

COLLEGE OF THE ARTS

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KENNESAW STATE
UNIVERSITY
COLLEGE OF THE ARTS

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Front cover: Dr. Bobbie Bailey School of
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image by Lauren Kress.

KSU Honors Bailey School of Music's Black Musicians Coalition

From staff reports



From left: Za'Kiya Brown, Sydnee Goode, and Camille Core; image by Brooke Marier.

Congratulations to the Bailey School of Music's own Black Musicians Coalition (BMC), a registered student organization, for taking four top honors at KSU's 7th Annual Student Leader Awards, held in April 2022.

The four winning awards are:

- Student Group of the Year – Black Musicians Coalition
- Student Program of the Year – *The Blueprint*
- Commitment to Diversity and Inclusion, Student Group Award – Black Musicians Coalition
- Commitment to Diversity and Inclusion, Event Program Award – *The Blueprint*

The Blueprint is a cross-disciplinary, student-curated performance by the BMC to celebrate Black History Month. *The Blueprint* is a platform for understanding the Black experience in the arts through song, prose, visual arts, and dance. This collaborative event showcases students from the College of the Arts' four academic units: The School of Art and Design, the Department of Dance, the Bailey School of Music, and the Department of Theatre and Performance Studies.

The program for *The Blueprint* took top honors for KSU as the Student Program of the Year. This award is given annually to an event or program that embodies Kennesaw State's spirit through its commitment to leadership development, collaboration among groups, and programming efforts to enhance the quality of campus life.

Congratulations to the BMC, and the BMC Executive Committee (Sydnee Goode, Nubia Causey, Camille Core, and Za'Kiya Brown), and Faculty Advisor Prof. Tyrone Jackson of the Bailey School of Music. •

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A Message from the **DEAN**



Looking back at 2021-2022, what a benchmark year for ArtsKSU! There is much to celebrate. The Fall 2021 cohort was our largest to date. In August, we successfully launched College of the Arts' first graduate program, the MA in Art & Design. In October, we produced our inaugural ArtsKSU Gala, raising over half a million dollars to support programming and student scholarships. In the coming weeks, our new state-of-the-art costume shop will be complete and construction on the next phase of our Dance facility will begin.

Our classrooms, studios, galleries, and stages are creative laboratories where students flourish as artists, scholars, entrepreneurs, and engaged citizens. Internships, undergraduate research, and service-learning allow students to apply newly-acquired classroom knowledge to real-world experiences.

The College of the Arts plays a pivotal role in advancing KSU's institutional focus on community engagement. This year, we welcomed over 32,000 patrons to events, both in-person and via ArtsKSU Virtual. Our presenting season featured internationally renowned choreographers, eminent scholars, elite musicians, acclaimed theatre artists, and nationally recognized visual artists. We initiated an ArtsKSU Membership program, enrolling over 120 members.

The arts are inherently about community, collaboration, and reflection. It is with deep gratitude that I recognize the many partners, patrons, colleagues, and friends who support our mission as we navigate this unique time of change, innovation, and possibility.

Harrison Long
Interim Dean, College of the Arts

ArtsKSU Launches Membership Program

By Kathie Beckett



From left: Patron Services Assistant Nan James with ArtsKSU Founding Member Russell Clayton; photo by Judith Pishnery.

In Fall 2021, ArtsKSU introduced a new way to support KSU's College of the Arts: become an ArtsKSU Member, starting at only \$25. Members receive a myriad of benefits, including an exclusive invitation to the members-only Season Preview Party, plus free ticket exchanges and discounts.

Retired educator and KSU philanthropist Russell Clayton was the very first patron to sign up for the program. "I have been a supporter of all things KSU College of the Arts for many years and believe it was an exceptional idea to create a membership program for patrons who not only enjoy attending COTA exhibitions, concerts, performances, and festivals, but for those who also deeply admire and appreciate the dedication, talent, and hard work of the students and their professors," he says.

The first 100 ArtsKSU members were given special commemorative lapel pins indicating their status as Founding ArtsKSU Members. Clayton enjoys wearing the limited-edition pin, as he feels "a great sense of pride every time I wear it. It's such a simple way to express to all who see it—especially the College of the Arts students

and faculty—that I support and believe in them and what they are accomplishing."

In the 2021-2022 season, the College set a target of 100 members for the first year; over 120 patrons became supporting members.

A popular membership perk is an exclusive invitation to the Season Preview Party. Members get a sneak peek of the upcoming season offerings (before events are announced to the public), and then may visit with faculty and staff while enjoying a VIP reception.

At this year's event on May 14, 2022, members were also able to purchase tickets early for certain signature *ArtsKSU Presents* events and renew their memberships for the upcoming year.

Dr. Leslie Blackwell, interim associate dean for the College of the Arts, says, "We were excited to kick off the 2022-2023 season with a special Season Preview Party for our ArtsKSU members, and we hope that patrons who have not yet joined will consider joining in the future. It's a great way to show your support for the arts at Kennesaw State University." •

School of Art and Design Launches Windgate Foundation Artist-in-Residency Program

By Kathie Beckett



The School of Art and Design at Kennesaw State University launched the Windgate Foundation Artist-in-Residency Program in Fall 2021, thanks to the generosity of the Windgate Foundation. Each semester until 2024, internationally known artists will lead and inspire students through art making, and then share that art and inspiration with the community at large with an exhibition in the summer.

The new program supports the shared goals of the Windgate Foundation and the School of Art and Design to advance contemporary craft and strengthen visual arts education. KSU is fortunate to be able to offer students unique artist-in-resident experiences of this magnitude as part of their scheduled curriculum.

Geo Sipp, director of the School of Art and Design, said, "The grant from the Windgate Foundation is instrumental in providing students the experience of working with visiting professional artists in their field of study and to help them grow as industry leaders in the Arts."

The program offers a unique opportunity for an individual to work as a resident artist, exploring and developing their personal vision, while interacting with students and guiding them on a project-based assignment.

Amy Pleasant (Birmingham, AL) kicked off the program in Fall 2021. Amy's work includes painting, drawing, and ceramic sculpture, all exploring the body and language through repetition.

She explores the fragmented figure as sign or symbol. With a limited palette and an economy of line, she draws images like writing a letter, documenting essential, universal motions and human behaviors. This repetitive and calligraphic drawing process



Image, above: Amy Pleasant kicked off the Windgate Foundation Artist-in-Residency Program in Fall 2021; photo by Emily Knight.

creates a visual language over time, like an alphabet. In her clay work, she uses a similar process, cutting figurative forms out of hand rolled slabs, maintaining a sense of directness and intuitiveness that is similar to her drawing and painting practice.

(Continued to next page.)

Image, right:
Amy Pleasant presents
in the Zuckerman
Museum of Art;
photo by
Emily Knight.



Image, above:
Pleasant displaying
her process for
printmaking students;
photo by Emily Knight.



Images, right middle
and right:
Exploration
of the fragmented
figure as sign or
symbol; photo by
Emily Knight.



Anthony Goicolea discusses ideas and concepts with students; photo by Judith Pishner.

Anthony Goicolea (Atlanta, Ga.; Brooklyn, NY) was selected for spring 2022. Anthony utilizes a variety of media—including painting, photography, sculpture, and video installation—in the creation of his compelling and, many times, foreboding visual narratives.

He discussed his work in these varied mediums and the principal ideas and explorations addressed in his work which include personal history, heritage, identity, and cultural tradition. These are reflective of his own personal familial experiences; his extended family fled Cuba and immigrated to the U.S., not long after Castro came to power. His works are also powerful and engaging contemplations on displacement and alienation.

The work of both artists will be shown in The Windgate Artists in Residence Inaugural Exhibition, scheduled for June 4-July 30, 2022, in Mortin Gallery of the Bernard A. Zuckerman Museum of Art (ZMA), a unit of the School of Art and Design. The exhibition, curated by ZMA Curatorial Director Cynthia Nourse Thompson, is free and open to the public. •



Goicolea shows his process on boards; photo by Judith Pishner.

His works are also powerful and engaging contemplations on displacement and alienation.



Anthony Goicolea
Vigil, 2021
Oil on board.

Kennesaw State Alumna **Lights Up the Stage** on National Tour of Hit Musical

By Dave Shelles

While crisscrossing the nation with a stage company of the hit musical “Ain’t Too Proud: The Life and Times of The Temptations,” Kennesaw State University graduate Chani Maisonet still made time to visit one of her College of the Arts mentors.



Chani Maisonet

A 2014 graduate of Kennesaw State’s vocal performance program, Maisonet came through Atlanta recently with a touring production of Tony Award Winner “Ain’t Too Proud,” which had a six-night run at the Fox Theatre. The show surveys the six-decade life of the legendary Motown group The Temptations and those closest to them, and Maisonet works as a swing – a performer who can fill multiple roles as needed. She said she acquired the tools necessary to succeed in professional theater during four rigorous years at Kennesaw State.

More than just catching up with associate professor of voice Jana Young, Maisonet picked up a quick vocal lesson, too. She said there’s always something to learn, no matter how far along on one’s career journey.

“The things my instructors taught me at Kennesaw State – the knowledge of vocal performance, the repertoire, how to stand properly, what to correct in my voice – still ring in my ears years later,” Maisonet said. “The teachers really care about wanting you to succeed, and they set you up for that success.”

“I didn’t know how much it meant until I started performing professionally and realized Kennesaw State so thoroughly prepared me to stand on my own as a performing artist,” she said. “I can stand confidently in audition rooms and onstage thanks to my education and training.”


Before landing at KSU from Rome, Georgia, Maisonet said she can’t remember a time when she wasn’t singing or performing. Whether it was singing girl-band songs informally with her sisters or performing in church choirs with her mother, Maisonet set her life path from a young age.

Young said she noticed rare ability and poise when Maisonet arrived on campus. She said Maisonet had the magnetism of a born performer with a strong voice honed in resonant church sanctuaries and anywhere else an audience would listen.

“You could tell there was something different about her,” Young said. “She conducted herself as a professional from Day One, with impressive focus, discipline and work ethic. I’m not at all surprised that she has achieved so much at such a young age. And she’s not done, either.”

Maisonet still has her sights set on Broadway and beyond. For now, she’ll enjoy the ride with “Ain’t Too Proud,” while drawing on what she learned during four years in the Bailey School of Music.

“My experience at Kennesaw State has been so impactful on my journey so far,” Maisonet said. “I’m literally living my dream right now thanks to graduating from Kennesaw State.” •

A woman with long dark hair, wearing a shimmering purple dress with a draped shawl, is performing on a stage. She has her eyes closed and a serene expression, holding a small instrument, possibly a harp or a similar stringed instrument, in front of her. The background is dark, and the lighting is focused on her, creating a dramatic effect.

“My experience at Kennesaw State has been so impactful on my journey so far,” Maisonet said. “I’m literally living my dream right now thanks to graduating from Kennesaw State.”

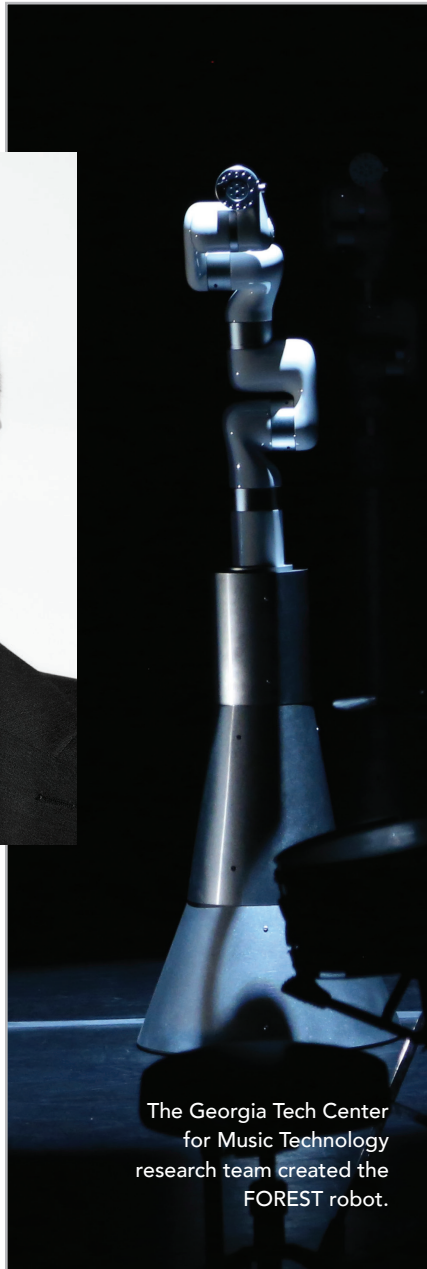
Bailey School of Music alumna
Chani Maisonet lights up the stage.

