



COLLEGE OF THE ARTS 2016-17

# FLOURISH

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Photo by Ammarie Van Wetering, DV Photo Video



# WE CHANGE LIVES.



Patty Poulter  
Dean, College of the Arts

**A**s I look back to the 2016-2017 academic year, I am reminded of how much we have to celebrate in the College of the Arts. It has been an incredible year, and I am so proud of our students, our faculty and staff, and particularly our donors.

Our donors make it possible for students to not have to work two or three jobs while enrolled as full-time students. Our donors make it possible for our students to pay tuition, to buy books, art supplies, violin strings, or toe shoes. This past year, our incredible donors have been extremely generous to the College of the Arts.

I would like to especially thank Kathy Scott for her endowment of \$500K for the School of Music; in her honor, we have named the music rehearsal hall the “Katherine Scott Rehearsal Hall.” Thank you, Chet Austin, for your allocation of \$220K to the College. Thank you, Cheryl Baer and Cam and Marti Graham, for your scholarships in Theatre. The Grahams also established a legacy scholarship in the Department of Dance.

The Department of Dance has raised in excess of \$40K through the KSU Dance Theater Endowment Fund. It’s been an amazing year for Dance as they opened the KSU Dance Theater on the Marietta campus in March, 2017. The establishment of this theater was named by the *Atlanta Journal Constitution* as one of its “Top 10 Things to Look Forward to in 2017.”

Printmakers around the world looked forward to 2017 as KSU’s School of Art and Design hosted the Southern Graphics Council International Conference on our campus with great acclaim and with astounding success. Success may look easy, but it’s the behind-the-scenes hard work that brings it to fruition.

Take, for example, the lecture/concert *Songs Not silenced: Music Forbidden in the Holocaust*. Dr. Laurence Sherr’s hard work continues to be important and highly-impactful. We were honored to have descendants of two of the composers with us, as well as Ambassador Judith Varnai Shorer, Consulate General of Israel to the Southeast.

Another highly-impactful production was the Department of Theatre and Performance Studies’ successful run of Anton Chekov’s *Three Sisters*. Directed by Rick Lombardo, with set design by Ming Chin and lighting design by Rebecca Makus, *Three Sisters* was produced as part of the Year of Russia. Costume designer Erik Teague (KSU 2008) was named as one of “6 Theatre Workers You Should Know” by *American Theatre*.

Our students are fully engaged in the arts. We are so proud of 14 student original research and creative projects that were presented at the 2017 National Conference on Undergraduate Research (NCUR) in Memphis. Research from the College of the Arts represented 33% of all research selected for presentation from KSU at NCUR, the highest number of accepted projects from any of the academic colleges. The average GPA for COTA students is 3.3, reminding us the College of the Arts comprises highly-engaged student artists.

Our students are performers and exhibitors, and they are also researchers and scholars. No matter how much the College of the Arts grows, we will always be student-centered. We know that the arts change lives. It is happening every single day in all of the departments of the College of the Arts. We help students create and engage in the arts; it’s part of the quality of life and our culture. Thank you for being a part of the College of the Arts and making the world a better place.

A stylized, handwritten signature in black ink that reads "Patty".

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

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College of the Arts  
Kennesaw State University  
Box #00304  
1200 Chastain Rd. NW Ste. 304,  
Kennesaw, GA 30144  
470-578-3214

Samuel S. Olens  
President

W. Ken Harmon  
Provost/  
Vice President for Academic Affairs

Patricia S. Poulter  
Dean, College of the Arts

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Kathie Beckett  
Director,  
Marketing and Communications

Joshua Stone  
Designer

Shane McDonald  
Photographer

Brenda Curtis  
Production Assistant

**On the Cover:**

*Clockwise from top:* Drummer Jonathan Pace, saxophonists Michael Opitz and Brandon Radaker, bassist Brandon Boone, and guitarist Patrick Arthur posed before their Jazz Combo I Performance; the same students are also featured on an upcoming Jazz CD.

# MARIETTA DANCE THEATER





By Robert S. Godlewski

**K**ennesaw State's new 450-seat Dance Theater on the Marietta Campus is the Atlanta area's first theater designed specifically for dance and is the new performance home for the KSU Dance Company.

The Dance Theater is equipped with a permanently installed sprung Marley dance floor and state-of-the-art theatrical lighting and audio system.

"Kennesaw State's multifaceted arts and culture programs not only enhance and enrich our campus community, they contribute substantially to our vibrant regional culture," said Kennesaw State President Sam Olens. "This new Dance Theater adds yet another dimension of artistic richness to our campus and the Greater Atlanta community."

Kennesaw State's Dance Theater is the culmination of an intensive construction/renovation project to transform the existing proscenium theater into an ideal venue for dance. Located in the Joe Mack Wilson Student Center on the Marietta Campus, the original multi-purpose theater was built in 1962.

During the past six months, construction crews have added a new proscenium arch to bring the stage closer to the audience, extended the depth of the stage and installed a new lighting grid to support a dynamic dance-lighting system. A new HVAC system, comfortable seating and sound-absorbing wall treatments completed the transformation.

"Our new Dance Theater will help fill a void for choreographers and local dance companies by providing an affordable performance venue fully equipped for the presentation of concert dance," said College of the Arts Dean Patty Poulter.

Developed by Ivan Pulinkala, founding director of the Department of Dance at Kennesaw State, the facility will serve as a rental performance venue for dance in the region under the care of a resident technical director. It also will host student organizations and University functions.

The Dance Theater opened March 24 with the premiere of Pulinkala's new work *Metamorphosis*. The 45-minute work featured 19 dancers from the KSU Dance Company. Set to an original instrumental score by music major Eric Ramos, and an original choral score by Michael Engelhardt, *Metamorphosis* included 60 singers from the KSU Chorus, conducted by Leslie Blackwell. David Tatu designed the lighting, Ming Chen designed the scenery, Elena Rao designed the costumes, and Rebecca Makus designed the visuals.

"*Metamorphosis* evoked both the metaphorical transformation of people through the power of knowledge, as well as the physical transformation of the venue into a dance theater," Pulinkala explained. ❖



# KATHERINE SCOTT REHEARSAL HALL



## Katherine Scott Endows Music Hall

**E**ncouraged at an early age by her mother, Katherine Scott has always had a passion for music and the arts, and she recently donated \$500,000 to Kennesaw State University's School of Music to establish the Katherine Scott Rehearsal Hall Endowment. She hopes her gift will give students greater access to creating music and transforming their lives for the better.

Growing up in Indiana, Scott studied piano and voice with her sister, igniting her passion for music and the arts, and spurring her decision to endow the rehearsal hall. Things began to crystallize during a visit to KSU last summer for the Star-Spangled Spectacular on the Kennesaw Campus Green.

"I came for a picnic on the grass and to listen to the band and orchestra," said Scott, who lives in Buckhead. "We stayed to watch the fireworks later, and I just loved being here. It was then I knew I wanted to do something for Kennesaw State's music students, and so I followed my passion."

