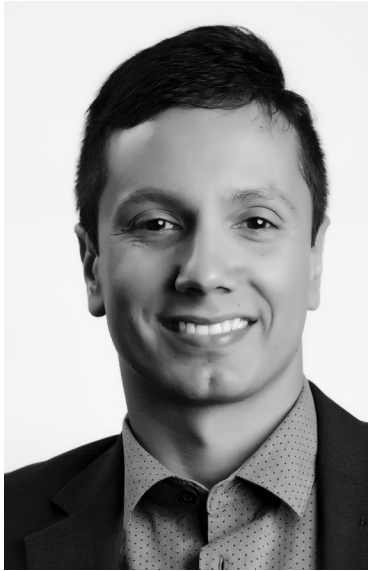


COLLEGE OF THE ARTS 2017-18

FLOURISH

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

Welcome to the College of the Arts at Kennesaw State University, home to the School of Art and Design, Department of Dance, School of Music, and the

Department of Theatre and Performance Studies.

Our highly accomplished faculty and professional staff prepare students for success in a complex global society through transformational artistic and scholarly engagement. College of the Arts students discover innovative ways to be entrepreneurs and engaged citizens. They excel as artists, conduct research alongside faculty, study abroad, and engage in a multiplicity of community-based practices that prepare them for future success.

The arts at KSU are vital to the ecology of our campus and the Atlanta community, providing opportunities to enrich people's lives and engage in critical discourse, while advancing the mission of our student-centered public institution. A diverse offering of over 150 exhibitions, performances and public lectures distinguish KSU as one of the most artistically vibrant communities in Georgia. Partnerships with professional art and community organizations ensure our relevance to our professional artistic practices.

This issue of Flourish Magazine will give you a glimpse into our world, dedicated to preparing students for wide-ranging careers as lifelong learners. Please join us and experience the transformative power of our student, faculty, and guest artist presentations in our state-of-the-art venues such as the Dr. Bobbie Bailey & Family Performance Center, Dance Theater, Onyx Theater, Stillwell Theater, and the Zuckerman Museum of Art.

We are a diverse artistic community that celebrates the inclusion of all people and thoughts, committed to expanding the boundaries of knowledge, possibility and imagination.

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

TABLE OF CONTENTS

Flourish is a publication of the College of the Arts at Kennesaw State University.

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Patty Poulter Leaves a Legacy	4
Ivan Pulinkala Named Interim Dean	6
Zuckerman Museum Joins COTA	8
Synergy Inspires Young Audience	10
Arts Cultivator Retires	12
Cookes Support Music Education	16
Wallaces Dream Big	18
Ming Chen Publishes Book	20
John Gentile Receives Award	22
Music Outreach Programs	24
Harry Price Receives Award	26
Bailey Center's 10th Anniversary	28
Duo Reinvents Aural Skills Education	30
New Vocal Jazz Program Launched	32
Kibbutz Contemporary Dance Company	34
Dance Student Follows Her Passion	36
Ascension to a Higher State of Being	38
Students Design Museum Logo	40
School of Art and Design: Public Art	42
Art Education Grad Lights Students' Path	44
Empty Bowls Project	46

On the Cover:

Department of Theatre and Performance Studies students, left to right: Brandel Butler and Jim Wallace in Shakespeare's "As You Like It."

Patty Poulter Leaves a Legacy



As she blossomed in her career as a dean, she helped the arts bloom around her, leaving a legacy of trust, growth and an enduring passion for the arts.



By Christy Rosell

Patty Poulter, dean of the College of the Arts since July 2013, accepted a position to serve as provost and vice president of academic affairs at the University of Central Arkansas in early summer of 2018.

Students, faculty and staff sent her off on a very high note as a choir of voices sang goodbyes and well wishes to Poulter. As she blossomed in her career as a dean at Kennesaw State University, she helped the arts bloom around her, leaving a legacy of trust, growth and an enduring passion for the arts.

She helped the outside world better appreciate the arts and support arts education at Kennesaw State University, including creating the first College of the Arts (COTA) Advisory Board. She found ways to elevate the school's programs by supporting her team's ideas and bringing them to life.

"The arts are such an incredible way to live in the world!" Poulter said with infectious enthusiasm. "I am humbled by the trust people have put in me, and I hope people realize how proud I am of the work they've done."

Students were at the center of everything Poulter achieved. She wanted to make sure that they had all the resources they needed to achieve their goals. So, she created ARCS (Advising and Retention for College of the Arts Students), an office that offers programs focusing on student retention as well as emergency funding.

Poulter worked with the fundraising arm of the university to expose donors to ways they could contribute directly to students' needs. "It's incredibly rewarding to bring in so many new donors that understand the importance of helping young people realize their dreams," she said. "Those students will earn their degree knowing that somebody believed in them and their potential to make a difference."

"Dr. Poulter has been a strong advocate for student success initiatives and has helped develop scholarships for students across the College of the Arts," said Ivan Pulinkala, interim dean of the College of the Arts. ❖



Ivan Pulinkala named Interim Dean of the College of the Arts



By Kathie Beckett

Kennesaw State University has appointed Ivan Pulinkala as interim dean of the College of the Arts, effective July 1, 2018. Pulinkala founded the Dance program at KSU in 2005 and, under his leadership, it has flourished into the largest collegiate dance program in Georgia. He was instrumental in the development of the Dance Theater on the Marietta campus, Atlanta’s first theater designed specifically for dance.

“Ivan continues to distinguish himself as a visionary with strong ties to the arts community. I am confident that his leadership and passion will serve the faculty, staff, and students of the College of the Arts well, and I look forward to working with him,” said Linda Noble, interim provost and vice president for academic affairs.

“Ivan continues to distinguish himself as a visionary with strong ties to the arts community.”

“The arts at KSU are vital to the ecology of our campus and the Atlanta community, providing opportunities to enrich people’s lives and engage in critical discourse, while advancing the mission of our student-centered public institution. I am deeply honored to be chosen to serve as the College’s interim dean,” said Pulinkala.

Originally from New Delhi, India, Pulinkala moved to the United States in 1998 to pursue a Master of Fine Arts degree in Dance; he received his doctorate in higher education administration in 2012 from the University of Alabama.

In 2005, he received the Board of Regents award for Teaching Excellence from Murray State University. He received a National Endowment for the Arts Grant in 2010 and the Shusterman Visiting Artist Grant from the Israeli Foundation in 2016, to

bring internationally ranked guest artists to KSU Dance. Pulinkala has also received the KSU Foundation Award for his creative scholarship, and the KSU Clendenin Graduate Fellowship for his doctoral studies.

The KSU Department of Dance has received regional and national attention for Pulinkala’s choreographic work at the American College Dance Festival, and Pulinkala is the only choreographer in the history of the American College Dance Festival to have work selected for three successive national festivals. His

choreographic commissions have been presented in Israel, Spain, China, and India, in addition to commissions in the United States. Pulinkala

also helped launch the first study abroad program in Israel for KSU in May 2016.

Pulinkala was selected by the University System of Georgia to be a part of the Executive Leadership Institute in 2013 and the Accelerated Leadership Academy in 2017. He has served on the advisory boards of the Community Foundation for Greater Atlanta (Arts Fund and Community Committee), the Cobb Energy Center ArtsBridge Education Foundation, the American College Dance Association, and ArtsAtl.

The strong relationships and partnerships Pulinkala has developed over the past decade with organizations such as the Woodruff Arts Center, Atlanta Ballet, Consulate General of Israel, ArtsBridge Foundation, Community Foundation for Greater Atlanta, and the Rialto Center for the Arts will undoubtedly serve the College of the Arts at KSU during his tenure as interim dean. ❖

Photo, left to right: Scrapy, Chief of Staff & Vice President for External Affairs Alex McGee, Interim Dean of the College of the Arts Ivan Pulinkala, and President Pam Whitten leave the Bailey Performance Center.

