



# f flourish

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KENNESAW  
STATE UNIVERSITY  
College of the Arts

# WE CHANGE LIVES.



Patty Poulter  
Dean, College of the Arts

**I**n this issue of Flourish, you will read stories of artistic and scholarly accomplishment, innovation, and international, community, and professional engagement. You will read stories of inspiration, of lifelong commitment to the arts, and of belief in the power of the arts to change lives.

A recent survey of our students indicated that, overall, 80% of our students believe they have a faculty member whom they consider a role model. Further, an average of 75% of College of the Arts students believe a staff member is a role model for them.

I am very pleased with the results, but I am not surprised. Our faculty and staff are highly professional, engaged, and passionate about their work. They accomplish great things in their fields of expertise, and receive meaningful recognition for their achievements. More importantly, they ensure students are often included in the process, and they apply their professional practice to the student experience in classrooms, studios, and rehearsal spaces.

Whatever their research or their creative activity, our faculty and staff members bring it back to the students. They model for our students how to think deeply. They mentor scholarly research. They demonstrate the importance of getting out of your comfort

Upcoming Events	4
Good Stewards	6
Rebecca Makus: Ipomoea	12
Joe Remillard: Realistic Artist	14
Stagecraft/Dance Production	18
Jazzin' It Up with Trey Wright	20
Israel: Study Abroad	24
Global Game Jam	28
Cuba: Study Abroad	32
Musical Ensembles	32
Spring Awakening	38

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# TABLE OF CONTENTS

zone. They teach students how to travel, be open to new ideas and ways of thinking, and be brave enough to take calculated risks. They encourage students to risk failure in order to learn resiliency, to creatively solve challenges, and to express themselves through the arts.

This approach aligns with our commitment to innovation, integrity, inclusivity, and inspiration. We are a college dedicated to developing great artistic knowledge and skills, historical and canonical knowledge, and new and emerging ways to engage in the arts.

Our students are going places. In the College of the Arts, we help them discover their own artist voices, and create their own sustainable futures in the arts. The stories highlighted in these pages are but a sampling of what happens here every day.

Our new 2016-2017 season is now available online. I encourage you to invite a friend (or two, or three!) and join me at our musical concerts, theatrical events, dance productions, and art exhibitions. Experience firsthand the vitality and commitment to excellence that infuse the arts at KSU.



Dr. Patricia S. Poulter  
Dean, College of the Arts



Photo by Robert Pack

**MELD**  
Stillwell Theatre  
**November 9-12, 2016 | 8 p.m. | \$15-20**  
An evening of innovative classical and contemporary dance.

# Upcoming



Photo courtesy of David Coucheron

**Atlanta Symphony Orchestra**  
Robert Spano, Conductor; David Coucheron, Violin  
**November 11, 2016 | 8 p.m. | \$20-55**

The Atlanta Symphony Orchestra returns to KSU for an exciting and fiery program. Stravinsky's magical *Firebird Suite* is one of the Orchestra's signature pieces. Concertmaster David Coucheron (*above*) plays the romantic Violin Concerto No. 1 by Prokofiev, and Robert Spano, Music Director, conducts.

# PAYING IT FORWARD II: KSU ARTISTS & THEIR PROTÉGÉS

Exhibition 2--Wilson Fine Arts Gallery  
**September 24 - October 16, 2016**  
Reception: September 26 | 5-7 p.m.

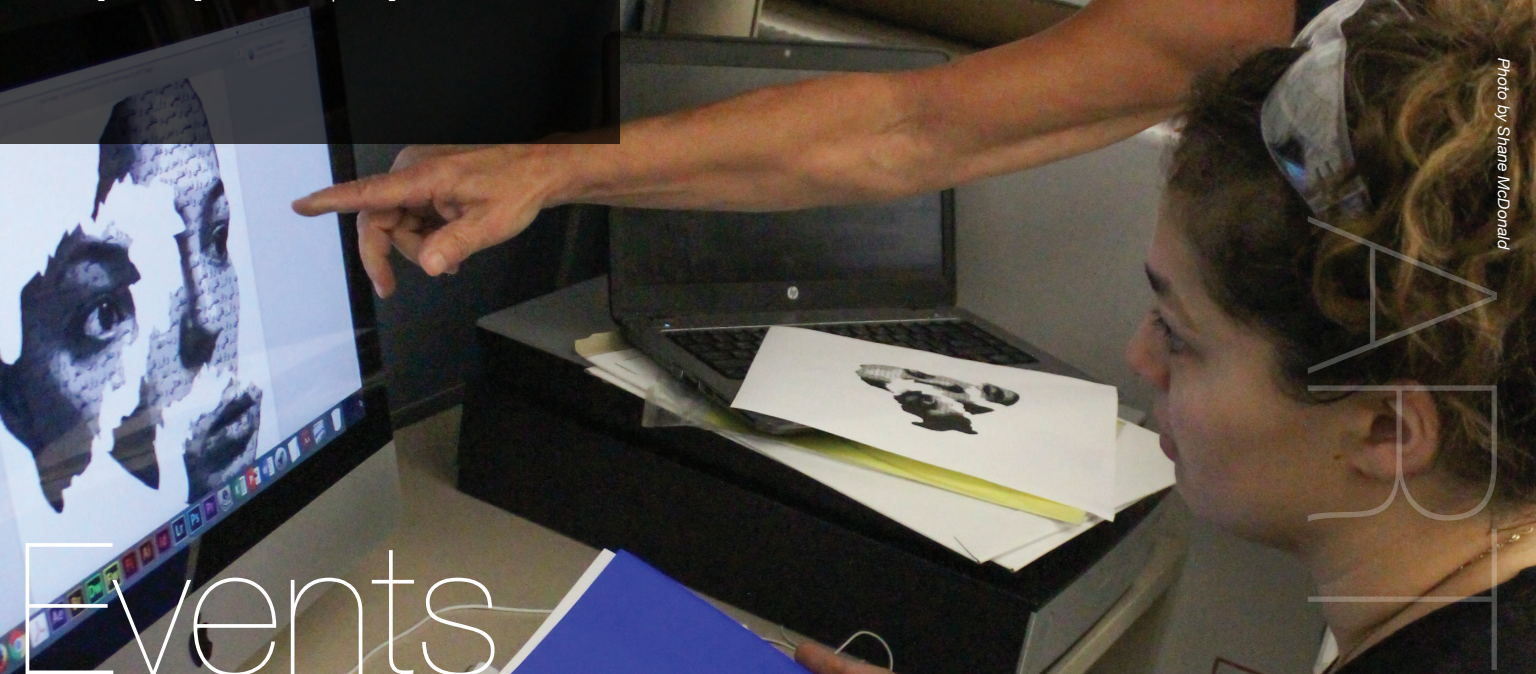


Photo by Shane McDonald

## Events

### *A Man of No Importance*

Stillwell Theater  
**October 12-23, 2016 | \$5-20**  
Wednesday-Saturday 8 p.m.; Sunday 2 p.m.

Music by Stephen Flaherty;  
Lyrics by Lynn Ahrens.  
Book by Terrence McNally; Directed by  
Amanda Wansa Morgan.

With a score by the award-winning team behind *Ragtime*, this is a story about an Irish bus driver who must confront forces of bigotry and shame in the 1960s, and who seeks to survive these challenges through the redemptive power of theatre and friendship. *A Man Of No Importance* is a rare gem in the canon of musical theatre, one that combines the depth and drama of a play with the lyricism and comedy of a musical. Winner of the 2003 *Outer Critics Circle Award for Best Musical*, this tender and beautifully woven tale of love, friendship, and coming to terms with who we are is sure to move and inspire.



