



flourish



A new horizon:
KSU Orchestra performs in China

The ties between the arts and faith

Joel Katz offers students entrée to the
music and entertainment industry

from the heART



Tracee Hinnant

Dean Joseph Meeks enjoys using the arts to “entertain” the college’s friends and supporters like Martha Dinos, a member of the Atlanta Opera board who recently visited KSU’s Clayton Gallery. Whether viewing an exhibition or attending a performance, Meeks believes sharing an arts experience with others makes it even more valuable.

While the arts continue to delve into the deep recesses of human understanding, they can also be accessible. In a world where time has become a precious commodity, the arts can still convey a wide array of thought-provoking subjects to today’s busy audiences, who often seek primarily to be entertained. It doesn’t demean the art if people also enjoy experiencing it.

Is “As You Like It” any less meaningful because it is a comedy? Is “Ode to Joy” less powerful because people can hum its melody? Is “Mona Lisa” less valuable because she is universally recognized by her name and image?

Don’t get me wrong; I am not trying to say that the arts should be “dumbed down,” but I do think we should recognize that a broader array of people will attend arts events if we remember that today’s audiences have many other options for their “leisure” time. To attract these audiences and to fulfill our role as artists and arts presenters, we should keep this in mind as we plan our seasons and our outreach activities.

For instance, the outstanding success of the High Museum of Art’s recent Salvador Dalí exhibition probably had as much to do with their innovative marketing and event planning as it did with people’s interest in surrealism. The museum hosted mustache parties and all-night viewings that not only were

appropriate to the work, but also provided an atmosphere of fun and excitement that more than 270,000 people chose to enjoy.

Another local example is the Atlanta Opera’s recent production of “Porgy and Bess.” Mindful of the modern audience’s daily interaction with digital technology, the opera partnered with the University of Kentucky to create virtual sets projected onto big screens. Not only did this reduce some of the expense inherent in constructing traditional sets, it also appealed to patrons who, as Atlanta Journal-Constitution critic Wendell Brock wrote, “want their money’s worth of razzle-dazzle.”

So, I would advise arts planners not only to pack their seasons with meaningful, powerful and challenging works, but to also remember that infusing a bit of “entertainment” will help ensure that your work is seen and your message is heard.

Joseph D. Meeks
Dean, KSU College of the Arts

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scene it

Art on the move

The iconic nine-foot tall “Leaning Man III” sculpture by Viola Frey was moved from its previous home in the Student Center during the winter break. Art handlers carefully disassembled him and reassembled him in the Don Russell Clayton Gallery of the Bailey Center, where he is part of the exhibition, “Modern and Contemporary Art from the Permanent Collection.” The exhibition is open through April 28.

Photo by Joshua Stone





Meet Addie Gant:

A fresh and inventive art student

By Andrea C. Kirwan

Years ago, Kennesaw State University art major Addie Gant heard the KSU Department of Visual Arts referred to as “an undiscovered gem.” She quickly identified KSU as her college of choice and devoted herself to the uncovering of this gem. She is now pursuing a degree in drawing and painting and taking classes for the proposed art history major.

Seemingly, her intelligence and fervor for learning is unstoppable, as she is also minoring in Chinese. “Right now China has opened a lot of opportunities for the art world that were previously unavailable. I’ve come to love Asian art history and the minor will help me with my art history degree,” she says.

As a child, Gant wrote stories and drew illustrations to accompany them. “I think that I really knew I wanted to pursue art in middle school,” she explains. “I won a contest and it reaffirmed that I can do this.” Her fierce imagination consistently projects images in her mind that are often inspired by music, and they remain until she releases them. “I get pictures in my head, and they don’t go away until I put them on canvas,” she says.

Last October, Gant curated a special student exhibition at the High Museum of Art in Atlanta. For the first time in KSU history, more than 100 visual arts students and alumni were able to display their artwork at the High. (See the brief on the facing page.) She relentlessly devoted herself to the project and says that the professors’ “enthusiasm for the show was great and the encouragement they gave the students to participate in the show was fantastic. They were just as excited as the students were.”

Gant also participated in a summer internship last year at the Michael C. Carlos Museum at Emory University. During the internship, Gant researched and authenticated various pieces of African art. The most rewarding task for Gant was utilizing the research methods she learned at KSU to recover the lost history of two African art pieces in the museum’s permanent collection.

Donald Robson, assistant professor of art, states, “I have known Addie since her freshman classes in the department and found her to be studious, creative and engaging. She has had some impressive accomplishments while being at KSU, and her own work is fresh and inventive,” he says.

Upon graduating, Gant will continue pursuing her passion. “I’m doing what I really like to do. Art is a fascinating challenge—it’s a big puzzle to figure out,” she says. “My desire is to do this for the rest of my life.”



Sarah Singleton

In the College

KSU personnel recognized at GAEA awards

Rick Garner, associate professor of art education, received the Higher Education Art Educator Award from the Georgia Art Education Association in October. Garner joins KSU art professors Diana Gregory and Sandra Bird as the third KSU recipient of this statewide award in four years. He is now eligible for the national award.

Garner's degrees in studio art, psychology, art therapy and art education all influence his methods of teaching. Currently, his areas of focus include graphic development, visual arts in special education and technology in art education. He holds committee positions with the Georgia Art Therapy Association and The American Art Therapy Association. Furthermore, he has conducted presentations with the Georgia Art Education Association, National Art Education Association and American Psychological Association.

Additionally, the GAEA Distinguished Service Outside the Profession Award was presented to Shane McDonald, KSU's visual arts resource coordinator, for his work on GAEA's All-State Art Symposium, which is hosted at KSU.

McDonald received his Bachelor of Arts degree in art from Kennesaw State in 1992 and is an award-winning artist and art instructor in Marietta.



Ron Anderson

Rick Garner



Ron Anderson

Shane McDonald

Music instructor receives statewide award

Angee McKee, instructor of music education at Kennesaw State University, received the Georgia Music Educators Association's Music Educator of the Year Award at the association's In Service Conference in January. McKee served more than 30 years in the Georgia public school system as an elementary music specialist before joining the faculty at KSU.

"I am humbled to be selected among the many wonderful music educators in our state. The level of teaching excellence in music education in Georgia is outstanding," McKee explains.

McKee has also worked as a consultant for Yamaha's Music In Education Program and conducted workshops for public school music educators throughout the area. Currently, she serves as co-director of the The Young Choristers at the Episcopal Church of the Ascension in Cartersville.



Barbara Hammond

Angee McKee

KSU students host event at the High Museum

On Nov. 6, KSU art students hosted a special after-hours event at the High Museum of Art in Atlanta. Conceptualized by students in the KSU Coles College of Business to help increase student awareness of the High, the event enabled KSU art students and

alumni to mount an exhibit of their artwork in the High's Greene Family Education Center. KSU art major Addie Gant curated the show, which was juried by Preston Snyder, owner of Kibbee Gallery in Atlanta. More than 300 submissions were received; approximately 100 were selected.

"The event not only promoted awareness about the High Museum, but also showed the diversity of KSU's amazing visual arts program," Gant said.

KSU student string quartet wins state competition

The Kennesaw State University student string quartet won first place in the Music Teachers National Association's state competition in Augusta, Ga. The quartet members are Alexandra Khaimovich, Adam von Housen, Zachary Goad and Rachael Keplin.

Von Housen, a junior violin performance major, said, "I'm excited and honored that I'm part of the group that won the chamber music division for the entire state. What I enjoyed most about the experience was getting to play with some of my closest friends and sharing the victory that resulted from our hard work."



Scratch Singleton

(From left) Khaimovich, von Housen, Goad and Keplin

April Munson travels to Spain to study hybrid courses

April Munson, assistant professor of art education, received a 2011 Incentive Funding Award for Scholarship & Creative Activity from the KSU Center for Excellence in Teaching & Learning. She used the award to fund research at the University of Valladolid in Spain, where the faculty have been internationally recognized for computer-supported collaborative learning for online and hybrid courses. She is using this research to create workshops and a web site at KSU that will focus on the best practices when incorporating technology in the classroom.

Munson explains, "The goal of this research is to promote faculty understanding of quality teaching and learning in the virtual environment. It is essential to initiate conversation and exploration of how we can maintain quality while responding to the changes and growth in the practices of teaching and learning."



Courtesy of April Munson

April Munson with a Spanish colleague

A In the Classroom

Figure drawing in the tradition of Degas

By Teresa Price Bagwell

“My goal as an artist is to visually represent the feelings and stimulations of a particular moment,” says art student Adam Vettrai. “We must graft the essence of what we see and feel in the world into a final work of art.”

This is a well-stated precept that all art students should not only learn, but also take to heart. Vettrai and his classmates experienced it first-hand during Assistant Professor Donald Robson’s Drawing III class last fall.

Each semester, Robson’s students spend a three-hour session observing and drawing Kennesaw State University dance students during rehearsal—an addition to the course curriculum that has proven very successful. Vettrai attests, “I haven’t had an experience recently that has impacted my life and my art as much as the dance studio performance.”

