

COLLEGE OF THE ARTS

artsKSU

MAGAZINE
2020-2021



KENNESAW STATE
UNIVERSITY
COLLEGE OF THE ARTS

BE *transformed*
ArtsKSU.com

MAGAZINE
2020-2021

Publications Editor/Writer
Kathie Beckett

Lead Senior Graphic Designer
Joshua Stone

Design Student Assistant
Lauren Spratt

Photographers
Bubba Carr
Casey Gardner Ford
Joseph Greenway
Mike Jensen
Emily Knight
Lauren Kress
Shane McDonald

Dean, College of the Arts
Ivan Pulinkala

Sr. Associate Dean, College of the Arts
Harrison Long

Associate Dean, College of the Arts
Peter Fielding

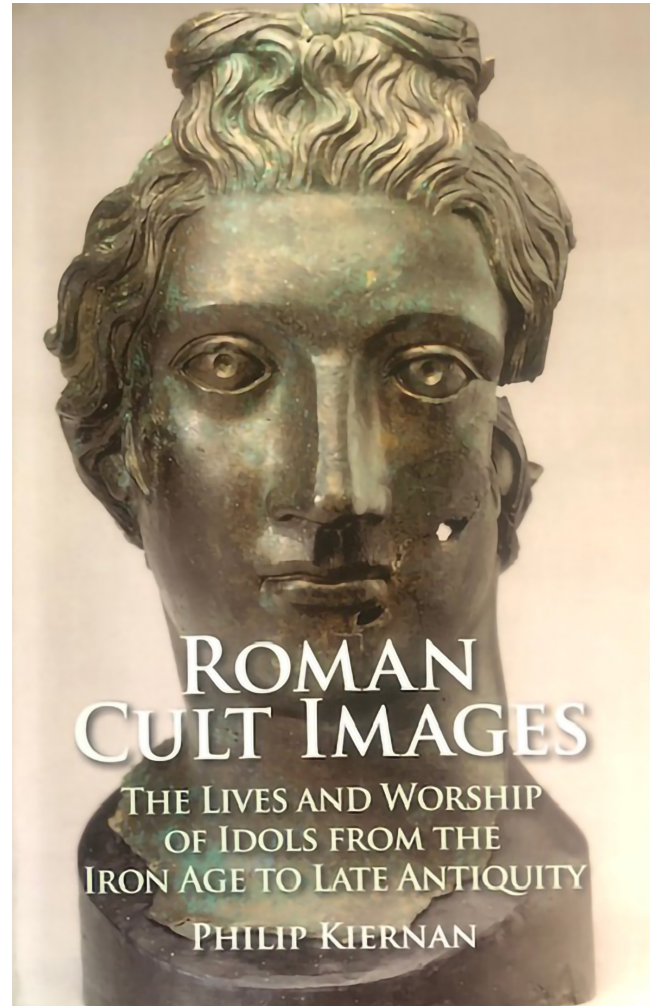
Director, School of Art and Design
Geo Sipp

Chair, Department of Dance
Marsha Barsky

Interim Chair, Dr. Bobbie Bailey School of Music
Leslie J. Blackwell

**Chair, Department of Theatre
and Performance Studies**
Chuck Meacham

ArtsKSU Magazine
(formerly *Flourish Magazine*)
is published by the
Marketing and Communications
Office of the College of the Arts,
Kennesaw State University,
1200 Chastain Road, Suite 302,
Kennesaw, GA 30144, 470-578-3417.
Copyright 2021.



*Image, above: Book Publication: Dr. Philip Kiernan
Roman Cult Images: The Lives and Worship of Idols from the
Iron Age to Late Antiquity.*

*Image, on the cover: Dance student Stephanie Lozier.
Photo by Lauren Kress.*

FEATURES

- 5** **Jesús Castro-Balbi Named Director of Bailey School of Music**
- 6** **Multi-Million Dollar Gift Benefits Music**
- 8** **Creative Innovation at ArtsKSU during COVID-19**
- 29** **KSU Theatre and Performance Studies Present Youth and Family-Friendly Theatre**
- 32** **First Graduate Degree in the College of the Arts Approved**
- 40** **Department of Dance's "run(A)way" Recognized for Artistic Excellence**

- 14 Faculty Research in the Arts Colloquium
- 16 Faculty Exhibition at Zuckerman
- 17 "The 9th Art: Frames and Thought Bubbles"
- 18 Jazz Students Build Home Recording Studios
- 22 Dance-for-Camera Event: "Threshold"
- 26 KSU School of Music presents "Fresh Air Fridays"
- 30 Master Craftsman Students Install Memorial
- 34 Meet Theatre student Jess Ford
- 36 Meet Dance student Simona Lucchi
- 42 Theatre Students Create Play in Only 24 hours

Alumni Features

- 26 - Dance professional returns to KSU to complete degree*
- 38 - Theatre Alumna Stitches Career From Design Tech Concentration*

Donor Appreciation

- 20 - List of Donors*
- 24 - Endowments and Scholarships*

A Message from the **DEAN**



The 2020-2021 academic year has been transformational for the College of the Arts—with the naming of the Dr. Bobbie Bailey School of Music, the approval of our first graduate degree in Art and Design, and the opening of our new state-of-the-art studio facility at Chastain Pointe.

Programmatic and technological innovations have been instrumental to our success. Despite the challenges of the Covid-19 pandemic, we have remained steadfast in our commitment to advancing our educational and artistic mission. Our faculty and staff have infused innovative pedagogical and presentation modalities into our artistic and curricular ecology, serving our students and community in impactful ways.

Over 24,000 patrons have registered for ArtsKSU Virtual events this year, and the College of the Arts has grown in enrollment by 8.8%. Our ArtsKSU Masterclass Series, in partnership with the Georgia Department of Education, has engaged several hundred high school students across Georgia, and our faculty scholarship and creative activities continue to advance with regional and national acclaim.

The 2020-2021 *ArtsKSU Magazine* provides a retrospective. Our story from this year is one of **resilience, innovation, strategy, and growth**. We remain committed to providing our students with world-class opportunities to thrive, rooted in our engagement with our professional disciplinary practices.

Ivan Pulinkala, Ed.D.
Dean, College of the Arts

Jesús Castro-Balbi Named Director of Dr. Bobbie Bailey School of Music

By Kathie Beckett

Internationally renowned cellist with degrees from Yale and Juilliard joins ArtsKSU leadership

Dean Pulinkala, Dean of the College of the Arts at Kennesaw State University, named Jesús Castro-Balbi Director of the Dr. Bobbie Bailey School of Music, effective July 1, 2021. The appointment comes at an exciting time for the Bailey School of Music, the recent recipient of a multi-million dollar gift from the Bobbie Bailey Foundation.

Internationally renowned educator and cellist Castro-Balbi has performed chamber music in the U.S., Latin America, Europe and Asia, and as a soloist with the Aarhus (Denmark), Dallas, and the Fort Worth Symphony Orchestras; the China, Louisiana, and Mexico City Philharmonic Orchestras; the Leipzig Radio Orchestra; and the

National Symphony Orchestra of Peru. He has been featured at New York's Alice Tully Hall, over a dozen times at Carnegie Hall, at the Shanghai Oriental Arts Center and at Tokyo's Suntory Hall.

To date, he has presented 53 premiere performances of music for cello, the world premiere recording of 19 works, and is the

"I am honored and thrilled to join Kennesaw State University at this exciting juncture. KSU's commitment to student success, innovation, creativity, inclusive excellence, and societal impact is truly inspiring."

dedicatee of 19 compositions. Notable among these is his recording of the cello concerto *Lord of the Air* by Jimmy López for Harmonia Mundi with the Norwegian Radio Orchestra, led by Miguel Harth-Bedoya.

"Dr. Jesús Castro-Balbi is a world-class concert cellist who brings to KSU a profile of international repute," said Dean Pulinkala. "I look forward to welcoming him to the leadership cabinet of the College of the Arts and working closely with him to advance the Bailey School of Music with a focus on student success, as well as artistic and scholarly excellence."

Castro-Balbi said, "I am honored and thrilled to join Kennesaw State University at this exciting juncture. KSU's commitment to student success, innovation, creativity, inclusive excellence, and societal impact is truly inspiring. I look forward to serving the Dr. Bobbie Bailey School of Music at KSU as we celebrate the accomplishments and chart the future of this extraordinary community."

Over the last 20 years, he has developed a career of artistic and educational leadership nationally and internationally. Most recently, he served as professor and faculty leader at Texas Christian University (TCU), where he strengthened the institution's value proposition while building a sought-after cello program serving both undergraduate and graduate students.

Of Peruvian heritage and raised in France, Castro-Balbi graduated from the Conservatoire National Supérieur at Lyon, Indiana University Bloomington, and the Yale School of Music, and holds a Doctor of Musical Arts degree from The Juilliard School. •



Multi-Million Dollar Gift Benefits **Bailey School of Music at KSU**

By Kathie Beckett



Dr. Bobbie Bailey in front of the Steinway piano she dedicated to her mother.

Transformative gift from the Bobbie Bailey Foundation brings total to over \$11 million

Kennesaw State University received a \$5 million gift from the Bobbie Bailey Foundation in February 2021 to benefit the School of Music in the College of the Arts. The transformative gift, coupled with past philanthropic support from Dr. Bobbie Bailey, Dr. Audrey Morgan and the Bailey Foundation, brought the total of gifts to KSU to over \$11 million.



The gift included \$4 million to advance the Dr. Bobbie Bailey Endowed Music Scholarship and \$1 million to establish the Dr. Bobbie Bailey Endowed Honors Music Scholarship, which received \$1.5 million matching funds from the KSU Foundation and through a gift to the KSU Journey Honors College from John and Rosemary Brown.

"The strong relationship between KSU and the Bailey Foundation continues to grow with this generous gift that will greatly impact student success at Kennesaw State," said KSU President Pamela Whitten. "Dr. Bailey's commitment to music, nursing, and athletics at KSU has impacted generations of students. Our School of Music is a vital part of our campus and the greater Atlanta community. The naming of the Bailey School of Music recognizes the excellence that defines the College of the Arts at KSU."

The gift is the largest contribution to the College of the Arts in its history, as well as one of the largest donations from a single organization to Kennesaw State University. The donation is devoted in full to student scholarships housed within the KSU College of the Arts.

In recognition of the gift, the Board of Regents of the University System of Georgia approved the naming of the School of Music as the Dr. Bobbie Bailey School of Music at Kennesaw State University.

