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A YEAR OF TRANSITIONS FOR KCAI

The past year has undoubtedly brought about a myriad of transitions for KCAI and with them has come substantial progress and a focus on our future. As president of the college, it is my goal to position KCAI for further greatness through promoting relevance, adhering to a standard of excellence and building a platform for success. The recent transformative gift of $25 million from an anonymous donor will accelerate this work.

As I have come to realize, KCAI has something almost no art school in the country can claim: a 15-acre campus on a rolling hill that is nestled between two great teaching collections — the Kemper Contemporary Museum and the Nelson-Atkins Museum of Art. Add to that Kansas City’s thriving art scene and you have all the great resources and inspiration an art student could need uniquely bundled within one community.

MESSAGE FROM THE PRESIDENT

WITH MUCH ENTHUSIASM, WE HAVE PUT THE PEDAL TO THE METAL WITH OUR PROJECTS AND PLANS.

We have focused KCAI’s upgrades on enhancing the academic experience — whether that means revamping the curriculum, hiring new faculty or building a new studio.

In a steadfast manner and with much enthusiasm, we have put the pedal to the metal with our projects and plans. Specifically, the most substantial construction updates to campus include:

- **Solar panel installation** — In an effort to reduce energy expenses and decrease KCAI’s carbon footprint, we installed 100 solar panels on the roof of the East Building. This meets 5 percent of the college’s electrical energy needs in a two-building complex. (Completed in July 2015.)
• Ceramics building renovation — The Richard J. Stern Ceramics Building recently underwent a major upgrade, including the addition of a high-performing plaster lab, an expanded glaze room, soundproofing and ventilation equipment that reduce noise and improve safety and air quality. Also, a new loft-like mezzanine provides a clean and quiet reprieve that houses a resource library and digital studio with 3-D printers. (Completed in late July 2015.)

• Campus improvements — We will be redesigning the entrance to the college and the landscape to give it a more welcoming feel. (To be completed by summer 2016.)

• Building a fab lab — The fabrication laboratory (fab lab) will be built in the open-air courtyard adjacent to the Volker Building. The fab lab will house a year-round studio with 3-D printers and rapid prototypers. (To be completed by summer 2016.)

• Vanderslice Hall renovation — The exterior of Vanderslice Hall will undergo a historic renovation, including tuck-pointing, installing new windows, removing all the damaged stone and steel work, and bringing the building back to its original 1895 grandeur. (To be completed by summer 2016.)

In short, we are building for the future while respecting the past.

Alongside the considerable construction and renovations taking place, faculty are vigorously reviewing the academic program, as well as considering how we can improve the studio experience, specifically the physical studios themselves, the equipment and technical support.

I believe we must keep the curriculum on the cutting edge to remain relevant to students. If I were a student wanting to attend art school, I would be considering the following: new technology, adherence to traditions, an understanding of how to make things, and an art history and liberal arts program that creates a cultural understanding of objects. And I would want to do it in a location with unique character. All of those vital assets can be found within KCAI and Kansas City.

I am proud to be here, and I believe that through shared governance and strategic planning, together, we can steer KCAI in the direction of modernization while maintaining ties to our rich tradition.

Tony Jones CBE
President

KCAI ELECTS PAT McCOWN BOARD CHAIR

Kansas City business leader and philanthropist, Pat McCown was elected chair of the board of trustees in April after the sudden and unexpected death of former chair, C. Stephen Metzler.

“While KCAI continues to mourn the loss of Steve, there is no one better poised than Pat to carry us forward with his strong leadership and unparalleled passion for the school,” said Tony Jones, president of KCAI. “Pat has contributed a great deal during his time on the board, particularly as chair of the facilities committee, and he is highly regarded for his work in the Kansas City community.”

McCown is CEO and co-founder of McCownGordon Construction company. He also serves on a number of civic and philanthropic boards of directors and committees in Kansas City, including the UMKC Board of Trustees, Starlight Theatre, ArtsKC and UMB Bank. His experience and leadership comes at a critical time for the college as it embarks upon campus improvements and facility upgrades.

“The Kansas City Art Institute has always been a truly wonderful college of art and design,” McCown said. “And now, through Tony Jones’ recent appointment as president and the benefit of some recent significant gifts given by friends of KCAI, we hope to transform the campus to even better serve our students, faculty and staff. It is our hope and plan that these gifts will enable KCAI to create a richer environment to educate, train and prepare the many artists and designers for being part of the creative solution needed by so many firms today.”

A member of the board of trustees since 2010, McCown said, “I am honored to be involved with KCAI during this exciting time of transformation.”

"I AM HONORED TO BE INVOLVED WITH KCAI DURING THIS EXCITING TIME OF TRANSFORMATION."
In its ninth year, the annual Art of the Car Concours (Concours) drew a record crowd of nearly 7,000 people. Attendees enjoyed the presentation of more than 200 vintage automobiles, motorcycles, trucks, race cars and other unique vehicles from museums and private collections across the country.

The $150,000 in proceeds from the event benefited KCAI’s scholarship fund. Marshall Miller, founder and chairman of the Concours, has helped raise nearly $1 million to date for the college’s annual fund through the Concours.

This year, KCAI students participated in the Concours. Students from two illustration classes showcased and sold their artwork during the event, and WELD wheels partnered with KCAI to hold the first annual WELD KCAI Performance Design Challenge contest.

The tenth annual Art of the Car Concours will be held Sunday, June 26, 2016 on the KCAI campus, with additional events planned for days leading up to the Concours. Stay up to date with these events by visiting www.artofthecarconcours.com.

ILLUSTRATION CLASS PARTNERS WITH CONCOURS

For the first time in the Concours’ history, several students had the opportunity to display and sell their work during the event. In coordination with The Voice, an elective illustration course taught by Professor John Ferry, which partnered with the Concours, students produced car-themed artwork that were exhibited and sold at the event. Ferry’s students participated by creating posters, stickers and 3-D sculptures. Prior to the event, Concours founder Marshall Miller invited the students to view and sit in vintage vehicles for up-close research to help inspire their artwork.

Twodee Weaver (senior, illustration)
Evin Goodman (’15 sculpture) Justin Gray (senior, painting)

Adam Sayring (’15 illustration)
Evie Goodman (’15 sculpture)
Justin Grey (senior, painting)
ANNUAL 'RAIL DAY' CARS SHOWCASED AT CONCOURS

Illustration students from Professor Steve Mayse’s Image and Form Exploration class participated in this year’s Concours. As part of the coursework, the class was tasked with creating movable artwork for the annual Rail Day. In keeping with the Concours’ event theme, “Concept Cars,” the students were encouraged to incorporate the motif into their projects. They could use only two materials — cardboard and glue — and had to ride their creations down an 80-foot rail, consisting of 2-inch-by-4-inch boards elevated about 18 inches off the ground. The route sloped downhill from Vanderslice Hall toward the Student Life Center. The artworks had to withstand the riders’ weight and move forward with help from a team of two or more students for balance. Several of the final projects were on display during the Concours for visitors to enjoy.

WELD WHEELS HOLDS KCAI DESIGN CONTEST

WELD Wheels awarded a $1,000 prize to Noah Geiger (junior, sculpture) for his directional on-spoke wheel design in the first annual WELD KCAI Performance Design Challenge contest, which was open to students enrolled in the Virtual Sculpture class at KCAI. Geiger, a native of Rapid City, S.D., designed his wheel to be coated in black, except for the polished exterior face.

“My design follows the ideas of fractals and an understanding of the rotation around a single point in relation to the drive of forward progression,” he said. “Being that this is a directional wheel, there are two sets of opposing wheels that work together.”