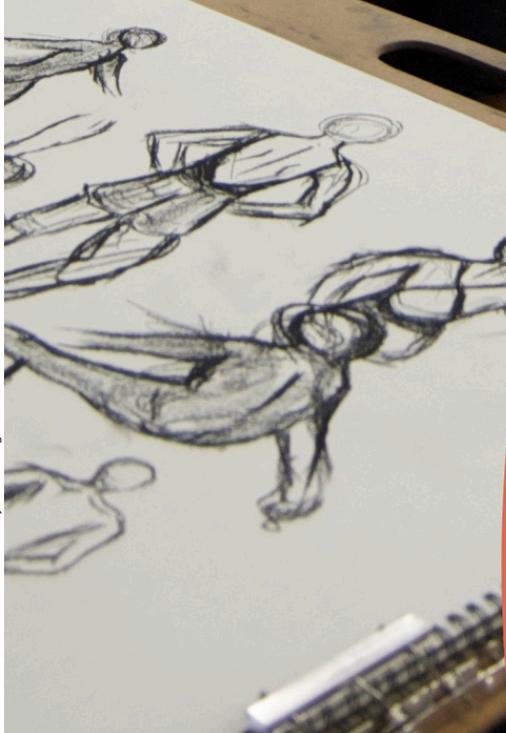
Robson agrees. “The students are blown away by the work of the dancers and find great inspiration during the exercise. They come to appreciate dance as an art form as powerful as their own, and, in the process, they discover they can do great figure drawing wherever they are without having to hire a model.”

While he implemented the event at KSU, Robson is quick to dispel the notion that it is an original idea. After all, 19th-century artist Edgar Degas studied dancers for many of his masterpieces. Robson explains, “As an undergrad, I benefited from drawing theatre students who shared our building. I wanted a similar experience for my students.”

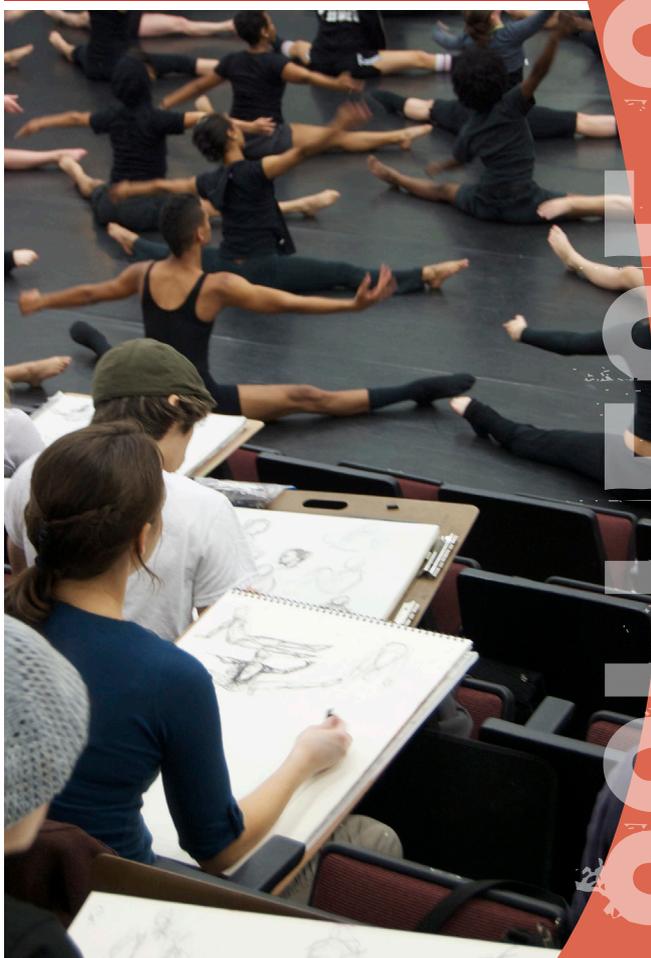
The drawings produced by Robson’s students during the initial exercise became the basis for extended assignments utilizing different media, such as oil on paper, watercolor and ceramic tile. Spring 2010 arts students donated their completed pieces to the university’s new dance facility. The mounted artwork will hang on the walls of the Chastain Pointe Studios, which opened in January.

Robson hopes to expand his figure drawing curriculum to include drawing student actors and musicians performing on campus as well. “My aspiration is to teach more than just drawing but to also infuse a wonder for all the arts.”

Photos by Sarah Singleton



(Below) After observing a dance class and drawing sketches (above), Don Robson’s art students created works in a variety of media.



Talk of football puts the School of Music on the march

By Brian Tucker

In November, when Kennesaw State University students approved the university's plans to move forward with launching a football program, much more than pigskin was at stake. That's because, according to faculty in the KSU School of Music, football equals marching band.

"The experience of a marching band would make Kennesaw State very appealing to potential students and will enhance our recruiting efforts," explains Harry Price, director of the KSU School of Music.

However, a lot of planning and logistics would be involved in starting a marching band program. Fortunately for Kennesaw State, several members of the music faculty have years of marching band experience at programs across the nation, including the universities of Alabama, Georgia, Oregon, Rhode Island, and South Carolina, as well as Southern Methodist University and Virginia Polytechnic Institute.

"When you have a marching band, that's what the School of Music is to many people, because that's what they see out and about," says director of bands David Thomas Kehler, who oversees a pep band which plays at KSU basketball games and other events. "As we develop from the pep band we currently have into a full-fledged athletic band, this will bring some challenges. But we're starting from the ground up, which is really exciting."

Price and Kehler are enthusiastic about inaugurating a marching band program, but they are also realistic. They say there are several essential steps that must be taken in preparation, such as hiring a director and at least one supporting staff member; purchasing an inventory of instruments as well as uniforms; acquiring both indoor and outdoor rehearsal space, office space, and storage space for all the equipment; and planning for

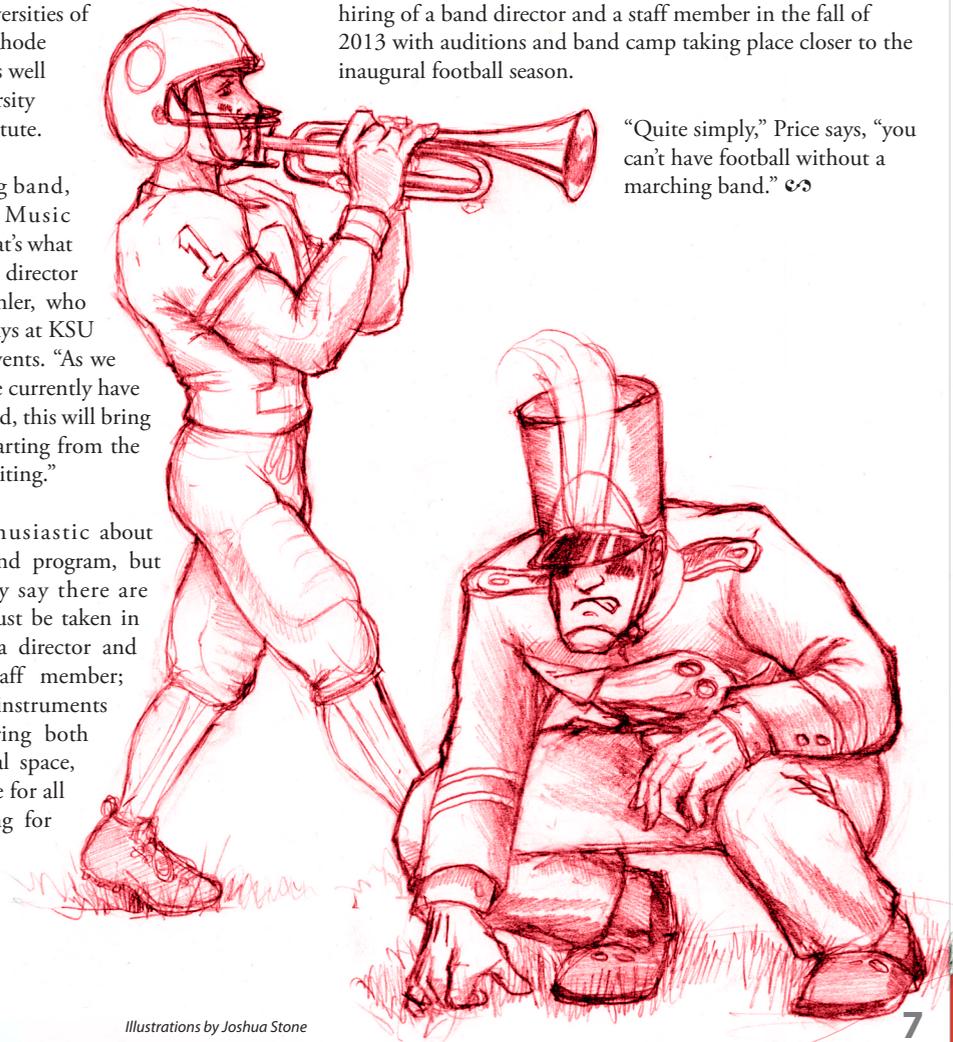
the logistics involved in transporting, housing and seating a band during away games.

As with a football team, a marching band brings many expenses that must be funded from a variety of sources. Everything from uniforms, instruments and even creating pep songs, including a KSU fight song, must be covered.

"The biggest challenge concerning a marching band is the organizational pre-planning that goes into it. Our marching band will have to fit the culture of KSU. It must be specific to our university," explains Kehler.

If the football program launches in the fall of 2014, Price says that preparations for a marching band should begin with the hiring of a band director and a staff member in the fall of 2013 with auditions and band camp taking place closer to the inaugural football season.