Standing beside one of two enormous Steinway & Sons concert grand pianos in the Dr. Bobbie Bailey and Family Performance Center, she said, "I love pianos, and these Steinways are so special because they're like beautiful pieces of art." The School of Music held a special naming ceremony on the Bailey stage as pianist Robert Henry played the instrument. "This is, indeed, a special day for me."

Scott's gift will provide financial support for the School of Music's programs, upkeep of the 3,600-square-foot rehearsal space in the Center and help to maintain the school's 47 Steinways. Kennesaw State has been classified as an All-Steinway School since 2007. In recognition of her endowment, the College of the Arts named the Center's rehearsal hall in her honor.

College of the Arts Dean Patty Poulter thanked Scott for her generous gift. "A gift like yours, Kathy, will help our students attain their dreams of becoming musicians, teachers or even composers. I cannot tell you how much we appreciate this."

School of Music Director Stephen W. Plate praised Scott for her support for "one of the busiest rooms on our entire campus. This hall is used for student rehearsals, including the KSU band, orchestra, chamber musicians, and opera students—and when someone isn't rehearsing in it, it is used as a classroom."

During the past year, more than 1,200 music majors and almost 90 faculty and professional staff members booked sessions in the rehearsal facilities.

"Our faculty and staff members are devoted to the development of music education, performance and scholarship," said Plate. "Kathy, your gift will change lives around here for a long, long time." ❖

*Photo, left to right: Stephen Plate, Director of the School of Music, Katherine Scott, and Patty Poulter, Dean of the College of the Arts.*



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

### **Austin-Burruss Endowment**

Chet Austin, a KSU Foundation Trustee and long-time supporter of KSU, has redirected funds from his endowment to the College of the Arts Dean's Fund. The gift will give Dean Patty Poulter and all future deans the flexibility to respond to the needs of the college as they arise.

### **Cheryl and Ron Baer Endowed Scholarship in Theatre and Performance Studies**

Cheryl is a longtime supporter of local theater, as was her late husband, Ron. Cheryl endowed a scholarship in Theatre and Performance Studies to help the next generation of theater artists develop their craft.

### **College of the Arts Cup of Kindness Scholarship**

Dean Patty Poulter started a scholarship to provide emergency assistance to students in need. Support for this scholarship comes primarily from faculty and staff, who donate the monthly cost of their morning coffee. All donations are welcomed.

### **Dr. Bobbie Bailey Endowed Music Scholarship**

Funds were redirected to the endowed scholarship in Dr. Bailey's name by her executrix and sister, Audrey Morgan.

### **Mary and Bruce Clayton Music Scholarship in Honor of Sam Skelton**

In honor of SOM faculty member Sam Skelton, Bruce Clayton has endowed a music scholarship for students pursuing a jazz concentration. Mr. Clayton is honoring his late wife Mary with this scholarship as well as paying tribute to their grandson, a recent KSU graduate in Music with a concentration in jazz.

### **Patricia and Todd Campbell, Dean's Fund**

Patricia and Todd Campbell donated to the Dean's Fund which supports scholarships and gives the Dean flexibility to respond to the needs of the College and its students. Patricia sits on the College of the Arts board.

### **John Gentile Performance Studies Endowed Scholarship**

Dr. Kathryn T. Farley and Dr. Richard J. Lipton have established an endowment in honor of Dr. John Gentile, Professor of Theatre and Performance Studies. The scholarship supports a student in theater with a preference for a student in the Performance Studies concentration.

### **Thomas and Barbara Hughes, Dean's Fund**

Tom and Barbara Hughes donated to the Dean's Fund which supports scholarships and gives the Dean flexibility to respond to the needs of the College and its students. Tom sits on the College of the Arts board.

### **Lillias B. Prillaman Visual Arts Endowed Scholarship**

Lillias and Bob Prillaman endowed a scholarship in the School of Art & Design in honor of Lil's beloved grandmother, Lillias Bidwell, who was an artist and a passionate supporter of the arts.

### **Katherine Scott Rehearsal Hall Endowment**

Katherine Scott's generous gift in support of the School of Music has been recognized by naming the Katherine Scott Rehearsal Hall.

### **Ten for Ten School of Music Faculty and Staff Scholarship**

Faculty and staff in the School of Music have set up an annual scholarship with contributions of \$10 a month for ten months a year.

### **Mary Ursits, Dean's Fund**

Dr. Mary Ursits wants to help students, so she made a special gift to the Dean's Fund, which gives Dean Poulter the flexibility to provide scholarships or assist students.

### **Jim and Ann Wallace Theatre and Performance Studies**

Jim and Ann Wallace, who recently revealed themselves as the donors who endowed the Onyx Theatre, gave an additional gift to Theatre and Performance Studies for program development.

### **KSU Marching Owls Annual Scholarship**

Jeff and Terri (Davis '84) Wigley are excited that KSU now has a marching band. Terri played in her high school band, but missed out on that experience at KSU. Jeff and Terri's scholarship is the first for the Marching Owls.

### **Susan & Horace White Annual Music Scholarship**

Susan and Horace White started an annual scholarship to support students in music with a preference to students in piano or voice concentrations.

Want to give? Visit <http://arts.kennesaw.edu/give/donate.php>

# SHARING SUCCESSES

## Chet Austin



By Kathie Beckett

Chet Austin has a few things that really bother him, and one of those is hearing of students who are in distress.

He explained, “Patty [Poulter] told me a story or two of the problems some of her students were having, including a girl who was sleeping in her car. That really bothered me because I have been lucky, and I know I have been lucky.”

Austin decided to do something about it, and allocated approximately \$220,000 (out of a larger university endowment) to the College of the Arts. This gift will enable Patty Poulter, Dean of the College of the Arts, to help students in need.

Chet and his late wife Hazel have been supporters of KSU for many years, and were recently honored by having a building named after them: The Chet and Hazel Austin Residential Community opened its doors in August 2012 to more than 1,100 upperclassmen.

Lifelong Cobb County residents and the parents of three children, Chet and Hazel were married for over 60 years; she passed away in the fall of 2016. Chet’s career began in the military, having attended Georgia Military College and serving in the Navy from 1945 to 1947. In 1954, they joined their lifelong friend Al Burruss at Tip Top Poultry, a small business venture that would later become one of the leading companies in the poultry industry. When Burruss passed away in 1986, Chet took over leadership at Tip Top Poultry until his retirement in 1999.

He explained, “I have been lucky enough to be in business with a great businessman. We were in a kind of business that was unique. Not many people know how to cook an old hen anymore, so we [at Tip Top Poultry] had to get into the cooking business for them.”

Poulter said, “This generous gift will help assist many students, whether they need food, shelter, or tuition assistance.” Austin believes that it would make his late wife Hazel very proud. He added, “She never said, ‘No, don’t give that away, don’t do this or that,’ because she was very generous.”