A photograph of the Bernard A. Zuckerman Museum of Art building at Kansas State University. The building features a prominent glass facade on the left side, reflecting the sky and surrounding environment. The right side of the building is constructed from large, light-colored concrete panels. A sign on the right side of the building reads "BERNARD A. ZUCKERMAN MUSEUM OF ART". The sky is a clear, pale blue, suggesting a bright day. The overall scene is a modern architectural structure with a mix of materials and a clean, geometric design.

Zuckerman Joins College Of The Arts To Expand Student Opportunities

We are strengthened by our shared belief in the power of the arts to stimulate discussion, open doors, and change lives.



By Christy Rosell

Kennesaw State University's College of the Arts and School of Art and Design recently expanded its family to officially include the Bernard A. Zuckerman Museum of Art (ZMA).

"This change will strengthen the alignment between the museum and the academic mission of the arts," said Dr. Linda Noble, KSU's interim provost.

The ZMA, which adjoins the Dr. Bobbie Bailey & Family Performance Center, exhibits contemporary works by local and nationally-recognized artists as well as the artwork of faculty and students.

Teresa Bramlette Reeves, director of curatorial affairs at the Zuckerman Museum of Art, said people often assumed that the ZMA was part of the College of the Arts in the past.

"It's a natural conclusion to draw," Reeves said. "But what I hope people might notice as a result of this realignment is an increase in the power of the arts at KSU. Together, we make a particularly strong argument for the centrality of art and culture in living a thoughtful, rich, and meaningful life."

She added, "We are strengthened by our shared belief in the power of the arts to stimulate discussion, open doors, and change lives."

Geo Sipp, director of the School of Art and Design, noted that this may mean more internship and other opportunities for art and design students.

"The Zuckerman Museum of Art has always been supportive of the academic mission of the School of Art and Design," Sipp said. "They work with our students to host our Senior Exhibitions, which is no small feat. Students also visit the exhibitions regularly."

The state-of-the-art museum opened in 2014 after Bernard Zuckerman gave a \$2 million endowment to create a home worthy of KSU's extensive permanent art collection. Recent exhibits have addressed topics ranging from food as emotion, cultural diversity, the supernatural and even Atlanta's woeful traffic congestion.

The Zuckerman Museum of Art is free and open to the public Tuesdays through Saturdays from 10 a.m.-5 p.m. and Sundays from 12 noon-5 p.m. For more information, please call 470-578-3223 or visit zuckerman.kennesaw.edu. ❖

Synergy inspires young audiences



Synergy provides the College of the Arts an opportunity to showcase its wide range of arts programs and inspire young audiences.



By Christy Rosell

Each year, in collaboration with the ArtsBridge Foundation, the College of the Arts produces *Synergy* at the Cobb Energy Performing Arts Centre in Atlanta, home to the Atlanta Opera and Atlanta Ballet. Geared towards young students around the metro Atlanta area, *Synergy* showcases all areas of the fine arts including dance, theatre, music, and even visual arts, highlighting the collaboration of the disciplines and emphasizing to young minds the power of expression through art.

This year, under the direction of Ivan Pulinkala, KSU students performed through music ensembles, performances by the KSU Tellers and the KSU Dance Company, and even demonstrations from the Visual Arts department.

Pulinkala, previously chair of the Department of Dance at Kennesaw State University as well as a member of the Education Advisory Board of the ArtsBridge Foundation, created *Synergy* ten years ago as an outreach program for students in the area. "This facility has an incredible opportunity for us to bring together a synergy of the arts," said Pulinkala. "It's prestigious to be in one of the top performative spaces in the city."

Synergy provides the College of the Arts an opportunity to showcase the wide range of arts programs it offers. It also gives the students in attendance a chance to see what studying art at

Kennesaw State provides. Tessa Walker, a music student who performed at *Synergy* this year, said the performance is important for "...recruitment for KSU, which I think is important to the arts program, just because naturally we're getting recognition in the community...and I also think it supports arts in schools."

She also highlighted how students in the audience get to "...see older kids as well as adults doing art in all kinds of ways...it's not just 'oh, chorus is an art,' it gives them an actual taste of the performing arts." Students of other disciplines agreed on the impact and importance of *Synergy*, including theatre student Gabriella Gordon, who said, "I think it's really inspiring for young children to watch people our age out on a big stage doing what we love."

ArtsBridge puts together many events throughout the year to engage young minds, but *Synergy* is the only free event of their season. "This is an opportunity for schools to provide arts experiences for their students, regardless of funds," said Pulinkala.

Over 2700 students attended the 2018 performance, and at least a few hundred had to be turned away due to capacity of the Centre. According to Pulinkala, "in the future, we are talking about doing two performances to expand the impact," and allow more students from the area to see the performances and be inspired by the fine arts. ❖

Arts Cultivator Retires

The College of the Arts' development team works with donors to create an exceptional arts program to prepare emerging artists for the future. Under the fundraising leadership of Allison Fichter, who retired in May – her team collaborated with donors to cultivate invaluable experiences for students. “I’ve learned a lot from Allison; She’s a true lover of the arts,” said Patty Poulter, dean of the College of the Arts and professor of music.

Fichter and Poulter created a program called “Savor the Arts” to better engage donors with the mission of the college and connect their gifts with palpable arts experiences for students. Their efforts were a success, with development officers visiting the duo to learn how to engage their donors in a similar manner. Although Poulter looks up to Fichter, Fichter credits Poulter with their success.

“Donors saw the passion Patty brings to the table,” Fichter said. “She’s been absolutely amazing to work with.”

In the 2016/17 academic year, the development team raised more than \$1.2 million to advance arts education, a 29 percent increase over the previous year. “I see the value of the arts education and anything I can do to help donors realize their philanthropic goals is time well spent,” said Fichter, who has a degree in art history. “The generosity of donors and their vision of supporting students is a constant inspiration to me.”

After retirement, she plans to travel and focus on house projects and her garden. “The donors and my colleagues in development and the College of the Arts are smart, caring, funny, witty people and I will miss that comradery. But they can come help me pull weeds if they want!” she laughed. ❖



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. Over 8,100 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.



Endowments and Scholarships

- J. T. Anderson, III Scholarship*
James T. Anderson, Jr. Scholarship
Arts Dean's Endowed Scholarship
Atlanta Steinway Society Endowed Scholarship
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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
Don Freeman Clayton Theater 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
John and Linda Cooke String Quartet Scholars
Martha Thompson Dinos Music Performance Scholarship
James and Cecelia Dunn Endowed Art Scholarship
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Cynthia Feldberg Endowed Piano Scholarship
John Gentile Performance Studies Endowed Scholarship
Georgia Youth Symphony Orchestra Annual Scholarship
R. Wayne Gibson Annual Music Scholarship
R. Wayne Gibson Endowed Piano and Voice Scholarship
Dr. Nadia Girardot & Dr. Jean-Marie Girardot Scholarship
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Dorothy G. Keith Endowed Scholarship for the Visual Arts
Dorothy G. Keith Endowed Scholarship for Voice Performance
Kennesaw State University Community & Alumni Choir Choral Scholarship
KSU Marching Owls Annual Scholarship
Nick S. Labroff Memorial Endowed Piano and Voice Scholarship
- Michael Edwin Lips II Memorial Arts Endowed Scholarship*
Robert and Alivia Lipson Endowed Arts Scholarship
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Please visit arts.kennesaw.edu.*

Gifts of \$100 and more to the College of the Arts made between July 1, 2016 through June 30, 2017 are included above.



John and Linda Cooke Support Music Education

By Christy Rosell

A generous Cobb County couple continues to show their support for Kennesaw State University's School of Music with a new pledge of \$165,000.