"Quite simply," Price says, "you can't have football without a marching band." ☞



Illustrations by Joshua Stone

Margaret Baldwin:

Intertwining teaching and playwriting

By Brian Tucker

Margaret Baldwin has successfully balanced the worlds of teaching and playwriting since arriving at Kennesaw State University in 2005. Last fall, Baldwin's play, "Night Blooms," enjoyed many sold-out nights during its run at Horizon Theatre. Inspired by her own family's experience of the Civil Rights Movement, the play received accolades from both critics and audiences, including a listing in ArtsCriticATL's top ten productions of 2010.

Meanwhile, Baldwin, a lecturer in the Department of Theatre, Performance Studies & Dance, was simultaneously teaching classes, performing in the faculty benefit reading of "The Real Inspector Hound" and coordinating the KSU production of "What's Your Secret?"

She explains, "Teaching and playwriting are so intertwined for me; I cannot imagine doing one without the other. The structure of teaching and the engagement with the students and my colleagues is a key component to the creativity of my work." In fact, she's developed a number of projects with her students, including "You Always Go Home," "Monkey King," and "Roland's Song: A War Story."

"All these plays convinced me of the power of theater to serve as a bridge between cultures and to open up dialogue and conversation with the audience."

Facilitating open dialogue is a hallmark of Baldwin's playwriting career. After several performances of "Night Blooms," talkback sessions featured a rotating panel of civil rights leaders, the cast and Baldwin herself. This is one of the reasons Baldwin cites "Night Blooms" as her greatest professional accomplishment. "I heard so many stories from audience members during the talkbacks that were similar to the one portrayed in 'Night Blooms.' To get people talking about issues such as these is very rewarding."

Baldwin also values the collaborative relationships that have been fostered with her KSU colleagues. Associate Professor Karen Robinson directed and helped dramaturg "Night Blooms" and Associate Professor Harrison Long helped develop the character he portrayed. "Find great collaborators and stick with them," Baldwin says matter-of-factly, with a smile. "As a playwright, I need good feedback, and it's much more fun to collaborate. I think that's why I ultimately chose playwriting over other types of writing."

As for teaching, Baldwin is quick to credit her students for inspiring her and keeping her on her toes. "My goals when I teach are to be present and to create a better space for learning. Engaging the material, understanding the tools of the craft and letting go of egos are also imperative."

Ultimately, Baldwin believes, "Plays connect us to the world and inspire dialogue and a spirit of community." ☺

Music

Faculty & Staff

Barbara Hammond taught a course, "How to Listen Musically," for senior citizens at KSU's Osher Lifelong Learning Institute in October.

Robert Henry received a grant from the Georgia Music Teachers Association, which he is using to create the foundation of a music library for an incoming piano student.

Helen Kim will perform with the DeKalb Symphony Orchestra on April 5 in Clarkston, Ga.

Angee McKee was selected as music educator of the year by Georgia Music Educators Association.

Students

Stephanie Ng was invited to perform for the Atlanta Steinway Society on Oct. 17, where she was presented with a \$1,000 scholarship.

The KSU Student String Quartet—including **Zachary Goad, Rachael Keplin, Alexandra Khaimovich** and **Adam von Housen**—won first place in the Music Teachers National Association's state competition. The ensemble performed in the regional competition in January.

Other

A recording by the **KSU Wind Ensemble** was featured on "Summer Winds" on WABE 90.1 in Atlanta, Aug. 31.

The **KSU Chamber Singers** were invited to perform at the Georgia Music Educators Association conference in Savannah on Jan. 28.

Theatre, Performance Studies & Dance

Faculty & Staff

Freddie Ashley was named "Best Stage Director" for 2010 by Creative Loafing.

Margaret Baldwin's play, "Night Blooms," was performed at Horizon Theatre, Sept. 24–Oct. 24. **Karen Robinson** was the director and **Harrison Long** had the main role. Baldwin and Robinson also participated in talkback sessions after several performances. Baldwin received excellent reviews from Atlanta Journal-Constitution and ArtsCriticATL, in which Robinson and Long are also mentioned. The play was recognized in ArtsCriticATL's list of the "Best of Atlanta Theater 2010."

Jane Barnette (t&ps) co-presented a workshop/panel, "The Long Haul: Sharing (and Inventing) the Lessons of Sustained Engagement," at the

Imagining America: Artists and Scholars in Public Life Conference in Seattle on Sept. 25.

Ivan Pulinkala was profiled in "Just dance: KSU dance director Ivan Pulinkala leads the university to new heights" in the Nov. 14 issue of The Sunday Paper. He also received Cobb Symphony Orchestra's inaugural award for artistic excellence in November.

Lauri Stallings produced the gloATL dance production, "Hinterland," with Big Boi of the band Outkast at Woodruff Park in Atlanta on Nov. 27. The event was previewed by ArtsCriticATL on Nov. 21 and Creative Loafing on Nov. 22. It was reviewed by ArtsCriticATL on Nov. 28 with a follow-up photo feature on Nov. 30. She was also included in Modern Luxury Atlanta's article, "Public Spectacle: Public Art in ATL," on Dec. 20. Several of her choreography projects, including "Bloom," "Roem" and "Hinterland," were included in ArtsCriticATL's list of top dance highlights of 2010.

Students

Andy Allen, Priscilla Curtis, Camia Green, Katherine Maxwell and **Devon Sims** performed in the gloATL's dance production, "Hinterland," at Woodruff Park in Atlanta on Nov. 27.

Josh Brook, Ralph Del Rosario, Terry Guest and **John Stewart** worked as teaching assistants at the Alliance Theatre Summer Camp in Atlanta.

Marlissa Doss appeared as Cinderella's Mom and other characters in the Rosewater Theatre production of "Into the Woods" in Roswell, Sept. 10–Oct. 3.

Other

K.I.S.S. (Kennesaw Improv Society, Stupid!) made the final round of southeastern regional competition of Chicago Improv Festival's College Improv Tournament.

Visual Arts

Faculty & Staff

Valerie Dibble was a finalist for the 2010 Ovation Awards presented by Cobb County.

Maury Gortemiller was profiled on the web site, Feature Shoot, on Jan. 6.

Matt Haffner contributed to "Convergent... Frequencies," a site-specific art installation at the intersection of Krog Street and Irwin Street in Atlanta, Sept. 17–19. He also participated in the group show, "Quadrennial: Greater Decatur," at Agnes Scott College, Sept. 23–Nov. 19, with an artist talk on Oct. 26. He had a solo show, "Riding Shotgun," at the University of West Georgia,

Sept. 16–Oct. 30. His "Tales from the Lonesome City" series was featured in Hobo Eye Online Art Journal on Sept. 7. His "Convergent Frequencies" installation was featured in Atlanta InTown on Sept. 15 and in Modern Luxury on Sept. 17. He was also included in Modern Luxury Atlanta's article, "Public Spectacle: Public Art in ATL," on Dec. 20.

Kristen Seaman did research for her book "Rhetoric and Innovation in the Art of the Hellenistic Courts" at the Pergamon Museum in Berlin, Germany and at the American School of Classical Studies in Athens, Greece last summer. These trips were funded by a CETL Incentive Award. She presented "Ancient Greek Theories of Authorship and the Creation of Art History" at the College Art Association Annual Conference in Chicago, Feb. 11.

Robert Sherer was featured in the group show, "RACE*SEX*POLITICS*RELIGION* (what not to talk about)" at Space One Eleven in Birmingham, Ala., Nov. 5–Jan. 15. He was also in the group show, "Coming Out and Living Authentically," a Lyman-Eyer Gallery exhibition at University of Rhode Island, Oct. 4–29.

Katherine Taylor's solo exhibition at Marietta/Cobb Museum of Art was highlighted in the December issue of The Atlantan.

Joe Tsembiras (art) was selected as the runner-up for "Best Emerging Visual Artist" of 2010 by Creative Loafing.

Students

Artworks by **Anna Lydia Aguiar, Daniel Johnson** and **Kristel Nubla** were selected for installation in the Clendenin Building by the KSU College of Science and Mathematics.

Melinda McPherson illustrated a children's book, "Taber is Beautiful" by Samantha DeGrasse, that is slated for production this spring.

Steve Revill had two of his works published in the book, "Form, Artist Independence," a collaborative project between Eyedrum Gallery and WE Design. He had an additional work displayed at the book's launch party at MINT Gallery in Atlanta on Dec. 10.

Johnathan Welsh was selected as one of the Dashboard Co-Op artists for 2011. The selection was announced in Creative Loafing on Dec. 13.

Students in **Sandra Bird's** Art Education 4410 class presented "From Door to Bab: An American-Moroccan Portal," documenting their service-learning project at Palmer Middle School, at the Georgia Art Education Association's Fall 2010 Conference in October.

A New Horizon

KSU Orchestra Performs in China

By Cheryl Anderson Brown



Not many professors would volunteer to take 76 American college students to the other side of the planet to a country where very few people speak English. Given the opportunity to tour China with the Kennesaw State University Orchestra, Associate Professor of Music Michael Alexander did not worry because he knew two things. First, China is fast emerging as one of the most important producers of and audiences for classical music. Second, the students of the KSU Orchestra are extraordinarily disciplined.

Although the KSU Orchestra program is only seven years old, Alexander knew that the students were ready for a new challenge. Having submitted audition recordings for international tours, they received invitations to perform in China and in central Europe. "There is a musical tradition in Europe that is very important," Alexander says, "but the most prestigious universities in the United States are going to China because China has an important place in the future of classical music."

