FOCUSED ON THE FUTURE
KCAD Welcomes Leslie Bellavance
page 04

RISING STARS
Let’s talk Fashion and Collaboration
page 06

BEYOND THE LEARNING CURVE
MArch and MA:VCS programs
page 12
Participating in a past collection of artists called "DAAC @ The Fed," one of the history and culture of the Division Avenue Arts Collective through a series of events, workshops, and public discussions in collaboration with local organizations.

Jay 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.

ON OPENINGS
Kendall College of Art and Design of Ferris State University has a rich history that integrates art with community and design with industry. In this way the institution is rooted with the city of Grand Rapids. As Stephen Halko, KCAD Associate Professor and Program Director of Drawing, has stated, "Since its founding in 1928, KCAD has redefined the power of art and design to transform people, places, and ideas; to communicate experiences and uncover solutions; to inspire the mind, touch the heart, and inspire the imagination." In the present, KCAD is a community in motion, exploring innovative practices in art and design education. This issue of Portfolio supports the above andoning of the KCAD community in moving learning experiences beyond the studio and classroom, culminating in the transformation of the student from student to professional. Each article illuminates, evaluates, explores, and highlights innovative practice, creative research, professional opportunities, and community engagement.

ON A MISSION
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 conformity, leadership over compliance, and learning over acceptance. Portfolio continues to evolve with KCAD and looks forward to continued improvement.

ON THE COVER
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 Urbana- Champaign, 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.

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CONTENTS
04 Featured in the Diverse Mix of liegts, Designers, KCAD and Design Makers, Richard Stumpf explains how the school has designed itself with students and the students with the help of some young people who were involved in the design process. The article (pages 14-15) highlights student work with Katie Executive Director Kanekelev (left).
06 Designs by the World by Sarah L. Sherrill (’13, Graphic Design), "Designs by the World," is a series of designs that explore the world of art and design, and how it shapes our understanding of art and design. The article (pages 14-15) highlights student work with Katie Executive Director Kanekelev (left).
08 A Gateway to the World by Chun VC-Thr (’13, Graphic Design), "A Gateway to the World," is a series of designs that explore the world of art and design, and how it shapes our understanding of art and design. The article (pages 14-15) highlights student work with Katie Executive Director Kanekelev (left).
As the new President of Kendall College of Art and Design of Ferris State University (KCAD) and Vice President of Ferris State University, her medium is leadership, and her studio is the entire campus community.

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 analemmic, an experimental artist’s 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 that 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 (NCAA) 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 NASA 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 quite a bit. I see incredible new developments. I am impressed with the connection of KCAD to the 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 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 college 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 unveiling 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 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 graduates walk across the stage at this year’s commencement ceremony in May.

The unique Fashion Studies program at KCAD’s Patricelli 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. The full-year program includes the opportunity to spend a year in New York at the Fashion Institute of Technology (FIT), and has grown its enrollment to 50 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 his 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 Spectrum Health Innovations to create garments for children with neuromuscular diseases, and produced fashion shows for the April 2015 MO, where they were used in the Ballet’s performance of the Steampunk Revolution.

At the end of the program, graduates emerge with a wide range of skills to work in many areas of the fashion industry. The first Fashion Studies graduates have already embarked on their careers, with Joanna Bronicki working as a creative assistant for a menswear label in New York and Matthew Poszgay serving as a supervisor at a newly opened Calvin Klein Store and styling photo shoots for a modeling agency.

Poszgay says, “KCAD’s Fashion Studies program lets you focus on your strengths as a designer. I’ve always loved graphic design, and I was allowed to create my own prints and brand my own company for my collection.” The strong sense of design he developed at KCAD has already proved valuable in Poszgay’s career, and he expects it to provide a solid foundation when he moves to New York City in the near future.

“I 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 DelliBuyn 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 alumnus Lauren 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, improvisational, industrial design, communications, sculpture, and digital media.

Like Fashion Studies, Collaborative Design has engaged in a variety of community projects to provide real-life experiences 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 parks, the West Michigan Sustainable Business Forum on waste stream metrics, and Visual Hero as design support,” says DelliBuyn. “Current graduates are oftentimes exploring their passions in community projects, just family businesses and begin their own entrepreneurial endeavors.”

