

COLLEGE OF THE ARTS

artsKSU

MAGAZINE
2022-2023



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COLLEGE OF THE ARTS

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Front cover: Student India Smith in the Department of Theatre and Performance Studies production of *She Kills Monsters*.

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A Message from the **DEAN**

2022-2023 was an extraordinary year for ArtsKSU! The College of the Arts (COTA) celebrated a new era of transformational leadership with the investiture of KSU's 6th President, Dr. Kathy Schwaig. Special thanks to Dr. Ivan Pulinkala for his past leadership as COTA Dean and for his continued service as KSU Provost.

This year, COTA improved graduation rates, provided high-impact student experiences, expanded professional partnerships, and opened new facilities. We set new records for fundraising and season attendance. With the induction of our Department of Dance by the National Association of Schools of Dance, COTA earned the distinction of having all four of its programs nationally accredited. In June, we will offer our first Summer Intensive overnight option for 9th through 12th graders. Finally, the ArtsKSU Gala raised nearly 13 million dollars to support scholarships, programming, and facilities. Please join us again on October 14 at the Cobb Energy Center for our 2023 ArtsKSU Gala.



Our classrooms, studios, galleries, and stages are creative laboratories where students flourish as artists, scholars, entrepreneurs, and engaged citizens. Internships, undergraduate research, service learning, and study abroad programs allow students to apply 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 37,000 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.

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 and our upward trajectory.

Harrison Long
Interim Dean, College of the Arts

Thank You

Continued support from friends, faculty, staff, alumni, patrons, and parents has enabled ArtsKSU to reach a greater level of excellence and attract top-notch undergraduate and graduate students. The College of the Arts remains a leader in arts higher education thanks to the charitable gifts we receive from our generous donors. At ArtsKSU, donors truly make all the difference.

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ENDOWMENTS & SCHOLARSHIPS

Establishing a new scholarship or contributing to an existing scholarship is one of the more personal ways to give to ArtsKSU. A scholarship directly impacts students and can be established for financial need, merit, or other purposes. A scholarship gift is an excellent way to relieve some of the burden of a student's educational expenses while rewarding hard work and academic excellence. Interested in giving to support scholarships? Please contact Kelly Smith, ksmit738@kennesaw.edu.

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Gala

SAVE THE DATE

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Cobb Energy Performing Arts Centre | 6 p.m.

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College of the Arts 2022 ArtsKSU Gala

By Kathie Beckett

All images in article by Lauren Liz Photo.





Over 200 patrons attended the 2022 ArtsKSU Gala held on October 15 at the Cobb Energy Performing Arts Centre. This year's gala also celebrated the Investiture of Kennesaw State University's Sixth President, Dr. Kathy "Kat" S. Schwaig. Between major naming gifts, bequests, and Gala revenue, COTA raised nearly \$13 million. Gala proceeds included a single bequest of \$11 million, the largest single donation in KSU's history.

Dr. Schwaig and attendees were entertained by students from all units of the College of the Arts. Guests were greeted upon arrival with music from the KSU Jazz Quartet, directed by Sam Skelton and Trey Wright. A silent auction, organized by LaSona Turk and the KSU COTA Ambassadors, offered guests a chance to bid on various items, including a gourmet lunch with KSU leadership, a hot air balloon and wine outing, and even a chance to conduct the KSU Marching Owls. Table arrangements were donated by KSU Ambassador James Weis.

Next, patrons watched "Bounce," a contemporary dance work performed by students from the Department of Dance, featuring choreography from Dr. Ivan Pulinkala, Professor of Dance and Provost and Senior Vice President for Academic Affairs.

As guests enjoyed the salad course, Brandon Lau played the Steinway piano (with the rental donated by Steinway Piano Galleries), followed by an informational video from the School of Art and Design. The KSU Percussion Ensemble, led by John Lawless, got the crowd moving with "José/before John5," before Founding Dean Joseph D. Meeks led a tribute to donor Dr. Audrey

(Continued to next page.)



Morgan. During the main course, guests watched a video featuring four student scholars who shared how their lives were impacted by a scholarship.

Auctioneers Tarryn and Jason Troutman, with Auction Horizons, started the highly anticipated live auction featuring a fabulous Blue Ridge getaway, a private collection wine basket, and a one-of-a-kind vessel by School of Art and Design professor Jeff Campana, and more. After the bidding wars had ended, Dr. Pulinkala and Dr. Schwaig each took the stage to welcome guests and express their heartfelt appreciation.

Finally, the Musical Theatre Ensemble, led by Music Director Amanda Wansa Morgan, performed selections of the hit musical RENT.

Proceeds from the ArtsKSU Gala benefited annual student scholarships in the College of the Arts at KSU. The 2022 ArtsKSU Gala was extraordinarily successful making possible 80 Gala scholarships this spring. Next year's gala is scheduled for Saturday, Oct. 14 at the Cobb Energy Performing Arts Centre. •

This year's gala also celebrated the Investiture of Kennesaw State University's Sixth President, Dr. Kathy "Kat" S. Schwaig.



Musical Theatre student Reyanna Edwards lifts the room with her voice and talent at the 2022 ArtsKSU Gala.



Bailey School of Music Jazz Ensemble welcomed the guests at the Cobb Energy Performing Arts Centre.



College of the Arts presents Undergraduate, Faculty Research Forums

By Kathie Beckett

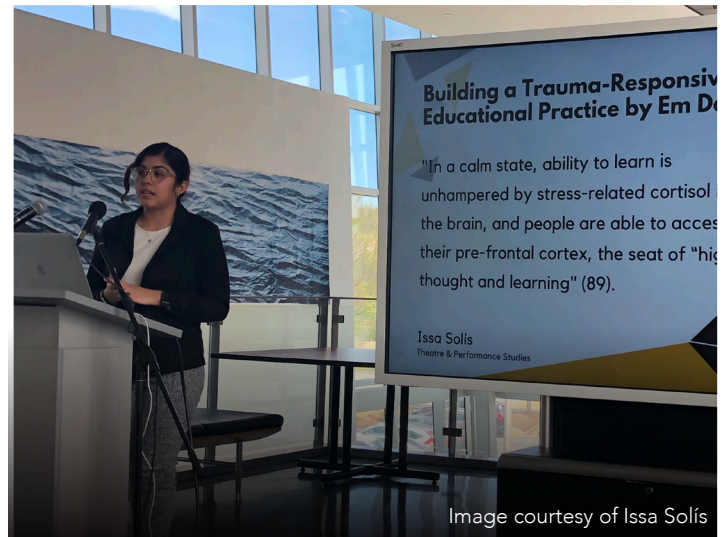
Kennesaw State University College of the Arts presented two research forums in spring 2023: one featuring undergraduate students, and one featuring select faculty. The research forums were available online or in-person at the Zuckerman Museum of Art, a unit of the School of Art and Design, on the Kennesaw campus.

On Wednesday, March 29, students from three units of the College of the Arts presented their research covering a wide range of topics, from dance to music to theatre. Student participants in order of appearance included Issa Solís (Department of Theatre and Performance Studies); Savannah Banks (Department of Dance); Bella Giordano (Bailey School of Music); and Macy Cardwell (Department of Theatre and Performance Studies).

Peter Fielding, Associate Dean and Associate Professor of Music, said, "Our Undergraduate Research Forum serves as the jewel of KSU's Spring Undergraduate Research Week, showing the discursive scholarship being pursued by our students." Students also have the option to also share their research through videos as part of KSU's Spring Undergraduate Research Week.

The events serve as the College of the Arts' extension of KSU's advocacy of student research through the Office of Undergraduate Research, as well as university-level events such as the Symposium of Student Scholars.

Celebrating student achievements through public venues such as these demonstrate the collective work for KSU's Quality Enhancement Plan, *It's About Engagement*, fostering high-impact practices for KSU students. The plan advances KSU's mission of student success by focusing on the dynamic nature of engaged learning in each of the academic colleges and the university, overall.



Department of Theatre and Performance Studies student Issa Solís presents her undergraduate research.

Opportunities like these for students to engage and present, from both the College of the Arts and Kennesaw State University, help prepare students for their post-KSU lives.

On Wednesday, April 12, select faculty from each unit of the College of the Arts presented their research via both live streaming and in-person, also at the Zuckerman Museum of Art atrium on the Kennesaw campus. Presenters included Joe Thomas on "Abject Sexuality in Pop Art" (School of Art and Design) and Laurence Sherr on "Fugitive Footsteps" (Bailey School of Music).

Next, Amanda Wansa Morgan presented "Ask Her: Conversations with Women in Musical Theatre Leadership (Department of Theatre and Performance Studies). Morgan was followed by Andrea Knowlton on "Adapting the Unspoken: Improvisational Influences on Co-Creative Artificial Intelligence" (Department of Dance). •



Composer-in-residence Laurence Sherr and student Nicholas Felder; image by Lauren Liz Photography.

The events serve as the College of the Arts' extension of KSU's advocacy of student research through the Office of Undergraduate Research, as well as university-level events such as the Symposium of Student Scholars.

Scholarships for 80 Students Made Possible by Generous ArtsKSU Gala Patrons

By Kathie Beckett



Bailey School of Music student
Brandon Lau played for guests.

Financial support from more than 200 donors provided ArtsKSU Gala Scholarships to 70 Kennesaw State students for the 2022-23 academic year. The recipients represent all four units of the College of the Arts: The School of Art and Design, Department of Dance, Bailey School of Music, and Department of Theatre and Performance Studies.

The scholarships are funded through the annual ArtsKSU Gala. More than 200 gala attendees provided the financial support for this year's ArtsKSU Gala Scholarships.

"We are deeply grateful for the support of our ArtsKSU patrons, ambassadors and friends from across the region," said Harrison Long, Interim Dean of the College of the Arts. "Their generosity is making a positive and lasting difference in the lives of 80 young scholars and artists."

The 2023 ArtsKSU Gala is scheduled for Saturday, October 14 at the Cobb Energy Performing Arts Centre in Atlanta. •



The Department of Theatre and Performance Studies presented highlights from this year's sold-out production of RENT.

2023 ArtsKSU Gala Scholars

Scholarship and Creative Activity, Internships, Service-Learning

The 2023 ArtsKSU Gala Scholar Awards celebrate achievement by incentivizing students pursuing excellence in Creative Activity, Undergraduate Research, Internships, Service-Learning, Honors, and Graduate Art Education. The 2023 ArtsKSU Gala Scholars are nominated by faculty and serve as part of our college's work fostering student success, retention, and progression.

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Diana Eaves
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Tyler Smith
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Gabi Chauta
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Nicole Price
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College of the Arts Founding Dean Joseph Meeks raises his paddle during the live auction at the 2022 ArtsKSU Gala.

Department of Theatre & Performance Studies presents "Love and Information"

By Kathie Beckett



Theatre students Ceci Delanuez and Mitchell Witcher;
Image by Casey Gardner Ford

Kennesaw State University Department of Theatre and Performance Studies presented Caryl Churchill's *Love and Information* Feb. 21-26 in the Onyx Theatre on the Kennesaw campus. Directed by Emily Kitchens, this fascinating kaleidoscope of 57 short plays examines 100 characters who try to find true human connection and make sense of what they know—and what they don't know. The actors and designers have leaned into the container of social media. Without compassion or love, Kitchens explains, social media can be a really separating, disconnected experience. "It's an extension of who we are right now, and while we can't put the toothpaste back into the tube, we can have a mindful awareness of how we are interacting with technology and each other," she said.