Plus, Kennesaw State University has been forming important relationships with China through the Confucius Institute.

With 300 branches worldwide, the institute seeks to promote Chinese culture and language. In just three years, the Confucius Institute at KSU already has sponsored several study-abroad trips to China and extensive Chinese language programs in local elementary schools, among other projects. To help fund the orchestra's tour, its largest traveling group so far, the institute received a grant from Hanban, the Chinese Language Council International.

"The orchestra's tour is exactly what we like to have happen," says Kehua "Ken" Jin, director of the Confucius Institute at KSU. "It was a good opportunity for American students to see the country and learn about Chinese culture."

In the weeks leading up to the trip, faculty and staff from the Confucius Institute, the KSU Office of Global Initiatives and other university divisions prepared the students by offering them cultural insights and language lessons. At the same time, the orchestra was rehearsing a concert repertoire that included not only Western composers but also a work by Chinese composer Chen Yi, who is considered one of the most important classical composers living today.



Samuel Grant Robinson

Courtesy of the Central Conservatory

Allyson Fleck



Orchestra members at Tian An Men Square



After watching a demonstration, the musicians received a kung fu lesson.

The students say that, at first, the music was extremely challenging and that some of sounds were literally foreign to them, but they grew to love it. “When we got to China and we heard actual Chinese instruments, we immediately recognized those high-spirited, really distinct sounds that we had been playing,” says Botella, who plays flute.

The orchestra performed at the Central Conservatory in Beijing just hours after arriving in the country on New Year’s Day. The setting might have been overwhelming, considering that this is where world-renowned pianist Lang Lang trained and where Isaac Stern worked after China re-opened to the West in the 1970s. But, the students say the welcome they received was incredible. “Everyone was so excited to see us,” says freshman Maddie Hanscom, who plays bass. “The audiences were so receptive and warm.”

In Beijing, the orchestra shared billing with the Chinese Youth Orchestra, which Alexander describes as the most elite youth ensemble in China. Off stage, the KSU students were able to spend time with their Chinese counterparts, most of whom were much younger than the KSU students. “Two girls in the cafeteria played Paganini on their erhus [a Chinese string instrument] very, very fast and totally synched up,” Botella recalls. “It was really cool. They have such dedication.”

Hanscom was also impressed by the Chinese musicians. “Out of respect for the group, they work on their individual technique and they practice a lot. Anyone can apply that to what they are doing musically.”

After Beijing, the KSU entourage traveled to Xi’an to perform in the new \$100 million concert hall there. “To experience playing in a hall of that high quality was pretty

amazing,” says Alexander. “It was a validating experience for the orchestra to understand what hard work can produce.”

Botella says the finale in Xi’an was “incredible.” “The sound was incredible. The audience was incredible. We played two encores. Every performance just got better and better!”

Of course, the orchestra members were also able to explore many well-known Chinese historic and cultural sites, including the Great Wall, the terra cotta warriors, Tian An Men Square and the Summer Palace. Assistant Dean Samuel Grant Robinson, who accompanied the group, says they were awed by the beauty of the country. “We saw so many beautiful things. It’s impossible to describe the sheer beauty of China.”

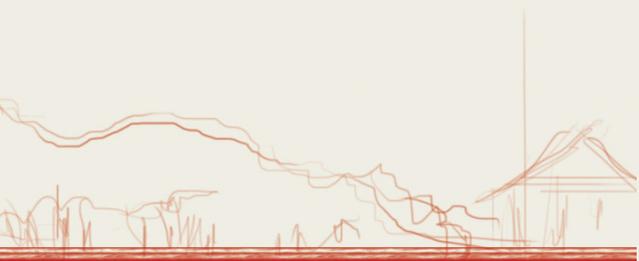
Robinson and Alexander were also impressed by the KSU students, who not only performed well, but who also embraced the full experience. Both of them made daily updates to a blog about the trip. (View the blog at ksuorchestrachina.blogspot.com.)

“It all went so smoothly,” Robinson says. Alexander agrees, “Everywhere we went, people not only complimented us on our performance, but on the dignity and class with which the students carried themselves.” According to Alexander, even the airline said the KSU Orchestra was the best group they ever carried and, as a result, waived thousands of dollars in baggage fees.

Botella says, “I think all of the students were really respectful of the opportunity.”

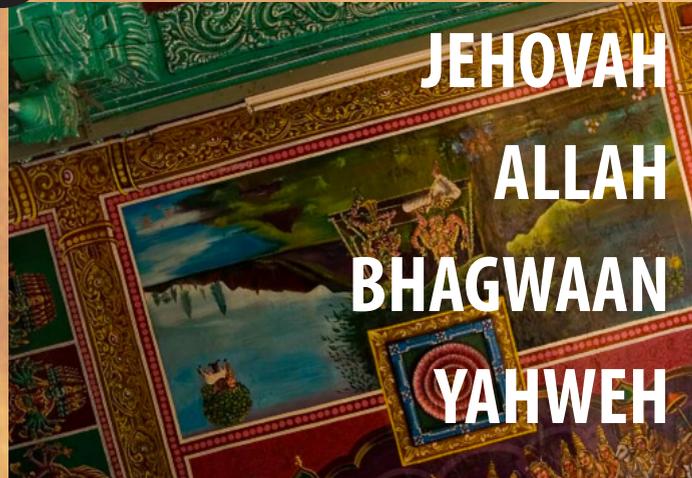
She also believes the trip has had an immediate impact on the students as musicians. “I’ve added several more hours to





Finding GOD

by Scott Singleton



During the height of their popularity in the 15th century, mystery plays based on biblical stories or themes were performed regularly. Although the birth of theater predates medieval Europe by centuries, many cite the use of these faith-based plays by the Christian church during this period to be the catalyst for contemporary theater.

This example stands in a long line, stretching through thousands of years, that reveals the relationship between the arts and faith. A connection, according to David King, associate professor of English at Kennesaw State University, that cannot be separated. King explains, “You cannot separate faith, religion, belief, and the transcendent from the arts. You cannot have one without the other.”

This connection remains true through all disciplines of the arts and multiple varieties of faiths and beliefs. Whether its music, dance, theater, visual arts, literature, or film, the arts continually offer people unique methods of finding, displaying and worshipping the divine.

For Oral Moses, KSU professor of voice and director of the KSU Gospel Choir, music is a form of worship and a gift from God. Moses considers it his responsibility to use the gift of singing, given to him

by God, to serve others. Moses often uses his gifts to lead others into a place of worship—whether it be through the Gospel Choir performances, his own recitals, or through the Georgia Spiritual Ensemble, a group founded by Moses that performs Negro spirituals. Moses also explains that “any enjoyment that comes from the gift is equally a gift from God.”

This idea transcends all the arts. The enjoyment of these things forms a connection to the divine since, as Moses explains, the joy and pleasure experienced through art ultimately originates in the creator rather than the creation.

Judaism also holds a rich and lengthy tradition of using the arts as a means of worship. Throughout Jewish history, singing has been used in both prayer and the reading of the Torah. This reading, which includes distinctive inflections and melodic devices, is a tradition that continues to this day, explains Laurence Sherr, KSU associate professor of music. “Anyone trained to read the Torah would learn this,” says Sherr. Additionally, the Hebrew Bible contains numerous references to singing, dancing and musical instruments—most notable is the example of David, king of Israel, who is the author of many of the songs recorded in the book of Psalms.

Sherr also notes more recent Jewish musical traditions, particularly the rising influence of cantors. With a rich tradition of leading congregational worship and prayer, cantors grew in popularity in the 19th century. “These singers were as capable as opera singers of their day. Some of the cantors were very well known,” Sherr explains.

In the Islamic faith, the singing of the Quran, known as “psalmody,” is considered the highest art form. It is held in utmost regard due to the centrality of the Quran to the Islamic faith, according to Sandra Bird, KSU associate professor of art education, who has studied Islamic art for many years and serves as advisor to the KSU Muslim Students Association. “Most Muslims are trained to read and oftentimes to sing the Quran, for its recitation is part of the daily prayer sequence,” explains Bird.

The relationship, as King suggests, between the arts and faith—in this case, between music and worship—is so foundational that once severed, both lose their power. As Swedish director and writer Ingmar Bergman commented, “It is my opinion that art lost its basic creative drive the moment it was separated from worship.”

Some believe that art needs to remain connected to its divine purpose. Historically, it cannot, King observes, be

The ties between the arts and faith



separated from the time of its creation. This remains particularly important for art created during a time when the union between the arts and faith was more firmly established and valued. King explains, “You cannot understand poetry, especially in the 18th and 19th centuries, if you don’t understand the whole concept that the poet works as a mouthpiece between the ordinary and the divine.”

For Sterling Brown, pastor of Resolution Church in Kennesaw, art is a way of telling the most important story. Brown, who often incorporates the arts into the weekly church service, says, “When I think of the God of the Bible, I see God weaving this story together since the beginning of time. This is not only a great story to tell—it’s great art. The gospel itself is a great piece of art.”

