



flourish



**Expanding the
Tradition of Excellence**

Bailey Performance Center and
All-Steinway School Announcement
Usher in New Era

Rooted in Liberté:

Salvaging a Culture Ravaged by Katrina

Unexpendable:

Why Arts Education is Essential for Children

from the heART

Realizing the Dream



Dean Meeks joyously exclaims "Hallelujah! We are finally here!" at the opening celebrations of the Bailey Performance Center.

Photo by Emily Lester

Over the years, I have slowly distilled my ideas about the secret of success to these three principles: planning, collaboration and improvisation. To be successful, you must take your hopes and dreams and lay these out into a plan. You must invite others to share the vision and to collaborate with you using their unique perspectives and talents. And, when things do not happen according to the plan, you must be able to effectively improvise.

I didn't recognize until recently that I had left out a step: execution. My dear friend, Dr. Bobbie Bailey, reminded me of this shortly after she made her \$1.75 million gift to name the university's new performance center. At the ribbon cutting ceremony for the Dr. Bobbie Bailey and Family Performance Center, I thanked her for this reminder. We can spend days and months and decades dreaming and planning together, but we will achieve nothing until we actually begin execution—the play must be produced, the score must be performed, the artwork must be installed, before it can be fully realized.

For many years, we had dreamed of building a great concert hall on this campus. Many people enrolled in that dream. With each passing year, the project became less of a fanciful desire and more of an essential need as the music department outgrew its existing facilities. Then, almost as if by miracle, the right plan and right people were all assembled together and we were able to begin execution. From that point, things moved very quickly and, although there were many, many opportunities for improvisation, the dream has at last been realized.

There are so many people to thank: our faithful donors, our friends in the community, the architects, builders, landscapers and acousticians, the KSU Foundation, the Board of Regents, the university's administrators, the faculty, staff, students and alumni. Thank you all for your unflagging support, for dreaming with us and working with us. I hope that every time you walk into the Bailey Performance Center you will take pride in it and realize that it could not have happened without you.

Joseph S. Meeks

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

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Bailey Steinway D Concert
Grand Piano on the stage of the
Concert Hall, Dr. Bobbie Bailey
& Family Performance Center.
Photo by Patrick Bowling.



Expanding the Tradition of Excellence:

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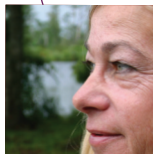
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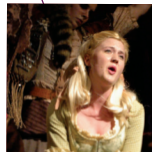
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A “Robber” Steals the Show

The Department of Music and the Department of Theatre and Performance Studies presented a spectacular co-production of “The Robber Bridegroom” in October. Audiences were delighted by the high production values and the extraordinary talent of the student performers, both onstage and in the orchestra pit.

(From left) Jeremy Ledbetter, Leanne Smith, Emma Greene, Judy Newman and Laura Hettinger. Photo by Jamie Bullins.

Lauren Tatum:

Actress, Dancer, Choreographer,
Singer and Storyteller (Whew!)

by Julie Senger



Photo by Jamie Bullins

There isn't much in the way of performing arts that senior Lauren Tatum can't do. As she prepares to graduate and launch her performance career, she is armed with the many acting, dancing, singing, storytelling and choreography credits she has accumulated while a student at Kennesaw State.

It's a wonder that she is able to fit everything into her schedule. Tatum says that she "tries to focus on one or two projects per semester." For example, she may choose to focus on dance and storytelling one semester and acting and choreography the next. This way she doesn't overextend herself and can remain really devoted to the project at hand. In Fall 2007, her primary focus was on choreographing a piece to take to competition in March 2008 at the American College Dance Festival.

There are many other impressive credits on Tatum's résumé. One of her theatre highlights is performing in "The Monkey King," a KSU production that was presented in China in 2005. As a member of the KSU Dance Company, she has performed at the American College Dance Festival; and as a choreographer, she has choreographed for the KSU production of "As You Like It," which received commendations from the American College Theater Festival. More recently, Tatum choreographed pieces for KSU's production of "42 Feet Off the Ground" and a storytelling production of "Beowulf," which was performed at the Fringe Storytelling Festival in Scotland. She has also received scholarships to New York's Broadway Dance Center, Los Angeles' Edge Dance Studio and was recognized as KSU's Outstanding Theatre & Performance Studies Student last year.

Tatum's outlook suits that of an artist. "I am a gray person," she says. "I don't believe anything is black or white." Tatum thinks that many different points-of-view can be derived from an artistic performance. She also believes that "constant questioning leads people to a better understanding of themselves and one another." Tatum likes to use performing arts as a medium to facilitate important conversations. This is why she enjoys projects that allow her to "put issues on a stage in an abstract way, and let people think critically about them." Tatum is also passionate about making sure that the arts are accessible to people all over the world and "not just a select few." With her broad range of performing arts abilities, Tatum has many different approaches she can take to reach potential audiences everywhere. ☺



Photo by Emily Lester

STUDENT SPOTLIGHT

in the Classroom

Challenging the Scripts of Life

by Lauren Highfill

You put on your costume, perform your script, embody your role. Not for a performance in a theater, but for the performance of your everyday life. Assistant Professor of Theatre & Performance Studies Hannah Harvey and her students in the performing culture class are taking the lens of performance theory “and turning it back on ourselves and society,” said Harvey.

To create this link between theory and the performances of life, Harvey asks students to recognize that “all humanity is essentially a performance.” Students have the opportunity to make these connections through several performance projects, which culminate in a mini performance ethnography. Students choose one person to interview over the semester and discover that individual’s unique story and that of “their wider community,” said Harvey. At the end of the course, the students perform a “world history of their interviewee that both critiques and honors them.”

One member of the class, RoseAnne Simpson, was intrigued by the idea of a performance ethnography. Before this class, Simpson knew she wanted to explore the cultural identity and roles of members of the military, but she didn’t know how to do that exactly. “This class has helped me define and develop my senior project, a performance ethnography.” Through this ethnography, Simpson wants to critically explore “the image of a soldier in and out of the military, and how their families and the public view them,” among other avenues of military life.

Simpson’s project is only one example of identities and roles that are explored, critiqued and performed by the class. Cultural performances, from examining an individual’s role in the family to exploring life beyond the tourist-beaten path, are continually analyzed and performed in class in relation to theory. Dru Jamieson said, “The performances in this class are always going to teach you something.”

Matt LaStar agrees that the performances enhance the learning experience. “Learning theory in a class like this is very different from how you learn about it in other areas,” said LaStar. “You’re able to truly absorb the theory through the practical application of the performance.”

Photo by Lauren Highfill



Students Kelly Greene, Renee Patillo and Dru Jamieson discuss an in-class performance.

Harvey’s goal for the course is for students “to gain a critical awareness of those social scripts that we perform.” She hopes that this recognition creates an opportunity “for students to make a different performance choice. For instance, if I recognize that women traditionally play the wife role in a certain way, I can make different performance choices. Maybe I can be a single mother or a working mother.” These examinations of the roles and identities of different cultures are planting the seeds for a future of progressive thinking and intercultural understanding. ↻

In the Classroom

CAMPUS

In the College

Ethnographic production brings coal mining "Out of the Dark"

In November, the Department of Theatre and Performance Studies presented "Out of the Dark," an original production based on Assistant Professor of Theatre and Performance Studies Hannah Blevins Harvey's ethnographic research in a coal mining community. Adapted and directed by Harvey, the multimedia performance unearthed the humorous, powerful and poignant stories of miners and their families.

Harvey interviewed more than 20 coal miners in the southwestern Virginia area before penning an earlier version of the play, which was produced at the University of North Carolina at Chapel Hill in 2005. Harvey then expanded her research by interviewing the wives of coal miners and incorporating their views into the new version for Kennesaw State.