Dr. Ivan Pulinkala Showcases 'Disruptive Collaborations' in Choreography

By Anne Sargent



Dr. Ivan Pulinkala;
photo by David Caselli.



The creative process in interdisciplinary research collaborations through the lens of dance was the subject of Kennesaw State University's last Research with Relevance – Deans' Showcase in Fall 2021. The featured guest was Ivan Pulinkala, interim provost and vice president for academic affairs, and professor of dance in the College of the Arts (COTA).

Traditional choreography is led by the choreographic artist serving as the primary content creator. Yet Pulinkala's body of scholarship has been guided through a technique of working with interdisciplinary collaborators in a process he terms disruptive collaborations.

"My process intentionally defies the norms of traditional choreographic inquiry, to engage the collaboration of other artists and disciplinary experts in a process sequencing that changes the outcome and the choreographic product," said Pulinkala.

Pulinkala will showcase three recent choreographic works that demonstrate this technique, including "Metamorphosis," celebrating the opening of the Dance Theater on the Marietta Campus in 2017, and "Moon Dust," a collaboration between the College of the Arts and the College of Computing and Software Engineering last year.

Pulinkala's most recent disruptive collaboration involves a new work called "Forest" that was filmed this past summer at the University, featuring the interplay between 12 robotic arms and KSU alumni dancers. Gil Weinberg, professor and founding director of Georgia Tech's Center for Music Technology, had invited Pulinkala to join the project and choreograph the piece. The robotic arms were developed in the School of Music at Georgia Tech.

(Continued to next page.)



Georgia Tech and Kennesaw State have brought together musicians, dancers, and robots in a disruptive collaboration to enhance human-robot trust.



Georgia Tech researchers devised a new framework to guide the FOREST robots' emotion-driven motions based on human gestures.

“My process intentionally defies the norms of traditional choreographic inquiry, to engage the collaboration of other artists and disciplinary experts in a process sequencing that changes the outcome and the choreographic product,” said Pulinkala.



Kennesaw State University dance alumni Christina Massad and Darvensky Louis interact with one of the FOREST robots on stage.



KSU Department of
Dance alumna
Bekah O'Toole interacts
with a robot.



Connecting emotionally: Georgia Tech's interactive FOREST robots perform with Kennesaw State University dancers Christina Massad, Darvensky Louis, Ellie Olszeski, Bekah Crosby, and Bailey Harbaugh. Photo by Gioconda Barral-Secchi, IGNI Productions

"This National Science Foundation-funded pilot project was intended to be additive to the robotic techniques Dr. Weinberg had developed to create musical choices and augment the capacities of individuals through highly functional robotic prosthetics," explained Pulinkala. "I was immediately drawn to the project, as it perfectly fit my interests in pursuing disruptive collaborations."

Originally from New Delhi, India, Pulinkala has worked professionally in the field of dance and musical theater both in India and the U.S. His work has been commissioned by professional and collegiate dance companies such as the Israel

Ballet, Atlanta Ballet, Alliance Theatre, Washington University at St. Louis, Shanghai Normal University, the University of South Carolina, among many others.

Pulinkala joined Kennesaw State University in 2005 and founded KSU's Department of Dance, a program he developed into the largest collegiate dance program in Georgia. He also was instrumental in the development of the Dance Theater on the Marietta Campus, Atlanta's first theater designed specifically for dance. He served as the department's first chair until he became the College of the Arts dean in 2019 and then took on the interim provost role in 2021. •

Marching Owls Alumni Society

Created at KSU

By Kathie Beckett

Young alumni connect to raise scholarship funds



To say that the students of “The Marching Owls” are a close-knit bunch may be an understatement. So, it comes as no surprise that alumni of KSU’s Marching Band (KSUMB) banded together to create the Marching Owls Alumni Society, or MOAS.

Debra Traficante, Associate Director of Bands/ Director of Athletic Bands, has guided and directed all aspects of the “The Marching Owls” since its premiere in Fall 2015. She says that belonging to KSUMB is a unique experience that brings students together, forming deep, lifelong connections.

MOAS became an official alumni society of Kennesaw State in spring 2021. The inaugural Board included President Marielle Matthews

(2018), Vice President Jacob Morgan (2018), Treasurer Brooks Payne (2018), and Secretary Rachel Ray (2020).

The Executive Board thoughtfully updated the bylaws to not only include alumni of KSUMB, but also alumni who would have been a part of the marching band had it been in existence while they were at KSU. Alumni who did not march at least a full season may still participate in all activities, except for marching on the field.

Formed seven years ago, in conjunction with the launch of KSU football seven years ago, KSUMB now counts hundreds of musicians who have performed in its ranks. Perhaps surprisingly, most of them are not music majors or minors.

Traficante says, "You would be amazed as how many engineers are in this band!" Marielle adds, "The KSU merger with Southern Polytechnic University brought a whole new kind of student, as we saw textile and engineering students, for example, and that helped the Band grow quite a bit."

The fledgling MOAS hopes to create a "create scholarships in the future and build a home for

alumni to be able to come back, to come back to their family," she adds.

Matthews encourages alumni to join the MOAS for the fellowship and to support current and future students. "I hope that our alumni will contribute to the legacy of 'The Marching Owls' to support students, while staying connected with each other." •



Department of Theatre and Performance Studies produces "The SpongeBob Musical"

Story by Kathie Beckett; Photography by Casey Gardner Ford

Award-winning musical reiterates that "The power of optimism really can save the world!"

For a few short weeks in April 2022, the Stillwell Theater stage was transformed into the undersea world of Bikini Bottom as the Department of Theatre and Performance Studies (TPS) presented *The SpongeBob Musical*. Adapted from the animated series *SpongeBob SquarePants*, the colorful and vibrant musical is an uplifting tale of overcoming the odds and celebrating the joy of life. An Atlanta-area premiere, this production was based on the series by Stephen Hillenburg and book by Kyle Jarrow and was directed by TPS Professor Amanda Wansa Morgan.

The story begins as SpongeBob and the sea creatures who inhabit Bikini Bottom are confronted with the total annihilation of their world. All hope seems lost, but our unlikely hero saves the day. An affectionate and timely satire of our individual and political foibles, *The SpongeBob Musical* affirms community, teamwork, and trust in one's full potential.

The irony of staging a musical about an apocalyptic event right after a real-life pandemic wasn't lost on director Morgan. "When we chose to produce *The SpongeBob Musical*, it was centered around 'Hey, this would be fun, the casting is incredibly diverse, and we can make some cool creative choices,'" explained Morgan. Now, at the core of the play is a story that is perhaps more relevant now than when it debuted on Broadway in 2016.

Morgan continued, "The point of the production was to focus on how we are doing as a community, how we help each other. It's so much more necessary now than ever before, to listen to each other, work together, and find solutions." Somehow, solving the world's problems is easier when the audience is transported into a magical world.

Artist contributors include David Bowie, Panic at the Disco, Sara Bareilles, Yolanda Adams, Plain White T's, John Legend and many more. "It was a great challenge for our students to sing in so many different vocal styles. They were accompanied by a live band of 14 musicians, comprised of KSU students, faculty, and professionals," says Morgan. Choreography was led by TPS professor Timothy Ellis.



The SpongeBob Musical ensemble cast was accompanied by a live band of 14 musicians.

Transforming the Stillwell Theatre into Bikini Bottom took some creativity, and TPS stepped up to the challenge. The Theatre lighting class, led by Professor Brandon Bagwell, built practical lighting fixtures to transport the audience from sitting in the Theater to sitting under the sea, all without getting wet. Another group of students worked on the puppets, the headpieces, and the costume crafts. Professor Summer Lee Jack led the students in colorful costume design. Another team of students focused only on props. The set design, led by TPS Professor and Set Designer Ming Chen, mimicked a beautiful ocean. •



From left:
Abigail Folds as
Patrick Star and
Brooklyn Norrington
as SpongeBob
SquarePants.

Yunek Family Gift Earns “**Double Exposure**” for Department of Dance

Generous donation funds choreographic residency
and annual world premieres at KSU Dance

By Kathie Beckett



Student dancer Taia Galloway;
photo by Lauren Kress.

When Jay and Debra Yunek decided to honor their late uncle, Glenn Conner, and his partner and choreographer Eleo Pomare, with a generous gift to Kennesaw State University's (KSU) Department of Dance, they could not have known the impact that it would make, not only on emerging choreographers, but also KSU students.

The Pomare-Conner Memorial Endowed Fund for Dance now funds the Eleo Pomare-Glenn Conner Choreographic Residency Endowment, which brings two nationally curated choreographers to the Department of Dance each summer to create original work. The annual KSU Choreographic Residency program honors the late benefactors who were luminaries of the dance world.

Pomare, who passed away in 2008, was known for developing innovative choreography that deals with social inequality and injustice. The funds promote and preserve Pomare's legacy through the cultivation of new choreographic voices in the KSU Choreographic Residency program.

Two acclaimed choreographers, Annalee Traylor and Omar Román de Jesus, were the first artists chosen to spend four weeks with students and alumni at KSU Dance. They created two new world premieres in “Double Exposure,” both performed in the beginning of the fall semester, at the Marietta Dance Theater.

The emerging choreographers developed their unique voices during the residency, as the Endowment provided a budget to produce their original choreographic works, plus an honorarium to support housing, travel and living expenses. Competition for the two spots was fierce, with only two selected from 52 well-qualified applicants.

Annually, a screening committee of university and community professionals reviews the work of emerging choreographers from a national pool of applicants to select two individuals for the four-week KSU Choreographic Residency. For summer 2022, the committee selected choreographers Tsai Hsi Hung and Chuck Wilt.

(Continued to next page.)



Choreographer Tsai Hsi Hung



Student dancers
Autumn and Skie Justice;
photo by Lauren Kress.



Choreographer Chuck Wilt

Ivan Pulinkala, interim provost and vice president of Academic Affairs and professor of Dance, announced the major gift in 2019. He said, "We are grateful to the Yuneks for their generous donation. The KSU Choreographic Residency helps support the careers of emerging choreographers nationally and gives our students the unique experience of collaborating with professionals in the field."

Combined with a previous gift received in 2018, the Yunek family has given almost \$1 million to support dance at KSU.

Started in 2005, the Department of Dance has flourished into the largest collegiate dance program in Georgia. Every year, over 100 students competitively audition to be KSU dance majors. KSU Dance has received regional and national attention at the American College Dance Association and been invited five times to perform at the Kennedy Center in Washington, D.C. The Dance Theater on the Marietta Campus, the performance home of KSU Dance, is Atlanta's first theater designed specifically for dance. •

Spring Arts Festival Blooms Again at Kennesaw State University

Story by Kathie Beckett; Photography by Lauren Kress

Annual event celebrating the arts held in new location



Image, above: Spring Arts Festival chalk art in progress.

Image, right: Attendees enjoyed crafts such as keychain-making with quick set resin and glitter.





Image, left: Art is fun to make together.

Image, below: Students enjoyed making soft sculptures.



Image, above:
Student ceramic pieces on display.

Kennesaw State University's School of Art and Design held the Spring Arts Festival in person on March 19, 2022, after a brief hiatus to virtual because of the pandemic.

The free, family-friendly Festival featured activities for almost all ages. It was also a chance to show the public the recently completed Chastain Pointe Studios, housing classes in drawing, painting, and printmaking, across from the main campus in Kennesaw.

"It was thrilling to welcome everyone back to our annual Spring Arts Festival," says Professor Craig Brasco, who helped to organize the popular event. "I think everyone who attended had a good time."

Children had the chance to create a special piece of art on a real press. Professor Cynthia Lollis said, "Visitors could take home a two-color, printed keepsake inspired by spring." The printmaking department also demonstrated letterpress printing, showing visitors how books and newspapers were published for 500 years. The demonstration showcased both handset typography and a contemporary, photo-based process.