In addition to music and literature, the visual arts also present a unique method of displaying the divine. In the Western world, many of the greatest works of art not only reveal biblical themes and stories, but were also commissioned by and for the Roman Catholic Church. The perusal of any credible list of the greatest art would undoubtedly contain art directly connected to faith and religion. This list includes Michelangelo’s “Pietà” and David sculptures, his Sistine Chapel ceiling

and “The Last Judgment” paintings, da Vinci’s “The Last Supper,” the works of Caravaggio, Bellini, Donatello, Titian and many others.

Within Islam, calligraphy is the most valued of the visual arts. A Muslim calligrapher, according to Bird, is principally responsible for reproducing the Quran or Quranic phrases. This pious practice of calligraphy remains highly treasured in the Islamic faith, as evidenced by the words of the Prophet Muhammad: “the first thing created by God was the pen.”

If all art, as Aristotle claimed, is imitation, then the creation of art ultimately points to the creator of the imitated object, person or feeling. Additionally, the method of imitating creation allows artists to experience the divine process of creating. This role, labeled by J.R.R. Tolkien as the role of sub-creator, “is a wonderful way in which human beings share in the profound joy of what God must feel in creation,” explains King.

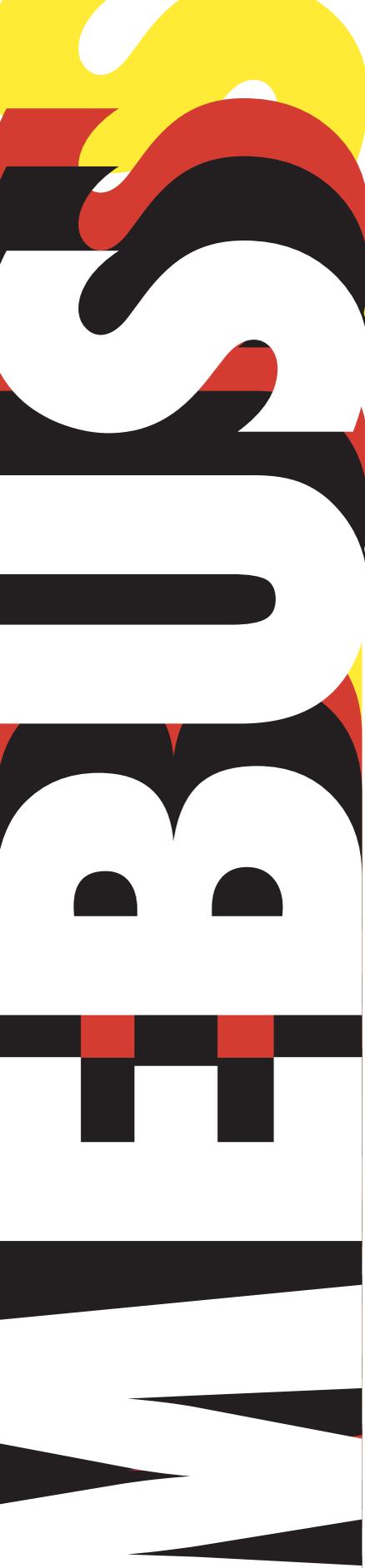
Additionally, an extensive relationship between the arts and Hinduism. Ivan Pulinkala, director of the KSU Program in Dance and author of “Piper of the Soul,” a book that explores the doctrines of karma and reincarnation, explains that dance is often used as a means of worship

within Hinduism. The subject matter for this dancing, Pulinkala says, is primarily based out of religious texts and mythology. Furthermore, the temple dancer, who resides within the temple and inspires others to worship through dance, is a rich tradition in Hinduism.

Dance also holds a divine place in Islam. Sufi whirling, as demonstrated by the famous Whirling Dervishes, is a meditative dance that is performed during worship ceremonies.

With the rich and lengthy history of music, literature, visual arts, dance and theater, it is important to note that more recent methods for representing the bond between the arts and faith are continually being developed and improved. This is evidenced in the development of the cinema; so important, in fact, that King notes, “It’s the most effective means we have today.”

Although many of the greatest works of art, in history and today, are directly connected to faith and religion, oftentimes the most effective religious art is not, in fact, overtly religious. Many artists seek to understand and interpret the universe through their work. As King explains, “It’s not all thunderbolts and majesty coming down from the clouds. It can be subtle, quiet and sometimes not that easy to see.” ☪



MUSIC AND ENTERTAINMENT BUSINESS PROGRAM



Photos by David Caselli

The "Business":

Joel Katz offers entrée to the entertainment industry

By Andrea C. Kirwan and Cheryl Anderson Brown

Imagine signing up for the class that will launch the career of your dreams. Then, imagine that career's top superstar showing up to tell you the secrets of his success. That's exactly what happened for students in the newly implemented Joel A. Katz Music and Entertainment Business Program (MEBUS) at Kennesaw State University. More than 50 students so far have signed up for the certificate program, which will augment their major courses of study.

Initially funded by a generous gift from Katz, a leading entertainment attorney, the program is particularly attractive to arts and business majors, but it is open to all undergraduate students. Each course focuses primarily on the business side of entertainment, but the program also emphasizes the arts by bringing in guest speakers, such as singer/songwriters and producers and Joel Katz himself, who addressed the students in a lecture on Feb. 1.

Music performance major and MEBUS student Colby Cantrell was excited to meet Katz. "I had heard so many stories about how powerful he is in the industry; I thought he was going to be really intimidating," Cantrell says, "but he was just great. It made me feel good because he built his career from the ground up and now he really is the number-one guy." (See sidebar for more about Joel Katz.)

Attracted by Kennesaw State's entrepreneurial vision and familiar with the campus because of his longstanding friendship with KSU benefactor Bobbie Bailey, Katz approached the university with his mission for MEBUS, which is "to educate students to become professionals in an environment that motivates and enriches their intellectual curiosity to the level where they see themselves making music and entertainment their full lifetime career."

"We are pleased that Joel Katz is our friend and benefactor," said KSU President Daniel S. Papp, when the program was announced last summer. "This program will contribute tremendously to Kennesaw State's increasing prominence in the arts, particularly considering the dynamic and robust status of the music industry in metro Atlanta."

The MEBUS program is directed by prominent Georgia musician, songwriter and publisher Bruce Burch, who is assisted by associate director Keith Perissi and development director Heather Malcom.

“The entertainment business is changing rapidly and technology is driving it; there are companies popping up every day,” Burch says. “Everything from iTunes to Pandora, these are all new ways of delivering music.”

Katz further emphasized these points in his Feb. 1 class lecture. “This is a most interesting and exciting time for the music and entertainment business,” he told the assembled MEBUS students. “Technology is not a threat, it’s an opportunity as long as there is a legal environment that protects intellectual property.”

Katz and Burch also agree that KSU is an ideal place to house the program. Not only is it close to the booming entertainment industry in Atlanta, but the campus offers a variety of performance venues that will enable MEBUS to offer activities such as live shows and concerts. “There are so many different places to stage concerts, especially the pristine Dr. Bobbie Bailey & Family Performance Center, which can even act as a recording studio,” observes Burch. “We have that ability to bring in major acts, artists and events.”

KSU’s Interim Provost and former Coles College of Business Dean Ken Harmon sees



(From left) Bobbie Bailey, Joel Katz, Daniel Papp and Joseph Meeks at the opening lecture of the MEBUS program.

a bright future for MEBUS. “I have been a part-time musician for years, and I know there is much more to the music industry than just performing. What Joel Katz is doing for the music industry in Atlanta is phenomenal. We are excited to be part of it.”

As for students like Colby Cantrell, who plays saxophone, that future now seems filled with limitless possibilities. “I enjoy music. My family members are all musicians. I’m incredibly excited because this program is really changing my direction.”

Now, Cantrell wants to be an entertainment lawyer. Just like Joel Katz. ♡



Students waited patiently to talk with Joel Katz.

Joel A. Katz: A Global Entertainment Leader



When Joel Katz finished law school at the University of Tennessee four decades ago, he had no idea the path his career would take. He had been working three jobs simultaneously as a lawyer and university professor, when he opened his own law practice. For the first two weeks, he says, he had no clients. Then, one phone call introduced him to his future.

One of his former students, a banker, had a client who needed a lawyer. The banker asked, “Do you know anything about entertainment law?” Katz thought about the fact that he had no clients and no income, but he replied honestly that he

knew nothing about it, unaware that an attorney with no ties to the industry was exactly what the client wanted.

And so, Katz was hired by music superstar James Brown to negotiate his contract with the newly forming Polydor Records. After days of negotiations, James Brown announced at a press conference that Joel Katz was the best lawyer in the entertainment business.

Today, Katz certainly could no longer claim to know nothing about entertainment law. He represents not only organizations like the Rock and Roll Hall of Fame and the Tony Awards, but also artists like Akon, Jimmy Buffet, Sheryl Crow, Josh Groban, Julio Iglesias, Alan Jackson and Willie Nelson along with the estates of Roy Orbison, Otis Redding, and the late King of Pop Michael Jackson.

Throughout his career, he has been lauded among the best in his field. He’s been named one of the 100 most influential Georgians by Georgia Trend magazine, one of the 100 most influential

entertainment lawyers by The Hollywood Reporter magazine and one of Variety Magazine’s “Dealmakers.” He was even inducted into the Georgia Music Hall of Fame in 1995. His reach extends beyond the entertainment industry, too. He also numbers among his clients AFLAC, Coca Cola and Microsoft.

