Part exhibition, part collective artist residency, DAAC @ The Fed explored the history and culture of the Division Avenue Arts Collective through a series of events, workshops, and public discussions in collaboration with local artists and groups.

As part of the second annual West Michigan Design Week, KCAD and Design West Michigan (DWM) brought some of the world’s foremost design professionals to campus, including biomechatronics pioneer Hugh Herr (right), pictured here with DWM Executive Director Ken Krayer (left).

Julie Green’s “The Last Supper” in The Fed Galleries @ KCAD. Featuring 600 plates immortalizing the last meals of executed inmates from around the United States, the piece won the Juried Award in the 3D category during ArtPrize 2015.

Prince Thomas’ “That Was Then” in The Fed Galleries @ KCAD. The piece, which combined audio from CNN’s coverage of Operation Desert Storm with footage of a fireworks display, won the Juried Award in the Time-Based category during ArtPrize 2015.

Team Western Sustainers won Wege Prize 2015 with an agricultural system they designed to act in symbiosis with its surrounding community.

Integrating for Impact: This past February, Continuing Studies launched Integrating for Impact, an intensive design thinking workshop for professionals from both business and social sectors.

Kendall College of Art and Design of Ferris State University (KCAD) has a simple mission: to develop artists and designers who make a difference, doing art and design that matter. KCAD believes in impact. We choose achievement over aspiration, leadership over compliance, and learning over acceptance. Portfolio continues to evolve with KCAD, and we are committed to constant improvement. Let us know what you think: what should be kept, discarded, or improved. And let us know if you have ideas or stories for our writers and artists to dig into. You can always reach us at kcadcommunications@ferris.edu.

For this issue’s cover, we captured alum Caitlin Skelcey (’11, Metals and Jewelry Design/Painting) modeling one of her extraordinary creations, an amorphous bracelet fabricated from ABS plastic. Fresh off her first year in the research-focused MFA Metals program at the University of Illinois at Champaign-Urbana, Skelcey was recently awarded a creative research grant that’s enabled her to explore new possibilities for 3D fabrication technology. You can read more about her research project in the Alumni Q & A on page 14.

ON THE COVER

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CONTENTS
As the new President of Kendall College of Art and Design of Ferris State University (KCAD), Leslie Bellavance, a creative problem solver for much of her life, is excited about the possibilities for growth and change that she sees at KCAD.

Bellavance began her career with a BFA from Tyler School of Art at Temple University in Philadelphia and an MFA from the University of Chicago. She has exhibited her artwork in the United States, Europe, and Asia and received numerous grants and awards including a National Endowment for the Arts Fellowship and a Wisconsin Arts Board Fellowship. She has also written and lectured on contemporary art, is the author of an experiment approach book published by Nexus Press, and has built a career around 35 years of teaching and administration.

"When I decided to go into administration and leadership," she says, "I realized that many of the things one encounters every day in a position like this take the same kind of courage that it does to work in a studio. Art and design students are encouraged to take risks with their work in order to break through to the next idea or the next level of accomplishment. As art and design practitioners, we are trained to live and thrive in this ambiguous moment, to take up the challenge, and embrace change. I believe this process is similar to an ongoing engagement in developing the dynamic and creative community of an art and design school."

Bellavance’s interest in community has grown steadily throughout her career, from her first position teaching photography of the University of Wisconsin in Milwaukee to her role as Dean of The School of Art and Design at Alfred University to her appointment as the President of KCAD.

While in Milwaukee, Bellavance was engaged in outreach on the boards of community arts organizations, steering one board toward developing an after-school program that would strengthen its ties to the neighborhood and another board toward creating bilingual publications that would connect it with the surrounding Latino community. "I understand now how that was very similar to the kind of things I might be doing as an administrator in terms of leadership, concept development, and understanding how organizations fit with their communities," she says.

Bellavance has also served on the boards of several prominent national arts organizations. She recently cycled off the board of the College Art Association (CAA), and she currently sits on the boards of the National Council of Arts Administrators (NCAAD) and the National Association of Schools of Art and Design (NASAD), which accredits KCAD programs.