Austin’s multi-dimensional career spans decades and includes widespread community involvement, much of which has been with Kennesaw State University. He has been a trustee for over 12 years and remains on the advisory boards for KSU’s College of Continuing Education (CCPE) and the Osher Lifelong Learning Institute (OLLI).

He has received extensive recognition for his involvement with Kennesaw State, including the Edwin Zaban Prize for Entrepreneurial Spirit and the Chairman’s Award; in addition, the CCPE named its youth academy in his honor. The Austins established an endowment fund that provides support to CCPE and OLLI, as well as endowed scholarships for members of the Leaders In Kennesaw (LINK) program. Chet has also supported scholarship programs that benefit Coles College of Business and KSU Athletics. ❖

Photo by Ashley Schenck



# Bob & Lil Prillaman

Lillias Prillaman, Dean Patty Poulter and Bob Prillaman sign a new endowed scholarship for the School of Art & Design in honor of Lil's beloved grandmother, Lillias Bidwell.



Photo by Ashley Schenck

# Marti & Cam Graham

Left to right: Patty Poulter, Marti and Cam Graham are joined by Ivan Pulinkala, Chair of the Department of Dance, and Rick Lombardo, Chair of Theatre and Performance Studies. The Grahams endowed one scholarship in TPS and another scholarship in Dance through planned giving.



Photo by Ashley Schenck

# Audrey Morgan

Audrey Morgan (center) meets the Jack and Audrey Morgan scholarship students in Music and Nursing, and the Dr. Bobbie Bailey scholarship students in Music and Women's Softball. Mrs. Morgan is a sister of the late Dr. Bailey. Joining them are Vaughn Williams, Director of Athletics, Mark Tillman, Dean of the WellStar College of Health and Human Services, Stephen Plate, Director of the School of Music and Patty Poulter, Dean of the College of the Arts.



Photo by Ashley Schenck

# THANK YOU

## **ENDOWMENTS AND SCHOLARSHIPS IN THE COLLEGE OF THE ARTS 2017**

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Cheryl and Ron Baer Endowed Scholarship in Theatre and Performance Studies  
Dr. Bobbie Bailey Endowed Music Scholarship  
Florence B. Beddingfield Memorial Arts Scholarship  
Fred D. Bentley, Sr. Scholarship  
Dr. Leslie J. Blackwell Annual Scholarship in Choral Music  
Eric and Gwendolyn Brooker Endowed Voice Scholarship  
Flo Bruns Memorial/Women's Commerce Club Scholarship  
Geraldine Barmore Clayton Music Scholarship  
Mary & Bruce Clayton Music Scholarship in honor of Sam Skelton  
Cobb County Music Teachers' Annual Scholarship  
College of the Arts Cup of Kindness Scholarship  
John and Linda Cooke Faculty Award  
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KSU Marching Owls Annual Scholarship
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Michael Edwin Lips II Memorial Arts Endowed Scholarship  
Robert and Alivia Lipson Endowed Arts Scholarship  
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Audrey and Jack Morgan Music Scholarship  
Dr. Oral L. Moses Endowed Scholarship  
Robert and Cheryl Moultrie Endowed Arts Scholarship  
Lillias B. Prillaman Visual Arts Endowed Scholarship  
Mattie Borders Proctor Fellowship for Undergraduate Instrumentalists  
Tena E. Redding Endowed Arts Scholarship  
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Katherine Scott

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Chet Austin

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Photo by David Caselli

# Gem of a Donation

*Jim and Ann Wallace endow Onyx Theater*

By Robert S. Godlewski

**T**he anonymous couple behind one of the most significant gifts in the history of the Department of Theatre and Performance Studies stepped into the limelight on March 22, almost five years to the day after secretly bestowing a \$250,000 gift to name Kennesaw State's then-new black box theater as the Onyx Theater.

During a special ceremony in the Stillwell Theater to reveal the donors' identities, College of the Arts (COTA) Dean Patty Poulter thanked Jim and Ann Wallace of east Cobb for "this transformational gift, which has allowed lots more people to enjoy the art of live performance in this vital and creative space where numerous stories have been told."

The Wallaces officially acknowledged the well-kept secret that has had many people guessing since March 25, 2012, when Kennesaw State unveiled the theater's new name. Speaking for the couple, Jim explained the Onyx name was chosen to inspire student thespians to shine out of the darkness like the namesake gemstone.

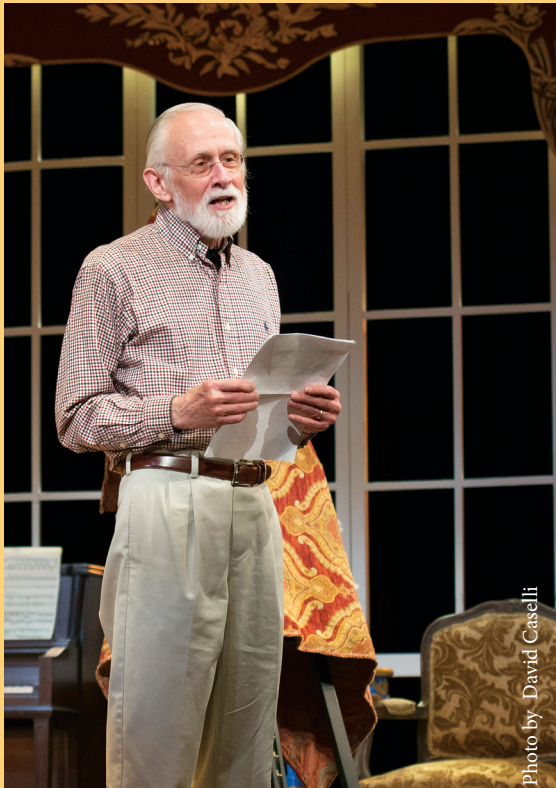
"The name dignifies the space by associating its blackness with a gemstone, a transformation into that which is precious," he said. "So, it is a space for transforming students into actors, writers, designers and directors whose talents shine like a gemstone."

One of those students who would himself be transformed was none other than Jim Wallace. After retiring from IBM, Jim discussed with the then COTA Dean Joe Meeks the idea of enrolling at Kennesaw State to study acting.

"Jim told me that he was interested in returning to college to finally pursue a second degree and fulfill his passion for acting by becoming a theater major," Meeks said.

The Wallaces had known Meeks for almost 20 years at that point. Meeks had provided private piano lessons for their then 12-year-old son, Martin. Martin, who studied with Meeks until he graduated from high school, is now a performer and composer in New York City.

Speaking during the Onyx Theater recognition ceremony before a packed house of students, faculty and staff, Jim explained the impetus for



the \$250,000 naming gift had come from Meeks. “For most of our lives, the idea of being able to make a major financial gift was simply unimaginable, that is until Joe Meeks gently suggested the possibility,” Jim said.

Jim told the audience, “Most of us spend our lives seeking things that will make us happy. But once we obtain whatever it is we think will make us happy – that new BMW, those fancy tennis shoes – we find that the happiness is short lived,” he said. “Some other desire takes its place. But that hasn’t been the case with this gift.”