In 1998, Katz merged his law firm, Katz, Smith & Cohen, with Greenberg Taurig, where he is the chairman of the global entertainment, media and sports practice. Katz also gives back to the community through charitable contributions and serving on numerous boards, including serving as chairman of the USO Entertainment Advisory Council. Thanks to his generosity, the law library at the University of Tennessee and the new Music and Entertainment Business Program at Kennesaw State are both named in his honor.

Katz certainly knows a lot about entertainment law now, and his clients undoubtedly agree with James Brown that he is the best lawyer in the business. ♡

Art education comes full circle

By Liza Scales



Photos by Sarah Singleton

The vision of the Kennesaw State University art education faculty is alive and well at Palmer Middle School in Kennesaw. Working closely with art alumna Sharlene Foster and Master of Arts in Teaching Art graduate student Christen Riddle, Associate Professor Sandra Bird supervised a unique teaching experience for a group of Palmer students that included a focus on Moroccan culture.

Bird says, “I like working with someone who understands the KSU program. Sharlene knows our teaching methods and has exceptional art skills. Both of these factors contribute to good practicum experiences for our student teachers.”

Foster has been teaching art at Palmer for about five years. She gives back to KSU by mentoring art education graduate students and plans to continue with the program. Her fall 2010 master’s student was Riddle, whom Foster called a wonderful student. “We had a great time working together. Christen helped with everything from taking attendance to planning lessons,” says Foster.

Bird was present for all of the lessons taught by her curriculum students at Palmer Middle School this past fall, including those led by Foster and Riddle. As the unit progressed, Riddle was instrumental in making adjustments to the project.

Their students designed a classic Moroccan door on paper, executed their designs with clay and finally decorated them with an assortment of ceramic pieces and glazes. Riddle explains, “It was a great experience to see a new idea grow from the concept to the execution and learn what worked and what didn’t.”

Riddle also had positive things to say about her teaching experience. “Sharlene was great—I couldn’t have had a better experience. She made sure that I was well prepared to execute the lessons and the project.” Foster believes that the most beneficial aspect of mentoring is the freshness of ideas that her graduate students bring to the classroom. “It’s great to have the company in the classroom while we share ideas and build on them.”



Alumna Sharlene Foster (in blue) helped mentor art education graduate student Christen Riddle as part of the new MAT program.

Becky Peters:

Giving back a love of theater

By Jarnea Boone Paden

Becky Peters (theatre, 1996) has merged her love of the arts into a career in arts administration. As co-founder and artistic director of the nonprofit theater company Wandering Souls in Washington, D.C., Peters promotes the belief that theater can and should reach everyone, regardless of socioeconomic status.

Her inspiration for cultivating Wandering Souls is a product of her love of acting. “I have acted since I was little, ever since I could talk, so I wanted to share it with everyone,” she says.

With the group’s primary goal of providing accessible and inexpensive arts entertainment, the company offers free shows to underserved audiences in venues such as shelters, detention centers, nursing homes, schools and community centers. “People use all kinds of arts to help us escape. The reason we reach out to the communities we do is that these tend to be the areas that don’t have access to these ‘escapes’ as readily as others. As a community, I feel that it’s so important that we talk more, and sometimes a common experience can open those doors of conversation.”

Wandering Souls completed its 2010 tour of Shakespeare’s “Twelfth Night” in September. The company performed at 15 different locations. Peters explains, “Although Shakespeare’s language can initially make it seem worlds away, once you jump in, the stories are incredibly universal.”

She credits Kennesaw State University with encouraging her continued development in the arts. Last October, Peters returned to campus to receive a KSU Alumni Achievement Award. “I think the school has tripled in size since I was there,” she says. “The buildings I knew so well are now nestled in this big, beautiful campus.”

Peters also credits John Gentile, now chair of the Department of Theatre, Performance Studies & Dance. “While in school, I was only focused on the fact that he cast me in some amazing roles and shows. But what I was learning from him was the importance of storytelling, community and the importance that the arts play. I have carried that with me.”

Her confidence and dedication to her mission inspire her to strive for unique future goals. She explains, “We would love to bring other art forms to communities—music, dance, poetry and visual arts. We would also love to help different organizations or colleges in different cities set up their own programs like ours. You can easily use a show that’s already planned, or show a band or an a capella group that’s just starting out or get a group of folks to put together some scenes.”

Peters thinks anyone can emulate her program’s success. “Just go, reach out and talk. Art is the door—conversation and community are the keys.” ☺



Courtesy of Wandering Souls

Sarah Singleton



(From left) Alumnus John Tucker, Associate Professor Jane Barnette, Becky Peters and Professor John Gentile at the 2010 Alumni Awards.

ALUMNI
SPOTLIGHT

ALUMNI NOTES

To submit a news item, send an e-mail to arts@kennesaw.edu labeled "Alumni News" or submit online via the *Kennesaw Alumni Artists Network* website at www.kennesaw.edu/arts/KAN.

Music & Music Education

Jonathan Dotson (music performance, 2003) completed the Doctor of Musical Arts degree at the University of Texas at Austin in May. In July, he joined the faculty of the University of Texas at Brownsville as an adjunct instructor of guitar.

Mark Helwig (music education, 2002) won two prizes for his artwork at the Dragoncon Art Show in Atlanta in September. He won "most humorous" for "Mornings Are Evil" and "best Amazon" for "Oh! I Broke a Nail!"

Nick Morrett (music, 2010) portrayed Miss Industrial Northeast in "Pageant: The Musical!" at 14th Street Playhouse in Atlanta, Aug. 25-Oct. 24.

Ben Rice (music education, 2007) has accepted a position at Mill Creek Middle School in Woodstock as orchestra and chorus director as well as assistant band director.

Linda Phillips Rogers (music performance, 2008; music education, 2009) had her composition, "Native Spirit," selected by the Georgia Music Educators Association for its required music list for Level 2 concert bands. The same piece had a premiere performance by the Georgia District 6 Middle School Honor Band at the Clayton County Performing Arts Center in Jonesboro, Feb. 12.

Katrina Scoggins (music performance, 2003) performed a concert at Cherokee Arts Center in Canton, Aug. 6.

Lauren Denney Wright (music education, 2007) has been appointed assistant professor of music and director of bands at Oklahoma Baptist University.

Theatre, Performance Studies & Dance

Olivia Aston (theatre & performance studies, 2010) was a camp producer at the Alliance Theatre Summer Camp in Atlanta, July 19-30. She is now the production coordinator for very young theatre at the Alliance.

Aaron Blowers (theatre & performance studies, 2006) was elected to the board of the KSU Alumni Association. In January, he began a new job as a systems engineer with Amazon. He continues as CEO of the creative IT consultancy, AIO Consulting Group, and performs around Atlanta with the band Audiopeep.

Corey Bradberry (theatre & performance studies, 2008) appeared in the Theatre in the Square production of "Stealing Dixie" in Marietta, Aug. 4-Sept. 12. He was mentioned in Creative Loafing's and The Examiner's previews of the play on Aug. 3 and the Atlanta-Journal Constitution on Aug. 5.

Lowrey Brown (theatre & performance studies, 2010) performed in the Aurora Theatre production of "Sirens" in Atlanta, Jan. 13-Feb. 6. He also will appear in the Aurora production of "Academy" March 17-April 10.

Anna Gay (theatre & performance studies, 2005) was profiled in "Project 365, Year 1" from the photographer Anna Gay" on Gallery Professional Gallery on Jan. 7 and in "Interview with Self Portrait and 365 Photographer Anna Gay" on the Digital Photography School web site on Aug. 5.

Ariel Gratch (theatre & performance studies, 2003) performed "Cutting Across the Map" on The Spoken Word Series at KSU, Jan. 28-29.

Stacie King (theatre & performance studies, 2008) has been cast in a Chuck E. Cheese commercial.

Matt Lewis (theatre & performance studies, 2008) and his wife Madlon welcomed a new son, Thomas Kirk Lewis, on Aug. 18. They live in Tuscaloosa, Ala. where Matt is working on his Master of Fine Arts degree in acting at the University of Alabama.

Elizabeth Neidel (theatre & performance studies, 2007) choreographed the Atlanta Lyric Theatre Production of "Leader of The Pack" at The Earl Smith Strand Theatre in Marietta, Feb. 18-March 6.

Margot Potter (theatre, 1996) and her family have moved to Townsend, Tenn. She is the new creative and education coordinator for Jewelry Television's Jewel School; she'll be appearing in live on-air jewelry-making segments during Jewel School shows, blogging, social networking, and hosting Video on Demand and a DVD Series. Her next book, "New Dimensions in Bead and Wire Jewelry," will be published by North Light Books in July.

Andrew Puckett (theatre & performance studies, 2010) appeared as Jeff in Punch n' Ouch Theatre's production of "Lobby Hero" at 7 Stages in Atlanta, Nov. 5-28. His work was reviewed by Creative Loafing on Nov. 15.

Justin Tanner (theatre & performance studies) was recognized in ArtsCriticATL's list of the "Best of Atlanta Theater 2010" for his performance in the lead role in "Singin' in the Rain" at Aurora Theatre in Atlanta.

Chase Todd (dance, 2010) has moved to New York City, where he performed in Scott Alan's "Monday Night, New Voices" series at the Duplex Cabaret Theatre on Jan. 31.

Visual Arts

Hannah Barber (art, 2002), **Shannon Dean** (art, 1999) and **Robert Lester** (art, 1996) were among the first people to receive a graduate degree from the College of the Arts. They received the Master of Arts in Teaching Art degree in December.