John and Linda Cooke are serious about supporting students in music. The biggest portion of the new gift – \$140,000 – will fund scholarships for students in string quartets.

"We try and keep the music alive, especially classical music," John said. "Our mantra is if we don't support the arts, who is going to do it?"

Starting in 2018, four students in a string quartet will each have the support of a \$2,500 scholarship to pursue their musical education, thanks to the Cookes. The couple made a five year stair-step commitment that plans to benefit 16 students in four quartets by years four and five.

Last school year was the first year of their gift, which benefited a violinist named Huijeong Lee.

"We are just so impressed with her talent and commitment – it's a joy to watch her perform," said Linda.

The Cookes' donation will also fund a new \$25,000 School of Music (SOM) faculty award for Helen Kim, professor of violin. The gift is in addition to a \$25,000 faculty award given in years' past and will fund Kim's travel expenses, among other professional costs.

"We've got Helen Kim fan club buttons," John joked.

Linda added, "She's a magnificent violinist. She's a superb teacher. Her students love her. She's an extraordinary human being."

Kim has led an impressive career. She made her orchestral debut with the Calgary Philharmonic at the age of six, and has gone on to become a respected and sought-

after artist. She earned her bachelor's and master's degrees from the Juilliard School and has appeared as a soloist with the Boston Pops at Boston's Symphony Hall, the Milwaukee and Atlanta Symphony Orchestras as well as national and international television and radio broadcasts. As a professor of violin, she has prepared students for professional music careers since 2006, when she joined KSU.

"This new String Quartet Scholarship, in addition to the myriad other gifts that the Cookes bestow on the SOM, is simply a magnanimous latest

in a long-line of support," said Stephen W. Plate, director of the School of Music. "We could not be as effective in our recruitment efforts without it and we could not be the school that we are today without the Cookes."

The couple also supports *Collage*, the SOM's largest fundraiser performance, every year. They serve as the lead sponsor and also provide funds to reduce the cost so students can afford to attend.

"The arts are something we've always enjoyed," Linda said. "We see a need for it. We think it completes a person." ❖



Photo, left: Linda and John Cooke. Photo, above: Helen Kim.



Jim and Ann Wallace Dream Big For The Arts





“For you, in my respect, are all the world. Then how can it be said I am alone? When all the world is here to look on me?”

William Shakespeare,
A Midsummer Night's Dream

By Christy Rosell

Jim and Ann Wallace grew up in the same small town in Oregon. Jim's life revolved around ROTC and college courses that would lead him to the military and a career at IBM.

He credits his wife – who was studying liberal arts – with introducing him to the stage. “I think it was Hamlet on television. I wanted to impress her and I said, ‘Sure let's watch it.’ I was asleep in five minutes,” Jim laughed. The couple fell in love in a time when dating was known as courtship and Jim was determined to make a good impression. After his Shakespearean nap, he read the plays.

Then he accompanied Ann's family to the four-day Oregon Shakespeare Festival in Ashland. Jim and Ann celebrate fifty years of marriage this year and helped bring Shakespeare's *A Midsummer Night's Dream* to Kennesaw State University with a generous gift to the College of the Arts Department of Theatre and Performance Studies. “Shakespeare is the Everest of classical theatre,” Jim said.

“To give students the opportunity to perform at that level gives them the best possible launching pad for a career in theatre.”

Following his retirement from IBM, Jim decided to follow his passion for the arts and enrolled in a theatre class. Since 2003, he's become a fixture of the theatre department, taking classes every spring.

As the department launched its first annual performance at KSU's outdoor gazeo, the excitement was tangible. Theatre students served as interns for the professional actors.

“It's like being an apprentice,” said Jim, who played the tailor Robin Starveling in the special performance by the students. “It's an opportunity to watch and engage with professional theatre actors.”

Jim joked that he got the tailor's role because he is “very thin” and so were the tailors in Shakespeare's time. With his enthusiasm, it's impossible to picture Jim snoring to the sound of Shakespeare. “My wife and I feel very strongly that the arts are part of what make life worth living.” ❖

Photo, left: Patrons enjoy “A Midsummer Night's Dream” at KSU.



Arts Trends US

An Anthology of *EP* Performance



Professor Ming Chen
Publishes Art Trends Book



By Christy Rosell

Ming Chen truly sees the world as a stage and writes about it. The Kennesaw State University Department of Theatre and Performance Studies' professor and resident designer, whose emphasis is on scenic and costume design, travels the world to learn about art and culture. She recently published *ArtsTrends USA; An anthology of EPerformance*, a book in Chinese and English that explores cutting-edge art today.

The book's roots are from work Chen does for a professional journal in China. She was invited by the editor-in-chief of *EPerformance* to write a column, which she titled *ArtsTrends USA*. For the past three years, she submitted articles about a range of art-related topics, and invited others to write for the column as well. Some of the artists featured in her column, and now the book, include Julie Taymor, the director and puppet designer of *Lion King*; George Tsypin, a co-writer, co-director, and scenic designer of Sochi Olympics Opening Ceremony; Ben Grosser, a world-renowned artist and composer who focuses on the cultural, social and political effects of software; and Robert Wilson, a pioneer of post-modern staging.

Chen included topics that may be interesting to students "Students can learn something new," she said, discussing some of the book's focuses, including robotic painting machines and how artists mesh cultures.

As a multicultural artist herself, she has a lot of experience in weaving cultural symbolism together.

In 2005, she brought a team of students and faculty members to perform in Shanghai, China, where she was born. The actors and dancers performed *The Monkey King* – a

performance based on a Chinese folklore hero from a classic novel, *Journey to the West*, adapted by Margaret Baldwin and directed by Karen Robinson. This was KSU's first ever performance overseas.

"I had to be sensitive," said Chen, who served as the project director and scenic and costume designer. "We wanted both American and Chinese audiences to get what we intended. We used symbolism from different cultures and mingled them together. Red for instance, means happiness or something heroic in China. So the protagonists wore red but the costume silhouette looked like what Michael Jackson would wear."

Chen acknowledged that pursuing an art career can be a challenge, but said discovery is a key to success.

Chen is a leader when it comes to combining creative work with scholarship, resulting in significant achievements like her latest publication. She is a role model on how to be a scholar-artist.

"If students are passionate about art and have a dream, they need to be willing to take risks and concentrate on learning and exploration," she said.

Chen's book, which explores how art is pushing the boundaries across the world, is now in the collection of China National Library and Shanghai Library in China, Bitform Gallery and Library of Watermill Center in New York. It is available for purchase through Amazon and in bookstores across China including Hong Kong and Taiwan. ❖

Dr. John Gentile Receives National Communication Association's Heston Award

NATIONAL COMMUNICATION
ASSOCIATION



John Gentile, left, receives the award from NCA president Stephen J. Hartnett. Photo by: Karen Campbell.

“Shape-Shifter in the Green...” builds on Gentile’s three decades of scholarship in arguing an inextricable link between the seemingly disparate tasks of performance and scholarship.

By Keaton Lamle

Dr. John Gentile, Professor of Performance Studies in Kennesaw State’s Department of Theatre and Performance Studies, will receive the National Communication Association’s Lilla A. Heston Award for Outstanding Scholarship in Interpretation and Performance Studies. NCA will present Gentile with the award during its 103rd annual convention in Dallas, Texas this November. The Heston award, which recognizes excellence in published research and creative scholarship, comes on the basis of Gentile’s essay, “Shape-Shifter in the Green: Performing *Sir Gawain and the Green Knight*” (published in *Storytelling, Self, Society: An Interdisciplinary Journal of Storytelling Studies*). “Shape-Shifter in the Green...” builds on Gentile’s three decades of scholarship in arguing an inextricable link between the seemingly disparate tasks of performance and scholarship.