Fashionistas enjoyed this year's contemporary fashion show featuring Professor Keely Clay's students in Apparel and Textile Technology. She says, "Our students took old garments and refashioned them into new ones. We also had two students who showed their own designed creations on live models."

Fabric played a central role in creating soft sculptures that were a hit with all ages. Professor Amanda Britton led a soft sculpture booth where mini plushies could be created. Professor Britton collaborated with the Zuckerman Museum of Art (ZMA), a unit

(Continued to next page.)



Image, above:
Student photography workshop during the Spring Arts Festival.

Image, left:
A student jumps for an action shot during the photography workshop at the Spring Arts Festival.

of the School of Art and Design. She said, "The ZMA has a few soft sculpture installation pieces on exhibit now by Jamele Wright, Sr., and Kayte Terry. At this year's Festival, people at the Spring Arts Festival created their own mini soft sculptures, possibly inspired by the exhibition pieces."

Festival goers who attended in past years may remember professional chalk artists Zach Herndon and Jessi Queen, who make their artistic creations come to life in colorful chalk.

It wouldn't be a festival without a glass artisan creating beautiful pieces in front of an amazed crowd. This year's special guest was Kelly Robertson of Cavalry Glassblowing Studios in Lawrenceville, Ga.

Attendees enjoyed crafts such as key chain-making with quick set resin (and a little glitter), plus painting and drawing, and more. Artists from kindergarten to 12th grade submitted artwork for the Pin-up Show. Finally, student groups offered various works for sale in the popular Artists' Market.

The 2023 Spring Arts Festival is scheduled for Saturday, March 18, from 11 a.m. to 3 p.m. The event is free and open to the public. For the latest updates, maps, and schedules, please visit KSUArtsFestival.com. •



Image, above: The printmaking studio was a popular spot.



Image, above: Spring Arts patrons admire the Pin-Up Show.

Image, right: Completed chalk art by visiting professional chalk artists Zach Herndon and Jessi Queen.

Department of Dance partners with **Israeli Dance Leaders**

By Kathie Beckett

In Fall 2021, Israel Institute Visiting Artist Ido Gidron brought his work "Nadir," which examines constant growth and healing, to the KSU Dance Theatre stage as part of "Forces of Grace."

As the semester's Artist in Residence, Gidron said his new piece relates to the "rock bottom" feeling as a source of inspiration, especially coming out of a pandemic. (In Hebrew, nadir means both rock bottom and extremely special.) "Nadir" examines how feeling that one is at rock bottom may also be a source of inspiration.

He created the work specifically for KSU students, becoming an integral part of the Dance community while sharing his own aesthetic and art-making practices.

"Thanks to KSU, the Israel Institute, and philanthropists Norman and Lindy Radow, I was able to come here from Israel and share my story, to exchange knowledge, and to practice art and dance. I am very honored to be here as a guest artist, and to be able to create a piece together with this talented group of dancers," says Gidron.

Marsha Barsky, chair of the Department of Dance, believes that a contemporary guest artist such as Gidron provides a crucial element for Dance students. She said Gidron bolstered the mission of KSU Dance while "recognizing that Israel is one of the nexuses for the contemporary dance scene."

In spring 2022, KSU Dance presented "YAG: The Movie" from Israeli choreographer Ohad Naharin and Israel-based Batsheva Dance Company. Ohad Naharin is one of the most visionary choreographers of the 21st century, and the Batsheva Dance Company is arguably one of the world's most renowned professional dance companies.

The production was made possible through the generous support of The Consulate General of Israel to the Southeast.

Naharin describes the work as the "collective memory of the family unit" which utilizes rhythms, vibrations, gestures, soft and disciplined movements, intersected by movements that explode and cut through

(Continued to next page.)



Visiting Artist Ido Gidron



the air with sweat, passion, pain, and laughter. When a voice tries to wrap around movement, the movement flees the voice, undoing the ties that formed in the imagined family tree.

Barsky adds, "Dance has the power to shape our understanding of society, community, and culture, and it connects us to the relevant questions of our time."

Select dance students will travel to Israel in May to study Batsheva repertory, take gaga technique classes, and visit some of the most historic sites in the world. The two-week Maymester course was developed with the goal of helping dance students understand how the political and religious history of Israel has shaped the development of some of the most influential contemporary dance in the world. •

Images, this page: Courtesy of Batsheva Dance Company

Theatre Patron Jim Wallace Reflects on **Onyx Theater Endowment**

By Cassidy Hall

At 62, he decided to pursue his passion and enrolled in the Department of Theatre and Performance Studies program in Kennesaw State's College of the Arts

In 2012, Jim Wallace and his wife Ann gave a \$250,000 endowment to name Kennesaw State's then-new black box theater as the Onyx Theater. Recently, Jim was on campus to commemorate the tenth anniversary of their gift. At the celebration, Jim announced that he will continue to make contributions to the endowment fund with the hope of bringing the total to \$500,000. This year, his mandatory IRA withdrawal of approximately \$75,000 will be added to the endowment. Last year he contributed an additional \$66,000.



"There is great joy in giving back," said Jim. "I wanted to support the students and their activities. The number of students who have told us that they love the Onyx Theater and love to perform in the Onyx really touches my heart."

Jim said that he has always had a love for the arts and throughout his career has found ways to incorporate it into whatever he was doing. After high school, he went to Oregon State University, where he earned a business degree, before joining the Army and serving in Korea. After the military, he worked at IBM for 30 years, retiring as a senior project administrator.

Jim said his penchant for acting was a part of what helped him achieve success in the Army and in the corporate world.

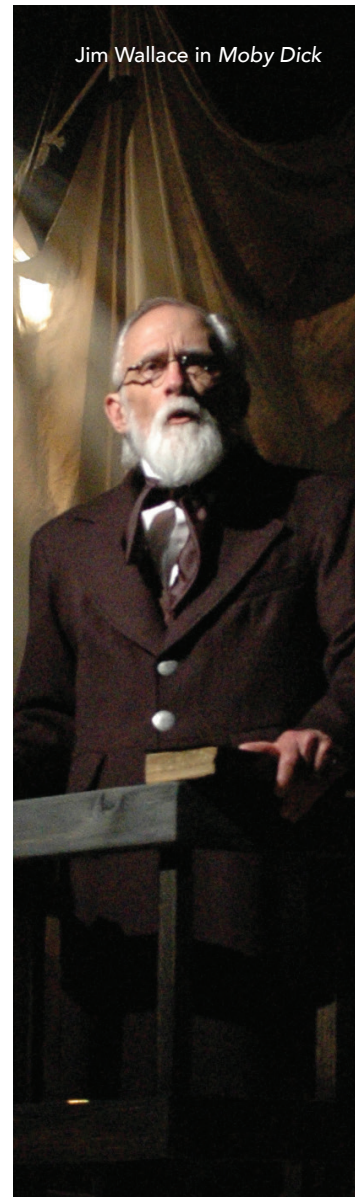
"I loved the military, just loved it," Jim said. "Reflecting on this time in my life, I've belatedly realized that part of the reason why I loved the military, and even working at IBM, was because I found a way to turn whatever I was doing into some kind of performance."

As he contemplated his retirement, Jim said he was determined to continue his personal growth. Family friend and retired Founding Dean of KSU's College of the Arts Joe Meeks encouraged Jim to explore his passion for the performing arts. It worked; it didn't take long for Jim to enroll.

"As a student, I've studied Shakespeare and written research papers about King Lear, which have been published and downloaded over 100 times," Jim said. "One of my favorite moments is when the play that I wrote, *Cry of the Heart*, was read at the Onyx Theater. It is definitely a highlight for me."

When Jim and Ann were approached about making a lasting impact on the arts at KSU, they didn't hesitate.

"One of the unique things about Jim is his commitment to lifelong learning,



Jim Wallace in *Moby Dick*



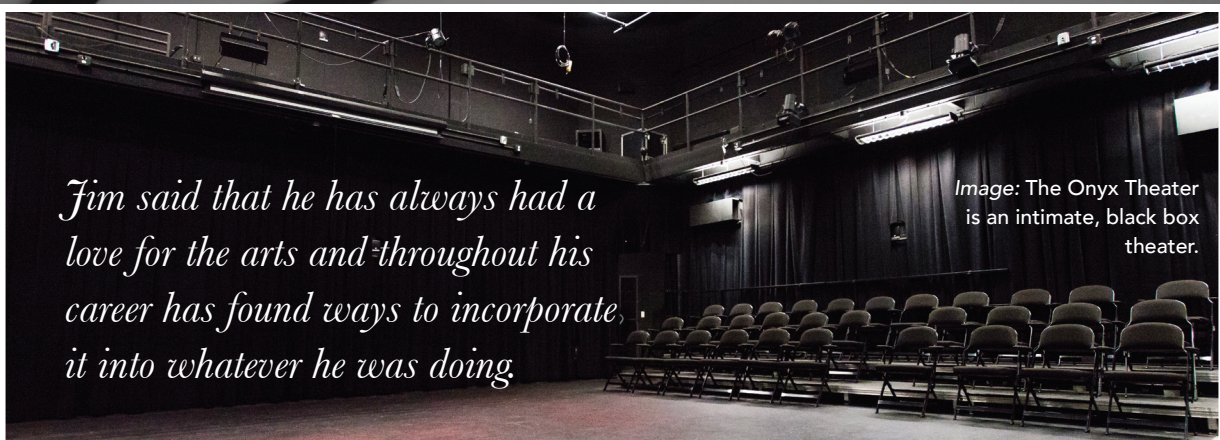
Students, faculty, and staff help celebrate the 10th anniversary of the Onyx Theater with Jim Wallace (center); College of the Arts Founding Dean Joe Meeks; Chair of the Department of Theatre and Performance Studies Chuck Meacham; and College of the Arts Interim Dean Harrison Long.

which has led to his deep involvement as a student in this department since 2003, and his enormous generosity in support of the students and programming in Theatre and Performance Studies," said Theatre Chair Chuck Meacham. Despite being one class away from obtaining

his second bachelor's degree, Jim said that he plans on continuing his education because there are still so many classes he wants to take. "The arts make life meaningful, especially here at KSU," Jim said. "Life would be so empty without dance, music, visual arts and theatre." •



Image: Sign outside the Onyx Theater.



Jim said that he has always had a love for the arts and throughout his career has found ways to incorporate it into whatever he was doing

Image: The Onyx Theater is an intimate, black box theater.

World-renowned Cellist **Jesús Castro-Balbi** plays with KSU Symphony Orchestra

By Kathie Beckett

Jesús Castro-Balbi, director of Bailey School of Music, joins KSU music students on stage



Internationally renowned cellist Jesús Castro-Balbi joined the KSU Symphony Orchestra onstage in a Fall 2021 concert. Named the director of the Dr. Bobbie Bailey School of Music on July 1, 2021, Castro-Balbi was first invited to perform at KSU in 2012 as a guest artist. This year, he worked closely with Dr. Nathaniel F. Parker, conductor of the KSU Symphony Orchestra, to take the stage almost a decade later.

“This collaboration presents a great opportunity not only for our students—but also for our colleagues and patrons in the arts community—to get to know Dr. Castro-Balbi as a performer,” added Parker. The cellist performed with the students in a program specifically tailored to engage with the community.

Repertoire for the performance included Brahms/Schmeling—*Two Hungarian Dances*, Saint-Saëns—*Cello Concerto No. 1*, Dvořák—*Symphony No. 8*, and a world premiere performance of *Soledad* by Nico Gutiérrez.

With roots in Peru and known for his expertise in music by Latin American composers, Castro-Balbi helped arrange the first performance of *Soledad* by young Colombian American composer Nico Gutiérrez.

Castro-Balbi was thrilled to bring Gutiérrez’ work to KSU, along with the *Saint-Saëns Cello Concerto No. 1*. He said, “The Saint-Saëns Cello Concerto No. 1 is not only a staple of the repertoire, but it is also a piece that I learned as a child growing up in France.”

Castro-Balbi has performed all over the world, from New York’s Alice Tully Hall and Carnegie Hall (over a dozen times), to the Shanghai Oriental Arts Center and Tokyo’s Suntory Hall.