“The joyous feeling has been long lasting. Why? I think it’s because this is about caring about people, not things.” ❖

*“The joyous feeling has been long lasting. Why? I think it’s because this is about caring about people, not things.”*

## Cheryl Baer Scholarship in Theatre and Performance Studies



*Top image, left to right: Cheryl Baer and Patty Poulter, Dean of the College of the Arts, prepare to sign Cheryl’s new scholarship in Theatre and Performance Studies. Bottom image, left to right: Rick Lombardo, Chair of the Department of Theatre and Performance Studies, Cheryl Baer, and Patty Poulter.*

Photos by Ashley Schenck

YEAR OF

RUSSIA

2016-2017

ГОД РОССИИ



## T&PS Stages Chekhov's *Three Sisters*

By Keaton Lamle

**K**ennesaw State University's Department of Theatre and Performance Studies staged a production of Anton Chekhov's 1900 play, *Three Sisters*, in March, in accordance with the year of Russia, KSU's 32nd entry in the annual country study program. Though Chekhov's drama takes place across the globe a century ago, the cultural tensions depicted in *Three Sisters* have never been more relevant to modern American life.

The play, a foundational text of modern theatre, follows the urbane Prozorov family after being transplanted from cosmopolitan Moscow to provincial Russia in the decades preceding the Bolshevik Revolution. Trapped in what they perceive as a backwater burg, the Prozorov sisters pine to return to aristocratic life in the city. By contrasting his characters' hopes and dreams with their inability to control their changing circumstances, Chekhov achieves an unflinching look at the absurdities of life in *Three Sisters*.

While marginally appreciated during his lifetime, Chekhov's plays and stories have been cemented into the canon of World Literature since his death. One reason for this critical reappraisal is the remarkable psychological realism present in the author's work. Rick Lombardo, the play's director, agrees, adding that, "the inner lives of the characters in *Three Sisters* are incredibly rich," and the cast has consequently found it helpful to

explore the sophisticated conflicts the Prozorov sisters and their embattled lovers confront. Jim Wallace, who plays Chebutykin, calls this challenge the most enjoyable part of the process, noting that "Plays are meant to be seen and heard, and it is so rewarding to participate with everyone involved in the production to bring the characters on the page to life."

Connecting with the characters from Chekhov's turn-of-the-century masterpiece likewise isn't as difficult as it might seem—for cast members or modern audiences. "The characters in *Three Sisters* are living in a moment of impending upheaval," explained Lombardo. "There is also an unsettling feeling of uncertainty many in our society are feeling today, which makes us feel close to Chekhov's characters. We fear and obsess about the same things - happiness, love, purpose and mortality." Ultimately, Lombardo said, the experience of large-scale social change is continuous and universal, making 2017 a perfect time to rediscover *Three Sisters*.

Yet, despite the general dissatisfaction of the play's central family, *Three Sisters* isn't necessarily bleak. "Modern audiences love *Three Sisters* because it's funny; it's a comedy," explained Shannon Murphy, a sophomore, who plays Masha, the middle Prozorov sister. "These characters laugh until they cry and cry while they laugh. How much more human can you get?" ❖



“Modern audiences love *Three Sisters* because it’s funny; it’s a comedy,” explained Shannon Murphy, a sophomore, who plays Masha, the middle Prozorov sister.

*Photo, opposite, left to right: Alice Garriga, Shannon Murphy, and Haley McFadden. Photo, above, left to right: Haley McFadden, Shannon Murphy, and Samuel Chase.*



# DEAN SPINS BONE RECORDS

By Keaton Lamle

**I**t seems safe to say that a Russian worker hurt on the job in 1935 couldn't have imagined that X-ray images of his injury would be spinning at 78 rotations per minute in Atlanta, Georgia in 2017. And yet, this is happening. A circular cutout displaying some poor sap's busted-up skull rotates, transferring the vibrations of Andre Claveau's 1950 recording, "Domino," to a stylus and subsequently out through a pair of speakers. Commonly referred to as, "bone records," these artifacts caught the attention of Patty Poulter a few years ago.

The Dean of the College of the Arts, Poulter sought to explain this improbable chain of events to a packed auditorium on February 9, 2017, as part of the year of Russia, Kennesaw State's 32nd entry in the annual country study program. The lecture, entitled, "Bone Records: The Story of Censorship, X-ray Film, and Bootleg Music in Soviet Russia," provided an insightful glimpse into Stalin's oppressive reign over the twentieth-century superpower, specifically the lengths

citizens resorted to in their resourceful quest for western music.

"Having one of these," Poulter said, holding a thin, gray disc emblazoned with an X-ray image of a human ribcage, "could've landed you in a Gulag [Siberian labor camp] for a minimum of five years." Poulter explained that this strange combination of medical imaging and music developed as a result of mid-century Russia's strict demonization of the west. Stalin's government banned music for a variety of reasons, ranging from a general feeling that provocative western styles— Jazz, Boogie-Woogie, and Rock 'n' Roll in particular— would lead Soviet citizens into decadence, to the specific prohibition of work by Russian artists who had spoken against the totalitarian Soviet regime. These restrictions, combined with a shortage of vinyl, led to what Poulter classifies as, "an entire underground making records on X-ray film." For thousands of





Russians, this underground network would provide a rare window into the wider world.

Dubbed, “music of the bones,” these flimsy X-ray records were copied from source material smuggled in by sailors or children of the ruling class, or anybody who had contact with America or Europe. Bootleggers would then take advantage of discarded film, cutting the final products on improvised homemade lathes. Despite their limited frequency response and “hissy” playback, these analog recordings were distributed amongst the *Stilyagi* (Soviet Russia’s answer to hipster culture), often in trades for government commodities. This black market of forbidden songs thrived from the 1940s through the 1960s, developing to the extent that especially talented bootleggers like Ruslan Bugaslovsky started their own record labels, complete with stamped logos and illicit distribution networks.

Poulter learned of the bone record phenomenon a few years ago and began scouring the Internet for recordings, which she buys from eastern European sellers. While the records initially fetched only a pint of vodka or a couple of rubles, the X-ray discs now range in price from a hundred dollars for run-of-the-mill recordings, to a thousand or more for cleanly-dubbed copies of The Beatles or Ella Fitzgerald.

Ultimately, Poulter argues, these artifacts are more than morbid curiosities from an era of bygone oppression; they exist as perpetual reminders of human pragmatism and the unlikely trajectory of history. “As I hold a bone record in my hand... I imagine a person visiting his or her physician 65 years ago. Somehow, [the x-ray] has not only lasted through the Cold War and the break up of the Soviet Union, it has made its way over 8,000 kilometers to my living room. I have a picture of the inside of a person that provides tangible, aural evidence of the lengths people will go to for art. Nothing was wasted.” ❖



From KSU to the Glenn Miller Orchestra

*As DeSousa travels with the Glenn Miller Orchestra, he can still look back and pinpoint how the School of Music impacted him and prepared him for his musical career.*



By Keaton Lamle

**I**n January 2016, School of Music alum and trombone player Michael DeSousa joined the prestigious Glenn Miller Orchestra. DeSousa was encouraged by one of his teachers, artist-in-residence in trombone, Tom Gibson, to apply for the orchestra position.