According to Cindy Todd, Art Education Program Chair at KCAD, the affiliation with NASAAD and strategic planning experience were two of the factors that impressed the hiring committee as they sought a new president. "Leslie has an expertise with accreditation that will serve KCAD very well," she says. "I expect that she will make a remarkable president who will strengthen us as a college and a community."

While Bellavance is new to the Grand Rapids community, she's not new to the Midwest. "I taught at Ox-Bow School of Art for two years in the '80s, so I've traveled around this region a little bit. I see incredible new developments. I am impressed with the connection of KCAD to its city. It's place-based, with a focus on design as well as studio art, and when I spoke to the faculty, students, and staff there's a real passion for how they engage as members of the community."

Among her first priorities is getting to know every inch of the resources at KCAD. "I'm exploring the campus and the city more deeply, and also the Ferris campus," she says. "I'm very interested in putting together the physical plant with the programs in it. In art and design, the space that you're in is key to how you do your work. I think KCAD is a dynamic environment because there are a lot of elements in motion."

Bellavance says she’s also excited to meet both internal and external constituents of KCAD. "We're going to be working toward a strategic plan to make sure our future planning and strategy focus on the community relationships KCAD has built. Of course, our internal connections are very important too. Each part connects with the other."

Meanwhile, Bellavance has been getting to know the student body during the first semester of the 2015–2016 academic year. "I'm really happy that I could be here for the senior shows last spring because that confirmed my sense of what a strong curriculum we have. It's very student-centered, and I could see that in the work the students did," she says. "I want to take every opportunity I can to interact with students and maintain a good communication flow. My focus is going to be on those aspects of leading the institution that makes things possible for them."

On November 5, to celebrate all things KCAD and officially welcome Bellavance, the college held a series of Inaugural Celebration events. A ribbon-cutting unveiled the new Master of Architecture, Illustration, and Medical Illustration spaces on the third floor of the 17 Fountain St. NW building was followed by a student ice cream social, where Bellavance had the opportunity to visit with some of the students who make the KCAD student body such a diverse and remarkable community. At the afternoon installation ceremony at Fountain Street Church, Bellavance was officially installed as the thirteenth President of KCAD.

As Bellavance prepares to lead a new generation of artists and designers at KCAD, the possibilities for growth and change are immense. 
RISING STARS

Finding an unmet need and filling that niche is the story of the American dream.

By Karin Lannon

It also sums up the experience of two new KCAD programs and the first students to graduate from them: Fashion Studies and Collaborative Design. These two new majors were added to KCAD’s curriculum in 2013, creating two new majors that would equip students for 21st-century careers. Each program saw its first graduation this spring, at the time of this year’s commencement ceremony in May.

The unique Fashion Studies program at KCAD’s Patricia冗Roland DeVos School of Fashion was built to serve a need for world-class fashion education in the Midwest. KCAD students benefit from a strong design foundation and introduction to the industry, allowing them to enter the competitive field of fashion with a solid skill set and professional connections. This fall-winter program includes the opportunity to spend a year in New York at the Fashion Institute of Technology (FIT), and has grown its enrollment to 90 students from an initial cohort of nine. Its comprehensive approach covers everything from handmade processes to design technology. To date, every Fashion Studies student who has applied to spend a year or her senior year at the extremely competitive FIT has been accepted, and two more KCAD students will begin the program next year.

Program Chair Lori Faulkner also places a strong focus on collaborative community projects. Just in the past year, her students designed costumes for Opera Grand Rapids and the Grand Rapids Ballet; collaborated with the Michigan Department of Natural Resources on the promotion of state parks; designed exhibit design project where I met a really cool local designer, and last summer, I did an internship at ArtPrize that led to my current job. In the future, Cannaert hopes her education will take her even further, enabling her to land her dream job of a graphic design firm on the West Coast.

Steve Bender, who also graduated from the program last spring, says, “For me, the highlight was all the different people who came in to speak with us. We had a broad range of introductions and connections, ranging from personalites like Goodwill to top-profit companies.” While Bender is currently overseeing the landscaping business he began in college, he is also exploring possibilities that relate to his field. “This degree allows me to go anywhere I want to take it.” Design thinking gives you the tools to tackle any problem from your business to your personal life. It changes the way you look at things and gives you guidance to make sure you’re asking the right questions and going in the right direction. It really opens the doors. I use it all the time.”