Student Taylor Pasqualetti-Campbell, a junior majoring in Theatre and Performance Studies with an Acting concentration, believes that technology is vital to the casts' interpretation of the show. She recalls being told that the show was going to feel like "TikTok on stage." She explained that "Technology plays a part in so many aspects of our everyday lives," and it's difficult to find a part of our lives that technology hasn't touched. "We wanted to keep that authenticity in our show... to emphasize the technology age we're in and how it

affects the way we send and receive love and information."

A mesmerizing and unpredictable play by Churchill, one of the world's most groundbreaking playwrights, *Love and Information* has invited flexibility into the process. The script invites the audience (and cast) to find their own meaning with the collection of short pieces that sometimes feels like a vignette. Kitchens suggested that it's like looking at the night sky and finding constellations. "We will be looking at a lot of stars in the sky, and then the audience will make their own connections through the format of the piece and the openness of the structure."

Pasqualetti-Campbell appreciated the freedom given to the director and cast by the playwright to "play and create the world they see fits the best." With this trust given, the cast spent three days uncovering the varying aspects of the script, and it was transformative. "Suddenly, these empty scenes without characters were vibrant and deep with meaning," Pasqualetti-Campbell said.

*"To be unsolved is a wonderful place to be as an artist,"
said Kitchens.*

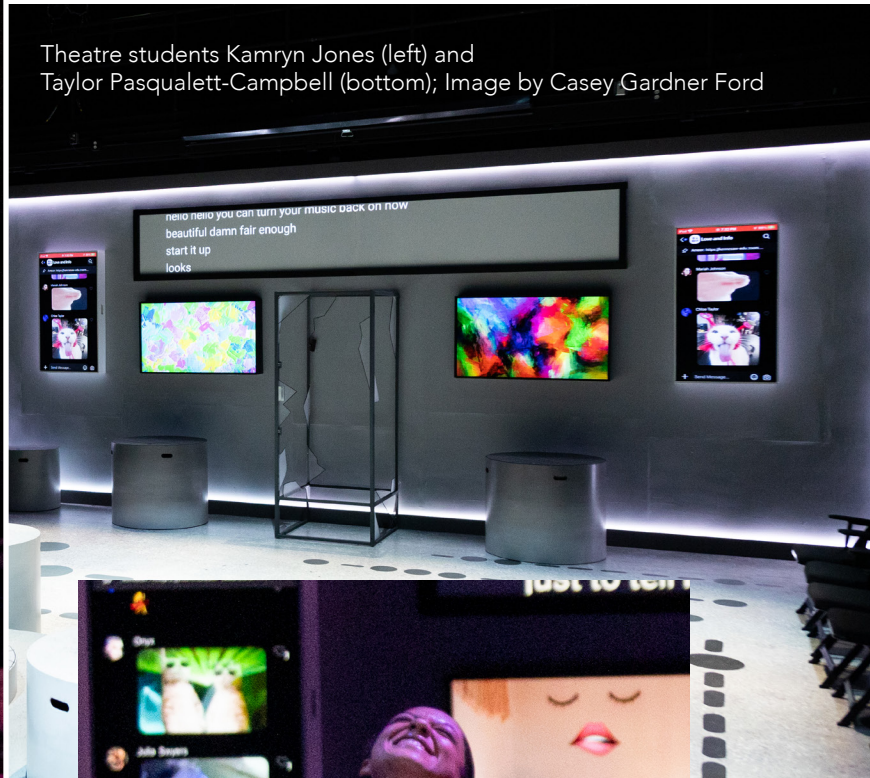
"We got to decide what we wanted to do. Every word became a clue as to what the scene could mean," said scenic designer Michelle Lee, a senior majoring in Theatre and Performance Studies with a Design and Technology concentration. "For example, the costume designer interpreted one scene as Victorian ghosts and lost love, and I interpreted [the same scene] as a tragic reunion between two partners where one believes



the other is an imposter. The beauty of this show is that neither one of us was right nor wrong," added Lee.

"To be unsolved is a wonderful place to be as an artist," said Kitchens. After audience members view scene after scene, "they may ask themselves, 'what am I left with in all of this—this net, this interweaving web—and can we find a little love?'" She added, "Is there a glimmer of wanting to touch base with this person, that person, and see how they are doing?" •

Theatre students Kamryn Jones (left) and Taylor Pasqualett-Campbell (bottom); Image by Casey Gardner Ford



School of Art and Design

Donté K. Hayes completes KSU Windgate Foundation Artist-in-Residency

By Kathie Beckett

Research-based artist Donté K. Hayes recently completed the fall 2022 Windgate Foundation Artist-in-Residency at Kennesaw State University's School of Art and Design. For several weeks, Hayes provided inspiration and technique to KSU students in the classrooms, ceramic studios, and printmaking studios.

For Hayes, it was like coming home. The internationally known artist received his BFA in Ceramics and Printmaking from KSU, with an art

history minor, before completing his MA and MFA with honors from the University of Iowa. But for this passionate artist, life hasn't just been about achieving his education goals. It's about the work and making a difference in society.

Even as a young student, Hayes tried to break down barriers. In fall 2013, Hayes created a project on homelessness awareness in his 2-D class. He had firsthand knowledge of the issue, as a divorce in 2008 led him to a brief period of living in his car.

At the time, he said, "You can easily lose everything. Before it happened to me, I would see people on the street, and think, 'go get a job.' I realized I wasn't compassionate enough. That's the reason why I want to tackle homelessness."

He created a template for a paper house donation box; it was designed to be used as a bank to collect money and raise awareness for the homeless. "I used mirrors inside of a larger version so that you may see yourself. You never think it's going to be you."

He explains that he is thankful that he went from higher education to being a professional artist. His philosophy is that "you need to know your value. You're an artist, even while you are learning," he adds.

To date, his work has been permanently acquired by ten museums including the Smithsonian Museum of American Art in D.C. "If you look at my work online, most of the time, it's black, but it's coming from the clay. Once you fire it to a certain heat, it turns black. To me, it speaks of the idea of feeling welcome."

The clay does not turn black until it is heated in the kiln. When he first moved to Iowa for graduate school, he didn't feel welcomed. "I would walk down the street and not see a Black person. It made me feel like an astronaut, maybe an afronaut? You're only seen as a thing, not human. I felt like I was from



Hayes' work has been permanently acquired by ten museums including the Smithsonian Museum of American Art in D.C.

(Continued to next page.)



Donté K. Hayes is a research-based artist who recently completed the Windgate Foundation Artist-in-Residency at KSU.



another world and not from America. I wanted to change that narrative and make my work welcoming," he says.

"The work destroys hierarchies because the texture, along with the form, opens the viewer to want to touch the work and be welcomed to see themselves in the artwork. Museums aren't just for the rich or those who went to college," he says. His recent art is "all black, unglazed, no outer shells, [so you may] see who you really are. All those things...I'm doing with the work. It's how you feel when you look at it, that makes you want to touch it, that makes hope in this world," he explains." Hayes' work has been permanently acquired by ten museums including the Smithsonian Museum of American Art in D.C.



In his Windgate Foundation Artist-in-Residency, Hayes personally created over 25 ceramic pieces, six printing blocks, and twenty different prints, while simultaneously working with the students. "I have been really thankful to talk to the students, to see what they are doing, to see what they are thinking; it's a powerful thing, and they have inspired me," says Hayes. •

To date, his work has been permanently acquired by ten museums, including the Smithsonian Museum of American Art in D.C.

Department of Dance Receives National Accreditation

By Kathie Beckett

Commission approves application to National Association of Schools of Dance

The Department of Dance at Kennesaw State University (KSU) was approved for accreditation and associate membership in the National Association of Schools of Dance (NASD) in September 2022. The recognition from NASD provides national validation and approval for the Department of Dance, the College of the Arts, and KSU.

Founded in 1981, the National Association of Schools of Dance (NASD) is an organization of schools, conservatories, colleges, and universities with over 80 accredited institutional members. It establishes national standards for undergraduate and graduate degrees and other credentials for dance and dance-related disciplines and provides help for institutions and individuals engaged in artistic, scholarly, educational, and other dance-related endeavors.

“With this achievement, the College of the Arts at KSU earns the distinction of having every one of its units nationally accredited,” said Dr. Ivan Pulinkala, Provost and Vice President of Academic Affairs and Professor of Dance. He founded the dance program in 2005 and has nurtured its robust growth—from a handful of students to over 120 today.

Now the largest collegiate dance program in Georgia, KSU Dance joins 83 schools of dance who are nationally accredited, including the Atlanta Ballet Centre for Dance Education, and the University of Georgia. Located just north of Atlanta, KSU Department of Dance offers a Bachelor of Arts degree with concentrations in ballet and contemporary modern dance.

Marsha Barsky, Chair of the Department of Dance, said, “NASD is the authoritative accrediting agency for dance, and this honor speaks to the quality and integrity of KSU Dance. We will continue to adhere to national standards and follow the Commission’s guidelines and recommendations to maintain excellence in education and training at KSU.”

Barsky credits the KSU Dance faculty for their assistance in the honor, as the department’s full-time faculty and staff members were involved in drafting, organizing, analyzing, evaluating, and writing the self-study and subsequent report. In 2020, the process for accreditation began with a comprehensive self-study of educational standards and competencies in curriculum, faculty, programming, and operational conditions, and, in April 2021, NASD evaluators visited the campus.

“National accreditation is a major milestone because it recognizes our significant contributions to the field of study,” said Harrison Long, Interim Dean of the College of the Arts. “The KSU College of the Arts is fortunate to have achieved this high honor in all arts disciplines.” •





*Now the largest collegiate
dance program in Georgia,
KSU Dance joins 83
schools of dance who are
nationally accredited.*

Department of Dance student Emily Upton; Image by Lauren Liz Photography

Kennesaw State University Bailey School of Music Presents Americana Festival

By Kathie Beckett

Four diverse concerts celebrated Veterans Day with American composers, patriotic songs

Kennesaw State University's Bailey School of Music, a unit of the College of the Arts, presented the Americana Festival Nov. 7-11. Four diverse concerts focused on American composers and patriotic songs to celebrate Veterans Day; veterans received free admission. The Americana Festival gave patrons and student musicians the chance to honor service members.

In attendance were Paul and Carolyn Walsh, the parents of 1st Lt. JP Walsh, a 2008 KSU graduate. JP was killed in action while serving in Afghanistan during Operation Enduring Freedom in 2012. Later that year, a memorial was erected on the Campus Green in Walsh's memory.

The weeklong Festival began with Faculty Chamber Music featuring American composers, followed by the Brass Ensemble. All students in Chorale, Treble Choir, and Men's Ensemble performed next, followed by the Wind Ensemble. The repertoire paid tribute to those who serve (and have served) our great nation. "A Veterans Day Tribute," featuring Jason Casanova, euphonium, and Paul Dickinson, tuba, included about fifty piccolo performers from all over the metro Atlanta area. BSOM faculty Dr. David Kehler, conductor of the Wind Ensemble, acknowledged the Walsh family from the podium.

Next, all veterans were asked to stand and be acknowledged during a performance that honored all branches of the United States Armed Forces.

Audience members were treated to the Georgia premiere of Anthony Plog's Double Concerto for Euphonium, Tuba, and Wind Ensemble (2019), preceded by Carlos Simon's *Sweet Chariot*. A traditional favorite on the playlist included John Williams' *Hymn to the Fallen*, arranged by Paul Lavender. The patriotic concert featured Samuel A. Ward's *America the Beautiful*, arranged by Carmen Dragon, followed by Robert Lowden's *Armed Forces Salute*. Finally, the performance ended with a rousing rendition of John Philip Sousa's *The Stars and Stripes Forever* (1896). •



Dr. David Kehler (left) welcomes Carolyn and Paul Walsh to the Nov. 11 Veterans Day Concert. Their son, 1st Lt. JP Walsh (right), a 2008 KSU graduate, was killed in action in Afghanistan in 2012.