Dr. Bobbie Bailey and the Bailey Foundation have a long history of supporting Kennesaw State University, with over 22 donations since 1993. This philanthropic legacy includes the the Dr. Bobbie Bailey and Family Performance Center; the donation of 27 Steinway pianos to the School of Music, designating it as an All-Steinway School; and the Audrey and

Jack Morgan Concert Hall, in honor of her sister and brother-in-law. Dr. Bailey also provided financial support for KSU athletics, leading to the naming of the Dr. Bobbie Bailey Athletic Complex and Bailey Park, home to the university's softball team. The Bailey Foundation also established the Dr. Bobbie Bailey Endowed Nursing Scholarship in 2018-2019.

"Dr. Bailey appreciated and enjoyed music and believed in the value of music education. This gift will help us advance her passion and achieve Dr. Bailey's vision for the creation of a nationally ranked premiere collegiate music program at KSU," said Ivan Pulinkala, Dean of the College. "I am grateful to Dr. Audrey Morgan and the Bailey Foundation for helping us advance our educational and artistic mission, and to COTA Founding Dean Joseph D. Meeks who established the School of Music." •

Creative Innovation at ArtsKSU During COVID-19

By Kathie Beckett

ArtsKSU Virtual platform created to present ArtsKSU Season

When Kennesaw State University sent students, faculty, and staff home on March 13, 2020, due to COVID-19, the College of the Arts (COTA) set in motion an innovative curricular and presentation plan that would allow it to continue its commitment to advance its educational and artistic mission, regardless of the pandemic.



Zach Tellez as Buttercup (the dog) in *Thumbelina*.
Photo by Casey Gardner Ford.

BOLDLY MOVING FORWARD

Led by Dean Ivan Pulinkala, with support from KSU's technology team, faculty and staff quickly pivoted to teaching courses online. Advisors counseled students online and added an online chat feature to its arsenal of tools. Prospective students auditioned online in both Music and Dance. The School of Art and Design opened its new facility and moved forward with its first graduate degree, the Master of Arts in Art and Design.

artsKSU virtual

The College of the Arts (COTA) also made the bold decision to present its season to the community, despite COVID-19, all for free with only a simple reservation, through the creation of ArtsKSU Virtual.

While guest artists across the country cancelled their scheduled visits, and many other universities simply shuttered their fine arts season, the College of the Arts looked at the situation as a unique opportunity to develop new modalities to serve both students and patrons of the arts.

REACHING STUDENTS

The first big shift in the platform modality came in the summer of 2020, when the College offered high school students a free week of virtual summer arts intensives, consisting of 40 different classes. Faculty in each unit presented materials on varied topics such as creating a ballet barre routine at home, preparing an audition for theatre, and protecting your voice as a vocal student. Outreach to high school students continued through the unique *Masterclass Series*, in partnership with the Georgia Department of Education. School of Art and Design's Shane McDonald created virtual tours of all the physical spaces to allow prospective students a chance to see the facilities, and also created virtual tours of exhibitions.

ENGAGING COMMUNITY

Each unit of the College of the Arts came up with a plan to present its season virtually. COTA began offering performances, exhibitions, concerts, and masterclasses—and even a Spring Arts Festival—all online, via ArtsKSU Virtual.

A new reservation system was put in place to make the process even easier for patrons.

A SUCCESSFUL SEASON

Over the 2020-2021 academic year, over 24,000 patrons made reservations to attend over 100 plays, research presentations, music concerts, virtual art exhibitions, and dance performances.

ACHIEVING EXCELLENCE

ArtsKSU not only presented a full arts season—during a pandemic—but was also recognized regionally and nationally for artistic and scholarly excellence as well. This resilience in the face of an unprecedented situation resulted in creative innovation unsurpassed by most other arts institutions, with over 100 virtual performances and exhibitions.

DANCE-FOR-CAMERA

Led by chair Marsha Barsky, the Dance faculty created KSU's first dance-for-camera event, "Threshold," presenting dance specifically made for the screen, as opposed to the proscenium.



KSU Dance professor and choreographer Thang Dao, along with KSU Dance Company students, won numerous accolades for their "Threshold" piece "run(A) way," including being chosen by the American College Dance Association (ACDA) to be featured in the ACDA's Screendance Festival Gala Concert series, making it the seventh national selection for the Department of Dance.

(Continued to page 10.)

Image, left: "run(A)way" from "Threshold," courtesy of Thang Dao.



Fresh Air Fridays at the gazebo with the Percussion Ensemble.

MUSIC FOR ALL SEASONS

Taking advantage of the outdoor space at the Gazebo on the Kennesaw campus, the School of Music created a new concert series, Fresh Air Fridays, an initiative so popular that it will continue post-pandemic. The School of Music has been broadcasting its productions for several years, so that was not new to the faculty and staff, but their unique challenge was to figure out how to perform music safely as a group.

Social distancing protocols were put into place, and musicians were placed strategically on stage or throughout Morgan Hall in the Dr. Bobbie Bailey and Family Performance Center. Often, the performances were recorded and then streamed via the website.

"The Marching Owls" performed outdoors on the Campus Green, and Opera students recorded their presentations for streaming to live audiences at a later time. These collective efforts paid off as patrons logged on to watch the concerts, and Marching Band and Opera students were recognized for excellence.

Led by professor Eileen Moremen, students Lauryn Davis and Molly Jennings were awarded Second Place in the National Opera Association Collegiate Scenes

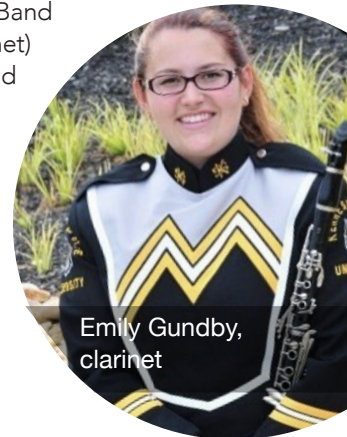


Nicholas Massoni, trumpet



Lauryn Davis (left) and Molly Jennings (right) won 2nd place in the National Opera Association Collegiate Scenes Competition.

Competition at the 2021 conference. The National Intercollegiate Marching Band chose students Emily Gunby (clarinet) and Nicholas Massoni (trumpet), led by "The Marching Owls" director Debra Traficante, to perform in the virtual performance that premiered at halftime of the College Football Playoff National Championship Hard Rock Stadium in Miami.



Emily Gundby, clarinet

LIVE THEATRE

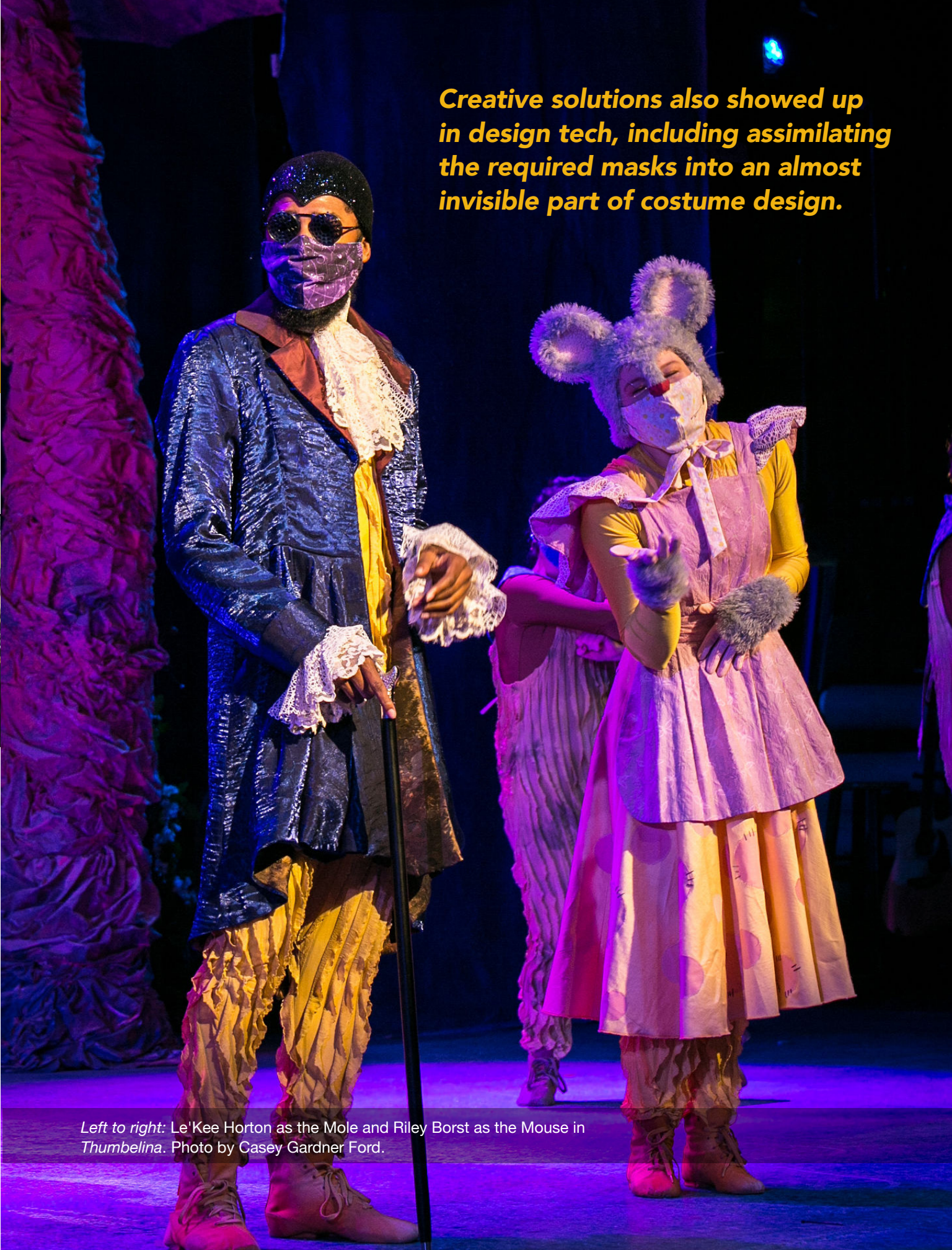
The Department of Theatre and Performance Studies (TPS) took all of its performances online to sustain a rich learning experience for students, and even offered new works for young audiences and families. For the first time, TPS live streamed productions from the Stillwell Theater stage. They also equipped actors with customized design elements in their homes and broadcast the resulting production via Zoom.

Creative solutions also showed up in design tech, including assimilating the required masks into an almost invisible part of costume design. Sets were redesigned in order to move productions from the smaller Onyx Theater to the larger Stillwell Theater to allow for further social distancing.

(Continued to page 12.)

Creative solutions also showed up in design tech, including assimilating the required masks into an almost invisible part of costume design.

Left to right: Le'Kee Horton as the Mole and Riley Borst as the Mouse in Thumbelina. Photo by Casey Gardner Ford.





