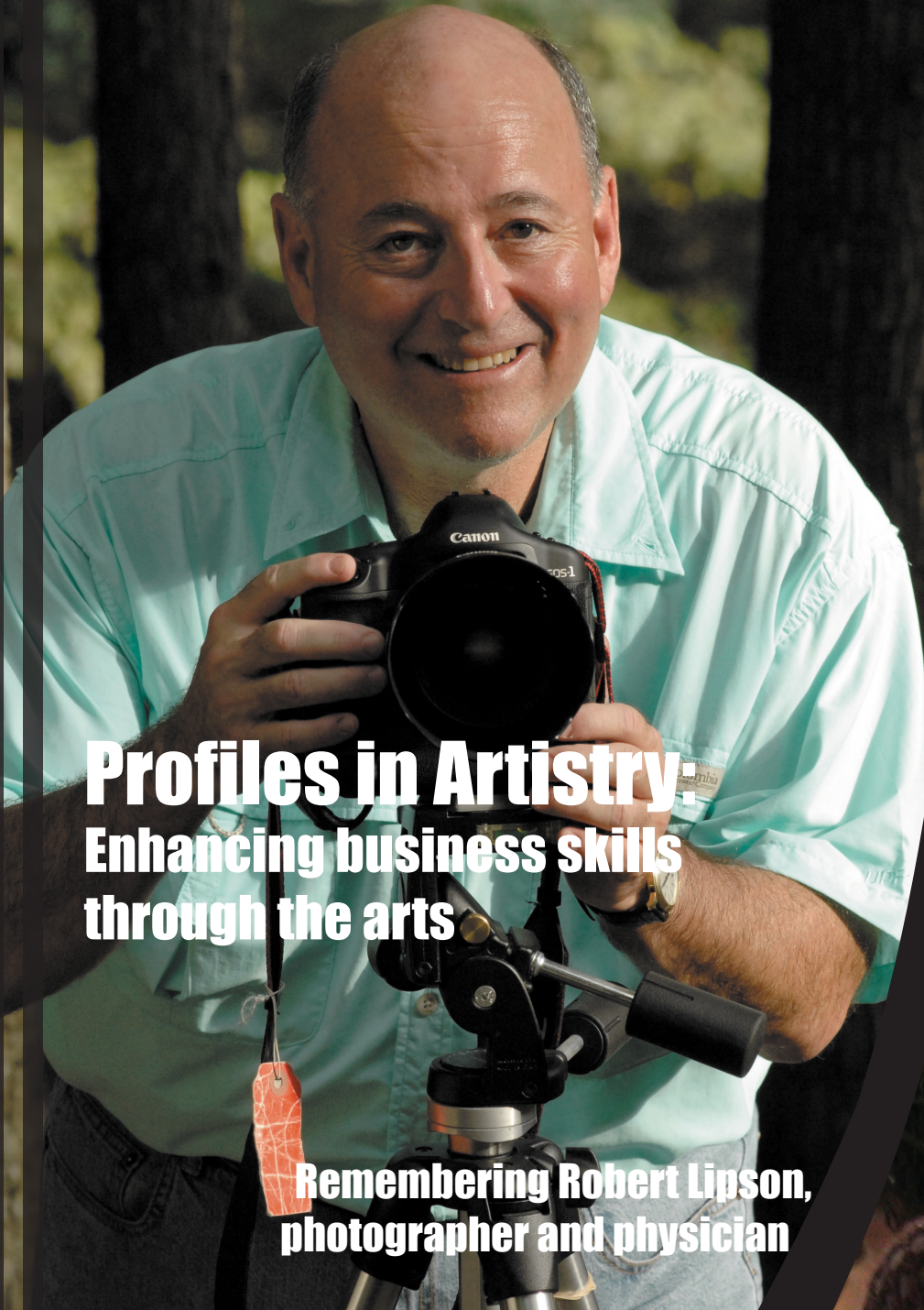


Flourish

Volume 4, Number 2

Winter 2006-7



Profiles in Artistry:
Enhancing business skills
through the arts

**Remembering Robert Lipson,
photographer and physician**

From the heART

*“It’s hard
to be sad
when
you’re
singing a
Gilbert &
Sullivan
tune.”*

THE ARTS PROVIDE incredible tools for self-exploration and self-expression. Certainly, you can gain a lot of insight into yourself and your world by attending arts events, but there is an even greater need in each of us to create our own art, to express our own vision. The act of creating releases stress, eases heartache and celebrates joy.

You don’t have to be Picasso to doodle on the edge of your notepad or to paint teacups as gifts for your friends. You don’t have to be Maria Callas to sing along with the car radio or in your shower. You just have to be willing to let yourself experience the incredible power of the arts to help bring balance to your life.

Often, people are afraid to express their artistic or creative inclinations because they are afraid of what others might think. They don’t go out on the dance floor. They don’t write a poem for their beloved. They tamp down those creative impulses and hinder their own personal growth.

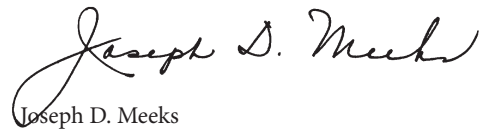
Think of it this way—it’s hard to be sad when you’re singing a Gilbert & Sullivan tune to your bathroom mirror.

If you pay attention, you will find opportunities for little bursts of artistic energy to express itself. I encourage you to indulge in them. Draw a flower on your grocery list, dance with your vacuum cleaner, drum your fingers on your desk.

Then, take it a step further. Indulge in that photography class you’ve been thinking about taking. Audition for a part in a local theater production. Find a creative outlet that you really enjoy—even if you’re not really “good” at it. Make time for it. Allow yourself to develop new skill sets and to explore new ways of thinking.

Not only will you be a calmer and more contented person, but you also will discover a host of other skills and talents that will benefit you in your work. Pursue music and you will develop attention to detail. Practice art and you will learn to translate vision into reality. Become involved with theatre and you will learn to see the world through another’s eyes.

Whatever your creative instinct, if you will allow yourself to pursue it, it will enrich you in ways you cannot fully anticipate.



Joseph D. Meeks
Dean, College of the Arts

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Sarah Kellner

Dean Joseph Meeks (center) presented Robert and Alivia Lipson with a certificate signifying the creation of a scholarship endowment in their honor on Oct. 6. The endowment was established using Benefit Gala funds in recognition of the Lipsons' long-term and significant support of the arts at Kennesaw State. For information about contributing to the Lipson Scholarship Fund, call 770-499-3214.

Roberta Griffin, associate professor emeritus of art, signs a copy of her exhibition catalog for Janet Michea (visual arts, 1995) at a celebration honoring Griffin's retirement in July 2006.



Flourish is a publication of
The College of the Arts
Kennesaw State University

1000 Chastain Road #3101
Kennesaw, GA 30144

770-499-3214
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Daniel S. Papp
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Cheryl Anderson Brown
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Joshua Stone
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On the Cover:
Main image: Dr. Robert Lipson
Photo by Tom Milesenko

Additional images: (from top) Lace Larrabee,
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*These donors are KSU faculty and staff members.

ARTFUL THINKING ENDOWING THE FUTURE OF ART STUDENTS

By Lauren Highfill

Future success for arts students and for the College of the Arts depends on investments in endowed scholarships, according to Stacie Barrow, the college's director of development.

Audrey and Jack Morgan agree with Barrow about the importance of investing in the future of arts students. The Morgans recently added a generous donation to the scholarship they established in 1999 because they wanted to "assure that more deserving students are encouraged to pursue careers in music. No matter what the budget for the arts program is," Audrey Morgan said.

Donor Cheryl Moultrie also believes in the importance of continuous investment in endowments for the arts. "When one goal is achieved, we must set another," she said at last year's Annual Scholarship Luncheon. "We mustn't stop guaranteeing that scholarship dollars will be there for

future students."

Endowed scholarships require a minimum contribution of \$20,000. This amount is invested and accrues interest which is awarded to the student scholar. But, when scholarships are endowed at the minimum level, the scholarship recipient only receives about \$400 per semester from the investment's earned interest—an amount that is currently unable to completely cover tuition.

"The more funds that are in the endowed scholarship, the more the scholarship will pay out to the student," says Barrow. Endowments that are continuously enhanced are more likely to cover the costs of students' tuition, living expenses and supplies like music, instruments and equipment. Extending an endowed scholarship can also increase the number of students who are able to receive the scholarship.



Jack and Audrey Morgan with Justin Stefanavage, one of the many recipients of the Morgan Scholarship.

Cheryl Anderson Brown

Extending established scholarships doesn't just benefit current students in the College of the Arts; they also secure the future of the college. "By providing more valuable scholarships," says Barrow, "Kennesaw State will become a better competitor in attracting and retaining talented arts students." *f*

A DEAR FRIEND PASSES

By Jennifer Hafer

Only a man as accomplished as Larry Lowenstein could get away with calling his memoirs, "Famous People Who Have Known Me." Lowenstein, 86, passed away on Oct. 3.

At Kennesaw State University, Larry Lowenstein was famous in his own right, helping to organize exhibitions, creating and producing a television show to promote the university and teaching a popular class on how to write a book and get it published. He and his wife of 33 years, Joyce, were also frequent guests on the university's art scene, attending theater productions, concerts and art exhibitions.

"Larry Lowenstein was an incredibly energetic person with an irrepressible enthusiasm for life," Joseph Meeks, Dean of the College of the Arts, said. "He was a personal friend of mine and a wonderful supporter of the arts. We will miss him."

Lowenstein joined Continuing Education in 1992 and handled special projects for President Emeritus Betty L. Siegel. In his post-retirement position at the university, he helped organize the 1996 Mark Twain exhibition, created and produced "Meet the President" for Cobb's Channel 23 and taught a popular class, "Write a Book and Get It Published."



Jim Bolt

"He was such a cheerleader for all of us," Barbara Calhoun, Dean of Continuing Education, said. "He loved the university. He gave us greater exposure to the community."

Lowenstein began his public relations career in the infancy of the industry, when publicists were known as press agents, and among his clients were some of the biggest names in show business: Elizabeth Taylor, Roy Rogers, Dale Evans, Arthur Godfrey and Benny Goodman. He was the first press agent for Crest toothpaste and Zest soap, too.