# THEATER

# good STEWARDS



**J**o Ann Durham’s family believes that scholarships are a great way to honor loved ones. Started by William Petit and Patricia Campbell to commemorate their mother’s birthday, the *Jo Ann Durham Endowed Arts Scholarship* was endowed in 2006.

Jo Ann said, “I’ve always tried to tell William and Patricia, ‘You’ve been very lucky, you two.’ They know where I come from, and it’s time to give back.”

Patricia said, “My mom taught us the value of giving back from an early age. She grew up in a small town near Athens; her dad had a farm and a little country store. Mom grew up giving back; her parents were always helping others. We started this scholarship as a little way for my brother and our families to honor all that she worked so hard to instill in us. Being able to help these talented students is an honor. I hope that my daughters understand the importance of giving back and helping others.”

Fast forward to the spring of 2016: granddaughters Jessica and Sarah are now in high school, and the family chose to honor Jo Ann once again by adding to the scholarship. They also moved the scholarship from one that rotates to a different department each year to one that benefits all four units each year.

Patty Poulter, Dean of the College of the Arts, said, “We in the arts really appreciate that you all are good stewards. This newly expanded scholarship allows us to give a student a scholarship every year in every department. It makes such a difference.”

Jo Ann said, “I’ve talked to several scholarship recipients, and I was stunned by the generosity

*“My mom taught us the value of giving back from an early age.”*

they poured out to me. It made me realize how much it meant to them.”

“My granddaughters were with me when we signed the first scholarship, and it means a lot to me that they are also here now, ten years later.”  
Want to give? Visit [arts.kennesaw.edu](http://arts.kennesaw.edu). ❖



Top, clockwise: Sarah and Jessica Campbell, Patty Poulter, and Jo Ann Durham in 2016.  
Bottom, left to right: Sarah and Jessica Campbell, Dr. Betty Siegel, and Jo Ann Durham in 1996.

# start EARLY

Want to give? Visit [arts.kennesaw.edu](http://arts.kennesaw.edu).



Photo by Ashley Schenck

*KSU alumna Rachel Mercer, left, signs her new Dr. Leslie J. Blackwell Annual Scholarship in Choral Music Education with Dr. Patty Poulter, right. Rachel explains why she chose to honor School of Music professor Blackwell in an open letter, below:*

**T**here are several reasons I decided to establish the Dr. Leslie J. Blackwell Annual Scholarship in Choral Music Education at KSU. I graduated from Kennesaw State University in 2011, with a B.B.A in Management and a minor in Music.

I was fortunate enough to start singing with the KSU Chamber Singers during my senior year of high school, as a part of the Joint Enrollment Honors Program at KSU. I was blessed to continue singing with this group for five years. The time I spent singing with the KSU Chamber Singers under the baton of Dr. Leslie J. Blackwell was the most enjoyable and memorable part of my collegiate career. I was also lucky enough to work as Leslie's student assistant for two and a half years, where I learned many skills I took into the workplace beyond just music.

I chose to name this scholarship after Dr. Blackwell because her commitment to KSU and achieving excellence in everything she does is unrivaled. I have watched her spend countless hours investing in this program and these students, myself included. She has never relented in her standards, which is a huge part of why the caliber of the choral program has increased every year.

She expects a lot from her students each and every rehearsal, especially her music education students. There are many excellent teachers in classrooms today that will credit Leslie with developing them into impactful educators. Many of these teachers have then sent promising students to study at KSU under Leslie's tutelage. For many prospective students, it was hearing the KSU Chamber Singers perform or participating in a Male Chorus Day that attracted them to KSU, both important parts of Leslie's legacy. Leslie has also worked incredibly hard to make the program recognized at the state and national level with GMEA and ACDA appearances. Leslie was by far the most influential educator I studied under during my time at Kennesaw State.

As an alumna of Kennesaw State, I believe it is my duty to give back to the university, so KSU can develop and prosper. More alumni doing so is key to KSU being recognized as a top notch program and earning the recognition it deserves. Annual scholarships allow the university to recruit more of the top talent each year, which is important to continuing to raise the bar with each new class of students. ❖

# In Appreciation

Special thanks to Gene and Pat Henssler and Henssler Financial for their financial support in sponsoring the Star-Spangled Spectacular event again this year. Approximately 5,000 people in the community were treated to a free evening of music from the KSU Symphony Orchestra plus family activities and a spectacular fireworks show, thanks to their generosity.



## New Scholarships, Endowments, and Support

### ***Dr. Leslie J. Blackwell Annual Scholarship in Choral Music Education***

2011 alumna Rachel Mercer's scholarship is in appreciation of her experience as a choral music student under the direction of Dr. Blackwell.

### ***The Jo Ann Durham Endowed Arts Scholarship***

Encouraged by their mother to give back, Patricia Campbell and Bill Petit honored their mother by significantly increasing her endowed scholarship.

### ***Cam and Marti Graham Theatre and Performance Studies Endowed Scholarship and Cam and Marti Graham Dance Scholarship***

Avid performing arts enthusiasts, Cam and Marti Graham are helping students in dance and theatre build careers as performing artists.

### ***James Gregory Endowed Scholarship***

James Gregory, a veteran stand-up comedian, established a scholarship to encourage students to pursue careers in Theatre and Performance Studies.

### ***The Malone Endowed Music Scholarship***

Dr. Ellis and Betty ("BJ") Malone's music scholarship is in appreciation of the excellent concerts they have attended at KSU with friends Dr. Horace and Susan White.

### ***Jimmy Mays and Valerie Whittlesey-Mays Scholarship for the Arts***

Dr. Whittlesey, Associate Vice President of Curriculum and Professor of Psychology, and her husband Jimmy Mays are encouraging community engagement with an annual award to a College of the Arts student who is making a positive impact on the community through their craft.

### ***Don Russ Music Scholarship***

In appreciation of the many people (including his own piano teacher) who have helped him along the way, Dr. Russ, retired KSU English professor, is giving back with a scholarship in piano concentration.

### ***SNCF America, Inc. for Holocaust Music***

SNCF America, Inc., which supports many Holocaust remembrance projects, was impressed by School of Music professor Dr. Laurence Sherr's Music of Resistance and Survival Project, and is a supporter this year of those performances in the United States and internationally.



THANK YOU

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 Eric and Gwendolyn Brooker Endowed Voice Scholarship  
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 Geraldine Barmore Clayton Music Scholarship  
 Cobb County Music Teachers' Annual Scholarship  
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 Georgia Youth Symphony Orchestra Annual Scholarship  
 R. Wayne Gibson Annual Music Scholarship  
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 Cam and Marti Graham Theatre and Performance Studies Endowed Scholarship  
 Cam and Marti Graham Dance Scholarship  
 James Gregory Endowed Scholarship  
 Ted and Roberta Griffin Visual Arts Scholarship  
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 Glenn Hollingsworth Memorial Endowed Scholarship  
 Barry and Sylvia Hyman Endowed Art Scholarship  
 Dorothy G. Keith Endowed Scholarship for Visual Arts  
 Dorothy G. Keith Endowed Scholarship for Voice Performance  
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 Michael Edwin Lips II Memorial Arts Endowed Scholarship  
 Robert and Alivia Lipson Endowed Arts Scholarship  
 The Malone Endowed Music Scholarship  
 Joseph D. Meeks Music Endowed Scholarship  
 Brian Miller Memorial Scholarship  
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 Mattie Borders Proctor Fellowship for Undergraduate Instrumentalists  
 Tena E. Redding Endowed Arts Scholarship  
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Gifts of \$100 and more to the College of the Arts made between January 1-December 31, 2015 are included.  
 Want to give? Visit [arts.kennesaw.edu](http://arts.kennesaw.edu).