The partnership between WELD and KCAI was in conjunction with the college’s Sponsored Studio program, where students are given actual projects to complete on behalf of area businesses. The students who participated in the contest had the opportunity to visit WELD’s Kansas City manufacturing facility to learn about recent developments in computer-aided design (CAD) and finite element analysis (FEA) modeling before beginning their designs.

Geiger’s wheel was produced by WELD with only slight modifications. The wheel was unveiled for the first time at this year’s Concours.
Cameron Calder (’06 painting), who currently works at IBM Design, previously acted as creative director at Propaganda3 in Kansas City, Mo., where he led a team of designers and developers in creating apps, games, websites and other digital products. His love of games began at an early age.

“I played all the typical Nintendo games and spent a lot of time with Lemmings and MechWarrior,” Calder said. “Before I was able to get a handheld like Game Boy, I would glue cardboard together, draw a game interface on the front and pretend to play it on the way to school.”

The game he is proudest of designing is “Burn the Lot,” which he co-created with Dan Long at Propaganda3.

“We took our time to make sure it was the game we wanted it to be when it was released,” he said. “‘Burn the Lot’ is an iOS and Android game about a dastardly intergalactic carnival that travels from planet to planet stealing all the natives’ resources. The game is bent toward imagination rather than guts and gore.”

Calder said the game granted Long and him awards and a lot of exposure, including an invitation to speak at the UNITE Conference in Vancouver. “‘Burn the Lot’ was a labor of love that we are quite proud of,” Calder said.

Despite earning a B.F.A. degree in painting, Calder feels that the degree prepared him for a career in digital design.

“I learned a great deal from my painting degree that still applies today,” Calder said. “Not only did I gain an understanding of key fundamentals, but I also learned how to defend my decisions and convert input from critiques into my work. I had the freedom to explore while in the painting program. I started out doing paintings on canvas, transitioned to screen prints on vinyl and ended my senior year with a core focus on animation and storytelling through interactive flash projects. I actually only did one painting my entire last year; everything else was digital explorations.”

In addition to gaining an understanding of what it means to truly focus on his craft and always push forward, Calder said he also learned the value of collaboration.

“Although I was in the painting department, we would always bounce ideas off each other and discuss how we could lean on each other to push our work collectively forward,” he said.

For high school students interested in majoring in art or design in college, Calder offers this advice: “You get out of school exactly what you put in to it. Don’t expect that you’ll gain all this valuable knowledge by just attending a great school like KCAD. I’ve seen what happens to students who approached school with this attitude, and it often doesn’t end as well as they thought it would. But I’ve also seen what happens to designers who put their all in to school and who work to push themselves forward. They have all been successful and made great careers for themselves. Hard work combined with a great education will get you a long way.”

Calder now works at IBM Design in Austin, Texas in a state-of-the-art product design studio that focuses on how a new era of software will be designed, developed and consumed by organizations around the globe.
CPS EXPANDS SPACE & CLASSES

The School for Continuing and Professional Studies (CPS) started off the fall semester in a new location: 32 E. 46th St. The building offers twice the number of classrooms, a ventilated room for oil painting and pastel classes, two Mac computer labs, an auditorium, a stage and a classroom dedicated to KCAI’s post-baccalaureate program in art education.

For the first time, a digital summer camp was offered for ages 9 to 14. Digital camps included Animation FUNdamentals, Digital Drawing, Claymation Movies, Photo Collage, Photography FUNdamentals, Portrait Photography, Exploring Animation, Collage and Beyond, Traditional Animation and Staged Photography.

“We are thrilled by the enthusiasm the summer camp courses have generated this year,” said Sonja Garrett, director of CPS. “More than half of the digital camps had wait-lists for all six weeks of camp, and an extra week of camp was added mid-summer to accommodate all of the students interested in taking classes at KCAI.”

High school camps were also offered all summer, adding to the number of students on campus.

For 2015-2016, CPS plans to continue increasing the class offerings and programs available to the community, including:

- **New Art Sofa courses** — In response to the popularity of the Art Sofa series, new art history classes have been added, including French New Wave Film and The Medici Family Collection and Significance.

- **Free classes for B.F.A. students** — CPS is now offering a free class policy for full-time B.F.A. students that allows them to take non-credit classes, at no cost.

- **Spring break and ARTventure** — In spring and summer 2016, a full week of spring break classes will be offered for ages 6 to 18, and an additional week of ARTventure summer camp will be offered.

- **Classes in the new fab lab** — Next year, CPS will offer the first semester of classes in the fabrication laboratory. Students will learn to use digital equipment, including the laser cutter and 3-D printers.

CPS AT A GLANCE:

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When she was a senior in art school, Pauline Verbeek-Cowart, professor and chair of the fiber department, sat down at a loom for the first time and experienced clarity as she never had before: the loom, fiber, weaving — this was her medium, her artistic calling.

“It was so magical what was happening; everything else just stopped. It’s like the universe came together and presented me with all of the things that I needed to feel fulfilled,” Verbeek-Cowart said. “For me, it was the perfect combination of left brain and right brain. The technical aspect with the creative pursuit. It was just perfect.”

Hailing from Holland, Verbeek-Cowart found herself in the United States by means of her search to find “something completely different.” She explored several institutes across Europe and rode from college to college throughout Holland on her bicycle. Yet she was not impressed by any of the art school opportunities. After applying to a handful of schools in America, Verbeek-Cowart attended the Maryland Institute and a semester-long exchange program at the California College of Arts & Crafts, where she was first introduced to weaving.

“I was lucky enough to have been introduced to weaving by a really prominent weaver, Lia Cook [professor of art at the California College of Arts & Crafts],” she said. “I think it was my experience of learning weaving from someone whose passion and love for it were instilled in me. After I graduated, I knew this is what I wanted to do for the rest of my life.”

After earning her undergraduate degree, Verbeek-Cowart returned to Europe and served as an art director in Germany for 10 years. However, lacking the fiber community she so desperately sought, she set forth again for the United States to pursue a Master of Fine Arts degree. Having experienced both the East and West coasts, she considered the middle of the country and landed at the University of Kansas (KU), with the requisite being that she wanted to go somewhere that she could “just study and not be distracted.”

“To show again just how important it is to be with the right instructors, I ended up with Cynthia Schira at KU,” Verbeek-Cowart said. “Cook and Schira were the most prominent weavers in the country. Again, I was learning under someone who would become my mentor.”

Because of the enduring influence of Cook and Schira, Verbeek-Cowart realized that she, too, wanted to be a fiber professor. “I’m so lucky to have been with people who were absolutely passionate about what they do. That is what they instilled in me and that is what I instill in my students now.”

She attributes that level of dedication and drive to why she is so committed to teaching sophomore-level students. “It is important to learn a medium from someone who embodies that practice,” she said. “If you learn from someone who knows how to weave, for example, but whose primary artistic practice does not include weaving, you will not learn the same way.”

As chair, Verbeek-Cowart uses her leadership and teaching skills to counsel professors in the fiber department. “I’m mentoring and guiding faculty,” she said. “Together, we develop the curriculum — maintaining or developing new programs. It’s everything from ensuring we have all the materials to making purchases, making sure the equipment is up-to-date and supervising our technicians and work-study students.”

Outside of her teaching and chair duties, Verbeek-Cowart finds time to travel, work on her own weaving projects and juries design exhibits. Recent shows of her work include “Rituals and Celebrations” at the Kansas City Museum and “Clay, Fiber,
Paper, Glass, Metal, Wood” at the Octagon Center for the Arts in Ames, Iowa. With her students always top of mind, she said she strives to broaden her network and find new opportunities for students through her participation in exhibitions.

As for creating her own weaving projects, Verbeek-Cowart reserves that work for her in-home studio, which is about an hour from the college. At home, she is surrounded by nature, which is one of her main sources of inspiration.