To hear Gentile explain it, his goal is to illuminate the work of what he calls, the ‘scholar-artist,’ thereby, “show[ing] the work in scholarship that inevitably takes place behind the scenes in preparing a performance of a canonical text like *Sir Gawain*.” Gentile has always been attracted to what he refers to as “masterworks,” those canonical texts that are ultimately handed down and rediscovered across the distance of centuries. As a result, much of his work as a scholar and artist has centered on the concept of adapting and staging canonical works like *Sir Gawain*, *Moby-Dick*, and *The Scarlet Letter* for contemporary audiences. “I often wonder about

the future of great works,” Gentile explains. “If they are not embedded in our education experience, when will people come upon them? And so I almost have a quest to ‘salvage’ works from a sense of loss, whereby a work of true power and significance is reduced— to contemporary students— to only a title they may have heard of.”

According to Gentile, it is this task of cultural curation that ultimately necessitates a link between scholarship and performance. “Assuming the artist creating the adaptation of a major literary text for the stage has done his or her work in analysis and in research,” the professor explains, “and brings to it an effective vision, and makes it vital in the theatrical experience, then that performance can lead audiences back to the original text itself -- as readers, and that to me is the real benefit of doing the work I do.”

Given Gentile’s track record of both penning and staging engaging performances of famous texts, and his impeccable ability to articulate the theory behind this process in his work, it’s no surprise that Emerson College’s John Dennis Anderson called him, “the preeminent exemplar... of the scholar artist [in the field of performance studies]” in a nomination letter for the 2017 Lilla A. Heston Award for Outstanding Scholarship in Interpretation and Performance Studies. Gentile’s celebrated scholarship and artistry will be on display on November 11, at the Jung Society of Atlanta’s, “*The Green Knight* and Other Stories of Magic and Transformation: A Storytelling Program with Music.” ❖



School of Music Offers a Variety of Outreach Programs



By Lauren Richmond

With more than 170 concerts and events each year, the School of Music has a full book. Yet that does not stop the department from taking the time for a dozen major outreach programs for students in middle school, high school, and beyond, giving them an opportunity to hone their skills, engage and grow excited about the arts, and learn what Kennesaw State has to offer in their discipline. From Horn Day to Choral Invitational to the Young Artists Competition, the School of Music offers a wide variety of outreach programs.

The largest event that the School of Music hosts on its own is Brass Blast where, according to School of Music Director Dr. Stephen Plate, “well over 100+ brass players from across the region will descend on the Bailey Center main stage to perform together and hear our faculty and guest artists perform.” *Collage* is the School of Music’s “single largest Scholarship Fundraising event of the year,” according to Dr. Plate.

With two performances and more than 250 music students and faculty performing, *Collage* “is an opportunity to roll out the absolute best of what the School of Music produces in one single concert. It is a date not to be missed!” says Dr. Plate.

The outreach programs provide ample opportunities for musicians of all ages to learn and grow, and to recruit these talented individuals for Kennesaw State’s next graduating class. Dr. Plate adds, “we offer these programs to benefit students, to teach about the arts, the possibilities alive in the arts, the professions available in the arts, and also to give our own students opportunities to hone their skills and develop strategies for their own careers in music.”

The School of Music is constantly looking to expand these outreach programs and is working on expanding its offerings in the areas of music recording, media arts, and entrepreneurship. For more information on what is offered, visit arts.kennesaw.edu/music and click the Clinics and Workshops link. ❖

Photo, left: Area high school students participate in Choral Day.

Photo, top: Street Corner Symphony musicians entertain the students.



Dr. Harry Price receives NAFME's 2018 Senior Researcher Award

A Kennesaw State professor of music and music educator recently received the 2018 Senior Researcher award from the National Association for Music Education (NAfME). Dr. Harry Price received the award in late March during the Music Research and Teacher Education National Conference in Atlanta. The National Association for Music Education holds the conference every two years to celebrate and present research within music education.

After years of research in the music education field, Price said he is only the 16th person to have ever received the Senior Researcher award. Price's research has been published in several journals, including the Bulletin of the Council for Research in Music Education, Psychology of Music, and the International Journal of Music Education.

Price said his more than 35 years of research started with discovering a simple method of organizing how instructors should teach. "It's a very simple three-step thing," Price said. "Which is you explain how to do something, you give the student a chance to do it and then you give them some feedback. That's all it is." Price found that this method worked by observing students and instructors, employing different models and comparing these observations.

His method, called sequential patterns of instruction, is now being used by universities around the country. Price said he has not seen this method of teaching utilized as much at KSU in the School of Music. He said instructors have begun to use more technology and record students in conducting courses to let them go back, watch themselves, look for mistakes and learn, but instructors still do not give students more of a hands-on approach to learning.

"There is still a lot of, 'Let me show you how it's done,'" Price said. "If I were teaching it, I'd spend

as much time letting the students do it, watch it and learn because they know the answers." Price is currently working on three areas of research. One of these areas involves using virtual reality to teach conducting to music students.

Price stressed the importance of using technology to improve learning in the classroom. In his previous research, he suggested using video cameras to record students conducting and using that to help students analyze their recordings and learn from them.

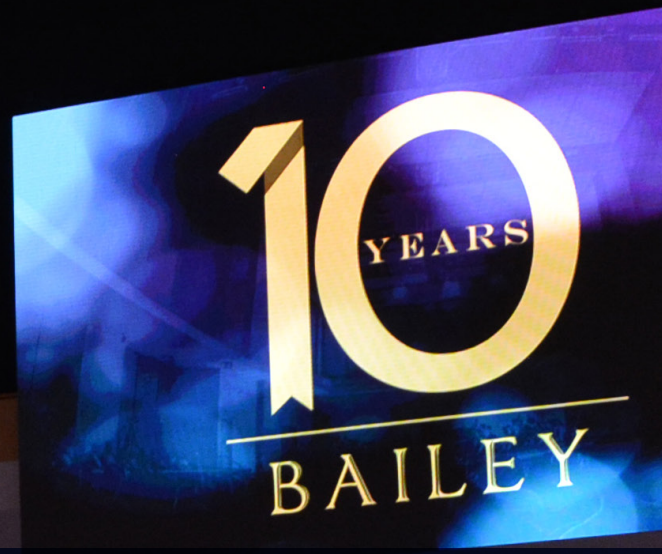
Now, he is testing the use of VR on student's learning in a beginner conducting course. Price is also currently working on research involving

audience reaction to musical performances. In some of his past research, Price found that the conductor has an impact on how audiences rate a performance. "We had videotapes of two different conductors and had them conduct expressively or boring, basically," Price said. "Now the trick was, the music was identical. Students didn't know it."

The study found that students rated the music more highly when they saw the more expressive conductor. Now, Price is delving further into this idea and looking at how the entire ensemble affects audience reaction. Price is also currently analyzing how music educators and researchers conduct research. Price said this is "among the geekiest research I can think of, which is fun for me." Price and his team pulled data from the Journal of Research in Music Education's first publication in 1953 through 2015.

They are currently analyzing the citations, people who were published, what people were cited, how often people were cited and what kind of citations were being used. Price wants to use this research as a way to find and understand how people do research and how publications from the past compare to more current research. Price's speech from the 2018 Music Research and Teacher Education National Conference will later be published in the Journal of Research in Music Education and in NAfME's Teaching Music magazine. ❖

Price said his more than 35 years of research started with discovering a simple method of organizing how instructors should teach.



Bailey Performance Center Celebrates 10th Anniversary





The Bailey Performance Center has become an integral part of the university and surrounding communities.