His repertoire stretches from Osvaldo Golijov’s *Azul* and Arlington Jones’ *Soul Unity Suite* to Lutoslawski’s *Cello Concerto*. To date, he has presented 53 premiere performances, the world premiere recording of 19 works, and is the dedicatee of 19 compositions.

He graduated from the Conservatoire National Supérieur at Lyon, Indiana University Bloomington, and the Yale School of Music, and holds a Doctor of Musical Arts degree from The Juilliard School. •



Images, this page: Jesús Castro-Balbi performs with the KSU Symphony Orchestra.

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Patrons enjoy dinner at the 2021 ArtsKSU Gala. Proceeds from the fundraising event enabled the College to award 70 scholarships of \$1,000 each because of the generous financial support of the 209 attendees. Image by Lauren Liz Photo.

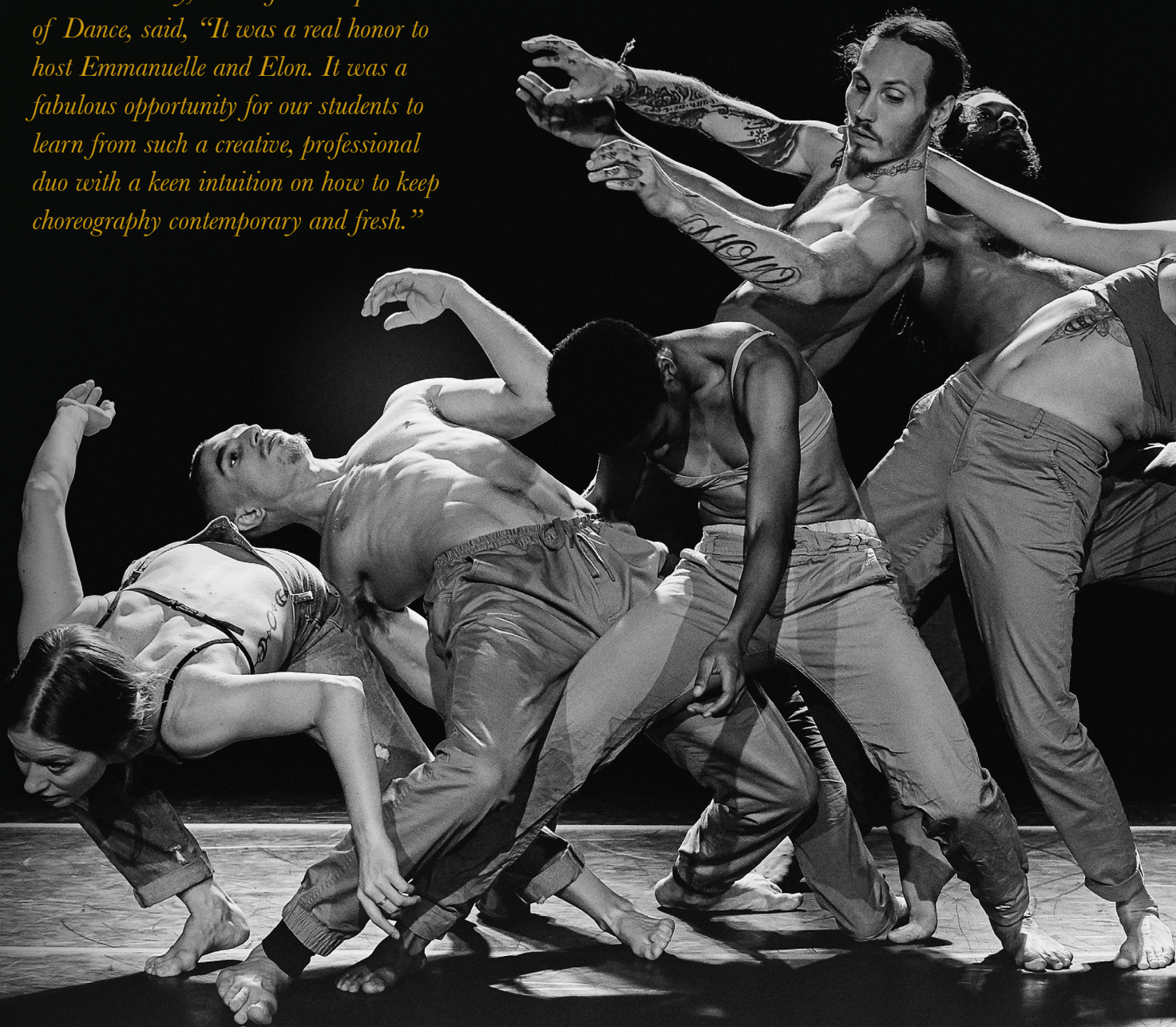
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Montreal-based company Tentacle Tribe brings “**GHOST**” to KSU Dance

By Kathie Beckett

Marsha Barsky, chair of the Department of Dance, said, “It was a real honor to host Emmanuelle and Elon. It was a fabulous opportunity for our students to learn from such a creative, professional duo with a keen intuition on how to keep choreography contemporary and fresh.”





The Department of Dance hosted Montreal-based company Tentacle Tribe in their presentation of *Ghost* in February in the Marietta Dance Theater.

Drawing from their wide scope of dance experience, Tentacle Tribe's co-founders Emmanuelle Lê Phan and Elon Höglund are known for creating conceptual hip-hop with a contemporary twist, while intermingling organic influences from earthly creatures.

The Canadian-Swedish alliance (Emmanuelle was raised in Ottawa, Canada, and Elon in Stockholm, Sweden) creatively experiments with intricate partnering, refined musicality, and a saturated dose of physical choreography. Besides *Ghost*, their repertoire includes magnetic pieces such as *Body to Body*, *When They Fall*, *Nobody Likes a Pixelated Squid*, *Origami Mami*, *Threesixnine*, and *Fractals of You*, all of which have toured internationally.

Ghost combined elements of contemporary dance, street dance, theatre—and even the martial arts—in a physical score that echoed the subtle pulse of respiration. The invigorating power of the breath, and its circulation in the organism, were embodied and magnified by this energetic, architecturally rich dance.

Active participants in the street dance scene as B-boy and B-girl, and as seasoned stage performers, the duo combined movement techniques that transcended style boundaries, resulting

in works that express the embodiment of music beyond technique.

Although the two performers have worked together since 2005, Tentacle Tribe was formed in 2012 when the duo performed their first collaboration, choreographed for the Cirque Du Soleil stage in Quebec City. This duet was adapted into a short film called *Elon & Emmanuelle* by director Natalie Galazka. Since then, their work has been shown in over 80 cities worldwide along with workshop outreach and the dissemination of two additional short films: *Vanishing Points* and *Crack the Cypher*.

Emmanuelle has her own freestyle language as the result of a varied training spectrum, from completing a BFA in contemporary dance at Concordia University in 2003, to battling in breaking and all-style categories since 1999. Elon's interest in pedagogy led him to teach his approach at Arizona State University, York University, DOCH (University for Dance and Circus in Stockholm) École National de Cirque in Montreal, and at countless workshops internationally.

Marsha Barsky, chair of the Department of Dance, said, "It was a real honor to host Emmanuelle and Elon. It was a fabulous opportunity for our students to learn from such a creative, professional duo with a keen intuition on how to keep choreography contemporary and fresh." •

Image, left: Tentacle Tribe

Kennesaw State Zuckerman Museum of Art to Present Artwork of **Leonardo Drew**

By Kathie Beckett

Sculptures, prints, and works in handmade paper highlight exhibition on chaos, life, and death



Leonardo Drew (American b. 1961)

Number 56P, 2016

Pigments, printed and cast handmade paper with hand-applied ink and pigment
each sheet: 59 x 30 1/2 x 8-10 inches; each frame: 60 x 31 1/2 x 10 -12 1/2 inches

Edition 1 of 3

© Leonardo Drew. Photo courtesy of Pace Prints

Kennesaw State University's Bernard A. Zuckerman Museum of Art (ZMA), a unit of the School of Art and Design, presented the exhibition *Leonardo Drew: Cycles, From the Collections of Jordan D. Schnitzer and His Family Foundation* from February 20 to May 7, 2022.

LEONARDO DREW: CYCLES

From the Collections of Jordan D. Schnitzer and His Family Foundation

CHALLENGE AND INNOVATE

The exhibition, curated by Loretta Yarlow, director of the University Museum of Contemporary Art at University of Massachusetts Amherst, featured many of Drew's sculptures as well as numerous prints and works created in handmade paper. Jordan Schnitzer, whose generous support made the exhibition possible, says of the artist's practice, "I often speak of how difficult it is to be an artist. And the struggles to challenge, risk, transform and innovate are certainly at the heart of Leonardo Drew's visual language. His work makes tangible a refuge that allows for self-reflection and perhaps space in which to contemplate the constructs of beauty."

ILLUSTRATE NOTABLE DEVELOPMENTS

Cynthia Nourse Thompson, director of Curatorial Affairs, secured the exhibition for the Zuckerman Museum of Art. Thompson says, "Leonardo's works in handmade paper illustrate the notable and vital developments in the field of modern hand papermaking and artistic collaboration. They are a dynamic example of an expressive and investigative visual and conceptual practice, which I hope serves as inspiration for our students."

TEST THE MEDIUM

Drew's prints, at once powerfully large yet fragile, test the versatility of the medium, transforming cotton paper pulp and pigment into what suggests densely populated cities, a forest, or an urban wasteland. Many of the prints resemble aerial maps of geographical landscapes, while others are reminders of distant galaxies in the night sky.

PUSH THE BOUNDARIES

Evocative of fire, soil, sky, and water, there are strong perceptions in both microcosmic and macro cosmic scale. Organic forms within the artist's compositions undulate with various textures and luminosities, pushing the boundaries of materiality. Much like his sculptural installations in wood, Drew starts with a raw material, transforming and reconstructing its essence until it resembles debris.

COMBINE ELEMENTS

Through this process, the artist articulates diverse histories of chaos, and cycles of birth and death. Birth, life, death, and regeneration are consistent themes and associations depicted by his choice of materials. Using a variety of manufactured materials

(Continued to next page.)



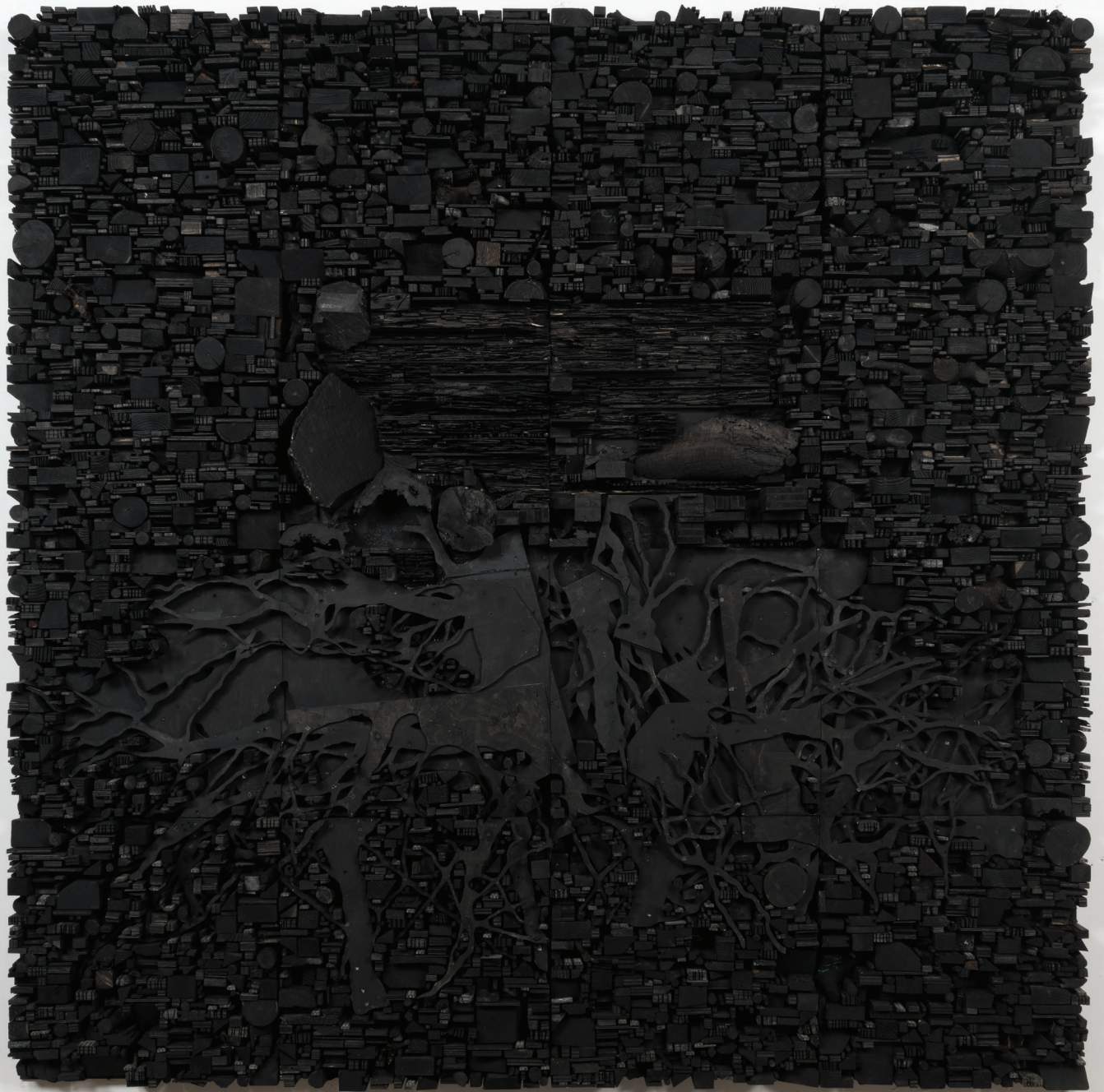
Leonardo Drew (American b. 1961)
Number 64P, 2017
Pigmented and cast handmade
paper with hand-applied pigment
12 x 12 x 3 3/4 in. | Edition 10 of 10
© Leonardo Drew.
Photo courtesy of Pace Prints