“I need to see things growing to stimulate my creative process,” she said. “Growth patterns in nature influence how I think in weaving. It’s a number system. Seeing those systems and patterns in nature and how they evolve and how things change through the seasons — all of that influences how I think. It’s not a literal translation into my work, but it’s more spiritual and abstract.”

Verbeek-Cowart also draws inspiration from her students and appreciates the stimulation of the classroom environment.

“They teach me everyday. No matter what,” she said. “I share with them what I know, and they take that to another level, diverse levels. And they do something with that information that I wouldn’t do, which all feeds back into my creative process. When we talk about possibilities, and their sensibilities and their interests come into play, it forms a different perspective. I see it from a different perspective, and I get ideas for something totally different.”

She also stresses the importance of collaboration and encourages her students to work alongside students in other disciplines to create art. “Generating ideas because of a dialogue with somebody who has expertise in another field but an understanding of what you’re doing is, I think, where the richest work is being created. It’s exciting to be teaching here at the art institute where students are receptive to that kind of thinking.”

Verbeek-Cowart believes she is her happiest when she is in a classroom teaching what she loves and helping her students understand the entire weaving and fibers process from a holistic standpoint — including everything from finding the source of the fiber (sheep, llamas, etc.), to knitting, weaving, printing, dyeing the material and creating patterns. According to Verbeek-Cowart, mastering technique and material are key for students to truly own their work and be in control of every component. She teaches this comprehensive approach in order to allow her students to become experts in their field and set them up for success.

“Ultimately, when the day is done, I want to feel that I was relevant, that my work was meaningful and that I made a difference,” Verbeek-Cowart said.
H&R BLOCK ARTSPACE CELEBRATES 15TH ANNIVERSARY

KCAI’s public gallery, the H&R Block Artspace (Artspace), celebrated its 15th anniversary with some of Kansas City’s finest musicians, vocal artists and chefs at the fabulous indoor and outdoor event “R U HR — H&R Block Artspace@15” on Sept. 26, 2014. Mark Sutherland curated the evening, which celebrated the careers and accomplishments of local contemporary artists — many of whom have exhibited at Artspace.

Since the Artspace opened its doors on Nov. 13, 1999, it has welcomed thousands of visitors and presented more than 100 exhibitions and public art projects, as well as numerous educational programs and publications.

Raechell Smith, founding director of the Artspace, is proud that for 15 years the gallery has engaged artists, the public and the regional art community through education, scholarships and contemporary visual arts programming.

“Through programs, partnerships and publications, the Artspace has helped spread awareness of the Kansas City Art Institute and the visual arts scene in Kansas City to a wide audience,” Smith said.

Artspace also serves the mission of KCAI as an academic resource and space that prepares students for exhibiting their work through the senior B.F.A. show.

Exhibition highlights over the years include an ambitious presentation of work by Wenda Gu in “From Middle Kingdom to Biological Millennium,” 2003; Ghada Amer’s “Naughty and Nice,” 2005, when Amer, as a visiting artist, collaborated with KCAI students on a work that was featured on the cover of ARTnews; and the first U.S. showing of work by The Xijing Men, 2013.

UPCOMING EXHIBITIONS: SPRING 2016

Simone Leigh (Feb. 6 to March 26)
Artspace will present an exhibition of recent works by Simone Leigh, who was an artist-in-residence at the gallery in fall 2015. Leigh incorporates sculpture, video and installation in her work, which is influenced by African art, ethnography and feminism. The exhibition will have an opening reception from 6 to 8 p.m. on Feb. 5 at the Artspace.

2016 Annual B.F.A. Exhibition (April 15 to May 14)
The “2016 Annual B.F.A. Exhibition” features work by B.F.A. candidates from KCAI majoring in animation, art history, ceramics, creative writing, fiber, filmmaking, graphic design, illustration, interactive arts, painting, photography, printmaking and sculpture. A closing reception is planned from 6 to 8 p.m. on May 13 at the Artspace.

Exhibitions are free and open to the public.
In an effort to reduce energy expenses and decrease KCAI’s carbon footprint, students, faculty and staff have promoted initiatives for alternative energy to power buildings on campus.

With support from the board of trustees and President Tony Jones, KCAI installed 100 solar panels on the roof of the East Building, which houses studios and classrooms for photography, filmmaking and printmaking, to meet 5 percent of the college’s electrical energy needs in a two-building complex.

"THE MOVE TO SOLAR POWER IS PARTICULARLY IMPORTANT IN BUILDINGS WITH STUDENTS WHO USE DIGITAL TECHNOLOGY."
- Larry Dickerson

“The solar panel installation is another aspect of KCAI’s rolling program to improve the facilities,” Jones said. “The panels not only jump-start an effort to reduce the school’s carbon footprint but also to increase sustainability for the college, community and environment.”

In addition to the East Building, the Irving Building was also linked to the project. Irving serves students majoring in animation and graphic design, as well as liberal arts students attending lectures in Irving Amphitheater.

“The move to solar power is particularly important in buildings with students who use digital technology,” said Larry Dickerson, vice president and chief information officer for KCAI. “We want to provide for the growing needs of our students in digital areas without consuming additional resources from carbon sources.”

Dickerson noted the new solar panels align with the photography, filmmaking and printmaking departments.

The project takes advantage of a rebate offered by KCPL, which provides financial assistance for every watt up to 25 kW. Dickerson said KCAI owns the panels, rather than leasing them, and a monitoring system provides real-time data via a web interface to ensure that the system is working up to peak efficiency and provides a means of sharing information about the use of solar energy to students, faculty and staff.

“I’ve been involved in the installation of solar power in many projects and am excited now to have KCAI reduce its carbon emissions via this new installation,” said Pat McCown, CEO of McCownGordon Construction and chair of the KCAI board of trustees.
NEW COURSE BRIDGES ART AND BIOTECHNOLOGY

Last fall, 15 students participated in KCAI’s first-ever course on biomedical visualization, a three-credit-hour elective offered through the college’s illustration program. By overlapping fine arts and biotechnology, this class taught students how to convey abstract technical concepts in a way that the general public can understand.

The instructor, Stan Fernald (’94, industrial design), is a research associate at the University of Kansas Medical Center. Fernald said he is excited about the potential for linking KCAI with Kansas City’s burgeoning biotechnology sector.

“Kansas City is one of the top five biotech hubs in the nation,” he said, citing a report from the Kansas City Area Life Sciences Institute Inc. The report states that there are 206 human health, animal health and plant science companies in the region, employing a workforce of more than 18,000 people.

“A bridge needs to be built between KCAI and the biotech industry here, and this course is a step in the right direction,” Fernald said.

Incorporated into the class was a Sponsored Studio project in partnership with Children’s Mercy Hospital, which contacted KCAI for help in visually interpreting medical research concepts for low-literacy and illiterate populations in the U.S. and abroad.

“It’s exciting to work with students to produce solutions for real-world applications.” - Stan Fernald

“The No. 1 goal of all medical illustration is to convey abstract technical concepts to a public that may not know very much about the topic,” Fernald said. “It’s exciting to work with students to produce solutions for real-world applications — communication that goes beyond language and cultural barriers.”

Fernald noted that the field widely known as “medical illustration” has evolved beyond just drawing from observation, although drawing is still important. Tools of today’s medical
illustrator include animation, vector art and 3-D printing, among others. According to Fernald, the successful medical illustrator needs to be adept in a variety of disciplines: graphic design, photography and illustration, to name a few.

“KCAI has always had a nice mix of fine arts, applied arts and conceptual thinking,” Fernald said. “When I am working with someone from this kind of fine arts background, compared to someone who has only been technically trained, I find they produce a deeper, richer, more nuanced solution.”

Recent KCAI graduate, Christopher Martin (’15 illustration), chose the elective because of the attention to accuracy and precision needed for this type of illustrating.