The KSU Wind Ensemble performed the Georgia premiere of Anthony Plug's Double Concerto for Euphonium, Tube, and Wind Ensemble.



During the performance that honored all branches of the U.S. Armed forces, veterans were asked to stand in public recognition of their service.

Department of Theatre & Performance Studies presents August Wilson's "Jitney"

By Kathie Beckett

Kennesaw State University's Department of Theatre and Performance Studies (TPS) presented August Wilson's "Jitney" Nov. 11-16 at the Stillwell Theater on the Kennesaw campus. With the uncanny ability to chronicle the African American experience, Wilson tells the story of a black-owned business being threatened by gentrification, explained TPS faculty and director Jacqueline Springfield.

Wilson had a knack for creating rich characters, particularly for African American actors, and a unique talent to chronicle the African American experience. The playwright uses African American language like Shakespeare used Elizabethan language. "He was such a good listener in real life, and when you see his work, you see how keen his powers of observation were; his characters are vivid, his material is incredibly rich, particularly for Black actors," explained Springfield.

In researching the playwright, she traveled to Pittsburgh and toured his childhood home, arriving just in time to see a production of "Jitney" in the newly built outdoor theater behind his home. Springfield was thrilled "to see this production in the backyard of the home where he grew up, to see the jitney station right around the corner, the one that he based his play on, to be able to do my research in that way."

Alexis Martin, a senior TPS major with a concentration in Acting who plays Rena, believes that Wilson is the perfect playwright to provide opportunities for TPS' diverse student population, with representation presented in a respectful and positive light. She explains that Wilson's "work captures the poetry in our language, our feelings, and experiences. He reminds us that our existence is extraordinary and worthy of being celebrated."

Lance Avery Brown, a junior TPS major with a Musical Theatre concentration, played Shealy. Wilson's "words are [both] poetic and conversational. He unapologetically shows the flaws of each character while shining a light on the journey of Black Americans in the 20th century," he said. Brown also noted the influence of blues music and explained that the playwright "throws you into this world where the influence of blues speaks through the rhythm of the show."



Theatre students Ashlee McNeill as Rena and Devin Dent as Youngblood; Image by Casey Gardner Ford

It's 1977 in a Black neighborhood of Pittsburgh, and drivers of unlicensed cabs, or jitneys, fight for survival and respect as their garage is threatened in the name of neighborhood improvement. "Jitney" explores what happens when tempers flare, potent secrets are revealed, and relationships threaten to splinter.

Audiences can relate to the story because it touches on relationships of many kinds: parent/child, romantic, and even those dealing with the effects of trauma, including post-traumatic stress disorder. Patrons are privy to being a part of those relationships, to seeing the slices of life happen, to connecting and resonating with those on stage.

Wilson's "words are [both] poetic and conversational. He unapologetically shows the flaws of each character while shining a light on the journey of Black Americans in the 20th century,"

Springfield had specific goals when bringing the important playwright to the KSU community. She says, "I wanted students to have a chance to experience this—not only as actors but also as students—to learn about his work, to see it, and to study it as well as the production." Martin added, "For Black actors and directors in particular, Wilson gives us the incredible and rare opportunities to tell our own stories on stage and play characters we know from our own families and community." •

Theatre students Devin Dent as Youngblood and Steven-Daniel Bundy as Doub; Image by Casey Gardner Ford



Theatre student Lance Avery Brown as Shealy; Image by Casey Gardner Ford



School of Art and Design

Contemporary Artist Lesley Dill Brings History to Life at KSU's Zuckerman Museum of Art

By Kathie Beckett



Artist Lesley Dill;
image by Ed Robbins

Artist Lesley Dill, a renowned New York-based artist, brings historical and literary figures from America's past to life in an exhibition organized by the Figge Art Museum, Davenport, Iowa, and is made possible by Humanities Iowa and the National Endowment for the Humanities. The exhibition at Kennesaw State University's Zuckerman Museum of Art (ZMA), a unit of the School of Art and Design, runs through May 13, 2023.

Textile Sculptures and Banners

Lesley Dill, Wilderness: Light Sizzles Around Me features a collection of hand-painted and sewn textile sculptures and banners created by Dill over the past seven years. Her work carefully interweaves imagery, text, and historical visionaries into stunning three-dimensional encounters. Gracefully suspended from the ceiling, the clothing of each figure is delicately embellished with words and symbols drawn from their writings and experiences. Hand-painted banners hang on every wall of the gallery with further texts and imagery elaborating on their incredible stories. The exhibition represents Dill's ongoing investigation into the significant voices and personas of America's past.

Obsessions with Divinity and Devilry

For Dill, the "American" voice grew from early America's obsessions with divinity and devilry, on fears of the wilderness "out there" and the wilderness inside us. The extremes of both shaped history and gave pulse and heat to the words of activists like John Brown, Sojourner Truth, Mother Ann Lee, and Dred Scott. Dill writes, "These personas and their times stir something deep

in my own family history and sense of self. I was compelled to explore this period in America's history when limited access to a diversity of written word ignited the bravery of these figures in response to their times."

Dill's works are a platform for promoting cultural literacy and American history. Her incorporation of language throughout the exhibition links her works to American literary tradition, while her sculptures and banners derive their power from the lives and words of the people her works represent. Cynthia Nourse Thompson, director of curatorial affairs at the Zuckerman Museum of Art, says, "I am thrilled to host Lesley's exhibition at the ZMA, as it presents numerous opportunities for collaboration among varied disciplines within Colleges at our University."

Inspiration from Outspoken Figures

"Lesley Dill's work allows viewers the unique opportunity to re-examine our nation's history through the eyes of these outspoken figures," said Andrew Wallace, director of collections and exhibitions at the Figge and the curator of the new exhibit. "Each of these individuals was a force in their times, and their lives continue to resonate in our current moment." The book *Lesley Dill, Wilderness: Light Sizzles Around Me*, by Scheidegger & Spiess, Zurich, is available in conjunction with the exhibition and features essays by Nancy Princenthal, Andrew Wallace, and others.

Prolific, Well-known Artist

Dill has had over 100 solo exhibitions. Her artworks are in the collections of many major museums, including the Metropolitan Museum of Art, the Museum of Modern Art New York, and the Whitney Museum of American Art. In 2017, she was named a fellow of The John Simon Guggenheim Foundation and is a Joan Mitchell Foundation Creating A Living

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Lesley Dill, *Omnipotence Enough* (Emily Dickinson), 2017. Oil paint on fabric, wooden yoke and shoe lasts. Courtesy of the Lesley Dill Studio, Brooklyn, NY.

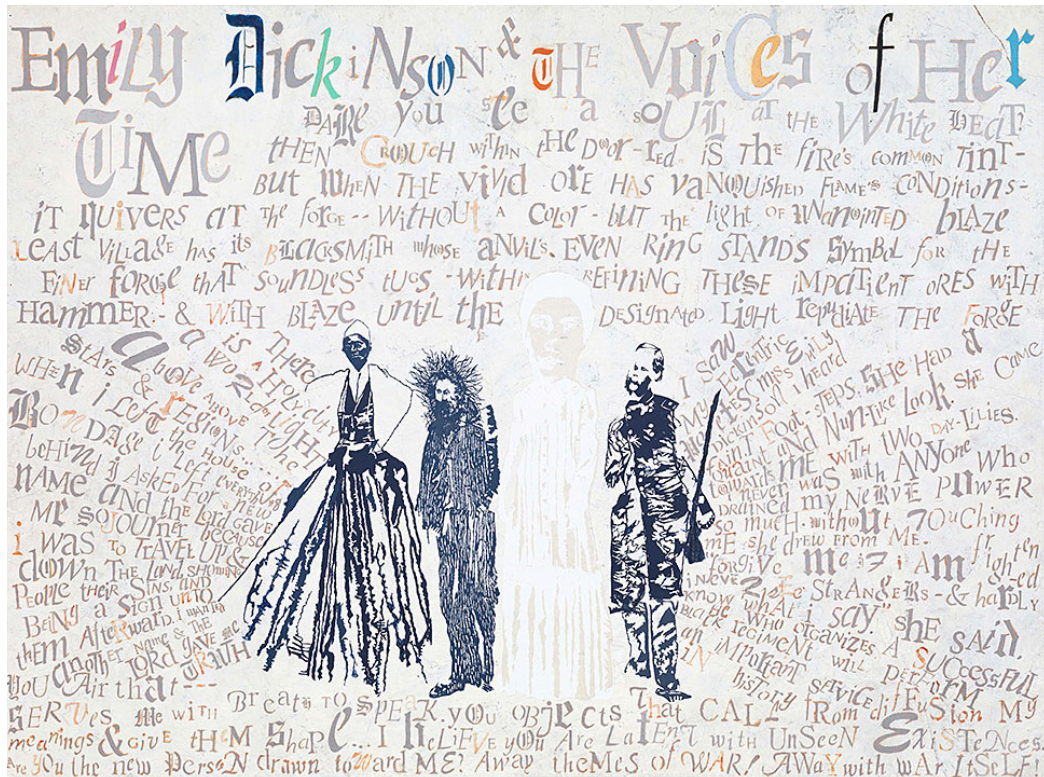


Legacy artist and grant recipient. Her opera, *Divide Light*, based on the poems of Emily Dickinson, was performed in San Jose in 2008. In 2018, the opera was re-staged in New York City and captured in an award-winning film by Ed Robbins. In 2019, Dill received the Emily Dickinson Museum's Tell it Slant Award.

Physical Intimacy and Power of Language

Throughout her work, Dill takes the writings of poets and writers—such as Emily Dickinson and Rainer Maria Rilke, among others—and transforms them into works of paper, wire, horsehair, foil, and bronze, awakening the viewer to the physical intimacy and power of language itself. In *Lesley Dill, Wilderness: Light Sizzles Around Me*, the artist amplifies key voices of the North American past as they wrestle with divinity, devilry, and freedom, including Mother Ann Lee, Black Hawk, Sojourner Truth, John Brown, Emily Dickinson, Horace Pippin, and Sister Gertrude Morgan.

Dill is represented by Nohra Haime Gallery in New York and Arthur Roger Gallery in New Orleans. She lives and works in Brooklyn, New York. •



Lesley Dill, *Emily Dickinson and the Voices of Her Time*, 2016. Oil paint, hand-cut paper and thread on fabric-backed acrylic painted paper. Courtesy of the Lesley Dill Studio, Brooklyn, NY.

Dance Presents Two Iconic Films by Hofesh Shechter

By Kathie Beckett

“Clowns” and “Political Mother: The Final Cut” offer patrons an exhilarating experience



Still from the film *Clowns*

Image by Todd MacDonald Illuminations

In spring 2023, Kennesaw State University Department of Dance screened two iconic films, “Clowns” and “Political Mother: The Final Cut” by Israeli-born Hofesh Shechter. The March 17-18 screenings at the KSU Dance Theater on the Marietta Campus were a unique opportunity to see Shechter’s work in the United States.

Comedy of Murder and Desire

First broadcast in 2018 by the BBC, “Clowns” is a dance film that plays out a macabre comedy of murder and desire, asking how far we will go in the name of entertainment. Directed, choreographed, and composed by London-based Shechter, and performed by Hofesh Shechter Company, it combines bold, exhilarating, and tribal movement by ten dancers with a percussive, cinematic score. The film’s run time is about 30 minutes.