By Lauren Richmond

The Dr. Bobbie Bailey & Family Performance Center celebrated its tenth anniversary in October 2017. To commemorate the milestone, Kennesaw State held performances by School of Music students, faculty, and alumni over two days, and invited the greater Atlanta community to enjoy the festivities, as well as inviting the community to become contributing members of the Center and the concerts, programs, and scholarships offered. The Center houses the 624-seat Audrey B. and Jack E Morgan, Sr. Concert Hall, the 3,600 square foot Katherine Scott Rehearsal Hall, the 1,800 square-foot Malinda Jolley Mortin Art Gallery, and the beautiful, light-filled Anna F. Henriquez Atrium.

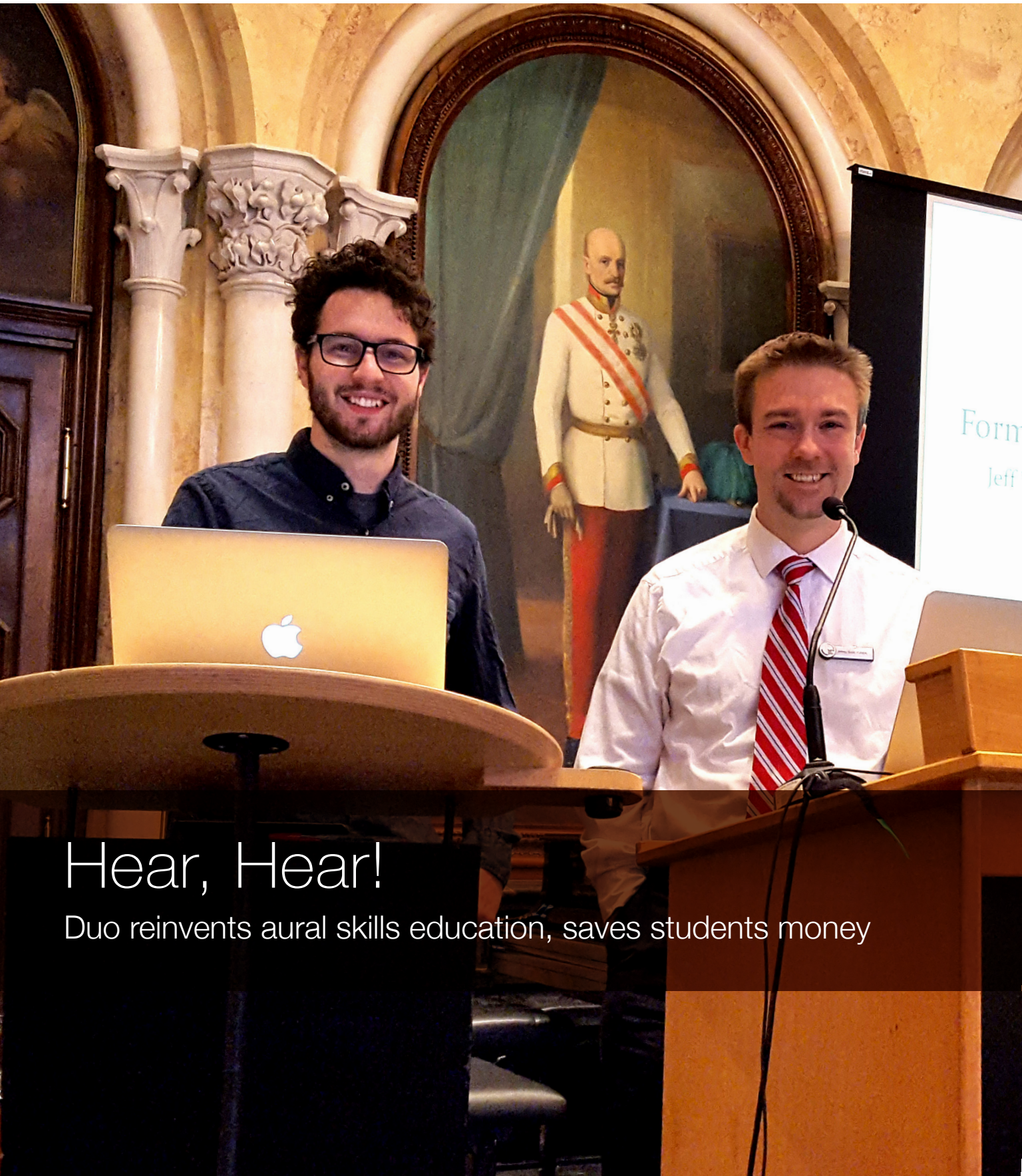
In addition to these great spaces is the adjoining Zuckerman Museum of Art, built after the initial construction of the facility. The Center features state-of-the-art variable acoustics and live audio reproduction, digital multi-track recording, and live video streaming. The Katherine Scott Rehearsal Hall is acoustically isolated from the performance hall but is integrated with the facility's audio recording and communication infrastructure, providing world-class technology for artists to create and reflect on their work with ease.

The Morgan Concert Hall hosts more than 170 concerts, recitals, and events every year, with its repertoire growing annually. Since its opening, the Center has hosted more than 132,000 audience members for almost 800 performances and counting. In addition to School of Music performances, the Center hosts the Signature Series, the flagship concert series for the university.

It has featured numerous world-renowned artists, and for the 2018-2019 season, will feature two performances by the Atlanta Symphony Orchestra, violinist Andrés Cárdenes, and the James Carter Organ Trio. The Center has also become the home of the Georgia Youth Symphony Orchestra (GYSO), the largest youth orchestra program in the Southeast, as well as home to the Kennesaw State University Community and Alumni Choir (KSUCAC), one of the largest affiliated organizations of the Kennesaw State campus.

The Bailey Performance Center has become an integral part of the university and surrounding communities. It provides a world-class venue right at the heart of campus and has often been described as the University's front porch. The opening of the Center also marked another important milestone for the university: Kennesaw State became an All-Steinway School of Music after the generous donation of the Steinway pianos needed for the distinction from benefactor and the Center's namesake, Dr. Bobbie Bailey, bringing Kennesaw State into the fold of music programs such as Juilliard and the Yale School of Music.

Dr. Bailey announced her intentions at the opening ceremony of the Center, and, in 2008, Kennesaw State received the All-Steinway designation. The Center has grown to become one of the premier venues in the greater Atlanta area for music and the arts and is continuing to grow at an impressive rate, making Kennesaw State a truly competitive and innovative space for artists to grow and create. ❖



Hear, Hear!

Duo reinvents aural skills education, saves students money

By Christy Rosell

Two Kennesaw State University professors landed a \$10,800 grant to leverage technology to make music education more affordable.

The free online version of a music textbook will save students \$160.64, according to Jeff Yunek, Ph.D., an assistant professor of music in the College of the Arts. He applied for the grant and is working with Benjamin Wadsworth, Ph.D., an associate professor of music theory, to launch the website. They implemented a beta rollout for Aural Skills I and II last fall and spring semesters and will continue to develop the materials for Aural Skills III and IV for the 2018-2019 school year.

While the purpose of the Affordable Learning Georgia Textbook Transformation grant is to make textbooks more affordable and accessible, something else will come of the project: the free website will take advantage of technology to vastly improve aural skills education. “We’re able to step in and provide not just the recording but quite a few benefits on top of that,” Yunek explained. “Students can play the music and check their answers to see how close they were to the music that was played.”

The free, interactive textbook can be used by music majors across the nation. The professors also think it could be of value to Advanced Placement (AP) music teachers in public and private high schools. “Most high school AP

theory courses lack aural skills course material, so this aural skills website will help them,” Wadsworth said. “When high schools use the website, it will help us recruit more highly qualified students.”

Yunek added that it will help college students prepare for careers in music, citing band directors as an example.

He discussed the benefit of band directors with stronger aural skills. Rather than saying a student played a wrong note, a band director with strong aural skills would give constructive feedback, such as, “you played this note opposed to this note” or would be able to

sing the right notes on the spot. “Giving more specific feedback establishes you as someone who is worthy of leading other musicians,” Yunek said.