# NCUR

The College of the Arts was well represented as 12 students were accepted to present their original research at the 30th Annual National Council on Undergraduate Research (NCUR) Conference at the University of North Carolina Asheville, April 7-9, 2016. Selected from more than 4,000 submissions, the students presented their work to peers, faculty and staff from across the nation.

The research topics and students participated are listed below:



Photo by Valerie Dibble

“Homelessness Awareness Research Study”  
 Ian Smith  
 Virginia Mullinex  
 Donte Hayes  
 Denise Hemerlein  
*(Michelle Adams, Kelly Wilkerson, and Courtney Sanders also contributed to this extensive project but were unable to attend the conference.)*  
 Faculty Advisor: Professor Valerie Dibble,  
 School of Art and Design

ART

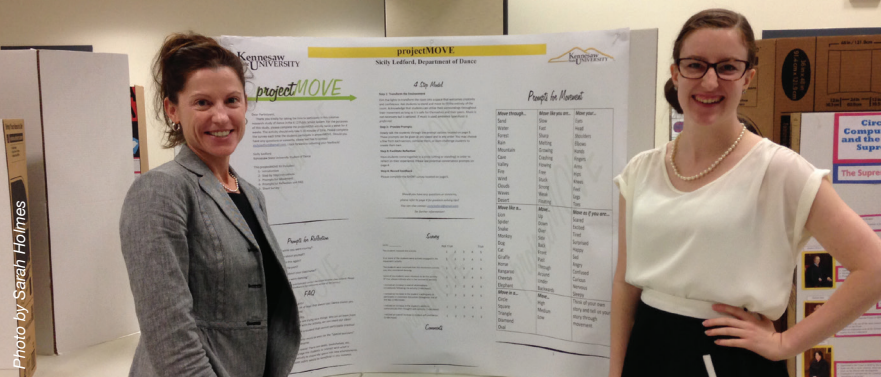


Photo by Sarah Holmes

“**projectMove:** Dance Education in K-12 Public Schools” —Sicily Ledford  
 Faculty Advisor: Dr. Sarah Holmes,  
 Department of Dance

“**The Hum Project**” —Simon Phillips  
 Faculty Advisor: Dr. Sarah Holmes,  
 Department of Dance

DANCE



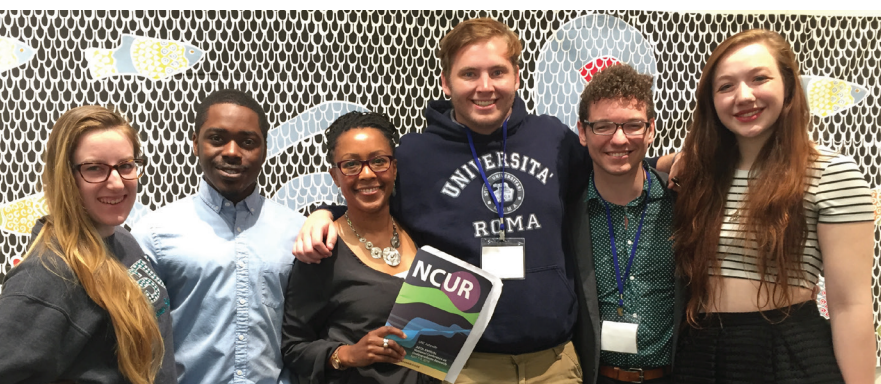
Photos by Angela Farr Schiller

“To the Evolution: Lin-Manuel Miranda and the Thriving American Musical” —Elliott Folds  
 Faculty Advisor: Dr. Angela Farr Schiller,  
 Department of Theatre and Performance Studies

“Musical Theatre Feminism” —Sydney Lee  
 Faculty Advisor: Dr. Angela Farr Schiller,  
 Department of Theatre and Performance Studies

“The Sound of Man”—Mark Todd  
 Faculty Advisor: Dr. Angela Farr Schiller,  
 Department of Theatre and Performance Studies

THEATRE



*Special thanks to the faculty mentors, members of the COTA Undergraduate Research group, Amy Buddie (CETL), and all who attend RADNOCULAR presentations in support of undergraduate research in the College of the Arts.*

# Synergy

outreach



Photo by Kathie Beckett

Each spring, Atlanta-area school students are treated to a free performance of *Synergy* at the Cobb Energy Performing Arts Center. Kennesaw State University College of the Arts and The ArtsBridge Foundation team up to delight students in this comprehensive artistic fusion of the arts, packed with energy, creativity, and technical virtuosity.

Started by Department of Dance chair Ivan Pulinkala, the first *Synergy* in 2008 featured only dance. Since then, it has grown into a full cross-disciplinary showcase of the arts, and now includes dance, music, musical theatre, and visual arts.

This year, 2,652 students from 22 counties in Georgia attended the production. That included 2084 public and private school students and 568

home-schoolers from the following school districts: Atlanta Public Schools, Barrow, Bartow, Cherokee, Clarke, Clayton, Cobb, Dawson, DeKalb, Douglas, Fayette, Floyd, Forsyth, Fulton, Gilmer, Gwinnett, Henry, Marietta City, Newton, Paulding, Pickens, and Rockdale.


Students from the College of the Arts performed various pieces, including *Table Manners* from the Department of Dance, *Jai Ho* from the School of Music, a video and on-stage demonstration from the School of Art and Design, and a song and dance from *Spring Awakening* from the Department of Theatre and Performance Studies.

Learn more about the Cobb Energy Performing Arts Center at [cobbenergycentre.com](http://cobbenergycentre.com) and the ArtsBridge Foundation at [artsbridgega.org](http://artsbridgega.org). ❖



Rebecca MAKUS

# an artistic view



A quarter of the way through a complex art project, Kennesaw State University's Resident Lighting Designer, Rebecca Makus, maintains a balance between art and work. A KSU faculty member for six years, Makus publicly premiered *Grass*, part one of a larger project, in September 2015.

*Grass* is an interactive art installation that uses technology to give viewers a unique experience with art.



Left, Rebecca Makus in her installation of *Ipomoea: Grass*. Above, left to right: Rebecca Makus, Elly Jessop Nattinger and Peter Torpey.

By Stevi Dinizio

The entire show is called *Ipomoea*, which is a type of night blooming flower. It's the idea that something exists between places... It ties into this idea of taking man-made materials and urban environments and transforming them into a place that feels like nature, that embodies that sense of live-ness and growth," said Rebecca Makus, professor in the Department of Theatre and Performance Studies.

Along with her collaborators, Elly Jessop Nattinger and Peter Torpey, they will eventually develop five modules: *Grass*, *Stone*, *Tree*, *Water*, and *Soul*. Nattinger works as a Google-experience engineer and Torpey as a media-experience artist.