Jessica Blinkhorn (art, 2005) presented a performance piece at a screening of the documentary, "Grounded by Reality," at Eyedrum Gallery on July 27. The documentary is about her daily life as an artist with a degenerative genetic disease. The event was previewed by Creative Loafing on July 27. She also presented at the 2010 Experimental Writers Asylum in Decatur on Sept. 3. She was profiled by "Good Morning America" in August.

Joie Brown (art, 2008) was profiled on the blog, CorgiTales, Aug. 13.

Kelly McKernan Cavanah (art, 2009) is a teaching assistant at The Creative Montessori School in Marietta.

Casey Deming (art, 2010) had a solo exhibition, Nov. 14-Dec. 29, at Muss & Turner's in Smyrna.

Angela Elliott (art, 2010) is the lead designer and creative director at LIFT Retail Marketing Technology in Atlanta. She is in charge of all advertising and branding for the company. She also does freelance design work for nonprofit organizations and local businesses and freelance photography. She is the executive director of the nonprofit organization, Social 360, in Atlanta.

Ben Goldman (art, 2006) and **Edward Smucygz** (art, 2004), both of whom are also on the faculty, were in the exhibition, "Paperwork," at Gallery 4463 in Acworth in January.

Cathey Atkins Hagerich (art, 2004) is a Pre-K teacher at Garden Lakes Baptist Church School in Rome.

Sara McKouen (MAT, 2010) has accepted an art teacher position at Roberts Elementary School in Paulding County.

Samuel Parker (art, 2004) and **Nikki Starz** (art, 2010) participated in a three-person exhibition, "Feral Flirtations: Artists Playing With Animals," at Kibbee Gallery in Atlanta in November. The show was reviewed by BurnAway and by ArtsCriticATL. Parker and **Ben Goldman** (art, 2006) were included in the group exhibition, "The State vs. Kris Kringle: Letters to Santa," at Beep Beep Gallery in Atlanta, Dec. 11-22.

Jason Royal (art, 2010) is a web designer at Ballad Designs, an affiliate of the Home Shopping Network.

Joshua Stone (art, 2006) married Christy Batchelor on Nov. 6 in Dallas, Ga.

Brandi Supratanapongse (art education, 2009) works at Holy Innocents Episcopal School in Atlanta. For the last two summers, she has been the art instructor at the Horizons Atlanta Summer Program. She is also the gallery assistant at MINT Gallery in Atlanta. Her work has recently been shown in several group shows in Atlanta, including "Misfit" at Picafor Gallery, "Haunted" at dooGallery and "The Day of the Dead" at Youngblood Gallery.

Upcoming Alumni Events

Side by Side by Sondheim Reception

March 18 | The Earl Smith Strand Theatre, Marietta
5:30-7:30 reception | 8 p.m. performance

The College of the Arts is sponsoring a networking reception for the KSU Alumni Association on the terrace of The Earl Smith Strand Theatre on Marietta Square. All KSU alumni are welcome. Guests also are invited to stay to see the KSU musical theatre students perform works by Stephen Sondheim, Leonard Bernstein, Jule Styne, Richard Rodgers and Mary Rodgers. Tickets for the performance are \$20, but KSU alumni can purchase them for \$18 through The Strand box office: www.earlsmithstrand.org.

KSU Alumni & Community Choir

Spring Concert: OMG!
April 16 | Bailey Performance Center | 8 p.m.

"Oratorios, Madrigals and Gospel", including works by Thomas Morley, Joseph Haydn, Felix Mendelssohn and Moses Hogan with a special guest appearance by Debra D. Crampton

Start Your Own Alumni Group

Whether you miss your old friends or just want to make professional contacts in your field, an alumni group can provide great opportunities for you.

KSU alumni groups are now forming for dancers and for storytellers. If you are interested in joining one of these or starting a group of your own, call 770-499-3214 or e-mail arts@kennesaw.edu.

Celebrating the Arts

The KSU College of the Arts offers many opportunities for alumni and friends to celebrate together.



Cheryl Anderson Brown

Scholarship Luncheon 2010

Each fall, Kennesaw State University hosts a luncheon for scholarship benefactors. The event gives the donors an opportunity to meet the students who receive their scholarships. The sponsors enjoy getting to know more about the students they are helping and the students are able to express their appreciation in person. On Nov. 4, Wayne Stradley (right) and his wife Judy Miller (left), who created the Brian Miller Memorial Music Scholarship in honor of her late son, were able to meet 2010-2011 Miller Scholars Cotis Hammock and Lara Voss.



Cheryl Anderson Brown

Annual Campaign

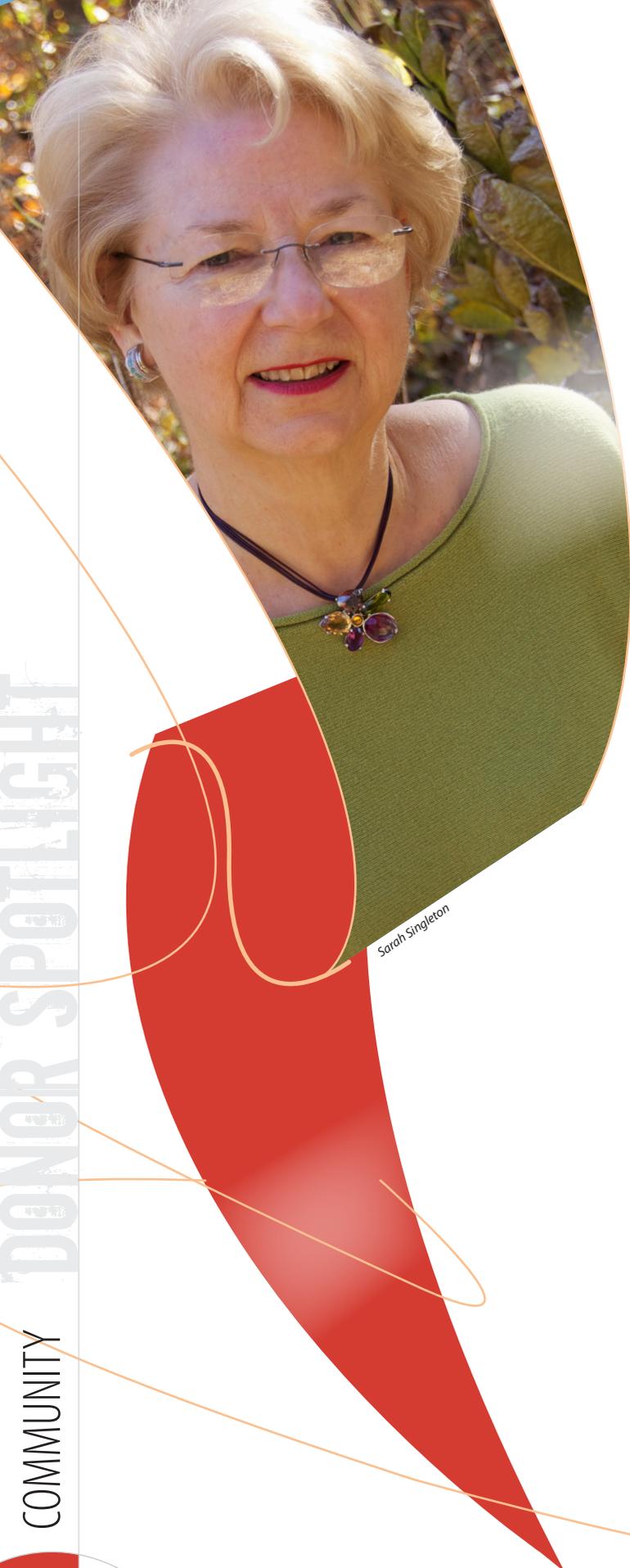
The College of the Arts Annual Campaign encourages all faculty, staff, alumni and friends to make even a small gift to support the college. This year, Fifth Third Bank has joined the campaign by providing piggy banks so that people can “keep the change” for the arts. Because the goal of the Annual Campaign is to encourage participation rather than to reach a certain dollar goal, the pigs are judged based on weight rather than value. Fifth Third is offering scholarships to the three students with the heaviest pigs by the end of April. Other area businesses are also offering prizes and incentives. Dance student Camia Green (left) and alumna Renee Jamieson (theatre & performance studies, 2008) were among the first to pick up their piggies. To request a piggy, call 770-499-3214.



Tracie Hinnant

Zuckerman Museum Challenge

Kennesaw State University is in the last few months of its fundraising drive to meet the challenge set by Bernard Zuckerman, who pledged \$2 million to build on art museum on campus if KSU would raise another \$1 million by May 2011. Because the museum is intended to provide a home for the university's art collection, the current exhibition, “Modern and Contemporary Art from the Permanent Collection,” offers potential sponsors a glimpse of what a future museum would look like. On Jan. 30, the show's curator, Associate Professor Diana McClintock (right) met with longtime supporters of the KSU collection, including Russell Clayton (left) and Tony Aeck.



Sarah Singleton

Malinda Mortin: *A lifelong friend*

By Kevin McKenzie

Malinda Jolley Mortin so loved her art collection that she gave most of it away for others to enjoy. “I wanted it all to be gone at one time,” says Mortin, speaking of her gift to Kennesaw State University, “and then I was very pleased that KSU was going to put certain paintings in the permanent collection.”

