrated the opening of "For the Chicago-based arts collective the EXPO Collective, were all featured in "Bit Wars: A Tribute to 8-bit and Digital Media professor." University of Wisconsin to teach all the course offerings at the university of UIC richland center. Gregory Johnson ('11, MFA Painting) has been hired by the university of Wisconsin to teach all of the art courses offered at the university's UW richland center. Owen O'Brien ('9, Graphic Design) has been chosen to become the chair of AIGA's president's council in June 2015. O'Brien was also a finalist for the National Kitchen and Bath Association's educator of the Year for 2014 by the Michigan Art Education Program Chair. The Austin Art Prize winner was also accepted into "from our now: A contemporary painting exhibition" at southwest Michigan Museum of Art.

ALUMNI
Abigail McClellan ('13, Graphic Design) has been hired by Grand Rapids-based software company Doman Systems as a lead UX/UI designer. Alena Edgerton ('12, Illustration, has been hired as a market assistant and photographer for ZP2 Performance. Alena Edgerton ('12, Illustration, has been hired as a market assistant and photographer for ZP2 Performance. Alena Edgerton ('12, Illustration, has been hired as a market assistant and photographer for ZP2 Performance. Alena Edgerton ('12, Illustration, has been hired as a market assistant and photographer for ZP2 Performance.

PHOTOGRAPHY
Jennifer Rozolek was featured in "Forget/Memorize," on exhibition at Calvin College's LOLA Gallery.

WORK BY JAKE RICHARDSON

ALUMNI
Donna Karasub (’14, Graphic Design) is the recipient of her photography work published in the Fall 2014 issue of Photographer's Forum magazine. Elizabeth Wesley ('13, Interior Design) is named to the National Kitchen and Bath Association's 2014 "designer of the Year." Emily May ('14, Interior Design), Jessica Bos ('14, Interior Design), Lauren Emmerson ('13, Interior Design), Melissa Powell-Shepherd ('10, Interior Design), and Sarah Fall ('11, Interior Design) of fission collectives food Boats in fighting with hunger by helping pack soick supplies for canned meals in children in need. The project was coordinated by Interior Design professor Loo Davis and Tara McCracken. Eric Lang ('14, Printing and Packaging), and Nicky Sczezniewski ('14, Illustration) had their work featured in the KCAD in the "Art in the airport" exhibition at Gerald R. Ford International Airport.

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GALLERY NEWS

The Fed Galleries @ KCAD Woodbridge N. Ferris Building | 17 Pearl NW | Grand Rapids, MI Admission free, open to the public.

Gallery Hours
DisArt Festival Hours: Tues–Fri: 11am–8pm | Sat–Sun: 11am–6pm
Exhibition Week Hours: Tues–Fri: 11am–8pm | Sat: 11am–6pm
Summer Hours: Wed, Fri, Sat: 10am–5pm | Thurs: 11am–8pm

DisArt Festival Art of the Living Experiment (ALE) April 10–July 25, 2015
“Art of the Living Experiment” (ALE) is a large-scale exhibition conceived by DadoFest International, based in the U.K., which explores change, adjustment, and transmutation in the lives of disabled people, including practical applications of technology as well as social perceptions and experiences. The ALE projects of ALE follows its presentation in Liverpool, England, in Fall 2014. It will be jointly exhibited at KCAD, the Urban Institute for Contemporary Arts, and Grand Rapids Art Museum during the DISArt Festival.

Learn more at kcad.edu/gallerys

2014–15 SCHOLARSHIPS
Friends of the Michigan State Fair Scholarship
Robert Bargen Scholarship
Stephan Brom: Illustration
Joe Withers Endowed Scholarship
Bruce Mulder
K2 Creative Design
Mr. and Mrs. Larry Harbert
Kendall College of Art and Design of Ferris State University donated $20,000 to support the Edna Ferris Bissell, Incorporated Scholarship, which funnels money to the Art of the Lived Experiment (ALE) in the U.K., which explores change, adjustment, and transmutation in the lives of disabled people, including practical applications of technology as well as social perceptions and experiences. The ALE projects of ALE follows its presentation in Liverpool, England, in Fall 2014. It will be jointly exhibited at KCAD, the Urban Institute for Contemporary Arts, and Grand Rapids Art Museum during the DISArt Festival.

WHAT (Women Doing Art Together) Scholarship
Samantha Conway, Metals/Jewelry
Elaine Zheng, Metals/Jewelry
Allesee Metals/Jewelry Endowed Scholarship
Amar Dzomba, Graphic Design
Vansteenberg Endowed Scholarship
Construction, Steelcase Foundation
Izzy Design
Longspot
Brian Coffing

The KCAD Alumni Association Board invites you to attend a PRIVATE RECEPTION AND VIEWING of KCAD’s Annual Student Exhibition.

Wednesday, May 6, 2015 | 6:00–8:00 pm
Mix & Mingle with fellow KCAD VIPs in the Woodbridge N. Ferris building, Decorative Arts Corridor (17 Pearl St. NW, Grand Rapids), while enjoying KCAD’s Excellence Award and FHA Thesis Exhibitions in The Fed Galleries.

SPECIAL THANKS TO OUR DONORS

The support of the individuals, companies, and foundations below have made it possible for KCAD College of Art and Design of Ferris State University to continue to push the envelope with collaborative projects and new programs and facilities, as well as scholarship opportunities.

For this we are eternally grateful.

$300,000 and up
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Amar Dzomba, Graphic Design
Vansteenberg Endowed Scholarship
Construction
Industrial Design Endowed Scholarship
Construction, Steelcase Foundation
Izzy Design
Longspot
Brian Coffing

Kendall College of Art and Design of Ferris State University
For more information, call Jill Schneider at 616-451-2787, ext. 1150 or jillschneider@ferris.edu.
HOMEWORK

PEELING BACK THE LAYERS OF CULTURE

Jordan Fenton, Art History Professor

Think globally about culture

I challenge all to take pause as they create, to peel back the layers of one’s creations and endeavor to identify the nuances (both local and global) within one’s work. In unraveling the layers of culture in your own work, one is better aware of how the individual not only breathes life into culture but also how the global experience shapes one’s own complex configurations.

Experience cultures local and afar

Try one of the following and free-write and/or sketch about how it made you think about your own work, beliefs, ideas, social structures, and lives differently, send to kcadcommunications@ferris.edu for possible posting on the blog:

- Talk to someone from a different background
- Experience a foreign film, cuisine, and/or music
- Travel (anywhere!) See the study away opportunities at KCAD: www.kcad.edu/programs/overseas/
- Study an artist, designer, and/or architect from a different country
- Visit an exhibition featuring a global issue or concern Visit the GRAM to see “Edward Burtynsky: Water,” open until April 26, 2015. Burtynsky, a Canadian photographer, explores humanity’s relationship with its most vital natural resource: water.
- Visit a nonprofit or community center you would not normally frequent
- Read a nonfiction book about anything opening you to a different culture or way of thinking Check out “Cosmopolitanism: Ethics in a World of Strangers” by Kwame Anthony Appiah, or read an essay adapted from it that was published in the New York Times: “The Case for Contamination,” www.nytimes.com/2006/01/01/magazine/01cosmopolitan.html?pagewanted=all&_r=0