“One of the most enjoyable challenges with this field is not only creating an image that’s appealing aesthetically, but also an image that can be used as a tool to teach,” Martin said. “With my experience, what I like best about the field is that you’re providing a tool for others to understand.”

These tools are starting to have a real-world application. Over the last two semesters, students worked on various projects with Children’s Mercy Hospital, including creating visuals to break down cultural language barriers. As they look to the program’s future, the students are up to the challenge, according to Fernald.
“Deviation,” KCAI’s biennial Art and Design Auction, held June 6, 2015, raised nearly $450,000 for the college’s student scholarship fund. More than 500 people gathered on the KCAI campus to experience this truly daring and dazzling event.

Co-chairs Liz and Nate Orr, and honorary chairs, Linda and Topper Johntz spearheaded the event. The faculty chairs were Reed Anderson and Jill Downen (’89 painting), and the alumni chairs included Michael Claeys (’94 design), Dan Frueh (’94 photo media) and Bernadette Torres (’91 ceramics).

The silent and live auctions showcased beautiful artwork by over 170 alumni, faculty, staff and friends of KCAI. Guests entered through a fun-house tunnel, followed by a lively registration area filled with actors in black and white Victorian costumes. Throughout the evening, attendees enjoyed circus-themed entertainment that included a woman dancing on stilts, a miniature strong man and a conjoined-twin vocal duo.

Exceptional local talent collaborated to make this auction a success. The creative team included: Patrick Ryan of Port Fonda, Chadwick Brooks, Hufft Projects, RW2 Productions and Liquid Minded.

Thank you to the artists and attendees who made this Art and Design Auction the best in town. All proceeds help KCAI to maintain its reputation as one of the premier art and design colleges in the country and provide student scholarships.
A festive entrance greets guests to the KCAI campus.

A large-scale piece by John Buck ('68 sculpture).

(Left & right) Topper and Linda Johntz, honorary auction chairs, with featured artist John Buck (center).

Angelo Truzzolo, auction steering committee member, stands in front of "MOMOCON," winner of the Zohner Sculpture Competition. Artwork by Jay Schmidt ('74 sculpture).
Two recent graduates, Max Adrian (’15 fiber and creative writing) and Siara Berry (’15 sculpture and creative writing), received 2015 Windgate Fellowships. The $15,000 awards are given to only 10 senior students from around the country who work in the field of craft.

The Windgate Fellowship Award program was established to help encourage and advance the development of serious, innovative artists in the United States whose work is in some way related to, or informed by, the process, material or idea of craft. Each year, more than 120 colleges and universities are invited to participate in this award process.

At KCAI, departments nominate applicants annually and the school’s Mobility Committee then selects two KCAI students based on their presentation and proposal. The selected students are then eligible to compete at the national level for one of 10 $15,000 Windgate Fellowships.

Adrian, a Kansas City, Mo. native, graduated from KCAI in May. He has exhibited his work in various shows, including “New School” by ROY G BIV at MINT Gallery in Columbus, Ohio; “Blind Date: Max Adrian and Lucas Ruminski” at The Netherlands Gallery in Milwaukee; and “National All Media Exhibition” at the Octagon Center for the Arts in Ames, Iowa. Adrian spent the fall semester of his senior year at the New York Studio Residency Program in Brooklyn, N.Y.

Adrian thrives in collaborative settings and aspires to create artistic opportunities that rely on collaboration to accomplish poignantly engaging feats of creativity that speak to important issues of morality and the human experience. He will use the fellowship for hands-on studies of stagecraft with particular attention to theatrical prop making, costume construction, puppetry and set building.

Adrian will attend the 2015 Prague Quadrennial of Performance Design and Space, intern in Redmoon’s Build Shop and attend the 2016 Prague Summer Theatre School.

“The Windgate Fellowship has been a monumental chance to experience different cultures, ideas, and artistic practices.”

- Max Adrian
otherwise be unable to be a part of, especially at such a formative time in my career right after graduating from KCAI,” Adrian said. “It means being connected with a community of ambitious and innovative young thinkers and makers who want to ask bigger questions and have the funding to actually pursue those questions.”

Siara Berry, a Milwaukee native, also graduated from KCAI in May. Her work has been shown in several exhibitions including, “It Has Been Arranged” at KCAI; “KC Connect, October Exhibition” at Outpost Worldwide in Kansas City, Mo.; and the “End-of-semester Exhibition” at KCAI. Berry interned at the Kansas City Artist Coalition, where she assisted with curatorial and exhibition development and at BkMk Press at the University of Missouri-Kansas City.

Berry’s work seeks to trigger psychological associations with the domestic structure, emphasizing the importance of one’s relation to their surroundings. Force, balance and support are consistent themes throughout her work, utilizing the inherent qualities in material to illustrate such concepts.

"THE WINDGATE FELLOWSHIP HAS GIVEN ME THE OPPORTUNITY TO EXPAND MY KNOWLEDGE OF ART AND DESIGN ON AN INTERNATIONAL LEVEL."  
- Siara Berry

"Testing Colors (An Aesthetic Hurdle);" Siara Berry; 2015; quilted cotton, house paint, wood shingles, rope, 6’x4’x3’.

With her fellowship, Berry will travel to Europe to learn furniture making and upholstery skills in London, building upon her desire to use both soft forms and rigid structures in her work, and take an architectural tour of the Netherlands to see the innovative ways wood is used as a traditional and contemporary material. Her trip will span a total of five months beginning in October.

“The Windgate Fellowship has given me the opportunity to expand my knowledge of art and design on an international level,” Berry said. “While at KCAI, I put much of my focus into concept and artist identity. Now, with this award, I am able to articulate those thoughts, while focusing heavily on craft and design. By traveling to London to study woodworking and upholstery, I will integrate these practices through innovative interpretations of process and material. I believe that content will be derived from the skills I learn there and then be implemented into my sculptural works when I return home.”
The Richard J. Stern Ceramics Building at KCAI has been home to one of the nation’s leading ceramics programs for nearly half a century. The building recently received a major renovation to its “old kiln room.” The new space houses a high-performing plaster lab, an expanded glaze room, and soundproofing and ventilation equipment that reduce noise and improve safety and air quality. Also, a new loft-like mezzanine provides a clean and quiet reprieve that houses a resource library and digital studio with 3-D printers.

As the college’s highest priority in 2015, the $750,000 project was approved by the board of trustees and executed under the guidance of Tony Jones, president of KCAI. Funding for the renovation came from the Windgate Charitable Foundation, which gave a $250,000 challenge grant; the Richard J. Stern Foundation for the Arts; and private donors.

“This facility will elevate our ceramics program,” Jones said. “We will be full-service, from mixing clay to 3-D technology. We are a craft-oriented and fully integrated system of education. We have a strong undergraduate program that serves the nation and, increasingly, the globe. This renovation secures KCAI as the destination in ceramic arts education.”

Construction began in May 2015 and concluded in late July 2015 — just in time for the Studio Nong International Sculptural Collective and Residency Program. The Studio Nong Collective is an exchange of artistic ideas. Four Chinese sculptors from the Guangxi Arts Institute worked on campus with their American counterparts: Jessie Fisher, associate professor of painting; Misty Gamble, assistant professor, School of the Foundation Year; Scott Seebart, lecturer in painting; and Leandra Urrutia, associate professor of ceramics at Memphis College of Art (MCA).

Thanks to the renovation, this new space will shine for the entire global arts community to see during the 2016 National Council on Education for the Ceramic Arts (NCECA) celebrating its 50th anniversary conference in Kansas City in March 2016. The conference will attract an estimated 5,000 attendees, alongside an audience of 2,000 more people visiting the 85 ceramics exhibitions taking place across the metro, including KCAI.