“He sent me all the info about the gig and I prepared some recordings to send to the [Orchestra’s] road manager. Fortunately, I was selected and I joined up with the band [last January].”

The Glenn Miller Orchestra formed in 1938 and has performed in countries all over the world, including England and Japan. But before DeSousa started his musical career with the globetrotting orchestra, he began playing the trombone in the fourth grade as kind of a happy accident.

“My mom wanted to get me involved in some school activities so I could meet other kids. There were a lot of clubs and activities to

choose from but I was determined to join band. I actually tried out on saxophone and it wasn’t the best fit but there were plenty of open spots for trombone.”

As DeSousa travels with the Glenn Miller Orchestra, he can still look back and pinpoint how the School of Music impacted him and prepared him for his musical career.

“One of the lessons that the [School of Music] taught me that I would deem of the utmost importance is professionalism. Most, if not all, of the faculty at KSU are well-known players in the area and they bring an added perspective on how to navigate the music business as a player. Along with sight-reading and fundamentals, punctuality and the ability to follow directions have been my most used skills while out on the road.”

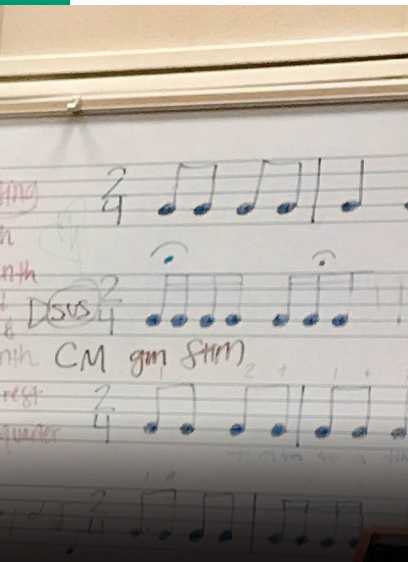
DeSousa plans to continue playing with the Glenn Miller Orchestra as well as working as a freelance trombonist and pursuing a graduate degree in music. ❖



Shannan O'Dowd



*O'Dowd, who received her B.M. in music education (choral emphasis) in 2016, attributes her first year success to two things: her love of music, and the positive experiences she accumulated as a student choir member.*



By Keaton Lamle

Over the course of a long career in the public school system, a high school choir director can probably expect to have at least one year in which their choirs unanimously receive “superior” ratings. They may even have the privilege of sending standout singers to participate in All-State chorus. On rare occasions, the director may get to accept invitations for the choir to perform in rarified historic venues like Carnegie Hall. A few might even experience the honor of having their work recognized with an award from the state in which they teach, emphasizing excellence in pedagogy and performance.

But it seems extremely rare for all of these honors and opportunities to befall a single high school choir director in a single year, and rarer still for such a banner year to occur in an educator’s ‘rookie season’ on the job. And yet, this is precisely the case with Kennesaw State School of Music alumna, Shannan O’Dowd, whose first year as director of the choral program at Johns Creek High School was—to put it mildly—wildly successful.

O’Dowd, who received her B.M. in music education (choral emphasis) in 2016, attributes her first year success to two things: her love of music, and the positive experiences she accumulated as a student choir member. “The KSU School of Music prepared me to teach,” the magna cum laude KSU graduate explained, “and ultimately molded me into the teacher and musician I am today...everything from basic classroom management techniques to skills that give me the

capability to make music live and breathe with my choirs. Under the direction of Dr. Blackwell and Dr. Mann, I became an artist who truly understood the intent behind music.”

That training translated to tangible results, including an invitation to perform at Carnegie Hall later this year as part of the venue’s 35th concert season, and a 2017 Shuler Award for Music Direction in the state of Georgia, recognizing O’Dowd’s excellence in helping Johns Creek High School’s production of “Cinderella.” The first year director credits her students and staff for helping her win the award, but admits that, “it felt absolutely incredible to have my work recognized. I never expected to be on that stage accepting a Shuler award for my first musical so I was surprised... it was the most amazing feeling to know that our work was appreciated and deemed award-worthy.”

Dr. Leslie Blackwell, Director of Choral Activities said, “I am so proud of the powerful and positive impact that Shannan is having on the lives and musical education of her students. Her impressive accolades this first year of teaching makes this ‘her Cinderella year.’”

Kennesaw State’s program coordinator for music education, Alison Mann (one of O’Dowd’s former professors), said she isn’t surprised by her student’s early success. “Shannan has a magnetic personality and is a natural teacher and performer,” Mann explained. “I knew this combination would create great successes for her this year...I am excited for Shannan and proud that she is a KSU choral music education graduate.” ❖



# Alumnus Tours with The Count Basie



*“Many of the charts are written one way, but interpreted and played another,” Boone observed. “Things like that can only be learned from playing with musicians who are deeply rooted in the tradition of the band.”*



# Orchestra

By Keaton Lamle

In the course of his studies at Kennesaw State University, Robert Boone often found himself interacting with the work of jazz legend Count Basie. It would be almost impossible to pursue an education in jazz drum-set without running into the big band pioneer.

“Justin Chesarek had me transcribe and practice tunes from the Count Basie repertoire,” Boone explained. “And Sam Skelton had the jazz ensemble play certain Basie charts that are essential to know as a professional musician. I am forever grateful to both of these instructors for steering me on the right path.” And yet, while these exercises may have seemed purely academic at the time, they would serve to prepare the Louis Armstrong Jazz Award recipient for an exciting opportunity.

Boone, who received his B.A. in music performance from KSU in 2013, got the call to tour with the Count Basie Orchestra late last year. The invitation came after Boone participated in a Basie tribute concert during his graduate studies at Florida State. (Boone is pursuing his M.A. in jazz studies.)

An FSU jazz trumpet professor who serves as the leader of the Basie Orchestra, Scotty Barnhart, was instrumental in the show’s production. About a year

after the concert, Barnhart called Boone to extend an invitation to tour with the band.

The tour, which Boone calls, “a huge blessing and incredible honor,” entailed two weeks on the road, including shows in New York at the famed Blue Note venue, as well as stints in Tokyo and Nagoya, Japan. While Boone was familiar with many of the band’s tunes from his studies, the experience of navigating the songs with the Count Basie Orchestra was altogether different.

“Many of the charts are written one way, but interpreted and played another,” Boone observed. “Things like that can only be learned from playing with musicians who are deeply rooted in the tradition of the band. Some of the members have been in the band since Mr. Basie passed away in 1984.” Boone emphasizes that among such seasoned players, his main goal was to learn while fulfilling his role in the band.