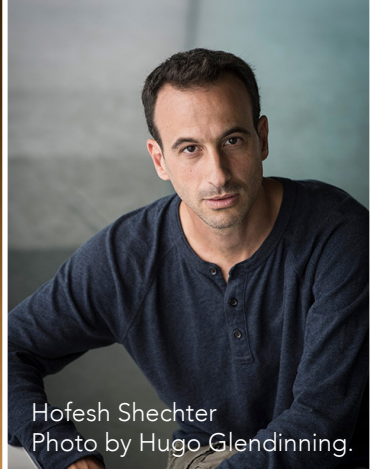
Emotional Struggles

“Political Mother: The Final Cut” is a stage work that explodes onto the screen as an unplugged, unapologetic, and exhilarating short film. From

behind the lens, Shechter brings imposing architecture and intimate spaces of Battersea Arts Centre in London to the center stage, immersing audiences within a fragile world of raw emotions as a group of individuals struggle against the complex structures that define their world, and ours.

Animation and Cinematic Score

In a little over 30 minutes, the film brings a fresh, new dance energy to the screen—set against a backdrop of Shay Hamias’ animation and Shechter’s cinematic score—and is simply a film not to be missed. “The Times” (London) called Shechter “the mighty contemporary choreographer—a combination of dance-maker and rock-star, but with film director sensibilities.” His work is about instinctive, emotional reactions, and the enjoyment of dance and music. Patrons interested in dance, theatre, music, film, and the visual arts will be empowered to create their own, personal interpretation of what they experience.



Hofesh Shechter
Photo by Hugo Glendinning.

Choreographer, Filmmaker, and Composer

Shechter is recognized as one of the most exciting artists, making work for both stage and film. His ability in both disciplines defies traditional expectations. In addition, he is renowned for composing atmospheric musical scores that complement the unique physicality of his much-celebrated work. Lock adds, "The work is outstanding; it's so powerful, and it's an experience worth seeing."



Photo: Todd MacDonald Illuminations

"Political Mother: The Final Cut" mixes driving beats, club-inspired moves, and high quality digital animation technology.

A Visceral Experience

The powerful films are made for the big screen, ideal for the KSU Dance Theater, which was custom designed with a state-of-the-art sound system. Marsha Barsky, chair of the Department of Dance, said, "The Hofesh Shechter Company is a world-renowned company, so bringing these films to campus is a great way for our students and patrons to see their work as a visceral experience. Our intention is to help students understand the strength in this medium, and to experience it fully." The films also complemented the Dance Filmmaking class offered to KSU dance students.

Driving Beats, Club-Inspired Moves

Digitally savvy fans have created their own Shechter fan clubs on YouTube, often imitating the doable movements, including the little hand gestures, explains Lisa K. Lock, associate professor, and artistic director for the Department of Dance. Shechter's films are bursting with energy, with a mixture of driving beats, club-inspired moves, and high-quality digital animation technology, an ideal outlet for highly active, diverse, and social patrons who enjoy the arts. •

Bailey School of Music Celebrates Black History Month with Music

By Kathie Beckett

Five diverse performances, including one from student organization, celebrated Black heritage

Kennesaw State University Bailey School of Music celebrated Black History Month with a festival of five concerts Feb. 17-25. "Moving Forward, Together" featured a myriad of creative talent, including choral, jazz, orchestra, gospel, and even an interdisciplinary production.

"The Blueprint: #BacktoBlack"

On Friday, Feb. 17, the Black Musicians Coalition, a student organization, kicked off the festival with an evening dedicated to Black history: "The Blueprint: #BacktoBlack." The group aims to positively influence the experiences of Black students at the Bailey School of Music.

The Coalition's president, Sydnee Goode (senior, choral music education), said that it's "important that Black musicians have a safe space to just...be."

Recent activities of the group over the past year have included cookie decorating, a Friendsgiving dinner, and a couple of nights of Karaoke. Goode hopes that the KSU community will continue to recognize that Black musicians attending the university are magic. "We ARE the blueprint," she explained.

Award-winning Organization

KSU formally recognized The Black Musicians Coalition last year, as the Coalition won numerous awards, including Student Group of the Year, and the Commitment to Diversity and Inclusion Award in the student group category. Goode was surprised by the "impact that we have on each other and the

KSU community. We created this interdisciplinary production to invite all Black creatives to create and share their brilliant ideas with the world."

Harrison Long, interim dean of the College of the Arts, said, "We are so proud of Sydnee and all the student leaders of the Black Musicians Coalition. 'The Blueprint' is a wonderful, collaborative celebration of Black History Month that engages students from across our College and KSU."

"It's important that Black musicians have a safe space to just...be."

"Moving Forward, Together"

The idea behind "Moving Forward, Together" was born out of the Bailey School of Music. Composer and musician Tyrone Jackson, the faculty advisor for the Black Musicians Coalition and a music professor at KSU, explains that "we are all on this journey together. The things that happened in the past—for example, slavery—and the collision between the two

cultures produced the music of the blues, which led to jazz and R&B, and then rock music. That's the music that came out of suffering, the music that we export to the globe."

Jackson explained that it's important for KSU "to value the music [the students] grew up with, are interested in, or are culturally invested in. So, when students can put forward their own music, it not only brings them joy, but also legitimizes it; it reaffirms that their music has value." He noted that there is a symbiotic relationship between diverse audiences and programming.

F.T.M.O. Tyrone Jackson

On Monday, Feb. 20, the Faculty Jazz Parliament played music from Jackson's numerous CDs. He said, "This is an opportunity to invite folks to our campus for a great concert." Some selections included pieces written with an African treatment; he was excited that "our jazz faculty is so large, that we have every instrument we need: vocals, horns—including two saxophones, a jazz trumpet, and a jazz trombone—plus guitar, bass, and, of course, drums."

He has released four CD's, including his latest one, *F.T.M.O. Tyrone Jackson*, [From The Mind Of...] which he describes as a "wonderful collaboration with a lot of different people." The CD is available on numerous music platforms.

Highlighting Black Excellence

Next on the schedule for the Black History Month Festival was "Lift Every Voice" on Tues., Feb. 21, featuring the Chamber Singers, Chorale, Treble Choir, and Men's Ensemble. This concert featured a myriad of soloists, as well as collaborative songs. On Friday, Feb. 24, Sam Skelton, BSOM director of jazz studies, led the Jazz Ensemble I, featuring Arlington Jones, piano, Jorge Ginorio, drums, and Jesús Castro-Balbi, cello.

New Collaborations

The week ended with a moving concert by the KSU Symphony Orchestra, led by Dr. Nathaniel F. Parker, and the KSU Gospel Choir, led by Dr. Oral Moses. It was the first time that the Symphony Orchestra and Gospel Choir have shared the stage.

Parker said he was very excited about the program. "I'm very excited about this performance, programmed in collaboration with my amazing colleague, Oral Moses. All pieces on the program were written by Black composers, but the repertoire reflects several different eras, ranging from Florence Price—the matriarch of Black American composers—to the world premiere of a new work written by KSU alumnus, Nicholas Felder."

He added, "It also showcases a spectrum of Black and Black-influenced musical styles: the spiritual, gospel music, contemporary art music, and, in Daniel Bernard Roumain's work, hip-hop and spoken word." •



The Black Musicians Coalition kicked off the festival with an evening dedicated to Black history: "The Blueprint: #BacktoBlack." The student organization hopes to positively influence the experiences of Black students at the Bailey School of Music. (Image courtesy of Sydnee Goode.)

Kennesaw State University presents Stephen Sondheim's "Company"

By Kathie Beckett

Kennesaw State University's Department of Theatre and Performance Studies (TPS) presented *Company* September 14-18 at the Stillwell Theater. *Company* takes us on Bobby's journey as the couples around him ponder his singlehood and encourage him to find a mate. The concert staging of this musical, written by George Furth, features many of Stephen Sondheim's beloved songs, including *Being Alive*, *Marry Me a Little*, and *Side by Side by Side*.

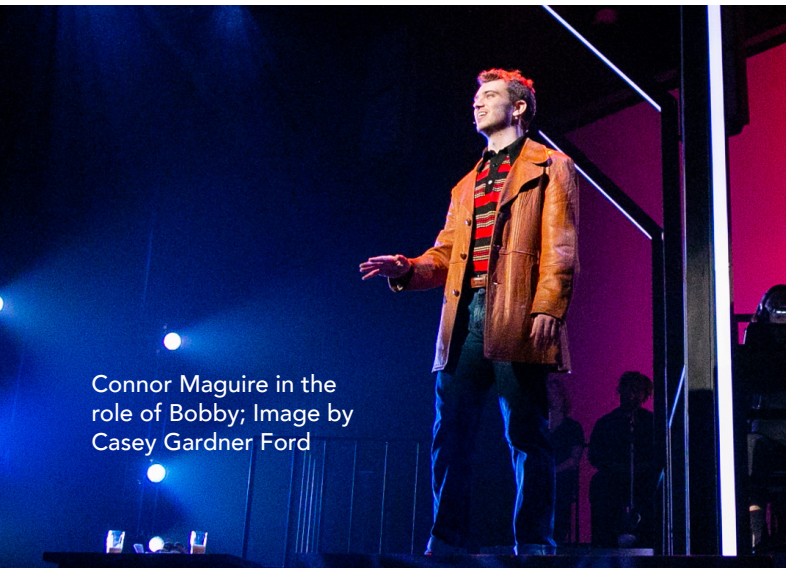
KSU TPS faculty member Timothy Ellis, director, and Holt McCarley, guest music director and part-time faculty member, explained that even though *Company* was first produced in 1970, it remains relevant today. "Sondheim paints a beautiful picture of what it means to be human. This production is just as timeless now as it was back in the 1970s. It's an interplay between personal—and less intimate—connections and friendship; it's a struggle and a rite of passage for everyone," McCarley said.

Ellis agreed, adding that *Company* brings "the story to today, because in the 1970's, and even in 1982, when our production is set, there is still the idea that American women and men of a certain age should probably be married and having kids by now. For our students, it's a bit of a look into the past and the different attention to being comfortable with human norms. Getting married right after graduation is not the norm anymore! Our students want time to establish themselves."

Based on 11 one-act plays, *Company* uses music to connect the vignettes, showing how the characters affect Bobby's life. "We learn a lot about Bobby, what he's looking for...but at the end of the show, it ends where it began. It's the same people, the same place, and he's still single. It's told in a hopeful way that gives him hope for the future, but it doesn't give you answers the way that musicals sometimes do," explained McCarley.

Theatre major and senior Connor Maguire plays Bobby, and they acknowledge that their generation is seeking answers. "A lot of us, especially my generation, feel so lost about how to connect with other people, of how to be in a relationship. That's the central issue of *Company*," they explained. Maguire immediately could relate to Bobby and "brought a lot of my own experience and relationships" to the character, noting that "your own struggles are what makes a performance."

"Ultimately, it's not all about, 'when are you getting married?' But it's about how our interactions of those close to us affect our decisions or they don't."



Connor Maguire in the role of Bobby; Image by Casey Gardner Ford

The cast of *Company*; Image by Casey Gardner Ford



"You Could Drive a Person Crazy" with Kamryn Jones, Deshawn Williams and Ceci Delanuez; Image by Casey Gardner Ford

Ellis has performed the song *Being Alive* numerous times and says that the show "resonates with me, being still single, so some of the words from the friends reverberate with me, for me. Ultimately, it's not all about, 'when are you getting married?' But it's about how our interactions of those close to us affect our decisions or they don't." Maguire added, "At the end, the conflict of Bobby's love life is not resolved, but he's broken ground on a new revelation for himself."