Leonardo Drew (American b. 1961)
Number 65P, 2017
Pigmented and cast handmade
paper with hand-applied pigment
12 x 12 1/2 x 4 1/8 in. | Edition 10 of 10
© Leonardo Drew.
Photo courtesy of Pace Prints



Leonardo Drew (American b. 1961)
Number 66P, 2017
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paper with hand-applied pigment
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Leonardo Drew (American b. 1961)
Number 142L, 2018
Wood and paint
96 x 96 x 3 7/8 in.
© Leonardo Drew.
Courtesy Galerie Lelong & Co.

Leonardo Drew (American b. 1961)

Detail of *CPP7*, 2015

Aquatint with hard ground etching printed in blue and black.

Image size: 13½ x 13"; paper size: 22½ x 21" | Edition 12 of 15

© Leonardo Drew.

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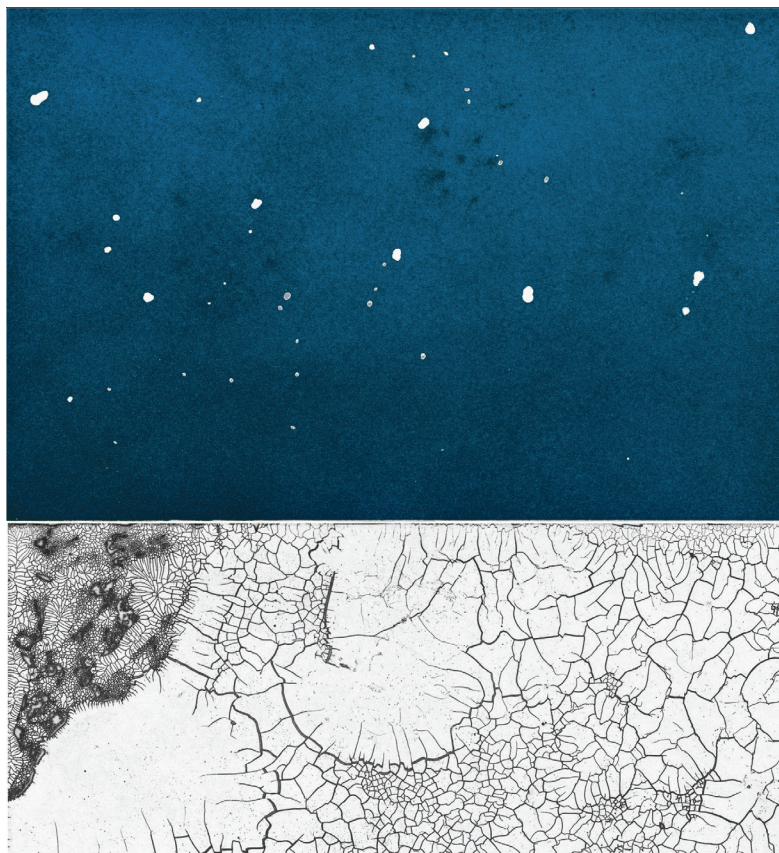
(wood, cardboard, paint, paper, plastic, rope, and string) combined with natural materials such as branches or tree trunks, Drew subjects the combined elements to processes of oxidation, burning, and weathering. These labor-intense manipulations mimic natural processes, transforming these objects into sculptures that address both formal and social concerns, as well as the cyclical nature of existence.

MEET LEONARDO DREW

Born in 1961 in Tallahassee, Fla., Drew grew up in Bridgeport, Conn., where his talent and passion for art were recognized at an early age; he first exhibited his work at the age of 13. He attended the Parsons School of Design and received his BFA from the Cooper Union for the Advancement of Science and Art in 1985. Recent solo museum exhibitions include shows at de Young Museum, San Francisco (2017); SCAD Museum of Art at the Savannah College of Art and Design (2013); Beeler Gallery at the Columbus College of Art & Design (2013); Palazzo Delle Papesse, Centro Arte Contemporanea, Siena (2006); Royal Hibernian Academy, Dublin (2001); and Hirshhorn Museum and Sculpture Garden, Washington DC (2000). Drew's mid-career survey, *Existed*, premiered at the Blaffer Gallery at the University of Houston in 2009. The exhibition went on to the Weatherspoon Art Museum in Greensboro, NC, and the de Cordova Museum and Sculpture Park in Lincoln, MA.

EXPLORE THE COLLECTIONS

Drew's work is included in numerous public and private collections. Public collections include the Metropolitan Museum of Art, New York; Museum of Contemporary Art, Los Angeles; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Crystal Bridges Museum of American Art, Bentonville, Ark., and Tate, London. He has collaborated with the Merce Cunningham Dance Company and has participated in artist residencies at ArtPace, San Antonio, Texas, and The Studio Museum in Harlem, among others. In 2011, he was awarded the prestigious Joyce Alexander Wein Artist Prize by The Studio Museum in Harlem. Madison Square Park Conservancy in New York City has commissioned the artist to create a monumental new public art project for the Park, titled "City in the Grass."



MAKE ART ACCESSIBLE:

THE JORDAN SCHNITZER FAMILY FOUNDATION

At age 14, Jordan D. Schnitzer bought his first work of art from his mother's Portland, Oregon contemporary art gallery, evolving into a lifelong avocation as collector. He began collecting contemporary prints and multiples in earnest in 1988. Today, the collection exceeds 19,000 works and includes many of today's most important contemporary artists; it remains of the country's largest private print collections. He generously lends work from his collection to qualified institutions. The Foundation has organized over 110 exhibitions and has exhibited art at over 160 museums. Their generous support of Kennesaw State University enabled the ZMA to bring a series of workshops and educational opportunities for select public schools, and to host Drew at a closing reception on May 6. •

Department of Theatre and Performance Studies presents "Mother Road"

Story by Kathie Beckett; Photos by Casey Gardner Ford

Modern epic of American identity and immigration inspired by "*Grapes of Wrath*"

Kennesaw State University's Department of Theatre and Performance Studies (TPS) presented *Mother Road* in February 2022 at the Onyx Theater. Inspired by *The Grapes of Wrath*, this modern epic picked up generations later when William Joad must find a blood relative to inherit the family land in Oklahoma that was abandoned in Steinbeck's novel.

TPS senior Matthew White played Joad, his first leading role in a TPS production. Joad convinces the only surviving descendant, young Mexican American Martín Jodes, to travel with him from California, across the American heartland, to Oklahoma. During their journey, the men forge an unexpected bond as they grapple with the brutal past and strive for a hopeful future. Commissioned by the National Steinbeck Center and first read as part of the National Steinbeck Festival, *Mother Road* is an inventive and engrossing tale of American identity, immigration, and the ties that bind.

Guest Director María Eugenia Arboleda said that it's a play "that makes you question while touching you individually." The play featured 15 student actors and plenty of music to entertain patrons, while also being timely and relevant to today's social issues.

"*Mother Road* talks about inclusion and respect; about seeing, understanding, and respecting our differences, while reminding us about how much we are the same! It reminds us that we are all just one, we are just one body, and that's a beautiful thing," adds Arboleda. •



Matthew White as William, and Kourage Cooper as Martín.

During their journey, the men forge an unexpected bond as they grapple with the brutal past and strive for a hopeful future.



Mother Road is an inventive and engrossing tale of American identity, immigration, and the ties that bind.



Image: Mother Road ensemble cast



Mother Road's scene design was by student Mackenzie Scales.

Bailey School of Music remembers with “September 11: 20th Year Memorial Concert”

By Kathie Beckett

On September 11, the Dr. Bobbie Bailey School of Music presented a special concert to remember the events of 9/11. The “September 11: 20th Year Memorial Concert” featured music from Chamber Singers, Symphony Orchestra, Wind Ensemble Brass & Percussion, and violinist Helen Kim.

Interim Associate Dean and Director of Choral Activities Dr. Leslie J. Blackwell spearheaded the collaboration. She said, “We realized that we had a unique opportunity, as our scheduled concert would be 20 years after the attacks of 9/11. We wanted to honor this day and remember those who lost their lives, and what our country experienced at that time. What a wonderful way to remember 9/11, with a collaborative concert.”

The collaboration involved numerous groups from KSU’s Bailey School of Music (BSOM), including the KSU Chamber Singers, conducted by Dr. Samuel Miller; the KSU Symphony Orchestra, conducted by Dr. Nathaniel Parker; and the Wind Ensemble, conducted by Dr. David Kehler. Internationally acclaimed violinist and BSOM Professor Helen Kim was the featured soloist.

Parker said, “Helen performed ‘Amazing Grace’ for solo violin and string orchestra. Much of the repertoire is of remembrance and mourning—a passionate outcry—as we come together and mourn, but then we can move forward, with an eye towards better days ahead.”

“Music can be a powerful catalyst for healing and community. Even as we poignantly reflect on the tragic events of 20 years ago, it is important to celebrate human resilience and to acknowledge the courage and goodwill that emerge in challenging times,” said Harrison Long, interim dean of the College of the Arts.

Considered by many to be a pivotal moment in American history, the 9/11 repercussions reverberate even today. “While this is a memorial concert for a tragic time, I think the concert not only memorializes the events that day, but also celebrates the American spirit and our democracy,” said Kehler.

Parker added, “To me, a profound thing followed 9/11, in that our country came together. The arts provide a way to bring people together in shared remembrance and shared experience. It’s powerful, especially after our time with COVID-19.” •



"It is important to celebrate human resilience and to acknowledge the courage and goodwill that emerge in challenging times," said Harrison Long, interim dean of the College of the Arts.



View of Freedom Tower and the lights in memory of the Twin Towers from the Hudson River in New York City.

Meet Three MAAD Graduate Students

By Kathie Beckett

This year, the School of Art and Design will graduate its inaugural cohort in the MA in Art and Design program. Students in the new program focus on one of three areas: Art Education, Digital Animation, or Museum Studies. Meet three of our MAAD students, one from each concentration.



ART EDUCATION: KENNY DAVIS

Kenneth Davis had experienced a lot of the world—literally—before deciding to get his MA in Art and Design, with a concentration in Art Education, at Kennesaw State University and enrolling in Fall 2021.

He watched as a few of his colleagues became teachers. “My best friend was a teacher in Seoul, South Korea, and she suggested that I go into teaching.” After becoming certified as an English teacher, he headed to South Korea for his first teaching job. He went to China next, then to Thailand.