Boone and the Count Basie Orchestra are set to hit the road throughout 2017, playing shows in New York, California and Colorado, among others. Between touring, teaching private students, and filling the drum throne for a variety of groups throughout Atlanta and the greater southeastern U.S., it looks to be a busy year for Robert Boone. ❖

# 11<sup>TH</sup> ANNUAL COLLAGE CONCERT

RAISES FUNDS FOR  
MUSIC SCHOLARSHIPS

Photo by Annmarie Van Wetering, DV Photo Video

## *COLLAGE 2017 BY THE NUMBERS*

**11<sup>TH</sup>** Annual Collage Event

**2** Performances





By Dan Hesketh

On Saturday, February 4, 2017, the School of Music presented the 11th Annual Collage Concert featuring School of Music soloists, chamber groups, and ensembles performing together as part of a single, collaborative program. This signature production is held each spring and is a major fundraiser for supporting scholarships for music students. The 2017 event welcomed nearly 800 patrons to campus for two exciting performances and was the most successful Collage event to date in raising scholarship funds.

As in years past, Morgan Concert Hall was transformed using special staging and lighting effects to deliver an immersive visual experience as accompaniment for a selection of rapid-fire, vignette performances. The program featured over 200 student and faculty performers who presented a variety of works for band, orchestra, choir, jazz band, percussion, and assorted soloists.

This year's unique program featured many exciting selections, including Ruth Moody's *One Voice* performed by Women's Choir with classical guitar and hammered dulcimer, the finale from Rachmaninoff's Piano Concerto No. 2 featuring pianist Robert Henry with the KSU Symphony Orchestra, and jazz guitarist Trey Wright's original composition *Sitting Still* performed with KSU Jazz students and faculty.

The School of Music and College of the Arts would like to extend special thanks to the dozens of sponsors who generously supported Collage 2017, including the following *Premier Level* sponsors: **John and Linda Cooke, Dorothy G. Keith,** and **Ellis and Betty J. Malone.** ❖

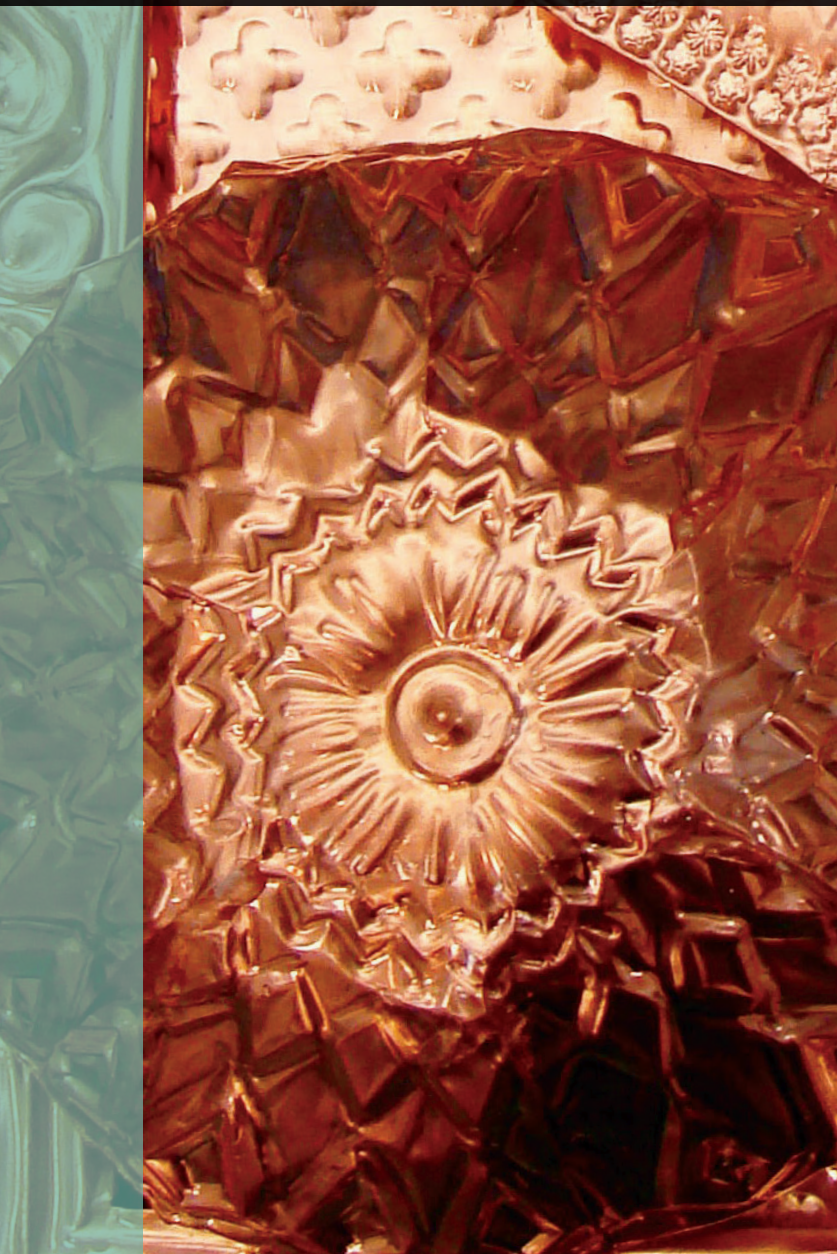
**250+** Performers

**13** works performed on the program

**800** total Patrons in attendance



# From Mecca to America



By Jane Custer

**B**y actively promoting diversity through the Arts, the College of the Arts continually contributes to Kennesaw State University's diversity in education and the college environment. "From Mecca to America: Cross-Cultural Exchange in the Art Classroom" is COTA's most recent initiative promoting cultural diversity. Project facilitators are Dr. Sandra Bird and Dr. Mona Mohamed Ibrahim Hussein, a professor in art education, formerly at Umm Al Qura University in Saudi Arabia through the University of Alexandria, Egypt. Professor Debbie Hutchinson and two student small sculpture assistants provide technical support for participating Art Education 4410 students in the Islamic Metal Ornamentation Workshop.

This collaborative journey began almost two years ago when Bird recognized that metro Atlanta's art curriculum could benefit from Hussein's local, technical, and academic knowledge of Islamic metalwork because, as Bird states, "Visual arts content bridges cultures."

The project became possible with a Kennesaw State University Division of Global Affairs International Community Engagement Grant. Through the Islamic Metal Ornamentation Workshop (Fall 2016) and the Islamic Art and Architecture course (Spring 2017), Bird and Hussein are building a cultural bridge benefitting art education pre-service teachers and those they are teaching along with Hussein's Alexandria University students who have contributed examples of their metalwork designs.

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In the Islamic Metal Ornamentation Workshop, Bird (as primary investigator) emphasizes the principles of design while Hussein (as secondary researcher) teaches how to read Islamic design. Hutchinson helps students develop ideas and solve design problems. Teacher training and student learning are emphasized as students work in the small metals studio located in the School of Art and Design.

