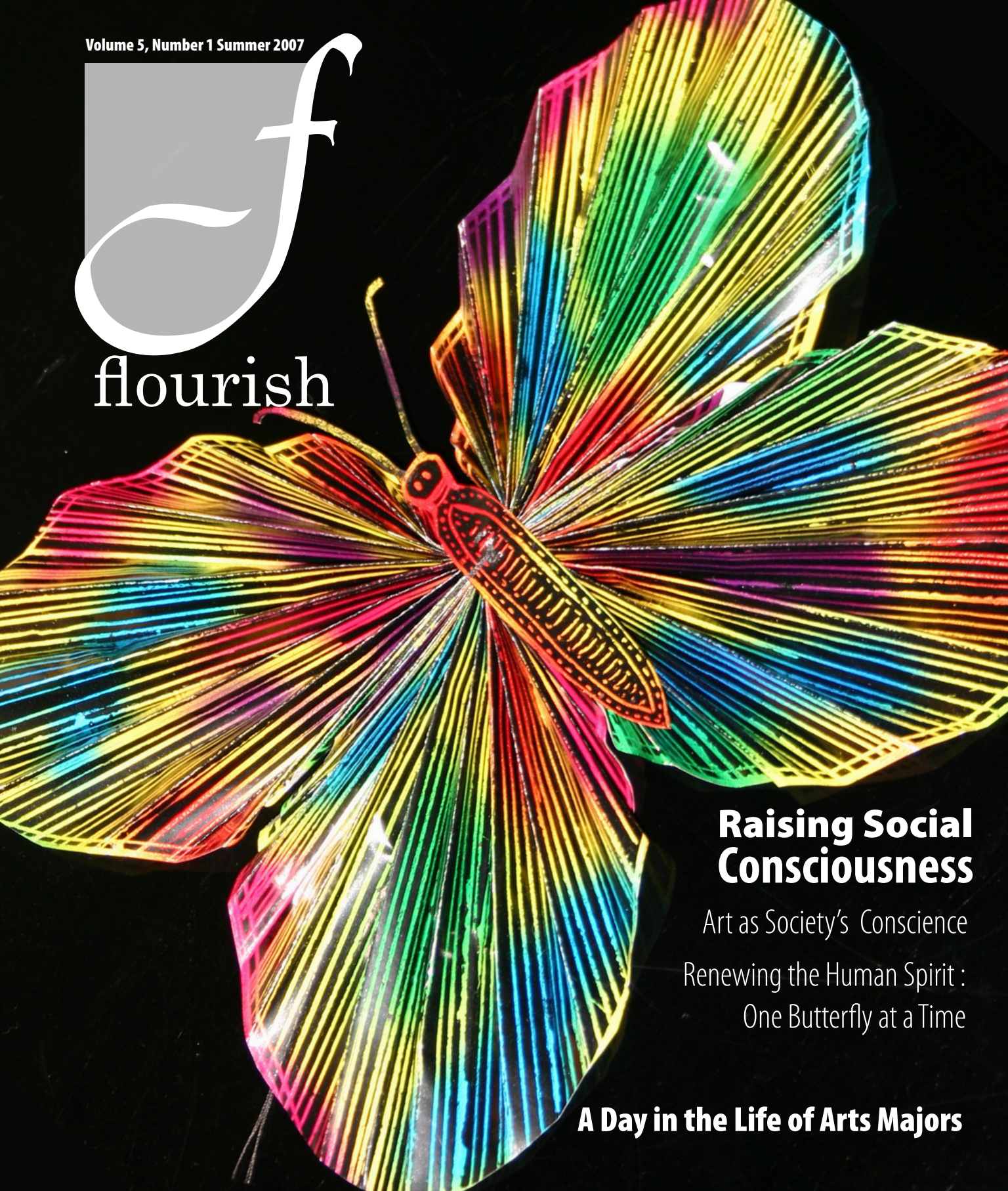


Volume 5, Number 1 Summer 2007



flourish



Raising Social Consciousness

Art as Society's Conscience
Renewing the Human Spirit :
One Butterfly at a Time

A Day in the Life of Arts Majors

K E N N E S A W S T A T E U N I V E R S I T Y
C o l l e g e o f t h e A r t s

from the heART

Arts for Social Change



Photo by Cheryl Anderson Brown

Dean Meeks explores the Butterfly Project exhibition at KSU Center.

Sometimes, we feel small in a world filled with dangers and fears. Terrorism. Epidemic. Genocide. Or, perhaps, we feel isolated from a world gone mad beyond our door. We observe. We worry. We complain. We hide. We do nothing. After all, what can we do? We feel impotent to change the world.

But, we have the power to change the world through kindness, through participation, through contribution. President John F. Kennedy said, "One person can make a difference, and every person must try." In the arts, we have realized the power of visual imagery, of words, of dance and of music, to communicate broader messages, simple truths and understanding. To transform thoughts. To inspire action. To change the world.

At each commencement ceremony, I charge our graduating College of the Arts students "to make the world a more compassionate, joyful and civilized place." Even before they graduate, however, they are learning the power they have as artists to make a difference. Many of our courses have service-learning components where the students offer their time and talent to enrich the community. For instance, our music and art education majors use music and art to help elementary students create multicultural performances that build cross-cultural understanding. Our graphic design majors create logos, websites and promotional materials for nonprofit organizations. Our theatre students present plays that invite the audience to think about the issues of tolerance and community.

In this issue of Flourish, we explore several current and ongoing efforts by College of the Arts faculty and students to "make a difference." As you read, I hope that you will remember the words of Anne Frank, who wrote, "How lovely to think that no one need wait a moment: we can start now, start slowly changing the world!"

Joseph D. Meeks
Dean, College of the Arts
Kennesaw State University

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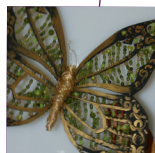
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On the Cover:
A butterfly from the ongoing
Butterfly Project Exhibition at
KSU Center.
Photo by Sarah Kellner.



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Scene

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A New Era

Kennesaw State University welcomed a new president in 2006-2007. As part of Dr. Daniel Papp's inaugural celebrations, the artists of the music department, including the KSU Orchestra and Chorale (seen here directed by Michael Alexander), performed a collage concert in October 2006. A similar concert is being planned for the opening celebrations of the new Performance Center in October 2007.





Erik Teague

Student Spotlight

The nation's top student designer

By Cheryl Anderson Brown

When Erik Teague graduated from Cartersville High School, he didn't know that he was going to become a celebrated costume designer. In fact, he intended to study fashion design at an art school before a few twists of fate landed him in the Department of Theatre & Performance Studies at Kennesaw State University.

When he won the regional and national awards for costume design from the American College Theatre Festival at the Kennedy Center last year, he was humbled and a little overwhelmed. When he won both titles again this year, he was truly amazed. And, he wasn't the only one.

"It's not unprecedented for someone to win the region two years in a row," says Teague's professor and mentor Jamie Bullins, who himself won back-to-back regionals in the mid-1990s, "but no one has ever won the national award two years in a row."

Teague says he was nervous heading into the competition. "The stakes were definitely higher this year. People know who I am now. I'm always surprised when they recognize me." And recognize him they do. Almost immediately after he returned from the national competition at the end of April, he was contacted by the National Shakespeare Company and offered a prestigious internship.

Not bad for an undergraduate student who was competing against some of the top grad students in the country who had designed for productions with much larger budgets. The show Teague designed last year, "As You Like It," was one of KSU's studio productions, which meant he had

very little money for costumes. "It was the little show that could," he says.

This year, he competed with designs from "Urinetown," a mainstage musical production satirizing society's economic disparities. To meet this challenge, Teague developed a

modern look at the 1930s, a style he calls "neo-Weimar" that harkens back to the German theatrical influences of people like Bertholt Brecht.

Bullins, who has helped Teague secure professional design jobs while assigning him KSU productions, sees a bright future for Teague. "These awards mean that he will be able to get into whichever graduate school he wants."

Teague, who will graduate in December 2007, plans to pursue the graduate school route after taking a little time off to work on some more professional projects, like "The Last Night at Ballyhoo," which he recently designed for Georgia Ensemble Theatre and for which he earned a nod from the theatre critic at the Atlanta Journal-Constitution.