“It was in Thailand that the principal noticed that I had a fine arts background, and she asked me to help with different school projects related to Thai holidays and various activities around the school. So, anything related to art, I helped facilitate, whether it was gathering materials, getting my students ready for art-related activities, etc.

“It sparked my own inner skills as an artist, and I could also inspire those students.”

He quickly realized that his skills could be used for something bigger than himself. He came back to the United States to further his art education. “I really loved the KSU program, as I could utilize art education in a variety of ways. That’s what attracted me to the program,” he says.

He credits KSU’s MAAD program for bringing out his personal world view from the many experiences that have shaped him.

“This program gives you the foundation to become a well-rounded educator. Being in the program, I now realize I teach creativity, not art. I am facilitating a space for creativity, building confidence in young learners to make choices and be comfortable with those choices,” he says.

Image, above: Art Educator Kenny Davis.
Image, below: Davis with students in South Korea.



"I teach creativity, not art."

(Continued to next page.)



"I knew I had to do something related to art."

Image, left: Nina Elsas in Italy.

Image, below: Elsas at Patch Works Art & History Center.

MUSEUM STUDIES: NINA ELSAS

Art history buff Nina Elsas found herself working long hours in clinical research, mainly in cardiology, when she met her future husband. Jake was living in Cabbagetown in an historic mill south of Atlanta. Nina explains, "Jake is the great-great-grandson of the historic mill's founder. He has an M.F.A. in film and worked on documentaries, but we both wanted a change."

It was "kismet that he wanted to do something with his family history and the mill, and I was also pursuing my next steps. We fell in love and decided to open a museum!" says Nina. She quit the medical field, Jake transitioned out of the film industry, and the newly wedded couple opened The Patch Works Art & History Center in April of 2016, dedicated to the history of Fulton Bag & Cotton Mills and the people who lived in the surrounding village.

But then they both got COVID-19. The couple had to reevaluate and refocus. They closed the doors to The Patch Works in March 2020 and went virtual instead.

"I knew I had to think long-term, as I might be the sole breadwinner for a while. I saw that KSU had virtual classes, so I applied for the M.A. in Art and Design, and here we are," she says.

It was a natural transition for Nina. Her family once gifted her a trip to Italy because they knew how much she loved art. She says, "I cried the entire time because it was amazing! Everything I had learned in books was right in front of me, and I knew I had to do something related to art."

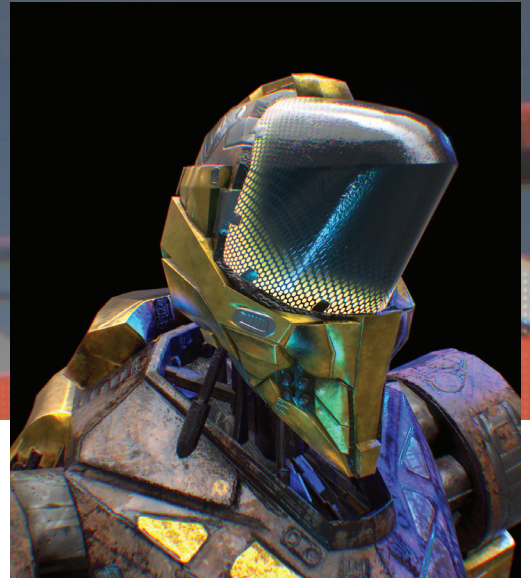
The Museum Studies concentration was ideal. She explains, "I enjoy the exhibition planning and research phase of museum work, and the details that research provides. This degree is a great way to focus on your specialties and concentrations."



(Continued to next page.)



Sterling Lavigne.
Images, right: Concepts
for game development.



DIGITAL ANIMATION: STERLING LAVIGNE

Kennesaw State University School of Art and Design's graduate student Sterling LaVigne had inside information about the new MA in Art and Design (MAAD) degree. He first heard inklings [ahem, pun intended] of the new program as an undergraduate Digital Animation student under professors Craig Brasco and Sandee Chamberlain.

"When I heard that the two of them were helping to create the new master's program, I talked with them about it, and it sounded hilariously fun. I knew it would open doors for me, and I was already in love with the Digital Animation program so I knew it would be great—and I trusted the professors," says LaVigne.

He quickly signed up for the first cohort of the new MA in Art and Design, focusing on Digital Animation. The fully online aspect of the degree "worked for my life situation" as the program's flexibility allows LaVigne to work on the side and "make independent content for clients, some freelance here and there, like creating animated characters for people."

The MAAD degree allowed him to enjoy "incubation time on the side, to create more projects on my own. I want to teach one day, but I don't want to go right into it. In a world where a lot of people have a bachelor's degree, a master's degree looks pretty good. Plus, it was super affordable, and the program is flexible."

He has also represented KSU well, showcasing his work during professional networking events like SIEGE Con, an annual video gaming conference hosted by the Georgia Game Developer's Association. •

*"The fully online aspect
of the degree worked for
my life situation"*

*Images, this page:
Concepts for game
development across
multiple projects.*





Stillwell Theater Gets a Fresh Look

By Kathie Beckett

The Department of Theatre and Performance Studies welcomed patrons back to in-person events this year at the Onyx Theater and the Stillwell Theater. It was exciting to see a live audience again, and perhaps even more so in the Stillwell Theater, as house renovations were completed in Spring 2021. For the first time, theatergoers had a chance to see the renovations in person.

Chuck Meacham, chair of the Department of Theatre and Performance Studies, oversaw the renovation during his first year at KSU. Chuck recalls that “it was amazing to walk in on August 1, 2020, and Dean Pulinkala said to me that ‘we’re doing a gut renovation of the Stillwell over the holidays.’ It was a dream to me as a department chair! It’s wonderful to be in a theater that looks nice, and it’s a testament to the place that ArtsKSU has at Kennesaw State. The arts are valued here, and that value is shown by investing in our main performance space.”

The renovations were primarily cosmetic, a face-lift of sorts for the popular theater, as the theater systems (lighting, rigging, sound, for

example) were very well maintained. “Since those things didn’t need to be renovated, as we’ve updated every few years, we could spend the majority of the funds on renovating the house, the audience’s space,” says Meacham.

The renovation team pulled everything out: all the carpet and every seat in the theater. The seats were sent off-site for re-upholstery, and the interior work began. Holes in the ceiling plaster were patched and the cinder block walls of the theater were transformed. The drywall was redesigned to create purposeful breaks with a horizontal aluminum channel in between sections, creating horizontal lines that draw a patron’s focus to the stage.

Meacham adds, “The aluminum lines point you to the stage and what you are supposed to pay attention to: what’s happening onstage!”

The green and gold colors of the past were replaced with sophisticated silvers and grays with a touch of purple. New LED fixtures replaced the old house lights, and house managers also got an upgrade on controlling the fixtures. Meacham





explains, "We can now control those fixtures for audiences in the same way we control fixtures that are onstage. It's more seamless and energy efficient."

are hearing is right in terms of equalization, volume, etc." They also streamlined the audio and necessary in-and-out cabling in a more formal, permanent manner.

The temporary sound booth at the back of the space was converted into a two-step-up platform, a permanent architectural feature where the sound engineer runs and mixes the show. "That's important, so that the sound engineer can also live in the audience's space, to make sure what they

Meacham enjoys showing the Stillwell Theater to prospective students. "Look at the Onyx, look at the Stillwell, those are our labs, that's what matters...the space makes a difference because it's where our students learn and practice their craft." •



College of the Arts hosts successful **ArtsKSU Gala**

By Kathie Beckett

Patrons treated to evening of live
student performances



Department of Dance students perform at the 2021 ArtsKSU Gala.



Musical Theatre student Erin North entertains the crowd.

Kennesaw State University's College of the Arts hosted the 2021 ArtsKSU Gala on October 16 at the Cobb Energy Performing Arts Center in Atlanta. Proceeds from the fundraising event, attended by 209 patrons, enabled the College to award 70 scholarships of \$1,000 each because of the generous financial support of attendees.

Interim Dean Harrison Long said, "We are deeply grateful for the support of our ArtsKSU patrons, ambassadors, and friends from across the region. Their generosity is making a positive and lasting difference in the lives of 70 young scholars and artists."

Conceived, organized, and managed by the College of the Arts' Ambassador's Council, this year's ArtsKSU Gala was the first gala hosted by the College in several years. Students from all four units of the College provided the evening's entertainment, including live demonstrations, music, and original choreography.

Patrons watched printing presses in action from the School of Art and Design and delighted in dance performances from the Department of Dance. They listened to musicians from the Bailey School of Music and enjoyed musical theatre performances by Department of Theatre and Performance Studies students.

Set in the beautiful Cobb Energy Performing Arts Center, the formal event began at 6 p.m. with a cash bar and passed hors d'oeuvres, followed by wine, dinner, and dessert. A professional photographer captured memories of the evening against a KSU-branded backdrop. Patrons bid on 47 fabulous silent auction items throughout the evening, and then raised their paddles in an exciting live auction.

All proceeds from auction items, donations, and registrations benefited student scholarships and programming.

Guests were treated to videos of each unit.

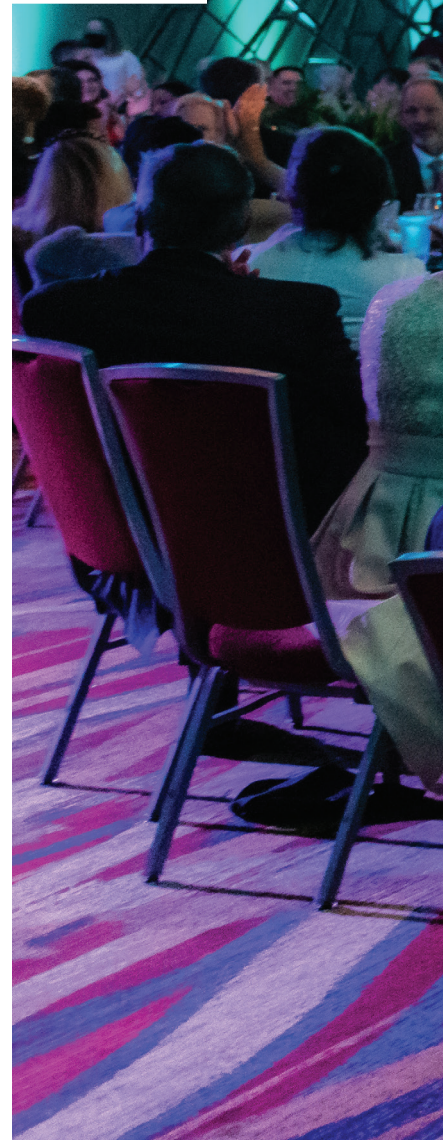


A Bailey School of Music student performs in the lobby as guests enter the Gala.



Kelly Smith, director of Development, said, "The silent auction donations were fabulous, including vacation stays, original artwork from School of Art and Design faculty, and even a hot air balloon ride. Our Ambassador's Council really delivered in donating and securing some fabulous auction items." All proceeds from auction items, donations, and registrations benefited student scholarships and programming.

Dr. Ivan Pulinkala, interim provost, vice president of Academic Affairs, and professor of Dance, will lead the Gala next year in the new role of Artistic Director. The 2022 ArtsKSU Gala is scheduled for Saturday, October 15 at the Cobb Energy Performing Arts Center in Atlanta. Single tickets are \$500 each and tables will be available for purchase. •





Dr. Ivan Pulinkala welcomes donors to the 2021 ArtsKSU Gala.



The Cobb Energy Performing Arts Center was packed for the special evening.

College of the Arts Announces 2022 ArtsKSU **Gala Scholarships**

By Kathie Beckett

Awards of \$1,000 each given to 70 students
from all four units of College of the Arts

Kennesaw State University's College of the Arts is pleased to announce the recipients of the ArtsKSU Gala Scholarships. Each of the ArtsKSU Gala Scholars, from all four units of the College, will receive \$1,000 each.

The College hosted the ArtsKSU Gala on October 16, 2021, at the Cobb Energy Performing Arts Center in Atlanta. Proceeds from the fundraising event, attended by 209 patrons, enabled the College to award 70 scholarships of \$1,000 each because of the generous financial support of attendees.