By planning for teaching visual arts with interdisciplinary connections, art education students are creating intercultural curriculum through a model focusing on global perspectives of under-represented art resources. Implementing visual arts learning to other participants – including KSU students, staff, and administrators—students are learning to teach about diverse societies and cultures.

Professors and student teachers are keeping art-based journals recording the developing model through the collection of art content research, video, and participants’ personal commentary and artistic expressions in photography, drawing and metalwork. This work will culminate in a book.

The necessity of teacher training in diversity and inclusiveness in local schools is obvious and, as Hutchinson said, “Broadening peoples’ views seems to always start in the arts.”

*“If you live your life in fear, then you are going to be more constricted instead of being open to the arts and realizing it’s not a threat.”*

“Our students need to know how to teach about diverse societies and diverse works that emerge from these societies in order to help bridge the cultural divides that we still experience in the twenty-first century,” added Bird.

Bird, Hussein, and Hutchinson pointed out that cultural divides are based in fear: “If you live your life in fear, then you are going to be more constricted instead of being open to the arts and realizing it’s not a threat.” Hutchinson said.

“It’s an opportunity to grow, evolve, and become better people. There are many things we can learn from non-western cultures that would make our lives so much better.” Bird continues.

“Fear makes the person weak and so we want to teach our students to be strong. ... Fear makes us freeze. We must be strong to be creative,” Hussein finishes.

The project continued through Spring 2017 when Hussein and Bird co-taught the Islamic Art and Architecture course. KSU’s Wilson Gallery will be exhibiting participants’ art works through July 30, 2017. ❖

*Image, opposite page, left to right: Lu Freitas, Phyllis Fulp, Jeanette Wachtman, Lisa Castello, Sandra Bird, and Mona Hussein. Photos by April Munson.*

# MASTER CRAFTSMAN

## Program Provides Real-World Experience

Photos by Shane McDonald



*This photo, left to right: Megan Pace, Chris Dziejowski, and Page Birch. Left photo: Page Birch.*



By Keaton Lamle

The complaint often leveled at academic arts programs is that they are one-dimensional—an ivory tower exposition of theory in the university setting or a crass fixation on commercial viability in for-profit institutions.

The criticism, sound or not, depends upon the premise that the work of a professional artist entails a complex set of negotiations between aesthetic and practical concerns, personal expression and social maneuvering. Needless to say, there isn't a "Client Relations 1101" to be found in the course catalogue. The Master Craftsman program was therefore created to address this challenge, while — as de facto program director Page Birch puts it— "filling any gaps in knowledge that normal university curriculum wouldn't cover." By taking on real-life professional projects, the program allows students to gain not only an ability to express their creative vision, but also experience in harnessing that vision for the needs of clients. The goal is for students to emerge as both accomplished artists and polished professionals.



The Master Craftsmen program, which began in January, provides Kennesaw State student artists the opportunity to work with outside clients on custom commissioned projects. This initiative, which Burch describes as being in its “fledgling stage” after two years of planning, has nonetheless already paid dividends: The awards distributed at this year’s Southern Graphics Council International Conference (hosted by KSU), were designed and fabricated by students. Likewise, the city of Kennesaw recently accepted a student proposal for custom sculptural seating in the city’s historic downtown district, most notably outside of City Hall and the Southern Museum. The five benches— designed to be both functional and aesthetically pleasing— will be installed early this summer, constituting the first official completed project of the Master Craftsman program.

While it’s possible to simulate professional working conditions within the classroom via imaginative exercises in project pitching, it’s difficult. Geo Sipp, director of the School of Art and Design and a self-described advocate for the Master Craftsman program, emphasizes that nothing replicates the ever-changing environment of a professional design studio like working with a client from project pitch to final fabrication. Sipp explains that, “the possible range of projects [within this program] are diverse, and each opportunity is therefore unique. There is not apt to be much redundancy in what is done, since each job...will help dictate what a proposal should be.”

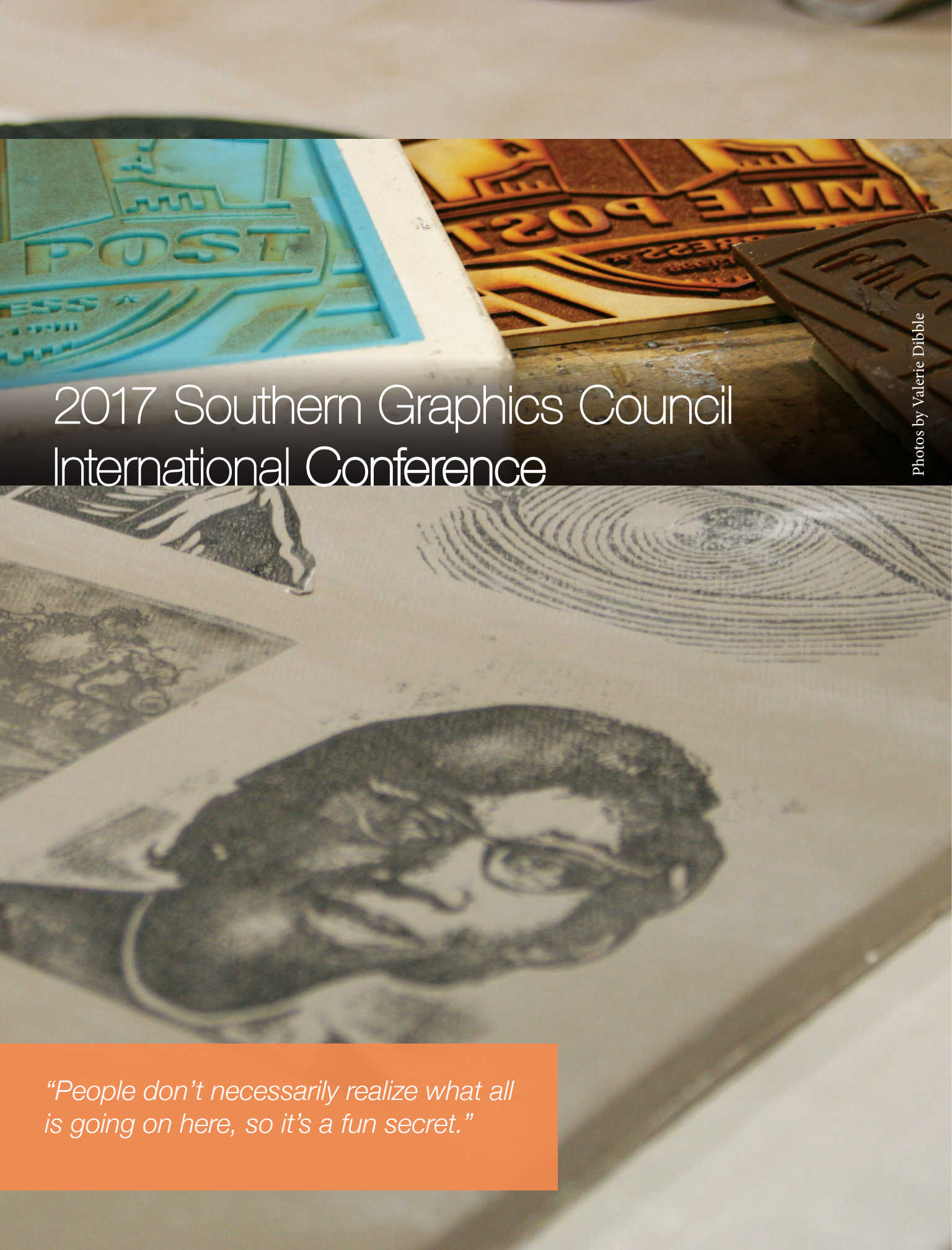
Burch agrees, distinguishing between the limitations of static academic course design and the dynamic process of professional work. “Generally speaking, art students are assigned open-ended projects that ask them to problem-solve by finding technical solutions with their own artistic voice. This program will ask them to problem-solve to a client’s specific desires. They might be asked to learn a completely new skillset that would not be taught in their ordinary course of study,” said Sipp.