But, he still has one more show to design at Kennesaw State, the Fall production of "Pajama Game," which could secure him a previously unimaginable three-peat at next year's theatre festival. ☺

To view some of Erik Teague's winning designs, visit Flourish Online at www.kennesaw.edu/arts/flourish.



Photos by Sarah Kelliner

In the Classroom



Photo by Sarah Kellner

A student clicks in her answer.

Learning by remote control

By Jennifer Hafer

Assistant Professor of Art Charlotte Collins is giving students in her Arts in Society class a voice via remote control. With the click of a button on a wireless response device by Smart Room Learning Solutions, Collins can develop a class survey, give a pop-quiz or verify that students understand the material for an upcoming test. Students respond via their own remote controls.

“My goal for this technology is to have an efficient way to keep all 100 students mentally and intellectually engaged during lectures, which have traditionally been passive learning methods,” Collins said. “The best part is that art appreciation students stay engaged, as we all love to give opinions and interpretations.”

In addition to Collins’ own desire of “finding a better mousetrap,” Kennesaw State’s president, Daniel Papp, has requested the introduction of more technology in general education courses. The Arts in Society course is required for all KSU undergraduate students, and more than 2,000 students take the class each semester. University Studies, math, science, health and physical education and foreign language classes have also field tested the new “clicker” technology.

“This is a better way to prepare students to interpret art, instead of have them write one multi-page paper after another,” she said.

Like kids in a candy store, Collins’ students’ first taste of the technology was greeted with much enthusiasm. “This is cool,” many voices said in unison, when the system was tested in Collins’ classes in fall 2006.

After the trial run of the Smart Room gadgets, there was a semester-long gap before the technology could be permanently implemented in Collins’ classes. She refers to this period as “going back to teaching the old-fashioned way.” Collins says without the technology “students are hesitant to contribute to the class or raise their hands if they don’t understand something, so you end up hearing from the same few people over and over again.”

The Smart Room technology will be integrated in Collins’ classes during the 2007-2008 academic year. Meanwhile, other teachers of Arts in Society classes, which are also offered in the Departments of Music and Theatre and Performance Studies, are also considering adopting the new remote-control system. ☺

KSU welcomes Georgia Youth Symphony Orchestra

This Fall, the Georgia Youth Symphony Orchestra will begin a residency in the new Performance Center, according to an agreement between GYSO and the university. Under the agreement, GYSO will rehearse and perform in the soon-to-be-opened hall and four KSU students will receive scholarships to assist the orchestra as sectional coaches and as production and administrative support. Additionally, KSU faculty artists will be invited to perform as soloists with GYSO. The two organizations plan to share some instruments and to cross-promote each other's programs.

The new partnership between Kennesaw State and GYSO is not the first collaboration between KSU and GYSO. In June, the youth symphony and the KSU Department of Music co-presented a week-long music clinic for high school students that was attended by 70 young musicians.

GYSO also recently became an affiliate group of the Cobb Symphony Orchestra, another community arts organization with a long-standing relationship with Kennesaw State. KSU Director of Orchestras Michael Alexander is also the music director of both GYSO and CSO.

The 2007-08 season will be GYSO's second year in operation. More than 200 students participate in its ensembles, which include a brass band, woodwind quintets and four orchestras.

KSU Dance Company earns raves at national dance festival

Still glowing from the sold-out success of its debut concert production two weeks earlier, the KSU Dance Company performed at the American College Dance Festival in March, receiving rave reviews from adjudicators, festival faculty and other participants.

"One adjudicator called the work 'borderline genius,'" Assistant Professor of Dance Ivan Pulinkala said.

The KSU Dance Company is part of Kennesaw State's dance minor program, which is only two years old. Launched in Fall 2005, the dance program hoped to attract 15 minors—this year more than 150 students will take dance classes. Next year, Pulinkala hopes to take the Dance Company to perform in India.

Student theatre company presents "365 Plays"

Rising Images, a multicultural student theatre ensemble, joined the "365 Days/365 Plays" project launched by African-American playwright Suzan-Lori Parks. The series of short plays includes one written each day for one year by Parks. For one year, starting in November 2006, dozens of theatre companies from The Public Theatre in New York City to the Alliance Theatre in Atlanta are presenting parts of Parks' cycle of plays. Rising Images presented one week's worth of plays in various venues around the KSU campus in late January.

"This event is a national theatre festival unlike any other and on an unprecedented scale," said Rising Images member Vanessa Pringle. "We couldn't resist this once-in-a-lifetime opportunity."

The KSU Department of Theatre and Performance Studies will present its own "365 Days/365 Plays" production in September 2007.

For ticket reservations, contact the KSU box office at 770-423-6650 or click the box office link at www.kennesaw.edu/arts.

Spring opera was set in Civil War Kennesaw

The KSU Orchestra and the recently created KSU Opera Theater staged its first production, Gaetano Donizetti's "The Elixir of Love," March 29-April 1 in Howard Logan Stillwell Theater. The opera was set in Civil War-era Kennesaw.

"'The Elixir of Love' is a delightful tale of lovers' quarrels and reconciliations, magic potions and romantic confusion," said Russell Young, director of the KSU Opera Theater. "We slightly modified the text to give it a Southern flavor."

Young and his wife, vocal instructor Jana Young, joined the KSU music faculty last year to launch the opera and musical theatre programs. Since their arrival, the students under their tutelage also have performed several concert programs of opera arias and the musical "Urinetown," which was co-produced with the Department of Theatre and Performance Studies.



COLLEGE THE ARTS

Faculty

Freddie Ashley (theatre & performance studies) was awarded the Loridans Arts Encouragement Award from the Charles Loridans Foundation in February.

Margaret Baldwin (theatre & performance studies) had a staged reading of her play "Night Blooms" at the New South Play Festival in Atlanta on June 24.

Jamie Bullins (theatre & performance studies) created set designs for four productions at Dad's Garage Theater in Atlanta this season. The productions include "Reefer Madness: The Musical," Sept. 22-Nov. 4, 2006; "A Very Merry Unauthorized Children's Scientology Pageant," Dec. 1-23, 2006; "8 ½ x 11: Sex, Drugs and Rock & Roll," Jan. 19-Feb. 17, 2007; and "The Jammer," June 8-July 14. He also was designed sets for "The Last Night at Ballyhoo," Feb. 22-March 11, at Georgia Ensemble Theatre in Roswell. He created costume designs for "The Ghastly Dreads' Compendium of Graveyard Tales and Other Curiosities," Oct. 11-28, and "Tales of Edgar Allan Poe," Jan. 17-Feb. 11, both at the Center for Puppetry Arts in Atlanta. He created costume designs for "Trailer Park," March 22-April 21 at the Actor's Express Theatre Company in Atlanta.

Charlotte Collins (visual arts), **Edward Eanes** (music) and **Karen Robinson** (theatre & performance studies) led a panel discussion, "Interdisciplinary and Global Approaches to Arts Appreciation," at the International Symposium on the Arts in Society in February at New York University.

Edward Eanes (music) delivered a presentation, "Increasing Departmental Ownership in the Music Appreciation Course," at the College Music Society—Southern Chapter meeting in Miami in March.

Robert Henry (music) presented a lecture, "Nine Basic Steps," at the Annual Georgia Music Educators Association In-Service Conference in Savannah in January.

Robin Johnson (music) was selected as the principal oboist for the Atlanta Opera during its 2007-2008 premier season in its new location, the Cobb Energy Performing Arts Centre. She continues as the principal oboist with the Cobb Symphony Orchestra, as well.

Joe Remillard (visual arts) had one of his paintings, "Trout Stream," featured in the June/July issue of International Artist Magazine. His piece was selected as a finalist in the magazine's selection of works dealing with seascapes, rivers and lakes.

Robert Sherer (visual arts) was featured in the group exhibition, "Salon," at the

Lyman-Eyer Gallery in Provincetown, Mass., Jan. 22-May 1. He will be featured there again in an exhibition with visual arts alumnus William Cash, Aug. 17-30. He has also been selected to participate in the Biennale Internazionale dell'Arte Contemporanea, a biannual art exhibition, in Florence, Italy in December. Some of his works are appearing in "Blackbird on My Shoulder," a group exhibition at Agnes Scott College, through November. Sherer also presented a lecture and served as a panelist for the Gay & Lesbian Interests Round Table of the Art Libraries Society of North America 35th Annual Conference in Atlanta in April. Sherer was recently named a member of the Gay/Lesbian Advisory Committee of the Museum of Contemporary Art of Georgia.