Expect to hear more about rising stars and successful careers as these two programs continue to grow and nurture their fields.

This degree allows me to go anywhere I want to take it.”

- Steve Bender, 2015 Collaborative Design graduate

Designing for the Grand Rapids Ballet

Fashion Studies student in the Construction I course worked directly with choreographer Penny Sander to create the costumes for the Ballet’s MOVEMEDIA Program II: Sight. The costumes have traveled from Grand Rapids to St. Louis, Mo., where they were used in the Ballet’s performances at the Spring to Dance Festival.

“Definitely see a need for my graphic abilities and fashion eye,” he says. “There are not a lot of people who have that particular skill set. I’ve realized how valuable it is, and the modeling agency reminds me every day, telling me they’re so glad I’m here.”

The Collaborative Design program is also going strong, equipping students with design thinking and problem-solving skills that will help them understand, advocate, and facilitate good design wherever they go. Program Chair Doyle Dellbyun says, “This is the beginning of our fourth year and we are at a healthy 28 majors and 10 minors. Each year, we’ve added additional courses. With this growth we also see new and existing faculty filling our ranks.”

In 2014-15, the program welcomed KCAD alumna Laurel Stanley (’99, Visual Communications), an expert UX designer, to teach a course on Service Design, and Marjorie Steel, a poet working in copy writing, to teach a Business Side of Design course. Other instructors are active professionals working in architecture, interior design, improvisation, industrial design, communications, sculpture, and digital media.

Like Fashion Studies, Collaborative Design has engaged in a variety of community projects to provide real-life experience and professional contacts, including work with the DisArt Festival and Goodwill. Internships provide another avenue for students to develop and test their skills. “Our current students are finding summer internships working with the Michigan Department of Natural Resources on the promotion of state
One great thing about being in a school like KCAD is that no matter where you’re from, the language of art and design is the same."

-Aakosh Arora, Industrial Design student

Despite his newfound rest, the transition wasn’t without the challenges of adjusting to the life in a new country. Thankfully, Arora was able to lean on his professors and staff at KCAD to help ease his transition. When he first arrived, he was picked up from the airport and, later, taken to purchase a laptop and other supplies. After he had settled in, he found himself hanging out with his professors after class, having conversations about his work, and collaborating on projects.

“I think KCAD has some of the best professors in the U.S.,” Arora says. “I thought it was a public holiday, but that was just how it was. Arora says. “When I came here on the first day it was very quiet and so peaceful that you’re coming from a different culture and are very welcoming.”

“I could actually sleep. Back home I was always surrounded by background noise and people.”

A Gateway to the World

There’s much more to the learning experience at an art and design college than a fat portfolio and a diploma. KCAD acts as a conduit, allowing students to stretch their creative legs in an atmosphere that’s open to everyone, from anywhere.

By John Wiegand

It’s a gateway that allows every student to discover new aspects about their work, their creativity, and themselves. One way KCAD does that is by circling the globe, inviting students in from around the world and sending others to venture out into it.

“Openness means opening yourself up to different things and increasing your level of understanding,” says Industrial Design student Aakosh Arora, who came to KCAD from New Delhi, India in 2011. “It’s opening up to different cultures and different types of design and people. It’s blurring your own boundaries and trying to merge with other people.”

For Raquel Silva, being at KCAD has instilled a deeply rooted responsibility to enact change in her hometown country of Puerto Rico. Silva, a junior Drawing major, believes that when an institution such as KCAD exposes its students to other cultures, they are able to take their work to the next level of enacting positive change in the world around them.

“Bringing together other cultures builds an important ambition that makes students grow outside of KCAD and have that desire to be more responsible about art—not only using it to make things beautiful but to change the world for the best,” Silva says.

KCAD also encourages its students to expand themselves by studying abroad. Devin Childers, a senior Industrial Design student, recently participated in KCAD’s first student exchange program to Manchester University in England—an experience that he says proved integral in shaping his creative process.