The plan is to complete the site during the summer of 2018. Both professors compose the dictation melodies and progressions. Yunek focuses on website design. Wadsworth contributes pedagogical videos demonstrating more challenging skills, such as writing down music notation at speed.

“The project would not have happened without Jeff’s leadership in proposing the concept,” Wadsworth said. “Our administrators have been incredibly supportive of our efforts.” “My students wanted a cheaper textbook and we wanted a better textbook. This website achieves both,” Yunek said. ❖

To learn more, visit www.freemusicdictations.net/.

“Giving more specific feedback establishes you as someone who is worthy of leading other musicians.”

Photo, left to right: Benjamin Wadsworth and Jeff Yunek.

Keeping Jazz Alive

New vocal jazz program adds class offerings



It's important to American culture to keep this art form alive. It's one of the only art forms that is originally ours.



By Christy Rosell

Kristin Houston became a jazz ambassador last year. She started college with dreams of writing film scores. But everything changed during a Kennesaw State University trip to Italy with Steve Dancz, a music instructor.

“He introduced me to jazz,” she remembered. “I fell in love with the art.” A Count Basie Orchestra performance featuring Grammy-award winning singer Carmen Bradford “solidified everything” in her pursuit of jazz.

Houston will be among the first to graduate from KSU with a degree in Jazz Voice in 2019. She studies under Karla Harris, who helped launch the program last year and is offering a new vocal jazz combo class in fall 2018. “This class will be an opportunity to work as a group to practice elements of singing jazz,” said Harris, a vocal jazz instructor. “Students will learn the importance of musical conversation.”

Harris has an extensive background as a jazz vocalist, working with some of the best musicians in the thriving jazz scenes of St. Louis, Missouri, and Portland, Oregon. In 2012, she began performing across the Southeast. She released an album in 2015

featuring songs by jazz legends Dave and Iola Brubeck.

Now, she shares her lessons in performance and music entrepreneurship, preparing students to carry on the legacy of jazz. The significance is not lost on Houston. “It’s important to American culture to keep this art form alive,” Houston said. “It’s one of the only art forms that is originally ours.”

Houston said Harris is a great example of the teacher she hopes to become herself. “She’s an amazing performer and educator; her instruction will help me get to that point one day, as well,” she said.

Houston takes solo vocal lessons and expects the new vocal jazz combo class to teach her to collaborate with other vocalists. While Houston is focused on preparing for graduation next spring, her instructor predicts a bright future.

“Kristin will do what she’s setting out to do,” Harris said. “Her time at KSU has obviously developed her skills and character.”

Harris lights up when she thinks about KSU’s jazz vocal students, “I look out and I just see possibilities. There’s so much potential. The spirit and the energy at KSU are very real.” ❖

Photo, left: Karla Harris. Photo, top: Kristin Houston.



World-renowned Company performs at KSU Dance Theater



“One of our goals with our new KSU Dance Theater has been to provide an appropriate venue to launch a professional presenting season that will bring to Atlanta world-class dance companies and choreographic artists.”

by Robert S. Godlewski

The Department of Dance at Kennesaw State University presented “Horses in the Sky” by Israel’s Kibbutz Contemporary Dance Company (KCDC) on October 24th, 2017 at the Dance Theater on the Marietta Campus. This world-renowned Company was the first for KSU Dance in presenting a series of professional companies at the new Dance Theater.

“Horses in the Sky,” which premiered in 2016 at the Sydney Opera House, uses powerful physical vocabulary to juxtapose a surrealist sense of dreams and an impending apocalypse, according to Ivan Pulinkala, founding director of the KSU Department of Dance.

“This performance was the first time the world-renowned Kibbutz Contemporary Dance Company performed in Georgia,” Pulinkala said. “One of our goals with our new KSU Dance Theater has been to provide an appropriate venue to launch a professional presenting season that will bring to Atlanta world-class dance companies and choreographic artists.”

“Horses in the Sky” is choreographed by KCDC’s artistic director Rami Be’er,

who was born in 1957 to a family of Holocaust survivors. The KCDC also hosted a master class with KSU dance students on Wednesday, following the evening’s performance.

The KCDC was founded in 1973 by the late Yehudit Arnon, who survived World War II in the Auschwitz death camp, and moved to Israel to establish Kibbutz Ga’aton in Western Galilee. Today, Kibbutz Ga’aton is home to the world-renowned Company, known for its compelling movement vocabulary, technically virtuosic performers, and inventive artistic voice.

“The Division of Global Affairs is particularly proud to support this international performance by the world-renowned Kibbutz Contemporary Dance Company,” said Lance Askildson, vice provost for Global Affairs and chief international officer.

“Under Ivan Pulinkala’s leadership,” Askildson said, “the Department of Dance has provided a striking example of the transformative power of global engagement, and its role in educating, professionalizing and inspiring our students.” ❖

Photo: Dancers from Israel’s Kibbutz Contemporary Dance Company perform “Horses in the Sky.” Photo courtesy of Kibbutz Contemporary Dance Company.



Dance Arrangement

First-year transfer student follows her passion

A big No. 2 placard pinned to the front of her leotard, Julia Blair danced her heart out during the two-hour audition for the College of the Arts Department of Dance. The odds were one in three that she could convince the judges to let her follow her dream of transferring to Kennesaw State as a dance major. Graded on a 1-10 scale for how well they performed ballet and modern dance routines, more than 100 male and female dancers auditioned to enter the program this fall semester. A little more than three dozen, including Blair, would make the final cut. The Department of Dance has fewer than 100 majors annually.

"I fell once during the artistic dance portion of the audition, but I got up and kept going," the athletic 19-year-old said. "It was intense, because they would call some of us back for more. It was a real intense workout." Dance has been a big part of Blair's life ever since middle school, but she put her dream of one day dancing at Disney's Magic Kingdom on hold after graduating from Suwanee's Peachtree Ridge High School in 2017. Her parents had just adopted two children from China, and she wanted to stay close to home to help with their care.

The Duluth resident enrolled at nearby Gwinnett Technical College, where she studied environmental horticulture with a different creative goal in mind. "While I was studying at Gwinnett Tech, I planned on becoming a florist because I adore nature and flowers," Blair said. "I had worked at a nursery while in high school, and I loved playing in the dirt." Dance would become something she would pursue as a part-time job, she decided, teaching young children at the Buford School of Ballet in Gwinnett County.

"It seemed like a dream to me to get paid for doing something I love so much," said Blair who has taught at the school for the past year. "The classes range from an hour to an hour and a half for the older dancers," she said. "We stretch and warm up, sometimes we do a mini barre, and then learn or review choreography." Fate intervened, however, when a co-worker who had graduated from Kennesaw State's dance program, noticed her talent and suggested she consider transferring there.

Regionally and nationally accomplished faculty and guest artists in the College of the

"One of my best memories of the Dance Department was attending the Dance Festival my freshman year and getting to take classes from different professors from other universities."

Arts provide students with a high standard of education in state-of-the-art dance facilities at both the Kennesaw and Marietta campuses. In addition, the KSU Dance Company is one of the few companies in the history of the American College Dance Festival to have four successive national invitations to perform at the Kennedy Center in Washington, D.C.

This distinction, along with eight regional gala selections, rank Kennesaw State's Department of Dance as a leading dance program among peer institutions in Georgia, Alabama, Florida, South Carolina and Tennessee. "One of my best memories of the Dance Department was attending the Dance Festival my freshman year and getting to take classes from different professors from other universities," Harris said. She wanted Blair to have the opportunity to explore college-level dance if she could pass the rigorous audition process.