Since then, Makus has applied for numerous grants and worked on a weekly basis with Nattinger in San Francisco, and Torpey in Boston, making the most of a long-distance collaboration. Along with this work, Makus juggled the joy of having a baby.

"Being pregnant last fall and summer while I was doing all of this was pretty insane. We had a three-week workshop last

July for *Grass*, when my two collaborators came into town... [But] everyone finds their pattern."

Desiring to push their artistic boundaries, Makus and her collaborators brought in KSU's Department of Dance Chair, Ivan Pulinkala, and Co-Artistic Director of 7 Stages Theatre, Michael Haverty.

"We brought in two local artists to come and play inside of *Grass*: Michael Haverty and Ivan Pulinkala. They came in and played in their art form. Michael had some puppets for a piece that he's working on and just played around [in *Grass*]."

When *Grass* premiered to the public, it was a part of *Creative Loafing's* "Best Of Atlanta" series. Around 5,000 people attended the event, and the T. Lang Dance Company performed inside the installation.

Next in this creative endeavor is the development of the second and third modules of *Ipomoea: Stone* and *Tree*. *Stone*, a collaboration with KSU students, will be finalized in May while *Tree* begins development soon after. *Water* and *Soul* will be completed by Spring 2017. ❖

# Joe REMILLARD Realist Artist

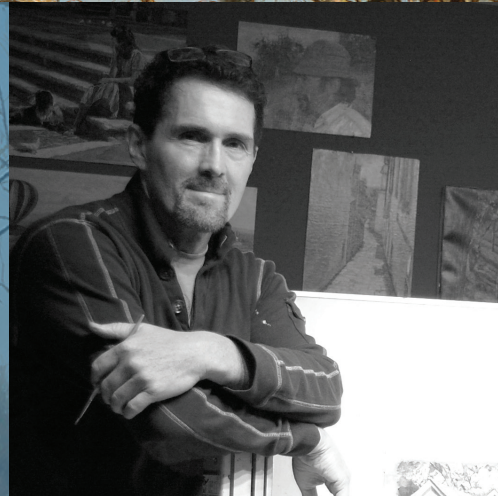


Photo by Joe Remillard

A painter for almost 30 years, Remillard has taught at KSU for 16 years. He is always painting and keeping his personal skills sharp, but teaching his students inspires him on a daily basis.

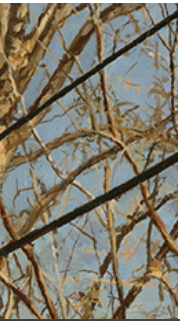


Photo by Erik Meadows

By Stevi Dinizio

**K**ennesaw State University's Joe Remillard has won first place in the Portrait Society of America's Landscape Competition. A former attorney, Remillard makes his home in the School of Art and Design as a professor of drawing and painting.

"I'm humbled because the quality of the participants, in my mind, was very high. On a national level, they are some of the best."

Remillard's winning painting, *Crimuns and Blue*, depicts a home in Atlanta's very own Cabbagetown. Remillard worked on site to capture the scene on canvas. A contemporary realist artist, he tries to accurately paint the world around him.

"I saw this house one day in Cabbagetown, and it reminded me of a Tiffany box, like a little jewel among all the clutter, which is pretty in its own way. That's what attracted me to painting the house."

Prior to joining KSU, Remillard quit practicing law, moved to Georgia, and

obtained his master's degree in painting. "I finally realized you only have one go-around in life, so you better do what you love. You don't want to wait."

A painter for almost 30 years, Remillard has taught at KSU for 16 years. He is always painting and keeping his personal skills sharp, but teaching his students inspires him on a daily basis. "I came here and said to myself, 'I'm going to teach my students everything I wasn't taught in college.' I want my students to have the skills to go on and create beautiful work."

Remillard also looks forward to the growth and progress happening in the School of Art and Design. "I'm so happy with the direction the visual arts program is headed in right now. I've wanted to see the concept art side take off. Our new department chair, Geo Sipp, has done that by reminding us that there's room at the table for lots of different art forms."

See more of Remillard's work at [joeremillard.com](http://joeremillard.com). ❖

*Crimuns and Blue*, the award-winning painting by Joe Remillard, is featured on the cover of this issue of *Flourish*.

# The Spring Arts Festival



Photos by Kathie Beckett

**K**ennesaw State University School of Art and Design and the College of the Arts hosted the 2016 Spring Arts Festival on Saturday, April 23. The Festival attracted several thousand people, and even a few four-legged friends. This year's Festival included demonstrations and workshops on painting and drawing, 3D printing, basic digital painting, photography, and Raku ceramics firing.

A steamroller printed large-scale relief blocks during the party, and things heated up in the back of the

Visual Arts building with a spectacular iron pour. Participants goofed around in the photo booth while listening to the smooth sounds of jazz from the live music stage.

Later in the afternoon, the cast from *Spring Awakening* delighted audience members with a performance from the musical. Participants were also encouraged to color on the sidewalks in the *Chalk the ZMA* at the Bernard A. Zuckerman Museum of Art.

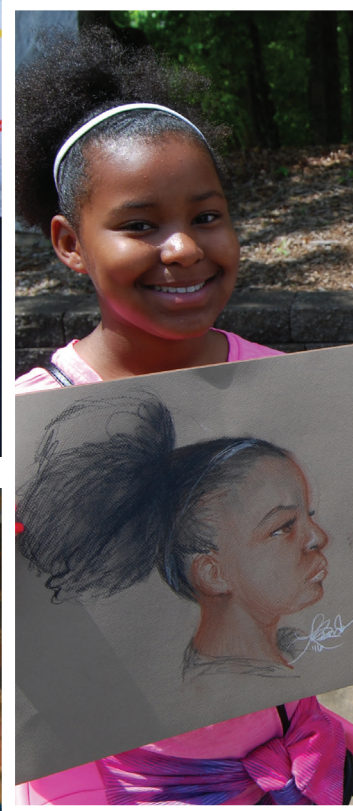
The Festival attracted over 1400 individual art submissions for the pin-up show and digital animation showcase, and included all ages, from

elementary to high school and up. New submissions this year included *Art from the Heart* from students with disabilities.

Dominique Goblet, a visual artist, illustrator and a pioneer of the European graphic novel, and Guy Marc Hinant were this year's featured visiting artists. Both Dominique and Guy Marc are ambassadors for Brussels' thriving arts community through their pedagogy and their practice.