“I’m excited and impressed that this important department is getting attention at this critical moment,” said Catherine Futter, Louis L. and Adelaide C. Ward senior curator of European Arts at The Nelson-Atkins Museum of Art. “Kansas City Art Institute has galvanized our arts community and fosters a strong foundation in Kansas City’s thriving arts scene. This renovation will help Kansas City look its very best in time for NCECA. This is an investment in the school’s ability to maintain and grow its strong reputation. I think we’ll see the Kansas City Art Institute ceramics program outdo itself every year.”
Staircase leading to the mezzanine

New ventilation equipment

Cement is poured into the interior spaces

Expanded glaze room
In 2005, Gwendolyn Marinos, a friend and champion of KCAI, set up a scholarship in honor of her aunt, Elise Hoelzel. Hoelzel was born in 1897 in Kansas City, Mo., and displayed an artistic talent at a young age. As a student at the Pennsylvania Academy of the Fine Arts in Philadelphia, she was awarded the Cresson European Travel Scholarship and spent time studying art in Europe. After studying abroad, she came back to Kansas City and helped teach a master's program alongside Thomas Hart Benton at KCAI.

Early in her career, Hoelzel worked part-time as a graphic artist doing illustrations for telephone books and was well-known for her portraiture work. After moving to California, Hoelzel continued to create art and exhibit her work throughout the La Jolla area. She passed away in 1976, at age 79.

In the late 1920s, Marinos moved to San Diego to live with Hoelzel. Marinos was inspired by her aunt not only for her talent and passion for art, but also because Hoelzel conquered many physical obstacles, having been born with spina bifida.

“She was just a wonderful example to follow, not only artistically but also personally,” Marinos said. “Though I was never a painter, my mother was an opera singer. The two sisters were very artistically inclined. Elise was there painting, and my mother was there singing.”

Despite her crippling condition, Hoelzel became a pilot, learned to sail and pursued art throughout her life. According to Susan Mar, Hoelzel’s great niece and Marinos’ niece, “She was just an amazing woman.”

“She won several awards,” said Mar of Hoelzel. “She was very diverse in her work; she did beautiful portraits and landscapes. She also did calligraphy, draftsman type work and shadow portraits. Nothing was beyond her.”

Marinos, now 95 and living in San Diego, felt that a scholarship at KCAI would be a fitting tribute to her talented and tenacious aunt. The Elise Hoelzel Scholarship helps painting students who have faced difficult obstacles in their lives.

As part of the oversight committee for the Elise Hoelzel Scholarship, both Marinos and Mar review applications and select the scholarship recipient. They chose Davin Roberson (junior, painting and art history) to be the 2015-2016 award recipient. According to Roberson, the scholarship means the world to him. “I’m grateful that the family decided to help fund my education,” he said.

"THE ELISE HOELZEL SCHOLARSHIP MEANS THE WORLD TO ME. I’M GRATEFUL THAT THE FAMILY DECIDED TO HELP FUND MY EDUCATION."

- Davin Roberson, junior

Painting of Gwendolyn Marinos as a child by Elise Hoelzel
KCAI welcomed 30 high school students to campus last February as part of the President’s Diversity Weekend. The college invited high school seniors of diverse backgrounds who exhibited impressive portfolios and academic achievements. The two-day event provided these students with the opportunity to become acquainted with the KCAI college experience and the surrounding Kansas City community.

"THIS OPPORTUNITY BRINGS OUTSTANDING HIGH SCHOOL SENIORS TO KCAI TO HAVE A MEANINGFUL AND PERSONAL INSIDE LOOK AT OUR CAMPUS." - Julia Welles

The visiting students met with faculty members and current KCAI students to learn more about the school’s curriculum and culture. They also received a custom tour of the Crossroads Arts District and spent time at the Nelson-Atkins Museum of Art with Rebecca Dubay, assistant professor of art history at KCAI. The main goal of the weekend is to show these students that KCAI would be an ideal place for them to continue their education.

“Visiting a campus is one of the most important factors in a student’s decision to attend college,” said Julia Welles, director of admissions. “This opportunity brings outstanding high school seniors to KCAI to have a meaningful and personal inside look at our campus. They meet faculty and students and see the truly remarkable art scene in Kansas City.”

Of the 30 students who participated, 15 of them enrolled for the fall 2015 semester at KCAI. “Fifty percent is an excellent conversion for us, as these are very competitive students artistically and academically,” Welles said.

President’s Diversity Weekend is an initiative in support of the college’s commitment to increasing cultural diversity across faculty, staff and students.
**HIGHLIGHTS FOR 2014-2015:**

**ALUMNI ACCOMPLISHMENTS**

**John Adams** ('54 and '56 painting and illustration) received an award in April 2015 from the Tuskegee Airmen for his service in World War II. The G.I. Bill he received after the war allowed him to attend KCAI.

**Ky Anderson** ('95 fiber) showed her large-scale works in the exhibition “PAPER GIANTS” at Proto Gallery in Hoboken, N.J. The exhibition ran through October 2014.

**Paul Briggs** ('96 illustration) won the Academy Award for Best Animated Feature Film for “Big Hero 6” on Feb. 22, 2015. Briggs served as co-head of story and provided the voice of the street thug Yama, who appeared early in the movie.

**Shenequa A. Brooks** ('14 fiber) traveled to Ghana on a trip funded by the Windgate Fellowship that she won in 2014 from the Center for Craft Creativity & Design. While on the trip, she constructed weavings that she later displayed in KCAI’s fiber building, where she also gave a free lecture on Feb. 25, 2015 about her experience, entitled “My Anglo Experience.” She is currently a studio resident in the Charlotte Street Studio Residency Program.

**Terrance Clark** ('05 graphic design) and **Will Staley** ('04 graphic design) recently celebrated the fifth anniversary of Thrive, a non-profit organization they founded in Helena, Ark. that offers affordable strategic planning and marketing services to local small businesses and non-profits. **Abby Carr** ('13 graphic design) has recently joined the organization.

**Celina Curry** ('13 illustration) was selected by the Municipal Arts Commission as one of two artists to receive a $100,000 grant to beautify the pathway along a 2.2-mile streetcar line by creating artwork for the stops along the transportation route in Kansas City, Mo.

**Eric Eberman** ('86 sculpture), who now lives in Chiapas, Mexico, exhibited his photography in January 2015 at Casa de La Ensenanza, a major cultural center in southern Mexico.

**Brett Ginsburg** ('13 ceramics) participated in “NYC Makers: The MAD Biennial” at the Museum of Arts and Design in New York during July 2014. The exhibition spotlighted the creative communities thriving across the five New York City boroughs.

**Brian Kelly Hahn** ('98 photography) recently moved from Los Angeles to Portland, Ore., where he now works on stop-motion animated films. In this new role, Hahn acted as set construction foreman on “Paranorman” and is currently the head of mechanical fabrication, making puppet skeletons, among other things. His latest film, “The Boxtrolls,” opened in theaters Sept. 26, 2014.

**Howard Harris** ('71 design) successfully submitted his work “Room With A View,” to the juried show of photographic images “Looking Out” at the New Hampshire Institute of Art, Sharon Arts Center Campus. The exhibition ran November through December 2014. Harris, who lives in Denver, also serves on the KCAI board of trustees.

**Molly Kaderka** ('11 painting and art history) was one of 16 artists invited to exhibit in “Nude: 6th Annual Exhibition Exploring the Uncovered Human Form” at the Manifest Gallery in Cincinnati, which ran August through September 2014. Kaderka was also a finalist for the $10,000 William and Dorothy Yeck Award at the 2015 Miami University Young Painters Competition.