"I want the audience to have a respect and understanding that every time you turn on a light, you're able to do it because there is someone digging in a hole," Harvey said. "But, these coal miners are struggling with their health and struggling to pay for their own lights."

Kenyan youth choir inspires students

A dozen campus units and seven off-campus partners worked together to host Shangilia Youth Choir at Kennesaw State for a week in November. The members of the choir are all students of the Shangilia Child Residence, which rescues orphans and street children in Nairobi, Kenya. In addition to basic education, healthcare and a healthy living environment, youth at the center receive an education focused around the performing arts.

During the residency, the choir participated in a performance panel discussion at 7 Stages Theatre in Atlanta, interactions with KSU classes, and a sold-out performance in the Dr. Bobbie Bailey and Family Performance Center.

"The week was a powerful fusion of educational programming and meaningful social interactions between KSU students and Kenyan visitors," said Associate Professor of Theatre Karen Robinson, who coordinated the event. "The joyful and charismatic presence of these resilient

children who have come from very difficult circumstances has made a lasting impression."

Students sing in master class with McNair

The day before her Oct. 20 Premiere Series concert at Kennesaw State, celebrated singer Sylvia McNair held a master class for six KSU students. McNair, a former Metropolitan Opera star who has performed on the greatest stages in the world, said that the KSU students were the best prepared students she had ever worked with. "The faculty at KSU must be incredible," she said, "because the students are remarkable."

McNair's class changed the perspectives of many of the students, including music education major Amy Hoelscher, who said, "She taught us that intonation and good diction make up 80 percent of what we do."

Nick Morrett, a musical theatre major, has participated in several master classes at KSU and found that McNair's class was unique in her use of the audience. "The members of the audience were asked to close their eyes and, as the performer sang, to raise their hand when they heard a word that they didn't understand," says Morrett. "I had never been to a class where the audience was asked to participate in that way, and I think it was really helpful."

Other students who participated in the master class were Michael Alcorn, Kayce Grogan-Wallace, Michael Speer and Joshua Reiff.

Public sculpture symposium hosted on campus

The KSU Museum & Galleries gathered several top sculptors for a symposium about public sculpture on Nov. 13. The featured artists included KSU Professor of Art Ayokunle Odeleye, who has won many competitive public art commissions across the country, and Charles Wright, whose work was featured in a solo exhibition, "A Measured Response," Oct. 11 through Dec. 6 in the Fine Arts Gallery at Kennesaw State.

"I create public art usually in response to something, September 11 for example, or to get a response or start a discourse," Wright said at the symposium. "But almost all public art goes beyond our original intentions."

Other members of the panel included Fulton County Arts Administrator Lisa Tuttle, public art conservator Jeffrey Loy and Ernesto Cuevas of Red Cielo. Assistant Professor of Art Dinah McClintock moderated. The symposium was partially funded by a grant from the National Endowment for the Arts.



(From left)

Kayce Grogan-Wallace, Nick Morrett, Joshua Reiff, Sylvia McNair, Michael Alcorn, Michael Speer and Amy Hoelscher

Photo by JoAnn Clark

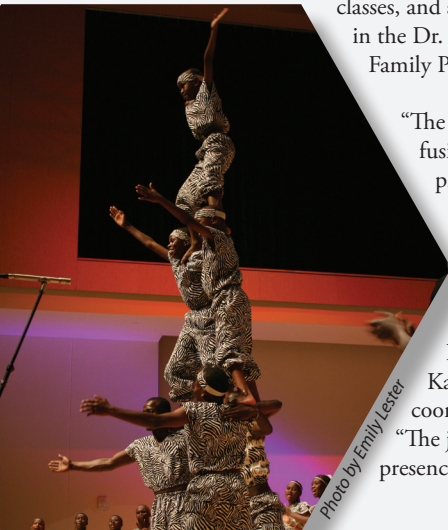


Photo by Emily Lester

Shangilia Youth Choir



Around the **W**orld

Performing in the land of “Beowulf”

by Lauren Highfill

The KSU Tellers performed their original adaptation of “Beowulf” (above and below) at the Edinburgh Fringe Festival in Scotland in August.



The site of KSU Tellers first international performance seemed almost a perfect match for the company’s adaptation of the epic poem “Beowulf.” Mirroring the old country of Scotland, the Tellers production of “Beowulf” in Edinburgh evolved from a traditional past into a thriving representation of its predecessor.

Director of the KSU Tellers Hannah Harvey created a base script for the 14-member company to work from and then gave the students creative freedom for the adaptation. All the members of the Tellers began working on this adaptation in January 2007. “This really was a collaborative piece,” said Harvey. “The great qualities of the original poem, like the alliteration and the imagery, were preserved, but this piece really was to be the students’ own telling.”

The variety of the Tellers’ talents played into the storytelling aspects of the adaptation. One member of the group is a puppeteer and another is a dancer in the KSU Dance Company. They were able to “experiment with storytelling through masks, puppetry and movement, utilizing the interests of the company members,” said Harvey.

After months of preparation, several members of the company, along with a percussionist from the music department and a technical director, traveled to the

Edinburgh Fringe Festival to perform. The festival featured more than 31,000 performances in 250 venues during three weeks. It would have been easy for the KSU Tellers to get lost in the crowd. Instead, they received a four-star review from the British Theatre Guide which said their “Beowulf” featured “an enthusiastic and energetic young cast [who were] literally flinging themselves into the story.”

Although accolades are always appreciated, the group’s performance in Scotland was not just about pleasing the audience. The process of creating such an adaptation and the experience of performance in a foreign country played a larger role. “There is joy in watching a piece of material develop from its conceptual stage into a solidified form of performance,” said Andrew Puckett, a member of the Tellers who traveled to Scotland, “especially in the location and atmosphere that bred the story of ‘Beowulf’ to begin with.”

Offstage, the students were also able to take part in the theatrical atmosphere of Scotland. “We went to see other shows and saw other techniques and approaches,” said Tellers member Phillip Justman. “I was doing what I really loved there—learning and working.” The Tellers have shown that doing what you love can breathe new life into an ancient epic. ☺



Photos by Jamie Bullins



Photo by Patrick Bowling

Matt Haffner: The visionary behind "Serial City"

by Julie Senger

Assistant Professor of Photography Matt Haffner was awarded this year's prestigious KSU Foundation Prize for an ambitious project titled "Serial City." This \$10,000 prize was awarded to Haffner by a committee of his professorial peers representing various academic disciplines at KSU, and it is open to projects from all academic subjects.

"Serial City" is a series of building-size photographic murals, which "examine the delicate play between ephemeral street art and commissioned murals." They were wheat-pasted onto the outsides of 13 different structures in downtown, urban Atlanta during the last week of September 2006, and Haffner began removing them the first week of November 2006.

Haffner insisted that the urban sites for the murals were on local people's "day-to-day travel routes rather than tourist routes." This is because he wanted to create a dialogue among the people who traveled these streets every day and may not be patrons of art galleries or have discussions about art. He hoped they'd suddenly notice the art and ask themselves questions like, "Has that always been there? If so, what else is out there that I'm missing?"

However, since most of these works were on the Atlanta structures for only four to six weeks, these same people might then wonder, "Where did that big picture go?" This is the nature of ephemeral art, or art that seemingly appears and disappears overnight. Haffner said graffiti, a popular urban form of street art, also disappears soon after it is discovered because many cities are constantly trying to "clean things up." This is the nature of the similarity between ephemeral street art and his "Serial City" mural photographs, which were commissioned by the Atlanta Celebrates Photography Festival in 2006.

In addition, Haffner also took black-and-white photos of the "Serial City" collection while they remained on the Atlanta

structures, thereby making the structure an extension of the mural. These photos were framed and displayed in the Museum of Contemporary Art of Georgia in January 2007 and also shown in conjunction with other Atlanta Celebrates Photography functions.

