

COLLEGE OF THE ARTS 2018-19

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Ivan Pulinkala, Ed.D.
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 100 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.

I invite you to visit the College of the Arts and experience our community 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.
Dean, College of the Arts

On the Cover:

Department of Theatre and Performance Studies Senior Dylan Carter at the National Conference on Undergraduate Research (NCUR).

Right:
“Next Generation” by Prof. Joe Remillard. The portrait of Prof. Remillard’s nephew, Josh Remillard, on his family’s farm won an Award of Excellence from the Portrait Society of America’s International Portrait Competition, one of only 24 awarded out of 3,000 entries from around the world.

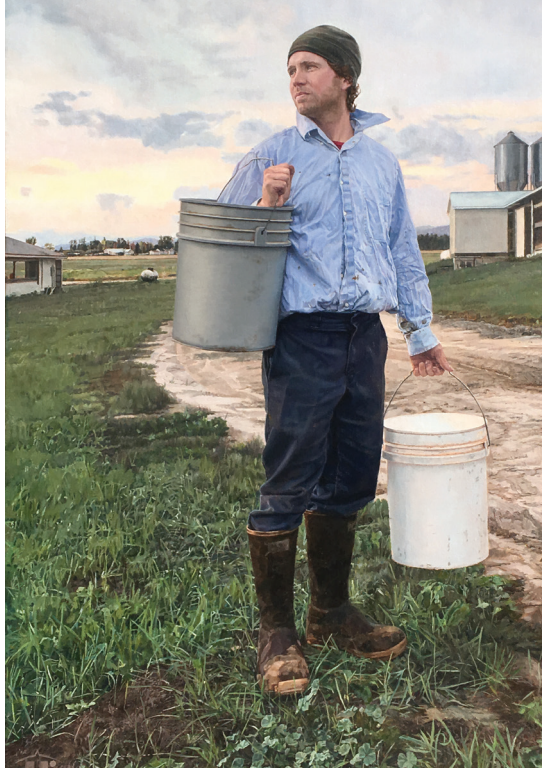


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Ivan Pulinkala named Dean of the College of the Arts

By Bob Godlewski

Kennesaw State University President Pamela Whitten and Provost and Senior Vice President for Academic Affairs Kathy Schwaig named Ivan Pulinkala dean of the College of the Arts, effective March 18, 2019.

Pulinkala has served as interim dean of the College since July 2018. Previously, he was the chair of KSU's Department of Dance, a program he founded in 2005 and developed into the

largest collegiate dance program in Georgia. He also was instrumental in the development of the Dance Theater on the University's Marietta Campus, Atlanta's first theater designed specifically for dance.

"Ivan is a strong advocate for the arts and its ability to transform

communities. In sharing his passion for the arts with our students, he helps them realize their own potential," Whitten said. "He has brought national recognition to Kennesaw State through his leadership in the Department of Dance, and I am confident that as dean he will tap into that same passion and vision to help further elevate the College of the Arts."

Pulinkala has received arts grants in both India and the United States for his work, and

he has served as a guest artist for a number of professional companies and university programs. His numerous recognitions have included receiving the KSU Foundation Award for his creative scholarship and the KSU Clendenin Graduate Fellowship for his doctoral studies, and he was selected for the University System of Georgia's Executive Leadership Institute and Accelerated Leadership Academy.

He has presented choreographic commissions in Israel, Spain, China and India in addition to the United States. Pulinkala also helped launch the first study abroad program in Israel for Kennesaw State in May 2016.

"The faculty, staff and students in the College of the Arts at KSU make up one of the most artistically and intellectually vibrant communities in Georgia," said Pulinkala. "I am honored to serve as their next dean, advancing the arts at KSU and across the region."

Pulinkala received his Doctorate in Higher Education Administration from the University of Alabama, his M.F.A. in Dance from Mills College in Oakland, California, and his Bachelor of Commerce (Honors) from Hindu College, Delhi University.

"We are delighted to welcome Ivan as the new dean in the College of Arts at KSU," said Schwaig. "He truly loves this University, and I know he will bring his deep experience and his focused passion to the role." •

"The faculty, staff and students in the College of the Arts at KSU make up one of the most artistically and intellectually vibrant communities in Georgia."



Harrison Long has been named Interim Chair of the Department of Theatre and Performance Studies, effective July 1, 2019. Prof. Long said, "Building on our past successes, the College of the Arts is poised to move to a whole new level of excellence, leading the way for university arts programs across the state and region. Our outstanding faculty, staff and students are making a positive impact in the communities we serve. For that reason, the best arts organizations in the region are lining up to create partnerships with KSU's College of the Arts."



After a successful year serving as Interim Faculty Executive to the Dean, **Dr. Jessica Stephenson** has been appointed Interim Associate Dean of the College of the Arts. Dr. Stephenson said, "During this coming year I will work to support faculty and undergraduate capacity for—and production of—research in the arts. In focusing on nurturing published research within COTA, we will make positive contributions to KSU's R2 Roadmap and bring research into closer dialogue with COTA's already strong creative activities."



Dr. Leslie J. Blackwell has been appointed Interim Director of the School of Music, effective July 1, 2019. Dr. Blackwell has been with the School of Music since 1998 as Professor of Music and Music Education and Director of Choral Activities. Dr. Blackwell said, "The KSU School of Music is positioned as a leader in music regionally, nationally, and internationally. I look forward to working with the faculty, staff, and students to continue to make a difference in music education."



McCree O'Kelley has been named Interim Chair of the Department of Dance, effective July 1, 2019. McCree said, "I believe KSU Dance is on the precipice of something big. I am honored and humbled to lead the Department at this exciting time. We have an incredible faculty and staff as well as the most amazing students and it is my goal to serve them well. It is truly astounding what Dean Pulinkala has been able to build in the Department of Dance over the past 14 years and I know he feels, as do I, that we are just getting started."



**Laurence Sherr earns
KSU Foundation's
Distinguished Faculty Award**

By Bob Godlewski

School of Music professor Laurence Sherr was honored with the University Distinguished Professor Award on November 30, 2018, during the Faculty and Staff Awards ceremony presented by the Kennesaw State University Foundation. Sherr, along with more than two dozen faculty members, was recognized by President Pamela Whitten and Trenton Turk, acting chair of the KSU Foundation.