**Calder Kamin** ('09 ceramics and art history) and Miki Baird, former adjunct professor of sculpture, were among the 102 artists from across the country who showed work in the exhibition “State of the Art: Discovering American Art Now,” on view September 2014 through January 2015 at Crystal Bridges Museum of American Art in Bentonville, Ark. The exhibition offered a diverse look at American Contemporary art.

**Chuck Kelton** ('75 photography) was featured in the blog post “Hearing and Feeling What Photographers Are Saying” on the New York Times website in March 2015.
Natalie Krause ('14 animation) was one of 20 young artists to receive a 2014 Graduate Arts Award from the Jack Kent Cooke Foundation, which provides up to $50,000 per year for a maximum of three years to exceptional students with financial need to study at an accredited graduate institution in the U.S. or abroad. Krause applied for admission to the National Film and Television School in Beaconsfield, England, where she hopes to study toward a master's degree in directing animation.

Maria Ogedengbe ('86 painting) unveiled a sculpture during fall 2014 in the city of Port Harcourt, Nigeria, a sister city of Kansas City, Mo. The sculpture, fabricated from weatherproofed canvas and cloth and titled “my Sister!,” is a pair of life-sized figures seated side by side on a double swing. It portrays the sister cities as women, and emphasizes their long, hand-patterned skirts in the colors of each city’s national flag.

Shawn Powell ('05 painting and art history) showed work in a solo exhibition entitled “Cabin Fever,” which ran September through November 2014 in the Westchester Community College Fine Arts Gallery at the State University of New York. Influenced by film and set design, Powell’s work often features the common motifs of walls, landscapes and windows.

Devon Schiller ('13 painting and art history) presented his artwork “The Filters We Live Through: Representing the Emotional Self in Digital Media” in an exhibition at the Tenth International Conference on the Arts in Society, held July 22 to 24, 2014, at Imperial College London.

Jay Schmidt ('74 sculpture) earned the grand prize in the Zahner Sculpture Competition for his work “MOMOCON.” The A. Zahner Company, an internationally-acclaimed engineering and fabrication company best-known for its use of metal in the world of art and architecture, generously finances the fabrication of a sculpture to be sold at KCAI’s biennial auction. Schmidt’s work raised funds for scholarships at the 2015 Art and Design Auction on June 6, 2015.

Melanie Sherman ('14 ceramics) displayed three ceramic pieces alongside three large photographs in her solo exhibition, “Transposed Concepts,” on view from June through July 2015 at the Goodwin Fine Art Gallery in Denver, Colo.

Anja Notanja Sieger ('09 printmaking and creative writing) exhibited new work, including hand-cut paper and India ink drawings, in the show “Lettuce Alone To Parrot Wonder,” which ran October through November 2014 at Gallery 2622 in Wauwatosa, Wis.

Dennis Smith ('73 ceramics) was honored with the naming of the Dennis Smith Studio, a 2,200-square-foot addition to the existing Edith McAllister Ceramic Building at the Southwest School of Art (SSA) in San Antonio in February 2015. Smith, who studied under Ken Ferguson, Victor Babu and Jacqueline Rice, retired in August 2014. He also received a retrospective exhibition, “Dennis Smith and Friends,” at the Russell Hill Rogers Gallery on the campus of SSA that included 14 invited artists that Smith has known and respected during his 39 years at the school.

Holly Wilson ('92 ceramics) was named one of five Native American artists to earn the title of 2015 Eiteljorg Contemporary Art Fellow from the Eiteljorg Museum of American Indians and Western Art in Indianapolis, which features the world’s foremost collection of contemporary Native American art. With the award, she received a $25,000 unrestricted grant and the opportunity to participate in a major group exhibition at the Eiteljorg Museum.

Jessica Wohl ('01 illustration) displayed a series of her collages titled “Matriarchs” at Threesquared in Nashville, Tenn., which ran October through November 2014. The show investigated women and their relationship to the home.

Aaron Wuerker ('92 painting) had a solo exhibition of landscape paintings at the Sagebrush Art Center in Sheridan, Wyo. in March 2015. Also, his work will be included in the upcoming book, “Artists of the Rocky Mountain West.”
Laura Berman, professor of printmaking, was featured in the book “Contemporary American Print Makers,” a collection of work by over 70 print-based artists, whose work embraces the history and techniques of traditional printmaking while pushing the bounds of new print media. The book was published in January 2015 by Schiffer Publishing.


James Brinsfield, lecturer in painting, had two paintings, “AOK” and “FBI Jesus,” donated by a prominent international collector to the Nelson-Atkins Museum of Art’s permanent collection in 2014.

Maura Cluthe, assistant professor of illustration, was featured in February 2015 on Made in the Middle, a website/project built to showcase creatives who are taking risks and making what they love. Also, Cluthe showed a series of her work in the exhibition “PLAY: Part One,” on display October through November 2014, at Blue Gallery in Kansas City, Mo.

Cyrus Console-Soican, assistant professor of creative writing, wrote “Romanian Notebook,” a monograph about procrastination, fatherhood and art, which was accepted for publication by Faber/FSG in 2014.

Jill Downen, assistant professor of sculpture, was awarded a Visual Artist Award Fellow by the Charlotte Street Foundation. As part of the award, she received an unrestricted cash award of $10,000. Visual art and performance awardees are selected by panels of local and national curators and directors during a competitive process that starts with an open call for applications.

Rebecca Dubay, assistant professor of art history, presented two papers at professional conferences. On Oct. 23, 2014, she presented her paper “Tracking the Body: Jackson Pollock, Jasper Johns and Ana Mendieta” as part of the panel session “Verbing Painting” at the Mid-America College Art Association Conference in San Antonio. On Nov. 1, 2014, she presented her paper “A Body That Falls: Mendieta’s Act of Remembrance” as part of the panel session “Twentieth-Century Feminist Icons: New Perspectives” at the Fifth Annual Feminist Art History Conference at American University, Washington, D.C.

Kim Eichler-Messmer, assistant professor of fiber, worked with Kansas City Friends of Alvin Ailey on their G30 Gala, a fundraising event celebrating the 30th anniversary of the organization. This included creating several large fiber panels to display in the ballroom that were used as the backdrop for a stage and curtains dividing the two event spaces.

Cary Esser, professor and chair of ceramics, was featured in the February 2015 issue of Ceramics Monthly in the article, “A Vital Geometry,” by Glen R. Brown, a professor of art history at Kansas State University in Manhattan, Kan.

John Ferry, assistant professor of illustration, presented his solo exhibition “Disintegration,” which ran from November 2014 through January 2015 at the Lawrence Arts Center in Lawrence, Kan.

Jessie Fisher, associate professor of painting, and Scott Seebart, lecturer in painting, had a two-person exhibition, “Natura Morta/Natura Vita,” at the Studio Art Centers International’s (SACI) Maidoff Gallery in Florence, Italy and the International Center for the Arts (ICA) in Montecastello di Vibo, Italy in summer 2015. Both artists were also featured in the “Dialoghi dell’Arte: 2014-15 International Tour” which began at the Leedy-Voulkos Art Center in Kansas City, Mo., traveling to the Guilin Museum in China before also arriving at SACI’s Palazzo dei Cartelloni and culminating at the ICA with lectures by both Fisher (curator of Dialoghi dell’Arte) and Seebart in July 2015.
Ari Fish ('06 ceramics), academic and career advisor for KCAI and CPS instructor, makes regular appearances on KSHB’s “Kansas City Live” morning show to promote art activities and classes offered by CPS.

Misty Gamble, assistant professor of foundation, taught the two-week workshop “Rome, Reverie and the Self Referential Bust” at C.R.E.T.A. Rome, where she also participated in a four-week artist-in-residency, during summer 2014. Additionally, she exhibited her work in the two-person show, “Capricciose” at the Palazzo Delfini in Rome.