Haffner's underlying goal is to teach people how to really "see things" and create a dialogue about them; this is also one of the most important lessons he hopes to impart to his KSU photography students. He says, "teaching is about shifting perspective; making art is learning how to see." In fact, he admits that often photographers will photograph subjects to learn how to see them; because "a photograph can change a subject into something totally different." This is because the people who view the photo only have its contents to draw conclusions from; they often do not know the subject outside of the photo.

The subjects of Haffner's "Serial City" mural photographs were local models who exemplified the diverse ethnicities of Atlanta's urban neighborhoods. They were placed in poses that you might see ordinary people doing in a particular area of town, such as arguing, waiting or working. The images were shocking because of their multi-story size, yet they looked like they belonged there and may have always been there.

The "Serial City" project, Haffner says, shows people that "how we inhabit space says something about who we are." ↻



Matt Haffner's building-size photographs (right) offered an innovative take on urban art.

FACULTY SPOTLIGHT

Faculty & Staff

Michael Alexander (music) was featured in the article, "Symphony conductor brings harmony to Cobb fixer-upper," in the Aug. 23 issue of *The Atlanta Journal-Constitution*, highlighting the renovation work he and his wife, Allyson Fleck (music), have done on their home.

Freddie Ashley (theatre & performance studies) was profiled in an article, "I crave stability: So does Actor's Express, and Freddie Ashley hopes to provide it," in the Aug. 15 issue of *Creative Loafing*. Ashley is the artistic director at Actor's Express in Atlanta.

Sandra Bird (art education) received the higher education art education of the year award from the Georgia Art Education Association at the organization's conference in Augusta, Ga. in October; she is now eligible for the regional award. Also, Bird and her colleague, Jeanette Wachtman, an art teacher at Blackwell Elementary School, received a \$1,500 grant from Georgia Council for the Arts to develop a State Art Collection lesson, entitled "Ode to Beijing," which was subsequently published on the Georgia State Art Collection website.

Jamie Bullins (theatre & performance studies) is involved with several design projects in Atlanta. He served as scene and costume designer for "God's Man in Texas" at Georgia Ensemble Theatre, Sept. 6-23. He designed costumes for "The Last 5 Years" at Actor's Express, Oct. 25-Nov. 24 and "Ghastly Dreadfuls" at the Center for Puppetry Arts, Oct. 11-28. He is the scene designer for the 2008 productions of "Southern Comforts" at Theatrical Outfit, Feb. 6-17; "Great Expectations" at Georgia Ensemble Theatre, Feb. 21-March 9; and "The Song of the Dead" at Dad's Garage Theatre, June 5-July 6.

Charlotte Collins (visual arts), Edward Eanes (music) and Karen Robinson (theatre & performance studies) developed an Arts in Society class focused on the cultural heritage of New Orleans, as part of the KSU celebration of the Year of the Atlantic World. The course will be taught in Spring 2008.

John Culvahouse (music) adjudicated at high school band festivals in three states this fall: the Middle Tennessee state-level festival in Columbia, Tenn., Sept. 22; the Annual Traveller's Rest Invitational Contest in Nashville, Tenn., Sept. 29; the Virgil I. Grissom High School Band Exposition in Huntsville, Ala., Oct. 6; the Columbia Ridge View Tournament of Bands in Columbia, S.C., Oct. 13; and the Kentucky State Band Championship in Louisville, Ky., Oct. 20. Culvahouse also served as the keynote speaker for the Sprayberry High School Chapter of Tri-M Music Honor Society in Marietta on Oct. 11; he was inducted as an honorary lifetime member of Tri-M, which is sponsored by the National Association of Schools of Music.

Valerie Dibble (visual arts) was featured in the

juried invitational exhibition, "Elementals: Wood-Metal-Paper-Stone," at Blue Tower Gallery in Atlanta, Sept. 22-Oct. 19. She also serves on the advisory board of the Atlanta Printmakers Studio.

Edward Eanes (music) will teach history of opera and music appreciation during the second session of the 2008 University System of Georgia summer program in Montepulciano, Italy. He also performed as a core member of the Atlanta Opera Orchestra for the opera's premiere production, "Turandot," at the Cobb Energy Performing Arts Center, Sept. 29-Oct. 7. Eanes presented a paper, "Increasing Departmental Ownership of the Music Appreciation Course" at the national meeting of the National Association of Schools of Music in Salt Lake City in November.

Barbara Hammond (music education) directed a fall retreat, "Sacred Sound and Healing," Sept. 28-30 at the Benedictine Conference Center in Cullman, Ala. The retreat featured drumming, musical imagery, folk dancing and accompanied ancient wisdom stories.

Brad Herring (dean's office) is writing an as-yet-untitled book about media integration in modern day houses of worship which will be released in 2009. He led a seminar, "Developing a Worship Manager," at LDI, the nation's largest lighting conference, in Orlando in November. He is also scheduled to speak at InfoCOM in 2008.

Linda Hightower (visual arts) will adjudicate the Rome Art Coterie's 6th Annual National Juried Exhibition, which runs March 31 to May 2 in Rome, Ga.

Carole Maugé-Lewis (visual arts) was selected as one of three designers to redesign something currently in the marketplace for the "Design Makeover" column in the magazine, "LAYERS: The How-To Magazine for Everything Adobe," which is published by Adobe's KW Media Group. Her work was published in the July/August issue.

Joseph Meeks (music/dean's office) performed a recital for the Marietta Music Club on Nov. 18. He was also quoted in the article,

Ayokunle Odeleye (visual arts) recently completed a 16-foot metal sculpture for a memorial park in Spring Valley, N.Y. The \$92,000 sculpture, which featured two human figures facing each other was part of a competitive commission. It was dedicated in October. The sculpture was covered in several newspapers and websites, including *The (White Plains, N.Y.) Journal News* and *Lower Hudson Online*. Odeleye's work as a public artist was highlighted in the article, "Shaped by Community Spirit," in the Aug. 14 edition of *The Atlanta Journal-Constitution*. He was also featured on a panel about public art at Kennesaw State on Nov. 13.

Ivan Pulinkala (dance) choreographed a new work, entitled "Hyperspace," for the Atlanta Ballet. The piece premiered on Oct. 6 and will be

included in the company's repertoire throughout the 2007-2008 season.

Daniel Sachs (visual arts) was featured in a group show, "Message Transmission Choice," at the Heaven Blue Rose Contemporary Gallery in Roswell, Ga., Sept. 15-Oct. 19.

Robert Sherer (visual arts) was featured in a two-man exhibition at the Lyman-Eyer Gallery in Provincetown, Mass. with alumnus William Cash (visual arts, 2006), Aug. 17-30. The exhibition, Sherer's work in particular, was reviewed in several newspapers, magazines, blogs and websites, including *Queerty*, *Can't Here You Over the Sound of How Awesome I Am*, *GLBTQ.com*, "Arts Advocacy Group, Arkansas Gay History, No Control, Planet Homo, Provincetown Magazine" and *In Newsweekly*. Sherer's piece, "American Martyrdom," was accepted for the 2007 Florence Biennale Internazionale dell'Arte Contemporanea in Italy, Dec. 1-9.

Russell Young (music) directed a joint performance of "At the Statue of Venus" and "Dido and Aeneas" for Capitol City Opera in September.

Students

Morgan Booker (visual arts) won first place in the photography—digitally altered category of the 2007 national Gutenberg Awards. Fellow visual arts students Adam Dunlap and Almenia Candis won second and third respectively in the same category.

Alex Gibbs, Rachel Jennings, Emily Lester, Lacey McKelvey, Veronica Pesantes, Patricia Quilichini, Heather Rosenberg, Ansley Sproull, Heather Thomas and Erin Potts (all visual arts) were featured in the juried invitational exhibition, "Elementals: Wood-Metal-Paper-Stone," at Blue Tower Gallery in Atlanta, Sept. 22-Oct. 19.