Laurence Sherr (music) had some of his works performed on a recital program by violist Amy Leventhal and pianist Peter Marshall at Georgia State University on Feb. 11. Sherr also had his composition "Blue Ridge Frescos" performed by guitarist Rusty Banks on April 18 at Kennesaw State. He also received a fellowship at the Hambidge Center for Creative Arts and Sciences in Rabun Gap, Ga., for the summer where he worked on a new composition recently retitled "Flame Language."

Jeanne Sperry (visual arts) created designs for the Shaw Industries' Shaw Learning Academy's brand identity and its EXPLORE The Flooring Industry board game, both of which earned platinum awards in the 2007 Hermes Creative Awards.

David Watkins (music) performed Rossini's "Petite Messe Solennelle" in concert with the Michael O'Neal Singers and others at Peachtree United Methodist Church in Atlanta on March 12.

Russell Young (music) was invited to teach at the 39th annual American Institute of Musical Studies program in Graz, Austria, July 3-Aug. 13.

Students

Andrew Berardi, Scott Graham, Jason Maret, Jillian Melko and Nick Morrett (all theatre & performance studies) were cast in the Town Lake Arts Center's production of "Disney's High School Musical" in January.

Corey Bradberry (theatre & performance studies) was selected to participate in the McLeod Summer Playhouse at Southern Illinois University in Carbondale, Ill., where he performed in "A Complete History of America (Abridged!)" June 16-24.

Jessica Bradfield, Kelly Cato and Ivana Sri (all music) were selected as the winners

of the 2007 KSU Concerto Competition. **Kerry Brunson, Cole McDonald, Ben Rice, Linda Rogers and Theresa Stephens** (all music) were selected to perform with the National Wind Ensemble at Carnegie Hall in May 2007. McDonald, Stephens and **Melissa Fultz** (music) also were selected for the College Band Directors National Band Association Intercollegiate Band, which performed at the University of Michigan in March.

Katherine Fernie (visual arts) won "Best of Show" in the 24th Annual Juried Student Art Exhibition. First-place winners in the various categories were: **Baxter Crane** for drawing, **Roy Fleeman** for mixed media/alternative processes, **Sharlene Foster** for sculpture, **Lori Hamilton** for ceramics, **Vivian Lai** for graphic design/digital media, **Kelly McKernan** for photography, **Emily Nettles** for printmaking and **Kate Stentiford** for painting.

Caroline Harrison (theatre & performance studies) serves as the assistant box office manager for the College of the Arts.

Matthew LaStar (interdisciplinary in theatre & performance studies and English) and **Lark Hylton** (theatre & performance studies) earned spots in the New South Young Playwrights Festival at the Horizon Theatre Company in Atlanta in June.

Nicholas Morrett and Leah Simpson (both theatre & performance studies) were semifinalists in the Campus SuperStar 2007 competition hosted by Hillels of Georgia in Atlanta on March 28.

Natalie Osten (visual arts) presented a solo exhibition, "Domestic Confinement," at Fat Louie's in Atlanta, April 30-May 30.

Nicholas Voss (visual arts) won second place in the Yellow Pages Association Collegiate Creative Competition. **Melissa Leonard** (visual arts) earned an honorable mention in the competition.

Other

The College of the Arts received its second National Endowment for the Arts grant in December 2006. The \$10,000 Challenge America grant was used in support of the 2006-2007 Premiere Series.

Department of Theatre and Performance Studies students participated in the Glover Machineworks: Casting a New South exhibit in April, which was co-sponsored by the Southern Museum of Civil War and Locomotive History in Kennesaw. Students from Hannah Harvey's classes performed dramatic storytelling at the exhibit.

A brief listing of some recent achievements by College of the Arts faculty, students and programs:

CAMPUS NOTES

Faculty Spotlight

Joe Remillard

Remillard critiques
a student's work.

Photo by Caroline Gilmer

On Sunshine, Art and Italy

By Willena Moye

Whether the paintings are of construction sites or family gatherings on a porch, bright, clear sunshine illuminates Associate Professor of Art Joe Remillard's work. His use of light is reminiscent of illustrator N.C. Wyeth's.

"I admire all the Wyeths," Remillard says. "Andrew is one of my favorite painters, although I don't use his palette." Brooding, muted scenes are not part of who Remillard is. "Andrew Wyeth paints his world and I paint my world. But my palette is more in line with Andrew's father, N.C., or son, Jamie."

"I select those images that give me pleasure, that I want to be reminded of on rainy days. I look at construction sites as reminders of man's ability to create and achieve. And I find a sun-drenched porch to be beautiful. It's something that gives me food for my soul. That's a place that I would want to be, so that's why I paint it."

Remillard uses his paintings to record moments in time that he wants to remember, but "I don't want my stuff to look like a photograph. I can take a picture. There are a lot of variations in realism—some leaning more towards impressionism, some leaning more towards abstraction." Remillard is not one of those artists.

"Then there are others who are naturalists, who are trying to represent with a fair degree of accuracy what they are looking at in front of them, but who are also conscious of the brushwork. My paintings are my selective recreation of reality. I select the parts of reality that I think are important and I use them as a focal point."

In the art classes he teaches, Remillard imparts the idea that the technique needed to capture realistic moments is

important. "There was a generation of artists, post-World War II, who were simply not taught technique. However, things have changed in the last 10 or 15 years, and technique is being respected, as it should be."

Remillard teaches respect for technique on campus and also in Montepulciano, Italy, where he teaches study abroad courses in art appreciation and drawing. The Montepulciano program has the potential of becoming a full semester abroad for KSU art students, thanks in part to Remillard's leadership.

In Italy, Remillard uses the world around him to instruct students.

"Most of my instruction is on-site. I take students to the countryside to draw. I take them into museums, into the markets. They pull out their sketchbooks and they sketch what's in front of them."

Remillard's own Montepulciano-inspired work will be featured in an exhibition beginning August 24 and continuing through September 29 at Trinity Gallery in Atlanta.

"Italy is the heart of western art. It is where art was reborn in the Renaissance. If a student has never been to Europe, it should be the first stop." ☺

For more information about Joe Remillard's work in Italy, visit *Flourish Online* at www.kennesaw.edu/arts/flourish.

Around the World

In each issue of Flourish, this column will highlight one of the various programs the College of the Arts offers to support "Global Learning for an Engaged Citizenship."

Creating 'global citizens'

By Willena Moye

When the Southern Association of Colleges and Schools changed its reaccreditation requirements to include the establishment of a Quality Enhancement Program, it set in motion a series of decisions at Kennesaw State University that ultimately will result in graduating students who are more aware of and involved with the larger global community.

SACS lets each university determine what its QEP will be, but requires that it have broad-based campus involvement and the support of faculty, staff, students and administrators. To start shaping Kennesaw State's QEP, the campus task force on reaccreditation requested that various campus constituencies submit ideas. The original submissions were narrowed to five, then those five were put to a campus-wide vote; "Global Learning for an Engaged Citizenship" was selected.

The next step was to figure out how to translate that catchy slogan into reality.

A campus coordinating committee was appointed with representatives from every division. The committee decided that global learning, concretely translated, means "knowledge, skills and attitudes that students acquire through a variety of experiences that enable them to understand world cultures and events, ana-

lyze global systems, appreciate cultural differences, and apply this knowledge and appreciation to their lives as citizens and workers."

In practical terms, the committee hopes that students, as future job candidates, will be more marketable and viewed more favorably if they have knowledge, skills and attitudes that encompass global perspectives.

"This is the beginning of the journey," says Associate Professor of Theatre Karen Robinson, who is the QEP coordinator for the College of the Arts. "It will spark us to be more cognizant of what we are doing now and help us design new programs, experiences and classes."

The College of the Arts has several extant programs that contribute to "Global Learning for an Engaged Citizenship." Associate Professor of Art Joe Remillard teaches art appreciation and drawing during a summer program in Montepulciano, Italy. Students study drama at The Gaiety School of Acting in Dublin, Ireland. The Department of Theatre and Performance Studies annually presents a play based on KSU's Country Studies Program. In 2006-7, that play, written by Atlanta playwright and KSU instructor, Margaret Baldwin, was based on the stories of Kenyan students who attend Kennesaw State.