Cory Imig, lecturer in fiber, was selected as the Charlotte Street resident of the Art Omi International Artists Residency program in summer 2015. Imig attended this four-week residency in upstate New York as one of 30 artists from around the world.

Hugh Merrill, professor of printmaking, participated in a summer residency at Surel’s Place in Boise, Idaho. During the residency, he worked alongside the artist Janet Kaufman to develop a project that helps children deal with their emotions in an artistic manner.

Karen McCoy, associate professor of sculpture, traveled to the United Kingdom in summer 2014 to meet with other artists interested in designing and taking walks as a strategy for a more sustainable creative activity. Specifically, she attended a Soil Culture Forum in Cornwall, England, met with the Walking Artists Network in London and participated in a walking research meeting in Machynlleth, Wales. Following this research trip, McCoy hosted the “Sound and Sight Walk” on March 8, 2015 in New York’s Central Park.

During spring 2015, three professors received special faculty awards, which were first established in 1989 by the board of trustees and include a monetary gift of $5,000 to recognize the achievements of our talented faculty. The award recipients were:

- **Karen McCoy**, associate professor of sculpture: Outstanding Project Award
- **Rush Rankin**, professor of liberal arts: Excellence in Teaching Award
- **Pauline Verbeek-Cowart**, professor and chair of fiber: Distinguished Achievement Award

Marie Bannerot McInerney, assistant professor of fiber, co-authored an essay with Jennifer Baker in the book “Probing the Skin: Cultural Representations of Our Contact Zone,” published in 2015. The essay is based on a joint presentation given at a conference in Jena, Germany, in the spring of 2013, which coincided with a screening of their video, “Ventriculus.”

Miguel Rivera, chair of printmaking, gave an artist’s talk on Oct. 30, 2014, at the Nelson-Atkins Museum of Art, in which he focused on his research trip to Oaxaca, Mexico, where he studied Day of the Dead traditions and learned more about the traditions’ origins. The research inspired the “Day of the Dead” altar he created for installation in Kirkwood Hall during October 2014.

Warren Rosser, the William T. Kemper Distinguished Professor of Painting, participated in the exhibition entitled “Folding Space-New Monoprints,” on view March through May 2015 at Haw Contemporary in Kansas City, Mo.

Jim Sajovic, professor of foundation, showed work in the exhibition “Besame…,” on display during April 2015 at the Todd Weiner Gallery in Kansas City, Mo.

James Woodfill, assistant professor of painting, presented his work in the solo exhibition “The Outside of the Left Side of the Inside” at City Ice Arts in Kansas City, Mo. The installation continued Woodfill’s history of immersive gallery works, in which he fuses structure, form, sound and light to concoct a shifting blend of ad-hoc reference points from minimalist music and systemic art to office workstations, urban modeling and temporary architecture. The exhibition ran August through September 2014.
Joseph Bacon (senior, filmmaking) received the 2014 Gaetke Memorial Fund scholarship. The award aided the completion of his senior thesis. The Gaetke Memorial Fund is given to a junior or senior student in photography or filmmaking and was named after Dan and Stephanie Gaetke, both of whom earned degrees in photography from KCAI in 1987.

Ten fiber students were honored with the Susan Lordi Marker Award of Excellence in Fiber in 2015. The winners were: Paige Beltowski (senior), Becca Gemeinhardt (sophomore), Anna Van Gheem (sophomore), Lexie Abra Johnson (senior), Karlin Kimmel (junior), Bee Little (sophomore), Sydney Mortara (junior), Kadie Nugent (senior), Hannah Sachs (sophomore) and Natalie Spicker (sophomore).

Meghan Brauner (junior, photography) attended the 2015 Yale Summer Program in the Arts: Norfolk, a nationally competitive, intensive residency that selects a group of juniors from institutions across the country to take part in this program.

Graphic design faculty selected students for the 2014-2015 Cary C. Goodman Design Project Award grants. The following lists the prize recipients and their use of the awarded funds:

- Brianna Dallas (senior) and Monica Roesner (senior) purchased supplies and equipment to design and build FEEL, their collaborative environmental design project.
- Chris Meier (junior) acquired supplies to build a functional workspace for silkscreen printing, including a new print rig for poster printing, a functioning light table/exposure unit and dark room set up for screen processing.
- Lauren Taylor (junior) attended KCAI’s study abroad program at Studio Art Centers International in Florence, Italy. While in Florence, she also interned with Sheila Salvato at PressMe.

Sculpture and ceramics faculty selected students for the 2015 McKeown Special Project Awards, named for donors Byron McKeown (’60 design) and Deanne McKeown (’60 painting), who live in Sedona, Ariz. The couple annually underwrites awards in sculpture and ceramics.

The following lists the sculpture prize recipients and their use of the awarded funds:

- Ben Davis (senior), Emily Elhoffer (senior) and Brandon Kintzer (senior) each purchased materials to create their B.F.A. Exhibition projects.
- Aydan Harlow (junior) and Abby Langley (junior) worked on a collaborative project that addresses ideas of the body and flesh.
- Elizabeth Kay Landes (sophomore) traveled to Chicago for research and museum visits.
- Albert Owens (senior) purchased steel to construct a large-scale sculpture.

The following lists the ceramics prize recipients and their use of the awarded funds:

- Taylor Baker (senior) acquired an extruder kit and ceramic filament for his 3-D printer to create complex ceramic printed forms.
- Nathan Neufeld (senior) bought a shop vacuum and an extended bit for his CNC router to aid in making molds for creating service-ware for a modernist dining experience in collaboration with Chef Mike Delena.
- Dia Saunders (senior) purchased fabric and sewing materials to create sculptural garments for two life-size clay figures for the 2015 Annual B.F.A. Exhibition and the ceramics end-of-semester show.
- Jose Serrano (senior) traveled to the San Diego/Tijuana border to collect forgotten items and garments left behind by illegal immigrants crossing the border. He will use these
items in his work with ceramic tile and glass beading to bring them new life in a new context.

• Chase Travaille (senior) acquired parts for an armature and mixed-media supplies for a large-scale figurine he created for the 2015 Annual B.F.A. Exhibition.

Rebecca Gemeinhardt (sophomore, fiber) won a design competition for the Friends of Alvin Ailey’s 30th anniversary gala. Her backdrop and leotard designs were created for the event, which took place Oct. 25, 2014.

Clinton Hughes (junior, animation) and Thomas Wack (junior, animation) won “Best Animation” at the 2014 Fault Line Film Festival for their film “Molecular Virology.”

Kahlil Irving’s (senior, ceramics and art history) work was featured in the 2014 Fourth International Triennial of Silicate Arts in Kecskemét, Hungary. He was one of 226 applicants, of which an international jury selected only 85 for the exhibition.

Lexie Abra Johnson (senior, fiber) was the student speaker at KCAI’s commencement on May 16, 2015 and created the commencement sash worn by the president. Johnson also received a full scholarship for a ceramics class at Arrowmont School of Arts and Crafts and a work-study scholarship for a summer class at Penland School of Crafts in Bakersville, N.C.

Mary Lim (junior, graphic design) was named a “Student to Watch” for 2015 by Graphic Design USA magazine.

Issac Logsdon (junior, ceramics and art history) participated in the first class of students selected for The Andrew W. Mellon Undergraduate Curatorial Fellowship Program, which provides specialized training in the curatorial field for students across the U.S. from diverse backgrounds. Stephanie Fox Knappe, Samuel Sosland curator of American art, mentored Logsdon during his fellowship at the Nelson-Atkins Museum of Art.

Doryan Nelson (senior, animation) spoke in January 2015 to a group of first-grade students at Parkwood Elementary School in Hazelwood, Mo. His visit helped introduce the students to the field of animation and to create their own animated characters. Nelson was also featured in the Pattonville School District newsletter.