Kate Smith
Hand, 2014
Wood, 100 x 100 x 100
Courtesy of the artist

Gallery view of Spring 2021 Faculty Exhibition.
Photo courtesy of Zuckerman Museum of Art.
Image by Mike Jensen.

The College of the Arts looked at the situation as a unique opportunity to develop new modalities to serve both students and patrons of the arts.



ARTISTIC INSPIRATION

Students in the School of Art and Design shared their designs and artwork in senior capstone exhibitions, ranging from graphic design to studio art to animation reels. Faculty and staff even figured out how to host a virtual Spring Arts Festival, complete with a pin-up show. SOAAD Director Geo Sipp curated the largest comic art exhibition with “The 9th Art: Frames and Thought Bubbles,” and full-time faculty were featured in the Faculty Exhibition, both opening at the Zuckerman Museum of Art (ZMA) in the spring. The ZMA remained open throughout the pandemic, scheduling visitors for optimal social distancing while requiring masks.

In fall of 2020, the new Chastain Pointe facilities, housing printmaking and studio spaces, opened to little fanfare, as many faculty, staff and students were not on campus. However, the new space was celebrated in spring 2021 as the centerpiece of the first donor event held face-to-face since the pandemic. The Presidential Exhibition and Open House invited donors to take a tour of the new facilities and view the exhibitions at the ZMA.



SCHOLARLY RESEARCH

Held at the ZMA, the Faculty Research Colloquium represented all four units of the College of the Arts and was livestreamed via ArtsKSU Virtual. Next, student researchers presented their work via asynchronous videos. External, peer-reviewed scholarship of COTA faculty continued to achieve both regional and national success, including the publication of School of Art and Design professor Philip Kiernan’s book “Roman Cult Images.”

WELCOME BACK

As restrictions began to lift in spring 2021, COTA invited patrons back to campus, with new rules and regulations in place, and at very limited capacity. Fifty patrons were able to watch the Collage Concert in person, and in-person tickets for the KSU Student Dance Concert were quickly sold out.

Patrons appear to be eager to return to in-person activities, signifying what is perhaps the segue to getting back to a regular arts season. The College of the Arts is also ready to return to a regular arts season, but with the wisdom of experience, the courage to innovate, and a passion for excellence. •

Join us for our 2021-2022 season, available July 1 at arts.kennesaw.edu.

*Image, left: KSU President Dr. Pamela Whitten.
Image, top: Dr. Ivan Pulinkala at the Presidential Exhibition and Open House, next to the restored press.*

Faculty Research in the Arts Colloquium

By Kathie Beckett

Virtual colloquium focused on Art, Human Development, and Well-being

The College of the Arts (COTA) presented its second Faculty Research in the Arts Colloquium on Tuesday, Nov. 10, 2020. Hosted by COTA's Research Advisory Committee, the rich research projects showcased the many roles that the arts play in fostering human development and well-being.

Presenters included Caroline Clark from the Department of Dance; Jonathan Fisher and Diana Gregory from the School of Art and Design; Harry Price from the School of Music, and Charles Parrott from the Department of Theatre and Performance Studies.

Clark kicked off the event with "We Learned to Perform by Performing: Ballet Dancers in a Beer Hall." While the multiple benefits of dance towards human development and well-being have been well-established by both quantitative and qualitative research, Clark addressed a gap in the field through exploring how performances may instigate learning and growth. Her presentation included unique research from oral history interviews, recalling the performances of Austin Ballet Theatre at a beer hall and psychedelic concert venue during the 1970s. She theorized the nature of performance as an activity while advocating for a more nuanced appreciation of the arts in human society.

Next, Fisher and Gregory presented "Merging Student Voice, Studio Pedagogy, and Creativity—A SOTL Process." The pair shared the results of their longitudinal research on implicit perceptions of conceptual inventiveness and creativity (CI/C) through student focus groups to discuss whether CI/C can be taught and assessed. They asked: what does it mean to be creative in art/design; what are the barriers to the creative process; and, finally, what can faculty do to support students through the learning process?

Price proffered a unique way to use technology to support students in his presentation "Using Virtual Reality to Train Conductors," based upon his principal areas of interest using virtual reality for rehearsing in the music classrooms and ensemble settings, and looking at research techniques used by colleagues.

Finally, Parrott presented a unique performance that was 25 years in the making. The performance chronicled the death of three Nebraska high school students in the summer of 1995 and the story of one survivor. "What Comes After the Accident" followed the autoethnographic impulse and the tradition of embodied scholarship, privileging individual lived experience to illuminate cultural phenomena. •



Left to right: Charles Parrott, Diana Gregory, Jonathan Fisher, and Harry Price. Photos by Emily Knight.



Above: Caroline Clark presents "We Learned to Perform by Performing: Ballet Dancers in a Beer Hall," in the Ruth Zuckerman pavilion. Photo by Emily Knight.



Keith Smith, *Tanker Teapot 2*, 2020, ceramic; courtesy of the artist.

Faculty Exhibition at Zuckerman Museum of Art By Kathie Beckett

Full-time studio faculty from School of Art and Design exhibit artwork

A part of Kennesaw State University's School of Art and Design, the Bernard A. Zuckerman Museum of Art (ZMA) presented art from professors in a special Faculty Exhibition in the spring of 2021 in the Mortin Gallery.

The exhibition spotlighted the incredible talent and creativity of the studio artists who teach full-time in the School of Art and Design (SOAAD). As one of the largest public art schools, SOAAD exemplifies a breadth of expertise in artistic practice.

Geo Sipp, director of SOAAD, said, "Our faculty are the bearers and conveyers of this expertise with their demonstrably exceptional artistic skill and notable drive for innovation. We were thrilled to be able to share the latest discoveries and accomplishments in their individual artistic practices."

Cynthia Nourse Thompson, director of curatorial affairs at ZMA, said, "Faculty members at the School of Art and Design not only teach, but they are also working, professional artists, from sculptors to jewelry-makers to photographers and illustrators. This was a unique opportunity to celebrate their work outside of the classroom in our museum space."

Each artist submitted an artist statement to help the viewer better understand the work. Professor Keith Smith's work was "inspired from folklore, my own experiences, beliefs, or concerns, and is created with the expectation that people will find something in the work they relate to personally." His piece "Tanker Teapot 2" was featured in the exhibition.

Kristine Kim, professor of graphic design, brought her passion for recycling and upcycling to her work "Earth Matters, 2020." She "wanted to utilize the items, just holding space in my home, for a newfound purpose. This artwork is not a reformed figure nor a specific object, but by arranging them within the wooden frame and overflow the frame for a sculpture, I wanted to highlight humanity's unnecessary need for overconsumption."

Other artists featured included Craig Brasco, Page Burch, Jeff Campana, Sandee Chamberlain, Donna Colebeck, Valerie Dibble, Jonathan Fisher, Matt Haffner, Debbie Hutchinson, Joe Karg, Chris Malone, Joe Remillard, Don Robson, and Robert Sherer. •

The 9th Art: Frames and Thought Bubbles Exhibition at Kennesaw State's Zuckerman Museum of Art

By Kathie Beckett

Exhibition featured encyclopedic overview of comic art, from early newspapers to contemporary comic images



June Brigman and Louise Simonson, *Power Pack*, 1984. Image courtesy of the artists.

A part of Kennesaw State University's School of Art and Design, the Bernard A. Zuckerman Museum of Art (ZMA) presented "The 9th Art: Frames and Thought Bubbles," in spring of 2021. It was one of the largest comic art exhibitions ever assembled.

Curated by Geo Sipp, director of the School of Art and Design, the exhibition provided an encyclopedic overview of comic art, sharing examples of a wide variety of visual and narrative storytelling styles from panels in early newspapers to contemporary comic images.

Original drawings and prints presented in the exhibition highlighted the artistic skills of master artists who defined the comic art form, as well as the contemporary artists who created some of the most famous and influential characters in our shared cultural experience. The exhibition also included the work of the School of Art and Design's Belgian academic partners from the Institute St. Luc in Brussels.

Comics on exhibition included Winsor McCay's *Little Nemo in Slumberland* from 1908, and Will Eisner's *The Spirit* from 1949; both pieces were loaned to KSU from The Ohio State University Billy Ireland Cartoon Library & Museum in Columbus, Ohio. Louise Simonson and June Brigman's *Power Pack* from 1984 was also shown.

Brigman now teaches at the School of Art and Design, along with cartoonist and Emmy Award-winner Chris Malone, as Kennesaw State's reputation continues to grow exponentially in both sequential art and digital animation, under the leadership and guidance of Sipp. He said, "I am pleased to present this prominent and extensive selection of works at the Zuckerman Museum of Art that challenges the construct of traditional narrative storytelling." •

Jazz Students Learn How to Build **Home Recording Studios**

By Kathie Beckett



Prof. Sam Skelton's home recording studio. *Image courtesy of Sam Skelton.*

Professors and audio technicians offer practical instruction for variety of budgets

Musicians who still want to work in a COVID-19 world can benefit greatly from a home recording studio.

However, trying to figure out how to get started, what equipment is required, and how to use it effectively is a job in itself. A quick Google search for “how to build a home recording studio” nets over 78 million results.

Kennesaw State University (KSU) Bailey School of Music professors in the jazz concentration have made it much easier for their students by offering unique masterclasses on how to create a professional home recording studio, keeping in mind that student budgets vary widely.

Conceived by professors Sam Skelton, Trey Wright, and the entire Jazz faculty, the virtual masterclasses covered the key components of building your own home recording studio. The first masterclass, led by New York-based

drummer and music producer/engineer Marlon Patton, introduced students to the basics on how recording studios operate and what students should expect when they record in a professional studio.

Professors Skelton and Wright asked the technical staff of the Bobbie Bailey & Family Performance Center for assistance on the world of microphones. Joseph Greenway, assistant director of production and technology, and Mark Fucito, technical manager, put together a masterclass covering these essential tools. Greenway said, “Talking about recording equipment is definitely our passion, and we really enjoy being able to share our knowledge with a group of students.”

“The students are very excited about it,” said Wright. “When they get out of school, they will be doing the same thing; there are a lot



Image, above:
Prof. Trey Wright
in his own home
recording studio.
*Image courtesy of
Trey Wright.*

of virtual big bands — people recording from all over the world — and it's going to become the new norm." Skelton agreed, adding, "When the pandemic hit, live music went away, and what that did was put an accelerator on people recording, moving projects from the back burner to fruition. I personally did five albums, a spot for Ellen DeGeneres' show and one for HBO, all in my pajamas."

Practicing what they preach, Skelton and Wright utilized home recordings for the first jazz concerts, resulting in four compositions for broadcast. "It definitely opened the students' eyes to a lot of stuff—this mode of music isn't going away. Musicians can record in a pandemic-safe environment, and still make incredible music with great musicians, in an easy and affordable way," said Skelton.