The 2017 Spring Arts Festival is scheduled for Saturday, April 29 from 11 a.m. to 4 p.m. Learn more at [KSUSpringArtsFestival.com](http://KSUSpringArtsFestival.com). ❖

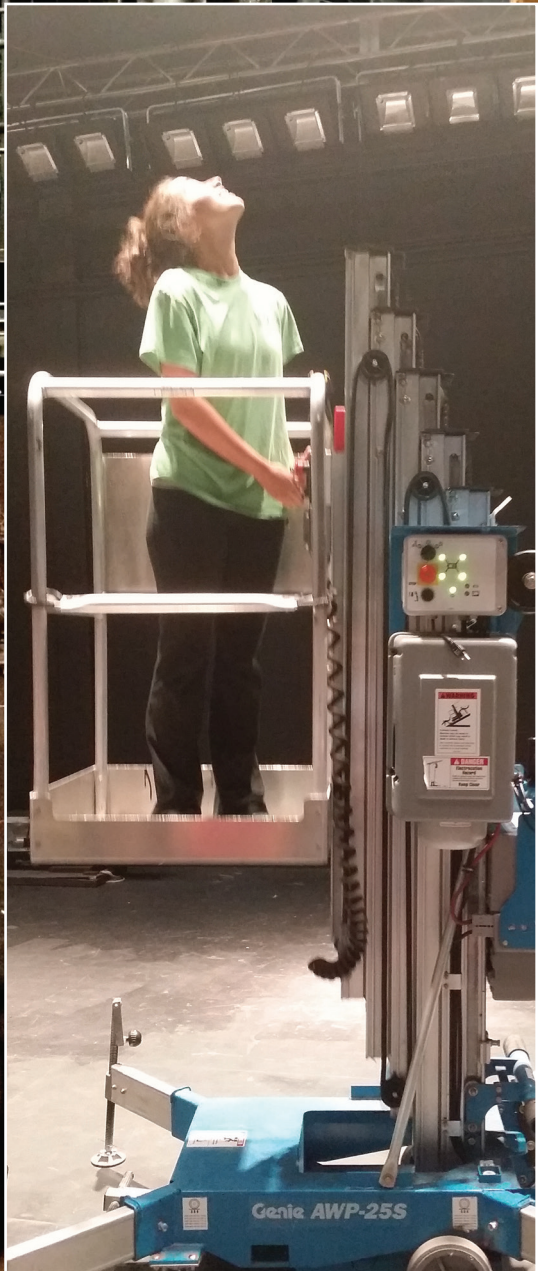




# Dance

PRODUCTION

Photos by David Tatu





*“...the student learns firsthand what it takes to put on a show.”*

By Stevi Dinizio

Kennesaw State University’s Department of Dance is celebrating ten years of excellence, and part of that excellence lies within its dance production or stagecraft classes. Over the last three years, production manager and resident lighting designer, David Tatu, has taught dance students the sophisticated art of producing a dance show.

“Even if a student is only interested in performing, the student learns firsthand what it takes to put on a show. They learn how lighting works, and how to position themselves to be in the light. And when someone says, ‘Heads up, line coming in,’ they know they better move,” said Tatu.

Tatu’s role is to explain what happens in the production of a show and why it’s necessary. Student Mallory Brown has taken the class twice so far. “I think it is important for anyone who

performs on stage to get an inside look at what happens behind the scenes. Both times that I took the course, I focused on lighting. This has changed the way I view dance performances; I now have a keener eye. Lighting is an art form within itself that goes hand-in-hand with dance,” said Brown.

Tatu has 30 years of experience in dance production, beginning in high school and continuing through college. He got his first taste of teaching while working as the director of production and resident lighting designer for Atlanta Ballet.

“I don’t know if it has to do with the discipline learned in their dance classes, but our students are very quick learners. I guess when you spend all those years in dance classes, you are trained to carefully listen and observe, and then you have to put what you’ve learned into practice.”

“I can run shows almost as fast with our dance students as I can with a professional crew. When

the dance production classes first started, I wasn’t sure how we would get everything done. Now, it’s no problem.”

Ivan Pulinkala, chair of the Department of Dance, sees great curricular value in the development of the dance production area. “The experience students have in dance production at KSU distinguishes our program regionally, and ensures that KSU dance majors are equipped with skills that make them well-rounded practitioners and performers.”

Today, KSU dance majors may be seen working across Atlanta in a variety of dance production roles. Internships and community partnerships ensure that dance majors have opportunities to practice their stagecraft at professional venues well before they graduate. These experiences distinguish KSU Dance as a leader in dance education in the region.

*To learn more, please visit [arts.kennesaw.edu/dance](http://arts.kennesaw.edu/dance).* ❖

# Trey Wright Jazzin' it up



Photos courtesy of Trey Wright

Wright credits his connection to the KSU School of Music with giving him creative freedom to pursue projects like *Songs from Oak Avenue*.



By Stevi Dinizio

School of Music jazz instructor Trey Wright recently released his third album entitled *Songs from Oak Avenue*. Wright spent nine months co-producing the album with Marlon Patton, who also plays drums on the album.

“This album came together fairly quickly. It actually happened out of a recital I did here at KSU. I had written several tunes that were acoustic in nature and my trio did a recital of that material. Patton, the drummer, pulled me aside afterwards and said ‘It would be really cool for you to record these.’ So we did.”

Recorded at Patton’s home studio and released on Blue Canoe Records, *Songs from Oak Avenue* draws from an array of inspirations. Each track showcases a different style of jazz, all of which reflect Wright’s artistic diversity. “Everything I’ve done draws from a wide range of things. I’ve always loved all styles of jazz, from traditional to modern to everything in between. I don’t have a desire to put out an album of just jazz standards. I feel like I found a voice as a writer with this project.”

Although he spent a considerable amount of time perfecting each song, selecting the

musicians to feature was simple. Patton and bassist Marc Miller have played with Wright since the 1990’s and are each featured on the album. Sam Skelton, director of Jazz Studies at KSU, and Mace Hibbard, who collaborated with Wright on their jazz group *The Hibbard/Wright Project*, are both close friends to Wright.

Wright credits his connection to the KSU School of Music with giving him creative freedom to pursue projects like *Songs from Oak Avenue*. In addition to teaching and composing on a regular basis, Wright also assisted with KSU’s first annual Jazz Festival in April 2016.

“The faculty throughout the College of the Arts is all so talented and we all get along. Even as we’ve grown, that sense of community has continued. The enthusiasm that I feel for the music I’ve written carries over into my teaching. I encourage my students to write their own music and to develop their own voice. I think one of the best ways we can instruct our students is through modeling.”

Wright’s 2009 release, *Thinking Out Loud*, is currently being featured as part of Delta Airlines’ in-flight entertainment for both domestic and international flights. Listen to his music at [treywright.com](http://treywright.com). ❖

# Dance Education Abroad in ISRAEL

Israel is often hailed as the epicenter of the contemporary dance world, and is home to world-renowned dance companies like Batsheva Dance Company, Vertigo Dance Company, Israel Ballet, and Kibbutz Dance Company. Tel Aviv and Jerusalem, therefore, were logical sites for the development of KSU's first Dance Education Abroad Program in Israel, launched in May 2016 by Dr. Ivan Pulinkala, chair of the Department of Dance at Kennesaw State University.

Thirteen KSU dance majors traveled to Israel this summer for seven days, studying Batsheva repertory, taking gaga technique classes, and visiting some of the most historic sites in the world. Ivan Pulinkala, chair of the Department of Dance, developed the two-week Maymester course with the goal of helping dance students understand how the political and religious history of Israel has shaped the development of some of the most influential contemporary dance in the world.

According to KSU's Vice-Provost and Chief International Officer, Lance Askildson, "This inaugural program in dance will serve as a catalyst for the development of other education abroad programs for KSU in Israel." Though smaller than the size of New Jersey, Israel, known as the start-up nation, is home to the highest number of academics per capita in the world.

Ambassador Judith Varnai -Shorer, Consul General of Israel to the Southeast said, "This study abroad in dance is an organic development of the growing relationship we have with Ivan Pulinkala and the Department of Dance at KSU, and one that we hope will result in the growth of other study abroad programs for Kennesaw State University in Israel."