“You pick a college not necessarily for the technical skills, although that’s important, but for the attitude and the way people in the U.K. moved and interacted with their built environments, giving him a better perspective on how to craft future designs.”

Childers was able to see how different cultures designed products and how those products were used in their daily lives. It was not only the physical products that inspired him, Childers was able to observe the way people in the U.K. moved and interacted with their built environments, giving him a better perspective on how to craft future designs.

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Like a lot of teenagers, Arora was obsessed with the sleek designs and technology of modern vehicles. That love of cars inspired him to pursue a degree in Industrial Design. Since he was moving from one of the most populated cities in the world, West Michigan proved to be a big shift in scenery.

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As a biracial artist, I am attracted to the multifaceted and the spaces between things. The cultural lenses we use to perceive the world can shift our understanding of reality, giving people, places, and artifacts different meanings across time and space. Charcoal’s immediacy and malleability allow me to scrutinize my own lenses through intuitive mark-making and critical reflection, creating an open yet layered experience for the viewer to enter into and discover new meaning from.

Baurichter is posing next to her work in KCAD’s new graduate and undergraduate studios at 89 Ionia Ave. Learn more about this and other new KCAD spaces on page 13.
Beyond the Learning Curve

There’s no denying the shifting landscape of higher education, but where others see obstacles, KCAD sees opportunities to reframe questions and explore new ways of teaching and learning.

By Kyle Austin

That’s why the college’s two newest graduate programs are both responsive to the present and designed for the future. In its first year, the Master of Architecture’s (MArch) program has more than lived up to its billing of being “very unusual.”

KCAD Director Brian Craig says that by placing foundational content classes and a rigorous studio course into separate portions of each semester rather than positioning them concurrently, the program’s unique curriculum structure allows students to dive both deeply and broadly into architecture.

“We’re absolutely convinced that the structure is working, particularly with the way we’ve been able to integrate foundational knowledge into the studio. The students weren’t just focusing on spatial or visual aspects of architectural design, they developed a fully systemic understanding of architecture and placemaking.”

Though the eight students in the program’s inaugural cohort came from a diverse mix of institutional and disciplinary backgrounds, they’ve meshed into a cohesive group. “The future of architecture lies in transdisciplinary collaborative design, and I’ve been thrilled with how the students have supported and challenged one another. They’ve developed a very powerful and positive studio culture.”

Industry professionals agree. The six students who entered the MArch’s two-year track with a professional degree have all earned internships at architecture firms. Students have also been awarded significant scholarship funding, most notably taking three out of the seven mentored Michigan Architectural Foundation Scholarships awarded this past cadetistic year. The program itself is on track to full accreditation, having recently promoted to candidacy status by the National Architectural Accrediting Board.

“The comments and recognition our students and our program have received from outside sources show that the work we’re doing can stand up to work being done anywhere,” said Craig.

Like the MArch, KCAD’s newest graduate program, the Master of Arts in Visual and Critical Studies (MA:VCS), is designed with a rapidly changing world in mind. “From the printing press onward, we’ve exchanged visual and critical and communication skills can be applied to any field and will remain versatile well into the future.”

This kind of study is best informed by a broad perspective, and both the faculty and inaugural cohort of the MA:VCS reflect just that. Zeeuw, who also teaches in the Painting program, is joined by Art History professor Dr. Karen Carter and Digital Media Program Chair Brad Yotchue. Noted scholars in a number of different fields have also expressed interest in teaching in the program.

The inaugural cohort draws from a number of different undergraduate disciplines, including drawing, painting, art history, and even economics. “It’s a rich laboratory environment when we get a group of research-oriented, articulate, graduate-level students together,” said Carter. “We’re creating this hotbed of intellectual exchange and debate that needs to exist in more places.”

Both a full degree and a certificate option are offered. In this way, the MA:VCS can adapt to students’ varying needs and goals. While graduates will be prepared to publish in scholarly, peer-reviewed journals, these critical and communication skills can be applied to any field and will remain versatile well into the future.

“The ability to intensely read and discuss important intellectual ideas; analyze them, and communicate your own ideas to your peers is invaluable,” said Carter. “These skills are a doorway to lifelong learning.”