Recent Collaborative Design grad Leah Connard, now working as Assistant Creative Director at ArtPrize in Grand Rapids, says the most valuable part of her education was the connections she made. “I’ve several semester-long projects with outside organizations that led to an awesome real-world experience. It definitely helps you prepare for the real world when you’re working with a real client. I was able to do an 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, Connard 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 nonprofit’s 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 business career.

“Designing for the Grand Rapids Ballet

Fashion Studies students in the Construction of Costumes course worked directly with choreographer Peter Stanard to create the costumes for the Ballet’s MOVEN DIA Program II. Sight. The costumes then traveled from Grand Rapids to St. Louis, MO, where they were used in the Ballet’s performances at the Spring to Dance Festival.

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

- Steve Bender, 2015 Collaborative Design graduate
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.”

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.

“When I came here on the first day it was very quiet and so peaceful that I thought it was a public holiday, but that was just how I was,” Arora says. “It was a shock because I could actually sleep. Back home I was always surrounded by background noise and people.”

For Raquel Silva, being at KCAD has instilled a deeply rooted responsibility to enact change in her home 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.

“When you come to KCAD you have the chance to make things; you really feel like you can make a difference,” Silva says. “It’s the experience and the environment that are the most important. Studying abroad 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.”

KCAD also encourages its students to expand themselves by studying abroad. Devin Children, 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.

“Everyone has their own culture and way of doing things,” Children says. “You pick a college not necessarily for the technical skills, although that’s important, just for all the things that can be learned.” Children’s professor, Silva, says “It’s the experience and the environment that are the most important.”

Studying abroad makes you a more well-rounded individual. “It’s the same for everyone in the world.” Children says. “It’s opening up to different 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.

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 one 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 more, 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 am amazed by them and how talented they are. The professors are very open and helpful to international students. They understand that you’re coming from a different culture and are very welcoming.”

Childers was able to see how different cultures designed products and how those products were used in their daily lives. But 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.

“You can only see so much on the Internet or when you’re talking to other people; you really have to go places to experience them yourself,” Childers says. “Traveling is one of the best ways to learn anything. KCAD offers a gateway, a door to the rest of the world.”

As diverse as the converging backgrounds and cultures that enliven the halls of KCAD may be, the common language of creativity bonds everyone together.

“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,” Arora said. “It’s the same for everyone.”

Medical Illustration Program Sparks Connection With Medical Publishing Giant

By Kyle Austin

With demand for medical illustrators continuing to rise, KCAD’s Medical Illustration program is committed to providing students with opportunities that position them on the cutting edge of this booming field.

Among those opportunities is a newly solidified relationship with Thieme, an industry-leading global medical and science publisher that produces 70 book titles and more than 140 medical and scientific journals every year that are used by health professionals and medical students worldwide.

“In terms of influence and leadership, Thieme is to medical illustration what Disney is to animation,” says Medical Illustration Program Chair David Gianfredi. “For anyone working in the world of the arts, this is a company you want to be involved with as much as possible.”

The program first caught Thieme’s attention in the summer of 2014 at an industry conference in San Diego, where images drawn by KCAD Medical Illustration students were used in a presentation.

Thieme representatives were so impressed with the work that they immediately wanted to know how they could tap into the program’s burgeoning talent.

In the following months, Thiemeworked with Gianfredi to bring 2014 Medical Illustration grad Emily Ciosek to New York City for a four-month internship. As the company’s first intern to be focused solely on illustration, Ciosek gained invaluable real-world experience working directly with medical professionals and Theme publishers to create specific illustrations for upcoming publications.

“Working directly with publishers presents a daily interesting dynamic,” she says. “They showed me the business side of the industry, the numbers. For instance, how to talk to doctors in a more professional manner, and even though the people working on the publishing side aren’t artists themselves, they know how these drawings are supposed to look, so I got a very clear picture of Theme’s professional standards.”

Thieme is an organization that began in early September.