Born in Marietta as the daughter of Lex and LeoDelle Jolley, Mortin is one of Kennesaw State’s longstanding friends. Mortin and her father supported the bond issue that financed Kennesaw Junior College in 1963, and they were there when ground was first broken.

Mortin served as a trustee on the KSU Foundation from 1982-1996 and was awarded the Clarice C. Bagwell Medal for Distinguished Service in 1993. Through the years, she and her family have made substantial donations to the university, such as the naming gift for the Lex and LeoDelle Jolley Lodge. Although she majored in finance at the University of Miami, Mortin says that art is her great love.

“I’ve seen some of the most fabulous art in my lifetime,” explains Mortin. “When I traveled, especially in the Caribbean, I saw things I liked, so I brought them back.” Mortin is particularly fond of Western art and built an extensive collection of Hudson River artists, folk art and other collectibles.

When she decided to downsize to a smaller home, Mortin realized that her collection posed both a challenge and an opportunity. “You hate to see something you’ve spent 40 years collecting just divided and sold to this dealer and that dealer,” says Mortin. “I said, ‘Take it all, no restrictions.’” Mortin laughs as she describes the excitement generated by her gift to Kennesaw State. “When they left, this place was just barren and I said, ‘Thank you, Lord!’”

Having worked for many years on behalf of the university, Mortin recognizes that fundraising is sometimes difficult. “It’s very hard to ask for money or gifts-in-kind—people are very attached to their belongings,” observes Mortin. “I just had the connection to Kennesaw State and I knew they would do right by me.”

Mortin also believes that gifts-in-kind, like artwork, serve a valuable purpose to the College of the Arts with the development of the new museum on campus. And, that helps develop the economic viability of the region. “When the community is trying to attract corporations and businesses to an area,” says Mortin, “they want to know what arts you have, they want to know if you have museums, if you have theater. Those are the big things that count.” ☺

thriving together



(From left) 2010 committee members Mike Russell, Mike Feldberg, Chad Massaker and Steve Byrne



(From left) Audrey Morgan, Joseph Meeks and Barbara Cade



(From left) 2010 Flourish Award recipients Seth Hopkins, Lee Rhyant, Chiazor Nwabude and Palmer Wells, representing Theatre in the Square

Third Flourish Luncheon inspires donors to higher levels of generosity

As friends gathered for the Third Annual Flourish Luncheon at the Cobb Energy Performing Arts Centre on Sept. 14, they were met with a few new aspects of the event. In addition to the traditional time for networking, the raffle and the presentation of the Flourish Awards, guests also enjoyed much more interaction with students from the Kennesaw State University College of the Arts.

“We really felt like the students should be the stars of the event, because the proceeds benefit them,” said Mike Russell, chief executive officer of Elite Telecom Services, who co-chaired the event for the second time with Mike Feldberg, CEO of The Color Spot Inc.

Guests were able to view a special exhibition of student artwork and were treated to performances by students from the School of Music and Department of Theatre, Performance Studies & Dance. For fun, Russell and the organizing committee decided to place “TIP” jars on the tables with the phrase, “To Inspire Performance,” but tips far exceeded expectations—nearly \$1,000 was collected.

During the luncheon, the college also presented the annual Flourish Awards, honoring people and organizations who help the arts flourish in the community. The recipients were selected by a committee headed by Mark Wallace Maguire, editor of Cobb Life. The 2010 honorees were Theatre in the Square, Marietta High School dance teacher Chiazor Nwabude, Booth Western Art Museum executive director Seth Hopkins, and philanthropist and retiring chief operating officer of Lockheed Martin Aeronautics Lee Rhyant.

Overall, the event raised more than \$123,000, a new record. “I am so pleased at the response to the luncheon,” said Joseph Meeks, dean of the college. “Each year, it gets better and people enjoy it even more. I am deeply grateful to the organizing committee and the awards committee for their excellent work as well as to our wonderful guests and supporters.” ☺



Michaelae Postell (left) and Sarah Harville were among the student performers.

Photos by Tracie Hinant and Sarah Singleton

Save the Date for 2011!

The 4th Annual Flourish Luncheon is scheduled for 11:30 a.m. to 1:30 p.m. on Tuesday, Sept. 13 at the Cobb Energy Performing Arts Center. For sponsorship or ticket information, call 770-499-3129.

Named Endowments

J. T. Anderson, III Scholarship
James T. Anderson, Jr. Scholarship
Atlanta Steinway Society Endowed Scholarship
Atlanta Women's Commerce Club/Flo Bruns
Memorial Scholarship
Bobbie Bailey Music Scholarship
Florence B. Beddingfield Memorial Art Scholarship
Fred D. Bentley, Sr. Scholarship
Eric and Gwendolyn Brooker Voice Scholarship

The Color Spot Endowment Fund
JoAnn Durham Arts Endowed Scholarship
Cynthia Feldberg Piano Scholarship
R. Wayne Gibson Endowed Piano and Voice Scholarship
Girardot Endowed Scholarship
Glenn Hollingsworth, Jr. Memorial Scholarship
Nick S. Labroff Memorial Endowed Piano and Voice Scholarship
Michael Edwin Lips II Memorial Arts Endowed Scholarship
Robert and Livvy Lipson Arts Scholarship

Golden Circle Lifetime Recognition

M. Bobbie Bailey
Gwendolyn Brooker
Fred Bentley, Sr.
D. Russell Clayton
Fred Stillwell
Bernard Zuckerman

Dean's Club Champions

\$20,000+

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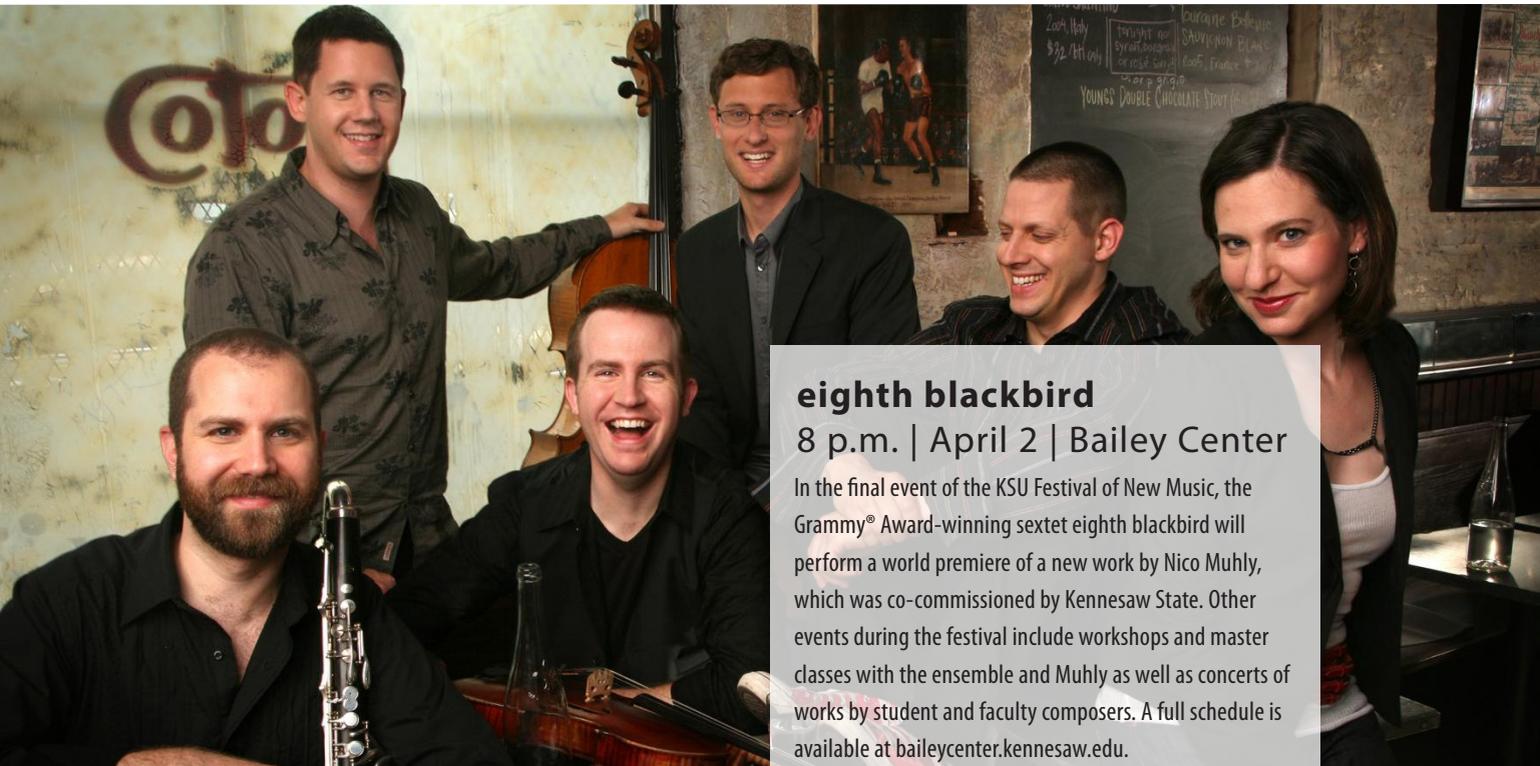
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Questions? Please contact Stacie Barrow at 770-499-3129 or sbarrow2@kennesaw.edu.



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eighth blackbird

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