Interim Dean Harrison Long said, "We are deeply grateful for the support of our ArtsKSU patrons, ambassadors, and friends from across the region. Their generosity is making a positive and lasting difference in the lives of 70 young scholars and artists."

The 2022 ArtsKSU Gala is scheduled for Saturday, October 15, once again at the beautiful Cobb Energy Performing Arts Center in Atlanta. Single tickets are \$500 each and tables of ten will be available for purchase. Tickets go on sale September 15, 2022. •

Interim Dean Harrison Long said, "We are deeply grateful for the support of our ArtsKSU patrons, ambassadors, and friends from across the region."



Interim Dean Harrison Long addresses the crowd.



The Bailey School of Music Jazz Ensemble entertained guests in the lobby.

"It's About Engagement" Awards

Laney Burns, Department of Dance (Chickamauga, Ga.)
 Chantelle Chapman, School of Art and Design (Powder Springs, Ga.)
 Issa del Carmen Solis, Theatre and Performance Studies (New Orleans, La.)
 Samantha Doyle, Department of Dance (Roswell, Ga.)
 Alexandra (Allie) Lee Eller, Bailey School of Music (Savannah, Ga.)
 Brandon Gasaway, Bailey School of Music (Marietta, Ga.)
 Samuel Giron, Bailey School of Music (Powder Springs, Ga.)
 Ameer Hashem, Theatre and Performance Studies (Roswell, Ga.)
 Christopher Nguyen, Bailey School of Music (Rome, Ga.)
 Leah Peyton Prince, Department of Dance (Augusta, Ga.)

ArtsKSU Gala Scholars

School of Art and Design

Rylie Allen (Cumming, Ga.)
 McKenzie Brick (Farmington, N.M.)
 Hannah Bumgarner (Smyrna, Ga.)
 Evan Carrithers (Athens, Ga.)
 Logan Coleman (Marietta, Ga.)
 Paige Ealy (Marietta, Ga.)
 Joshua Flanigan (Lithonia, Ga.)
 Brooke Hardin (Cumming, Ga.)
 Amy Henke (Dawsonville, Ga.)
 Courtney Ladner (Cartersville, Ga.)
 Bailey McIntyre (Alpharetta, Ga.)
 Amanda Reif (Powder Springs, Ga.)
 Liliana Said (St. Petersburg, Fla.)
 Sedriauna Simpson (LaGrange, Ga.)
 Karina Spataru-Toma (Marietta, Ga.)

Department of Dance:

Faith Aldridge (Acworth, Ga.)
 Annosha Biggins (N/A)
 Ifeanyi Brown (MwongoziEze) (Atlanta, Ga.)
 George Chavez (Hampton, Ga.)
 Deonna Francois (Woodstock, Ga.)
 Jahari Franklin (Decatur, Ga.)

McKinley Horn (Mableton, Ga.)
 Jillian LaFlair (Snellville, Ga.)
 Madison Martin (Cumming, Ga.)
 Gracie Moore (Marietta, Ga.)
 Ashley Robinson (Omaha, NE)
 Lydia Velatini (Suwanee, Ga.)
 Carly Walters (Kennesaw, Ga.)
 Sabastian Wilson (Gainesville, Ga.)
 Alexis Young (Cumming, Ga.)

Bailey School of Music:

Aaron Beraki (Snellville, Ga.)
 Camille Core (Douglasville, Ga.)
 Jake Daron (Acworth, Ga.)
 Laz Divine (Duluth, Ga.)
 Jalen Dobson (Marietta, Ga.)
 Eisen Griffin (Alpharetta, Ga.)
 Nash Hickam (Cartersville, Ga.)
 Bryan Jeong (Gwang Ju, South Korea)
 Christian Kilgore (Statham, Ga.)
 Esther Kim (Duluth, Ga.)
 Scott LoFranco (Smyrna, Ga.)
 Bethany Petri (Douglasville, Ga.)
 Brandon Portalatin (Dallas, Ga.)

Morgan Potts (Alpharetta, Ga.)
 Emma Wood (Alpharetta, Ga.)

Department of Theatre and Performance Studies:

Macy Cardwell (Columbus, Ga.)
 Eliza Craft (Decatur, Ga.)
 MJ Faulkner (Cave Springs, Ga.)
 Brooke Fleurimond (Fayetteville, Ga.)
 Sophie Gordon (Brunswick, Ga.)
 Ameer Hashem (Roswell, Ga.)
 Ben Holmes (Marietta, Ga.)
 Michelle Lee (Cordele, Ga.)
 Connor Maguire (Charleston, SC)
 Robin Marton (Roswell, Ga.)
 Mackenzie Scales (Canton, Ga.)
 Riley Tagliatela (Acworth, Ga.)
 Zach Tellez (Decatur, Ga.)
 Matthew Weeks (Savannah, Ga.)
 Maisy Winn (Decatur, Ga.)

Bailey School of Music Remembers the Holocaust

By Kathie Beckett

Laurence Sherr's "Fugitive Footsteps" featured



Artwork from the online Exhibition Guide of "Words, Music, Memory: (Re)Presenting Voices of the Holocaust."

On November 9, 2021, the Dr. Bobbie Bailey School of Music (BSOM), in partnership with KSU Museum of History and Holocaust Education (MHHE) and The Breman Museum, presented "Kristallnacht Commemoration," featuring music, commentary, and a traveling exhibition to commemorate the historical event.

Dr. Jesús Castro-Balbi, director of the BSOM, said, "Kristallnacht is a very important event in history. As an educational institution, we seek to ensure that current and future generations understand the meaning of that event. At the Bailey School of Music, we do that through music, and by partnering with entities on- and off-campus to help us tell that story."

Baritone Cory Schantz joined conductor Samuel Miller and the KSU Chamber Singers in performing Dr. Laurence Sherr's "Fugitive

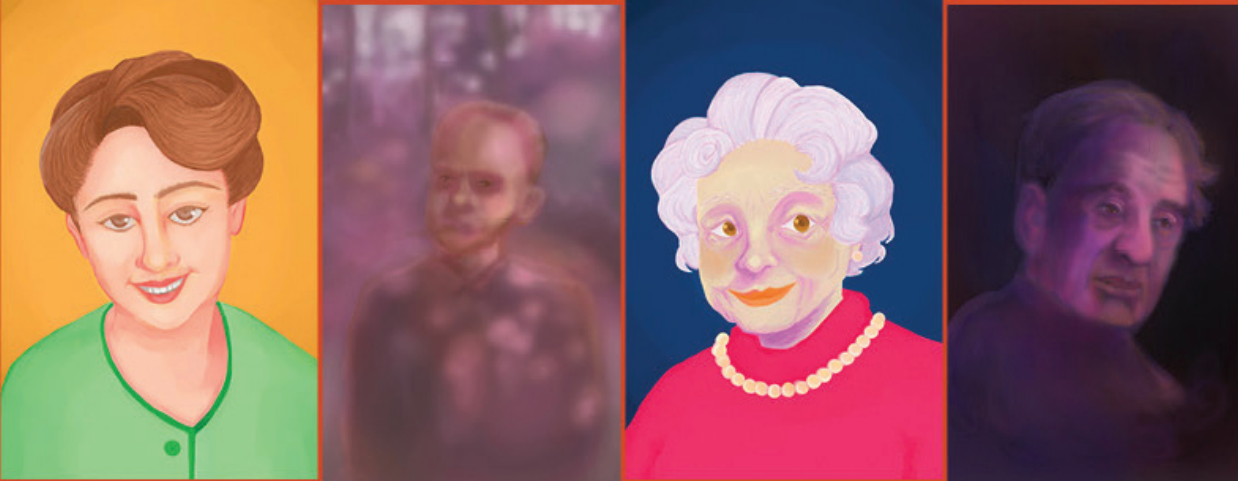
Footsteps," based on poetry by Holocaust survivor and Nobel laureate Nelly Sachs. Pianist Judith Cole, tenor Nathan Munson, clarinetist John Warren, as well as cellist and BSOM Director Castro-Balbi, performed works by composers Sherr, Lori Laitman, and Jake Heggie.

These composers are also featured in the KSU Museum of History and Holocaust Education

Sherr said he hoped that events like these will "help us remember what happened, so that we may become more aware, understanding, and intelligent global citizens today."



Dr. Laurence Sherr (far left) and company at the Museum of History and Holocaust Education.



traveling exhibit “Words, Music, Memory: (Re)Presenting Voices of the Holocaust.” The exhibition was on display during the performance; it focused on poetry and diary excerpts of people who witnessed the Holocaust and whose words live on through preservation, musical composition, and performance.

Speakers included Dr. Catherine Lewis and Adina Langer from the MHHE, Rabbi Joseph Prass from The Breman Museum, and BSOM faculty and Holocaust music expert Sherr. His expertise is manifested through the creation of Holocaust remembrance compositions, the production of Holocaust remembrance events, and through international lecturing, research, and teaching.

Earlier in the semester, in partnership with James Madison University, the Bailey School of Music presented a performance and lecture to mark the opening of the exhibition. Visiting JMU soprano Sheena Ramirez, in collaboration with Dr. Jeanette Zyko, oboe/English horn, and Jeremiah Padilla, piano, presented works composed by Lori Laitman and Sherr.

Sherr said he hoped that events like these will “help us remember what happened, so that we may become more aware, understanding, and intelligent global citizens today.” •

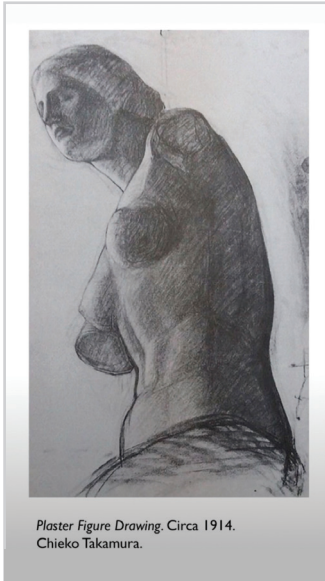


Visiting James Madison University soprano Sheena Ramirez

Research Plays Large Role in 2021-2022 Season

By Kathie Beckett

Research Forums Held Each Semester



Student Misha Lewinson presented "Chieko Takamura, A Psychoanalytic and Feminist Analysis."

In 2021-2022, eighteen undergraduate students presented research, representing all four units of the College of the Arts. The virtual presentations ran the gamut, from Department of Theatre and Performance Studies student Riley Tagliatela's "How an Eighteenth-Century Rhino Named Clara Became a European Celebrity" to Bailey School of Music's student Laz Devine's "Singing for the Red, White, and Blue: Nationalism in Country Music after 9/11."

Hosted by the College of the Arts Council for Undergraduate Research, the undergraduate research presentations listed below are available on ArtsKSU's YouTube Channel and may be watched on demand.

School of Art and Design

Misha Lewinson: Chieko Takamura, A Psychoanalytic and Feminist Analysis

Department of Dance

Laney Burns: Male Dancers Wearing Pointe Shoes

Katie Patrick: Double Helix

Ashley Robinson: What Really Happened at the Premiere of Rite of Spring?

Department of Theatre and Performance Studies

Andrew Hunt: Twelfth Night, Costuming Against the Status Quo

Emma Lipscomb: Metro-Collision Project, Trauma-Informed Drama Therapy

Issa Solís: Potential Impact of the Metro Collision Project Programming

Riley Tagliatela: How A Rhino Named Clara Became a European Celebrity

Zachari Tellez: Reimagining The Restrictive Art of Theatre

Bailey School of Music

Victoria Brodeur: Passing the Baton of Crossover Technique

Laz Devine: Singing for the Red, White and Blue

Grady Housworth: Lennie Tristano and His Influence on Cool Jazz

Joey Moore: Music and Love in France, An Annotated Playlist

James Poteat: Atonal & Serial Passages in Leonard Bernstein's Mass

Tatiana Reyes: Miles Davis' Witches Brew

Eli Rickles: Sources of New Orleans Jazz Instrumentation

Camden Alyza Wing: Transcribing Four Gregorian Chant Leaves

Dr. Peter Fielding, associate dean of the College of the Arts, said, "We are thrilled with the participation of our College of the Arts scholars in these research forums. We also appreciate the work of their individual advisors mentoring these remarkable students." •



Sources of New Orleans Jazz Instrumentation

ELI RICKLES

Bailey School of Music student Eli Rickles presented "Sources of New Orleans Jazz Instrumentation."