Thieme is an important part of the field. As a company that is so large and so successful, they have a huge competitive advantage. Furthermore, the ongoing relationship between Theme and KCAD ensures that future students will have that advantage as well. Samantha Stulz, who graduated as the program’s 2015 Excellence Award winner, is in the midst of an internship at Thieme that began in early September.

Emmy Ciosek was the second intern to be involved with this relationship. She is a 2015 Excellence Award winner, as is the model of an internship at Thieme that began in early September.

It wasn’t just about the work Ciosek produced. Theme had a genuine interest in helping her develop professionally as well. Immediately after her internship ended, Ciosek was offered and accepted a freelance position with the company. “They were so supportive and really interested in my work,” she says. “They didn’t just tell me what to do, they asked me how the progress was going and if I was interested in or experienced in different artistic mediums. They’re really interested in what artists can do to push everyone forward.”

Tess Tobiko, another 2014 Medical Illustration graduate working for Theme, was hired as a freelance illustrator shortly after receiving her diploma. For Tess, the first projects, Tobiko says, involved about 80 images for a surgical atlas that will be released in the future. She worked directly with both an executive editor at Theme and three doctors who are involved in the atlas, so it was critical to remain on the same page. “She gave me the experience has taught her how important time management and communication are to becoming a successful freelance medical illustrator.

“Sometimes they want the image in a couple of hours. You’ve got to pick and choose where to focus your efforts. That’s something that you learn right away, and it’s something that simpler is better—that’s huge in this field.”

Both Tobiko and Ciosek are working to establish themselves as career freelance medical illustrators, and having experience with one of the industry’s most influential companies on their resumes gives them a huge competitive advantage. Furthermore, the ongoing relationship between Theme and KCAD ensures that future students will have that advantage as well. Samantha Stulz, who graduated as the program’s 2015 Excellence Award winner, is in the midst of an internship at Theme that began in early September.

Ciosek says she fully expects the relationship to continue. “If David finds someone who’s a good fit, we’d love to bring them in. We aim to get a someone who’s a good fit, we’d love to bring them in. We aim to get a

“Thieme is to medical illustration what Disney is to animation... this is a company you want to be involved with.”

- David Gianfredi, Medical Illustration Program Chair
As a biracial artist, I am attracted to the multifaceted and the spaces in 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 poised 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 [MArch] program has more than lived up to its billing of being “very unusual the usual.”

MArch 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 interdisciplinary 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.”

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 Yarhouse. 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 hothouse 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.

“Most notably, the MA:VCS is designed with a rapidly changing studio environment in mind. From the printing press onward, we’ve exchanged visual communication on a large scale, but the pace of that exchange has increased exponentially with the advent of the information age,” said MA:VCS Program Chair Diane Zeeuw. “We need to strengthen our collective ability to deeply understand information by critiquing it. Now more than ever, we need people who can dismantle information and see what kind of impact it’s having on us.”

In this experimental, theory-driven program, students will explore visual culture—the relationship between visual images and those who consume them—where any artifact may become important, not just objects belonging to the specific category of “art.” Students will also grapple with the ways in which human beings cognitively process visual information, and how that process affects the ways the things we see shape our personal beliefs.

“We’ll be exposing students to an array of accepted qualitative modes of planning, framing, implementing, and reporting research that will provide them with viable prototypes for serious academic engagement within the scholarly community,” said Zeeuw.

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 the task of finding that balance while forging KCAD’s future as an urban campus has largely fallen on the shoulders of Director of Facilities Alex Smart.

“I often describe my job as solving problems all day long,” Smart says. “But in reality they really aren’t problems; it’s just looking at possibilities. We want to be able to look at challenges as opportunities.”

Smart, a 25-year veteran architect, hopes to unify the campus more in the spirit of collaboration. “In the spirit of collaboration, Smart knows that it will take an institutionwide 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 with their parents and their friends, I want them to be proud of the school they are in and for them to show it off.”
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 ones. I bought my own 3D printer and a filament maker to create new 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 it could become a new material that enables some kind of structural innovation.