One of Lowenstein's favorite tales from Hollywood was the time Elizabeth Taylor threw him out of her honeymoon suite. He also once served bourbon to Roy Rogers in a teacup to preserve his public image.

These are but a few of the highlights of Larry Lowenstein's colorful life. *f*

EDUCATORS SUPPORTING THE ARTS:

BILL AND SYLVIA TEASLEY

By Kevin McKenzie

Kennesaw State University is not the alma mater for either Bill or Sylvia Teasley, but they have seen many of their students come here. Both retired educators, the Teasleys value Kennesaw State, and the College of the Arts has become the recipient of their philanthropy.

“I just feel that an educated person needs to be exposed to the arts,” Sylvia Teasley says, “and for that reason I think that people like us have to continue to support the arts.”

Bill, a Duke University graduate, taught math at Cherokee High School and at Westminster Schools in Atlanta, and eventually served on the State Board of Education. Sylvia, a graduate of the University of Southern Mississippi, taught history and social studies, also at Cherokee High, where she became assistant principal; she eventually served as instructional supervisor for middle and high schools in Cherokee County.

The Teasleys both express having had a lifelong interest in the arts. Sylvia enjoyed attending operettas and other music events as a child in Hattiesburg, Miss., and she and her husband attend music department performances and art exhibitions at the College of the Arts whenever they can. “We don’t go to as many performances as we would like to because we have so many other commitments,” says Bill, “but the things that we go to we thoroughly enjoy.”

The faculty and staff at the College of the Arts make all the difference, says Sylvia. “The staff is just really very welcoming.

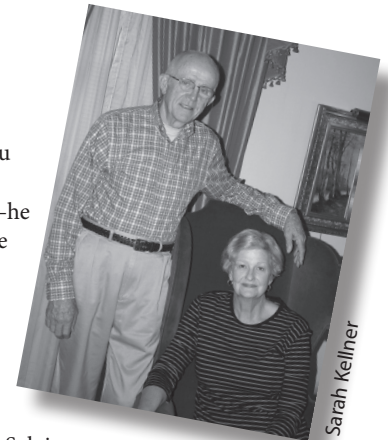
They always make you feel comfortable and glad that you came,” she says. Dean Joseph Meeks, Bill adds, “is special—he does make you feel like you’re really part of it.”

When their daughter, Betsy Teasley Trope, became a curator at the Michael C. Carlos Museum

at Emory University, Bill and Sylvia came to appreciate how vital private philanthropy was to institutions seeking to expand collections of art. “There’s never enough support given to artistic endeavors when the money’s doled out by the powers that be,” says Sylvia.

The Teasleys stress that an investment in the arts is an investment in the future of the local community. The College of the Arts provides a cultural hub “that helps the communities around to grow and for children to be able to have that experience of seeing something that they would not see anywhere else,” says Sylvia.

Sylvia believes that access to the arts and art education locally also helps business, by attracting people who are deciding whether or not to move into a community. “I think it benefits our whole area to have that cultural experience so close by,” she says. “It just helps our area to be a better place to live.”*f*



NAMING A LEGACY

By Celeste T. Dickson

Howard Stillwell Theater. The name is synonymous with theatre, music and the arts at Kennesaw State University because, in 1992, Fred Stillwell chose to honor his father by establishing a sizable endowment to name the university’s new proscenium theater facility.

“Naming is a lasting and significant contribution to the future growth and well-being of the university and the community,” says Stacie Barrow, the College of the Arts director of development. “It can also be a very personal yet public tribute for a family or company.”

Naming opportunities in the college are available not only for existing buildings and soon-to-be completed buildings, but also for scholarships, fellowships, faculty fellows, endowed professorships, endowed chairs and distinguished chairs. Although each type of gift is important, the less well-known endowed professorship can be extremely beneficial to the college’s departments and, more importantly, to its students.



Howard Logan Stillwell Theater is currently the only named facility in the College of the Arts.

“An endowed professorship allows the College of Arts to attract and recruit better teachers who can enrich the academic and cultural life of the College, therefore enhancing the learning of the students,” says Barrow. “The endowed professorship generates a percentage that supplements a professor’s income. For the College of Arts it’s very important because students make decisions to attend based on the quality of the professors in a university.”

As of yet, no COTA donors have established an endowed professorship. Those connected to the arts either through personal experience or from the influence of a loved one can create a legacy within their families, companies or to other benefactors through their giving.

Currently, endowments resulting in naming opportunities range from a minimum of \$20,000 for scholarships to \$300,000 for professorships to \$1 million for distinguished chairs.

For more information about naming opportunities, call 770-499-3214.*f*

A MUSICAL LIFE: TONY SAWYER

By Adrienne Whatley



For Tony Sawyer, a professional career in music was never an aspiration. However, as director of bands at Elon University in Elon, N.C., he now aspires to be around music all the time. A self-proclaimed workaholic, Sawyer surrounds himself with music as much as possible, even in his down time.

After high school he worked for eight years, having several transitory careers. He played music on the side, teaching in public school programs and accepting local gigs. "I finally decided that this hobby of music was more interesting to me than what I was doing for a living."

Enrolling in the music education program at Kennesaw State was an unforeseen step in the right direction for Sawyer. "At the time I was living in Atlanta and it was a complete accident that I ended up at KSU. I took some classes, I really enjoyed it, and before long I was established there." He progressed in music education but he also fine-tuned his love for percussion performance.

Sawyer has many fond memories of his career at Kennesaw State, and how well the music program prepared him for life. "The music department was a much smaller department when I was there. It was a real nurturing, close-knit community. When I went to

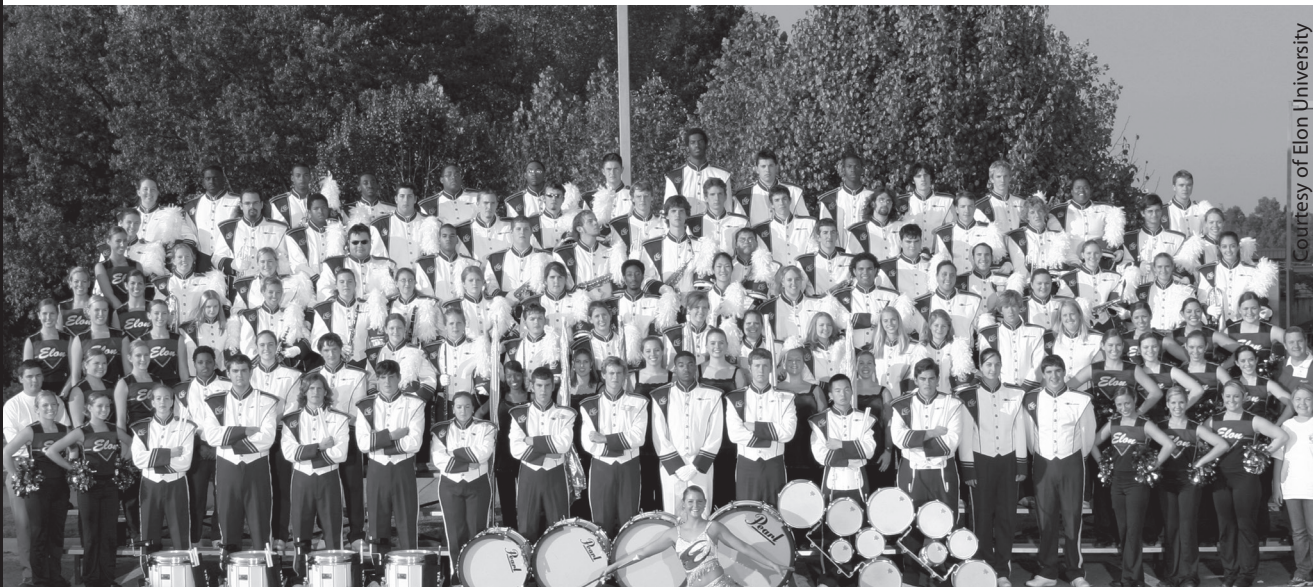
graduate school I was well prepared."

One of the professors Sawyer credits for his success is Dr. Oral Moses, professor of voice in the KSU music department. Moses credits Sawyer's dedication and focus, something Moses tries to instill in all of his students, to Sawyer's successful career. Moses believes the key to success is "finding that one thing about you that you want to say 'This is who I am.' Tony knew early on what he wanted, he focused and he stayed there."

Life after Kennesaw State led Sawyer to Northern Arizona University in 1993, where he earned a degree in percussion performance. Sawyer returned to Georgia in 1999 to accept a position as assistant director of bands and percussion at the University of West Georgia. He also performed with the Macon Symphony, Columbus Symphony, Cobb Symphony, Rialto Orchestra and the Atlanta Ballet Orchestra.

Elon University has been his home for the past four years. As director of bands, Sawyer happily manages the Fire of the Carolinas Marching Band, the Elon Pep Band and the Elon University Wind Ensemble. He also helped design a new bachelor of science in music technology degree that is slated to begin at Elon in Fall 2007. He currently teaches an introduction to music technology class that will become part of this new degree program.

Sawyer's love for music spills into the community as well. He teaches privately, performs and holds clinics for local schools. "I am in music all the time and I wouldn't have it any other way." *f*



Courtesy of Elon University

BACK-TO-CAMPUS: LEIGH DUPREE

By Rochelle Spears

Los Angeles resident, Leigh Dupree doesn't sleep much. She's too busy managing her children's acting careers, starting a production company and dealing with the pressures of a showbiz life in Hollywood.

But despite her workload, Dupree, a 1999 KSU theatre graduate, still finds time to give back. In June, she presented a seminar at Kennesaw State aimed at students headed for Hollywood. "I wanted to return because it's important for people to know what's happening on the West Coast. If you stay in the South, your opportunities are more limited."

Dupree knows from experience. When she moved to Georgia in the 1990s, she didn't realize the impact the move would have on the acting careers she and her children had launched in Los Angeles. While they received some opportunities while in Georgia—including a role for her daughter, Krysten Leigh Jones, in the Denzel Washington film, *Remember the Titans*—the work wasn't as steady as they'd hoped. After graduation, they returned to L.A. to continue their film and TV careers. "It's been a starting-over process," she admits.