Robinson encourages COTA supporters to contribute ideas and connections for global learning opportunities. Supporters can also make financial contributions to support global learning initiatives. For more information, contact the Office of the Dean at



Students helped write and performed "You Always Go Home," based on the experiences of Kenyan students.



Photo by Jamie Bullins



Renewing the Human Spirit: One Butterfly at a Time

Student-created butterflies from the Butterfly Project at KSU Center.

by Kevin McKenzie

“So richly, brightly, dazzlingly yellow. . .”
—Pavel Friedman

More than 60 years ago, a young man named Pavel Friedman wrote a poem about a butterfly while he was living in the depths of Theresienstadt Ghetto and just weeks before being transferred to Auschwitz, where he died.

The butterfly of Friedman’s poem has come to symbolize the lives of children lost in the Holocaust. To commemorate those lives, the Holocaust Museum in Houston, Tex., launched “The Butterfly Project” in 2001 with the announced goal of collecting more than 1.5 million hand-crafted butterflies, one for each child victim of the Holocaust. Since then individuals, organizations and schools across the country, including Kennesaw State University, have helped them collect more than 300,000.

Nikki Starz, a freshman art major, is one of thousands of students at KSU, particularly students enrolled in first-year seminar and arts in society classes, who have made butterflies for the project. Starz’s butterfly, however, hasn’t

made its way to Houston yet. Instead, it is one of 125 selected for display at the entrance to the current exhibition, “Parallel Journeys: World War II and the Holocaust through the Eyes of Teens,” which Kennesaw State opened at KSU Center in January 2007.

“It feels good to be a tiny piece of something so whole and positive, extremely positive,” said Starz. Initially reluctant to work on the project, Starz said that the more she learned through her research and studies, the more interested she became. “I feel like I should know more. Everybody should know more,” she said.

One of the benefits of the butterfly exhibition is its appeal to a broad audience, including kindergartners who tour

the exhibition with elementary school groups. “The project really focuses on the history of children,” said Catherine Lewis, associate professor of history at KSU, director of the Holocaust Education Program, and curator of Parallel Journeys. “But because it is also focused on fine arts, it gave us another way to look at the Holocaust that wasn’t purely historical.”

The Butterfly Project was initially brought to Kennesaw State in the fall of 2005 by Assistant Professors of Art Natasha Lovelace and Charlotte Collins. The depth of students’ insight impressed both professors. “It is important that students have a personal thought about it, do their own research, to give their project their own voice,” said Collins. “Such opportunities to engage in critical thinking connect students to this difficult subject in a way they were not connected before.”

Each student connected in an individual manner. “I created my butterfly for young girls who did not reach womanhood, who never got to experience all of the things that a woman needs to experience,” said Starz, who used a Barbie doll torso for her butterfly’s body.

“Parallel Journeys: World War II and the Holocaust Through The Eyes of Teens,” “The Butterfly Project” and another World War II exhibition, “V for Victory: Georgia Remembers World War II,” are open to the public at KSU Center. For more information, visit www.kennesaw.edu/paralleljourneys.

The Butterfly Project also teaches students an important lesson in the role of arts in society, said participating student Carissa Bulau. “I definitely feel that the arts can make a difference in the world. Art is meant to provoke a feeling in the viewer’s heart, and if this feeling moves them to act, then the artist did her job.”

Programming associated with the exhibit gives visitors their own opportunity to contribute to the project. “We have many visitors who loop back to the butterflies again after going through the exhibit and ask to contribute a butterfly,” said Lewis.

Community outreach is also increasing awareness of the project. Hundreds of students from area schools have been inspired to create butterflies and their teachers are incorporating the project into their character education lessons.

“There’s nothing we can do to eradicate what happened,” said Collins, “but what we can do is be passionate about it and be involved.”



A student with her butterfly.

Children who visit the exhibition often contribute their own butterflies.

Changing Hearts and Minds: The Arts as Society's Conscience

by Jennifer Hafer and Lauren Highfill



A Robert Sherer original from his "Blood Works" series.

Envision a fiery orange canvas with a dozen square images of an empty and blackened electric chair. This image, entitled "Orange Disaster," is Andy Warhol's 1963 creation that speaks out from the paint about how the media desensitizes the public to death and violence. But Warhol wasn't the first or the last artist to create a work that serves as a mirror to the public, reflecting images that enact social change.

Some are well known, like John Lennon, who composed "Give Peace a Chance" during the Vietnam era, and Richard O'Brien, who wrote the 1970s screenplay "The Rocky Horror Show," which was a groundbreaking stage production that gave voice to "taboo" lifestyles. You may be less familiar with another influential and important artist: Pearl Primus. As a dancer in the 1940s, Primus controversially integrated oppression and racial issues into her choreography.

These artists and their contemporaries have paved the way for the social activism of today's artists and arts organizations. Although modern artists may shed light on issues that differ from their predecessors, the act of using art as a tool for social commentary remains the same.

One of these modern artists is Robert Sherer, assistant professor of art at Kennesaw State University. Sherer began his career painting "safe, nice products to match the couch." In the mid-1980s he was inspired to drastically change his message and his technique. At the time, the human immunodeficiency virus was reaching epidemic proportions in the United States. Thousands were dying, including friends of Sherer's, but the public—and the healthcare system—was still largely uninformed and biased about HIV, believing it was strictly a "gay man's disease."

"I was angry that people actually believed a virus was prejudicial," Sherer says. His anger and passion for healthcare reform inspired Sherer to create "Blood Works," a collection of drawings inked with HIV-positive blood. "I have to make socially conscious art because of my friends who died as a result of neglect from the system," Sherer says. (For more about "Blood Works," see the sidebar on page 15.)

Health issues are a topic for many artists and graphic designers, including Associate Professor of Art Carole Maugé-Lewis. Maugé-Lewis collaborated with Timothy Akers, assistant dean for research in the WellStar College of Health and Human Services at KSU, to

Carole Maugé-Lewis was presented the 2006 Distinguished Teaching Award by Dean Joseph Meeks, in part because of the way she involves her students in socially conscious projects.



Photo by Kaye Burkett

One of the ads designed by Carole Maugé-Lewis.

“shock” the public into realizing the importance of knowing a partner’s sexual health and history.

The design of their “Know the Facts Before You Act” campaign exploits the public’s obsession with body image. Pictured on billboards, bus wraps, posters and other materials are disconnected shots of a man’s bulging biceps, tight abs and muscular torso. A woman is pictured with slender, toned legs, a flat stomach and a long, graceful neck. Maugé-Lewis and Akers decided to starkly contrast these “ideal” images with grim facts about the individuals’ sexual histories. Merging the familiar with the unexpected, these facts appear as a nutrition label on the pictured body parts. Maugé-Lewis says, “As artists, we have a big responsibility to make sure what we’re communicating promotes a cause or provokes thought.”

“Offering Reconciliation,” a joint exhibit by Israeli and Palestinian artists, is doing exactly that. The birthplace of this exhibit, Israel, is in a region plagued with deep-rooted social issues. But “Offering Reconciliation” and its worldwide tour offer hope, healing and a chance for change.

For the showcase, 135 artists from both sides of the Israeli-Palestinian conflict were commissioned to personally decorate their own ceramic “bowl of reconciliation.” The resulting exhibit seeks to humanize the conflict and “shows that it isn’t just about guns, tanks and soldiers,” says Erika Vogel, executive director of the Association of Israel’s Decorative Arts (AIDA).



An “Offering Reconciliation” piece by Menashe Kadishman.



FEATURE STORY

Photo courtesy of "Offering Reconciliation"



An "Offering Reconciliation" piece by Dani Karavan.

Originally designed to stay in Israel, the exhibit had such a powerful effect on visiting AIDA representatives that the organization worked with the exhibit's founders, the Parents Circle-Families Forum, to bring this message of peace to the United States.

Although the limited tour of "Offering Reconciliation" doesn't include a stop in Georgia, the exhibit has been shown in places where it can hope to have the largest impact, including the World Bank in Washington, D. C., and the United Nations in New York City.