Home recording studios can be created on almost any budget. Wright said, "We have some students who bought a USB microphone for \$50 and are using GarageBand and Audacity." The students then clip tracks and submit them to their professors and the rest of the group, and the professors piece it all together.

The masterclasses have been well received, and Wright and Skelton believe they will continue post-pandemic. Wright said, "The silver lining is that our students will continue incorporating this new knowledge into their careers, regardless of the pandemic. It's played an interesting role in pushing this technology to the forefront." •



*Technical manager Mark Fucito works the board.
Image by Joseph Greenway.*



\$50,000-\$99,000

Windgate Foundation

\$25,000-\$49,999

Bill and Nina Beddingfield
Valerie A. Dibble
Camillus "Cam" Graham
Mary L. Ursits

\$10,000-\$24,999

Emily Grigsby
The Halle Foundation
Mariana Laufer
Robert F. Sherer
Frank O. Walsh

\$5,000-\$9,999

Manny Beauregard
and Don Vellek
Meredith Bell
The Coca-Cola Foundation, Inc.
Dorothy G. Keith
Ellis and BJ Malone
Joseph D. Meeks
Conrad A. Mora
Trent and LaSona Turk
Jim and Ann Wallace

\$2,000-\$4,999

Patricia P. Chilton
D. Russell Clayton
John and Linda Cooke
Dogwood Golf Club
Jo Ann A. Durham
Teresa M. Joyce
Ronald and Cheryl Matson
Doug and Ginger Pisik
Ivan Pulinkala
Geo and Carolyn Sipp

\$1,000-\$1,999

Dixon Adair
Marcie Anthonie
Marsha Barsky
J. David Cooper
Jerry and Jean Cooper
Joseph DiBiase
Alice Glover
Troy H. Guthrie
Mridula T. Hormes
Pamela J. Hubby
Frederick and Judith Keith
Janet L. Limyansky
Alivia "Livvy" Lipson
Harrison and Melanie Long
Richard Mafong and Jon Riis
Oral L. Moses
Harry and Cecilia Price
Timothy J. Ste. Marie
Steinway Piano Galleries

\$250-\$999

American Youth Ensembles LLC
Melissa T. Arasi
Eliot Arnovitz
Billy Bauman
Leslie J. Blackwell
Melodie Clayton
Deidre Cooper
Marianne W. Crew
Patrick Desamours
Jim and Cecelia Dunn
Peter G. Fielding
Gays for Plays
Richard E. Gillig
Rachel L. Gordon
Joan L. Harrell
Jeffrey Jones
Kennesaw State University
Community & Alumni Choir
John D. Marsh

Christopher C. Martin
Elizabeth Mercier
Dennis and Martha Moore
James Munson
Sam Paglioni
Theodore L. Parrish
Helene Prokesch
Karen Robinson
Christoph A. Syllaba
The Temple
Brenda L. Tilghman
Renate E. Torobin
John and Laura Warren
Sally A. West
Horace and Susan White
Willis Chiropractic Center, LLC
Bob and Dee Wise

\$0-\$249

Michael Alexander
AT&T Employee Giving Campaign
Ana T. Baida
James C. Barket
Julia E. Becker
Peter Berg
Karmen A. Blackwell
Marsha Brenner
Crystal Brown
Kelly S. Bryant
Lance E. Burchett
Mary Jo Burke
Ming Chen
Michael Christison
Amy Cole
Herbert and Judith Cole
Malcolm Cole
Nancy Conley
David C. Cook
Jesse L. Cook
Lori Corley
Harvey Danits



James R. Davis
Stephen K. Deol
Chris Dowden
Christian C. Downing
Jennifer B. Dossman
Elise Eplan
Robert S. and Elaine Z. Feldberg
Anthony R. Georgeson
Joseph P. Greenway
James S. Grien
Laura A. Hart
Deborah Hartman
Jared Hecox
Mary M. Hoffman
Neal Hollaran
Pat Hurston
Mark Jacobson
Theodore Jenkin
Eric M. Jenkins
Edward Jones
Shelly Justice
David T. Kehler
Sharon A. Kelley
Faith Kirkpatrick
Stephanie D. Kirkpatrick
Alan M. Knieter
John B. Lawless
Ysa Le
Scott B. Lieberman
Douglas Lindsey
Huu T. Mai
Alison Mann
Dena Manzo
Holly E. McDaniel
Shane T. McDonald
Charles D. Meacham
Lydia Medwin
John H. Mershon
Gregory E. Mishkin
Samuel Mishkin
Paula Moliere

Vickie A. Moody
Eileen Moremen
Amanda W. Morgan
Carolyn L. Morris
Arie Motschman
Keith Nash
Stephen Nash
James C. Palestrini
Nathaniel Parker
Ann A. Patterson
Kevin Peak
Margaret B. Pendergrass
David A. Persson
Stephen W. Plate
Rebekah Plowman
Paula R. Pyburn
Michael and Holly Quinlan
Steven Rau
Lucas B. Rice
Brad Robinson
David Rones
Rotary Club of Marietta
Marianna B. Rothschild
Jeffrey Schrader
Joyce Schwob
Pamela T. Sellers
Terri Semig
Roger Sheffield
Laurence E. Sherr
Douglas L. Shore
Samuel B. Skelton
Christian Sobon
James and Laura Southern
Christina M. Smith
Kelly D. Smith
Richard L. Smith
Sonya Stallings
Justin A. Stanley
Kerri Noonan Steele
James M. Stephenson
Elizabeth Thomas

Elizabeth Tiscione
Susan Turner
John Varner
Valery Voyles
Elsa P. Wade
Kenn T. Wagner
Valerie A. Walters
Charmaine Ward-Miller
Benjamin K. Wadsworth
Phoebe R. Warren
Todd Wedge
Renee S. Weinstein
Wesley Wilkins
Diane L. Willey
Roland Wilson
Timothy Wissler
Jana Young
Zandro Zaragoza
Cynthia R. Zeldin

Gifts received in 2020.

Want to give? Visit arts.kennesaw.edu

Department of Dance Rethinks How to Present Dance in **"Threshold"**

By Kathie Beckett

Dance-for-Camera event is first for Kennesaw State University

"I hope the audience experienced a new way of connecting with contemporary dance and felt the joy, intensity, virtuosity and power; the celebration of the body in motion and our shared humanity in this moment, in a different medium from what we normally present. I hope the camera allowed the audience to see new perspectives."

Image, above: Dance students Joelle Smith and H

Kennesaw State University's Department of Dance presented "Threshold" in late fall, via ArtsKSU Virtual. In a unique, creative way, "Threshold" celebrated the diverse artistic voices of the KSU Dance community through original works performed by the award-winning KSU Dance Company, in the first dance-for-camera event for KSU.

The restraints of attempting to host an audience during a pandemic led faculty to seek creative options. Artistic director and assistant professor Lisa K. Lock said, "We came to the solution that we could create a performance specifically for the camera...by adapting to the situation, by rethinking about how to present the media of dance in a live performance."

Department of Dance chair Marsha Barsky added, "Doing a dance-for-camera event actually allowed us to escape restraints, both for the audience and the dancers. The very nature of contemporary dance is that it's an evolving method, the heart of our work on contemporary performance. The choreographers are looking at new frameworks and artistic strategy at this unique moment and evolving their perspectives and practices."

Each work combined cutting-edge technology with original choreography, created by distinguished faculty members Andrea Knowlton, Sean Nguyen-Hilton, McCree O'Kelley, and guest artist Thang Dao.

"Pop Rocks" directed and choreographed by Knowlton, emoted brightness, color, and nostalgic textures that transported the audience back to an earlier time in their lives, perhaps when friendship mattered the most.

Knowlton said, "The performers were highly involved in the creative process. With all that is going on in

the world, I wanted to provide a safe place for my student performers to experience the joy of movement and self-expression as they embody the effervescence of youth."

Nguyen-Hilton approached his work "i have to remember it won't always be this way" through the lens of contemporary folk dance. To capture the essence of isolation and reunion, Nguyen-Hilton's presented his work in the exterior landscape of a meadow and the interior stage at the KSU Dance Theater.

O'Kelly's piece, "And We Will Dance" celebrated dance and the beauty of ballet. Through a series of solos, each dancer expressed the longing to return to the stage and the joy and thrill of performing.

Escapism is the driving theme of Dao's piece "run(A)way" as it allowed the mind and body to find places that allow freedom and space for self. Dao said, "We are living in a surreal reality and I wanted to give myself and the dancers a space to address their inner struggles and the liberation through first, making, and then, embodying."

Barsky said, "I hope the audience experienced a new way of connecting with contemporary dance and felt the joy, intensity, virtuosity, and power; the celebration of the body in motion and our shared humanity in this moment, in a different medium from what we normally present. I hope the camera allowed the audience to see new perspectives."

"The KSU choreographers rose to this occasion; each choreographer created work that honors dance and celebrates dance as an art form. Also, this unique time transformed audience/dancer relationships, but the work also became more accessible to audiences beyond the metropolitan area, beyond the state's borders, to the world. It became boundless." •



oke Payne. Photo by Bubba Carr.



Endowments and Scholarships

10 for 10 Annual Music Scholarship
Alice Lennie Glover Music Scholarship
Annual Dance (Choreography) Scholarship
April Conaway Endowed Scholarship
Arts Dean's Endowed Scholarship
Athos Menaboni Art Fund
Athos Menaboni Art Research Scholarship
Athos Menaboni Endowed Fund
Atlanta Steinway Society Annual Scholarship
Atlanta Steinway Society Endowed Scholarship
Audrey and Jack Morgan Music Scholarship in Music
Austin Burruss Endowment
Austin Burruss Endowment: College of the Arts
Ayokunle Odeleye Minority Endowed Arts Scholarship
Barbara Jane Swindell Endowed Scholarship in Visual Arts
Barry and Sylvia Hyman Endowed Art Scholarship
Betty and Joel Siegel Theatre Scholarship
Black and Gold Scholar College of the Arts
Brian Miller Memorial Music Award
Cam and Marti Graham Theatre and Performances Studies
Cam Graham TPS Theatre Internship Fund
Cheryl and Ron Baer Endowed Scholarship in Theatre and Performance Studies
Cobb County Music Teachers' Annual Scholarship
College of the Arts Annual General Scholarship
College of the Arts Annual Senior Dance Scholarship
College of the Arts Dance Scholarship
College of the Arts Scholarship in Music
College of the Arts Scholarship in Theatre and Performance Studies Scholarship
College of the Arts Visual Arts Scholarship
Cup of Kindness Scholarship
Cynthia Feldberg Endowed Piano Scholarship
Don Freeman Clayton Theater Scholarship