As an experienced theatre actor, Dupree places more emphasis on content than image. "I like to focus on the [important] issues. I don't want Hollywood to tell me what my look should be," she says. Dupree's goal is to see Hollywood represent the "other," so she's started her own production company, T3—which has the dual meaning of "triple threat" and "holy trinity." The company allows her to produce works that reflect her values.

Dupree also feels loyal and committed to her alma mater and often advises KSU alumni who have relocated to L.A. "You're not going to come out and—boom—hit it big. It's long, hard work," she says. Dupree finds that recent graduates have honed their craft but not their business skills and, as a result, are taken advantage of. "There aren't a lot of people out here who want to help," she warns.

But Dupree is, above all, a person who wants to help. "You return and you give back. We're in this together." *f*

Leigh Dupree spoke to students in a beginning acting class during her visit to campus in June 2006.



Cheryl Anderson Brown

BACK TO CAMPUS: JODY REYNARD

By Rebecca Pinion and Cheryl Anderson Brown

Like most young people, Jody Reynard had big dreams when he graduated from Kennesaw State University in 1998. His goals included national tours with musical theater productions and Broadway roles. Within two years, he had achieved both, appearing with Robert Goulet in the national tour of “Camelot” and earning parts in such Broadway hits as “Fosse” and “Saturday Night Fever.” His current schedule includes the Alabama Shakespeare Festival’s production of “Beauty and the Beast.”

Despite a busy performance and production calendar, Reynard recently returned to his alma mater to share his insight and experiences with current students as part of the KSU College of the Arts’ Back to Campus series, which connects alumni with students.

Reynard’s sessions with students on Sept. 6 focused on the importance of goal setting, marketing yourself as a performer and standing out in a crowd of talented people. “When you’re going to audition after audition in New York City, you see a lot of the same people auditioning with you. They may even be more talented than you, so you have to keep yourself motivated and focused; that’s what can really make the difference.”

Reynard also emphasized the importance of networking, and taking advantage of any opportunity to get on film. Then, he generously invited the students to stay in touch with him, especially if they plan to move to New York.

“To get notice in this business,” he said, “it’s often more about whom you know than what you know.”

Visit Flourish online at www.kennesaw.edu/arts/flourish to read Reynard’s tips for young artists. *f*



Courtesy of Jody Reynard

ALUMNI NOTES

Carole Bailey Jackson (visual arts) sold a painting to HGTV—it will be used in a \$2 million house for a sweepstake giveaway. She now has a presence in several galleries, including FrameWorks Gallery in Roswell, Blue Frog Gallery in Marietta, Periwinkle’s in Cartersville, Uniquely Chic in Augusta and Winder Binder Folk Art in Chattanooga, Tenn.

William Cash (visual arts, 2006) had a painting, “Model Martyr,” accepted into the online archive, *Iconography of Saint Sebastian*, which is maintained by Alessandro Giua at the Università di Cagliari in Italy.

David Chapman (music, 2001) completed a master of arts degree in musicology at the University of Georgia in December 2006. He plans to begin a doctoral program in Fall 2007.

Michele Cox (theatre & performance studies, 2005) appears in the yet-to-be-released film, “The Scoop: An Ode to Customer Service.” She is continuing her studies at The American Conservatory Theatre in San Francisco and commutes to Los Angeles to work in



Gia Xanthe Wilson

David Chapman (music, 2001, left) and Perry Bennett (visual arts, 2006) at the groundbreaking ceremony for the Performance Hall and Phase I of the Art Museum in April 2006.

ALUMNI ON THE RISE: NATHAN AUTRY

By Katrina Wood

Nathan Autry, Choral Director at White County Middle School, is a KSU music education graduate who has made a name for himself: “New Teacher of the Year in White County.” As an alumnus, Autry credits his education and professors at Kennesaw State for the background he needed to teach in his field at WCMS.

Autry said his degree gave him “hands-on experience,” learning from being a student assistant for Assistant Professor of Music Education Dr. Leslie Blackwell. Autry says he was able to gain quite a bit of knowledge about “how to actually run a choral department,” as well as “other knowledge of content by watching and learning from Dr. Blackwell.”

As for being named “New Teacher of the Year in White County,” Autry felt a mixture of shock and gratification. “It is good to know the hard work that I am putting in to the program is being noticed by the administration here in White County,” he says.

He traces this recognition as a teacher back to the experience he gained in the music department, learning a lot of what brought him there from members of its faculty.

Autry notes that Blackwell never “let me sit idle,” encouraging him to do his best. He says he can still call her when various questions and situations arise in his job. He gives additional



Courtesy of Nathan Autry

credit for his success to Assistant Professor of Music Education Barbara Hammond and his former voice teacher, artist-in-residence, Eileen Moremen, both with the music department at Kennesaw State.

Autry is now in his second year as choral director at WCMS, and the school’s choral program has been growing since he took over last year; one of his choirs even has a waiting list. Autry feels the “support from the administrators and parents in White County helps each year go well.”

Although Autry has already received the honor of “New Teacher of the Year,” he has even higher hopes for the future, continuing to shape the lives of young people. *f*

independent films, industrials, commercials and stage plays. She also has started writing monologues for children’s auditions and is acting as manager for her son and daughter.

Wallace Edson (theatre, 1997) *is the founder and CEO of Novon Management, a worldwide career placement and organizational development firm based in Sunnyvale, Calif.*

Kim Jackson (theatre) *recently moved to Chattanooga, Tenn., where she is the director of special events for Rock City. She also appeared as Dorothy in the Chattanooga Theatre Center production of “The Wizard of Oz,” Sept. 15-Oct. 21.*

Mike McGehee (theatre, 1999) *and Nichole Brown McGehee (theatre, 1999) are the proud parents of their second child. Keira Grace McGehee was born on Aug. 11.*

Jody Reynard (theatre, 1998) *is appearing in the Alabama Shakespeare Festival production of “Beauty & the Beast” in Montgomery, Ala., Nov. 10 through Dec. 23.*

Melanie Rivera (theatre & performance studies, 2004) *is the project manager in the education department of Theatreworks, the corporate training course, at the Royal National Theatre in London, England.*

Kimberly Rosquist (music performance, 1997) *performed the role of Blanche DuBois in Capitol City Opera’s production of André Previn’s opera, “A Streetcar Named Desire,” at the Conant Center at Oglethorpe University, Sept. 15-17. Fellow KSU grads Kharis Belgrave (music education, 2004) and Kimberly Rollbuhler (music performance, 2001) also appeared in the production under musical direction by Eric Smithey (music education, 1997). Courtney Loner (music, 1998) served as the production director and Steve Walker (music education, 2001) provided percussion.*

Tammy Evans Yonce (music performance, 2003) *and her husband welcomed their first child, Audrey Maren Yonce, on March 14. Tammy is the director of Vertical Sound, a homeschool band program she is developing in Hall County, Georgia. She also continues to teach flute privately.*

CELEBRATING 10 YEARS OF THEATRE AND PERFORMANCE STUDIES AT KENNESAW STATE

By Lauren Highfill

“We’re making some noise!” says Assistant Professor of Theatre and Performance Studies Dean Adams, in celebration of the Department of Theatre and Performance Studies’ tenth anniversary of education and performance. This unique department at Kennesaw State University “is on the upswing.”

But the dynamic department of today was only a twinkle in the eyes of Dr. John Gentile, current chair, and Associate Professor Ming Chen, stage and costume designer, when the theatre department stepped from under the umbrella of the Department of Music and Performing Arts with just two full-time theatre faculty members in 1996.

Flourishing in every way

Through the diligent work and cooperation of the faculty and university administration, the theatre department is now accredited by the National Association of Schools of Theatre (NAST), has a flourishing new dance program and delivers an intensive general education and professional learning program, colored by a distinctive mix of original and traditional performances and productions, to its students.

As of 2005, with 154 theatre majors, the impressively qualified full-time faculty had increased to five times its original size, and the department had incorporated performance studies into its name. Also, the program’s national and international recognition has continuously grown through performances and competitions, and the program boasts dozens of successful graduates and current students working and performing not only in Atlanta, but nationally and internationally as well.

Hats off to the faculty

From its humble beginnings, the department has progressed by leaps and bounds. But that progress couldn’t have happened without the intense vision and dedication by the department’s strongest asset: the faculty.

“This is the most exciting time to be part of this vibrant department,” says Gentile, who has served as chair of the department since 2001. “Leading this department with this faculty has been a privilege. We are witnessing the vision and hard work of many years coming into reality.”

Adams, artistic director since 2001, says there are “a lot of very ambitious people within the department who have a really neat vision for what theatre and performance studies should be.



Andrew McGill in the October 2005 production of “As You Like It.”

Everybody’s very committed, and I would put our faculty up against any other faculty in the country.”

Ivan Pulinkala, director of the dance minor program, is one of the newest ambitious editions to the faculty. “It’s amazing that Professor Pulinkala has created a dance program in one year,” Adams says. “Since he’s arrived we’ve gained a dance minor, a campus dance studio and he’s able to have fabulous instructors teaching several levels of modern jazz, ballet, theatre dance and choreography.”

A different kind of program

As distinctive as modern dance, “this program is a mix of scholarship and performance,” says instructor and playwright Margaret Baldwin about this liberal arts degree program.

According to Adams, the benefits of this BA program outweigh those of a more specialized degree. He says, “A BFA program, where you might be strictly trained as a Broadway actor, is limiting. At KSU, you’re going to understand the art of acting, performance and stage craft, but you’re also going to learn things in our general education program that will give you, hopefully, more open doors rather than fewer.”

Blurring the lines

Graduates and students are walking through those open doors. “I thoroughly enjoyed my time at KSU,” says 1995 alumna Kim Jackson. “I was able to work with fantastic professors, play wonderful roles and work with some amazing professional actors.” After graduating, Jackson did theatre work in Los Angeles and recently played the role of Dorothy in the Chattanooga Theatre Center’s production of “The Wizard of Oz.” Ariel Gratch, a graduate of KSU’s program who’s now pursuing an advanced degree in performance studies at the University of North Carolina at Chapel Hill, says, “The thing that sticks with me most about my time at KSU is our ability, as students, to create our own work. And the faculty encourages students to use the performance spaces at KSU and other venues as a creative outlet.”