To learn more about the MArch and MA:VCS programs, go to kcad.edu/programs/graduate.

Open Spaces

While it’s true that great work can happen anywhere, all artists and designers crave a physical environment that fuels creativity rather than stifling it.

By John Wiegand

Studios and workspaces are sanctuaries, places of refuge that allow individuals to have their thoughts while simultaneously inspiring them to pursue new ideas and ways of making. But here at KCAD, that environment must also be a living, breathing space, open enough to showcase students’ work and invite inside those who bring a valuable outside perspective.

Meeting the need for both open and private spaces on an urban campus can be challenging. Specifically, it’s a delicate balance between high-minded vision and the reality of building codes. Since the beginning of 2015, KCAD’s library was torn down to make way for the Architecture, Illustration, and Medical Illustration programs. The college’s approach to space also involves opening itself up to the external community. During ArtPrize 2013, 2014, and 2015, KCAD students, faculty, and community partners transformed the portion of the building known as “The Edge” into a public space where the KCAD community, ArtPrize viewers and other visitors could relax, network and participate in various group activities.

The Spark Park was modeled after Downtown Grand Rapids Inc.’s (DGRI) parklet program. “It’s a nontraditional space that catches your eye when you go by it,” says Tim Kelly, planning manager at DGRI. “We think the more inviting a public space is, the more vibrant the city will be and the more the public will want to be there.”

Pop-up parks are just one part of KCAD’s overall strategy to engage the public spatially. Going forward, Smart would like to staff an entrance to KCAD that immediately conveys the college’s identity and mission to those who pass through the doors.

In the spirit of collaboration, Smart knows that it will take an institution-wide effort, including input from students, faculty, and staff members to develop the best solution for KCAD as a whole.

“We have to work as a team,” Smart says. “This is not my vision; this needs to be the entire college’s vision. When students come into the space, the program with their friends, I want them to be proud of the school they are in and for them to show it off.”

KCAD PORTFOLIO | WINTER 2015/2016

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The Frontier of Making

Forrest moving upward – for alum Caitlin Skelsey (‘11 Metals and Jewelry Design, Painting), success comes from growing outward. In the wake of her first year in the research-focused MFA Metals program at the University of Illinois at Champaign-Urban (UICU), Skelsey has been developing experimental materials that could unlock new possibilities – artistic or otherwise – for 3D fabrication technology.

by Kyle Austin

Q: You’ve been doing some very interesting research lately. What have you been exploring?

A: I was awarded a creative research grant from UIC and two outside scholarships that enabled me to use fabrication technology to explore exciting experimental materials and create new objects. I’ve bought my own 3D printer and a filament maker to create raw materials I can feed into the printer; you can infuse PLA plastic with other materials like wood pulp or rice, for instance. These combinations could serve aesthetic or functional purposes, or perhaps become a new material that enables some kind of structural innovation.

Q: So what’s the endgame?

A: UICU left the project very open-ended, and because it’s so research-based, I have always enjoyed working with my hands, making objects, and experimenting with new forms and materials. But I also wanted to push my practice further by meeting technical knowledge, but also as an artist and a person. However, I knew pressure on you. As a part of research, failure is always an option too, but fear of failure to produce on end product should be. Right now I am very optimistic.

Q: Metals and jewelry are disciplines with such a rich history and tradition. What place does that history have in your practice and in your current research?

A: I am really drawn to interdisciplinary and new ways of making. It’s an overview to what’s old or seemingly outdated, or a fear of the new and working by hand and the expediency and exactitude of new technologies.

Q: What sparked your interest in fabrication technology?

A: KCAD Alumni Metals and Jewelry Design Program Chair Phil Renato encouraged us to explore new ideas with CAD modeling software like Rhino, where you’re comprehending a 3D object on a 2D plane. It wasn’t long before CAD and 3D printing had become an integral part of my process. Drawing is still the foundation of my practice – once I have a hand-drawn rendering, I model it in Rhino and then 3D print it. Then modify the print through painting, oil coating, or coating. I use 3D-printing as a tool like any other. Just because I print something doesn’t mean it’s the end of the story; this object,” you want to take it beyond that”.

Q: Was grad school a natural next step?