Sherr is a composer of Holocaust remembrance music, lecturer on Holocaust music topics, producer of remembrance events, and Holocaust music educator. He is the son of a survivor.

"As the president of Kennesaw State University, I am so thankful we have such exceptional faculty members who care deeply about providing a world-class education to our students," said Whitten. "Through these faculty awards each year, we honor their talent and dedication, while inspiring others to demonstrate the same pursuit for excellence."

The ceremony, presented by the KSU Foundation, rewards deserving members of KSU's faculty and staff for their work and commitment to making KSU a world-class university. This year's awards, recognizing faculty excellence in research, teaching and professional service, total \$124,000.

Sherr, who is composer-in-residence in the School of Music, has won top prizes in the Delius Composition Contest and the composition competition of the Association for the Promotion of New Music in New York City.

His recordings include Jeri-Mae Astolfi's interpretation of his solo piano Nocturne

on Chroma: New Music for Piano, released by Capstone Records, and Piotr Szewczyk's performance of his Four Short Pieces for solo violin on his Navona Records Violin Futura CD set. EIMI for violin, saxophone, percussion, and piano, in a live recording by the German group "ensemble Intégrales," was released on the Ein-Klang label in Europe, and cellist Theresa Villani included his Elegy and Vision on her recording Patterns of Eloquence.

Sherr, who was previously the recipient of Kennesaw State's Distinguished Faculty Award for International Achievement in 2015 and the Distinguished Research and Creative Activity Award in 2012, said he was honored

to be recognized with the KSU Distinguished Professor Award for his teaching, research and creative activity.

"I am grateful for the supportive academic environment at Kennesaw State University and reflected in our School of Music in the College of the Arts. It has allowed me the freedom to develop the unique and highly integrated combination of creative activity, research, teaching and service that the award recognizes," Sherr said.

"This integration is especially manifest in my work on music related to the Holocaust and all of the activities—from classrooms to the international venues where I present lectures and concerts—are intended to foster greater understanding, tolerance, and respect for others in our connected global society."

The honor, which recognizes achievement and excellence in teaching, research and creative activity, and professional service – and the integration of all three of these disciplines into a coherent career thread at Kennesaw State University – comes with \$20,000. •



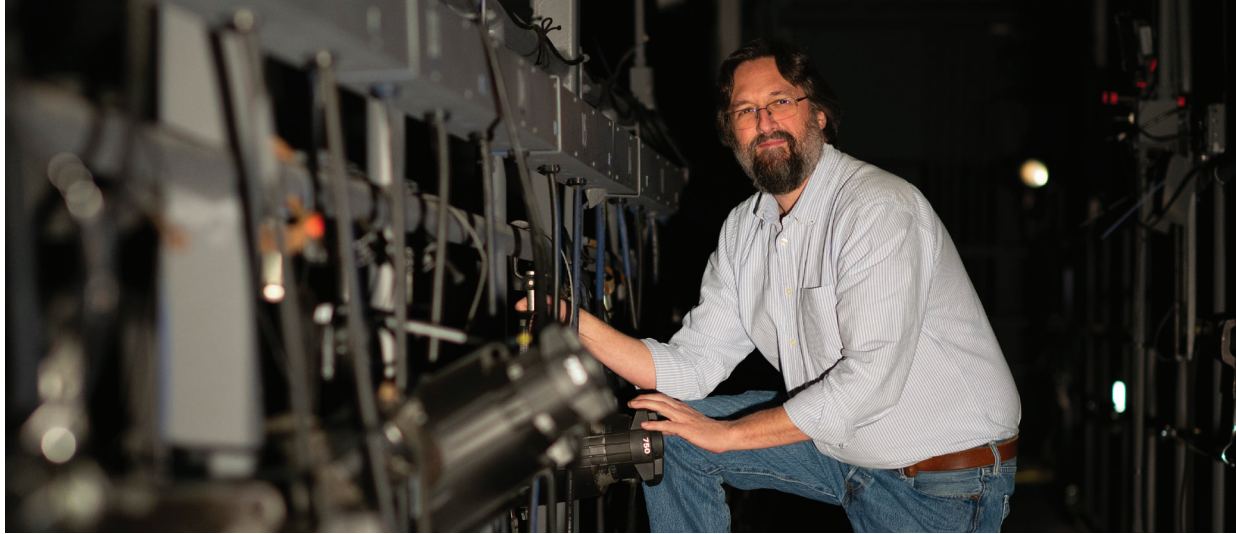
College of the Arts professor of music Laurence Sherr discusses orchestration techniques with senior music composition student Nicholas Felder of Alpharetta.



David Tatu receives KSU Foundation's Distinguished Staff Award



Photos by David Caselli



By Travis Highfield

Department of Dance production manager David Tatu was named this year's Distinguished Staff Award winner on Nov. 30, 2018 at the Kennesaw State University Foundation's annual Faculty and Staff Award ceremony. Tatu, along with five other staff members and one department, were formally recognized by President Pamela Whitten and acting KSU Foundation Chair Trenton Turk for their commitment to excellence.

The ceremony is held each year to celebrate those who make outstanding contributions to the institution and demonstrate reliability, productivity and strong leadership qualities. This year, more than \$23,000 was awarded to staff recipients, with Tatu taking top honors.

"It is with immense pride that I have the opportunity to acknowledge these individuals for their outstanding contributions to Kennesaw State," Whitten said. "Each of the recipients has demonstrated great dedication to making this institution world class, often doing so behind the scenes and far from the spotlight. Through their efforts, we are able to help our students realize their full potential."

Tatu, who also serves as the resident lighting designer and part-time instructor

in the Department of Dance, joined KSU in August 2012 after a 15-year stint with the Atlanta Ballet. As production manager, he oversaw the renovation of the Dance Theater in the Joe Mack Wilson Student Center, helping it become one of the premier performance venues for professional dance in the region.

An astute mentor, Tatu has been recognized in graduate surveys every year since his arrival as someone who is "making a difference in the life of a graduate," according to his nominator. He developed a production course that prepares students for the profession and has resulted in numerous internships and professional opportunities for students in a multitude of dance companies. Beyond the Kennesaw State campus, Tatu hosts community workshops on dance lighting design for high school teachers and dance studio owners.