Students are becoming successful before they even graduate. Students like senior Justin Tanner, who played the lead role in the Alliance Theatre's production of "Aladdin," senior Elizabeth Neidel, who performed in "Reefer Madness" at Dad's Garage in Atlanta; and senior Erik Ray Teague, who won the 2005 national costume design competition at the Kennedy Center American College Theatre Festival, are "blurring the lines between who's graduated and who's still a student," says Adams.

"The Department of Theatre and Performance Studies is special because it's incredibly diverse," says Teague, who specializes in costume design. "We get to do a lot of really interesting projects that many universities shy away from, and this department really appreciates hard work."

Last year, students experienced professional performances on an international level with the KSU production of "Monkey King," which was performed in China for the 50th anniversary of the Shanghai International Theatre Festival in 2005. The production, a collaborative and original adaptation of ancient Chinese folktales, was seen by more than 3,000 people in the United States and China.

Encores for the future

The department's past successes can only serve to predict years of future acclamations. Soon, when the Performance Hall is completed and the Department of Music receives a new home, Stillwell Theater will become available for "more performances and for more rehearsal time and set construction," says Chen. Those additional performances and rehearsals will be accommodated in a planned addition to the Wilson Building, which also will be renovated to better meet the needs of the growing department.

Another dream of the department is to offer a dance major in addition to the minor program, as well as to develop a master's level theatre degree and increase the department's involvement in the community. This may seem like too much to take on for a relatively young program, but Adams reminds us that "Kennesaw State is a good place to be right now. We've accomplished almost all the goals we've set out to do. And people now have heard of Kennesaw State University."

With this growing recognition and "the collaborative spirit of our faculty," says Chen, "the future is bright." *f*



Mimi Fittipaldi

In 2002, Mackenzie McNay was the first recipient of the department's first endowed scholarship, the Betty and Joel Siegel Scholarship. (Back row, from left) John Gentile, Joel Siegel, Joseph Meeks (Front row, from left) Betty Siegel and Mackenzie McNay

HIGHLIGHTS FROM A DECADE OF GROWTH & PERFORMANCE

- 1996 Department of Theatre created
"Macbeth," a performance of Shakespeare's classic tragedy
- 1997 "Over Nine Waves: Celtic Mythtelling from Ancient Ireland," an original work staging the ancient tales of Irish mythology
- 1998 Computer lab and script library established
First touring production: "American Gothic: Three Stories by Masters of the Macabre," an original work
- 1999 "Death or Serious Injury Can Occur," an original play by KSU alumna Karen Wurl.
- 2000 "The Athol Fugard Project," an original compiled script featuring the work of the celebrated South African writer
- 2001 National Association of Schools of Theatre accreditation
Costume shop at KSU Center opened
First theatre faculty performance: "The Lion in Winter"
- 2002 First endowed scholarship: Betty and Joel Siegel Scholarship
Musical Theatre track created
Irish study-abroad program established
"The Grapes of Wrath," a performance of Frank Galati's Tony Award-winning adaptation of John Steinbeck's novel
- 2003 Name changed to Department of Theatre and Performance Studies
First annual performance poetry event: The Spoken Word!
"The Raven," a staging of Gozzi's commedia dell'arte
- 2004 Dance minor approved
Scene shop at Chastain Pointe opened
Annual Winter Storytelling Festival moves to KSU
"The Hero's Journey: Mythic Stories of the Heroic Quest," an original work, performed at the international Mythic Journeys Conference
- 2005 Coca-Cola grants awarded
Dance studio opened
"Monkey King," an original work, performed at the Shanghai Theatre Academy in China



Jamie Bullins

Elizabeth Neidel (left) and Lauren Tatum in the 2005 production of "Monkey King," which was performed in China and the United States

PROFILES IN ARTISTRY

ENHANCING BUSINESS SKILLS THROUGH THE ARTS

By Cheryl Anderson Brown

Vision. Teamwork. Discipline. Communication. Entrepreneurship. These are the buzzwords of today's business world, but they are not new concepts for artists. They are part of the very bedrock upon which musicians, painters, actors, dancers and all other artists have built the foundation of their artistry, according to several local business leaders.

"As a CEO, what I'm doing is translating a vision for the people who work for WellStar," Dr. Robert Lipson said shortly before his unexpected death in November 2006. Despite a busy and highly successful career as a physician and the head of WellStar Health System, Dr. Lipson made time to pursue his interest in photography, an interest that culminated in his first art exhibition, "Portrait of the World," which was presented at Kennesaw State University in Fall 2006.

"When you take a picture, you lead people into your vision slowly. When you are in leadership, you are getting people to follow you by translating your vision to them. The two have much in common," Dr. Lipson said.

The visionary doctor, however, never intended to become an artist. In fact, even when he became interested in photography while serving in the Army, he was more attracted to the technical aspects of using a camera than in the artistic merits of the resulting print. However, by the 1990s, when he switched to digital photography, he had become engrossed with color and shape. In creating photos, Dr. Lipson found a connection between his success as a businessman and the creative process.

For visual artist Del Martin, chairman and managing partner of the fundraising firm Alexander Haas Martin



& Partners, that connection has to do with the ability to see things with greater perspective than non-artists. "Painting and drawing make me a better 'see-er'—that is, I really see what is around me, not just look at it," she says.

A born artist, Martin says she doesn't remember a time when she wasn't creating art. When she was just three years old, her father attempted to distract her during a hospital stay by drawing a horse for her. In response, Martin drew a horse for him. "He was shocked when I handed a sketch back to him that was not only better than his, but actually looked like a horse!" she recalls. She went on to become a graphic designer for many years before changing careers.

Now, when she's not helping clients plan fundraising strategies, she's busy sketching and painting. Then, when she can, she escapes to an art

camp in North Carolina where she can focus on her art without telephone and e-mail interruptions.

Dr. Lipson also used his art as a way to escape from the "real world" and relieve stress. "Some people play golf, I take pictures," he said.



Del Martin sketching in her "free" time

Courtesy of Alexander Haas Martin & Partners

Bob Wise (left) with Dean Joseph Meeks at the unveiling of *Spaceship Earth* on campus



Cheryl Anderson Brown

Lee Rhyant



Courtesy of Lockheed Martin

David King in his woodturning workshop



Courtesy of Alexander Haas Martin & Partners

Bob Wise, director of media security at Equifax, enjoys the same kind of stress-break every Tuesday evening during rehearsals with the Atlanta Wind Symphony. “It’s always nice going to rehearsal,” the saxophonist says. “You’re not even thinking about the office.”

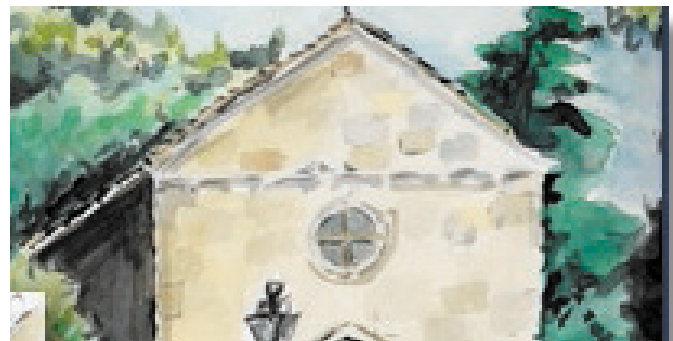
Wise believes his out-of-office musical pursuits help him be more effective on the job. In fact, he was recruited by IBM after finishing a stint in the Navy specifically because he was a musician. “IBM understood that there is a correlation between people who major in music and computer programming. In both, you have to know what you want to create in the end and work backward to determine what you need to build; you have to have vision, and you have to be incredibly self-disciplined.”

Wise learned to play both saxophone and piano as a youngster, and majored in music education in college. Even when his career path led away from teaching and music, he continued to perform with ensembles and believes that helped him appreciate the value of teamwork long

before businesses began to espouse collaboration as an operational philosophy.

“When business discovered teamwork, I thought ‘how’s that new?’ We’ve always had it in the arts. I tell my staff that it doesn’t matter what part you play, your work impacts everyone and what you do counts.”

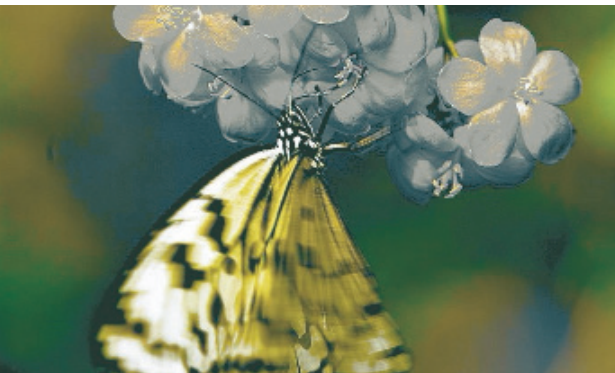
Lee Rhyant, CEO of Lockheed Martin Aeronautics Company, also has deep musical roots that have reinforced his belief in the value of collaboration. Inspired by his father and uncles who had a gospel quartet, Rhyant began singing at the age of three. In college, he was torn between studying music or business. Ultimately, on his mother’s advice, he selected business and turned down an opportunity to be part of an R&B band because he couldn’t go on tour and maintain good grades. While he feels he made the right decision, he has continued to cling to his love of music, attending concerts whenever he can and singing in his home church.





Dr, Robert Lipson delivering a gallery lecture on his photographs.

Sarah Kellner



Detail from *Butterfly Series 1* by Dr. Robert Lipson



Detail from *Ukraine Market* by Dr. Robert Lipson

“I believe music enhances leadership skills,” he says. “When you are part of a musical group, you’re part of a team. You have to communicate, collaborate, compromise, and you have to develop the ability to be flexible—all traits that apply to the business world.”

Although he didn’t turn to the arts until just six years ago, David King, CEO and managing partner of Alexander Haas Martin & Partners, emphasizes the important role his semi-professional hobby of woodturning has played in expanding his mind. He feels that creating art sharpens skill sets he doesn’t normally use as a fundraising consultant. “If your work is analytical, like mine, an artistic outlet that lets you deal with shape and texture is a great way to exercise the other side of your brain.”

King also finds satisfaction in being able to envision and complete one of his sculptures in a relatively short amount of time, in contrast to the months-long projects he manages at work. “With my art, I can go into the studio in the morning and come out in the afternoon with a beautiful, finished piece.” As in Dr. Lipson’s case, King’s later-in-life interest in creating art has led to recognition outside of his chosen career, having had his work displayed most recently at Brenau University.