A: After graduating, I attended KCAD and acquired both the Metal and Jewelry Technology and a Fine Arts Technician, and also worked as a bench jeweler at Talisman Jewelry in Grandville. I grew up in this business; my father is a jeweler, and I grew up working in the business. It’s a family business, and I plan to continue working in the industry.

Q: Were you interested in the discipline before you came to KCAD?

A: I have always enjoyed working with my hands, making objects, and experimenting with new forms and materials. I am really drawn to interdisciplinary and new ways of making. It’s an overview to what’s old or seemingly outdated, or a fear of the new and working by hand and the expediency and exactitude of new technologies. Too often, there’s so much that’s drawn between traditional and new ways of making. It’s an overview to what’s old or seemingly outdated, or a fear of the new and unfamiliar. I want to establish those boundaries.

Q: Were you interested in the discipline before you came to KCAD?

A: I have always enjoyed working with my hands, making objects, and experimenting with new forms and materials. I am really drawn to interdisciplinary and new ways of making. It’s an overview to what’s old or seemingly outdated, or a fear of the new and unfamiliar. I want to establish those boundaries.

Q: You taught an intro course at KCAD this summer and started teaching at UICU this fall. What’s been the experience been like so far?

A: It’s so rewarding when you help students understand something, and then get to see them take that skill and create something of their own. I saw in my students the same enthusiasm; I still feel when I gain new skill or learn a new technique, and that’s made teaching an extremely rewarding experience.

Q: What do you think is the most important thing you can learn in the course of your education or training?

A: I think the most important thing I can learn in the course of my education or training is the ability to think critically and creatively. I believe that this skill is essential for success in any field, and that it will help me in my future career.

Q: What have been the biggest challenges or obstacles you’ve faced so far?

A: One of the biggest challenges I’ve faced so far is learning how to balance my time between coursework, studio work, and teaching responsibilities. It can be difficult to juggle all of these responsibilities, but I’ve found that prioritizing my time and staying organized is key to success.

Q: What advice would you give to someone who is just starting out in this field?

A: I would advise someone just starting out in this field to be open-minded and willing to learn new techniques and skills. It’s important to be willing to make mistakes and learn from them. Additionally, I would encourage them to seek out opportunities to work with others and to collaborate on projects. This can help them to develop new skills and gain valuable experience.

Q: What are your future career goals?

A: My future career goals are to continue teaching and working as a jewelry designer. I hope to work with other designers and artists to create unique and innovative jewelry pieces. I would also like to have my own studio and work on my own projects.

Q: What do you hope to achieve with your work in the field of jewelry design?

A: I hope to achieve recognition and success in the field of jewelry design. I would like to be known for creating unique and innovative pieces that are both beautiful and meaningful. I also hope to inspire others to pursue their passions and to create their own unique works of art.

Q: What do you think is the future of jewelry design?

A: The future of jewelry design is likely to be influenced by technology and new materials. I believe that 3D printing and other new technologies will continue to revolutionize the field, allowing designers to create new and innovative pieces. Additionally, I think that sustainability and ethical practices will become more important in the future, as consumers become more conscious of the impact of their purchases.

Q: How do you stay current with new trends and developments in the field?

A: I stay current with new trends and developments in the field by attending conferences and workshops, following blogs and social media accounts of other designers, and reading articles and books on the subject. I also collaborate with other designers and artists to learn from their experiences and to explore new ideas.

Q: What advice would you give to someone interested in pursuing a career in jewelry design?