Heather Rosenberg (visual arts) received best in show from Georgia Artists with Disabilities for "Notre Dame," a mixed media screenprint. The exhibition was shown at Georgia Power Company in September and will tour to various sites in Georgia through 2008.

Erik Teague (theatre & performance studies) was featured in a full-page announcement of the American College Theatre Festival winners in the November issue of "American Theatre." Teague won the national costume design award for his work on the 2006 KSU production of "Urinetown."

Other

The KSU Tellers received an excellent review from the *British Theatre Guide* for their production, "Beowulf," at the Edinburgh Fringe Festival in August.



UNEXPENDABLE:

Why Arts Education is Essential for Children

Photo by Stacie Barrow

by Lauren Highfill

A beautiful bronze statue reflects the sunlight outside the entrance of Still Elementary in Powder Springs. This sculpture isn't of the president or an important Georgian; it's a depiction of two young children, sitting close together on a

bench, both of their heads bent over a book. Resulting from seven teachers' desire to have public art on campus, the statue aptly represents the importance of arts education today. After years of legislation, many people involved in the school system are now realizing that the arts serve a greater purpose for students beyond what they can learn in traditional classroom settings.

Barbara Hammond, program coordinator for music education at Kennesaw State University and former faculty fellow in

live our lives compartmentally, so we want children to appreciate the entire spectrum of education."

After the No Child Left Behind Act of 2001, many schools reduced their arts programs, but "educators and administrators are beginning to realize that good arts education programs strengthen literacy across the curriculum and increase test scores," said Hammond.

Today, arts education is thriving in the

"We, as arts educators, are also reading teachers, math

character education at the Siegel Institute for Leadership, Ethics and Character, understands the role that arts play in a child's education. "Studying music has astounding effects and amplifies a child's learning ability in reading and other areas," said Hammond. In addition to complementing children's learning, education in the arts broadens students' understanding of the world. "We don't

Cobb County School District, as seen at Still Elementary where connections between the different learning areas are encouraged. "We connect our art and music projects with what the kids are learning in their English or social studies classrooms," said Lynn Duhn, art education specialist at Still. "For example, we're studying Native American art by creating bravery beads. The students will come into the class and say, 'Hey, we're



A tapestry of arts and education: *One successful program teaches children about other cultures*

A group of elementary school students in Kennesaw work busily at their desks, decorating and cutting out shadow puppets inspired by a culture half a world away. Karagoz puppet theatre, which has existed in Turkey since the Ottoman Empire, is the muse for these young students. Turkish art projects like puppet theatre are being used as an instrument of interdisciplinary studies to educate students in local schools about different countries and cultures. Kennesaw State Associate Professor of Art Education Sandra Bird and her arts education students have been

doing projects like these since 2000 with Big Shanty Elementary, and this year, Blackwell Elementary.

Bird's work with Big Shanty Elementary began as part of a research project that was completed in 2006 called "At the Crossroads: Scholarship of Integration in the Elementary Classroom." Bird received an \$8,000 grant from KSU to fund the project, including a trip to Turkey. The students' creation of Turkish shadow puppets developed from this project. Activities like these



Photo by Cheryl Anderson Brown

learning about Native Americans in social studies!” This type of faculty collaboration gives students the opportunity to connect more deeply to the topics of the curriculum.

The merging of art and traditional classroom learning is something that “we as arts educators have to be more vocal about,” said Duhn. “It’s a challenge for arts educators to change people’s perceptions of what arts education is,” said Terri Talley, music education specialist at Still. “Some people think that the kids are just coming to my room to sing; but really we, as arts educators, are also reading teachers, math teachers, English teachers, all rolled into one.”

In both Talley’s and Duhn’s classes, students have the opportunity to write and respond to artistic works. Fifth-graders in Talley’s music class are asked to write critiques of each other’s musical compositions. “They take the task very seriously and their comments are very constructive,” said Talley. “It’s things like that that support the whole education of a child.”

teachers, English teachers, all rolled into one.”

Duhn has had similar teaching experiences in the art classroom. When students were creating the Native American art, student-teacher and KSU art education major Carolyn Stoddard asked them to write about a time of bravery in their own lives.

“This allows students to engage with the topic on a number of levels,” said Duhn.

Principal Gloria Navarro at Still Elementary believes this unifying characteristic of arts education is why legislators need to continue to reprioritize arts in the curriculum. “Legislators need to understand that experiencing the arts supports students’ learning so much more powerfully than watching a video or reading a book,” said Navarro. “So much of it is about making the arts real to the students.”

Part of this realization occurs when students are actively engaged in learning, and most children in suburban areas like Cobb County are able to experience the arts in this way. But, a pressing problem is underprivileged children’s access to the arts. Chairman of the National Endowment of the Arts Dana Gioia highlighted this situation during a speech at Stanford University in 2007. Over the years, “art became an expendable luxury, and 50 million students have paid the price,” said Gioia. “Today, a child’s access to arts education is largely a function of his or her parents’ income.”

Hammond has seen the relevance of Gioia’s statement. “Often, if a child has an incomplete arts program in their school, the only recourse a parent has is to give the child private instrument lessons or get them involved in a local choir or hand bell group,” she said, “and of course that’s not equal access to the arts.”

To address this issue, many communities have developed programs that serve underprivileged children. “There’s a community outreach program in Atlanta that collects donated instruments to benefit inner-city schoolchildren,” says Hammond. “There are programs out there, but they are small in scope.”

KSU art education major Carolyn Stoddard (right) helps students make the connection between art projects and the lessons they learn in other subjects.

Sandra Bird, associate professor of art education at Kennesaw State, believes “art teachers are providing a solid foundation for students’ education in the arts. This is largely due to the increasing number of principals who are ensuring that the standards of all subjects are being attended to.”

Navarro is definitely one of those principals who is foraging a place for arts in education. Her drive and the passion of the faculty and surrounding community are what brought that bronze sculpture to Still. Still’s teachers proposed the project as part of their master’s thesis at Lesley University. As a fundraiser for the statue, student artwork was framed and sold. “When the students saw their artwork displayed like that, it really kicked up their pride in themselves,” said Duhn.

Still Elementary is a stellar example of the state of arts education in public schools, but we can’t forget that, according to Talley, “we’re extremely fortunate and a lot of schools and students don’t have as many opportunities to experience the arts.”

Photo by Lauren Highfill



can allow students in diverse classrooms to feel appreciated. Bird has had Turkish students in elementary school classrooms “who become empowered by the discussion of Muslim culture and artistry,” she said. “They are able to become experts in the class.”

While educating students about non-Western art is important to Bird’s professional goal, she, as an arts educator, also believes that art education should play a role equal to that of other subjects. “True development in the arts requires more dedication and practice than can be offered in 45 minutes of art per week,” said Bird. But at least students are exposed

to art more often and to a greater degree because of the recent attention many principals have given to standardize all subjects, Bird believes.

This recent focus on art as an essential part of education by many school administrators is sure to have a positive effect on students like those constructing their Turkish shadow puppets. Bird believes that students can benefit most from “true interdisciplinary studies” when all the branches of learning, from English to art, are involved.

Expanding the Tradition of Excellence

BAILEY PERFORMANCE CENTER AND ALL-STEINWAY ANNOUNCEMENT USHER IN NEW ERA

Few names resonate quality like the name Steinway. It is an icon in the music world; the epitome of excellence. With the opening of the much-anticipated performance center, Kennesaw State University hopes to add another such name to that short list: Bailey.

Thanks to a \$1.75 million gift from longtime KSU benefactor and trustee Dr. Bobbie Bailey, the new \$9 million building was officially named the Dr. Bobbie Bailey and Family Performance Center during a gala event on Oct. 6. Bailey's initial gift included the naming of the building, the naming of the building's atrium in honor of family friend and arts supporter Anna F. Henriquez and the purchase of a new Steinway D concert grand piano, dedicated to the memory of her mother, Mary Elizabeth Bailey.