“I really enjoy the work I do, but if I had started woodturning earlier in my life, I might have seriously

A FRIEND TO ALL:

REMEMBERING DR. ROBERT LIPSON

By Cheryl Anderson Brown

“I didn’t realize people really liked my photographs,” Dr. Robert Lipson said with heartfelt wonder shortly after the first exhibition of his photography opened at Kennesaw State University on Oct. 4. In that moment, Dr. Lipson’s life was in crescendo.

Not only was he in the middle of his first exhibition, but he was celebrating a 0-30-60-90 birthday with his mother’s 90th, his own 60th, his son’s 30th and the birth of his first grandchild. Meanwhile, his work as chief executive officer at WellStar Health System was also heading toward a climax, with the opening of a new 84-bed patient tower at WellStar Kennestone Hospital at the end of October.

Dr. Lipson’s sudden, unexpected death on Nov. 10 left thousands of people in shock.

“He was a true friend to everyone he met,” said Joseph Meeks, dean of the College of the Arts at Kennesaw State University. “Dr. Lipson and his wife, Livvy, are some of the most thoughtful and truly loving people I have ever known.”

This was certainly the consensus at a public memorial service held in Kennesaw State’s Convocation Center on Nov. 13, attended by more than 1,000 family members, friends, co-workers and colleagues.

“He was the kind of person who never said, ‘No, because,’” his friend, Dr. Gregory Simone told the assembled crowd. “Instead he said, ‘Yes, if.’”

considered a career in turning,” King says. “Now, it is perhaps a second career for me when I retire.”

Whether the arts are a first career, second career or just an avocation, each of these successful businesspeople believes that everyone should discover his or her artistic streak and develop it.

“Everyone is creative,” Del Martin says, “some just bury it more deeply than others. The best businesspeople and entrepreneurs I know are naturally creative—it is part of what has made them successful.”

Bob Wise agrees that even if a person doesn’t pursue the arts professionally, “you can use the skills and apply them to whatever discipline you want: the ability to stay focused, to manage your time, to accept and overcome frustration.”

For Dr. Robert Lipson, it boiled down to one overarching concept: “I think the arts are an integral part of everything,” he said. “There’s a side of everyone who needs the arts.” *f*

That brightly positive attitude was characteristic of Dr. Lipson throughout his life and career. After completing his medical degree at Tulane University and a two-year stint in the Army, he operated a private practice as an internist for 25 years. In 1993, he created the WellStar Physicians Group, a network of 250 healthcare providers that eventually grew into WellStar Health System, a chain of five hospitals in three Georgia counties. Some of the many remarkable achievements that WellStar accomplished under his leadership include a vibrant open heart surgery program and the CyberKnife cancer treatment program.

In 1997, Dr. Lipson worked with Kennesaw State to launch an executive MBA program for physicians and was one of the first graduates of the program, serving as the commencement speaker at his graduation ceremony.



Detail from *Heat Rises* by Dr. Robert Lipson



Detail from *The Face of South Africa* by Dr. Robert Lipson



Tom Milieshko

Dr. Robert Lipson

But it was through his photography that people could really know Dr. Lipson, according to Dr. Simone. Dr. Lipson himself felt that his photography helped convey his own vision of the world to others, and that, he said, is what leadership is about. “Leadership and photography are both about seeing what others don’t, defining that vision and getting other people to see what you see.”

Dr. Lipson’s incredible vision will live on in the family, the healthcare system, the friendships and the artwork he created. Through these, perhaps, we will always be able to see what he had seen. *f*

INSTALLING A LANDMARK:

SPACESHIP EARTH ARRIVES

By Jennifer Hafer

It was the opportunity of a lifetime: working side by side with renowned Finno-American sculptor Eino on a 17.5-ton sculpture conceived as a memorial to the late environmentalist David Brower.

College of the Arts students Kyle Renz and Jason McCoy spent hundreds of hours this summer helping Eino erect the 15-foot-diameter blue Brazilian quartzite sphere at the southeast corner of the new Social Science Building. Unveiled on Oct. 20, Spaceship Earth consists of 85 separate pieces and features a life-size bronze figure of Brower near its apex and approximately 1,200 additional bronze pieces, which are attached to the face of the globe.

“Anytime you’re working with another artist, you learn a little bit about that person and what drives them and where some of their inspiration comes from,” McCoy says. “Eino is very passionate. He gives 100 percent all the time, and it’s easy to get caught up in his worth ethic.”

McCoy served as Eino’s heavy equipment operator, while Renz actually worked with the stone, first polishing it and then assisting Eino with sculpting.

“It was the hardest work I’ve ever done in my life,” Renz says. “We called [the quartz] the great silent beast. It’s like we were taming something wild. It feels like it’s alive in some way.”

But, it wasn’t all work and no play for the apprentices.

Renz says he and Eino began most work days sitting under a nearby oak tree, drinking coffee and eating ginger cookies.

“We talked about life, spirituality, art,” Renz says. “I learned a lot about the practicality of living as an artist, and Eino stressed the importance of being honest with yourself and not selling out.”

Spaceship Earth’s placement on the grounds of Kennesaw State University is itself a testament to Eino’s commitment to his own artistic vision.

Before deciding to place Spaceship Earth on the KSU campus, Eino refused several installation sites proposed by Brower’s hometown of Berkley, Calif., including one next to a heavily congested highway and another atop a landfill.

Brower, who died in 2000, is credited with saving the Grand Canyon from a government plan to flood it, saving stands of ancient redwoods, helping to pass the Wilderness and Wild River Acts and putting vast tracts of Alaska and smaller parts of Cape Cod off limits to development. He also fought to save the Florida Everglades, parts of which are preserved by legislation President Clinton signed into effect a few weeks after Brower’s death.

“Spaceship Earth’s message of environmental responsibility means a lot to me,” Renz says. “Working on this sculpture motivates me to continue living the lifestyle I’m living, trying to conserve resources as best as I can.”



Shane McDonald

Renowned sculptor Eino

Kennesaw State’s relationship with Eino dates back to 1993, when Roberta Griffin, then director of galleries, approached College of Science and Mathematics Dean Laurence Peterson about adorning the lobby of the newly constructed Clendenin Building with sculpture.

“We went to visit Eino in Jasper, Ga., where he served as the city’s artist-in-residence,” Griffin recalls. “During that visit, I remember seeing the original plans for Spaceship Earth, but I never dreamed we’d have any connection with it.”

As a result of that meeting, Eino granted the university a two-year loan of 20 Mexican abstract quartz sculptures; a typographic map; a large, carved wood wall piece; and a sculpture, “The Pink Lady,” which was formerly housed on the second floor of the Visual Arts Building. Eino also lectured on campus as part of the opening of his exhibition in the Clendenin Building.

“The university’s relationship with Eino is an example of how you set up a network of friends on campus, and with artists out in the world,” Griffin says.



Shane McDonald

Eino (left) and student Jason McCoy at work on the sculpture



Cheryl Anderson Brown

Students gathered around the sculpture for a closer look after its unveiling.

And, it's those same types of relationships that will continue to propel the arts forward at Kennesaw State, according to McCoy.

"I think the landing of *Spaceship Earth* at Kennesaw State shows a little bit of a shift toward an openness to the arts on campus," he says. "I hope that everyone on campus and in the administration who has helped out with this project keeps an open mind and tries to bring more opportunities like this to campus; it's good for the students to have an opportunity to work with a professional artist like that, and it's good for the campus."

"I think the university is really lucky to have this piece," McCoy continues. "This is a landmark piece of art, and hopefully, it broadens people's perspectives." *f*



Shane McDonald

Eino (left) and student Jason McCoy on top of the world during the installation

SAVING TIME IN A SCULPTURE. . .

With its theme of environmental sustainability, *Spaceship Earth* contains a time capsule which seeks to answer the question, "What can we do to save Planet Earth?" Sealed within the main sphere of the 175-ton blue Brazilian quartzite sculpture are articles, essays and answers to that question, in addition to products and items commenting on the state of the environment in the 21st century and the legacy being created.

Among the items sealed in the capsule, which is designed to be opened in 1,000 years, are:

- A laptop computer
- A cell phone
- A heart monitor
- The June 9, 2006 edition of the Atlanta Journal-Constitution
- Styrofoam plates



Jim Bolt

Items included in the time capsule

PRESIDENTIAL PERFORMANCE “LINCOLN PORTRAIT” WITH KSU WIND ENSEMBLE

By Gordana Goudie

New Kennesaw State University president Dr. Daniel S. Papp made his musical debut on Oct. 4 when he performed the narration for the Aaron Copland composition “Lincoln Portrait” with the KSU Wind Ensemble. After only three rehearsals with the wind ensemble, the president delivered a flawless performance and delighted fellow performers and audience members alike.

The event presented a unique opportunity for the new president to connect with students and the community. “We invited President Papp to perform with the KSU Wind Ensemble so that he could make music with our students—what better way to say hello and get to know one another?” says Peter Witte, chair of the KSU Department of Music and director of the ensemble.

The choice of Dr. Papp as the narrator of Copland’s work also highlights the themes of leadership and creativity. “At KSU, the College of the Arts puts great people in contact with our students as a matter of educational philosophy. If they are working on great art, in collaboration with great leaders, artists and educators, then our students come to learn the power of their own creativity. Simply put, we want our students to work with authentic leaders, and Dan Papp is an authentic leader,” says Witte.

“Lincoln Portrait” was written by Aaron Copland as part of the World War II patriotic war effort in 1942 and includes excerpts of Abraham Lincoln’s great documents such as the Gettysburg Address. Witte describes



Sarah Kellner

(From left) KSU Wind Ensemble members Ryan Goodwin, Steven Walker and Brian Palat backstage with Dr. Papp following the “Lincoln Portrait” performance.

“Lincoln Portrait” as “a stirring work” and adds, “It connects the thoughts and feelings of one of the nation’s greatest leaders, Lincoln, with the sounds of one of America’s great composers, Copland. The work affirms the responsibility of leadership and the power of music.”

The work was first performed by the Cincinnati Symphony Orchestra on May 14, 1942. James Earl Jones, one of the country’s best known African-American film and stage actors, is among the most famous narrators of Copland’s “Lincoln Portrait.”