The reactions to the exhibit have been powerful and surprising. "The exhibit gives people a wider perspective," Vogel says. "After seeing the art and hearing the stories of those who live there, people can no longer view the conflict as black or white or right or wrong." According to Vogel, "Offering Reconciliation" has already affected at least one congressman's thinking about the importance of addressing issues in the Middle East.

Changing minds is also one of the goals of the Atlanta-based Indo-American Film Society and its Indo-American Film Festival. Since 2000, the festival has been presented annually at the High Museum of Art in Atlanta and was recently shown at several Atlanta-area universities.

One of the 2006 festival winners was a film directed by Praveen Morchhale entitled "Jhum Jham Jhum," which follows an Indian family living in the city who go back to their home village to visit family members. The film showcases the struggle many Indians and Indian Americans experience—the struggle between a more traditional life in India and the more Westernized culture found in many of the country's cities.

"The IAFF changes what people think of India and Indian Americans," says Ani Agnihotri, founder and executive director of IAFS and director of IAFF. "After seeing the films, many Americans realize similarities between the U.S. and India—like the great economy and common language—that they hadn't considered before. Several of my American friends have seen our films and talked about wanting to visit India and experience it for themselves because of the film."

Learning more about the world and our society can change the way people think, especially about a major tragedy. KSU Composer-in-Residence Laurence Sherr has honored the lives lost in major tragedies and the healing process of the survivors. Several of his compositions are performed at Holocaust remembrance services across the United States. Sherr has a profound connection to the Holocaust because his mother, Alice Bacharach Sherr, is the only member of her family to survive it. To honor her and to commemorate the 60th anniversary of Kristallnacht in 2002, Sherr composed "Fugitive Footsteps," a choral work inspired by a poem written by another survivor of the Holocaust, Nelly Sachs. The work was premiered at a special concert co-sponsored by the KSU College of the Arts and The Temple in Atlanta.

"There's a multifaceted purpose to the music I create," Sherr says. "Music shouldn't only entertain but it should also educate, heal and memorialize."

Photo courtesy of the IAFF



(From left) Ani Agnihotri, founder of the Indo-American Film Festival and actress Lisa Ray, from the Oscar-nominated film, "Water."

Robert Sherer's Blood Works

By Teresa Bagwell

Not many artists are more tangibly involved in raising social consciousness than Robert Sherer, KSU Associate Professor of Art. Since 1999, Sherer, seeking to raise HIV/AIDS awareness, has drawn blood from his own arm to supply the liquid medium used in a unique series of paintings aptly known as Blood Works. Since his first experimentation with blood as a medium, Sherer has created approximately 75 pieces in the series.

While medium and theme are both sensational and controversial, Sherer intends the underlying message to be both moral and educational. "The escalating HIV transmission rate in the heterosexual community results from a false sense of immunity," he warns. "The disease is spread by a virus that is completely indiscriminate of gender, race, sexual orientation or any other profiling characteristic."

Public reaction to the Blood Works series varies, but the pieces generally elicit strong emotional responses that evolve during the viewing process. Diminutive compared to Sherer's other works, the small size of the Blood Works pieces inspires a feeling of intimacy with the viewer. Their botanical images are lovely—even romantic. Soon into the viewing experience, enjoyment of the images' beauty shifts to shock or offense at the realization of the medium. Then, as the hidden moral is revealed, the viewer must consider the implications of the work, thus fulfilling Sherer's goal of social awareness.

Sherer's work has been shown regionally, nationally and internationally. In 2002, the series made its European premiere at the Triennale Internationale d'Art Contemporain in Paris. This past August, Kennesaw State University presented Sherer with the KSU Foundation Prize and the Distinguished Scholarship Award. The university will also host a retrospective exhibit of Blood Works, scheduled for Jan. 9 through March 11, 2008, in coordination with publishing a book on the subject.

In addition to these honors, Sherer will represent the United States in the Florence Biennale of Contemporary Art in Florence, Italy, in December 2007. The international art exhibition is one of the world's most prestigious competitions for contemporary art.



Robert Sherer



Guests at a Holocaust Commemoration co-sponsored by the KSU College of the Arts and the Georgia Holocaust Commission.

Photo by Elizabeth Williams

This motivation rings true whether Sherr is creating a piece like "Fugitive Footsteps" or composing "Elegy and Vision." The latter piece honors Sherr's brother who passed away at an early age, but the music "conveys a sense of resolution and hope" for anyone that has suffered a profound loss. Most recently Sherr composed "Flame Language," another piece based on a poem by Sachs about the Holocaust.

Whether they're addressing health issues, international struggles or social tragedies, these artists and arts organizations strive to use their gifts to affect society's senses and open minds. History has shown that socially conscious art has the power to highlight issues and viewpoints that are often ignored. It seems only natural that the artists of both yesterday and today embrace the power of art—and choose to use that power to change our world for the better.



Laurence Sherr (above) is often asked to speak at Holocaust commemorations featuring his compositions.

Photo by Elizabeth Williams



Sun up to sun down... and beyond

A Day in the Life

of College of the Arts Majors

by Willena Moye

FINALS

TUES

Many people look back on their college days as a whirlwind of classes, exams and social activities. For students in the KSU College of the Arts, the moments between those things are also jam-packed—with private lessons, rehearsals, volunteerism, professional exhibitions and more. COTA students are also expected to perform or exhibit regularly. Despite the heavy workload, arts students take on even more responsibilities by volunteering in the community and serving in leadership roles across campus.

“Most artists are passionate about their work,” says Joseph Meeks, dean of the college. “They are also highly motivated and conscientious. Our students certainly exhibit those traits.”

During the spring semester, Flourish spent a day with students in each of the three College of the Arts departments to get a sense of the time and dedication it takes to be an arts student.

Daniel Pence, visual arts

Daniel Pence is quiet, but he has a powerful voice: his paintbrush. Like other visual arts students, he juggles his studio classes with his academic classes and works a significant number of hours every week.

Unlike music or theatre students, however, visual artists spend a lot of time alone. For Daniel, that time tends to be in his campus apartment, where he has set up a painting studio. In Spring Semester, he finished two paintings (each painting taking 50 to 70 hours), and six sculptures or vessels for his classes. In addition, he did a series of drawings for the student literary magazine. And, he worked in Associate Professor of Art Robert Sherer's private studio helping him prepare for upcoming national and international exhibitions.

A Day in Daniel's Life

9:00-2:30 Work in Robert Sherer's studio

2:30-3:30 Commute to campus

3:30-5:45 Ceramics I class

6:30-7:45 Senior Exhibition class

8:00-10:00 Studio time to work on projects for Advanced Painting class



Photo by Sarah Keltner



Photo by William Cash

Daniel Pence in his ceramics class (above) and working in Robert Sherer's studio (below).

Laramie Rodriguez, music education

Laramie Rodriguez wants to share his love of music with young people. "I'm working hard to prepare for my chosen profession as a high school band director. My personal goals include motivating my students to pursue music with passion, not just as a pastime."

In addition to the student teaching experiences required of any education major at KSU, he also has to participate in at least two music ensembles—he chooses to be in four. And, he takes private lessons on both piano and clarinet. Outside of school, he serves as the music director at his church and performs in the church orchestra.