"I am extremely humbled to receive this honor and to be in such good company," Tatu said. "I am fortunate to pursue my passion at an institution such as this, and I'm grateful to have the unwavering support of my colleagues. I take great pride in mentoring our many talented students, and this award only pushes me to achieve more." •



NCUR Student Research

National Conference on Undergraduate Research

Students participating in NCUR include:

School of Art and Design:

Erin Boyle, Emily Larson, Alyssa Woodall, Melissa Chambers, Katie Kennedy, Hayley Leavitt, and Abigail Smith

Department of Dance:

Nicole Koontz and Erin Ryan

School of Music:

Nicholas Felder, Molly Jennings, Robert Mclean, Claire Pappas, Tessa Walker, Matthew Welsh, Jeremiah Robinson, Jonathan Steltzer, Matthew Hodgetts, Joseph Grunkemeyer, Grayson Saylor, Madison Coffey, and Matthew Hodgetts

Department of Theatre and Performance Studies:

Jim Wallace, Dylan Carter, Alyssa Egelhoff, Shannon Murphy, Sarah Grossman, Emma Lipscomb, and Anna Reichard



Photo, above: Theatre and Performance Studies students celebrate on stage at the Stillwell Theater.

Top, right: Dylan Carter, Theatre and Performance Studies major.

Want to read more? Abstracts of the submitted projects may be found on the NCUR website: apps.cur.org/ncur2019



by Lauren Richmond

Undergraduate students from across the country convened on Kennesaw State University's campus for the annual National Conference on Undergraduate Research (NCUR) April 11-13th, 2019. Over 4,000 students submitted and presented their research for the event, giving them an opportunity to show their work in a formal and professional setting.

The College of the Arts at Kennesaw State had 27 students accepted to present their research for the event. The participating students represented all departments in COTA and their research reflected not only performance and art but also a true dive into the meanings of performance and art. Many presentations showed how art and performance relate to societal issues and created opportunities to discuss these issues in further detail.

Erin Ryan from the Department of Dance submitted a project called "The Invisibility of Female Homosexuality in Concert Dance." It examined "how female homosexuality is being omitted from scholarly research and critiques, dance education and media portrayal in present day as well as in our past," according to Ryan's synopsis of the project. Emma Lipscomb presented "Ableism in Theatre: Sensory Disabilities in Performances for Young Audiences," examining "the ableist complex that exists within children's theatre and addresses the ways in which children's productions can be adapted to provide an inclusive experience for children with sensory disabilities."

Some students submitted multiple projects, including Dylan Carter, who presented "Once Upon A Place: Fairytales as a Mechanism for Spreading Environmentalism" and "Mother Hecate." Both pieces fell under the Department of Theatre and Performance Studies.

Other students worked in groups, especially in the School of Music where Claire Pappas, Tessa Walker, Matthew Welsh, and Jeremiah Robinson presented "Producing a Musical in Secondary Education," a thorough examination of the world of musical production at the academic level. All students worked closely with faculty mentors to produce top quality research. For example, under Dr. Phillip Kiernan's mentorship Katie Kennedy presented "Identifying Undocumented Ancient Bronze Artifacts" as part of a larger collaboration between Buffalo Museum of Science and School of Art and Design. •

Want to read more? Abstracts of the submitted projects may be found on the NCUR website: apps.cur.org/ncur2019



Kelly Smith Joins College of the Arts as Director of Development

By Tobhiyah Emiohe

Kelly Smith is the new Director of Development for the College of the Arts (COTA). She joins KSU after working with United Way as the community engagement director for Cobb County. Smith's love of advocating for college students, coupled with an exceptional career in nonprofit fundraising, makes her the perfect fit to bring a flame of passion to her position and to COTA.

It is easy to recognize that Smith is passionate about the students. Having only been in her position for two weeks, Smith made it clear through her actions that her work is for the students; she attended the Black and Gold Scholarship Interview Day less than a week into her new role. Of the event, Smith says, "During the Scholarship Interview Day, I heard life stories from two young men that almost brought me to tears. Stories like theirs keep me balanced, centered and humbled; they are good reminders of why I do what I do."

Smith's path to the nonprofit sector is marked by fate. She started her career in insurance and financial services and from there, was introduced to the nonprofit sector by creating a 501(c)(3) nonprofit group for the owner of an agency she worked with.

In this role, Smith was responsible for making connections to potentially convert financial literacy programs into nonprofit organizations.

It was this experience that sparked her passion for fundraising and development. She made the decision to do this work full time, which is how she moved into a position at United Way and, subsequently, Kennesaw State.

It is not by chance that Smith has found herself with COTA. Her undergraduate degree is in vocal performance from Spelman College. She taught vocal lessons for nine years and still sings in the choir at her church.

Smith says her new position has been a wonderful marriage of everything she knows, including her personal life. Currently, her children are in the same stage of life as the students she serves. She has a lot of wisdom to share with students and prospective students about college and finding the right place for their education, and students are free to stop by her office or contact her at any time. In fact, her cell phone is listed as a point of contact.

Smith says the students are the lifeblood of what she does and why she does it. She plans to set up forums with students who receive scholarships.

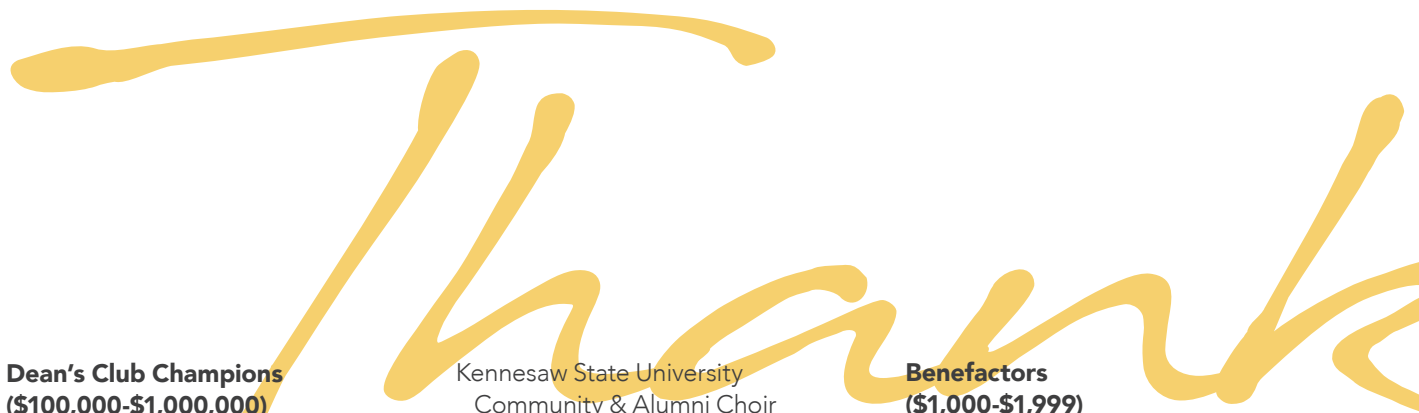
"I can have all the data in the world to talk to a donor, but taking the story of a student and why they decided to major in their respective major, what challenges they faced coming to KSU, and what the scholarship has done for them is important for me," says Smith. •