All of these gifts help to advance Kennesaw State's commitment of excellence in the study of music, but Bailey came to the event with one more present up her jacket sleeve that evening.

"After my visit to Steinway & Sons in New York City [to select the Steinway D]," she told the audience, "I learned the importance of the university's music department having Steinway accreditation. I was so inspired by their presentation, I am making the commitment to purchase the pianos necessary to make KSU an All-Steinway School of Music."

The crowd roared approval as KSU President Daniel S. Papp and College of the Arts Dean Joseph Meeks laughed with joy. This latest gift includes

26 new pianos, bringing the grand total of Bailey's contribution to more than \$2 million, the largest gift the College of the Arts has ever received.

Dean Meeks was overwhelmed. "This is absolutely a dream realized," he said. "This hall and the designation as an All-Steinway School will help make Kennesaw State one of the premier music schools in the Southeast."

Music at Kennesaw State has always been committed to excellence. It was the first arts program at the university to receive national accreditation in 1985 and it has experienced explosive growth in the last several years, with more than 70 percent increase in enrollment since 2000.

(Continued on p. 14.)



Photo by Jim Bolt

Photos:

Left KSU President Daniel S. Papp joins the crowd in a standing ovation.

Above right The KSU Chorale and KSU Orchestra perform.

Below right (from left) Dean Joseph Meeks, Dr. Bobbie Bailey, President Daniel S. Papp and Byron Brown of Steinway & Sons celebrate the All-Steinway School Announcement.

by Cheryl Anderson Brown



Dr. Bobbie Bailey and Family
PERFORMANCE CENTER

Opening Celebration



OCTOBER 6, 2007

Photo by Jim Bolt

Dr. Bobbie Bailey & Family Performance Center

FACTS

Cost: \$9 million (public and private funding)
Architect: Stevens & Wilkinson Stang & Newdow
Construction Contractor: The Facility Group
Facilities in the Bailey Center:

Concert Hall: 630 seats, acoustics by Acoustic Dimensions

Don Russell Clayton Gallery: 1,800 square feet, home of the Athos Menaboni Art Collection, sponsored by a \$1 million grant from the Robert W. Woodruff Foundation, named for KSU alumnus who donated the Menaboni Collection

Erik and Gwendolyn Brooker Rehearsal Hall: 3,600 square feet, used for large ensemble rehearsals

Anna F. Henriquez Atrium: home of the Ruth Zuckerman Art Collection

Music Ensembles Housed in the Center:

KSU Ensembles: Symphony Orchestra, two Wind Ensembles, Chamber Singers, Chorale, Opera Theater Company, two Jazz Ensembles, Faculty String Trio, Faculty Chamber Players, and several student chamber ensembles

Resident Ensembles:

Atlanta Symphony Brass Quintet
Atlanta Percussion Trio
Georgia Youth Symphony Orchestra

Photo by Shea Trenbeath

Name a seat in the Bailey Performance Center

Naming a seat in the new concert hall in the Bailey Performance Center is a great way to honor someone special and show support of music scholarships and programs. A contribution of \$1,000 permanently identifies your commitment to the music program at KSU.

For more information about naming a seat, click the "donors & sponsors" link at www.kennesaw.edu/arts or call 770-499-3129.



Photo by Jim Bolt





Photo by
Emily Lester

The department now houses more than a dozen performance ensembles, including a symphony orchestra, two jazz ensembles and an opera theatre company. Half of the instrumental faculty are members of the Atlanta Symphony Orchestra, a quarter perform with the Atlanta Opera orchestra and two are with the Cobb Symphony Orchestra.

With the All-Steinway designation, KSU joins the ranks of top-tier institutions of music, including The Juilliard School and Yale School of Music. KSU is only the third university in Georgia to be recognized as an All-Steinway, along with the University of Georgia and Spelman College.

As part of the Bailey Center opening celebration, the Department of Music demonstrated its quality with a stellar performance designed to showcase the outstanding acoustical design of the concert hall and the myriad talents of the department's faculty and students. Guests were wowed by a fast-paced and dramatic collage of performances from African drumming to classical violin. From a piano etude to a jazz combo with attitude. From opera arias to Broadway music. All culminating in a joint performance of the Kyrie from Haydn's "Lord Nelson Mass" by the KSU Orchestra and Chamber Singers.

"I cannot think of an evening that I have ever enjoyed more," said KSU education alumnus Don Russell Clayton, who donated the Athos Menaboni art collection that now resides in the Don Russell Clayton Gallery in the Bailey Performance Center.

Clayton's excitement was echoed by everyone present that evening and reflected on their faces as they hugged and kissed good-bye.

None were more enthusiastic than the students who will benefit from learning with Steinway pianos in the Dr. Bobbie Bailey and Family Performance Center.

"This space is magical," said Peter Witte, chair of the music department. "Dr. Bailey's benevolence is an affirmation of our work together. First a performance center, now a Steinway program. Imagine what the future holds." 🍷

For a complete description of the opening celebration for the Dr. Bobbie Bailey and Family Performance Center, click the Flourish link at www.kennesaw.edu/arts.



Photo by Jim Bolt

Dr. Bobbie Bailey

A WOMAN OF MANY TALENTS

by Cheryl Anderson Brown



“She’s so funny.” People said it after KSU Trustee Bobbie Bailey spoke at the ribbon cutting ceremony for the Dr. Bobbie Bailey & Family Performance Center. They said it again, after she spoke at the building’s grand opening concert. “She’s so funny,” they said with wonder, as if one shouldn’t expect a \$1.75 million donor to have a sense of humor.

Maybe Bailey doesn’t fit the preconceived notion of what a high-dollar benefactor should be, but she never was one to fit into a mold. When she was a child, girls weren’t supposed to monkey around with car engines. When she was a young adult, women weren’t supposed to be refrigeration mechanics. They weren’t supposed to own and operate remanufacturing companies. They weren’t supposed to be record producers either or design equipment to retrieve P-38 airplanes from under 275 feet of ice.

That didn’t stop Bobbie Bailey.

Often referred to as Dr. Bailey because of the honorary doctorate she received from Kennesaw State University in 1998, she grew up in the hardscrabble world of the Great Depression-era South. The third of eight children, she moved with her family to Atlanta at age 10. Already living on the brink of poverty, the family was nearly devastated when her father was injured working on a New Deal construction project, but they survived thanks to hard work and the kindness of others. As a teenager, Bailey helped her older brother, an auto mechanic who made his own tools, until she answered an ad that said, “Refrigeration work, essential.” Instead of returning to the homeplace after World War II, as most women did, she continued her work. In 1948, she began a joint venture, the Our-Way Machine Shop, with one of her former employers. In 1952, she became the company’s CEO and, in 2001, she sold the air conditioning and refrigeration remanufacturing company to Carrier Corporation.

Bailey has always loved music. She started two record labels, RX-Melody and Southernaire, producing records for such notables as The Platters. She currently is involved in a joint venture, Oryx Music Publishers, with Joel Katz. She became a member of the National Academy of Recording Arts and Sciences in 1972 and, earlier this year, was inducted into the Georgia Music Hall of Fame.

Inspired by her family and the generosity of others, Bailey also has devoted her life to philanthropy, supporting women’s athletics (because she remembers a day when girls weren’t supposed to play sports), health care, education and the arts. Her generosity can be seen in named gifts at Kennesaw State, Georgia State University and at DeKalb Medical Center.

Most of her gifts though are given quietly, often anonymously, to people that she hears about from others or sees on the news—people, who like her family once, need a little help. And that’s what she prefers. “I like to give my support and get out of the way,” she says.