Dr. Papp’s performance with the Wind Ensemble was energetic and inspiring, according to Witte. “The 80 student-musicians in the Wind Ensemble played like heroes all night and President Papp matched their energy at each step. Narrating ‘Lincoln Portrait’ is tough work. Aligning the spoken word with the flow of the music requires a sixth sense. Our president has that.”

Dr. Papp describes his experience as similar to “being at the foul line in the final seconds of the game—just don’t mess up.” But student musicians Laramie Rodriguez, clarinet, and Michael Abernathy, percussion, echo Witte’s sentiments. “It was very exciting. He was very confident. He stayed with us well. It was great having him play with us,” says Rodriguez. His colleague Abernathy comments, “He should come down and play with us more often.” *f*



Sarah Kellner

COMPETING FOR COMMISSIONS STUDENTS CREATE ART FOR NEW BUILDING

By Teresa Bagwell

Because artists in the real world must compete for coveted commissions in public venues, the Department of Visual Arts creates similar opportunities. A recent collaboration between the College of the Arts and the College of Humanities and Social Sciences provides an excellent example of the real-life experiences Kennesaw State offers to benefit students.

Associate Professor of Art Joe Remillard's Painting II and Advanced Painting students were assigned the theme "Intersection of Cultures," reflecting the "Global Learning" theme of the new Social Science Building. Thirty students were provided 3'x3' canvases to produce original manifestations of the theme. A jury committee reviewed the completed pieces, and selected artists received a \$150 honorarium and have had their paintings hung in the new building as part of the permanent art collection.

This was a wonderful opportunity for both colleges, according to Remillard. Not only did students earn valuable experience working on a commissioned piece (in addition to the publicity and boost to their résumés), but the College of Humanities and Social Sciences gained interesting, relevant artwork at a low cost. As associate dean of the College of Humanities and Social Sciences, Dr. Thierry Leger explains, "We want our college students to be successful in the new global environment, and the art hanging in our building will reflect that goal."

Students approached the theme from different points of view ranging from very literal to more abstract. Most pieces incorporated symbols

from different countries, cultures or religions in some fashion, but they each make a unique statement.



Joe Remillard critiques one of the commissioned paintings.

One painting, "Heirlooms" by Joan Duff, depicts an open trunk containing a statue of the Virgin Mary, a rosary, a Jewish prayer shawl, a menorah, a statue of Buddha and both Islamic and Hindu calligraphy. Duff said of her work, "Icons from the world's major religions appear to have been stored in this old wooden trunk, which is actually an authentic heirloom from our family's immigration to America during colonial times. I used red, white and blue colors in the painting since the United States is the one place in the world where all religions can peacefully coexist."

In contrast to Duff's realism, Greg Philips referenced the human chromosome in conjunction with Matisse-like dancing figures in his painting, while Michelle Scot's piece was inspired by Gustav Klimt's work and features a larger-than-life portrait of the universal tribal figure. Jake Turner altered his canvas to make it three-dimensional. His painting shows a portion of the earth and the world's first satellite set against a black outer-space background. Turner explained, "The satellite was one of the big technological breakthroughs for worldwide communication and represents a true collaboration of cultures."

Remillard is pleased with his students' participation in the competition and plans to seek such projects in the future. *f*

COTA ALUMNA CHEERS ON NEXT GENERATION ALUMNUS

By Celeste T. Dickson

KSU music alumna Dana Meyer (instrumental music education) rekindled her relationship with Kennesaw State this fall as she cheered on her eldest son Anthony, who is a freshman criminal justice major. Dana is pleased with Anthony's decision to attend her alma mater and says that coming to Kennesaw State was one of the best decisions she ever made.

"The intense and rigorous curriculum prepared me to be a better band member," says Dana, who has performed as a flutist with the Cobb Symphony Orchestra for 20 years. "At times, it seemed that I had more work to do than my peers in graduate school at different universities," she says, recalling how the woodwind ensembles and recitals kept her very busy.

While attending Kennesaw State, Dana's goal was to become a band director. But after completing her degree, she found that pursuing a career in music would be difficult with a family; so she returned to Kennesaw State to complete her master's

and specialist degrees in middle grades education. Dana is now a 17-year veteran in the Marietta School System with multiple teaching certifications and currently teaches algebra at Marietta High School.

In addition to Dana's experiences and her subsequent success, her son's decision to attend Kennesaw State stemmed from his goal to work as an FBI pilot. Anthony looks forward to "transporting agents, witness protection subjects and being a part of investigative operations."

Anthony is also a student at Superior Flight School in Marietta and will complete its program in two years. He lives in Acworth with Dana, his father Jim and siblings Taylor, 17, and Melody, 14, and says he's excited about attending Kennesaw State.

Dana hopes that her son's future experiences at Kennesaw State will enhance his life as much as her time in the College of the Arts enriched her own. *f*

SEEKING A FEW GREAT STUDENTS: SAMUEL ROBINSON PURSUES A NEW MISSION

By Katrina Wood

Samuel Grant Robinson is a welcome new face in the College of the Arts at Kennesaw State University. His impressive résumé made him the obvious choice for the newly created role of assistant dean of admissions and enrollment management. The new position was created in order to help the College of the Arts attract the most highly qualified students and to ensure that they are able to progress successfully through their degree programs.

Robinson came to Kennesaw State from the University of Michigan, where he most recently served as associate director of the Office of New Student Programs. Robinson also spent almost 10 years as senior admissions counselor with the University of Michigan School of Music, helping to build a data infrastructure along with “recruiting programs to cater to arts students” who wished to attend the University of Michigan.



Robinson plans to apply the skills learned in his work at Michigan to Kennesaw State. Some of these attributes include finding the means to fill the specific and unique needs of potential KSU students in the arts, as well as to increase the College of the Arts’ “visibility in the Atlanta area, the state of Georgia and, in the not too distant future, throughout the Southeastern United States.”

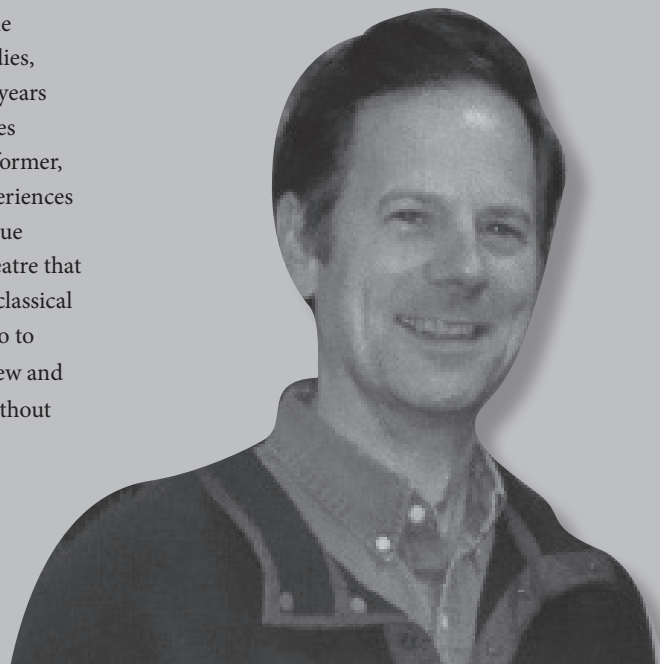
Robinson hopes to help college-seeking arts students discover what’s special about Kennesaw State, and assist them in navigating through the admissions and enrollment processes. Along with finding more ways to serve the students who are enrolled in art programs, Robinson will work to affirm Kennesaw State as an important center for arts education. In establishing this image, the university “can attract the kind of students who will become the future leaders in the arts.”

If you would like to recommend a prospective student to Assistant Dean Robinson, call his office at 770-423-6614.

WEB CLOSE UP: DEAN ADAMS A THEATRICAL ARTISTE

By Janice Carter

Dean Adams, the current artistic director for the Department of Theatre and Performance Studies, has had a love for the art of theatre since he was 14 years old. Through the years, diversity has defined his roles around the stage; he’s held the assorted titles of performer, director and designer. Adams’ varied theatrical experiences and his position as artistic director offer him a unique opportunity to instill in his students the love for theatre that he discovered in his youth, while focusing on both classical and modern theatre education and performance. Go to www.kennesaw.edu/arts to read Adams’ full interview and uncover why he believes that society isn’t society without the performing arts. *f*



A COMPOSER STUDIES ABROAD: LAURENCE SHERR'S ADVENTURES IN AUSTRIA

By Jennifer Hafer

In the cradle of classical music, composer-in-residence Laurence Sherr discovered an accidental muse: cows. This summer, Sherr was selected to participate in an Austrian festival as part of an artist exchange between the Virginia Center for the Creative Arts and the state of Salzburg—the first American selected for full participation at the KoFoMi Composers' Conference and Festival. Sherr's attendance is significant because the festival commemorates the September 1945 death of Austrian composer Anton Webern at the hands of an American soldier during the occupation following World War II.

"This was a wonderful opportunity," Sherr says. "I love the Austrian culture, and it was an honor to be chosen as the first American composer there."

During his 10-day residency, Sherr composed a new work for the German avant-garde chamber ensemble, *Intégrales*, who were also in residence at the festival. While Sherr had intended for the group to play compositions he'd already penned, a last-minute change in plans required an original composition.



Courtesy of Laurence Sherr

Laurence Sherr presenting at the composer's conference in Austria

"The pieces I intended the ensemble to play were too difficult, and on top of that, the other participants had submitted new compositions," Sherr explains. "In a day and a half, I wrote an entirely new piece for the

ensemble, which was something I didn't think was possible. "I'm a slow, methodical worker; I'm more like Webern than Mozart. It was an incredible feat of self-discovery."

Sherr's cutting-edge piece, "EIMI," was written for the ensemble's instrumentation of violin, saxophone, percussion and piano, and placed heavy emphasis on the use of the performance space. Wanting to surround the audience with his music, Sherr's piece opened with no one on the stage; the musicians processed in from the wings and through the audience. In the closing section, the musicians moved through the audience while striking percussion instruments, including cowbells.



Courtesy of Laurence Sherr

Cowbells on the mountain inspired Laurence Sherr's recent work in Austria.