Don Russ Music Scholarship
Dorothy G. Keith Endowed Scholarship for Visual Arts
Dorothy G. Keith Endowed Scholarship for Vocal Performance
Dr. Bobbie Bailey Endowed Music Scholarship
Dr. Leslie J. Blackwell Annual Scholarship in Choral Music
Dr. Mary Ursits Endowed Scholarship for the School of Art and Design
Dr. Oral L. Moses Endowed Scholarship
Elo Pomare-Glen Conner Choreographic Residency Endowment
Emily Bourne Grigsby Visual Arts Scholarship
Eric and Gwendolyn Brooker Endowed Voice Scholarship
Flo Bruns Memorial/Women's Commerce Club Scholarship
Florence B. Beddingfield Memorial Art Scholarship
Fred D. Bentley Sr. Scholarship (Visual Arts)
Geraldine Barmore Clayton Music Scholarship
Glenn Hollingsworth, Jr. Endowed Scholarship (Music)
Glenn Hollingsworth, Jr. Endowed Scholarship (Theatre)
Glenn Hollingsworth, Jr. Endowed Scholarship (Visual Arts)
Gretchen Van Roy Voice Endowed Scholarship
H. Fred Rodenhausen Endowed Music Scholarship
J. David Watkins Annual Scholarship in Piano
J. David Watkins Endowed Scholarship in Piano Performance
James and Cecelia Dunn Endowed Art Scholarship
James Gregory Endowed Scholarship
James P. Smith Memorial Art Scholarship
James T. Anderson, Jr. Scholarship (College of the Arts)
James T. Weis Endowed Scholarship for the College of the Arts
Jim Wallace Theater and Performance Art Fund
Jimmy Mays and Valerie Whittlesey-Mays Scholarship for the Arts
Jo Ann Durham Arts Endowed Scholarship (Dance)
Jo Ann Durham Endowed Arts Scholarship (Music)
Jo Ann Durham Endowed Arts Scholarship (Theatre and Performance Studies)
Jo Ann Durham Endowed Arts Scholarship (Visual Arts)



Symphony Orchestra featuring Robert Henry, piano presenting Russian Masterworks of the Early 20th-Century, Part of KSU's "Year of Russia."

Joan Harrell Annual Dance Scholarship
John and Linda Cooke Scholarship for Violin
John and Linda Cooke String Quartet Scholars
John Collar South Cobb Rotary Arts Scholarship
John Gentile Performance Studies Endowed Scholarship
John Gentile Performance Studies Scholarship
Joseph D. Meeks Music Endowed Scholarship
Julia Clayton Gresham College of the Arts Scholarship
June Boykin Tindall Dance Scholarship
Katherine A. Scott Endowed Music Scholarship
Kennesaw State University Community & Alumni Choir Choral Scholarship
KSU Annual Flourish Dance Scholarship
KSU Annual Flourish Music Scholarship
KSU Annual Flourish Theater and Performance Studies Scholarship
KSU Annual Flourish Visual Arts Scholarship
KSU Dance Clinic Scholarship
KSU Music Clinic Annual Scholarship
KSU Theatre and Performance Arts Clinic Scholarship
KSU Visual Arts Clinic
Lillias B. Prillaman Visual Arts Endowed Scholarship
Mandy Krasner Memorial Endowed Scholarship
Marching Owls Band General Scholarship
Martha Thompson Dinos Music Performance Scholarship
honoring Dean Emeritus Joseph Meeks
Marti M. Graham Memorial Endowed Dance Scholarship
Mary and Bruce Clayton Family Scholarship in Honor of Sam Skelton
Mattie Borders Proctor Endowed Scholarship for Instrumentalists
Mattie Borders Proctor Fellowship Endowment
Michael Edwin Lipps II Memorial Arts Endowed Scholarship
Music Department Endowed Scholarship
Nick S. Labroff Memorial Endowed Piano and Voice Scholarship
Onyx Theater Endowment

Oral Moses Endowed Voice Scholarship
Pomare-Connor Memorial Endowed Fund for Dance
R. Wayne Gibson Annual Music Scholarship
R. Wayne Gibson Endowed Piano & Voice Scholarship
Robert and Alivia Lipson Endowed Arts Scholarship (Music)
Robert and Cheryl Moultrie Endowed Arts Scholarship (Visual Arts)
Robert Sherer LGBTQ+ Visual Arts Scholarship
Sam Wilhoit Jazz Endowed Scholarship in Music
School of Music Annual Scholarship
School of Music Outreach Scholarship
Susan and Horace White Annual Music Scholarship
Ted and Roberta Griffin Visual Arts Scholarship
Tena E. Redding Endowed Arts Scholarship
Terri and Jeff Wigley Marching Owls Scholarship
The Byk-Girardot Family Scholarship
The Color Spot, Inc. Endowed Fund
The Lana Wachniak and William Wallace Today's Promise Endowed Scholarship
The LaSona and Trent Turk Endowed Scholarship for the College of the Arts
The Malone Endowed Music Scholarship
Theatre and Performance Studies Annual Scholarship
Theatre and Performance Studies Faculty Benefit Performance
Study Abroad Scholarship
Thomson Salter-Salova King Foundation Scholarship
Valerie Dibble Endowed Scholarship in honor of
Frank Walsh and James Montgomery
Virginia Tumlin Endowed Music Scholarship
Visual Arts Endowed Scholarship
Visual Arts Studies Abroad Scholarship Fund
Wachovia Endowed Theatre Scholarship
Youth Bands of Atlanta Scholarship

Dance Professional Returns to KSU to Complete Degree

By Kathie Beckett

Bold move celebrates perseverance and commitment to education

KSU Dance major Camia Green danced her way across 32 countries in the last ten years, but one thing was gnawing at her: she had not yet completed her degree.

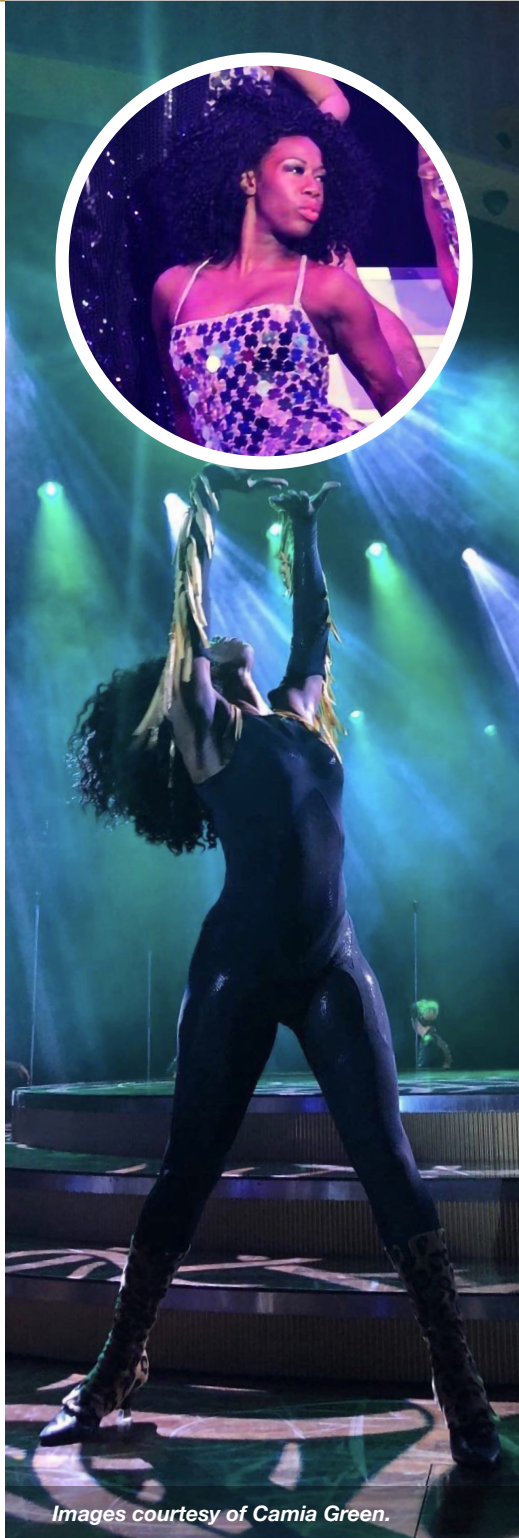
Ironically, it was a foreign language credit that kept her from graduating the first time; only one semester was required to complete her degree. But the opportunity to perform was already calling her. "I had booked my first job and was so eager to perform, so I thought, I'll perform first, but school will always be here, and I will come back," said Green.

At first, she tried completing the semester remotely while on contract in Israel. It proved to be difficult because she was in a different time zone and internet service wasn't the best, so she decided to continue pursuing her professional dreams.

For the next ten years, dancing took her to places she could have only imagined. Working in commercial dance to theatrical dance to singing, including a stint as a stilt walker at Universal Studios, Green travelled the world. "I went from China to Taiwan to Japan frequently. In fact, China has taken eight pages of my passport," she said. On top of international gigs, she travelled on cruise ships until she was "kind of finished dancing on a moving vessel," and made the big move to New York City in 2017.

Green auditioned for *Dream Girls*, was immediately cast, and, at the urging of her agent, took the job. She said, "This was the most excited I've ever been about a theatrical project. It was really awesome because it was my first time being in an all-Black cast, and having a Black director and choreographer, Donald Jones, Jr." Jones led the original Broadway cast of *Frozen*, *Chicago*, and *Aladdin*, and Green was all in as she decided to "ride this wave."

In March 2020, the wave stopped.



Images courtesy of Camia Green.

“If you want to be in a place where professionals are going to push you as far as your craft and your passion—and want to make a way for yourself, then KSU is definitely the place for you.”



The COVID-19 pandemic was ravaging New York City (NYC) and began to spread exponentially in the United States.

“There was a lot of confusion with the cast and crew as we were trying to figure out how to do it. Could we do a virtual show and have the cast stay in NYC and let people view it virtually? That was an option, so some of us stayed for a bit, then all of us started to go our separate ways with the hope that we could come back,” said Green.

She really expected NYC to be back in the swing of things in July or August. But then Actors’ Equity, the union for Broadway, said that Broadway was not coming back until January 2121, and Green’s agent encouraged her to optimize her time to do what you need.

It was a clear signal that it was time to return to KSU to finish her last semester.

“I have three siblings who have all finished school; two of them finished with two degrees. In my parents’ house, going up the stairs leading to the bedrooms, are framed graduation photos and degrees, so I was constantly reminded that I had unfinished business. More than ever, now was the time,” said Green.

She had also been encouraged by her KSU professors, including Dr. Ivan Pulinkala, her dance professor and Dean of the College of the Arts. He said, “Camia’s return to KSU to complete her degree following a 10-year professional career celebrates her perseverance and commitment to being a life-long learner. She continues to distinguish KSU Dance with her work ethic and talent.”