Michael Rose (senior, printmaking) had a solo exhibition entitled “Z-SPEC” of sculptures, prints and various digital media, which ran from April through May 2015 at Subterranean Gallery in Kansas City, Mo.

Aneesa Shami (senior, fiber) was the 2015 recipient of The Karen Gould Award, given to benefit a fiber student for financial support of a special project. With the funds, Shami will attend Mildred’s Lane, a residency program that encourages interdisciplinary modes of working and thinking. While there, she will work with scientists, poets and other artists to build relationships beyond Kansas City’s art community.

Galadriel Thompson (senior, animation) captured and edited video for The HillBenders album, “TOMMY: A Bluegrass Opry” at the 2015 Folk Alliance Winter Music Camp.

Clint Walker (senior, illustration) won the third annual National Ag Day Poster Art Contest. With this award, Walker received a $1,000 scholarship from Meredith Agrimedia. His artwork was displayed at the National Ag Day event in Washington, D.C.

Angelina Yang (senior, ceramics) received the Benjamin A. Gilman International Scholarship, which she used to travel to Hungary with George Timock’s Faculty-Led Travel Program during summer 2015.

Samantha Yates’ (junior, graphic design) design was chosen as the official artwork for the 2015 Folk Alliance Winter Music Camp. Her design was used for the Folk Alliance program book; merchandise, including shirts and jackets; banners throughout the event; the Folk Alliance website; postcards; and the Folk Alliance Music Fair Program Guide.
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Scott Kaiser
Joseph M. Kamm ’07
Frances J. Kanno Nakamura ’59
Ronnie E. Karl II ’05
Lauren E. Kearns ’74
KEM Studio
Amy J. Kephart ’95
Kimberly Kerey-Asbury ’96
Herb Kohn
Dean A. Kube ’93
Debra M. Kupinsky ’99
James Leedy
Christopher A. Leitch ’84
Jack H. Lemon ’63
Amy Lenharth ’07
Linda Lighton ’89
David Kim Lindaberry ’76
Catherine Logan ’74
Christopher Lowrance
Lauren E. Mabry ’07
Megan R. Mantia ’07
Michael F. Martin ’76
Tom Matt
Richard Mattson
Nicole Mauser
Karen McCoy
Donald J. McKenna ’78
Christina McPhee ’76
Jennifer D. Meeks ’95
Hugh Merrill
B. Elaina Michalski ’00
Rachel Mindrup
Eric R. Nichols ’98
Wilbur Niewald ’49
Richard Notkin ’71
Anne A. Pearce ’88
Russell B. Phillips ’77
Jason Pollen
Stephen C. Proski ’10
Gabriel W. Reed ’07
Leone A. Reeves ’03
Brett Reif and Mara Gibson
Retro Inferno
Miguel Rivera
Phillip S. Roberts ’72
Warren Rossor
Anne B. Rowe ’95
Jim Sajovic
Jay J. Schmidt ’74
Charles S. Schwall ’87
Holly Ann Schenk
Melanie Sherman ’14
Leslie A. Sheryl ’76
Gyan Shroebrec ’98
Jessica Simorte
Jesse W. A. Small ’97
Dan Snow ’72
Irina Stirr ’71
Sarah E. Taylor
David Terrill
Alejandro Thornton
George Timock
Gillian M. Tobin ’09
Bernadette E. Torres ’91
May Tveit
Sandra J. Ure Griffin ’79
Raisa Venables ’99
James B. Vest, Jr. ’95
Jane Voorhees
J. Michael Walters ’75
Erick D. Warner ’92
Joseph T. Watson ’14
Christopher E. Weaver ’83
Susan B. White ’96
Michael Wickerson
Peter A. Wilkin ’83
Jon Wilson
Allan Winkler ’75
Carol Zastoupil

Purchased Artwork
Gloria and Dick Anderson
Mr. Aaron Attebery
Mr. and Mrs. Dean Baker
Mr. Zach Batson
G. Kenneth and Ann Baum
Judson Bertsch
Ms. Sharon L. Blickensderfer
Mr. Zachary Block
Kara and Philip Bouillette
Mr. Brandon Bouilware
Catherine T. Brents ’73 and Robert Brents
Ms. Melissa Brown
Mr. Dan Brown
Kali Buchanan
Dr. Bambi Burgard and Dr. Jeffrey Traiger
Mr. Marcus Cain ’89
Ms. Maura G. Cluthe ’93 and Mr. Jake Fowler
Mr. and Mrs. Jamie Copaken

Mr. Kristopher Dabner
Mrs. Ann L. Darke and Mr. David Goldberg
Mr. Derek D. Dobbins ’14
Mr. D. Michael Fleming
Mr. John Galloway
Kirk and Joan Gasserting
Bill and Christy Gautreaux
Ms. Kristin G. Goodman and Mr. R. Martin Peterson
Ms. Gretchen Gradinger and Mr. John Lynch
Pam and Gary Gradinger
Ms. Amy J. Gross
Mr. Mike Gude
Mr. and Mrs. Karl Hayes
Mr. and Mrs. Charles M. Herman
Emily and Thomas Hess
Ms. Camilla Hicks and Mr. Rod Parks
Lynn Hoffman Carlton and Lance Carlton
Jack and Karen Holland
Ms. Sandra Huff
Mr. and Mrs. Matthew D. Hufft
Ms. Kay Johnson
Mr. and Mrs. Shaul I. Jolles
Mr. Scott Kaiser
Ward and Donna Katz
Mr. and Mrs. Gary Kenagy
Mr. Kurt A. Knappstein
Mr. Mike Laplanite
Mr. Scott Long
Mr. and Mrs. Paul Maxwell
Ann and Dan Musser
Mr. and Mrs. Sean Myers
Mr. Dan Nelson
Liz and Nate Orr
Mr. Lee Page
Mr. and Mrs. Tom Paolini
Mr. and Mrs. Allen J. Parmet
Ms. Megan Parsons
Drs. Susan and Charles Porter
Mr. and Ms. Thomas Proebstle
Nicole and Harley Ratliff
Ms. Dawn J. Rattan
Lisa and Chuck Schmitz
Chris Sexton
Kirstin McCudden and Marc Shelley
Mr. Jay Sikie
Ms. Ali Skilling
Mr. and Mrs. John M. Sonderregger
Mr. and Mrs. Jay Tomlinson
Ms. Bernadette E. Torres ’91 and Michael K. Claey ’94
Mr. and Mrs. Angelo Trozzolo
Ms. Alissa Wehmueler
Mr. and Mrs. Alexander P. Wendel
Mr. Richard R. Wetzel
Frank and Helen Wewers
Mr. and Mrs. Ethan Whitehill
Ms. Kimberly Wilkerson
Mr. and Mrs. Peter A. Wilkin ’83
Mr. Brian D. Williams
Hillary and Hunter Wohlback
Mr. and Mrs. Jean-Paul D. Wong
Mr. Tom Zahner

President’s Report 2015
During the previous fiscal year, ending June 30, 2015, the annual operating budget was $17.9 million, and the college ended the year with a surplus for the 15th consecutive year. Net tuition, revenue, investment income and contributions continued to be the college's main sources of operating revenue. Tuition accounted for 69 percent of operating revenue, and enrollment totaled 619 students.

KCAI’s endowment continues to increase, ending the year at $54.5 million. The college provided a total of $10.7 million in institutional scholarships to students during 2014-2015, which includes $1.7 million from the Annual Fund.

Laura Snow
Vice President for Administration/CFO
MISSION

PREPARING GIFTED STUDENTS TO TRANSFORM THE WORLD CREATIVELY THROUGH ART AND DESIGN

VISION

TO BE AN INNOVATIVE LEADER IN ART AND DESIGN EDUCATION