Maybe that doesn’t fit the preconception of a big donor either, but that doesn’t bother Dr. Bobbie Bailey. ☺



Photo by Shea Trenbeath



Photo by Emily Lester



ROOTED IN LIBERTE

Salvaging a Culture Ravaged by Katrina

by Julie Senger

"Please join me as I paddle you up the bayou for a glimpse of life in Bonfouca. Be quiet a moment, look around, breathe the clean, moist air, and take a moment to listen to the bullfrogs croak and the insects build to a crescendo. Everywhere we look is another story or another perfect photo shot, so relax and get comfortable."

In this passage from the introduction of Associate Professor of Art Charlotte Collins' book "Rooted in Liberté," Collins describes her hometown, which is about 40 miles outside of New Orleans and situated on Liberty Bayou. Collins penned the book as she sat beneath ancient trees "laced with Spanish moss," watching the sun glint off the bayou. Though there was a breathtaking view before her, what lay directly behind Collins was the devastating destruction of Hurricane Katrina, including the remains of her beloved community of Bonfouca.

Collins' initial reaction to the storm damage was "utter shock." Her parents' historic 1700s home and most of the other homes in the diverse community were devastated. "The place looked like a bunch of toothpicks," she recalls.

As Collins and her neighbors began to sift through the debris to salvage what they could, they came across historical documents that would crumble in their hands as they attempted to extract them. Since most of the resources and donations were being focused on New

Orleans, Collins knew that something had to be done to salvage the history that was literally slipping through her hands. This is why she decided to begin the Rooted in Liberté project.

The Rooted in Liberté project is an idea that Collins had to use art to "bring attention and, hopefully, resources to Bonfouca." The project includes the creation of a one-of-a-kind artist's book, a published book and a website documenting the history and culture of the area. To complete the project, she has enlisted the help of several faculty members and students in the KSU College of the Arts, as people can't help but be persuaded by Collins who, while tiny in stature, is huge on passion for helping the people and preserving the history of her hometown. Art students Carol Craig, Emily Lester and April Petty are assisting in the construction of all three parts of the project. Associate Professor of Art Carole Maugé-Lewis is collaborating with Collins on the graphic design and layout of her published book, as well as designing the web content for the project's website, www.rootedinliberte.com, which is currently under construction. Assistant Professor of Art Natasha Lovelace Habers is working with Collins on the artist's book, which consists of three layers. Each layer will symbolically take you deeper and deeper into the history of Bonfouca, getting to the "root" of the community.

Photos:

Above left The oldest tree on Liberty Bayou still stands, but hundreds of younger trees died after Katrina.

Above center Two years later, Tyler still can't move into the house built by his great-great-great grandfather.

Below KSU Prof. Charlotte Collins looks over Liberty Bayou outside of her childhood home.

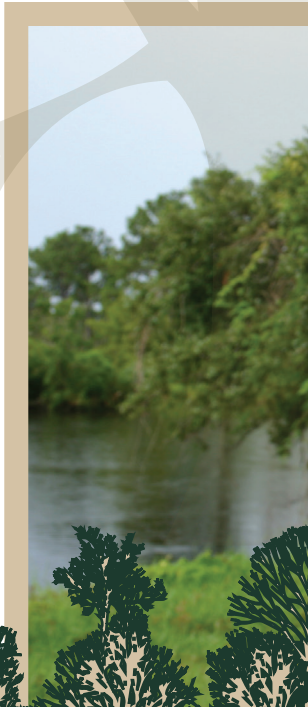




Photo by Emily Lester

(From left) KSU students April Petty and Carol Craig and Prof. Carole Maugé-Lewis are helping Collins create an artist's book, a published book and a website about Liberty Bayou.

The first layer of the artist's book is a French door format which opens to reveal several quotes and scenes from the Bonfouca area. The second layer is called a flag book, which will consist of pictures of the people from the community of Bonfouca, who represent a huge melting pot of Native American, European, African, Caribbean, American and Creole descendants. The third layer is an audio component, which will contain some of the recorded interviews that Collins conducted with the people in Bonfouca about the history of their families there.

The project is funded by a grant Collins received from the KSU Center for Excellence in Teaching and Learning and the support that she received from faculty following Katrina. Also, Student Assistance for Leadership in Teaching has given Collins a grant to utilize a student to help with editing and other technological aspects of the project.

"So many faculty assisted me, doing everything from donating goods and finances, to covering my classes so that I could go down and help the community, to actually coming down to Bonfouca to help the community themselves," she says with appreciation.

The collaboration is extending into Spring Semester 2008, when Karen Robinson of the Department of Theatre and Performance Studies, Edward Eanes of the Department of Music, David Thompson of the Department of University Studies, Habers and Collins will teach several sections of the core curriculum course Arts in Society, focusing on the art, music, theatre and cultural history of the New Orleans area as part of the KSU celebration of "The Year of the Atlantic World." Collins hopes to expand the course by offering a service-learning trip to Bonfouca.

Collins says that Bonfouca's biggest need is "to know people care and that they haven't been forgotten. Though there has been progress in the last two years, it has been patchy in the area."

Some residents are further along in their reconstruction than others. Collins says one might see everything from families who have completely rebuilt their homes to families who are still living in government trailers. Collins' parents have been fortunate enough to move back into their historic home, the oldest one in the parish, though it still needs many repairs. Shortly after Katrina, Collins' mother "worked and worked to repair the dining room so that we could have Christmas in there. We managed to move the table and the rest of the furniture in on Christmas Eve; there was still dirt around some of the baseboards and legs of the furniture. But we had Christmas in that dining room."

It was a joyful moment after weeks of heartache. Collins hopes the Rooted in Liberté project will bring more moments like that to the families of her hometown.

In addition to raising awareness, the project's website will also allow people to donate money or volunteer time to assist the community. In the beginning, Collins wondered to herself, "how do you keep going when your heart has been broken?" After some time, she has been able to answer that for herself in two simple words, "helping others."

Plus, those who actually travel to Bonfouca can also enjoy the natural beauty and wonder of the meandering bayou. ☺

If you wish to volunteer or donate money to support the community of Bonfouca, e-mail Charlotte Collins at rootedinliberte@yahoo.com for details on how you can help.



Photos by Robert Brown

Robert McTyre

Making the most of a second life

by Cheryl Anderson Brown

Robert McTyre (music, 1995) learned to sing before he could speak. He grew up in the Atlanta suburb of Brookhaven singing in musicals in church and in school, but when it came time for college, he decided to be a doctor.

He completed a pre-med degree at Georgia State University. Then, a doctor changed his life forever with one word. Cancer.

"It was a powerful life experience," McTyre says. He survived the illness, but it changed his priorities. "I said, 'I'm alive—go out and do something with the rest of your life!'"

Music was an easy choice. "Music touches an inner part of me that feels so good. It's like an addiction," he laughs, "but it's legal!"

He enrolled at Kennesaw State, studying voice with Wayne Gibson and then with Oral Moses. McTyre tutored others in music theory and selected "odd literature because he could," Moses recalls. "He was very, very brainy, but he also has a crazy sense of humor—he would have been a hoot as a doctor!"

Instead, McTyre found another career where he could help people: teaching. After graduating from KSU, he returned to Georgia State for a master's in music and then went to the University of Mississippi for a doctor of music arts degree. He taught voice lessons and taught at small colleges while continuing his own studies. Then, he found a new home at Middle Georgia College four years ago. He teaches voice and musical theatre at the school, which offers associate degrees in music and drama.

"I enjoy teaching at Middle Georgia," he says. "Most of the students come from the surrounding area and many of them have had little exposure to different types of music. I get to share those new experiences with them."

Then, he encourages them to transfer to four-year programs elsewhere, including Kennesaw State. One of McTyre's protégés, Kristen Hanson, has just completed her first semester at KSU.

"I was planning to go to another college," she says, "but I put my faith in him and he was right."