A Day in Laramie's Life

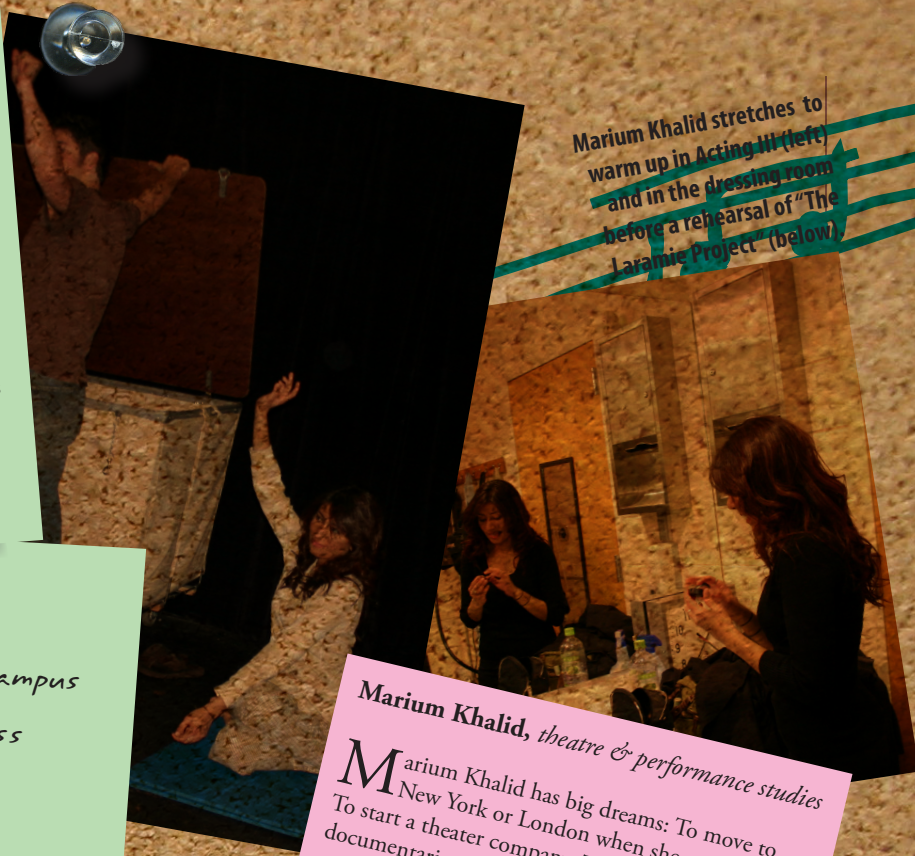
- 6:30-7:15 Commute to campus
- 8:00-9:15 Statistics class
- 9:30-10:45 Instrumental Methods class
- 11:00-12:15 Music History
- 12:30-1:45 Jazz Band rehearsal
- 2:00-3:15 Wind Ensemble
- 3:15-7:00 Practice clarinet and piano homework
- 7:00-7:45 Dress for opera performance must wear all black to play in "the pit"
- 7:45-8:00 In the pit for warm-up
- 8:00-10:00 Play for the KSU opera production, "The Elixir of Love"

Laramie Rodriguez rehearsing with the KSU Jazz Ensemble (left) and paying attention in music history (below).



Photos by Sarah Kellner

Marium Khalid stretches to warm up in Acting III (left) and in the dressing room before a rehearsal of "The Laramie Project" (below)



Marium Khalid, theatre & performance studies

Marium Khalid has big dreams: To move to New York or London when she graduates. To start a theater company. To eventually produce documentaries.

"I was born in London. I've lived in Pakistan, Dubai and Bangladesh, where you see thousands of street children. The moment my brother and I stepped on the tarmac (in the U.S.), we grew up." She's got things she feels need saying. "I can't imagine doing anything else besides acting. The moment I saw my first play, it changed me. You know, it is the best way to get a message out there. Acting is the only thing I want to do with my life."

It was a tough semester: Because of her load, she had to temporarily give up her weekly volunteer shifts at a children's center, working with physically and sexually abused children.

A Day in Marium's Life

- 7:00-8:30 Homework
- 8:30-9:00 Commute to KSU
- 9:00-10:45 Voice and Diction class
- 11:00-2:00 Rehearsal for Acting for the Camera
- 2:00-3:15 Acting III class
- 3:15 -7:00 Rehearsal for main-stage production of "The Laramie Project"
- 7:00-10:30 Meet with "Uncle"

Chris Kolz

Alumni Spotlight



Photos courtesy of the Goodman Theatre

A good life backstage

By Lauren Highfill

A little over two years ago, Chris Kolz (theatre, 1998) saw a position for props carpenter at the renowned Goodman Theatre advertised on a job search website and thought, “Wow, wouldn’t it be great if I could work there?” But since he was happy working with the props department at the Mississippi Repertory Theater in Kansas City, Kolz didn’t pursue the position. Little did he know that opportunity would knock twice.

A few months later, “Props Carpenter at the Goodman Theatre” popped up again in a job search and this time the chance was too good to pass up. “It was around Thanksgiving and I was headed to Chicago anyway because I have family up there. So I set up the interview for that time and a week later I got the job,” Kolz says.

During his first week at the Goodman, Kolz was high in the air welding for an upcoming production. “It was pretty intense from the beginning,” he says.



Chris Kolz’s work helps ensure fantastic sets for the Goodman’s many acclaimed productions.

And that intensity and excitement is exactly what he wants. After graduating from KSU with a theatre degree in the acting/directing track, Kolz went to work for a telephone company where he felt unchallenged and unhappy. He decided to go back to school and enrolled in the graduate program at the University of Mississippi at Kansas City where he discovered that he “liked to build props, not draw them.” Kolz then left UMKC and began working hands-on with the repertory theater.

Since he started his career at the Goodman, Kolz has been involved with countless productions, including the Pulitzer Prize and Tony Award-winning play by Doug Wright “I Am My Own Wife” and the production of Shakespeare’s epic tragedy “King Lear,” for which Kolz had the difficult task of constructing a fourteen-foot sofa.

Being the props carpenter varies in intensity, Kolz says, and it really depends on the stage designer of the production. Usually he has one to two months to work on constructions, but for the world premiere production of Richard Nelson’s “Frank’s Home,” Kolz had just a few weeks to build and modify multiple pieces of furniture.

Kolz believes he has it good at the Goodman Theatre and doesn’t plan on leaving any time soon. Plus, his brother and sister-in-law live close by and Kolz recently became a first-time uncle. And his mother is planning to relocate to Chicago, as well. It all goes to show you that “you have to keep yourself open to new opportunities because you never know how things are going to turn out.” ☺

BACK TO CAMPUS

Matthew McCoy shares his experience

By Katrina Wood

Matthew McCoy (visual arts, 1993) has taken his skills in design, art, and other qualifications to locales around the world. His work in theme design and entertainment design has appeared in theme parks, malls and museums around the country, in Mexico, Canada and Europe.

McCoy has been a regular mentor to the current art students in the College of the Arts, having come back for the last 10 years to teach workshops and spend time helping students prepare to enter their careers “with a creative hunger and a fighting spirit,” as well as an individual drive for their work.

This year, McCoy was invited to join the Department of Visual Arts Advisory Board, where part of his role is to help the department procure real-world, hands-on experiences for the students. He also meets with groups of students to foster their portfolios and professional skills in their chosen field.

“I want their curiosity to grow. Every artist is unique in their own interpreting of the world and talent,” says McCoy, who describes himself as a “hot iron,” always keeping momentum since his days as a KSU student.

Matthew McCoy enjoys working with current students.



Matthew McCoy has extensive commercial experience.

In his work with students during the last 10 years, McCoy has championed interdepartmental cooperation or cross-training the students for “knowledge sharing” as future diverse professionals. When he was a visual art student, he and many of classmates also assisted with theatre productions. He also worked hard in communication and Spanish classes in order to be more competitive after graduation.

During his most recent campus workshops in February 2007, McCoy shared his vision of what life as a working artist can be like. McCoy’s drive and enthusiasm were inspirational to the students.

“He established challenge for the students and set an example to love what they do and to be successful at the same time,” said graduating senior Tanya Buckner. “He was very enthusiastic and excited about what he does.”

McCoy painted a picture of the wide range of possibilities for an art graduate. For a man whose portfolio ranges from Six Flags’ Superman theme area to exhibitions in the National Museum of Patriotism, the world is full of exciting and diverse opportunities.

By returning to campus regularly, he hopes current students will aim to create careers as successful and satisfying as his.

For more information about Matthew McCoy and his work, please visit <http://themedesigner.com/>.



Photos by Sarah Kellner

Back to Campus

COMMUNITY

Celebrating the Arts

Photo by Sarah Kellner



KSU Friend of the Arts Gwen Halstead with mezzo soprano opera sensation Jennifer Larmore at a post-concert reception for Larmore in February.

Arts gala soars to new heights

Four hundred people attended the 6th Annual College of the Arts Benefit Gala on April 28 in the FlightWorks Executive Terminal at Cobb County Airport. The event generated more than \$300,000, which will benefit scholarship endowments and student-learning initiatives, bring the six-year total to \$1.3 million. This year's theme, "Come Fly with Us," was inspired by the airplane hangar location. In an atmosphere filled with 1940s nostalgia, guests enjoyed dinner, dancing, silent and live auctions, and a variety of contemporary and period planes and cars that were on display.