"The KOFOMI composers and performers were housed in a pension, or boarding house, on a farm," Sherr says. "And as the cows came down from the high meadows, you could hear these cowbells that had a beautiful ringing sound."

With a renewed enthusiasm for German and Austrian culture, Sherr says he hopes to bring his students a deeper understanding of the works of composers ranging from Bach to Webern.

"Another thing I will take from this experience into the classroom is the emphasis I will place on study abroad experiences in undergraduate or graduate careers," he says. "No amount of reading or Internet surfing compares to the experience of being in another culture." *f*

SPOTLIGHT ON WILL HIPPS, MUSEUM DIRECTOR

By Gordana Goudie

Will Hipps, enthusiasm and boundless love for the visual arts are unmistakable as he discusses his career. Having organized three fine arts departments, developed three galleries, taught studio and lecture courses and exhibited throughout the country as an artist, Will Hipps has experienced every aspect of an artist's life.

Hipps, Kennesaw State's new museum and galleries director, discovered how important it is to be validated as an artist early in his career when he was offered a fellowship at the Fine Arts Work Center in Provincetown, Mass. Thanks to his positive experience in that supportive environment at a crucial point in his career, he has been giving back to the visual arts community ever since.

According to Hipps, artists need more than talent to succeed; they need support and validation. In addition to developing galleries to allow artists to show their work, Hipps has created artists' fellowships and raised funds for numerous nonprofit arts programs.

Hipps took over as museum and galleries director for Kennesaw State this summer, after Roberta Griffin's retirement.

"I was excited by the potential," he says of the appeal of the position.

Hipps believes that museum and gallery programs need to "enrich and extend the community's interest, awareness, education and appreciation of contemporary art and artists through a diverse and challenging series of events that encourages dialogue and addresses the issues pertinent to contemporary art." He intends to apply this philosophy, which has served him so well in the past, and take Kennesaw State to a next level of growth in the arts. *f*



Sarah Kellner

Will Hipps welcoming guests to the Sturgis Library Gallery

ELIZABETH NEIDEL AND LACE LARRABEE: A CROWNING EDUCATION

By Teresa Bagwell

What do swimsuits and evening gowns have in common with college? Just ask theatre and performance studies students Lace Larrabee and Elizabeth Neidel. They discovered an educational opportunity often overlooked—the world of pageant competition.

Larrabee, the reigning Miss Cobb County and winner of three previous titles, first encountered the Miss America Scholarship Organization at the age of 17 and quickly recognized the long-term benefits to competing. She acknowledges the scholarship fund is a significant incentive, but insists there's much more.

Contestants must provide political and personal views, justify their beliefs and present a community service platform. According to Larrabee, the judges look for “a strong individual who is well educated, is physically fit, lives a healthy lifestyle and is comfortable in her skin.” These are qualities that also impact acting. “As an actress, you must keep your mind, body and voice as healthy and flexible as possible.”

At Kennesaw State, Larrabee enjoys her studies and doesn't mind that her Miss Cobb County duties necessitate stretching out her college career. “It's the ideal college campus: beautiful, comfortable—the kind of place where students can lie in the grass to read.”

Larrabee says she'd like “to act as an improvisational host for a game show, makeover or reality program on television.” But for now, she has a full calendar of speaking engagements and the Miss Georgia competition coming up next summer.

Elizabeth Neidel, Miss Cherokee County 2006, entered and won her first pageant at the age of 22. “I really entered on the spur of the moment—I just thought it would be fun.”

Neidel thinks she ended up doing so well “because I was experiencing it all with a fresh perspective. I felt like the judges were more like my friends and talked to them that way. And I just enjoyed myself—I wasn't worried about winning.”

Last summer, Neidel competed in the Miss Georgia pageant along with Larrabee, KSU communications major Katie Lumpkin and KSU early childhood education major Aundrea Poole. Besides the fun and excitement of the 10-day competition, it was a time of self-discovery. “You really learn about yourself. You're under so much pressure with 45 dynamic, talented women your own age,” says Neidel.

Though a novice to pageants, Neidel is no stranger to the stage. Since coming to Kennesaw State three years ago, she has participated in 14 productions, including “Monkey King” which also was performed in Shanghai, China. She is grateful for the supportive faculty and professional community ties of the theatre and performance studies program. Since this is her last year of college, Neidel opted not to enter another pageant: “It's time to concentrate on plans for after graduation.” By the end of next summer, she hopes to join the Alliance Theatre as a teaching artist while pursuing her own acting career. *f*



Elizabeth Neidel (left) and Lace Larrabee

Sarah Kellner

CAMPUS NOTES

Faculty

Mary Akerman (music) played a concert at the Guitar Foundation of America Convention, held Oct. 10-15 in Columbus, Ga., at which she premiered a new work written for her by composer Matthew Dunne entitled “Through the Halocline.”

Laura Bell (visual arts) has recently been awarded a studio at the Atlanta Contemporary Arts Center. She participated in Art212 in New York, with Pentimenti Gallery, in October. Her work was included in the group exhibition “Au Courant” at the Bentley Gallery in Phoenix, in November. Bell also participated in the Bridge Art Fair in Miami with Pentimenti Gallery, in December. In January, she will participate in a group exhibition featuring work from members of the Atlanta Printmakers Studio, at the Swan Coach House Gallery in Atlanta, and also will participate in the PalmBeach3 Contemporary Art Fair in West Palm Beach with the Jennifer Kostuik Gallery.

Sandra Bird (visual arts) presented a lecture on “Turkish Traditional Arts” as part of Kennesaw State’s Conversations on Global Issues series, on Oct. 25 on campus. She also judged the “Making Sense of Others” art contest for middle school children, sponsored by the Istanbul Center for Culture and Dialogue in October. Bird and **Charlotte Collins** (visual arts) participated in “The Bridge Show 2006” at the B Complex in Atlanta in September and October with their installation, “Facing Katrina.” The installation was cited by reviewer Jerry Cullum in the Atlanta Journal-Constitution for highlighting the aftermath of Hurricane Katrina. Bird and **Jeanette Wachtman** (visual arts) presented a workshop, “Trekking from Turkey to the Classroom” at the Georgia Art Education Association Conference in Valdosta on Nov. 11.

Lendley Black (theatre & performance studies) presented a lecture at the Second International Symposium of Directors at Shanghai Theatre Academy in China in October.

Edward Eanes (music) taught opera history and music appreciation in the University System of Georgia’s study-abroad program in Montepulciano, Italy in Summer 2006. The courses included class field trips to performances in Tuscany and Rome. In January 2006, he presented a lecture-recital, “Mozart’s Violin Sonata in E minor,” with David Watkins (music) at the Hawaii International Conference on Arts and Humanities in Waikiki. Eanes and Watkins presented an expanded version of this program on campus in October. Also in October, Eanes arranged and hosted a three-day residency by musicologist Evan Bonds, the author of the music history textbook adopted at Kennesaw State University.

Matt Haffner (visual arts) created an exhibition of photographs called “Serial City” which was displayed on 14 buildings in Atlanta in October. This public art project was sponsored by Atlanta Celebrates Photography. Haffner discussed the work in a curator and artist talk at the Robert C. Williams Paper Museum

at Georgia Institute of Technology on Oct. 27. The project was covered by the Atlanta Journal-Constitution, Atlanta Peach magazine, Points North magazine and Atlanta In Town.

Robert Sherer (visual arts) was featured in the group exhibition and performance, “Blackbird on your shoulder,” in The Dalton Gallery at Agnes Scott College in Decatur, Ga., on Oct. 12. Also, his pyrograph, “Scout Martyrdom,” was accepted into the online archive, Iconography of Saint Sebastian, which is maintained by Alessandro Giua at the Universita di Cagliari in Italy.

Laurence Sherr (music) was selected as a composer-in-residence for the Mittersill Composers Forum (KoFoMi) #11, held Sept. 7-16 in Salzburg, Austria. Also, his composition, “Fugitive Footsteps,” was selected as one of the featured works for the 2006 New Music & Arts Festival at Bowling Green State University in Kentucky.

Chris Wilson (visual arts) has been selected for the juried exhibition at the Plantation Wildlife Arts Festival in Thomasville, Ga., for the tenth straight year. He also was selected by the Georgia Council for the Arts to exhibit his work during the Southern Governors’ Association’s 71st Annual Meeting in Lake Oconee, Ga., in Summer 2005. Additionally, he has sold several sculptures at The Academy Art Museum in Easton, Md., which raised more than \$4.5 million dollars for wildlife conservation during the town’s annual Waterfowl Festival, Nov. 10-12.

Students

Perry Bennett (visual arts) has been named the art curator for Fat Louie’s Restaurant & Gallery in Atlanta. He has curated several shows by KSU artists there.

Alissa Blaney, Perry Bennett, Joie Brown, Stephanie Funk, Brea Marie Jones, Staci Kenny, Lauren Maddux, Elmera Memar, Daniel Pence, Gunda Perry, Gregory Phillips, Jerilyn Price, Antonio Quinton, Michelle Scott, Donna Shiver, Joshua Stainthorp, Katherine Stentiford and Sara Wieland (all visual arts) were all featured in “The Itty Bitty Art Show” at Pangaea in Atlanta in August. The same artists also were featured in “Revenge of the Itty Bitty Art Show” at MidCity Café in Atlanta, Oct. 28-Jan. 21.

Perry Bennett, Matthew Bouchane, Karlene Durham, Candace Keating, Adam Gates Luck, Trisha Necessary, Mark Petty, Chandra Shin, Sara Wieland and Gia Xanthe Wilson (all visual arts) were featured in “An Exhibition of Ten” in Acworth, Nov. 3-Dec. 1.

Jason Hamilton (visual arts) placed second in sculpture and second and third in wildlife art at the Georgia National Fair Fine Art Competition, held Oct. 6-15 in Perry, Ga.

Sarah Heagy (music) was awarded a \$1,000 piano scholarship by the Atlanta Steinway Society in October.

Jason Laiche (visual arts) won second best of show in the 14th Annual College Juried Exhibition, held May 12-June 10 at The Art Place in Marietta.

Lace Larrabee (theatre & performance studies) was crowned Miss Cobb County 2007 in August.