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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
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John and Linda Cooke String Quartet Scholars
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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
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Cam and Marti Graham Dance Scholarship
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Gretchen E. Van Roy Voice Endowed Scholarship
Visual Arts Endowed Scholarship
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Wachovia Endowed Theatre Scholarship
J. David Watkins Annual Piano Scholarship
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PRESIDENT'S CONCERT Collage





By Lauren Richmond

Kennesaw State University School of Music presented the 13th annual Collage Concert, on Saturday, February 16, 2019, in Morgan Concert Hall at the Dr. Bobbie Bailey & Family Performance Center on the Kennesaw campus. A major fundraising event supporting scholarships for music students, this signature production of the School of Music featured soloists, chamber groups, and ensembles totaling more than 200 student and faculty performers. The special concert utilizes a rapid-fire program of diverse works presented as flowing vignette performances with unique lighting and stage design to create a memorable experience.

Kennesaw State University president, Dr. Pamela Whitten, chose to highlight Collage as the "President's Concert" of the year and invited some special guests to a reception at the LeoDelle & Lex Jolley Lodge on the Kennesaw Campus prior to the concert. She said, "Our students and faculty did a wonderful job at our President's Concert. The performances were inspiring. I especially enjoyed Habanera from the

opera *Carmen*, performed by the Men's Ensemble, and Carly Simon's *Let the River Run*, performed by the Women's Choir."

Dr. Ivan Pulinkala, dean of the College of the Arts, said, "I am grateful to all of the faculty, staff and students in the School of Music for their many contributions to the success of the College of the Arts President's Concert. Our donations crossed \$300,000 for this inaugural President's Concert, and we could not be more pleased."

Stephen Plate, Director of the School of Music, said, "Collage is, without a doubt, one of the best indicators of the quality of work done in the School of Music on a daily basis. It's a great opportunity for the community to witness and hear great music performed by the KSU faculty and students in a fantastic venue, while helping to fund music scholarships for our current and future music students." •





Amanda Wansa Morgan:
Shaping Students by Example

By Tobhiyah Emiohe and Kathie Beckett

Department of Theatre and Performance Studies' assistant professor Amanda Wansa Morgan seems to have a magic touch with everything she does. This past November, she received a Suzi Bass Award for Outstanding Music Direction for her work with *The Color Purple*. Morgan has directed both music and theatre for countless other professional plays, including musical direction for *Jesus Christ Superstar* and theatre direction for *Marisol*. She also has performed in *Beauty and the Beast* and *Ragtime*, to name just a couple of acting credits.

As coordinator of musical theatre and assistant professor in the Department of Theatre and Performance Studies (TPS), she is also busy teaching courses in acting, voice, musical theatre performance, and musical theatre history and literature. The former high school athlete enjoys performing and directing, but she may love teaching even more. On deciding to become a professor, she says, "I slowly started to fall more in love with teaching and I felt good about what I was doing. I felt more pride about my students and their successes than I did about my own success as a performer."

While shaping other artists is demanding, Morgan still finds a way to enjoy the process, and her students appreciate this about her. Her advice to students reflects years of professional experience and touches on the importance of patience, calm, delegation, and trust. She is also adamant that students learn how to take care of themselves when working on a large show, especially when

it's on top of their academic work and, often, an outside job as well.

For example, when students were working on *Ragtime*, she stressed to them the importance of taking care of themselves. She says, "I spent a lot of time lecturing early on how to manage stress, how to eat well, how to properly vocally and physically warm up, how to take care of yourself when you're doing a big project and you're trying to juggle your real life, because that is the real world."

She speaks from personal experience: she does up to eight professional shows a year on top of teaching. With this schedule, Morgan provides a unique example for her students, especially through sharing with them the rigors of the professional world.

Morgan hopes that her students will benefit from TPS in more ways than improved life skills and meeting the professional world's expectations. She hopes they will become scholar artists: students who are able to delve deeply into a piece of work and understand its context, history, and relevance to art and society.

Morgan explains, "I do believe it is our responsibility to dig as deeply as we possibly can—as we humanly can—into the content to make sure that we are being truthful, that we are being authentic, that we are addressing conflicts before they arise or as soon as they do, and to dig specifically into content with historical context."

She continues, "One of the great things about my job and my position is that I get to work with our wonderful students, to help grow and cultivate young artists and help them along on their journey here." •



Creative Activities at NCUR

by Kathie Beckett

Kennesaw State University hosted its first National Conference of Undergraduate Research (NCUR) April 11-13, 2019; it was also the first time that an arts committee was formed to develop multiple creative activities across disciplines.

Dr. Jessica Stephenson, Interim Associate Dean and Art History professor, chaired the committee to organize the multiple activities and encourage College of the Arts (COTA) students to participate. It worked: over 150 COTA students from all four academic units participated in interactive, creative activities specifically developed for NCUR.

On Thursday, April 11, students presented their inter-departmental, collaborative and interactive events on the KSU Campus Green to almost 2,000 NCUR participants during lunch. The School of Art and Design presented Print XL! featuring large-scale, research-based creativity and collaboration to produce printed fabric panels with a steamroller. Department of Theatre and Performance Studies' majors performed popular musical theatre selections using wireless microphones and screens with projected words.

KSU Department of Dance majors presented an improvisational dance performance based on the idea that inspiration and research material are all around us, if we simply look. Dancers also gathered movement ideas from attendees of the conference and extracted body language, formations, paths and shapes as a starting point for their improvisational performance. The School of Music's Percussion Ensemble accompanied the dancers.