Major sponsors included FlightWorks, Gretchen Van Roy, Coca-Cola, Marietta Daily Journal, WellStar Health System, Hardin Construction, Repro Products/The Color Spot, Lockheed Martin Aeronautics Company, McNeel Builders and Wachovia Business Banking Group, among others. For photos from the event, visit www.kennesaw.edu/arts/gala2007.



Photo by Sarah Kellner

(From left) State Senator Doug Stoner, Annette Lee and Cobb County Commissioner Tim Lee at the Arts Gala in April.



Photo by Poane

The FlightWorks Executive Terminal was transformed into an elegant ballroom for the Arts Gala.



Photo by Poane

KSU President Daniel Papp and his wife, Susan, enjoyed touring one of the planes at the Gala.

Photo by Sarah Kellner



Friends of the Arts honored with post-concert receptions

Friends of the Arts and members of the First Call Club enjoyed special access to two celebrated singers earlier this year. Arts donors were invited to a reception at the Jolley Lodge in honor of jazz sensation Dee Dee Bridgewater following her performance on Jan. 13.

(From left) Curtis Singleton, Rueben Jones, Dee Dee Bridgewater, Flora Devine and Charmaine Jones at the post-concert reception for Bridgewater in January.

On Feb. 3, guests enjoyed meeting opera star Jennifer Larmore, who is from Marietta, after her performance. Friend of the Arts Gwen Halstead served as a vocal coach for Larmore before her European opera debut in the 1980s. During Larmore's visit to KSU, Halstead once again helped her prepare for an upcoming opera production.



Upcoming Event Highlights

August 29-October 24

Afro Cuba: Works on Paper, 1968-2003

A one-of-a-kind exhibit, "Afro Cuba: Works on Paper, 1968-2003" showcases artistic perspectives of Afro-Cuban society over the past 30 years. The artwork highlights the African roots and social tensions of Cuba, creating an explosive and affecting commentary on past and present Cuba. Sixty-six prints by 26 Afro-Cuban artists, including Belkis Ayón, will be featured in the exhibit. This event is the U.S. premiere of this grouping of drawings and prints, which have never been shown outside of Cuba.

A part of the KSU Year of the Atlantic World, "Afro Cuba: Works on Paper, 1968-2003" was curated by Judith Bettelheim in collaboration with the San Francisco State University Art Gallery. It is circulated by Curatorial Assistance, Pasadena. Bettelheim, who has done fieldwork in Cuba since 1985, will be at the opening on Aug. 29. to speak about her experiences and discuss the importance of Afro-Cuban art.



"Gone with the Macho"
by Elio Rodriguez

Photo by
Jamie Bullins



A scene from last year's musical, "Urinetown."

KSU Galleries: 770-499-3223
KSU Box Office: 770-423-6650
www.kennesaw.edu/arts

October 20

The Premiere Series presents Sylvia McNair

Grammy Award winner and breast cancer survivor. These are just two of the outstanding accomplishments in Sylvia McNair's incredible life. Now, just a year after a life-saving five surgeries, chemotherapy and radiation treatments, she will share her music with the audiences at Kennesaw State University on Oct. 20 in the new Performance Center.

Since 1982, McNair has performed with every major opera company in the United States and Europe. In recent years, however, she has transitioned to singing favorites from the great American songbook. Concert-goers on Oct. 20 will find out why critic Rex Reed wrote, "Her phrasing is exemplary. Her modulations are inspired. I could get used to this kind of ecstasy."

October 23-28

"The Pajama Game"

A joint production of the Department of Music and the Department of Theatre and Performance Studies, "The Pajama Game" is a quirky comedic musical about a love triangle in the midst of a strike at the Sleep-Tite Pajama Factory. The workers only want a seven and a half cent raise—but will they get it?

The Tony-award winning play amplifies the tensions between the union workers and the new plant boss with songs like "Racing with the Clock" and "Seven and a Half Cents." Passions start to fly between those on opposite sides with snappy songs like "Her Is" and "Steam Heat." Guest artist Hylan Scott, who has worked on such productions as "Grease" on Broadway and the national tour of "Bye, Bye Birdie," directs this distinctive musical. Performances are at 8 p.m. Tuesday through Saturday and 3 p.m. Sunday in Howard Logan Stillwell Theater.

Sylvia McNair





Photo by Amanda Watson

(From left) Bill Pinto, Harvey Cholfin, Sharon Cholfin, Ed Cholfin and Linda Pinto.

Bill said there were compelling reasons for businesses to develop their own connections to institutions like the College of the Arts.

“It’s a two-way street,” he said. “We think about that in our business—we live and we build within our community, and we need to give back to the community, not just the product that we produce for a living but through being involved in its organizations and institutions.”

The connections between business and COTA can be as subtle as good building design, but Bill thinks that more potential donors should consider the promising returns on their investment. “People

Bill and Linda Pinto

Building a Foundation for the community

By Kevin McKenzie

Connections: They are as important for constructing a community as the nails that hold a building together.

As president and chief operating officer of Hardin Construction Company, LLC, Bill Pinto knows that good business relationships are built on more than bricks and mortar. Bill Pinto said understanding the needs of clients and responding to them is “how we earn their respect.”

Mutual respect and the personal touch brought Bill and his wife, Linda, to Kennesaw State University College of the Arts in 2004, a position that was further cemented by their involvement as chairpersons of the 2007 Annual Benefit Gala, which raised more than \$300,000.

“I like what the college is trying to do in terms of growing itself and providing opportunities for more students,” Bill said. “It has a lot to do with walking the walk,” he said, praising both Dean Joseph Meeks and the work that COTA does in producing “good students and good contributors to the community.”

Given that the Pintos rarely have the time to attend COTA events and performances, their involvement as volunteers speaks volumes. “I’ve developed a bit of a passion for wanting to support it,” Bill said. “It provides a resource for the community to participate in the arts, and certainly at a pretty reasonable price,” he said.

need to be well-rounded in the arts. Some people may think this is not pertinent to their business or to their life but once they’ve become involved, they quickly realize that they are exposed to many great things they could never have been in any other way,” he said.

“You have the opportunity to provide for somebody, whether it’s a kid who can’t afford to go to college, or someone who has access to something he or she might never have seen before,” Bill said. “Think about that when you’re asked to give and then give generously, because the concept of public education being publically funded is long gone.”

Linda agreed. “It’s really sad that the first programs cut in school budgets are music and art. Donors should give as much as they can,” she said.

The Pintos and the College of the Arts are together in the same business, it would seem: building a community in which people choose to live.

Thriving Together

Business leader endows scholarship in honor of his mother

Repro Products owners Bob and Elaine Feldberg have funded the Cynthia Feldberg Endowed Piano Scholarship in honor of Mr. Feldberg's mother, a Boston native who now lives in Fulton County. Cynthia Feldberg graduated from the Longy School of Music in Cambridge, Mass. She was a classmate and a performing concert pianist with such notables as conductor Leonard Bernstein and contralto Eunice Alberts.

"I wanted to honor my mother, who is an inspiration to me," Bob Feldberg said. "She knew hardship and made many personal sacrifices for me. She is a strong believer in education and a devotee of the arts."

Bob and Elaine Feldberg chaired the 2006 College of the Arts Benefit Gala. They began their relationship with the College by serving on this committee in 2003. Their son, Mike Feldberg, who runs The Color Spot, is also a Friend of the Arts.

Former voice teacher endows opera scholarship

Gretchen E. Van Roy endowed a voice scholarship after attending a student performance in December. Her interest in the KSU music program began when the university appointed Russell Young to head the opera and musical theatre programs in fall 2005. Van Roy had followed Young's career and that of his wife, vocalist Jana Young, while they were at the University of Miami.

"I am happy to be able to help other aspiring music students on the way," Van Roy, a retired music teacher, said. She earned bachelor's and master's degrees from Columbia University and completed significant work toward a doctoral degree at Michigan State University. During her career, she served as a college voice teacher, public school music teacher, church soloist, children's choir director and a radio program host. She is also a retired U.S Navy lieutenant-commander and life member of the U.S. Naval Reserve.