As much as Hanson says she is benefiting from her KSU coursework in theatre and performance studies, she remains very loyal to McTyre. "He would do or say the weirdest things that would bring out my voice in ways that I didn't think it could be. Even if I become famous, I will always go back to him."

And that may be the best testimony for what Robert McTyre decided to do with the rest of his life. ☺

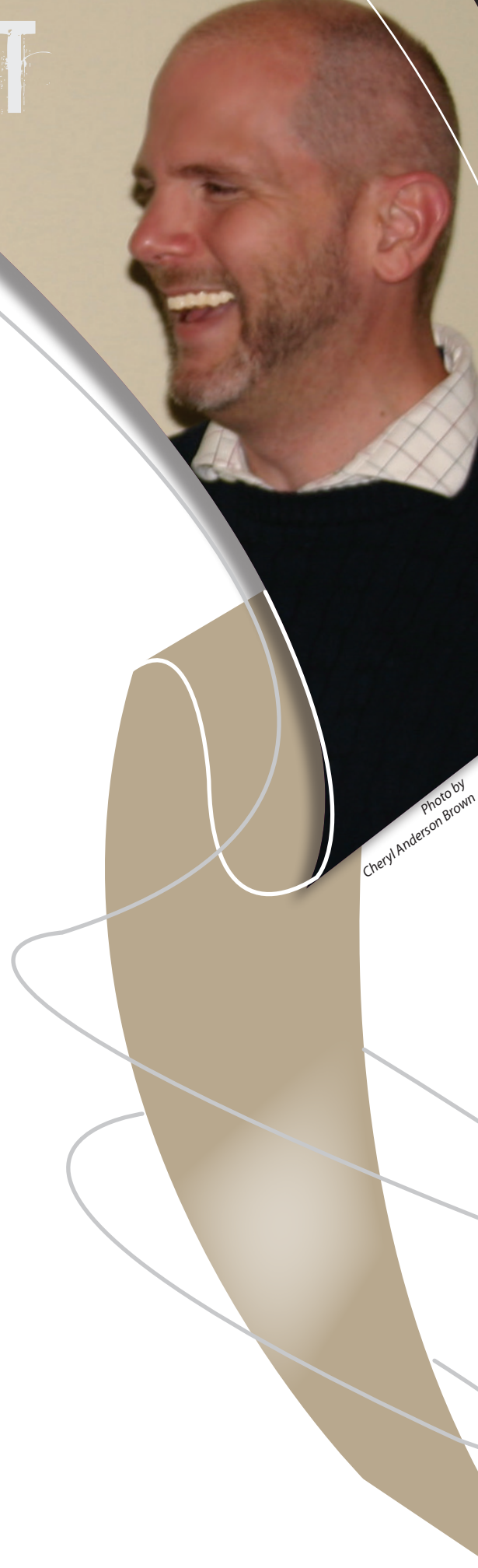


Photo by
Cheryl Anderson Brown

BACK TO CAMPUS



Robert Henry: *Helping KSU raise \$75 million*

by Cheryl Anderson Brown

When Kennesaw State University was looking for “star” alumni to highlight in its recently launched \$75 million comprehensive fundraising campaign, they considered several College of the Arts alumni along with graduates from other colleges. The choice of piano performance alumnus Robert Henry, however, seemed perfect—an international award-winning pianist who will receive a doctoral degree from an esteemed school (University of Maryland) in Spring 2008 and who also teaches as a guest artist at both KSU and Georgia State University.

So, the KSU Foundation invited Henry to come to campus for an on-camera interview and asked him to play the piano in the Concert Hall of the Dr. Bobbie Bailey & Family Performance Center, which had not yet opened. He played a little Liszt and spoke from the heart about how KSU had impacted his life. “Kennesaw was a great foundation for me,” he said. “I wanted a conservatory experience close to home and I was able to achieve that.”

Henry’s interview and performance came out so well, that they decided to start and close the six-minute video with him. Then, when Arts Dean Joseph Meeks saw a rough cut of the tape, he was so moved by Henry that he invited him to perform at the grand opening celebrations for the Bailey Performance Center on Oct. 6. Meeks even convinced the Foundation to let the College of the Arts premiere the video at the opening, two weeks before it was scheduled to be released.

“It was perfect,” Meeks said. “We began with that video and it really set the tone for the entire evening. People were really impressed with the artistic quality of the performances, including Robert’s.”

Indeed, Henry’s unscripted words at the end of the video encapsulate the energy and excitement of the campaign. “This place is getting ready to explode,” he said with a grin, “and we can’t wait for that to happen.”

When the video made its official premiere at the annual meeting of the Board of Trustees, Henry was there to play piano for them as well. “Robert Henry is a great example of the spirit and excellence of our alumni,” KSU Vice President for Advancement Wesley Wicker said. “His words and his talent will definitely motivate people to support Kennesaw State.”

For more information about the university’s “New Faces of Kennesaw State” campaign or to make a contribution, visit www.kennesaw.edu/giving.

WINTER 2007-08

Photo by Emily Lester

Back to Campus

COMMUNITY

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

Kristy Larsen Alcala (art, 2001) has an online studio located at www.klastudios.com. Her pottery is currently available at Cobblestone Shoppe in Rome, Ga., and at Raiford Gallery and Sabra Gallery, both in Atlanta.

Kharis Belgrave (music education, 2004) performed "Una voce poco fa" from "Il Barbiere di Siviglia" on the KSU Opera Gala 2007 program on Nov. 17 in the Bailey Performance Center. **Katherine Uhle (music performance, 2007)** sang "Quando m'en vo" from "La Bohème" on the same program.

Kharis Belgrave (music education, 2004), Courtney Loner (music, 1998), Erreka Reed (music performance, 2006) and Kim Rollbuhler (music performance, 2001) performed in the Capitol City Opera production of "Dido & Aeneas" at the Cognant Center at Oglethorpe University in Atlanta, Sept. 14-16. **Jason White (theatre and performance studies, 2007)** was the stage manager.

Cristina Castaldi (music performance, 1990) holds a master of music in vocal performance from the New England Conservatory of Music. She is active as operatic soprano. She performed an Italian classical music concert with the Yonkers Concert Band on Oct. 14 in Yonkers, N.Y.

David Chapman (music performance, 2001) and Loren Black Chapman (music, 2003) welcomed their first child, Anthony Douglas, on May 14, shortly before moving to St. Louis, Mo., where David has started doctoral studies in musicology and music theory at Washington University.



Florence Beddingfield passed away on Nov. 9 after a sudden illness. She is survived by three children and four grandchildren. Tributes to her may be sent to the memorial scholarship fund her family has established in the KSU Department of Visual Arts. For more information, call 770-499-3129.

Virginia Dauth (art, 1994) presented a landscape painting demonstration for the Southern Arts Federation in Kings Mountain, N.C. on Sept. 4. She also offered a two-day pastel workshop at the Kings Mountain Art Center in Kings Mountain, N.C. She also taught a landscape painting class for the Southern Arts Society in Charlotte, N.C. in September.

Ben Goldman (art, 2006) and Samuel Parker (visual arts, 2004) participated in a two-person show, "Boardom: Exploring Modern Topics Through Objects of Play—An Exhibition of Paintings Done on Game Boards," June 16-July 15 at Beep Beep Gallery in Atlanta. The show was reviewed by Jerry Cullum in the Atlanta Journal-Constitution. Goldman, Parker and **Jessica Blinkhorn (visual arts, 2005)** have all been accepted in the master of fine arts painting program at Georgia State University.

Ariel Gratch (theatre and performance studies, 2003) is working on a master of arts degree in communication studies at the University of North Carolina at Chapel Hill. Inspired by his work on the Bell Witch legends when he was at Kennesaw State, he created his own adaptation, "The Bell Witch: A Haunting Tale of Love and Abuse," which was performed at Chapel Hill, Oct. 25-30. The show received a laudatory preview in the Oct. 24 issue of the Raleigh-Durham Independent Weekly.