Student participant and dance major Angelita Andrade said, "I enjoyed interacting with the people observing or simply walking by during our research experience. The overall experience was incredible; I loved being able to share the

research I collected through my movement. I also appreciate the music department for being so flexible and willing to play music for us."

Stephenson said, "The arts offer alternative research modalities. While NCUR focused on easily-recognized research delivery modes such as poster sessions and oral presentations, the College's multiple arts events expanded definitions of undergraduate research in both process and product. These creative activities were founded upon research processes yet delivered through performance modalities beyond the traditional NCUR platforms."

The NCUR Art Exhibition, Diversity Art Exhibition, and steamroller screen printing events were also widely successful, with over 50 attendees every hour, and over 600 participants visited the Zuckerman Museum of Art during NCUR. The School of Music held an open house and invited participants to view an open rehearsal in the Bailey Performance Center. The Department of Theatre and Performance Studies sold out for its performance of "Intersections of American Identity" featuring rousing selections from Ragtime, KSU Tellers' storytelling ensemble, and the lively comedy improv troupe K.I.S.S.

However, it wasn't only the NCUR participants who benefited from the creative activities; COTA students who participated also came away with new knowledge. Elayna Harris, a social science major with a minor in dance said, "I am a very strong believer that the most valuable way to learn is through participating in research, and I was so thrilled to have the opportunity to combine my passion for dance and research—and to show the combination of the two to my classmates and peers! I think this performance was a profound way to argue for the importance of the arts to the rest of the university as well." •



Department of Dance Receives Gift for Student Scholarships and Artistic Performances

Photo (left to right): Jay Yunek with Department of Dance students Kelsey Ashy and Darvensky Louis and KSU President Dr. Pamela Whitten.



By Kathie Beckett

In September of 2018, Kennesaw State University announced a generous \$336,000 donation to the Department of Dance.

The gift from Jay and Debra Yunek and the Pomare-Conner Memorial Endowed Fund for Dance honors their late uncle, Glenn Conner, and his partner and dance choreographer Eleo Pomare. The funds will be used to promote or preserve Pomare's legacy through the study and performance of his artistic works in the field of dance.

Pomare, who passed away in 2008, was known for developing innovative choreography that speaks to social inequality and injustice, according to Jay Yunek.

"The legacy that my uncle, Glenn Conner, would want is that his contribution ensures educational opportunities for KSU Dance students who are economically challenged and are interested in advancing the social concerns reflected in the works of his life partner, Eleo Pomare," Jay Yunek said.

"We are thrilled that KSU was selected to be the recipient of the Pomare-Conner fund, and we are so thankful for the support of our Department of Dance by the Yunek family," said President Pamela Whitten in her first donor ceremony since becoming KSU's president in July. "The innovative work of Glenn and Eleo will be continued for generations to come through our students."

Ivan Pulinkala, dean of the College of the Arts and previous chair of the Department of Dance, said, "We are grateful to Debra and Jay Yunek for this generous gift that will artistically and academically support gifted dancers in the College of the Arts at KSU. The educational experience of our students will also be greatly impacted by the annual guest artist residencies that this gift will provide."

The dance program began at KSU in 2005 and has flourished into the largest collegiate dance program in Georgia. The Dance Theater on the Marietta Campus, the performance home of KSU Dance, opened last year and is Atlanta's first theater designed specifically for dance. •

Department of Dance Recognized Internationally

by Lauren Richmond

Kennesaw State University's Department of Dance has had an impressive and busy season with accolades and recognition—from Atlanta's Rialto Center for the Arts to Washington, D.C.'s Kennedy Center for the Performing Arts and beyond—including Australia, Brazil, Israel, Mexico, and Poland.

Led by professors Andrea Knowlton, Lisa Lock and McCree O'Kelley, KSU Dance has been featured in films, festivals, and conferences across the globe while winning friends and awards at the same time. Some of their most celebrated pieces this season include Knowlton's *Unearthing*, Lock's *Bootless*, and O'Kelley's *Pariah*.

Pariah was selected to perform at the 2019 Off the Edge Festival at Atlanta's Rialto Center for the Arts; it was also chosen to represent KSU Dance at the 2019 American College Dance Association (ACDA) Southeast Regional Conference, hosted by KSU Department of Dance.

Aside from *Pariah*, O'Kelley has had many other projects recently. In 2018, he taught for several prestigious training programs—including the Cincinnati Ballet's summer program and the American Academy of Ballet's (AAB) Summer School at Purchase College in New York—where, alongside some of the world's most celebrated ballet masters, he coached promising young dancers from around the world. In addition, for the second year in a row, AAB invited O'Kelley to teach in their program in Tel Aviv, Israel.

[Continued to page 27.]





where IMAGINATION
moves

Dancers in Unearthing: Isabella Akel, Olivia Bryant, Gabrielle Duncan, Lindsay Duncan, Michaela Heide, Katie Hooper, Amber Kirchner, Madeline Moore, Erin Ryan, Char Tep, Taylor Wheatley, and Jordan Whitfield

Dancers in Pariah: Nina Eisenheim, Monika Eisenheim, Lily Helmly, Amir Sanders, Jordan Silas, Stephanie Still, and Madeline Whitehead

Dancers in Bootless: Ethan Brasseaux, Darvensky Louis, Alyssa Meyers, Andries Payne, and Taylor Wheatley



[Continued from page 25.]

His 2017 work titled *The Ties That Bind* was selected to close the New Works Dance Concert at the Alabama Dance Festival in January 2018. In the spring of 2018,



O'Kelley was invited to create an original choreographic piece for the Cincinnati Ballet's trainee company. Titled *iSpiral*, it was chosen to open the trainee company's May 2018 concert.

Lock's *Bootless*, including KSU students Alyssa "AJ" Meyers and Darvensky Louis, was selected

for performance at the Tennessee Dance Festival in September 2018. It was also chosen to be featured at the 2019 Modern Atlanta Dance (MAD) Festival in Atlanta; KSU Dance alumna Christina Massad's work is *rael i* was also featured. Dance student Darvensky Louis, along with fellow student Bre Sterling, also jumped into choreography with their work *Feet First*, which was featured at the 2019 ACDA Regional Festival. The piece received top honors from a blind panel of top experts in the field.