Jenna Livingston, a junior, was the assistant director and understudy/swing, while also juggling her double major in Theatre and Performance Studies with a concentration in Musical Theatre, a major in History Education, and a Dance minor. She noted that *Company*

explores "a variety of different types of relationships between the couples AND Bobby with the couples. The show reminds us that everyone has their own relationship with everyone else and to cherish it as much as possible in the time that you have."

Maguire said that Sondheim, who passed away this year, was the main reason that they do musical theatre. "This past year has been rather difficult for me, as my own hero, Stephen Sondheim, died. Playing this role, in this seminal musical, is such a momentous honor. I am so glad I get to be closer to someone who is the main reason that I do musical theater. He was a giant and I hope I do it justice for him." •

School of Art and Design

Family-friendly Spring Arts Festival at Kennesaw State University

By Kathie Beckett



Best in Show

Natalie Waters, 11th grade,
Lassiter High School



The 2023 Spring Arts Festival featured 63 students and alumni in 35 booths.

Kennesaw State University's School of Art and Design held its annual family-friendly Spring Arts Festival on Saturday, March 18 from 11 a.m. to 3 p.m. The free Festival featured activities for all ages and interests at Chastain Pointe Studios, across from the main campus in Kennesaw.

"This year's Spring Arts Festival once again featured our popular Artists' Market," said Prof. Craig Brasco, who helped to organize the popular event. Visitors were able to meet School of Art and Design students, see their artwork, and even purchase items to take home. Visitors browsed 35 booths of over 63 student and alumni artists. "The Festival is a great time to celebrate our students while welcoming to the community to ArtsKSU," added Brasco.

Guests enjoyed three outdoor events brought back by popular demand. Glassblower Kelly Robertson with Calvary Glass created artistic glass wares and Helani Fogleman brought her blacksmithing to KSU; patrons could even purchase handmade forged metal items. As festivalgoers watched, chalk artists Zack Herndon and Jessi Queen created a visual masterpiece with something as seemingly simple as chalk.

Inspired visitors could create their own artwork inside the Chastain Pointe Studios with a variety of workshops. Prof. Chris Hall led visitors in creating odd images of famous artists on a large magnetic board, leading to some unusual visuals and a laugh or two. Comic strips have made people smile for decades; patrons could create their own 3-panel comic with Prof. Chris Malone.

Prof. Cynthia Lollis showed visitors how a letterpress operates and festivalgoers could take home a free print. Prof. Marc Brotherton guided visitors into creating their own paintings during his workshop, and Elizabeth Thomas of the Zuckerman Museum of Art led a workshop in stencil art.

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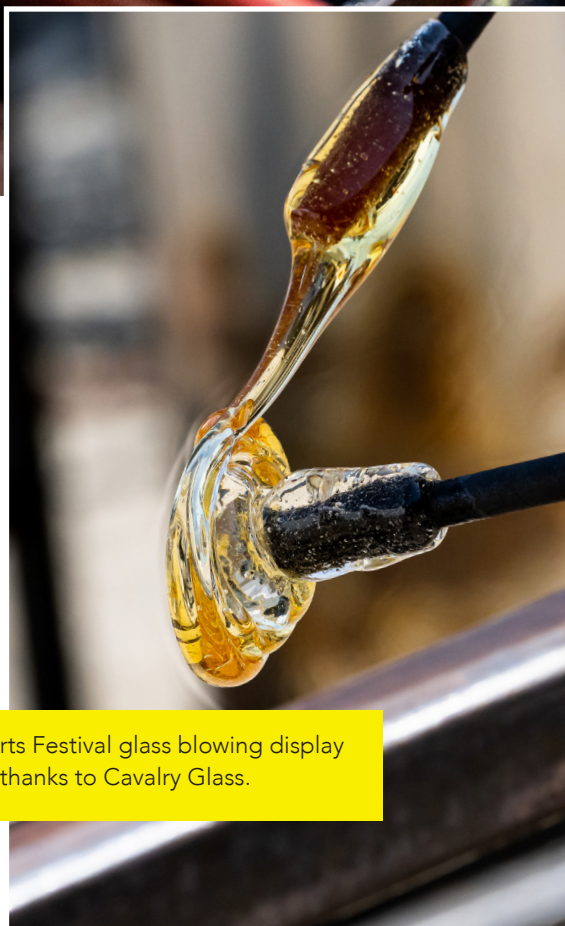


Ceramics senior Bailey McIntyre displaying the merchandise with a smile.

All images by Lauren Liz Photo.



Jaxon Haley uses the vintage letterpress for risograph prints.



The Spring Arts Festival glass blowing display was popular, thanks to Cavalry Glass.



Visitors made their own soft, huggable sculptures as Prof. Amanda Britton showed guests how to build and sew soft sculptures using a mixture of fabrics and stuffing. Prof. Keith Smith helped patrons cast different items – including trinkets and key chains – using resin and rubber molds. Prof. Matt Hafner demonstrated photography methods and techniques, aiding even the novice photographer in creating beautiful work.

New this year was Prof. Kristine Kim in her workshop on creating wind chimes using a special Korean paper. Patrons also created their own masterpieces with clay, paint with watercolors, and learned how to make a custom drawing with Prof. Rick Garner.

Visitors lingered at the popular Pin-Up Show, featuring works from local artists of all ages. High school students had the largest show with 83 pieces, followed by 70 from middle schools, 50 from elementary schools, 23 from the community at large, and 16 from Art-From-The-Heart. Natalie Waters, a junior from Lassiter High School, won Best in Show.

The 2024 Spring Arts Festival will be held in person on Saturday, March 16, from 11 a.m. to 3 p.m. at KSU's Chastain Pointe Studios, 1200 Chastain Road, Suite 115, Kennesaw, GA 30144. The event is free and open to the public. Visit KSUArtsFestival.com. •

Patrons enjoyed seeing the Artists' Market featuring student and alumni vendors and food trucks.



Students enjoyed the sunny weather.



Chalk artist Jessi Queen displayed her talent for the crowd.



KSU Dance Selects Eleo Pomare/ Glenn Conner Choreographers for Summer 2023

By Kathie Beckett

Generous donation from Yunek family supports choreographic residencies, two world premieres

Kennesaw State University Department of Dance has selected two international choreographers for the Eleo Pomare-Glenn Conner Choreographic Residency in summer 2023. The Residency brings two curated choreographers each summer to KSU Dance to create an original work together with Dance alumni and students, made possible by an endowment from Jay and Debra Yunek.

The Pomare-Connor Memorial Endowed Fund for Dance 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. This year, new choreographic voices Nicola Wills and Lior Lazarof have been selected as this summer's distinguished choreographers and will create two world premieres to open the KSU Dance performance season in August. Marsha Barsky, Chair of the Department of Dance, says, "We are thrilled to bring these incredibly talented choreographers to KSU Dance this summer. The competition was fierce; the selection committee reviewed over 86 applications, spanning twenty states and six countries." One of those countries with a strong showing was Israel, known internationally for its acclaimed contemporary dance.

Department of Dance students
Chyna Henry and Taia Galloway;
image by Lauren Liz Photo.



This year, new choreographic voices Nicola Wills and Lior Lazarof have been selected as this summer's distinguished choreographers and will create two world premieres to open the KSU Dance performance season in August.



Photo by Lauren Liz Photo

Israeli dance artist Lior Lazarof studied in the Sadna professional dance program, located in Kibbutz Ga'aton, and she graduated from Ga'atonusalem Academy of Music and Dance in 2016. She then moved to Europe to further her artistic research. Her work has been presented in Poland, Spain, Czech Republic, Canada, Bulgaria, to name a few. Lazarof taught and set her choreographic work for various professional and non-professional dance companies worldwide.

In 2019, she was selected as an Emerging Choreographer in Springboard Danse Montreal, and, in 2022, she was selected for the ATLAS program for choreographers in Impulstanz. She is a member of The Israeli Choreographers' Association.

About 15 hours away from Israel on the fastest flight, South Australia is home to Nicola Wills, where she started her dance training and developed her passion for performing a variety of dance styles. In 2009, she completed her tertiary schooling and achieved her South Australian Certificate for Education (SACE) in Dance and Choreography and in Visual and Dramatic Arts with Honors.

Moving to Europe in 2012, Nicola danced with Dortmund Ballet, Germany, before joining the Ballet van Vlaanderen, (formally known as Royal Ballet of Flanders) in Belgium in 2013, where she was promoted to Demi-soloist in 2017 and is currently still dancing.

Through the Ballet van Vlaanderen's in-house Choreolab, Nicola has been able to develop her artistic voice and movement vocabulary by creating stage work with the company's dancers. She seeks to create choreographic work that embodies intellectual nuance and explores and represents themes on the human condition in a relatable emotional context. Her aim is to create work that explores sensitive narratives that mine relevant social themes and solidify the importance of dance as a modern art form by creating an empathetic and thought-provoking experience for the audience.

Audiences may see both world premieres August 25-26, 2023, at 8 p.m. in the KSU Dance Theater on the Marietta campus. Tickets go on sale July 1, 2023, at [KSUDance.com](https://www.KSUDance.com). •

Bailey School of Music presents Collage Concert

By Kathie Beckett

More than 200 students and faculty perform in support of music student scholarships

Kennesaw State University's Bailey School of Music presented the annual Collage Concert on Feb. 11. Led by interim director Dr. Julia Bullard, the Bailey School of Music presented the signature production for the 17th year in a row. It is the only fundraising concert that focuses solely on music scholarships for students. The concert offers something for all musical tastes, from symphony orchestra to jazz, opera theater, and even video game music.

"The annual Collage concert was one of the highlights of our concert season. The performance featured many of our top student ensembles, as well as faculty performers, and music of diverse styles ranging from Mozart to jazz - truly something for everyone! It was a memorable evening of music," said Bullard.

Over 200 students and faculty members graced the stage, highlighting the wide range of specialties offered at the Bailey School of Music. The Collage Concert was offered in flowing musical vignettes, making for a truly unique and entertaining performance.

The concert began with the inspirational beat of the Percussion Ensemble in Sergio Mendes' *Fanfarra*, leading to Duo Trompiano performing "Bulerias Del Guadalquivir" (from *Piezas Andaulas*) by Santiago Báez. The KSU Treble Choir took audiences to a new mystic height with the haunting song *By Night* from Elaine Hagenberg. Next, the KSU Symphony transported audience members to the races with Aram Khachaturian's "Galop" from *Masquerade Suite*.

Jazz Ensemble I borrowed from Super Mario 64 in its rendition of *Bob-Omb Battlefield* by Koji Kondo, and there was no disagreement when the Opera Theater performed Trio No. 3 "The Argument" from *The Impresario*, K. 486. To end the first half of the concert, KSU Symphony performed Mozart's Overture to *The Magic Flute*.

The magic of the Collage Concert continued, taking off with the KSU Trumpet Ensemble's thrilling performance of *Tristan Encounters* by Martin Ellerby. The Jazz Combo paid tribute to the smooth sound of jazz with James Williams' *Alter Ego*, followed by the Wind Ensemble warming up Morgan Hall with *Lux Aurumque (Light and Gold)* by Eric Whitacre.

Pianist Robert Henry took audience members from Morgan Hall to a Viennese ballroom with *Soirées de Vienne* by Franz Liszt, followed by the KSU Chamber Singers. The Chamber Singers had fun with their rendition of *Zinga!* by Steven Sametz; this nonsense song allows the performers to have fun with syllables and create their own language to share with the audience.