Blair said, "I had not even realized there was such a well-developed dance program in Georgia, and one that I could be involved in. I have always loved dance but majoring in it and having a full-time career in it did not seem possible until I found KSU. Now, I will be furthering my education and increasing my knowledge of dance by earning my degree at KSU." Last fall, some 2,671 students transferred to Kennesaw State, and similar numbers are expected when the numbers are tallied this fall. Of those, only 41 students came from Gwinnett Tech. Blair is excited to begin her new journey and has already started planning her activities and courses for the fall semester.

"I will be living with other first-year students in University Village on campus, so I'm looking forward to getting involved in such campus life activities as Reformed University Fellowship, intramural sports and KSU's swing dancing club," she said. "I am also looking forward to taking dance classes in 'body conditioning and somatics' and 'dance pedagogy' that will train me to be the best dance instructor I can be." ❖

Photo: Julia Blair warms up before class. Photo by Lauren Kress.

ASCENSION





By Kathie Beckett



Ayokunle Odeleye is an imposing figure. Tall and lanky, the professor of sculpture commands a presence inside and outside of his classroom at the School of Art and Design. That formidable presence is readily evident in his emboldened, multi-dimensional public art.

His most recent commission, *Ascension to a Higher State of Being*, reaches 30 feet into the sky, as if to defy gravity and escape the earth’s forceful pull. Located off a quiet street in downtown Norfolk, Virginia, the cold steel stands in firm resolve, providing a stark contrast to the clear blue sky.

The five-piece installation, including the four concrete structures leading to the steel sculpture, was installed in November 2017 and revealed to the community in February of 2018 as part of a Martin Luther King Day celebration. *Ascension* is dedicated to the downtown community off Church Street in Norfolk, as well as to the greater black community of Norfolk.

Odeleye said, “This area around Church Street was built and financed by black people; it was a very self-sufficient community, yet they were still fighting for basic rights, especially in the 1950’s.” The sculptor delved into the rich history of the area by interviewing eight different groups and asking what was significant to them, and why.

He then took those ideas and incorporated them into all five pieces, including the smaller, concrete pieces. These smaller structures act as a pathway to the main piece and are inscribed with various community statements.

For example, one of these pieces represents the Attucks Theatre (named after the first African American killed in The Revolutionary War, Crispus Attucks) from 1919, which was designed, financed,

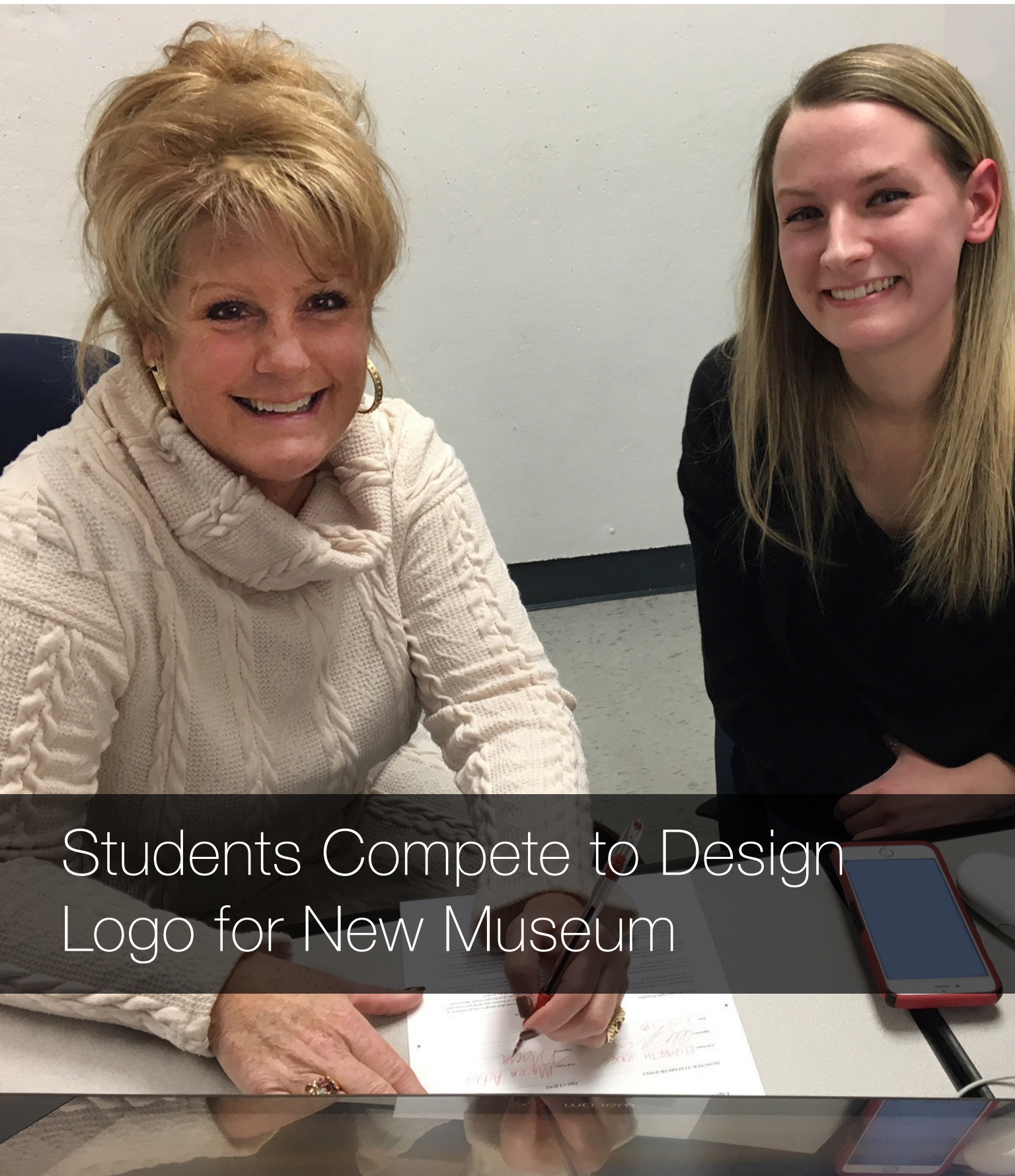
and operated by African Americans. “The concrete forms act as signage and allow the community to have a voice on historically important items,” said Odeleye.

Symbolism plays a large part in the steel piece as well, including a female climbing the upper part of the structure to “symbolize [how] immigrants from all over the world had to figure out how to move up the social structure; this was particularly true of blacks and women,” said the artist. An image of a man holding a hammer symbolizes the working class. Many in the Norfolk area work for the U.S. Navy, so navigational guides called sextants are prominent. The African mask at the top of the piece “symbolizes the contribution of African Americans,” said Odeleye.

“The community indicated that spirituality sustained them, so I used a symbol of a church; the raised fist indicates activism and fighting for civil rights against the massive resistance of politicians of Virginia to defy racial integration in the schools in the 1950’s. Rather than integrate, they just closed the schools,” explained the artist.

A professional sculptor for almost forty years, Odeleye typically maintains two to three art projects at a time and creates public projects at his Stone Mountain studios almost every year. For the Norfolk project, three Kennesaw State sculpture students (Megan Pace, Andrea Stocker, and Tiffany Hoffl) and faculty/staff members Page Burch and Chris Dziejowski assisted in casting, welding, and fabrication over the two-and-a-half-year project. Much of his work may be seen across the country, including his renowned 2013 bust of W.E.B. Du Bois at Clark-Atlanta University.

To learn more about Odeleye, visit <http://www.odeleyesculpturestudios.com/index.html>. ❖



Students Compete to Design Logo for New Museum



By Christy Rosell

Georgia Museums, the foundation that has brought us institutions such as the Tellus Science and the Booth Western Art Museums, has commissioned a new museum set to open in Cartersville in 2020: Savoy Automobile Museum.