Q: So what’s the endgame?
A: UIC left this project very open-ended, and because it’s a research-based, it’s not always about the outcome. Of course, taking a jeweler on board was a different sort of training. I found a lot of what I learned to work itself in something tangible. But knowledge and experience are equally valuable. I am going forward with an open mind and trying not to be concerned about an end product, because it can place a lot of pressure on you. As a part of research, failure is always on an option too, but fear of failure to produce an end product shouldn’t be. Right now I am very optimistic.

Q: Metals and jewelry are disciplines with such a rich history and tradition. Where does that history have in your practice and in your current research?
A: In my research, I aim to exist somewhere between the past and the future. My process is largely exploratory, and I’m drawn to both the slow, methodical nature of working by hand and the expediency and exactitude of new technologies.

Q: What sparked your interest in fabrication technology?
A: KCAD alumna Kathy and Jewelry Design Program Chair Phil Renato encouraged us to explore new ideas with CAD modeling software like Rhinoceros, 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 process—I once had a hand-drawn rendering I model in Rhinoceros and then 3D print it. Then I modify the print through painting, clear coating, or casting. I use 3D printing as a tool, just like any other. Just because I print something doesn’t mean that’s the end of the story. This is the part of the project you want to take it beyond that.

Q: Was grad school a natural next step?
A: After graduating, I took a job at KCAD as both the Metals and Jewelry Technician and a FixLab Technician, and I also worked as a bench jeweler at Talisman Jewelry in Grandville. I grew up most of this time in the metalshop, not only in my mind but in technical knowledge, but also as an artist and a person. However, I knew grad school would help me progress further. Just after three years in the field, I went for it. It has been a challenging experience, but more than anything else it’s rewarding.

Q: Where were you working during the summer?
A: I worked at the Cincinnati Art Museum as a FlexLab Technician, and I also worked as a bench jeweler at Talsma Jewelry in Grandville. I grew up most of this time in the metalshop, not only in my mind but in technical knowledge, but also as an artist and a person. However, I knew grad school would help me progress further. Just after three years in the field, I went for it. It has been a challenging experience, but more than anything else it’s rewarding.

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Q: Did you take any courses at KCAD this summer?
A: No. I am currently teaching at Grand Valley State University.

Q: Have you taken any courses at KCAD this summer or started teaching at UIC this fall? What’s your experience been like so far?
A: It’s so rewarding when you help a student 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 that first got me into jewelry and technical skill, and that made teaching an extremely rewarding experience.

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Q: You started teaching at KCAD this summer and started teaching at UIC this fall. What’s your experience been like so far?
A: It’s so rewarding when you help a student 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 that first got me into jewelry and technical skill, and that made teaching an extremely rewarding experience.

Q: Have you taken any courses at KCAD this summer or started teaching at UIC this fall? What’s your experience been like so far?
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Q: What sparked your interest in fabrication technology?
A: KCAD alumna Kathy and Jewelry Design Program Chair Phil Renato encouraged us to explore new ideas with CAD modeling software like Rhinoceros, 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 process—I once had a hand-drawn rendering I model in Rhinoceros and then 3D print it. Then I modify the print through painting, clear coating, or casting. I use 3D printing as a tool, just like any other. Just because I print something doesn’t mean that’s the end of the story. This is the part of the project you want to take it beyond that.

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Faculty & Staff
Art History Professor Darlene Kaczmarczyk was a featured speaker at the Society for Photographic Educators’ (SPE) 2015 national conference in Portland, Oregon. Following a popular history of food photography over the past 50 years, Kaczmarczyk also won a scholarship to Di-Bow School of Art for the summer of 2015.

Design (West Michigan) Executive Director Ken Kropf has been named to the board of directors of Creative Mornings, a national organization that meets to encourage networking among professionals under the age of 40. Ken Kropf was also featured in the national juried exhibition “Immortality and Eternity” at Muskegon Community College’s Overlook Art Gallery titled “Myth and Reality: Drawings by Patricia Constandine.”

English Professor Adam Schulteine has released his first novel, a spin-off novel titled “Transitional Structures” of the Reapers Art Group in Jasper, IN.

Continuing Studies Director Brenda Sipe was featured on an exhibit titled “MOVEDIA Program II: Slight.” The work produced by the first class of the Georgia Tech Design Collaborative.