*The magic of the
Collage Concert
continued, taking
off with the KSU
Trumpet Ensemble's
thrilling performance of
Tristan Encounters
by Martin Ellerby.*

The evening ended with a rousing selection: the Wind Ensemble, accompanied by an organ, performed Alfred Reed's inspiring classic, *Alleluia Laudemus Te*. Proceeds and donations from the special event helped to make the study of music more affordable to KSU students through scholarships. •



The KSU Opera Theater performed Trio No. 3 ("The Argument") from *The Impresario*, K 486.



Pianist Robert Henry played Liszt's *Soirées de Vienne*.



The KSU Symphony Orchestra performed Mozart's Overture to *The Magic Flute*.

The concert offers something for all musical tastes, from symphony orchestra to jazz, opera theater, and even video game music.



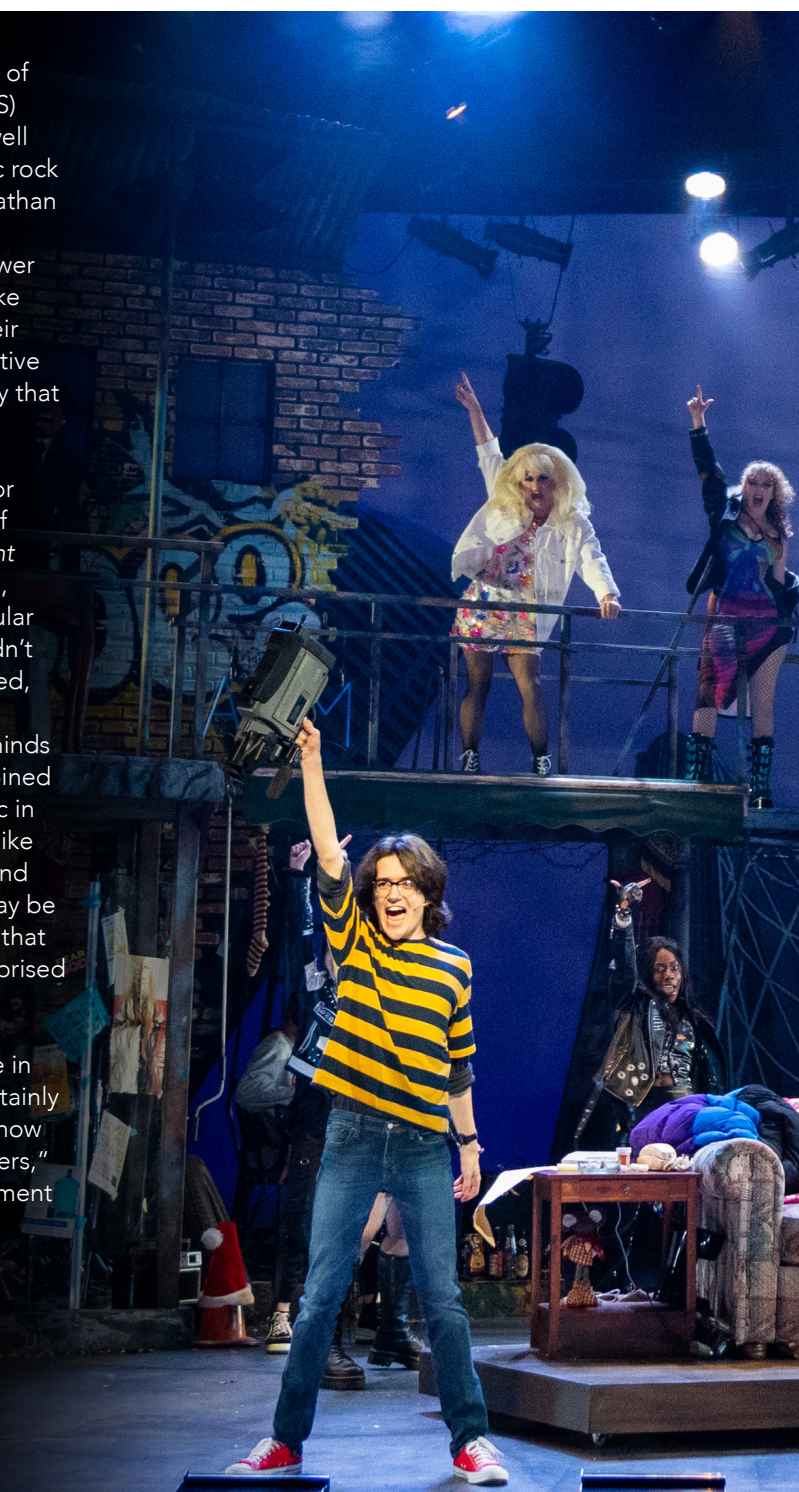
Department of Theatre & Performance Studies presents "Rent"

By Kathie Beckett

Kennesaw State University Department of Theatre and Performance Studies (TPS) presented *Rent* April 6-16 at the Stillwell Theater on the Kennesaw campus. The iconic rock musical—with music, lyrics, and book by Jonathan Larson—offers an intimate encounter with a diverse group of young artists living in the lower east side of New York as they struggle to make ends meet during the siege of HIV/AIDS. Their relationships reinforce the power of a supportive community, and, most of all, the hope and joy that love offers amidst loss and despair.

Director Amanda Wansa Morgan, Coordinator of Musical Theatre and Associate Professor of Theatre & Performance Studies, said that *Rent* revolutionized the art form of musical theatre, as its songs quickly found their way into popular music by incorporating rock music. "That hadn't been heard since 'Hair' in 1968," she explained, "and the average American was not only interested, but maybe had their hearts and minds educated from seeing theatre." Larson combined Broadway traditions with contemporary music in a complex way, as the "songs are structured like pop songs—they have pop song structures and are very memorable." Audience members may be surprised that not only is there just one song that everyone knows, but most people will be surprised by just how many songs they know.

Rent became "something that was a lot more in the public consciousness across America, certainly more so than most musicals. It's the kind of show that high schoolers talked about at their lockers," added Chuck Meacham, Chair of the Department of Theatre and Performance Studies.



Rent debuted in 1996 after the AIDS epidemic exploded in the late 1980's, the actors didn't have to stretch too much to understand the hardships, especially growing up during tough economic times and COVID-19. "Students' rent is going up, and we are having conversations about how to afford eggs vs. books for school. If we did this show ten years ago, we might have to explain a lot more to the cast," said Morgan.

TPS student Lance Avery Brown, who plays Benny, understands the daily challenges. "College students can relate to the problems that the characters of 'Rent' are going through; the characters are close in age. They are asking questions that people in their early 20's worry about, like 'How am I going to get my rent on time? What is my next meal going to be? How can I be successful? Where do I even start?'"

(Continued to next page)



Featuring Jude Hilton, Kourage Cooper,
and the company of *Rent*;
Image by Casey Gardner Ford

*Solís hoped that a theatregoer,
after seeing the production,
will “try to walk a mile
in the shoes of a character
whose identity does not
resemble their own.”*

Featuring Deshawn Williams and the company of *Rent*;
Image by Casey Gardner Ford



(left to right) Theatre students Maurice Clermont, Reyanna Edwards, Maisy Winn, Deshawn Williams, Tyler Vanduvall, Kourage Cooper, Josh Shepherd, Mya Burns, Sammy Giron, Naomi Green, Jude Hilton; Image by Casey Gardner Ford

Brown added that it's important to see that the production covers day-to-day experiences in life, on top of the various themes in *Rent*.

TPS student and *Rent* Assistant Director Issa Solís described the themes of the play as "intersectionality" because "it recognizes that people can have overlapping marginalized identities which can marginalize them even further. In *Rent*, there are many characters with intersectionalities, which personifies these struggles and helps a modern audience to understand the privileges they have, in order to use that privilege for good," she said.

Of course, Larson addresses the HIV/AIDS crisis head on in *Rent*. Patrons will notice quilts on either side of the stage; they are just two of thousands of pieces of the AIDS Memorial Quilt. In spring 2023, TPS was the only current host of the AIDS Memorial Quilt in the entire Southeast region of the United States. Morgan noted that *Rent* attempts to "humanize the stories of those affected by AIDS as well as additional ills of our society."

Lighting designer and TPS student Mackenzie "Mack" Scales hoped that audiences took away several messages, including "appreciation for the community as well as the struggles those in our community experience—like addiction and identity—and I hope audiences can take ideas away to better support the community around them."

Solís hoped that a theatregoer, after seeing the production, will "try to walk a mile in the shoes of a character whose identity does not resemble their own. Take in their life experiences, understand their soul. Are you as different as you thought you were at first? Or are we all just 'measuring [our lives] in love?'" •



Theatre student Deshawn Williams; Image by Casey Gardner Ford

School of Art and Design

Zuckerman Museum to present *Recollections, Oscar Muñoz*

By Kathie Beckett



Biographies, 2002
Five-channel video installation with sound
Collection of Fundació Sorigué, Spain
Photo: Cynthia Thompson

Kennesaw State University's Zuckerman Museum of Art (ZMA), a unit of the School of Art and Design, presented *Recollections, Oscar Muñoz* in fall 2022. The exhibit featured six ground-breaking works by innovative Colombian artist Oscar Muñoz.

The works comprising the show defy fixation and the belief that photography is definitive and absolute. Thus, the works question memory, erasure, permanence, and the resolute. The exhibition was curated by Cynthia Norse Thompson, Director of Curatorial Affairs at ZMA, and Vanessa K. Davidson, Curator of Latin American Art at the Blanton Museum of Art, University of Texas at Austin.

Davidson said, "Muñoz's works exist between forgetting and remembering. In other words, there is a constant battle between a thing that materializes and then fades away, falls apart. Although the images that he creates often change or disappear, they stay transfixed in our minds."

Colombia has suffered a series of civil wars since the 19th century. Associating the precariousness

of life with the fragility of the image, Muñoz often creates poetic reflections on the brevity of both. Many of his works revolve around this relationship between image and life, while others feature explicit images of the dead. Nonetheless, in his artistic practice, his approach to violence as a dire reality in Colombia is more philosophical than political.

Muñoz's works exist between forgetting and remembering.

He explained "No doubt, the fact of having lived and grown up in Cali, Colombia—a country with numerous, complex, and thorny conflicts—contributes to a certain outlook, a drive, maybe, a need to explore this to some extent in one's work. The development of this reality, of these experiences—taking them to a poetic level, to a universal level, and to a level that has to do with artistic language—is more or less what I have explored in my work."

Dry Narcissi, 1999
Charcoal powder and paper on water, plexiglass
Courtesy of the Artist and Sicardi | Ayers | Bacino Art Gallery



The featured works were first shown in *Invisibilia* at the Phoenix Art Museum and then at the Blanton Museum of Art. Although Muñoz's radical artistic practice combines photographic processes with drawing, painting, printmaking, installation, and video, the artist does not consider himself a photographer. He is best known for his evocative

use of ephemeral materials to question the stability of the photographic image, poetically equating its intrinsic fragility with the fallibility of memory and the precariousness of life itself. •

Department of Dance presents Boca Tuya's "Amor"

By Kathie Beckett

Spring production encourages patrons, dancers to dream without boundaries

Kennesaw State University Department of Dance welcomed New York-based company Boca Tuya in their performance of "Amor" Jan. 27-28 at the KSU Dance Theater on the Marietta campus. Led by acclaimed choreographer Omar Román de Jesús, "Amor" features breathtaking movement vocabulary, drama, fantasy, and humor, all derived by events and practices traced back to personal and collective experiences.

Román de Jesús hopes that his choreographic work helps performers, viewers, and leaders dream without boundaries, a perfect mission for dance works that thrive on extremes. He explained, "I am excited to share not only the movement, but also the sound, lighting, sets, and costumes that transform a thought into magic. The dances are surreal, theatrical, poetic, dramatic, variegated roller coasters. I hope audiences will buckle into their seats, feel the rush of speeding downhill, brush back their windswept hair, and ache to ride again."