Green graduated in December of 2020.

Green offered a bit of advice to students. She said, “We live in a world where dancers have to do everything: act, sing, stilt-walk, shoot a bow and arrow, and more. Let yourself be open to other possibilities, and don’t be afraid to push your limits. Look at me: I’ve been to 32 countries before I was 30. I’m not the best dancer out there and probably never will be, but what got me so far is my ability to be agile and flexible, and my willingness to work with people and have a presence of mind to be kind. It will get you very, very far.” •

KSU School of Music Gets Creative with “Fresh Air Fridays”

By Kathie Beckett

Music performances held outdoors at the Legacy Gazebo



Scott Lozier, violin; image by Joseph Greenway.

The Bailey School of Music at Kennesaw State University creatively innovated during the pandemic with its performance series “Fresh Air Fridays” in the fall of 2020 and the spring of 2021.

Faculty and students performed on the stage of the outdoor Legacy Gazebo on the Kennesaw campus, and the event was also streamed live via Facebook and also via ArtsKSU Virtual. The performances were free.

Dr. Leslie J. Blackwell, Interim Director of the School of Music, said, “It was our pleasure to bring live music to our community, both on-campus and off-campus. ‘Fresh Air Fridays’ was a great way for School of Music faculty and students to give back to the community and spread a little bit of joy through music.”

Dr. Ivan Pulinkala, Dean of the College of the Arts, said, “These virtual modalities furthered our community connections while preserving our artistic and educational mission.” The event was so popular that it is now scheduled to be a regular part of the Bailey School of Music’s season. •



Colin Gregoire, cello; image by Joseph Greenway.

KSU Theatre and Performance Studies Present **Youth and Family-Friendly Theatre**

By Kathie Beckett

Three performances made for young patrons and their caregivers



Ra'Mya Aikens as Thumbelina in *Thumbelina*. Photo by Casey Gardner Ford.

Kennesaw State University Department of Theatre and Performance Studies (TPS) presented a trio of productions for youth and families in spring of 2021. The free performances, available both in-person and virtual, were geared for a wide range of ages, from the very young (0 to 5), to elementary school-aged children, and to tweens and teenagers.

Baby Bear Sees Blue (ages 0 to 5)

Very young children and their caregivers enjoyed *Baby Bear Sees Blue*, an adaptation from the book of the same name by Ashley Wolff. Baby Bear, Mama, and the Nature Spirits adventure through forest, fields, mountains, and rivers and discover interesting sights, engaging sounds, and varied colors in their natural habitat.

Thumbelina (all ages)

This new and original production of *Thumbelina* was created by KSU's theatre students, composer Amanda Wansa Morgan, and award-winning guest director Rosemary Newcott. The production

featured an all-new score of folk, R&B, and a cappella music with a cast of twelve vibrant young actors who entertained audiences with music, dance, and storytelling. Tiny but courageous Thumbelina explored the world of maybugs, moles, and toads, and discovered her nascent powers in this new musical version of the treasured Hans Christian Andersen story.

...and then he looked at me (ages 10+)

Parents and caregivers joined their middle and high school students for the thought-provoking *...and then he looked at me*. Written by award-winning playwright José Casas, and directed by TPS professor Amanda Washington, this riveting performance addressed teen bullying and gun violence. The play attempted to answer what it means to be seen and heard, giving a voice to the unheard students within the high school system. Fast-paced and electrifying, the drama asked audience members to consider the world of two students who may appear drastically different but are more alike than first presumed. •

Acworth Police Department Holds Memorial Dedication Ceremony

By Kathie Beckett

KSU Master Craftsman Program students asked to design, install sculpture



The Acworth Police Department held a public ceremony on October 6 to dedicate a memorial sculpture designed and crafted by students of Kennesaw State University's (KSU) Master Craftsman Program.

The striking columns, in stainless steel featuring power-coated blue steel plates on each top, are located at the entrance to the Acworth Police Department (APD) at 4440 Acworth Industrial Drive in Acworth.

In January 2019, the APD approached the School of Art and Design's Master Craftsman Program (MCP) about producing a memorial sculpture to honor fallen officers. Led by MCP director and lecturer of sculpture Page Burch, the students pitched their design proposals to members of the APD in fall 2019.

Student Emmy Keenan's design was chosen and production on the monument started in February 2020 but was delayed by the COVID-19 shutdown.

Completed and installed in June 2020, the memorial sculpture features seven stainless steel fabricated triangular columns, ranging in height from 3' to 9'. The columns are topped with powder-coated blue steel plates. Cast bronze plaques are housed on two central columns; one highlights the Acworth Police Department insignia, and the other is a nameplate for Officer William Luther Crowe, an officer who died in the line of duty in 1954.

The dedication ceremony included Presentation of the Colors by APD's Honor Guard, an invocation by APD's Chaplain Lee

“We are honored that KSU partnered with us on this project, and thankful for their commitment to community.”

Gambrell, and a welcome from APD Chief G. Wayne Dennard.

Dennard said, “We are honored that KSU partnered with us on this project, and thankful for their commitment to community. I am so proud of this finished product that will stand in perpetuity to honor the memory of the fallen. We are especially thankful to Emmy for her thoughtfulness of design, and Page for his work and guidance over the program that made this memorial possible.”

Additional speakers included Acworth Mayor Tommy Allegood, Roger Parker of *Concerns of Police Survivors*, and Burch and Keenan of KSU. The ceremony ended with a wreath laying by Parker and the APD Honor Guard as Sergeant Edwin Ivey of the Hiram Police Department played “Amazing Grace” on the bagpipes.

KSU students who worked on the project included Emmy Keenan, Carrie McDaniel, Alyssa Smith, Hanson Bassey, Megan D’Errico, Kat Carbone, Kyra Grossett, Jordan Mills, Maggie Owen, and Erin Walsh. Students in the program are given an opportunity to work on public art projects from initial concept to finished product.

Through real-world applications, the program delivers high-impact learning practices for students. By engaging with clients throughout the Atlanta area, students are actively involved in creative placemaking and place-keeping, providing positive impact on the surrounding communities.



Recent projects for the City of Kennesaw include sculptural signage, a large-scale sundial, and a shade structure for Gateway Park. Additional pieces include custom cast iron manhole covers, and benches for the Main Street corridor in downtown Kennesaw.

Students have also worked with the Southern Museum of Civil War and Locomotive History to produce sculptural benches and community iron pours, and also produced a sculptural signage installation for Town Center Community Improvement District at Aviation Park. •

First Graduate Degree in the College of the Arts Approved

By Kathie Beckett

Art and design graduate degree to be housed in School of Art and Design



Digital Animation

The Board of Regents of the University System of Georgia approved the first graduate degree for Kennesaw State University's College of the Arts, a Master of Arts in Art and Design, on November 11, 2020.

The new program, which will be housed in the College's School of Art and Design, features three tracks in digital animation, art education, and museum studies.

"This graduate degree further solidifies Kennesaw State's commitment to prepare students to meet employer demands and keep up with the growth in these industries in the region by focusing specifically on technology and workforce development," said KSU President Pamela Whitten.

Dr. Ivan Pulinkala, Dean of the College of the Arts, has strategically reorganized and reprioritized resources in the College over the past year to support the development of this degree that will advance KSU's research driven (R2) mission regionally and nationally.

The digital animation concentration of this degree will help meet workforce demands, projected at 4,300 new jobs in the coming years, in this important and growing part of the state economy. Georgia is now a top state for movie and television production and employs 23,500 people in the gaming and digital entertainment industry, with a \$9.5 billion economic impact in FY 2017, according to Gov. Brian Kemp's office.



Museum Studies

The digital animation concentration will allow students to study advanced creative problems in digital media in preparation for advanced animation careers.

Through the art education concentration, KSU will expand the number of highly qualified art teachers who will emerge as leaders to support P-12 students and colleagues in STEAM applications and media pathways.

The concentration is designed for teachers who are currently teaching and have licensure, as well as individuals who are interested in careers within the field of art education that do not require teaching licensure.



Art Education

The museum studies concentration will graduate students prepared to serve as digital archivists, specialist curators, docents, educational staff, registrars, and cataloguers, contributing to the industry that generates more than \$12 billion in tax revenue each year, one-third of which goes to state and local governments. The Bureau of Labor Statistics states that the Atlanta region ranks fifth in the country for the employment of archivists, with an average salary of \$66,340.

Students in this area will gain knowledge of the diversity and function of museums and their contributions to society, including the understanding of the role of museums in research. •

Jess Ford Takes on Many Roles in Department of Theatre and Performance Studies

By Kathie Beckett

*Senior and acting concentration major excels
as actor, scenic designer, writer, and director*



They have pursued a wealth of innovative and creative ideas and projects, and, as a result, have developed into a rich and well-rounded artist, in scene design, scene painting, performance, and writing.

Jess Ford (they/them) would have to agree with Cassius in Shakespeare's *Julius Caesar* when he says, "Men at some time are masters of their fates." (I,ii 139.) Ford has certainly tried to be master of their fate, taking advantage of the many opportunities available as an acting concentration major in Kennesaw State University's Department of Theatre and Performance Studies (TPS). With a keen interest in both scenic design and acting, Ford was thrilled when KSU allowed them to take classes in both areas, and then asked them to become scenic charge of the KSU's Scene Shop.

"Going into college, I told myself that I think I want to pursue scenic design, but my first love was acting," they said. They quickly realized they could do both with the unique nature of the B.A. program in TPS. "I can pursue whatever I want, take the classes that I really enjoy, and that are beneficial to me," they added. This realization set Ford on a course to pursue multiple areas of interest, including scene design, acting, writing, and directing. Ford's one-woman play, "Porcelain Throne," centered around eating disorder recovery, was performed this spring at the Onyx Theater with encouragement from TPS assistant chair, artistic director, and professor Karen Robinson.



Robinson describes Ford as an “exceptional artist—and an exceptional human being— full of this energy and enthusiasm for many different forms of theatrical and performance expression. They have pursued a wealth of innovative and creative ideas and projects, and, as a result, have developed into a rich and well-rounded artist, in scene design, scene painting, performance, and writing. They are a great example of taking full advantage of a vast array of opportunities and diving right in and excelling.”

Tapped to design the set for “Grace, or the Art of Climbing,” Ford humbly explains, “I’ve made a lot of models, but this one had to be built; the set had to be simple and functional.” They started in January of 2020 and designed the set for the Onyx Theater, an intimate, black box theater. When the pandemic hit, the decision was made to move the production to the much larger Stillwell Theater, so Ford felt that they had to start over. Taking inspiration from a playground, Ford used bright primary colors to pop against the bleak, stark set meant to convey depression’s grayness.