Dance majors described the experience to be transformational. Working with some of the most celebrated dancers in the world and studying Batsheva repertory was inspirational beyond measure. The students were fortunate to be able to attend the world premiere of a new work by the Vertigo Dance Company. The students described the performance as sophisticated and unique, and many noted that it was a highlight of the trip. Learn more about study abroad programs at [dga.kennesaw.edu](http://dga.kennesaw.edu). ❖





# GLOBAL GAME

# JAM

By Stevi Dinizio

The recent consolidation between Kennesaw State University and Southern Polytechnic State University (“SPSU”) offers many collaborative opportunities for the new, combined university. One of those opportunities is the Global Game Jam, a bi-annual convention that brings multiple disciplines together to create fresh new video games. Starting at SPSU in 2009, and hosted on the Marietta campus, Game Jam brings together many different disciplines.





Professor of Game Development and Game Jam co-organizer, Jeffrey Chastine, has seen the Game Jam grow since 2010. “The first Jams were small and had a home-grown feel and were comprised mostly of students from SPSU. Our students were great technical developers, yet only a handful could develop content for the games. We’re in a different situation now. We had always dreamed of having an arts department, and with the consolidation, we are building excellent relationships with the fine folks in the College of the Arts.”

Game Jam is a 48-hour event during which participants create teams consisting of computer programmers, audio engineers and composers, designers, and 2D/3D artists. Game Jam sponsors dole out snacks, prizes, and even internships. Recent sponsors included Chuice, High Road Craft Ice Cream and Sorbet, and Chaotic Good Studios.

This past January, the winning team was given a paid internship with Chaotic Good Studios, a Los Angeles-based multi-platform studio. Jon Preston, a founder and faculty member of the Computer Game Design program now offered at KSU, welcomes opportunities like this for burgeoning game developers.

“This sponsor provided the winners with a résumé builder and great experience. Not many students can say

they’ve worked on a project with a studio like Chaotic Good.

Luke Ryan, Founder/CEO of Chaotic Good and a College of the Arts Board Member said, “Our experience with the KSU students and faculty has been outstanding. We’re delighted to have a relationship that gives us access to top up-and-coming talent who in turn get to work with us on groundbreaking entertainment franchises. KSU is a special place and we look forward to partnering on more endeavors.”

In the future, Preston anticipates the growth of Game Jam and its continuation in innovative directions. With other conventions in the region, such as DragonCon, Preston hopes to see the Jams collaborate with these conventions, bring in elements of cosplay, and showcase the participants’ games.

“The goal is to expand visibility to get more people engaged in this. In particular, we’d like even more cross-discipline interaction, like getting more folks from the College of the Arts and the College of Humanities and Social Sciences. We want it to become quintessential to Kennesaw State and open it to all our students and the public.”

Want to join the Global Game Jam world? Visit [globalgamejam.org](http://globalgamejam.org). ❖



**“Not many students can say they’ve worked on a project with a studio like Chaotic Good.”**



# SGCI

## International Conference

By Stevi Dinizio

**G**raphic design students at Kennesaw State University have created the branding for the Southern Graphics Council (“SGC”) International conference.

Led by School of Art and Design professor Carole Maugé-Lewis, the students worked together to design the conference logo and other materials for the event to be held in March 2017.

School of Art and Design professor Valerie Dibble is the committee chair for the SGCI conference, and she relished the chance to showcase student work.

“We needed branding and a visual presence, so I reached out to all the graphic design professors at universities in metro Atlanta. Maugé-Lewis agreed to make it a class project

for her students. It’s a wonderful real-life experience for our students, and they have done a spectacular job.”

The SGC International conference, entitled *Terminus: Arrivals and Departures* and taking place in part at Kennesaw State, stretched the creativity of the students as they walked through the designing process together.

Student Mark Stanley says, “We were given full reign to bring our best designs to the table without any instructor direction. In previous classes, we were told exactly what to produce and then received a lot of feedback before the final presentation. We had to do this among our groups and make decisions on our own.”

This freedom gave the students a taste of what it takes to work as a professional designer. For this project, they worked for a client, the



*“...I learned that 20 different people can create very different things, and it’s always surprising what the client will pick.”*



Photos by Shane McDonald

Southern Graphics Council International, and not just their professor.

Student Hannah Fortune said, “We had to work with the changes being made and, of course, had to satisfy the client. I learned that 20 different people can create very different things and it’s always surprising what the client will pick. It made me want to think outside of my comfort zone and design something I typically wouldn’t do.”

Since the beginning of the spring 2016 semester, Mauge-Lewis has worked on this project with her class, and will continue to support them as they complete the project in 2017.

“It was important that students got a sense of what is required of them in the real workplace and the importance of the team

concept in order to work with the client. In a team environment, students must learn to assign roles and to stick to assigned tasks and deadlines so that all parts of the branding and campaign come together flawlessly.”

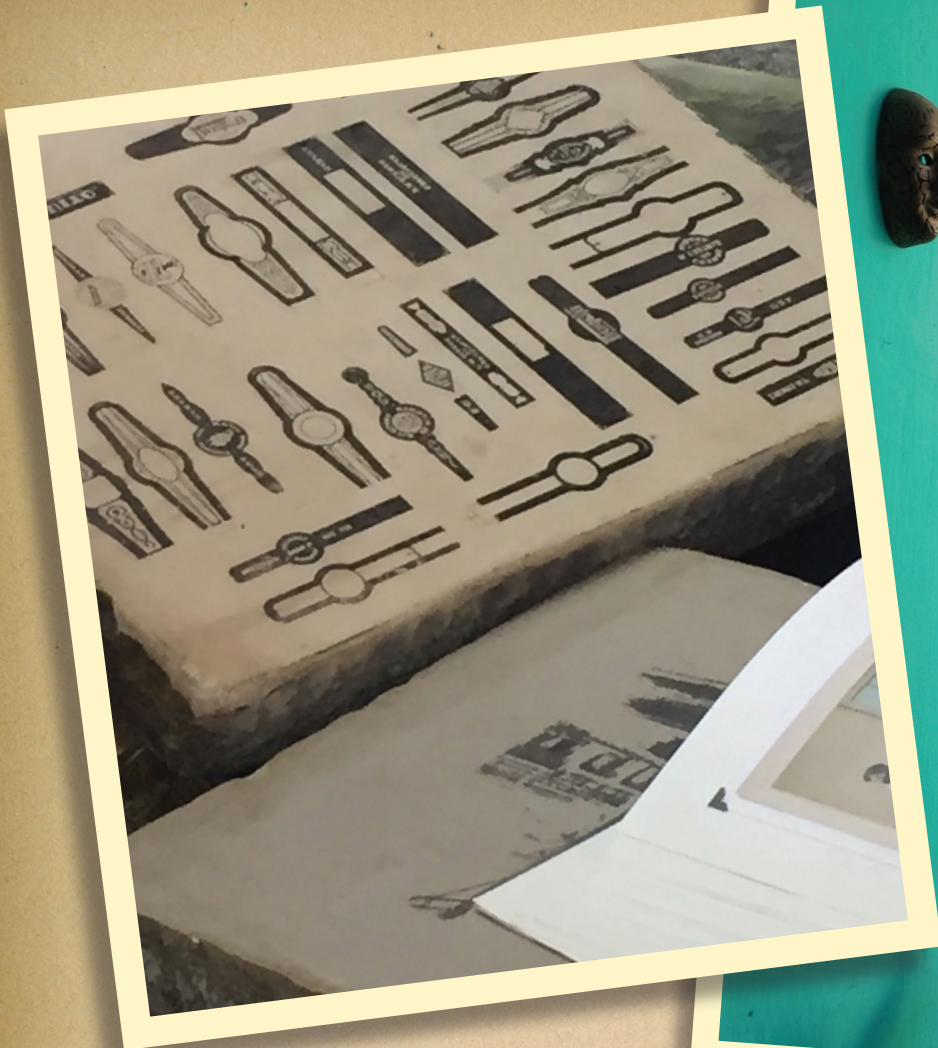
Student Eric Liu created the winning logo design that was chosen by SGC International. Now, the students are working on various other items for the conference, including the program cover and a logo for a growler that will be produced by Atlanta’s Orpheus Brewery.