On her experience working with Lock in *Bootless*, dancer Meyers says, "The choreographic process felt really organic because [Lock] allowed us to find movements that were natural to us. Even though she knew what moves she wanted us to do, we still spent a lot of time figuring out how to give her the look she wanted in our own personal way." She continued, "She also emphasized the importance of creating a character and forming a relationship with each other throughout the dance. I think that contributed greatly to the success of the piece."

When asked how the work made her feel as an artist, Meyers said, "My favorite part as a performer of this piece was the narrative freedom we had. The work was more challenging in an emotional sense than in a technical sense. She pushed us each to embody a character that we feel would be in this situation, urging us to think of ourselves less as just a dancer and more as an actual member of this dysfunctional

family that we're creating on stage. What pushes me the most as an artist is the emotional tie to whatever medium I'm participating in, so to be given that kind of expressive autonomy made the performances satisfyingly interesting and meaningful to me."

Lock has an impressive portfolio as well: of approximately 300 applicants, Lock was one of only a few selected to present her solo work, *Thought I Saw You*, at the international 2018 International Contemporary Dance Festival of Mexico City. Lock's 2017 work on film titled *My Other Selves* was shown in 2018 at festivals in Australia, Brazil, and Poland. Following submission in the Fall of 2018, *My Other Selves* was also selected for the prestigious 2019 Oregon Short Film Festival, where it received a nomination for Best Experimental Film. Lock's *Suspended Vision* was also selected for performance in the 2018 ACDA Regional Gala Concert.

Knowlton has also been busy: she completed a 35-minute dance on film project in fall 2018 entitled *TWELVE*, which is now ready for submission to festivals. Also, Knowlton's *HER* was accepted for Zoetic Dance Ensemble's curated show *Mixtape* at the Southwest Arts Center in Atlanta.

Her piece *Unearthing*, including students (and sisters) Gabby and Lindsay Duncan, as well as Michaela Heide, was selected for performance at the Alabama Dance Festival's *New Works Concert*. Knowlton's piece that expresses the curiosity of our past in the form of movement and dives into "the idea that our history is built vertically instead of horizontally," according to Gabby.

"When I performed this piece, I imagined what digging through the past of the human race would be like or what kind of artifacts I would find," says Gabby. "As an artist, this experience taught me how beneficial it is to work in an environment that makes you work harder in a different way and for a different reason. I didn't work hard every day in rehearsal and on stage because I knew that it would bring the same successful result; I worked hard because every time I did, there was something new that I learned along the way." Perhaps that is exactly what professors Knowlton, Lock, and O'Kelley strive to achieve: for dance students to learn something new on the journey. •

Want to know more? Visit arts.kennesaw.edu/dance.

Kennesaw State professor, jazz guitarist, composer, and recording artist Trey Wright released a new album in March 2019 entitled *Begin Again*. The album includes vocalist and Wright's duo partner Laura Coyle, as well as drummer Marlon Patton, Kennesaw State professor and jazz bassist Marc Miller, saxophonists Mace Hibbard and Sam Skelton (KSU Director of Jazz Studies), and Squat members Tommy Sommerville, Kevin Hyde, Marlon Patton, and Darren Stanley.

Begin Again, according to Wright, is a personal narrative. After the loss of longtime friend and collaborator Carl Lindberg (of the band Squat) in the spring of 2015, Wright says that "by the fall I was experiencing burnout from years of playing gigs and teaching without taking a break." This led to a depressive episode where he says, "I had lost my way and need to take some time to myself to figure out a way forward in music." To combat the depression, Wright went to therapy and took a course on mindfulness at the Atlanta Mindfulness Institute and by the following year, was back to playing music again. In 2017, he formed a jazz duo with jazz vocalist Laura Coyle "that allowed me to find a new way to approach music," says Wright. With the encouragement of friend and colleague Marlon Patton, Wright began compiling his work for *Begin Again*.

All of the musicians in this album have worked with Wright before and according to Wright, "it was very meaningful to record this album with these close friends and incredible musicians."

Many of the songs on the album have a special meaning to Wright. "Looking at Each Other," written by Lindberg, is based on a "Brazilian bossa nova pattern I showed Carl many years ago but the lyrics come from the Chinese poet Li Bai," according to Wright. The album is dedicated to Lindberg and his memory, and it was meaningful to record this song in particular as Wright was able to reunite many of the Squat members for this song.

The album namesake, *Begin Again*, is based on a guitar piece Wright wrote many years ago. He rearranged the piece for the album for acoustic jazz trio and mandolin. "This song was also inspired by my exploration of meditation," says Wright, "and the idea that if you lose focus on your breath when meditating you can simply begin again without judgment."

According to Wright, the biggest challenge was finding the artwork for the album. "I did not want to simply put a picture of myself on the record," he says. "This album is intensely personal and I wanted a cover that made an artistic statement. Eventually, I remembered the work of Charleston-based photographer Kevin Holliday. I love his work and felt his piece 'silent access' would be perfect for the record."

After teaching a study abroad course this summer, Wright will be working with Laura Coyle on a duo album set to be released in 2020. You may find out more about this album at lauratreduo.com. You may find *Begin Again* on most music services and at treywright.com. •



TREY | BEGIN
WRIGHT | AGAIN





First Class Graduates in the Digital Animation Program

By Lauren Richmond

The Plaza Theater in Atlanta hosted the inaugural Owls Film Festival on May 7, 2019.

The Festival was an event established by the School of Art and Design for the first Senior Capstone Show in Digital Animation, headed by Professors Sandee Chamberlain and Craig Brasco. Among the audience of nearly 300, twenty local animation, illustration and sequential art industry professionals attended.

The graduating class of 2019 for the Digital Animation program had ten students: Danny Brewer, Courtney Carless, Douglas Cline, Ryan Drescher, Madison Goodwin, Tyler Greene, Jacob Kempton, Karen Maximos, Rian Penrod, and Mary-Kathryn Turner.

The festival showcased the graduating class portfolios, including a demo reel (a sampling of various animations compiled together in a dynamic video presentation) and a two-to five-minute short film. The short films created by graduating students can also now be entered into other national and international film festivals under the student entry category, gaining exposure for their work and furthering their careers.

The decision to showcase the capstone projects at a public venue was simple: "Showing their work in a public venue would be considered a professional stamp they could add to their resume and kick off their career," says Chamberlain. "This would also begin to bring Kennesaw State University as a presence to the film industry here in Atlanta, GA."