As actors would be climbing and acting at the same time, Ford took extra care to make sure the set was not too challenging to climb. “I wanted them to be able to tap into their emotions and feelings without being winded,” they said. They determined that the maximum height should be no more than 10’, except for the final climb, up a very tall truss. Along the way, their professors were invaluable to them, including Pamela Rodriguez-Montero, assistant professor of costume design, and Ming Chen, professor and resident designer.

“Ming has so much knowledge to offer, and ever since the first days of scenic design, she

took a very strong interest in me and has been so very supportive of me,” said Ford. Chen said that Ford’s “spirit of experimentation and attention to detail are admirable. I would use ‘explosive’ to describe their working style. They contemplate a lot before putting their hands on a project. So, they were usually the last one to start, but the first one to finish a project, and the results were often impressive.”

Their plans after graduation include set design, although they admit questioning themselves as to whether or not they are really good. A recent accomplishment may provide affirmation: Ford placed first in Set Design, College Category, in the Georgia Theatre Conference. •



Meet Simona Lucchi, Senior in Kennesaw State University Department of Dance

By Kathie Beckett

*Double major senior to graduate with BA in Dance
and BS in Journalism*



Images courtesy of Simona Lucchi.

As a young girl, Italian-born Simona Lucchi was never really upright a lot of the time, somersaulting as a toddler, and swinging from the monkey bars as soon as she could reach them. Her parents quickly realized she needed an outlet, and enrolled Simona in gymnastics when she was six. She loved artistic and rhythmic gymnastics, and it was the center of her life until she started ballet.

She explains that, at age 14, ballet changed her life. “I loved being in that class with its movement, and it changed my life.” Although she still loves classical ballet, she prefers modern dance, as it “allows for a lot more expression.”

The decision to get a dual degree in journalism and dance at KSU was a marriage of her passions. She’s always been a writer and a reader—checking out 25 books at a time and then reading them all

in three days—and the fact that KSU offered her a way to dance and write was ideal. She now believes that “dance and journalism can interact. In fact, I have started writing a few articles for ArtsATL about different dance events or personalities in the area. It’s super cool because I never thought I would be paid to write about dance.”

She came to realize that dance and journalism “can exist in the same space” even though initially, she thought they were separate worlds. “I love both equally, so as long as both journalism and dance are in my life, I’ll be happy.” She may miss being on stage, though, as the highlight of her college career has been performing.

During her freshman year, the renovated Dance Theater on the KSU Marietta campus opened, and Simona felt lucky to be able to dance on that stage, “to have a space that was curated just for us.” As a

senior, she worked in production and was awed at the lighting possibilities and “loved every minute of being in the new theater.”

She was in the Dance Theater often, dancing in “This Land,” her favorite piece, choreographed by Professor Andrea Knowlton. “The cast was small, and the story was about our relationship to the earth and the land, and the idea of taking better care of it, and owning it. We even danced to music by Johnny Cash, and I can’t say that happened so many times,” she laughs. She will also look back fondly at working with all of the faculty, including professors Sean Nguyen-Hilton and Lisa K. Lock, plus learning from guest artists and choreographers.

Lock said, “Simona is an exceptional student. Talented, smart and kind, Simona’s most recent achievements are the inclusion of her senior project into the Student Dance Concert as well as being named ‘Outstanding Senior’ by the Department of Dance.”

Even though her senior year has definitely been memorable, Simona will always remember dancing in “Moon Dust,” choreographed by Dr. Ivan Pulinkala, College of the Arts Dean and Dance Professor. “Moon Dust was super interesting, as it involved [KSU] Gaming and Computer Science. Seeing that piece evolve, interacting with the digital components was incredible. I was grateful to work with Dean Pulinkala, even though he pushed me very hard. Plus, ‘Moon Dust’ was such an emotionally charged piece, I would be crying backstage. Every time I watched it, I got chills; I loved being a part of the piece.”

Her advice to prospective and current KSU Dance students would be to enjoy the journey. “College genuinely is what you make of it, and KSU Dance gives you so many opportunities to make the best of your experience. You can go to Israel, work with professors from all over the world, take dance for the camera, and classes in dance wellness. You have a wide range of options, and you will feel supported by the incredible professors. I am so glad I made the choice to come to KSU.” •

“Simona is an exceptional student. Talented, smart and kind, Simona’s most recent achievements are the inclusion of her senior project into the Student Dance Concert as well as being named ‘Outstanding Senior’ by the Department of Dance.”



Theatre Alumna Stitches Career From Design Tech Concentration

By Kathie Beckett

Costume designer and fabricator Nicole Clockel now based in Chicago

When Kennesaw State University Department of Theatre and Performance Studies (TPS) alumna Nicole Clockel began her freshman year at another university, it didn't feel right. Remarking that it was a "forgettable year, very uneventful," she wondered why. "I thought to myself, 'What is the one thing that has been missing from my life this year? Theatre.' Clearly, nothing else is sticking with me in my heart."

A visit to a friend at Kennesaw State University changed her path. "I saw how much was going on in the College of the Arts and I was like, 'Wait. I love this.' It just kind of felt right, that gut feeling. I'm a big believer in gut feelings. I applied when I got home and went the next semester." The decision proved fortuitous, and Clockel studied Design Tech as a concentration, specifically costume design, and graduated in 2015 with a B.A. in Theatre and Performance Studies. Reflecting back upon her decision, she said, "Theatre is the only thing that sticks with me that I could see doing continuously."

Her favorite show while at Kennesaw State was an original play conceived, written, and co-directed by TPS professors Charles Parrott and Jim Davis, entitled "Bloody Pulp: Crisis in the American Comic Book." She designed the costumes, intrigued by the fact that they were "real people in grayscale, superheroes in pop



Nicole Clockel is a costume designer and fabricator based in Chicago.





art color; the stage was black and white with thick lines to make it look like a comic." Parrott worked with Nicole on "Bloody Pulp" and said the performance "required a wide variety of costumes: aliens, donkeys, classic gangsters, and World War II soldiers. She brought a joyful spirit to the designs that elevated the entire show." She was also asked to return to KSU after graduation to design the costumes for "Feathers and Teeth," pictured above.

"She brought a joyful spirit to the designs that elevated the entire show."

Since then, Clockel has been adding numerous projects to her portfolio with her work at Atlanta's Alliance Theatre. What started as an overhire position on "The Prom" at the Alliance turned into a long gig as she designed and stitched her way into becoming a design assistant. In the spring of 2020, she made the decision to leave for Chicago.

"Some of the best choices that I've made that have changed my life have been 'just take the plunge, do it on a whim' type of things," she added. While saying

goodbye to the Alliance for now, she reassured them that "I will come back and design something" in the future.

Clockel credits KSU for helping her prepare for her career. "I really enjoyed assisting Elizabeth Rassmussen; she's my number one design mentor." Clockel also acknowledges Brittany Johnson, Costume Shop Manager for TPS, who taught her "all of the practical skills I learned there. Would I have ever learned these costume construction skills on my own? I doubt it, I really doubt it."

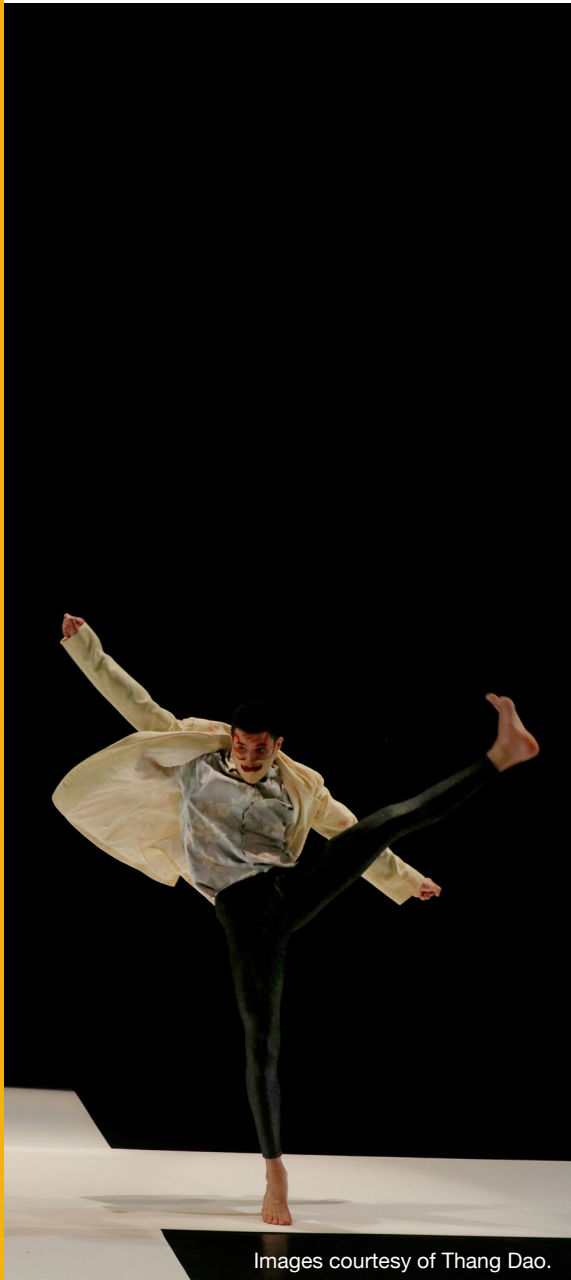
The feeling was mutual for Johnson. She said, "I loved having Nicole in the costume shop as a design tech student. She always came in wanting to learn and drove herself to excel in multiple areas of costuming, design or construction; I count on her being present. She also has this wonderful sense of humor that always brightened my day." Her positive attitude was also noticed by professor Parrott. He said, "One thing that makes Nicole special is that she puts people first and she lets her art work in service of the things she believes in."

Clockel dreams of writing or illustrating a children's book one day, and, if Clockel feels it in her gut—watch for it, book publishers. It's probably going to happen and work out well. •

Kennesaw State Department of Dance's "run(A)way" Recognized for Artistic Excellence

By Kathie Beckett

Dance-for-Camera performance by Thang Dao and KSU Dance Co. students wins five awards



Images courtesy of Thang Dao.