With so much ahead for these students, Dibble remains confident. “The service this class has provided is wonderful. Carole always provides her students with real world experiences that shine the best light on KSU. We will be known among all of the thousands of members of the council for this work.” ❖

# Study Abroad in Cuba

In Kennesaw State University's first undergraduate study abroad trip to Cuba, students from the School of Art and Design's printmaking concentration travelled to Havana in May of 2016 to study with the Taller Grafica Experimental. The group spent a week studying printmaking with the master printers at the Taller, working in stone lithography and relief printmaking.





Photos by Patty Poulter

A highlight of the trip was engaging with artists who were preparing for an extensive exhibit on “Superheroes,” a topic that was previously prohibited in Cuba. The group attended the exhibition’s opening reception on Friday prior to learning salsa dancing, a traditional dance in Cuba.

Next, urban planner Miguel Coyula provided a history lesson about housing, infrastructure, investment and restoration programs in Cuba. The group drove around Havana—in old 1950’s cars—along the seawall by the coast of the Malecón.

Their trip to Cuba wouldn’t be complete without a visit to a working tobacco farm in Viñales Valley, considered to be the premier tobacco growing area in the world. They learned about the organic production of tobacco and how cigars are made.

Author Ernest Hemingway was not a cigar smoker, but he loved Cuba. According to "Remembering Papa" by Neil A. Grauer in *Cigar Aficionado*, "Hemingway later said that Cuba held many attractions for him--the cool morning breezes, which enabled him 'to work as well there...[as] anywhere in the world'; the nearby Gulf Stream, where he found the finest fishing he'd ever experienced while plying the waters on his 38-foot powerboat, Pilar; pigeon-shooting matches and cockfights; the 18 varieties of mango that grew on his farm; the rum that went into the famous double frozen Daiquiris--the "Papa Doble"--made and named for him at El Floridita." The group visited Hemingway's home and his favorite restaurant, both very close to the beautiful sea Cojimar.





The travellers stayed in private homes ("particulares"); it gave them a unique opportunity to engage with the Cuban families. The stay ended with a farewell group dinner at a local neighborhood restaurant or "paladar," located by a town square that houses a beautiful cathedral. Each participant took home a large array of prints, numerous photographs, and incredible memories. ❖



By Stevi Dinizio

In a highly competitive process, the KSU School of Music's Men's Ensemble was chosen to perform at the American Choral Directors Association Southern Division Conference (ACDA) this past March in Chattanooga, Tenn.

Leslie J. Blackwell, director of choral activities and professor of music and music education at the School of Music, conducts the Men's Ensemble. Recognized for her work with men's voices, Dr. Blackwell served six seasons as the artistic director of the Atlanta Gay Men's Chorus and established the annual KSU Male Chorus Day. She is also a sought-after conductor for All-State Men's Chorus throughout the Southeast.

Stephen Plate, director of the School of Music, recognized the profound opportunity for the Men's Ensemble to participate in the ACDA conference. "That the Men's Ensemble has been selected to perform has created a stir and a sense of accomplishment for all involved. Under the astute leadership of Dr. Blackwell, our choral program continues to grow and expand as we continue to train musical leaders of tomorrow," he said.

At the conference in Tennessee, the Men's Ensemble performed music by Estonian nationalistic composer Veljo Tormis, including *Kaksikpuhendus* (*Diptychon*) from *Diptych* (*Double Dedication*), *Ühte laulu tahaks laulda* (*I'd Like To Sing A Song*), and *Meestelaulud* (*Men's Songs*) including *Meeste laul* (*Men's Song*), *Teomehe-laul* (*Serf's Song*), and *Tantsulaul* (*Dancing Song*). "These songs represent a proud musical expression of the Estonian people based on runosongs, an age-old traditional song repertoire, dating back thousands of years," said Blackwell. Other works performed were *Dirait-on* by Morten Lauridsen. Newly published contemporary works by Paul John Rudoj, *Cantus* (*Yonder Come Day*) and Schmidt's *Kyrie* and *Gloria* from *Mass of a Troubled Time* concluded the program.

The 42-member KSU Men's Ensemble regularly performs an intense concert schedule focusing on a cappella works in a jazz vocal style as well as standard classical literature for men's voices. A non-auditioned choir, the Men's Ensemble is open to all men at KSU.

Learn more at [MusicKSU.com](http://MusicKSU.com). ❖





Photo by David Caselli

# WIND Ensemble @ CBDNA

**T**his past February, the School of Music’s Wind Ensemble performed at the Southern Division College Band Directors National Conference Convention in Charleston, South Carolina. The Ensemble worked with Pulitzer Prize-winning composer Joseph Schwantner and Andrew Boss, a new composer from the University of Texas at Austin.

The Ensemble was chosen among eight university wind ensembles from the Southeast to perform at the prestigious Conference at Gaillard Concert Hall. In addition, they were selected to perform as a residence ensemble for a conducting session for the participants of the Conference.

David Kehler, director of bands and professor of music, enjoyed seeing his students work with these composers. “We were thrilled to have one of the world’s most renowned and important living composers, along with a young composer just starting his career, sharing their talents and energy with our students. We got to see how those guys interact together and with the students. The students were magnificent and represented Kennesaw State University well.”

Schwantner previously served as an in-residence composer for the Chicago Symphony and the New

York Philharmonic as well as a faculty member at the Eastman School of Music. KSU music students worked with Schwantner, who was in-residence at KSU’s School of Music, to prepare and premier his piece *Luminosity*, “Concerto for Wind Ensemble” at the CBDNA Conference in Charleston. The Ensemble also premiered Andrew Boss’s piece, entitled *Tetelestai*, “A Symphony for Wind Ensemble.”

Dr. Debra Traficante, associate director of bands and director of athletic bands at KSU, was a guest conductor for the Wind Ensemble, conducting the students in *Rocky Point Holiday*, composed by Ron Nelson. Traficante also appreciates the opportunity students had to travel and work with Schwantner and Boss.

“It’s accurate to say that moments like this are truly once in a lifetime for all parties involved. I am thrilled for the ensemble members that they were granted this well-deserved opportunity, and I am humbled that I was able to witness and contribute to their growth through the process.”

In addition to the Southern Division CBDNA, the Wind Ensemble also performed at the John S. Davidson Fine Arts Magnet School in Augusta, GA and the Bobby Bailey and Family Performance Center on the KSU campus.

*Learn more at [MusicKSU.com](http://MusicKSU.com).* ❖



Margaret BALDWIN

Teaching  
Award



Photo by Robert Pack

*Margaret Baldwin, senior lecturer in the Department of Theatre and Performance Studies, has won the Felton Jenkins Jr. Hall of Fame 2016 Regents' Teaching Excellence Award for Regional and State Universities.*



By Kathie Beckett

The University System of Georgia Board of Regents review committee was impressed with Baldwin's innovative approach to teaching, and wrote, "You stood out to the committee because you use theater to promote global learning and multicultural teaching, you grasp and apply the concept of assessing learning outcomes to promote success of students, and you serve as a mentor to both faculty and students at Kennesaw State University." She was unanimously chosen as the award winner by the committee.