Katherine Fernie (visual arts) won a Gutenberg Award for “Best in Show” in the photography category at the International Graphic Arts Education Association Competition in San Luis Obispo, Calif., this summer. KSU visual arts majors won a total of 12 Gutenberg Awards for their submissions in the print and photography categories, with some students winning more than one award. The other KSU award recipients were **Sheri Blight, Stephanie Funk, Tenicia Hallums, Jason Laiche and Diana Raciti** (all visual arts).

Michael New (music) performed in the masterclass of the Los Angeles Guitar Quartet at the Guitar Foundation of America Convention, held Oct. 10-15 in Columbus, Ga.

Brandon Petherick (music) performed in the masterclasses of Eduardo Fernandez and Lorenzo Micheli at the Guitar Foundation of America Convention, held Oct. 10-15 in Columbus, Ga.

Michelle Scott (visual arts) was featured in her first solo exhibition, “About Face”, at Fat Louie’s Restaurant & Gallery in Atlanta in October and November.

Other

The **Department of Theatre & Performance Studies** has received recognition for its work in the area of performance studies. First, the department’s statement, “What is Performance Studies?”, is cited in the 2006 edition of Richard Schechner’s textbook, *Performance Studies: An Introduction*. Schechner also cited Kennesaw State University for having an “excellent” integrated theatre and performance studies program during his lecture at the Second International Symposium of Directors at Shanghai Theatre Academy in China in October.

Visions, the KSU student art guild, went on a fall retreat to Camp Dream at the Roosevelt Warm Springs Institute for Rehabilitation in Warm Springs, Ga., Nov. 10-12. The retreat included a plein-air painting workshop led by **Shane McDonald** (visual arts, 1992) and service project that resulted in students donating original artwork to the institute.

Fifty students and faculty members from the **Department of Visual Arts** participated in 1st Art Bus Tour of Atlanta, sponsored by The Art Career Mentoring Service which is maintained by Robert Sherer (visual arts). The tour included visits to Sandler Hudson Gallery, Fat Louie’s Restaurant & Gallery, Dana Gallery at Agnes Scott College, and a personally guided tour of “Serial City,” **Matt Haffner’s** (visual arts) outdoor exhibition.

COMMAND PERFORMANCE: JENNIFER LARMORE RETURNING TO KENNESAW STATE

By Katrina Wood

The darling of European opera, Jennifer Larmore, has returned to health and is ready to sing for her hometown audience at Kennesaw State University on Feb. 3. Audiences last year were heartbroken when illness forced her to cancel her KSU performance, but no one was more disappointed than Larmore herself who still graciously signed autographs for fans.

Larmore, originally from Marietta, has performed with the most renowned opera companies of the world, from Lisbon, Paris and Geneva, to Buenos Aires, Melbourne and many more. She has performed under the direction of the world's most acclaimed conductors. The short list includes Donald Runnicles, Günther Neuhold, Christoph von Dohnanyi, Marco Guidarini and Seiji Ozawa. Her international career has included the operatic works of Rossini, Bellini, Mozart and Handel. Larmore was in Europe for a decade before returning to the states in 1995 to debut as Rosina in "Il barbiere di Siviglia" at the Metropolitan Opera.

Throughout Larmore's career, she has remained an active recording artist. She now has more than four dozen recordings and five Grammy nominations to her credit. Recently, she released a solo CD, "Bravura Diva," a collection of rare blockbuster arias by Rossini, Pacini and Mercandante.

Larmore's performance is a part of the College of the Arts' 2006-2007 Premiere Series. The concert takes place at 8 p.m. Saturday, February 3 in the Howard Logan Stillwell Theater. Her program will include various works by Mozart, Rossini, Debussy and others, along with selections from "Carmen."

For ticket information, please call the KSU Box Office at 770-423-6650. For anyone still holding tickets for last season's cancelled concert, a ticket exchange for this or another event (based on equal ticket value) is possible. The Box Office will contact ticket holders via mail, e-mail and phone about ticket exchanges. Tickets also are available for purchase by people who did not purchase tickets last year.



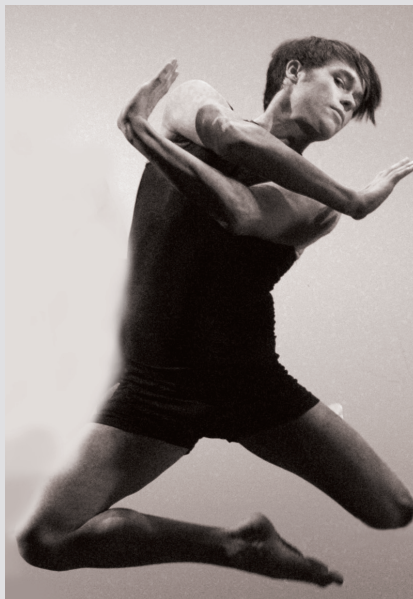
OFF THE GROUND: THE KSU DANCE COMPANY

By Katrina Wood

As a highlight in its second season, the KSU Dance Company is already prepared to lift “Forty-Two Feet off the Ground” in its spring concert. To prepare for this showcase, the members of the company have been keeping an exhausting practice schedule since August. Guest artists from the Atlanta Ballet, Middle Tennessee State University and New York also have been involved, contributing to the diversity and professionalism of the performances.

The spring concert performances will include modern dance, but will also feature other forms of dance. Assistant Professor of Dance Ivan Pulinkala feels this variety of styles will “cater to a more diverse population” on the campus and also will allow dancers with different talents to be involved in the performances.

Pulinkala, who also serves as the director of the KSU Dance Company, says the musical selections for each evening of dance will vary as much as the forms of dance involved in the performances.



Chase Todd of the KSU Dance Company

Jamie Bullins

The company has the elements of light and sound for their performances, and the music will range from traditional classical sounds to a piece based on Saturday morning cartoon music.

Pulinkala and other KSU faculty members have choreographed most of the upcoming show for the student dancers to present, but one piece, set by Pulinkala, will be performed by 10 guest dancers from the Atlanta Ballet. Other pieces will be set by guest artists Caitlin Trainer from New York and Kim Nofsinger from Middle Tennessee State University.

All the intensive practice and collaboration with guest artists will lead to a very “light” spring as the KSU Dance Company members’ skilled feet perform in air. And the hands of the impressed audience will surely be applauding their efforts.

The Dance Company’s KSU performances are at 8 p.m. each night from Feb. 28 to March 2 in the Stillwell Theater. Tickets are \$15. Call the KSU Box Office at 770-423-6650 for reservations. *f*

RECLAIMED VOICES: VIETNAMESE WOMEN SPEAK OUT THROUGH ART

By Rochelle Spears

In a fascinating photograph called “Self in Street,” the artist, Phuong M. Do, stands statuesque on a white line in the middle of the road. Mopeds and bicycles bear down on her, yet her face remains serene. The viewer of “Changing Identity: Works by Women Artists from Vietnam” will likewise have the opportunity to stand still and absorb the works of women who are living, working and creating art in the midst of great social turmoil.

“Changing Identity” gives voice to Vietnamese women who have long been stereotyped as weak and submissive. The mixed media pieces in the exhibition reveal artists who are openly challenging, embracing and rejecting both their culture and its changing status of women. The views expressed in the works are as diverse as the artists themselves. The result is an exhibition which highlights the talents of Vietnamese women. At the same time, the exhibition provides a realistic glimpse into Vietnamese culture without resorting to simplistic assumptions about women.

Since the international art world has previously all but overlooked women artists from Vietnam, “Changing Identity” is the first survey exhibition of women artists from Vietnam to tour the United States.

This unique collection includes a haunting work by Nguyen Thi Chau Giang called “The Life” which features a woman—pregnant, bald and naked except for her hiking boots—staring down at her breast while cupping it in her left hand. On the opposite side of the canvas, the same figure, now postpartum, weeps silently while two almond-shaped eyes stare knowingly from the middle of the canvas; reflected in the pupils are images of women embracing. Below the eyes are portraits of 12 distinctly different women. This emotionally charged image offers just a small window into this important and powerful exhibit.



He Is in Me
By Nguyen Thi Chau Giang

The College of the Arts will host “Changing Identity: Works by Women Artists from Vietnam” in the Sturgis Library Gallery Jan. 10-21, 2007. There will be an opening reception from 7-9 p.m. on Jan. 10. For more information about the exhibition, call 770-499-3223. *f*

A SELECTION OF UPCOMING EVENTS

Dee Dee Bridgewater

January 10-February 21

Changing Identities: Works by Women Artists from Vietnam Exhibition. Opening reception: 7-9 p.m., Jan. 10. Sturgis Library Gallery. Free.

January 13

Premiere Series: Dee Dee Bridgewater, jazz vocalist. 8 p.m. Stillwell Theater. \$40.

January 18-March 1

Contemporary Video Art and Photography from Kenya Exhibition. Opening reception: 6:30-9 p.m., Jan. 17. Fine Arts Gallery. Free.

January 24

Chamber Music Theatre: "Tres Vidas" by the Core Ensemble. Based on the lives of Frida Kahlo, Rufina Amaya and Alfonsina Storni. 8 p.m. Stillwell Theater. \$20.

January 25

"The Storyteller and the Poet." Performed by Antonio Sacre. 8 p.m. Stillwell Theater. \$15.

January 26-28

Southern Order of Storytellers' 25th Annual Winter Storytelling Festival. Performances and workshops by national, regional, and local storytellers. KSU Center, 3333 Busbee Parkway. Some events require admission fees.

February 3

Premiere Series: Jennifer Larmore, mezzo-soprano. 8 p.m. Stillwell Theater. \$40.

February 28-March 2

KSU Dance Company Spring Concert. 8 p.m. Stillwell Theater. \$15.

April 17-22

Mainstage production: "The Laramie Project." Pre-show or post-show discussions. 8 p.m., Tuesday-Saturday, and 3 p.m., Sunday. Stillwell Theater. \$15. (Includes themes and language which may not be appropriate for all audiences.)

April 28

Sixth Annual Benefit Gala. An evening of fine dining, music, dancing and silent auction to support endowed scholarships and student-learning initiatives. 6 p.m. FlightWorks Executive Terminal at McCollum Airport, Kennesaw. Sponsorships are available; call 770-499-3214 for details.

For a complete list of events, consult the calendar at www.kennesaw.edu/arts. All times, dates, titles and artists are subject to change.

Box Office: 770-423-6650

Gallery: 770-499-3223



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