On top of highlighting the seniors' work, the festival also showcased a film that gave exposure to the Digital

Animation Program at Kennesaw State. It highlighted the Animation Studio Society, an on-campus club for the Digital Animation Program. Established by graduating seniors Danny Brewer and Tyler Greene in 2017, the club is open to all enrolled KSU students and alumni.

The club hosts a variety of activities where students of all levels of study have the opportunity to learn from professionals in the animation industry. Events include day-long workshops at Bento Box and Floyd County Productions; sketching events at the Georgia Aquarium, and Animation Marathon Weekends. Student leaders representing the club—and showcasing the program and their work—have participated in the annual Spring Arts Festival for the past three years, or since the club's inception.

Rian Penrod and Seth Byrd were also recognized for receiving two of the six 2018 internships at the School of Humans, a local studio in Atlanta. Penrod and Byrd were the only undergraduate students to receive these positions, while the others were current or former Masters' program students at other universities, which showcases the rigor of study for the program as well as the talent of the students selected. The School of Humans conducted the search in association with ASIFA-SOUTH, the American Southeast chapter of the ASIFA international animation organization.

Students also had the opportunity to participate in the Boundaries Workshop at ESA St. Luc in Brussels, Belgium, which Chamberlain explained is "an international gathering of students for a week-long workshop focusing on creating art that reflected current social issues across the globe." [to p. 32.]



Back row (left to right): Ryon Drescher, Douglas Cline. Center row (left to right): Courtney Carless, Madison Goodwin, Mary-Kathryn Turner, Daniel Brewer, Rian Penrod, Tyler Greene. Front row (kneeling): Karen Mayimos (not pictured: Jacob Kempton)

[Continued from p. 31]

The graduating class also participated in the Brooklyn Art Library Sketchbook Project, and they now have a permanent piece of art in the collection that will be housed in Brooklyn and showcased in their traveling exhibitions.

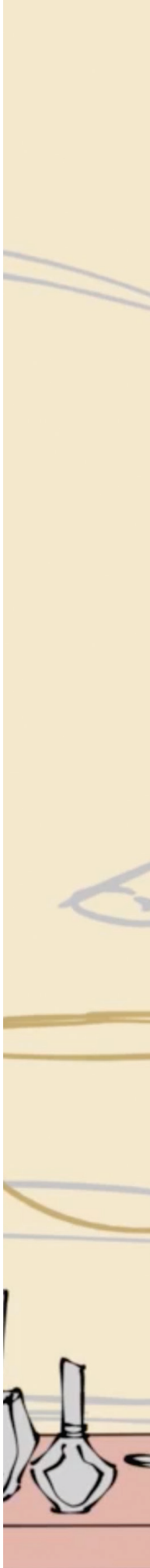
Chamberlain has many people to thank for the inaugural festival: “Special thanks to Chris Dziejowski, our Facilities Operator, who worked with the program to gain senior level students 24-hour access, which made all the difference in allowing the students much needed time in the studios to complete their animations. To Shane McDonald, our Technology Assistant, who is always at every event documenting the efforts of our students through film and photography, thank you. To Geo Sipp, Director of the School of Art and Design – thanks for believing in this dream and helping to make it a reality. Finally, to Ivan Pulinkala, Dean of the College of the Arts, for greenlighting the festival – thank you.”

According to Chamberlain, “every aspect of this festival was created from scratch by this first graduating class with the guidance of faculty.” Everything from marketing to

the naming of the festival was under careful consideration: “In the spirit of creating an inclusive platform for many art forms—including the concentrations in Illustration and Sequential Art teamed with anticipating the future addition of 3D Animation—leads to the forward thought of progression in digital media, keeping in mind that technology is continually evolving, unlocking so many possibilities for the future of this festival and media created at Kennesaw State University.”

“I am beyond proud of the work this first graduating class achieved,” says Chamberlain, “they truly set the bar and laid the foundation for an amazing legacy.” The buck does not stop there: Chamberlain also says “the spark has been lit—many students are already approaching the amazing faculty: Craig Brasco, Tom Biondolillo, Chris Malone, and Bryan Thompson—looking for critique and asking questions about starting their films soon in anticipation of showing their work at the second annual Owls Film Festival.” •

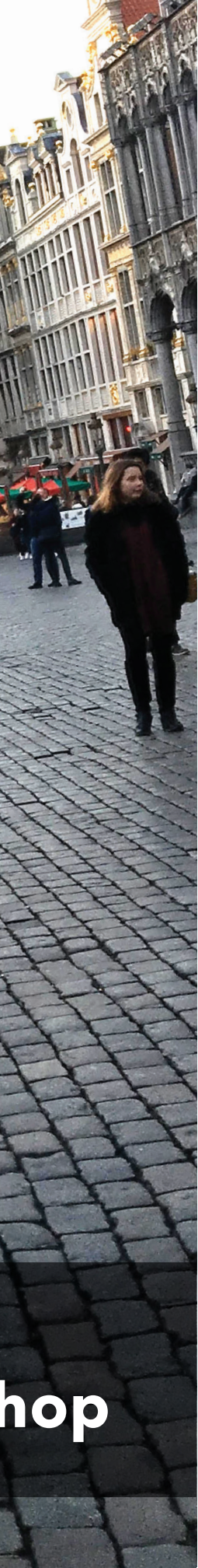
Learn more at arts.kennesaw.edu/visual-arts.







School of Art and Design students attend Frontières/Boundaries Workshop



By Kathie Beckett



In February of 2019, professor Chris Malone led nine School of Art and Design students to Belgium for a week-long, international arts workshop on boundaries. The Frontières/Boundaries workshop hosted by ESA St.-Luc Bruxelles was aimed at students and professors in the third year of a bachelor's degree in digital arts, illustration, comics and graphic design.

Seven international schools participated, including Bologna's Accademia di Belle Arti; Warsaw's Akademia Sztuk Pięknych; Beijing's Central Academy of Fine Arts and Gengdan Academy of Design; Barcelona's Escola Massana Centre d'Art i Disseny; and Berlin's Weißensee School of Art; along with Kennesaw State University.

The main challenge of this workshop was "to lead students outside the school walls to acquire a culture of civic engagement and a transcultural mind" and to examine boundaries through artistic practice, according to the exhibition catalog. The work resulting from the workshop was exhibited at the Maison des Cultures de Saint-Gilles.