Morgans presented 2007 Flourish Award

Friends of the Arts Audrey and Jack Morgan were presented the 2007 Flourish Award by the KSU College of the Arts on April 28 in recognition of their significant support of the arts and higher education. Over the last 20 years, the Audrey and Jack Morgan Foundation has sent scores of students to college. In addition to a music scholarship endowment at Kennesaw State, the Morgans have created endowments at other colleges and schools. "I think that the greatest investment that anyone can make is in scholarships for young people," Audrey Morgan said.

The Flourish Award was created to honor Georgians whose work as artists or on behalf of the arts has contributed to helping the arts flourish in the community.

College receives second NEA grant

The College of the Arts received its second National Endowment for the Arts grant earlier this year. The \$10,000 Challenge America grant will support community outreach projects and equipment upgrades.

With support from the grant, the college was able to invite all local high school music directors to attend the Premiere Series as well as the associated masterclasses. Discounted tickets were made available for local music students and educators. The College of the Arts received its first NEA grant last year to support the original theatre production, "Monkey King," which was performed by invitation at the Shanghai Theatre Festival in China in December 2005.



(From left) Cynthia Feldberg, Bob Feldberg, Daniel Papp, Wesley Wicker, Mike Feldberg and Dean Joseph Meeks.



(From left) Rose Suggs, Russell Young, Jana Young, Gretchen Van Roy and Dean Meeks.



Audrey and Jack Miller

William Cash (visual arts, 2006) was featured in the group exhibition, "Salon," at the Lyman-Eyer Gallery in Provincetown, Mass., Jan. 22-May 1. He was also featured in the "Mondo Homo" exhibition at Youngblood Gallery in Atlanta, June 28-July 1. His "The Provincetown Series" was showcased at the Lyman-Eyer Gallery Aug. 17-Aug. 30.

Gale Connelly (art education, 2007) was selected as the Outstanding Senior for Art Education by the Department of Visual Arts faculty.

Shanna Jackson Coulter (visual arts, 1998) is currently painting murals and portraits in Cherokee County. She also teaches preschool and Sunday school.

Robert Graham (theatre, 1998) recently joined the faculty of Northwestern State University in Natchitoches, La., where he is the lighting designer and production manager. He previously served on the faculty at Lycoming College in Williamsport, Penn., after completing MFA studies at Indiana University.

Robert Henry (music) presented a lecture, "Nine Basic Steps," at the Annual Georgia Music Educators Association In-Service Conference in Savannah in January.

Ashley Holmes (theatre and performance studies, 2003) works as the administrative assistant in the KSU Department of Theatre and Performance Studies.

Laura Krueger (theatre and performance studies, 2001) is the co-producing artistic director of the Twinhead Theatre and Performance Group in Atlanta. She also appeared in "Routines" at Eyedrum Art and Music Gallery in Atlanta in May. She also organized Cakesit V.2.0, a fundraiser for the Atlanta Food Bank, in January.

Gates Luck (visual arts, 2007) was selected as the Outstanding Senior for Art by the Department of Visual Arts faculty.

Matthew McCoy (visual arts, 1993) is attending the Harvard University School of Design. He is also working on several point-of-purchase retail displays for Six Flags nationwide, including designs based on "Spiderman," "Pirates of the Caribbean 3," "Transformers" and "Shrek 3." He is also designing store interiors for Discovery Kingdom in Vallejo, Calif., and elsewhere, based on "Thomas the Train." He is continuing to create interior and exterior elements for the National Museum of Patriotism that will open soon in Atlanta; designing another military museum in Dallas, Tex.; creating a pirate stunt show for the Omni Hotel in Atlanta; designing an interior for an Olympic Girls Gymnastics Training Center; as well as designing a coffeehouse called @JAVA and Homeland Security Mobile Emergency Command Vehicles for North American Catastrophe Services in Florida.

Michael New (music, 2007) was selected as the Outstanding Senior for Music Performance by the Department of Music faculty. He has received an assistantship in theory and guitar and will study guitar performance in the master of music program at the University of Texas at San Antonio.

Jody Reynard (theatre, 1998) appeared in the role of Darren Lemming in "Take Me Out" at the Zachary Scott Theatre in Austin, Tex., March 29 through May 6. He also serves as a master teacher and adjudicator for Dancers Inc., which sponsors dance competitions and conventions around the country.

Carol Richane (visual arts, 2000) completed a series of wall murals for the Preschool Building at Roswell Street Baptist Church in Marietta.

Fonda Riley (music education, 2007) was selected as the Outstanding Senior for Music Education by the Department of Music faculty.

Melanie Rivera (theatre and performance studies, 2004) had an exhibition of her photographs on display in the Green Room at the Royal National Theatre in London, England, in December 2006.

Joshua Stone (visual arts, 2006) works as the graphics supervisor and webmaster for the College of the Arts. He oversees the visual identity of the college's many print and online publications, including Flourish.

Lauren Tatum (theatre and performance studies, 2007) was selected as the Outstanding Senior for Theatre and Performance Studies by the Department of Theatre and Performance Studies faculty.

Iadonnasanova Owens Williamson (art, 2004; art education, 2007) will begin her first year of teaching at Poole Elementary School in Paulding County. In March, she was featured on the HGTV program "That's Clever," demonstrating one of the dolls that she has made. She is a summer art instructor at the Hiram Boys and Girls Club that she helped open. She also recently began re-promoting a line of breast cancer dolls that she created.

Karen Wurl (theatre, 2001) will begin an MFA program at Western Michigan University in the fall.

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

Named Endowments in the College of the Arts at Kennesaw State University

Scholarship Endowments

J.T. Anderson, III Scholarship
 James T. Anderson, Jr. Scholarship
 Atlanta Women's Commerce Club/Flo Bruns Memorial Scholarship
 Fred D. Bentley, Sr. Scholarship
 JoAnn Durham Endowed Scholarship
 Cynthia Feldberg Endowed Music Scholarship
 R. Wayne Gibson Endowed Piano and Voice Scholarship
 Girardot Endowed Scholarship
 Glenn Hollingsworth, Jr. Memorial Scholarship

The Robert and Alivia Lipson Arts Scholarship
 Joseph D. Meeks Music Endowed Scholarship
 Brian Miller Memorial Music Scholarship
 Audrey and Jack Morgan Endowed Music Scholarship
 Robert and Cheryl Moultrie Endowed Arts Scholarship
 Tena E. Redding Visual Arts Scholarship
 H. Fred Rodenhausen Endowed Music Scholarship
 Thomson Salter-Salova King Art Scholarship
 Betty and Joel Siegel Theatre Scholarship
 James (Jim) P. Smith Memorial Art Scholarship

Lillian Bennett Sullivan Voice Scholarship
 Virginia Tumlin Endowed Music Scholarship
 Wachovia Endowed Theater Scholarship
 The Gretchen E. Van Roy Voice Scholarship
 J. David Watkins Endowed Scholarship in Piano Performance
 Sam Wilhoit Scholarship

Programming/Facility Endowment

Howard Logan Stillwell Endowment

Golden Circle Lifetime Recognition

Fred Bentley Sr.
 Fred Stillwell
 Bernie Zuckerman

Dean's Club Champions \$20,000+

Jane & Fred Bentley Sr.
 Flight Works
 The Ray M. and Mary Elizabeth Lee Foundation
 Gretchen E. Van Roy

Dean's Club Ambassadors \$10,000-\$19,999

Anonymous
 Sue & Randall Bentley
 Florence C. & Harry L. English Memorial Fund
 Vildan Erkan
 Repro Products
 Sylvia & William Teasley
 WellStar Health System

Dean's Club Benefactors \$5,000-\$9,999

Jo Ann A. Durham
 Hardin Construction
 Lockheed Martin Aeronautics Co.
 McNeel Builders
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Coming Soon

In late summer, the College of the Arts will move into the newly completed \$9 million Performance Hall and Phase I of the Art Museum. The facility includes a 635-seat concert facility and a 3,600 square-foot rehearsal hall for the Department of Music's large ensembles. It also includes the D. Russell Clayton Gallery, for which the Robert W. Woodruff Foundation contributed \$1 million. This space will regularly exhibit art from the university's permanent collection—including works by Athos Menaboni (gifted by D. Russell Clayton) and Ruth Zuckerman (gifted by Bernard Zuckerman). Grand opening celebrations are being planned for October 2007.

Kennesaw
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College of the Arts
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