Plans for the 35-acre space include a 60,000-square-foot building with garage space to hold over 100 vehicles, one permanent and three temporary galleries, a 200-seat theatre, a pavilion that will seat 250, as well as a café and gift shop among other features. Savoy Automobile Museum Director Macra Adair, a 2009 Kennesaw State alumna, created a logo competition open to Kennesaw State artists in March of 2018.

Participants were asked to create a masthead (the name of a publication displayed on the top of the first page) for the museum. Many

submissions included renderings of the Plymouth Savoy within the logo, while others played with typeface and word placement to create a unique design.

The competition offered cash prizes to one winner and five runners-up. The winner of the competition was Elizabeth Jones, while the runners-up were Sally Cho, Leanne Alame, Brittany Lazaroff, PJ Andrew, and Marks Stanley. Ms. Jones's winning logo featured the classic Savoy tire with the name of the museum in the middle.

Students, faculty, and alumni of Kennesaw State will be able to visit this museum in 2020, and can find it close to home at the intersection of Highway 20 and Highway 411 in Cartersville, Georgia.

Learn more at the museum's Facebook page: facebook.com/savoyautomuseum. ❖

Photo, left, left to right: Savoy Director Macra Adair and winner Elizabeth Jones.

Photo, above, left to right, back row: Sally Cho, Leanne Alame, Savoy Museum Assistant Director Connie Mann and Director Macra Adair, and PJ Andrew; front row: Brittany Lazaroff and Elizabeth Jones. (not pictured: Mark Stanley)



School of Art and Design: Public Art Project



By Kathie Beckett

Two custom sculptural benches designed by Kennesaw State University students were recently installed on the Southern Museum walkway in a collaboration between Kennesaw State University School of Art and Design and the City of Kennesaw.

The benches were designed by students in the Master Craftsman program under the direction of Page Burch. Burch emphasized the win-win nature of the partnership, and said, “We believe the benches will complement and enhance their surroundings.”

Two years ago, Economic Development Director Bob Fox approached Geo Sipp, the Director of the KSU School of Art and Design, with the idea of a joint public art project with art students. The two met to discuss how they could work together on original art for Kennesaw’s downtown that was both functional and aesthetically pleasing. “We wanted to give art students a real-world opportunity to go through the public art commission process, including selection, fabrication, and installation,” said Fox. “The city would provide financial support.”

With Sipp on board with the concept, the next step was to draw up an agreement between the city and the Board of Regents on behalf of the KSU. The agreement specified that the School of Art and Design would submit designs and complete fabrication while the city would underwrite the

material cost. An art review committee consisting of city staff and members of the Art and Culture Commission was established to evaluate the designs and choose winners.

The first pieces that were commissioned were benches to be placed on the Southern Museum walkway and at the City Hall Plaza currently under construction. Students researched relevant material and aesthetic choices, taking into account city codes and accessibility requirements and submitted their designs. Eight designs were submitted. Once the final choices were made, they began fabrication by cutting, bending, grinding, and welding the benches in preparation for installation. The Downtown Development Authority funded the cost of materials and the city’s Public Works Department did the installation.

A ribbon cutting ceremony was held on Friday, November 3, 2017, to recognize Fox, Burch, and Sipp, as well as artists Megan Pace and Thomas Daniel, both students in the Master Craftsman Program. In the next phase of the partnership, design proposals will be requested for the city’s new Gateway Park on Main Street at Sardis Street. Burch said, “The thing that excites me most about this program 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.” ❖

Photo, above, left to right: Page Burch, Megan Pace, Thomas Daniel, and Geo Sipp.



Shining Through the Darkness

Art education grad lights the arts path for students

"It's never too late to come do what you need to do and be your full self."



By Christy Rosell

Phyllis Fulp, an art education major who graduated from Kennesaw State University in May, will illuminate the lives of students as an art teacher.

"Kids love art and everything is new to them," she said. "I enjoy watching someone grow; that's why I decided to go into art education."

The 49-year-old college student changed her career path after more than 20 years in corporate retail. While her days were focused on business, she was passionate about the arts in her free time: she sewed, painted and made bags and jewelry.

With a husband and two school-aged sons, one in elementary school and the other in high school, she registered for school herself.

"My youngest son's teacher told me he would tell the other kids, 'My mom is going to college and she's going to be an art teacher!' He was very proud."

And while she emphasizes the importance of an education with kids, she wants adults to know that age shouldn't hold them back.

"It's never too late to come do what you need to do and be your full self," she said.

Fulp's work is a mixture of mediums with a heavy focus on raku fired ceramics and fiber arts. Her ceramics typically feature muted colors with texture and shine.

"In the firing process, the glazes I use come out to a metallic oil spot shimmering look but they've

also been burned. You might want to touch them but you're not sure if they're rough or sharp. They're also compelling because they're beautiful and luminous."

Just as intriguing as the textures are the messages behind her works. They're a combination of dark and light, a reflection of her own personal past and her struggles as a woman and an African-American.

She said that was not her intention when she began her education; she just wanted to improve her technique. But her instructors pushed her to do more.

"The professors are so intent on really growing you as an artist and helping you to find your voice," she said. "They say, 'Don't just make something pretty. Get across what you're feeling.'"

"I tend to explore a lot of issues of women and oppression. Things on the outside can look smiley and shiny and things on the inside can be dark."

Lisa Castello, EdD, assistant professor of Art Education, admires Fulp for finding her voice, honing her art, and maintaining a high GPA while juggling parenthood, marriage, presenting at art education conferences and student teaching.

"Phyllis is a high caliber visual artist in her own right and serves as an example of a strong, African American artist who advocates based on social justice, diversity, equity and inclusion," Castello said.

While her work may reveal a place of conflict, it also shimmers with joy, like Fulp. It is clear that the students she will teach have a bright future ahead. ❖

A close-up photograph of a person's hands holding a blue ceramic bowl. The person is wearing a blue and white striped shirt. The bowl is filled with a light blue liquid. In the foreground and background, there are several other ceramic bowls of various colors, including white, brown, and dark blue. The background is blurred, showing more bowls and a dark surface.

Empty Bowls Project

By Kathie Beckett

The KSU Mudslingers Ceramics Club, advised by School of Art and Design faculty members Jeff Campana and Keith Smith, has been busy throwing, glazing and firing bowls to help KSU fight hunger as part of the Empty Bowls Project with KSU CARE.

An international grassroots effort to raise both money and awareness in the fight to end hunger, the Empty Bowls Project was featured as part of KSU CARE's 10th Annual Homelessness Awareness Week event.

This event will raise money to help KSU CARE fight hunger, raise awareness about the issues of food insecurity and to help bring about an attitude that will not allow hunger to exist.

Attendees purchased tickets that allowed them to choose a handmade ceramic bowl; the bowls will then be filled with a lunch provided by KSU Dining Services. Participants may then take their bowls home.

The students began planning the project when they returned to class this fall. Campana said, "They were very excited about the whole idea of this project; they were fully on board."

The students used three different clay bodies: porcelain, stoneware, and a special one for

soda-firing. "In addition to the charitable cause, there is a valuable experience for students to make work and put it in the public realm. They had the opportunity to fire in all of the varieties that our studio can offer, that were suitable for the function. The bowls were fired three ways: oxidation, reduction and soda fire. It was a very good event in the studio for our students," said Campana.

While some seasoned pottery students participated, other artists had only done sculptural work, so it gave those students a chance to try something outside of their expertise. Other benefits included working together as a group, learning how to meet deadlines, and even how to calculate "survival" rates.

Campana explained, "Not every bowl that we make survives; some have glaze problems or cracks in drying, so the group planned on roughly 15% not being up to standards. This project gave them a chance to experience more of the professionalism side than would be normally seen in just a class project." The students fired a total of 90 bowls, resulting in 75 available for the Empty Bowls Project. ❖





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