Chair of the Department of Dance and Associate Professor Marsha Barsky said that "Amor" is a unique and exciting opportunity for collaboration between Boca Tuya and KSU Dance. "This work highlights our program's efforts to present national and international work as a means of providing our students and the community with new perspectives on contemporary dance. We are incredibly proud to invite Omar Román de Jesús back to KSU, and even more proud to have an alumnus of our program working with his company."

KSU Dance alumnus Bailey Jo Harbaugh met Román de Jesús in summer 2021, when he was in residence as one of the first Eleo Pomare/Glen Connor choreographers. The program was made possible by the Eleo Pomare–Glenn Conner Dance Endowment, which is funded by a generous gift from Jay and Debra Yunek.

KSU Dance faculty and Artistic Director Lisa K. Lock said, "During his residence, Omar created a beautiful work for our alumni students. He has a gift to create captivating work that reflects his cultural heritage as well as the pulse of New York City, driven by a unique and inventive movement vocabulary."

Believing that dance is an art of relationships and transformation, Román de Jesús said, "The residency



at KSU gave me the resources to ask 'What if?' and then say 'Yes!' to the dances that wanted to be made. This creative process served as a pathway to build connections. My time here acquainted me with KSU dancers, production team members, and Atlanta audiences, all of whom were previously outside my orbit. These relationships have manifested in my new works both conceptually and literally."

“Amor” features breathtaking movement vocabulary, drama, fantasy, and humor, all derived by events and practices traced back to personal and collective experiences.

For patrons, the choreographer hopes for one takeaway: that audiences have a chance for their minds to wander and wonder. He says, “I do hope each person finds a moment to wander curiously into a dream scape and wonder what else might be possible there. Room for excitement abounds when we let imagination roam free.” •



“Sombrieristas” Photo by Eduard Serra

The Atlanta Opera, Bailey School of Music present "Bluebeard's Castle"

By Kathie Beckett

New production centers the story on loss of a loved partner
to the ravages of dementia

In partnership with The Atlanta Opera and Kennesaw State University's Bailey School of Music, the North American premiere of a new production of *Bluebeard's Castle* was presented at the Dr. Bobbie Bailey & Family Performance Center Oct. 7-9.

From the one-act chamber opera by Bela Bartók, *Bluebeard's Castle* is traditionally presented as a psychological thriller or Gothic horror as the lover uncovers the secrets of Bluebeard's past. This new production, from director Daisy Evans and conductor Stephen Higgins, centers the story on the loss of a loved partner to the ravages of dementia in a way that will resonate with anyone who has dealt with aging loved ones.

Michael Mayes (Bluebeard) reunites with Susan Bullock (Judith) in this relatable story. Mayes is well

known to Atlanta audiences, having starred in *Dead Man Walking* here, a filmed version of *Glory Denied*, as well as *Sweeney Todd*, *The Kaiser of Atlantis*, and *Carmen*. Bullock, one of the world's most sought-after dramatic sopranos, is best known for her portrayal of Wagner's Brünnhilde, which garnered outstanding praise and led her to become the first ever soprano to sing four consecutive cycles of *Der Ring des Nibelungen* at the Royal Opera House. She is making her The Atlanta Opera debut.

Instead of doors masking Bluebeard's true soul, the audience encounters Judith's fraught relationship with her memories and its effect on her husband. The roles were first created for the world premiere at London's Theater of Sound.

"We've been excited about this adaptation of *Bluebeard's Castle* since its debut in the U.K.," says



Michael Moore (Bluebeard)
and Susan Bullock (Judith)
in *Blackbeard's Castle*.
Image by Mihaela Bodlovic
for Theatre of Sound.



“This is a production that resonates with so many of us who have struggled through caregiving and loss.”

Michael Moore as Bluebeard in The Atlanta Opera and Bailey School of Music production of *Bluebeard’s Castle*. Image by Mihaela Bodlovic for Theatre of Sound.

Tomer Zvulun, Carl W. Knobloch, Jr. General & Artistic Director. “This is a production that resonates with so many of us who have struggled through caregiving and loss. As we approach nearly a decade of Discoveries performances throughout the community, I can say with certainty that *Bluebeard’s Castle* fits the ethos of the series perfectly. We are proud of our partnership with Kennesaw State University’s College of the Arts for this U.S. premiere.”

Additional programming was held to discuss the emotional impact of dementia. Kennesaw State University’s Wellstar College of Health and Human Services supported the production by hosting dementia/altered neurologic simulations for students in three classes as a prelude to the opera.

Next, a panel in “Community Conversations” was held. The panel featured Norman J. Radow College of Humanities and Social Sciences’ faculty Erica Holliday and artists from the production to discuss the emotional impact of memory, caretaking, and dementia. •



Michael Moore (Bluebeard) and Susan Bullock (Judith) in *Blackbeard’s Castle*. Image by Mihaela Bodlovic for Theatre of Sound.

School of Art and Design

2022-2023 Student Virtual Exhibitions

By Kathie Beckett



Students in the School of Art and Design focusing on Animation and Graphic Communication made their work available online in virtual exhibitions.

In fall 2022 and spring 2023, seniors in Professor Kristine Hwang Kim's Graphic Communications program exhibited their senior portfolios virtually. The program at Kennesaw State has been consistently ranked as one of the top programs in the United States from Graphic Design USA.

In late fall, seniors in Professor Sandee Chamberlain's Senior Animation Reel Class shared their animation reels. "Animation Career Review" recently rated the School of Art and Design Animation Program as one of the top schools in both Georgia and in the South.

Scan the QR code below to view the complete virtual exhibitions or enjoy the featured selections.



Sun Set Store Front, 2022
Erin Jimison | Digital Illustration

Galus One Dinner Invite, 2022
Ethan Pound



VIP Next Level Tour.
September 17-25, 2022.

Join us as we visit the sites of several key Heidelberg customers in Germany and tour Heidelberg's demo center and production facility in Wiesloch. This tour may have sites to see, but also experience Heidelberg's latest technology and innovations firsthand – inspiring you to return with next level ideas for the future.

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- Tour of Heidelberg's Manufacturing Facilities
- Technology in Review:
- Solutions for High-End Commercial Applications
- Solutions for Packaging Applications

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- Showcasing a full range of Heidelberg equipment

End at Oktoberfest in Munich:

- Sightseeing and shopping in Munich
- We will return to the US on September 25

Please RSVP Susan Gatto or Katarina Glewan
susan.gatto@heidelberg.com • (770) 419-6503
katarina.glewan@heidelberg.com • (770) 419-6509
For CA customers, please RSVP Kathy So, George
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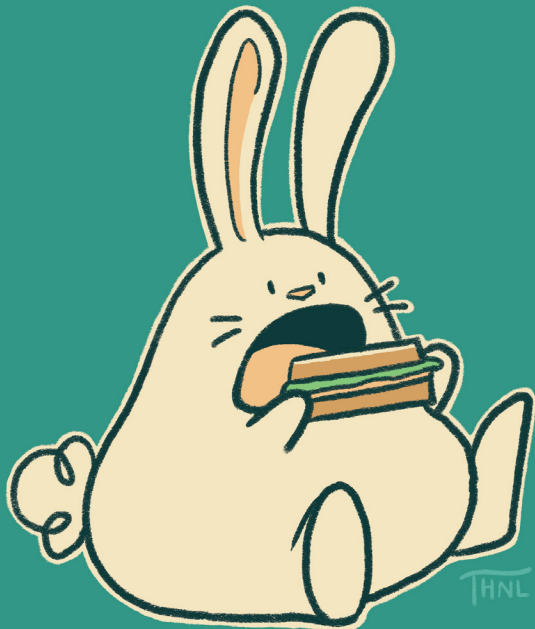
Tour Heidelberg city and castle

Visit 6 Heidelberg customers in Europe

Enjoy Oktoberfest festivities in Munich

View the tentative agenda here
or visit www.us.heidelberg.com/vipnext22

Game Informer Magazine
layout concept, 2022
Musa Figueroa



Character Brand, 2022 | Trina Nguyen-Lieu

FALL 2022 ANIMATION EXHIBITION

ANIM4600 Senior Animation Reel Class
Professor Sandee Chamberlain

Afolami Adebayo
Caren Melissa Bioc
Samantha Crable
Nya Hall
Erin Jimison
Lauren Jones
Lindsey Kidd
Serenity Kraus

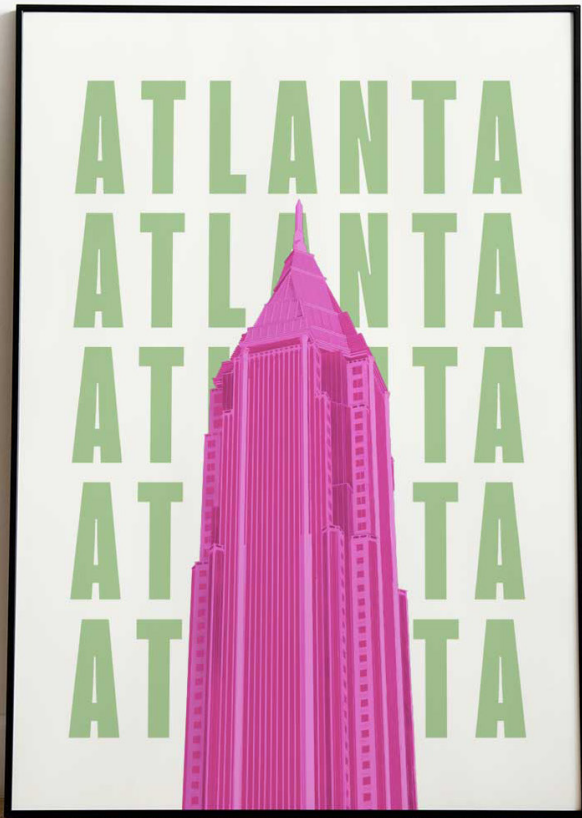
Jennifer Montano
Demarius Morga
Trina Nguyen-Lieu
Leonel Osahon
Jacob Seymour
Brooke Tapp
Mauricio Tragodara

FALL 2022 SENIOR PORTFOLIO EXHIBITION

ART4980 Senior Portfolio, Fall 2022
Professor Kristine Hwang Kim

Bryant Alvarez
Susie Bryant
Elizabeth Caton
Susan Dang
Taylor Emigh
Shannon Gaskin
Maliah Hull

Jordan Jones
Hannah Koerts
Hannah Nelson
Ethan Pound
Elizabeth Reed
Cason Smith
Grace Watkins



Atlanta Poster
poster concept, 2023
Emily Rockholt

An Artist's Handbook
portfolio concept, 2023
Joel Kayamba



Speakeasy-Reformation Brewery
 poster concept, 2023
 Nick Collins



SPRING 2023 GRAPHIC COMMUNICATIONS

ART4980 Senior Portfolio
 Professor Kristine Hwang Kim

Samantha Beggs
 Rhiannon Clements
 Nick Collins
 Brittany Cox
 Savannah Ent
 Musa Figueroa
 Tyler Hariraksatakoon

Joel Kayamba
 Laura Krueger
 Chandler MorrisGrace Nation
 Amanda Reif
 Emily Rockholt
 Amy Sanchez
 Haley Sartori



Delta Folder and Advertisement concept, 2023
 Rhiannon Clements

Bailey School of Music and Laurence Sherr host “Remembrance Music” Concert

By Kathie Beckett

Live performance of musical selections from new album honors Holocaust victims and survivors

Kennesaw State University’s Bailey School of Music (BSOM) celebrated the 2023 release of a new album by professor and composer-in-residence Laurence Sherr with a concert on March 15. Sherr provide commentary throughout the program, accompanied by various musicians performing selections from the album.