Ultimately, each faculty member emphasizes, the task variation and professional opportunities are two functions of one of the program’s primary goals: an increased sense of student autonomy. “The thing that excites me the most about this program,” Burch elaborates, “is allowing students to be the driving force behind it. Being able to help artists progress on a professional level is an extremely important step forward...and I find it tremendously exciting. ❖

**T**he goal of the recent public art agreement between the city of Kennesaw and KSU’s college of the arts is twofold: allow students to complete real, commissioned work while providing decorative, yet useful artifacts for the city’s public spaces. Page Burch emphasizes the win-win nature of the partnership— which will officially begin with the impending installation of sculptural benches near Kennesaw’s city hall— saying, “we all believe that the benches will complement and enhance their surroundings.”

Further collaboration is already being planned in the form of contracted projects that will compliment the continued development of Kennesaw’s historic downtown depot district. Valerie Dibble emphasizes the breadth of partnership opportunities on the horizon: “there are many new projects coming up for the Kennesaw downtown development and the city is excited about making things that are utilitarian very beautiful for the residents, as well as making the city a destination that people will come to and enjoy.”

The city recently chose two benches by Megan Pace, sculpture student and student assistant, to be placed outside of City Hall.



# 2017 Southern Graphics Council International Conference

Photos by Valerie Dibble

*"People don't necessarily realize what all is going on here, so it's a fun secret."*



By Keaton Lamle

“Printmaking is not for sissies,” Boyd Saunders, the first president of the Southern Graphics Council announced to a packed Bailey Performance Hall on March 16, introducing the 2017 SGCI conference’s opening keynote address. “It requires inhuman amounts of diligence and skill.”

And yet, while the average civilian probably doesn’t spend a lot of time thinking about the tedious process of printmaking, it might be the artistic medium we come into contact with the most. The clothes we wear, the money we spend, and the signs we ignore all owe their existence, in some way or another, to the ancient art of printmaking. From its origins in caveman paintings to industrial-scale replication today, printmaking and its derivative commercial applications have always represented an intersection between history and contemporary society— an intersection the Southern Graphics Council International sought to explore at this year’s SGCI conference at Kennesaw State University.

The 2017 Atlanta conference (dubbed “Terminus: Arrivals and Departures” in reference to the nexus of the Western and Atlantic Railroads, on which Atlanta was founded) is SGC International’s 45th annual offering. Joining prior host universities like Arizona State and the University of Miami, Kennesaw State’s School of Art and Design hosted this year’s five day meeting of more than 1,200 printmakers from around the world. The conference, spearheaded by KSU printmaking professor Valerie Dibble, was anchored by keynote addresses from renowned printmakers Sydney Cross and Sue Coe,

as well as a variety of exhibitions, museum tours, panel discussions, and paper presentations at venues as disparate as The High Museum of Art and Orpheus Brewery.

The conference—and its myriad opportunities for the exhibition of student work— provided an avenue of connection for the global printmaking community. It also served as a unique opportunity for Atlanta to show off its emerging status as an incubator of a vibrant contemporary art scene. Nicole LeCorgne, a conference attendee and recent transplant from the Northeast, pointed out that when friends left New York for Atlanta in the past, she, “felt sorry for them moving to ‘the wasteland of the South,’” but that upon relocating herself, she’s been, “pleasantly surprised by what Atlanta has to offer artists. The scene is undiscovered cool. People don’t necessarily realize what all is going on here, so it’s a fun secret.”

Dibble, who serves as the SCG International archivist and the Atlanta conference’s Steering Committee Chair, emphasized the importance of hosting for not only the city of Atlanta, but also for Kennesaw State’s School of Art and Design, specifically. This conference, Dibble said, gave Kennesaw State, “a huge amount of name recognition and visibility. Our students also got the opportunity to interact with professional artists and students from other universities... [as well as] extend some southern hospitality and showcase our print program.”

More such opportunities seem to be on the horizon; Kennesaw State is slated to once again host the conference in 2022. ❖



# A Parliament of Owls





*The parameters were to use design skills and a specific color harmony when painting their owl.*



By Professor Kelly Thames

Photos by Joshua Talley, Senior at Kennesaw State University



The idea of an owl installation originated with an Art Appreciation class on the KSU-Marietta campus. After studying Christo and Jean-Claude, I asked my Georgia Highland students “What kind of art installation would you like to see on campus?” Independently, four students made a suggestion of a group of owls. A group of owls is called a Parliament and that is how the idea was born.

The fall semester 2016 Color and Design class eagerly accepted the challenge to create an owl installation. The parameters were to use design skills and a specific color harmony when painting their owl. Knowing that this installation might be outside, the owls were primed, painted, and then coated with polyurethane. Each owl has a name and biography written by each student.

I must say that everyone became quite attached emotionally to their owls.

It is our hope that these owls can travel around campus inspiring the love of color and design as well as some school pride. And in a gentle breeze, their heads turn. Enjoy! ❖



# FESTIVAL

The Kennesaw State University logo, featuring a stylized mountain range above the text "KENNESAW STATE UNIVERSITY" in a serif font, all set within a blue rectangular background.

The 2017 Spring Arts Festival at Kennesaw State was a smashing success, with between 4K and 5K people in attendance. Workshops and hands-on activities included “Art Abandonment: A Social Experiment,” Asian Calligraphy, Face Painting, Live Portrait Drawing, and Raku Glazing. Demonstrations and exhibitions included the always popular iron pour, an artists’ market, printmaking, a community Pin-up show, and an oversized Wheat Paste Mural Project. Patrons enjoyed listening to the music of jazz, percussion, flute, and guitar. Attendees patiently waited in line for Joe Remilliard’s portrait drawing exhibition. Perhaps one of the most popular exhibitions was a junk yard art contest featuring the work of up-and-coming student artists. Another popular booth was face painting from the Department of Theatre and Performance Studies’ world-renowned set designer Ming Chen. The scratch molds were also very popular, and resulted in a donation of almost \$300 to the Cup of Kindness fund.





Photos by April Munson



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