Also featured in an interview on the faithbased food Instagram blog and in an article on Reclaimism, a popular national media site that advances feminist, eco-friendly and Latinx rhithm. This fall, Gonzalez was featured in “La Muerte de Naite: Day of the Dead,” an exhibit at the National Museum of Mexican Art in Chicago.

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Vector Aesthetics Art Director and Illustration Chair Steve Heneveld has been named by the Grand Rapids Business Journal’s “40 Under 40,” honoring young business professionals under the age of 40.

Ann Lattimore, Chair of both the Painting and Drawing Professor Digital Media Assistant Professor and Program Chair Jerydd Sprague organized the DisArt Fashion Show, held during the inaugural DisArt Festival.

Photography Assistant Professor Leah Gose’s work was featured in a number of public art installations titled “Surroundings” for the Park City library in Park City, UT.

Digital Media Assistant Professor and Program Chair Brad Yorkhouse was verbally invited to the United Kingdom to present at The ComCo Electric: A digital ComCo Symposium. Yorkhouse presented a paper titled “Comic Media in New Mediums: Dancing on the Head of Closure” in which he explores the possibilities that could come from comic creators’ digital realm.

Professor Diane Zuev, Chair of both the Painting and M.A. in Visual and Critical Studies (MA:VCS) programs, has been named to a team of education professionals working on an extensive research project focused on developing new approaches to ethics and research integrity training. The project is being funded through a $215,000 research grant from the National Endowment for the Humanities.

In 2013, they published a book, The Usual Suspects, examining the ethical implications of research and creative boundaries. In 2014, they created a series of performances and installations that were presented at the Grand Rapids Public Library, the ArtPrize and the Grand Rapids Art Museum.

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John O’Neill recalling art branding concepts.

Caitlin Skeele [’15, Metals and Jewelry Design/Printmaking] was awarded a creative research grant from the University of Illinois Champaign-Urbana, where she is currently enrolled in the MFA Metals program, to develop experimental materials for metalwork. Skeele was also awarded a Society of North American Goldsmiths Educational Endowment Scholarship and a Society of Midwest Metalsmiths Scholarship.

Samantha Shatzen [’15, Medical Illustration] has been accepted into an internship position at TheraVet, on-industry leading global publisher of medical illustration handbooks and journals.

Leo Timko [’15, MFA Painting] received a scholarship to attend the Golden Apple Art Residency in Maine during the summer of 2015.

David VanVlucht [’12, Digital Media] was nominated for an Emmy Award for Outstanding Title Sequence for his work creating the main title sequence for the Nickelodeon show “Wallykazam!”

John Wagoner [’09, MFA Painting] was named to the Wall Street Journal Young Professional Network’s 40 Under 40 Award List.

Scott Whitacre [’13 Photography] was featured in “Memory: The Second Death”—a solo exhibition of Art House Pictures in Grand Rapids. Whitacre also was featured in the National Photography Competition and Exhibition, held at Sofia Photo Gallery in New York City.

Joseph Wulfs [’12, Art Education] was awarded a $20,000 grant from the nonprofit organization Crusade for Children to back a new building at his alma mater, the Colorado State University.

IN MEMORIAM

The President’s Office has been notified of the passing of Julia Walburg, a 2003 graduate of the Fashion Design program. The following is from her obituary on MLive: Julia will be lovingly remembered by her husband of 34 years, Robert Van Horn, her children, Nicholas [Sarah] Van Horn, Christopher [Sarah] Van Horn, Core [Joseph] Van Horn, her beloved grandparents, Janan Van Horn and Mayson Van Horn, her parents, Bob and Kieren Fouts, her siblings, Russell Fouts, Don [Joni] Fouts, and many nieces, nephews, relatives, and friends.

The President’s Office was notified of the passing of Sally Anne Borongan-Vega, a 1984 graduate of the Interior Design program. The following is from her obituary on MLive: Sally was preceded in death by her husband, Dr. Daniel and Mary Carothers, and their children, Guy [Judy] Baragar, Kim [Tony] Wonnacott, their grandchildren, and many nieces, nephews, relatives, and friends.

To submit articles, photos or news for future issues or for the website, please contact kcadnews@ferris.edu.
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.