A: I would advise someone interested in pursuing a career in jewelry design to study and gain experience in a variety of techniques and materials. It is important to develop a strong foundation in the basics of jewelry making, such as cutting, shaping, and finishing. Additionally, I would recommend seeking out opportunities to work with others and to gain experience in the field through internships or other work-related experiences.
The program's 2025 Capstone Collection Fashion Show, "Incantation," was held at the historic Free Farmhouse in Holland, MI, and featured student-designed one-of-a-kind garments from swimsuits to steampunk-inspired garments that were displayed part of her graduate exhibition, produced by the first class of the Georgia Tech MA program, presented her paper "Analyze the History of 70 applicants who were selected as Gold award winners at the 2020 National Industrial Design Society of America (IDSA) Conference, where she discussed changes in food photography. The project is funded by a $20,000 research grant from the Australian University of Learning and Teaching. Zeeuw is the only member who is not from Australia. Dossie Westley’s "Surroundings" Drawing Assistant Professor Dossie Westley created a commissioned public art piece titled "Surroundings" for the Park City Library in Park City, UT. Digital Media Assistant Professor and Program Chair Brad Yoravesc was invited to present at the Comic Electric: A Digital Comics Symposium, where he presented a paper titled "Comic Media in New Media: Dancing on the Head of Closure" in which he explores the possibilities that can still emerge as comics enter the digital realm. The project is funded by a $20,000 research grant from the Australian University of Learning and Teaching. Zeeuw is the only member who is not from Australia.

ALUMNI
Ben Blakes (‘13, Graphic Design) was featured in a Q&A on the Urban Outfitters blog, where he discussed the design process behind the Netflix series “All Hail King Julien.”

Steve Hanvey (‘16, Digital Media) has been hired as an Interactive Designer for InStyle News Network.

Heather Grey (‘18, Graphic Design) has been named the new art director of Traverse Magazine and its parent company, MyNorth Media.

Shawn Hawkwood's "Finding Ani" was awarded a 2015 Emerging Artist Award for "Art That Kicks Ass".

Steve Hanvey (‘16, Digital Media) has been hired as a DreamWorks Animation co-worker on "Emmy for Outstanding Children’s Animated Program for TV" for the Netflix series "All Hail King Julien"

Michael Hetz (‘19, Illustration), who currently works on the KCAD Admissions team, profiled "KCAD’s Overbrook Art Gallery titled "Myth and Enlightenment: Chris Niles Davis hired by the Grand Rapids Griffins as the team’s Director of Closure for UICA. The Comic Electric: A Digital Comics Symposium, where he presented a paper titled "Comic Media in New Media: Dancing on the Head of Closure" in which he explores the possibilities that can still emerge as comics enter the digital realm.

"Art That Kicks Ass" for the Netflix series "All Hail King Julien".

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Kirt Martin [’17, Industrial Design] received an international grant to explore how the design of outdoor public spaces will shape the future of urban environments.

Taylor Mazur [’12, Illustration] was featured in “Drown” on an exhibition of the prestigious Manifest Gallery in Cincinnati, OH.

Tom Murphy [’02, Industrial Design], who currently teaches and researches at North Dakota State University, collaborated on a collaborative effort to turn an abandoned kids’ camp in Ludington into a community center and outdoor education innovation center that can serve kids, startups, small businesses, and even Fortune 500 companies.

Gwen Owen ‘Brian [’19, Graphic Design] was among the 20 nominees for this year’s Top Women Owned Business Award, given annually by the Grand Rapids Business Journal.

How to, what, and why to share?
To submit articles, photos or news for future issues for the website, contact kcasnews@kendall.edu.

Kaelyn Minyard received a grant to attend the Golden Apple Art Residency in Maine during the summer of 2015.

Joseph Wilcox [’09, MFA Painting] was named to the 2015 40 Under 40 list, honoring dynamic local professionals under the age of 40.

Scott Whitworth [’13, Photography] was featured in “Memory: The Second Death”—a solo exhibition at Art House Projects in Pittsburgh. Whitworth was also featured in the National Photography Competition and Exhibition, held at Online Photo Gallery in New York City.

Joseph Wilson [’10, MFA Drawing] was awarded a $30,000 grant from the nonprofit organization Crusade for Children, which builds a better future for children of migrant farm workers. This fall, Jiménez was named to a yearlong appointment as the artist-in-residence in the Ceramics program at Harvard University’s Office for the Arts, beginning September 1.

Dante Bosetti [’15, MFA Painting] was awarded a creative research grant from the University of Illinois Champaign-Urbana, where she’s currently enrolled in the MFA Metals program. Bosetti’s body of work explores the boundaries between abstract and representational painting technique. This solo exhibition by Katherine Sullivan incorporates concepts of Indian and Western painting that explore the boundaries between abstract and representational imagery, color, drawing, and direct and indirect painting technique.