The music honors the victims and survivors of the Holocaust, and, more universally, the plights of all who have suffered loss or been displaced, whether by personal circumstances or by historical events such as genocide, war, political upheavals, and

climate change. Sherr explains that his music “strives to promote greater understanding, tolerance, and respect for others in our globally connected world.” He delves deeply into the spirit of resilience with his new album *Fugitive Footsteps: Remembrance Music*. While Sherr’s music doesn’t shy away from suffering and despair, he also paints a vivid picture of hope, renewal, and, eventually, overcoming adversity.

Sherr’s compositions unapologetically celebrate the stories of Holocaust resistance and survival, in both concept and individual tonal language. His compositions are always fully conscious of their cultural roots and their vast heritage—with a sacrosanct sense of belonging and the duty of defending these treasures.

In the first selection, *Flame Language* (2008), Sherr was inspired by the writings of German poet Nelly Sachs. Winner of the 1966 Nobel Prize for Literature for her poetry witnessing the Holocaust, she narrowly escaped with her mother to the neutral country of Sweden in 1940. Surviving the war in poverty in their one-room Stockholm apartment, Sachs wrote about the tragedy of the Jewish people in words that were also universal, symbolic of the suffering and redemption of all humanity. For this moving performance, BSOM professor David Kehler conducted Heather Witt, mezzo-soprano, John Warren, clarinet, Karen Freer, cello, Robert Henry piano, and John Lawless, percussion.

The next selection was the album’s title track. A tribute to Holocaust survivors, *Fugitive Footsteps* is inspired by another Sachs’ poem, “World, do not ask those snatched from death” because, “it reflects the experiences of Holocaust survivors like Sachs and my



Laurence Sherr delves deep into the spirit of resilience with his new album, *Fugitive Footsteps: Remembrance Music*. The album is available to stream or to buy on Navona Records.



Professor and composer-in-residence Laurence Sherr has been widely recognized for his uniquely interconnected work on music related to the Holocaust.

mother, both of whom fled Germany and survived the war in neutral European countries,” explained Sherr.

“The poem is universal in its meaning and its message,” says Sherr, “both of which address the plights of survivors of all tragedies.” Sherr hopes that, by setting Sachs’ words to music, the composition “will promote healing, awareness, and understanding.”

Fugitive Footsteps is dedicated to Sherr’s mother, Alice Bacharach Sherr. Born in Egelsbach, Germany, in 1931, she was sent on a Kindertransport to a children’s home in Switzerland in 1939. She was the only member of her family to survive the Holocaust.

Recognized for his uniquely interconnected work on music related to the Holocaust, Sherr has united his activities as composer of remembrance music, researcher, lecturer, producer of remembrance events, author, and educator. He has presented his work in the Czech Republic, Germany, Poland, England, Norway, San Marino, Israel, Australia, New Zealand, and the U.S. •

A tribute to Holocaust survivors, Fugitive Footsteps was inspired by the writings of German poet Nelly Sachs, who, herself, narrowly escaped the holocaust.”

Department of Theatre & Performance Studies presents "She Kills Monsters"

By Amanda Wansa Morgan



Theatre student Natalie Ober.
Image by Casey Gardner Ford.

Kennesaw State University Department of Theatre and Performance Studies presented Qui Nguyen's *She Kills Monsters* October 11-16, 2022. Between the puppetry, the stage combat, and the world of Dungeons and Dragons, up close and personal in The Onyx Theater, *She Kills Monsters* brought a good deal of quirky fun to campus.

characters and plots within a group. Participants are plunged into a multi-layered fantastical world filled with goblins, wizards and more, and players become a central character in their own story. *She Kills Monsters* is a stage play that explores the world of D&D from an unusual and nuanced perspective. It centers on Agnes, a bereft sister willing to step outside her comfort zone.

Back in October, puppet designer Cedwan Hook, student actor India Smith, and Davis joined "City Lights" senior producer Kim Drobos to talk more about their play's nimble dance between fantasy and realism.

"At the beginning of the play, her family dies tragically in a car accident, and so she really has to come to grips with that and is dealing with her grief and her relationship with her family, in particular her little sister, Tilly. They always had kind of a tough relationship; whereas Agnes was kind of mainstream and normal, Tilly was a weirdo and a geek," said Davis. "Agnes comes across a Dungeons & Dragons module Tilly had created – a Dungeons & Dragons map, an adventure – and she wants to play it so she can

"We've got a five-headed dragon, a Beholder that has one great big eye and a bunch of eyestalks attached to them, and a number of other monsters ..."

Directed by Dr. Jim Davis, Associate Professor of Theatre and Performance Studies, the work was an exciting romp into the world of Dungeons and Dragons, featuring unique puppets built by Kennesaw State students, faculty, and guest artists.

For the unfamiliar, Dungeons & Dragons, also known as D&D, is a highly successful game in which players can create deeply intricate



Left to right: Theatre students India Smith, Arianna Palmer, Josh Shepherd, Natalie Ober, and The Beholder Puppet; Image by Casey Gardner Ford.



Theatre student Arianna Palmer; Image by Casey Gardner Ford

get to know her little sister, who's unfortunately no longer around, better."

Davis added, "She goes to the local Dungeon Master, a guy named Chuck who is a weirdo, and they play the game. And the production really kind of splits in half. Half of the play is in the real world, where she's dealing with her friends and her boyfriend, but the other half is in Dungeons & Dragons world, and there are monsters and sword fights, and it's big and loud and crazy... Ultimately, she gets more of an understanding of who her sister really was."

The creative team, working with other theatre students and Hooks built an array of outstanding puppets to bring out the fantastic elements of the show. "We've got a five-headed dragon, a Beholder that has one great big eye and a bunch of eyestalks attached to them, and a number of other monsters that are just amazing," said Hooks.

"We've gotten really ambitious with our design and fabrication of, for instance, the Beholder... He's about eight feet tall and really wide, in a big wearable suit that

has all these big ol' hand-painted eyeballs on the front and a moving mouth. It's pretty fun. The dragon is the show-stopper, though. It's a big rod puppet that is above the puppeteers on long rods, and it has a moving mouth and extendable wings that flap, and there's about six puppeteers on it, working all five of the heads and holding the puppet up in the air, and a person back on the tail." The dragon puppet used in the show also featured lighting elements designed and rigged by student lighting designer Ben Holmes, a Senior in the Design/Tech Concentration.

India Smith (Tilly), a Junior in the Acting Concentration, shared some thoughts on her character. "When you're a 15-year-old girl trying to figure out your life, and trying to figure out who you exactly want to be and your identity, you don't understand that you're going to change your identity forty different times before you're actually gone," said Smith. "When you have an outlet where you can go somewhere and be anybody you want to be, create anything – I really respect Tilly for going out and doing that. I think [Tilly's D&D character] 'Tillius' embodies that strength and that fearlessness that Tilly doesn't have, or couldn't acquire, while she was alive. Tillius is just fearless, and Tillius really shows how fearless Tilly is."

She Kills Monsters featured a cast of nineteen KSU students and – in addition to the intriguing puppet work – allowed students to hone their skills of stage combat with professional fight choreographer and part-time faculty member Amelia Fischer. Fischer staged numerous fights in the show, some of which featured hand-to-hand combat and some of which utilized stage weaponry. Students involved in the show benefited from learning stage combat skills and implementing them in the show with an intricate "fight call" every night to practice and ensure safety. •

Bailey School of Music: Percussion Students, Alumni Hitting It Right in Marketplace

By Kathie Beckett

Bailey School of Music's percussion students in demand across U.S. and Europe

Percussion students in the Bailey School of Music (BSOM) at Kennesaw State University, led by director of percussion studies, John Lawless, are hitting it hard. These percussionists often have a vision early in their academic studies, and by the time they graduate, many have fully carved out—and realized—their career paths.

Alumna Katelyn Rose King is a good example. As an undergraduate percussion major at KSU, “Katelyn laid out exactly what she wanted to do. She knew she had

to get additional degrees and do her type of music in Europe. Now, she is pursuing her doctorate degree and lives in Vienna, Austria, doing contemporary music in one of the world's best concert halls. She often goes to Germany—and beyond—to play her music,” explains Lawless.

King is not the only success story to come out of the KSU percussion studio. In Austria, she recently attended a concert featuring fellow KSU alumnus Robert Boone, a student of both Lawless and Justin Chesarek, artist-in-residence in jazz percussion at BSOM. Boone was there as the drummer for the legendary Count Basie Orchestra's European tour.

King and Boone are not rare exceptions, either, because most of the percussion students “are already working. They are in high demand with drumlines, teaching at high schools, and [freelance] gigging, too, before they leave KSU,” says Lawless.

The secret behind their success may lie in never being bored. Percussion students may expand their knowledge by exploring the vast array of percussion instruments available worldwide, making it continually exciting and enjoyable.

Lawless says, “When I play, I enjoy it, and my students have the same experience. I also perform for young audiences, and when you see their eyes light up when you hit a drum, it's infectious. If students choose that path, there's always a next step, and they are all good ones. [Percussion] chose us from the beginning.” (Lawless took up drums at the age of two and began subbing for the Atlanta Symphony Orchestra at the age of 17, something he still does to this day.)



A native of Atlanta, Georgia, Katelyn Rose King is a performer and conceptual artist working in the fields of theater, music, and everywhere in-between.

He doesn't want to take much credit, but when he put out a call to percussion alumni for a reunion concert, over 20 alumni agreed to participate. Percussionists from different generations played together on stage in Morgan Hall, including the song *Feeling of Coming Home*, also the concert's title. The alumni all still play and are either teaching or playing professionally. Boone, based in Atlanta, was still on tour in Europe and couldn't make it, but many others did. King came back to KSU from Vienna's Burgtheater, and Levi Cull made it home from the U.S. Air Force.

The musician with the most seniority to join the group was Steven Walker, an alumnus who still plays professionally. He now teaches applied percussion studies and conducts the percussion ensembles at University of North Georgia (UNG). Previously, Walker was an assistant band director in Cobb and Fulton Counties in metro Atlanta.

He was the first student for Lawless, the "number one—in fact, my only student when I arrived [in 1998]. I thought, here we go!" Walker was impressed by the Dr. Bobbie Bailey & Family Performance Center; it had not yet been built when he was a student at KSU.

Lawless said, "Everything is an instrument; if you hit, scrape, or ding something, they all sound great. I have a vision of individual students playing everything on campus. Then, for the ensemble concert, to have all those segments individually playing at the same time, then also playing live! It would be like 'how does KSU sound?'"

Lawless has a vision of his own: to create a new piece as vast and unique as both KSU campuses. His goal is to turn



John Lawless, director of percussion studies and senior lecturer with the Bailey School of Music, has performed, toured, and recorded with the Atlanta Symphony Orchestra while maintaining a thriving freelance career as a studio and pit percussionist. *Image by Brooke Marier.*

common things into music, including the poles between the Bailey Performance Center and the Wilson Annex, or even the handrail going down the steps. Graduating seniors have told Lawless they don't want to miss it, so he has reassured them that if it happens, he will invite them back for a cameo. "Let's play KSU! I want to turn this campus into music," he says. •



Robert Boone Jr. is a Grammy-nominated drummer/percussionist originally from Augusta, Georgia. Believing in giving back to the community, Boone has played in a plethora of venues including local nursing homes and elementary schools, but also has toured in Japan, Africa, New Zealand, Australia, and Europe.



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