We talked with Margaret about her award:

**Q.** What does this award mean to you?

**A.** I am honored and thrilled to receive this award and to see this testament to the power of theatre, and the arts in general, as vehicles for engaged learning. In the arts, we teach skills essential to prepare all students for successful work and civic life beyond college. We employ teaching practices seen as essential to prepare students for successful work and civic life beyond college: hands-on learning, collaboration, critical thinking, communication, global perspectives and community engagement.

**Q.** What advice would you give to educators?

**A.** Students learn by doing, so the big question

is "how do you make the classroom a site for engaged learning?" The basic tools of theatre are really great for teaching and learning. We can take a written text—something hard for students to access—and by doing exercises that get the students up on their feet and into their bodies, they can learn those plays and embody those concepts in ways that help them learn more deeply. It's a basic tenant of performance studies that I didn't know about until I came to KSU; it is embodied learning.

**Q.** Would you like to recognize any mentors?

**A.** When I was at graduate school at University of Iowa, Erik Ehn, Anne Bogart, and Naomi Iizuka definitely inspired and influenced me. Karen Robinson has been a great mentor and collaborator at KSU. We work together to discover the connection between theatre and global learning, and those intersections where the theatre becomes the seed for conversation, dialogue, and mutual exchange that's meaningful and cross-cultural. That investigation is something that we've done together over the last ten years, and it's changed and expanded my vision of what theatre can and should do. We always ask, "How do you take it beyond the theatre? How do you take it into the world?"  
*Learn more at [KSUTheatre.com](http://KSUTheatre.com). ❖*



Ming CHEN

# Faculty Award



*Ming Chen, a professor in the Department of Theatre and Performance Studies, has been selected for the 2016 Madhuri and Jagdish N. Sheth Distinguished Faculty Award for International Achievement.*

Photos by Robert Pack



**M**ing Chen, a professor in the Department of Theatre and Performance Studies, has been selected for the 2016 Mdhuri and Jagdish N. Sheth Distinguished Faculty Award for International Achievement. Ming is a resident theatrical designer with 27 years of university teaching experience and three years of full-time professional theatre experience.

**Q.** How do you find inspiration for set designs?

**A.** Inspiration does not come from purely outside sources; it is the connection we make at the moment between our personal experiences, and external sources, including certain lines in a script, the directors' conceptual choices, the inputs from other designers on the same production team, and the visual stimuli we encounter in our daily lives and in other art forms such as those we find in museums, magazines, movies, and websites, as we look for inspirations with an active eye.

**Q.** Of your set designs, do you have a favorite?

**A.** My designs are like my offspring and I love each in different ways. The strengths of my designs may exist in providing striking visual images that hint at the deep meaning the playwrights and directors intend, in establishing environments that are suitable for their inhabitants in the play, in arousing the audiences' emotional responses at the right moments, in providing possibilities for directors to logically block the show, or even in allowing actors and lighting designers to use their art to best serve the play's demands.

**Q.** What was your most challenging theatrical set?

**A.** As a set designer, it is my responsibility to meet all kinds of aesthetical, functional, and technical challenges. I have been lucky because I have not had any un-surmountable challenges (Thanks to our capable technical director, Kenyon Shiver, who seems to have all technical solutions that my designs present.) As for solving the design problems presented to me, of course, there are some problems I solved more successfully

than others. Sitting in the audience at dress rehearsals or performances, I often ask myself, what if I had solved this problem in another way? What would be the consequence(s) this new choice may bring to the show?

**Q.** Why did you decide to make set design a career?

**A.** I have always liked drawing, painting, and architecture design ever since I was a child. I was trained to draw and paint at Shanghai School of Fine and Applied Arts, which I attended after high school. However, when I applied for a college, there was not a single fine art school in higher education in Shanghai. So I applied for Shanghai Theatre Academy instead. At the Academy, they offered classes in advanced drawing and painting, as well as set design, costume design, and lighting design. During my college years, I grew to love set design. After graduation, I was assigned to a professional company as a designer. At that time, college graduates did not need to look for a job in China; the job was assigned to them. This accidental switch to a set design career worked out for me, because as a set designer, I apply all the skills of drawing, painting, model making, and drafting. Set design is architecture and interior design in motion. It reflects how architectural and interior spaces behave after the characters have inhabited them.

**Q.** What does the future hold for set design?

**A.** Theatre has always been a reflection of what is happening in society. The discovery of perspective painting in the Renaissance period brought two-dimensional sets that created the illusion of three-dimensional "real life" environments on stage. The invention of electric lighting made it possible for the designers to create sets that look and feel like a slice of life. Today's computer technology, LED technology, and various sensing technology all have a strong impact on the way designers think and create. New technological inventions will certainly have a place in set design of the future. In addition, stage sets of eclectic styles, multi-cultural influences, and interdisciplinary approaches are some of the current trends in the field. ❖

By Kathie Beckett

# Rick LOMBARDO

## Spring Awakening



*Grappling with teen's sexual awakening and the opposing teachings of society, the musical addresses controversial content in a straightforward manner. Director Lombardo, chair of the Department of Theatre and Performance Studies, did not shy away from the contentious subject matter.*

Photos by Robert Pack

“There are not enough people who talk to each other, who talk across the divide, who engage with someone who has a different point of view...”



By Stevi Dinizio

Students from the Department of Theatre and Performance Studies recently performed the rock musical *Spring Awakening*. Through the eyes of repressed teens in 19th century Germany, *Spring Awakening* deals with issues of teen pregnancy, loneliness, and suicide, among other topics.

Grappling with teen’s sexual awakening and the opposing teachings of society, the musical addresses controversial content in a straightforward manner. Director Rick Lombardo, chair of the Department of Theatre and Performance Studies, did not shy away from the contentious subject matter.

“Some folks get concerned when art wants to... look at, discuss, and unpack some of the more challenging and complex aspects of human interaction, especially when those topics are politically or socially controversial,” he said.

Students were inspired by the work of Sonya Tayeh, who produced the original choreography for the play and created Emmy-nominated work for Fox TV’s *So You Think You Can Dance*.

Students worked with Eryn Murman, previously a member of the Broadway company of the original production of *Spring Awakening*, who spent two

weeks coaching the KSU cast. “I’ve been totally inspired by the KSU students: they are incredibly hard working, super respectful and really passionate about their craft,” said Eryn.

Viewers of *Spring Awakening* were given a pre-performance orientation of the play’s topics and also the opportunity for post-performance discussion. Many teachers said these conversations opened their student’s minds because they had never experienced such powerful themes in a dynamic and appealing way. Lombardo recognized the benefit of conveying these themes through the stage platform.

“There are not enough people who talk to each other, who talk across the divide, who engage with someone who has a different point of view. Only through discussion, and examination, can we move together as a nation. Art gives us a vehicle and a narrative in which to do this.”

*Spring Awakening* has won six Tony Awards, including Best Musical, since it opened on Broadway in 2006; the original cast album won a Grammy Award. The play was performed at KSU in March 2016.

Learn more at [KSUTheatre.com](http://KSUTheatre.com). ❖



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