UP NEXT AT UICA
uica.org

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KCAD PORTFOLIO | WINTER 2015/2016

YOUR SUPPORT MATTERS

Today KCAD’s urban campus in the heart of Grand Rapids encompasses more than 200,000 square feet of space and serves more than 1,400 students. With seventeen undergraduate programs and five graduate programs, KCAD offers in-depth design education at KCAD includes degrees in design, studio art, and a Bachelor of Fine Arts degree. KCAD is committed to an innovative curriculum that is responsive to student feedback.

Currently, 98% of KCAD’s student body is supported by some form of financial assistance from federal, state, and institutional aid funding sources. It is the college’s goal to provide innovative learning opportunities that will empower students to pursue sustainable practices with their level of student debt. We cannot reach this goal without your support. During this time of giving please consider making a gift to support KCAD’s general scholarship fund. Each and every supporter does the opportunity to see education as a path to limitless possibility instead of a financial burden. Your generous gift of any amount, makes the dream a reality. Please visit kcas.kendall.edu/giving to donate today.

SPECIAL THANKS TO KCAD DONORS

The support of the individuals, companies, and foundations listed below make it possible for Kendall College of Art and Design of Ferris State University to be a beacon in the world of art and design education.

GALLERY NEWS
kcas.edu/galleries

The Fed Galleries @ KCAD Admission free, open to the public. Gallery Hours: T, W, Th, 11am-7pm; F, Su, 11am-4pm | By Appointment Closed Sun | 2101 MLK, Grand Rapids, MI 49507

On view January 5–February 20, 2016
Ripple Effect: From Industry to Environment in the Kolamanzo River Basin
The works of Sarah Lindley and Steve Nelson examine the former hammer mill pit and watershed of the Kolamanzo River Basin and their impact on the environment and surrounding community.

Dorshn | Seeing
This solo exhibition by Katherine Sullivan incorporates concepts of Indian and Western painting that explore the boundaries between abstract and representational imagery, color, drawing, and direct and indirect painting technique.

UP Coverage
March 21, 2016 - 7 - 11 pm
This spring, see the region’s most exciting visual artists create live, instant projects in the KCAD gallery space. Art and bid in the silent auctions during Live Coverage, UICA’s centerpiece fundraising event. Artists donate a portion of their sales to UICA, and 100% of all other proceeds support UICA programming and exhibitions year-round.

$30 UICA Members & $25 Non-members.

Have something to share? Contact kcasnews@kendall.edu

IN MEMORIAM

The President’s Office has been notified of the passing of Julia Van Horn, a 2003 graduate of the Interior Design program. Julia was known by her husband of 34 years, Robert Van Horn, her children, Nicholas [Sarah] Van Horn, Christopher [Sarah] Van Horn, Corey [Jason] Van Horn, her beloved grandmothers, Mariam Van Horn and Maya Van Horn, her parents, Bob and Kienan Fouts, her siblings, Russell Fouts, Don [Jami] Fouts, and many nieces, nephews, relatives, and friends.

The President’s Office was notified of the passing of Sally Anne Boragoo-Vogel, a 1994 graduate of the Interior Design program. Sally was known by her husband, Dr. Daniel and Mary Carruthers, and sister, Dr. Mary Bleackley. Carruthers was an accomplished innovator who can serve kids, startups, small businesses, and even Fortune 500 companies.

Caitlin Skeyce [’15, Metallis and Jeweley Design/Print] was awarded a creative research grant from the University of Illinois Champaign-Urbana, where she is currently enrolled in the MFA Metals program. Skeyce’s body of work explores the boundaries between abstract and representational painting technique. This solo exhibition by Katherine Sullivan incorporates concepts of Indian and Western painting that explore the boundaries between abstract and representational imagery, color, drawing, and direct and indirect painting technique.

For more information visit kcas.kendall.edu/giving
PARTING SHOT

Alumna Caitlin Skelcey (’11, Metals and Jewelry Design/Painting) models “Fat #2,” a bracelet she created using ABS plastic, automotive paint, and clearcoat. Read more about her innovative work with 3D fabrication technology in the Alumni Q & A on page 14.