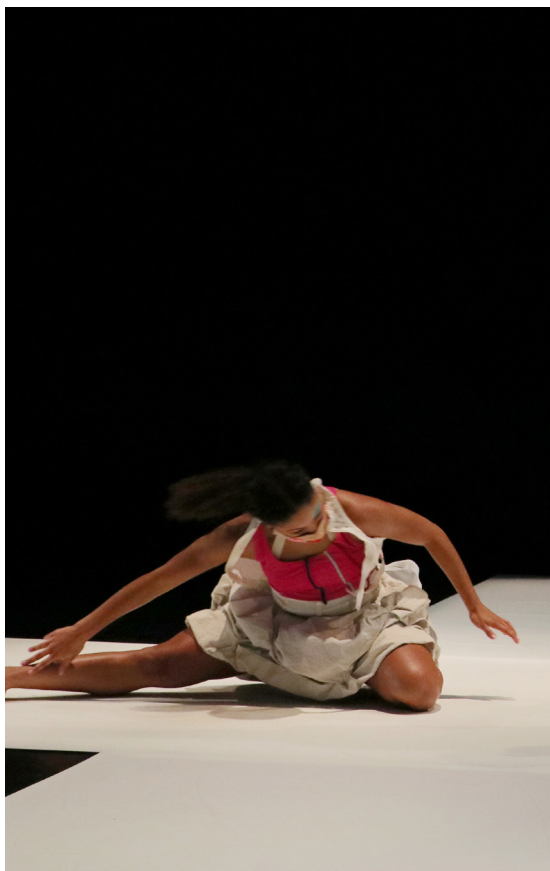
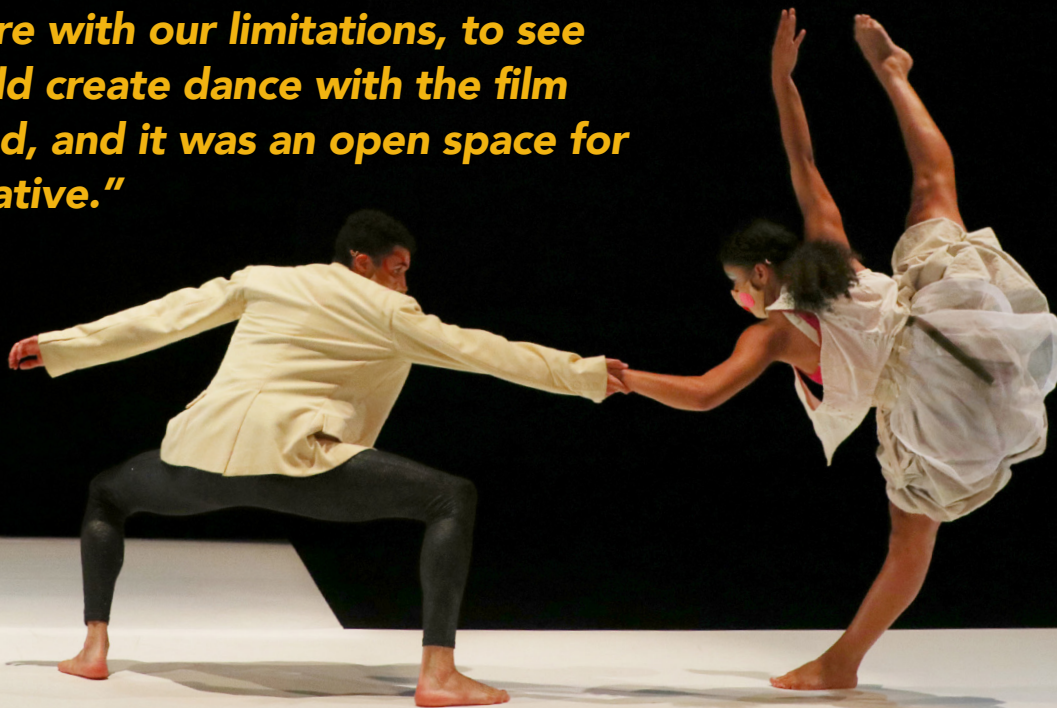
Kennesaw State University's Department of Dance is celebrating the achievements of professor Thang Dao and student dancers in "run(A)way," a dance-for-camera work which premiered in October 2020 as part of "Threshold." The first dance-for-camera event for Kennesaw State, "Threshold" celebrated the diverse artistic voices of the KSU Dance community through original works performed by the award-winning KSU Dance Company.

Dao's piece "run(A)way" was chosen by the American College Dance Association (ACDA) to be featured in the ACDA's Screendance Festival Gala Concert 3 on April 10, making it the 7th national selection for the Department of Dance. The work was one of 30 dances selected from a pool of 152 applications from colleges and universities across the country. Additional laurels include Official Selections by the Paris Independent Film Festival (2021) and FilmFest by Rogue Dancer (March 2021), and Frostbite International Online Film Festival awards, one for Best Original Score and one for Dance Cinema Award.

The work's theme of escapism may be one reason why the performance resonated with so many people around the world, especially when it was not possible to escape the confines of a global pandemic. Dao said, "The pandemic really forced us not to move, and yet, we all wanted to move in one way or another. It's a critical part of our existence, and perhaps now, we appreciate it more."

Dr. Ivan Pulinkala, Dean of the College of the Arts, said, "Achieving excellence with this film modality continues to advance our artistic spirit, despite the challenges of this pandemic. 'run(A)way' is an outstanding work that is cinematically captivating, technically virtuosic and choreographically brilliant."

“It was a blank canvas for the dancers and me to explore with our limitations, to see how we could create dance with the film space in mind, and it was an open space for us to be creative.”



The pandemic helped the choreographer see the technology available in a new light, and to use it creatively to represent time, space and physicality on the screen, a very different platform than a proscenium stage. But Dao looked at it as a unique opportunity.

“It was a blank canvas for the dancers and me to explore with our limitations, to see how we could create dance with the film space in mind, and it was an open space for us to be creative. It required a different set of rules and regulations, but also gave us new potential, one we might not have explored if not for a pandemic,” said Dao.

“To be able to overcome these limitations and barriers that are not conventional for dancers—like space, body, and physicality—all these were disruptive. But we were able to adapt and still be creative, and it was captivating, accessible, and artistic, and we all learned from the experience,” added Dao.

Marsha Barsky, Chair of the Department of Dance, said, “We are so proud of Professor Dao and our students, and we are thrilled that ‘run(A)way’ has been honored in so many ways, and that the work has touched so many people, continuing to advance the mission of the arts at Kennesaw State University.” •

Kennesaw State University Theatre Students Team Up to **Create Plays** in **Only 24 Hours**

By Kathie Beckett

A writer, director, and stage manager led performers in original works performed live



Scary Bunny and Hands, When the Bells Toll
by Sebastian Garcia.

Writer's block? Indecisive? Can't remember your lines? Nope, not allowed at the 2021 24-Hour Play Festival, produced by the Department of Theatre and Performance Studies (TPS) at Kennesaw State University in January 2021.

Four student-creator teams—including a writer, director, stage manager, and performers—grappled with chance and choice to conceive, create and perform their original works in a 24-hour period. It was a one-of-a-kind adventure for creators and audience alike.

TPS senior lecturer Margaret Baldwin Pendergrass and assistant professor of acting Emily Kitchens coordinated the festival. Pendergrass said the festival included “short plays that will focus on visual or physical storytelling. Each script has a minimum number of words allowed, and, thus, they were more like movement theatre or dance, but in the context of everyday life.” To add a little more to the challenge, each play had to incorporate some musical element, physical objects, plus a few other surprises. “It’s storytelling about what it means to be human on one day in multiple lives, in different landscapes,” added Pendergrass.

This year’s theme was “COVID Happenings: An Almost Silent 24-Hour Play Festival,” borrowing inspiration from artist Allan Kaprow in the 1950’s and early 1960s. Kaprow popularized the concept of “Happenings,” a precisely scripted sequence of events that invite the performances and audience to “play” in a creative space.



Full Ensemble: *COVID Happenings: An Almost Silent 24-Hour Play Festival*.

Images courtesy of Margaret Baldwin Pendergrass.

Participating students were excited about the prospect of playing in a creative space, even though they were required to wear masks and socially distance. Junior Nakia Lambert, in the role of stage manager and performer, was a little concerned about the timeframe, but was intrigued to “see how well a play can be put together in such a short amount of time, and where the most fun and creativity will happen!” Sophomore Jade Roman, a writer for this year’s festival, was excited to work “with other talented people who share the same passion as I do to create an awesome performance.”

Additional faculty mentors included Chuck Meacham, chair of the Department of Theatre and Performance Studies; Kyle Powell, assistant professor of acting, and Amanda Wansa Morgan, coordinator of Musical Theatre and associate professor.

Morgan said, “The 24-Hour Play Festival has been a project that students can stretch their wings in writing, directing, devising, and creating together. They not only get to create original material but also to engage in unique problem-solving skills, building a very special bond and sense of community.”

Junior Sebastian Lopez knows that sense of community, as he previously participated in something similar at another school, but was surprised to learn that while actors slept, writers were slaving away to finish the script. As a writer, he learned how “to be more open minded with the ideas that we

create; to not censor our thoughts or shut them down immediately, and to explore the parts of ourselves we don’t want people to see.”

The format was right for such exercises. Kitchens added, “This was a beautiful space where TPS scholar artists owned the act of creative process. Whatever their role—writer, director, performer, stage manager, etc.—it was theirs from the inception.”

“The 24-Hour Play Festival has been a project that students can stretch their wings in writing, directing, devising, and creating together.”

A veteran of 24-Hour Play Festivals, student Nicholas Gilomen noted that “as a writer, I have learned that ‘done’ is pretty. Of course, I edited my script and put thought into everything I did, but when it’s five in the morning or ten minutes until curtain, it’s better to just enjoy the fact that you created something brand new and breathe.”

Gilomen, who directed this year, said the event is “where theatre makers energized by caffeine and adrenaline do the theatre version of *The Amazing Race* except there are no losers or winners, and all aspects of the production were completed in under 24 hours.” •

Support artsKSU

You may support the arts at KSU in many ways:

Scholarships: Endow a scholarship and generate a named award in perpetuity, or contribute to an annual scholarship.

Seat/Plaque Naming: Name a seat in one of ArtKSU's many venues, or a plaque in the School of Art and Design.

Program Support: Give to the College of the Arts to enhance students' learning experiences.

Want to learn more?

Contact Kelly Smith
(ksmit738@kennesaw.edu)
or call 470-578-3129

Want to give today?

Visit community.kennesaw.edu/COTA

College of the Arts

LEADERSHIP

Dr. Ivan Pulinkala (Dean)

Prof. Harrison Long (Sr. Associate Dean)

Dr. Peter Fielding (Associate Dean)

Prof. Geo Sipp (Director, School of Art & Design)

Prof. Marsha Barsky (Chair, Department of Dance)

Dr. Leslie Blackwell (Interim Director, Bailey School of Music)

Prof. Chuck Meacham
(Chair, Department of Theatre & Performance Studies)

AMBASSADORS

Marcie Anthonie	Teresa Joyce
Bill Beddingfield	Auta Lopes
Patricia Campbell	Joe Meeks
Russ Clayton	Tom Sands
Jean Cooper	LaSona Turk
Jerry Cooper	Don Vellek
Mridula Hormes	James Weis
Pam Hubby	