Theatre student Riley Tagliatela presented "How an Eighteenth-Century Rhino Named Clara Became a European Celebrity."



College of the Arts Focus on Research Features Faculty, Guest Artist

By Kathie Beckett

Faculty Research Up Substantially

In both Fall 2021 and Spring 2022, faculty from all four units of the College of the Arts shared their scholarship and research expertise. The presentations were presented live to an in-person audience and also streaming via ArtsKSU Virtual.

Harrison Long, interim dean of the College of the Arts, said that there is much to celebrate on research. "This year's Research Report highlights the many scholarly and creative accomplishments of our outstanding faculty. From calendar year 2020 to 2021, COTA increased our external publications, professional performances, and exhibitions by 192% and external peer-review publications by 221%," he said. •

Fall 2021

Caroline Sutton Clark (Dance) Curtain Calls, Bows, and Applause: Negotiating Performance

Edward Eanes (Music) Hidden Figures in Classical Music

Tom Fish (Theatre) Democracy on the Dancefloor: Project 400 Theater's Populist Craft

Jessica Stephenson (Art and Design) Picturing the News: Congo Ivories and The Illustrated Press

Spring 2022

Caroline Sutton Clark (Dance) Dance, Human Geography, & More-than-Representational Theory

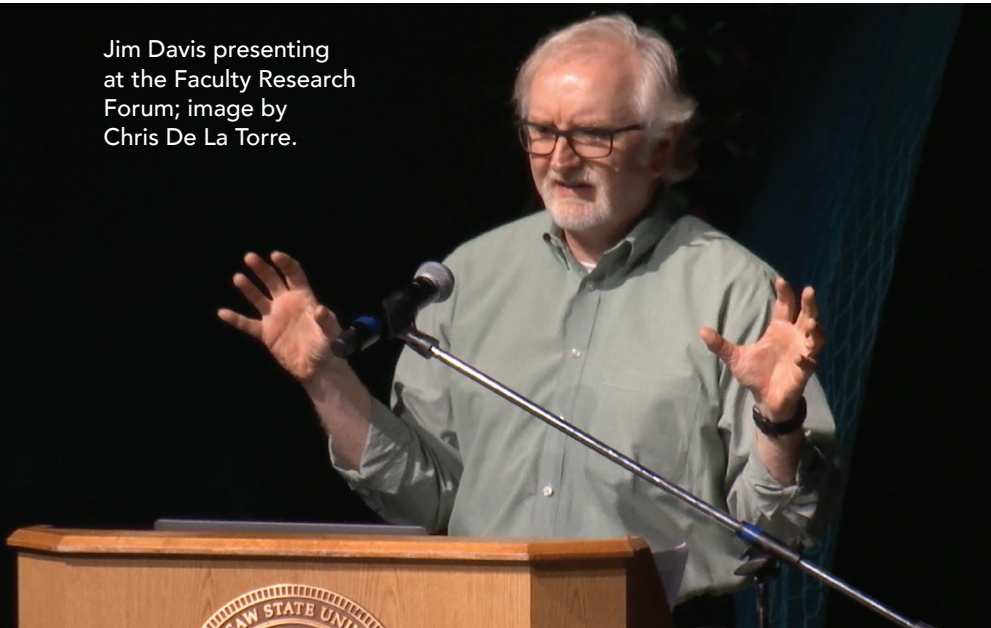
Jim Davis (Theatre) 'You Don't Know What Hard Times Are, Daddy!': Dusty Rhodes and the Intersections of Southern Identity

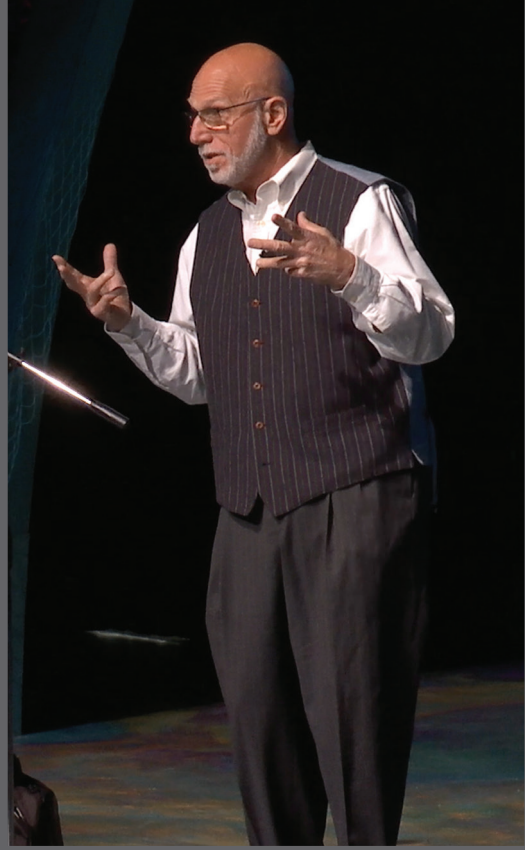
Harry Price (Music) Little Engine That Could

Daniel Sachs (Art and Design)

Alfred Thompson Bricher: One of the Last of the Great Nineteenth-Century Assimilators

Jim Davis presenting at the Faculty Research Forum; image by Chris De La Torre.





Dr. Harry Price presenting at the Faculty Research Forum; image by Chris De La Torre.



Dr. Don Bacigalupi presents to KSU

By Kathie Beckett

If there is a museum whisperer to the world's most prominent art collectors, Dr. Don Bacigalupi would qualify. An innovator in museum management, collection, and exhibition development, Bacigalupi spoke at Kennesaw State University College of the Arts' Research Forum in January 2022.

The former curator has become a "trusted partner to some of the nation's wealthiest individuals when they want to create public art institutions," according to Worth Magazine.

Philanthropist and arts patron Alice Walton of the Walton family (Wal-Mart) hired him as the founding director on the Crystal Bridges Museum of American Art. Next, Star Wars creator and filmmaker George Lucas appointed him founding president of the Lucas Museum of Narrative Art.

Bacigalupi shared with the KSU community the milestones of his professional journey, and the obstacles, insights, and forward-going solutions he gleaned along the way. The presentation expounded on his philosophy that museums should be accessible and part of the fabric of the community in which they are housed. He says, "People in the region can—and should—be a part of a museum's life." •

Kennesaw State Dance Alumni Named to **Top 25 to Watch List**

Darvensky Louis and Simone Stevens
featured in *Dance Magazine*

By Thomas Hartwell

Dance Magazine has named two KSU Dance alumni to its annual *Top 25 to Watch* list. The magazine identifies dancers, choreographers, and companies “on the verge of breaking through” and who are viewed as the future of the dance industry, according to the publication. The honor for recent Kennesaw State graduates Simone Stevens and Darvensky Louis is remarkable, said KSU Department of Dance Chair Marsha Barsky.

“It’s a treat to see two KSU Owls on the list and it speaks volumes about our students and our program,” Barsky said.

Stevens, a 2017 graduate, excelled in KSU’s dance program throughout her college career, earning the Emerson Scholarship for the Advancement of International Education to study dance in Israel and working directly with artists from the Batsheva Dance Company in Tel Aviv.

In summer of 2021, Stevens joined Hubbard Street Dance Chicago, an internationally renowned contemporary dance company and one that she had dreamed of one day joining.

Dance Magazine described Stevens as a dancer who “has it all: flawless technique, impassioned emotional sensitivity and brazen versatility, the latter developed as she floated between wildly diverse projects.”

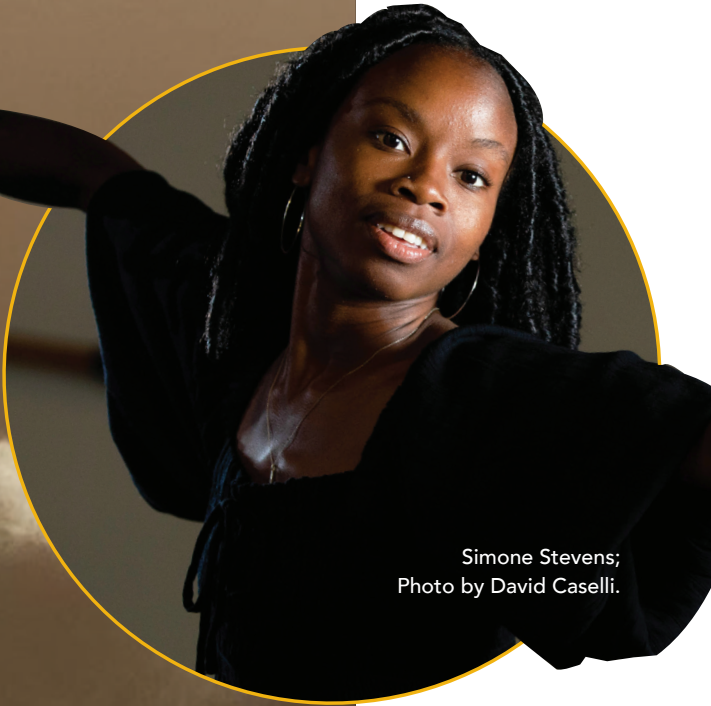
“Now, Stevens has gotten what she came for, and it’s Hubbard Street’s gain,” the article states.

Dance Magazine credits 2020 Kennesaw State graduate Darvensky Louis’ “smoldering inner drive and visceral intelligence” with helping him land roles in works by several of Atlanta’s top contemporary dance groups, including staibdance, Fly on a Wall and Terminus Modern Ballet Theatre, within a year and a half of his graduation from KSU.

But Louis had already attracted the attention of some major dance companies and filmed and danced for them during his final months in college. He is also the founder of Sequence One, a company that aims to provide recent college graduates with opportunities to perform and tour.

Since its beginning in 2005 with only a dance minor, KSU Dance has become one of few programs in the country to be invited five times to perform at the National College Dance Festival Gala Concert at the Kennedy Center in Washington. KSU Dance has also received nine regional Gala selections in the Southeast; had its performances recognized for artistic excellence; hosted major dance company performances from local and overseas groups; and even choreographed a performance with dance robots through a collaboration with the Georgia Institute of Technology.

The Department of Dance offers a Bachelor of Arts in Dance with concentrations in modern and ballet, as well as a dance minor. Over the past five years, the number of students majoring in dance has grown from 93 in Fall 2016 to 140 in Fall 2021. •



Simone Stevens;
Photo by David Caselli.

Darvensky Louis;
Photo by Bubba Carr.

Department of Theatre and Performance Studies presents "Mami Confessions"

By Kathie Beckett

In poignant performance, Lorraine Rodríguez-Reyes examines motherhood through real life stories

Kennesaw State University's Department of Theatre and Performance Studies (TPS) welcomed actor, producer, and writer Lorraine Rodríguez-Reyes to the stage with her award-winning show *Mami Confessions* February 10-12 at the Stillwell Theater. Constructed from real life interviews over a decade, *Mami Confessions* took the audience through an unrestricted examination of motherhood. From childbirth to the empty-nest and everything in between, the emotional roller coaster ride of maternal love was brought to life through stories from women of all ages and circumstances.

Rodríguez-Reyes portrays ten mothers whom she describes as "fierce, funny, protective, loving, sad, joyous, proud, unapologetic, remorseful, provocative, and amazing women." She didn't realize that so many women experienced motherhood differently. She wanted to know more, so she began talking to more women about their experiences. "I felt like I was listening to secrets! All these problems came out; it was a revelation to me that not everyone had this glorious experience." When women would tell her their stories, she "jotted it down. I felt the need to document the stories."

Mami Confessions has its roots firmly planted in the Caribbean. "I talk with a lot of women from other ethnicities—not just Latino—but most of them are Caribbean. We have a lot of the same commonalities, we're all a mix, but we share underlying religion and cultures," she said. She added that there is "some Spanglish in the play, and I include a vocabulary listing in the program so that audience members will understand, as I will do some cultural references."

Rodríguez-Reyes has performed in theatre all over the world and has numerous credits in both film and television. She holds a master's degree from Harvard's American Repertory Theatre (A.R.T.)/Moscow Art Theatre Institute for Advanced Theatre Training. •



Lorraine Rodríguez-Reyes in her award-winning show *Mami Confessions*.

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