Student Katie Metzger said, "Participating in the ESA St. Luc 'Boundaries' workshop was a positive, eye-opening experience about the universality of visual language and narrative that exists. You don't need to speak the same language as someone else to connect with them. Art has that kind of power and it was put into practice in Belgium."

Prof. Malone may have had a hand in that. He said, "I didn't want my students to only interact with others from their home country, so I separated them from other KSU students. The most exciting part of the week for me was watching all of the students quickly get past their language barriers by

communicating through artwork and comics. By only using visuals, students were able to share jokes, stories, encouragement and even feelings of excitement or homesickness with each other." Student Julee Davis added, "Representing the School of Art and Design allowed me to build relationships with so many other international art students, all by way of visual expression and not necessarily through verbal language."

The partnership with ESA St.-Luc Bruxelles came together after a bit of luck and shared passions. Geo Sipp, director of the School of Art and Design, said, "A chance visit to the Lambiek bookstore and gallery in Amsterdam introduced me to the work of Brussels-based artist Dominique Goblet and I met with her in Brussels. There, she introduced me to Thierry Van Hasselt, publisher of Frémok, the Belgian comics group that creates experimental and avant-garde albums. Each of them taught at ESA St.-Luc Bruxelles, one of the finest design schools in Europe. I then met with the director of the institution, Marc Streker, and proposed working together to facilitate programming and opportunities for faculty and students from our respective institutions. This meeting resulted in the development of an articulation agreement between ESA St.-Luc Bruxelles and Kennesaw State University, and the Frontières/Boundaries workshop opportunity for our students."

The resulting agreement has had broader reach than just study abroad. Geo said, "The unique comics curriculum at ESA St.-Luc Bruxelles led to the development of KSU's Illustration and Comics programming. In fact, KSU has the only concentration in comics at a public university in the United States." •

Learn more at arts.kennesaw.edu/visual-arts.



Josiah Edwards: Student and Playwright

By Lauren Richmond

The New Works and Ideas Festival: 10-Minute Playfest at the Stillwell Theatre is an annual showcase produced by the Department of Theatre and Performance Studies where students submit original work for the stage. Kennesaw State students write, direct, and design the short plays.

Josiah Edwards was one of those students selected this year, with his original play *Feelin' Cotton*. The TPS student had been writing plays on his own because "I enjoy writing and I am constantly working." He started writing *Feelin' Cotton* in June of 2018.

All of the plays for the 10-Minute Playfest were fully produced through a directing class on campus. There were minimal set designs to keep it simple and make transitions between the plays smooth. The playwrights also helped direct other plays. Edwards co-directed a play with his good friend and fellow TPS student Anna Recher called *Fallen by Ira Idle*.

Edwards says he has been writing from a young age, writing a play for his church in middle school, then dabbling in fiction before realizing he likes "to go straight to dialogue; extra action was so distracting." That is when he realized his interest in theatre. He started his journey in high school theatre in Columbus, GA and then came to Kennesaw State to pursue performance studies.

Edwards has performed in various groups on campus, including the KSU

Tellers. He says his favorite professor is Charlie Parrot: "We both view performances the same way. It's more than putting on a good show; it's really connecting with the audience and telling stories versus a big spectacle." He worked with Professor Parrot for a couple of semesters before working with him on *Don Quixote Ugly* in February of 2017. He spent about a year as part of K.I.S.S., an improv group on campus, and he also participated in the *Our Town Collision Project* this past year.

When asked what the future holds for him, Edwards says, "That's the million dollar question! I think what's important after I graduate is that I'm constantly telling stories, telling my experiences, that I'm sharing my knowledge to the world. It's less important to be in a specific place as much as it is to be myself. Something I love about *Feelin' Cotton* is humor. I like to use humor as a vehicle to promote change and promote thought."

His favorite part about the Playfest? Sitting in the audience. He says, "It feels very sneaky, they don't realize that I'm the playwright. I'm the one who is making you laugh, making you gasp...I felt so proud and it's what I had envisioned; everything came together and got across what I wanted. Definitely one of the proudest moments of my life to sit there and watch it." •

Learn more about the Department of Theatre and Performance Studies: Visit arts.kennesaw.edu/theatre.

Student Stage Managers Shine in

RAGTIME

By Lauren Richmond

The Theatre and Performance Studies department at Kennesaw State University took on a project of impressive magnitude this past spring. Over 80 students and faculty participated in the production of *Ragtime*, with an impressive four-person team of stage managers. Over 2000 people attended the show across eight performances after an eight-week production time. Stage managers Paige Wiggins, Anna Eck, Raine Hess, and Will Redmond came together and organized the show with impressive ease.

"They were so responsible and wonderful and we could not have mounted this show without their organization, communication, and dedication," says *Ragtime* director and assistant professor Amanda Wansa Morgan. As is typical of any production, the director hands over the keys of the show to the stage management team once performances start. "Once the show opened, I felt completely comfortable walking away from the show as director, fully confident with my four stage managers managing the run of the show. They had communicated so clearly and maturely during the rehearsal process, I knew they would know what to do better than I would, should any problems arise," she said.

With a cast of 40, organization is a must, especially for costume changes. With over 80 different costumes to keep track of, Raine Hess and Anna Eck created charts and paperwork to organize the costumes and give cast members easy-to-follow instructions.

On top of the cast members, there were also 20 crew members and 20 production

team members. According to Stage Manager Paige Wiggins, "Anna Eck and I made the decision that all communication to and from the cast would flow through her and all communication to and from the crew and production team would be managed by me. This helped ease all of our minds throughout this process and made communication, organization, and planning all run as smoothly as possible."

About a week prior to the show, the stage management team learned that there would be two separate crews to handle the backstage duties. "This was an extremely detail-oriented process, so this news definitely added some stress onto our plates, and made our jobs backstage a little more tiring and difficult, but we were able to pull it off. I think we all learned from the experience; it helped us to perfect our sense of detailed work and also detailed communication," said Wiggins.

This is one of the largest productions taken on by TPS ever, and without the organization and communication of the stage management team, would not have been possible. It proved to be an exceptional learning experience for all of them as well. "Working with a show of this magnitude taught me a lot about organization and that you can never have too much paperwork," says assistant stage manager Raine Hess.

With this experience under their belts, we can expect great things from these students as they move on in their studies and careers. •

Learn more: arts.kennesaw.edu/theatre







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