C. Bailey Jackson (art) participated in the "Art 'Til Dark" exhibition at the Winder Binder Folk Art Gallery in Chattanooga, Tenn. on July 7.

Ben Rice (music education, 2007) is the music teacher at Hasty Elementary School in Canton, Ga.

Lisa Mathis Reichman (art, 2004) completed a master of arts degree in advertising

In Memoriam: Florence Beddingfield (art, 1989)

Florence Beddingfield wasn't the typical college graduate: she was in her seventies. A life-long humanitarian, she decided to return to her love of art after retiring from a career in community service. Having founded the Cobb County Family Resource Center, she also helped establish the Cobb County Battered Women's Shelter, Shelter for Abused Children and the Cobb County Thanksgiving and Christmas, and served on the boards for the Marietta Housing Authority, the Atlanta Housing Authority and the Atlanta Regional Commission. At Kennesaw State, she indulged in her love of painting and sculpting, which she continued through the rest of her life. Beddingfield also danced competitively into the 1990s.

Kennesaw Artists Network launches new projects

The Kennesaw Artists Network was formally accepted as an affiliate organization of the KSU Alumni Association in October 2007. The group is launching two new projects in Spring 2008: an alumni-mentorship program to partner working artists with current students and an artist entrepreneurship seminar to help working artists better understand the business aspects of their work. KAN will hold its first leadership elections in April 2008.

If you want to find out more about KAN, visit online at www.kennesaw.edu/arts/KAN or call 770-499-3214. Membership is free; participation is priceless.

design from Savannah College of Art and Design in Atlanta. She is a freelance art director for the advertising agency, Grey Worldwide Atlanta, working on accounts such as Georgia Aquarium, Reliant Technologies and Cousins Properties. She also works on her own with Moms-for-Profit, Stone Mountain Park, PlaceTile Design, KellerLane Productions, Fontaine Maury and others.

Margot Potter (theatre, 1996) is working on two more books, including one sponsored by Swarovski crystals. She also teaches creativity seminars for Swarovski at the Tuscon Gem Show. This year, she was one of five American designers selected to create designs for their international do-it-yourself design book on Russia and Brazil. She recently filmed an infomercial for OttLite with Donna Dewberry which will air on women's networks. She also appears regularly as an on-air product expert on QVC for a private label marcasite jewelry line and hosts videos for Memory Makers magazine from the Craft and Hobby Association trade show twice annually. Potter also hosts an international blog at margotpotter.blogspot.com.

ALUMNI NOTES

Celebrating the Arts

The KSU College of the Arts offers many opportunities for alumni and friends to celebrate together. Special events in the last few months have included a post-concert afterglow with international singing star Sylvia McNair, a performance by the new KSU Community Alumni Choir and the KSU luncheon honoring scholarship sponsors.



KSU Community Alumni Choir

COTA Assistant Director for Public Relations Cheryl Anderson Brown congratulates members of the new KSU Community Alumni Choir after their Nov. 10 debut. (From left) Nathan Autry (music education, 2004), Brown, Peter Batista (theatre and performance studies, 2001) and Dorothy Keith (visual arts, 1992).

Photo by Emily Lester.



McNair Reception

Sylvia McNair graciously greeted Friends of the Arts following her concert on Oct. 20 in the Bailey Performance Center, which she named as one of her top five or six concert halls in the world. *Photos by Emily Lester.*

*(From left)
Martha Dinos, McNair,
Pat and Warren Chilton.*

*Dennis Hanthorn, McNair
and Rebecca Hanthorn.*



Scholarship Luncheon

Each fall, KSU invites anyone who has endowed a scholarship to a luncheon where they get to meet their new scholarship recipients. Guests at the Oct. 25 event included Jean-Marie (left) and Nadia Girardot with Girardot scholar Farina Islam (visual arts).



Photo by Shea Trenbeath

JoAnn Durham

Getting involved to make a difference

by Kevin McKenzie

JoAnn Durham would have you believe that her contributions to Kennesaw State University and the College of the Arts are no big deal but her modesty disguises a long record of service to KSU and support for the arts.

Originally from Rayle, Georgia, Durham came to Atlanta “to get an education.” Her options in 1959 were limited, she said. “Back then you were either a teacher, a secretary or a nurse: I went to secretarial school at Massey Junior College.”

Durham’s contributions to KSU began in 1982 when she accepted an invitation to serve on the Board of Trustees, a role she continued for more than ten years. “Although I didn’t have a college education—I had a business education—I thought I’d like to get involved, and I’ve been involved ever since.”

Durham’s involvement naturally extended to supporting the College of the Arts. “I’ve always loved the arts,” she said. “I was in plays when I was in grammar school and I sang in the choir—I still sing in the choir at our church. And I used to be the pianist at our little Baptist church when I was growing up. If I had to do it all over again I would probably be a dancer—I love to dance.”

In 2005, Durham’s family and friends endowed a scholarship in her name: the JoAnn Durham Arts Scholarship. Durham said she knew exactly how she wanted the scholar-

ship to be used. “I didn’t want any stipulation because I was never a 4.0 student or a 3.0 student, I was a mediocre student. But if a student is willing to work for what they want then I’m willing to pay.”

The value of her scholarship comes from the encouragement it can provide students who want to push themselves, said Durham. “When I was growing up, I would have given anything to get a scholarship, but that was never an opportunity presented to me. I didn’t apply myself—my parents never even graduated from high school so I had no one to really push me; I had to do it myself.”

“There comes a time to pay back,” said Durham. She is eager to impress upon others the value of the smallest contribution. “I’m just crazy about the college and if you get all of us working together, you never know what is going to come out.” ☺

Robert and Alivia Lipson Endowed Arts Scholarship

In October 2006, the KSU College of the Arts designated \$20,000 from its 2006 Benefit Gala proceeds to endow an arts scholarship in honor of longtime friends of the arts, Robert and Alivia Lipson. At the time, Robert Lipson, president and CEO of WellStar Health System, was presenting the first exhibition of his photographs. A few weeks later, he passed away, but his legacy as a photographer and his family's love of the arts lives on thanks to the scholarship, to which the Lipson family has already contributed.

Earlier this year, Alivia Lipson and her daughter, Rachel, met with KSU President Daniel S. Papp to formally establish the scholarship endowment and the first Lipson Scholar, art major Wendy McNair, was named this Fall.

"As we take a look back at Livvy and Rob's friendship and collaboration with Kennesaw State and the arts, we're so proud and so pleased that they are a part of our family," Papp said at the signing ceremony. "They exemplify what it means to be friends of the arts," said Joseph Meeks, dean of the KSU College of the Arts. "Not only did they give to us financially, but they could literally get off the plane at five in the afternoon, and they would still be at our annual benefit gala. That's true friendship, and true loyalty."

Third NEA grant awarded to College of the Arts

For the third year in a row, the College of the Arts has been awarded a \$10,000 grant from the National Endowment for the Arts. The new grant was given to support several art education initiatives two major art exhibitions, "AfroCuba: Works on Paper, 1968-2003" and "Charles Allen Wright: A Measured Response." Both shows were exhibited in the Fall. With the NEA funding, the KSU Museum and Galleries were able to host a lecture by art historian Judith Bettelheim, who curated "AfroCuba," and a public art symposium featuring Charles Allen Wright and KSU Professor of Art Ayokunle Odeleye, among others (see p. 5).

Previous NEA grants to KSU helped underwrite the exhibition "Merging East-West: Cross-Cultural Installations of Chen Zhen" in 2005-2006 and the Premiere Series and Arts in Society Performance Series in 2006-2007.

Georgia Youth Symphony Orchestra signs scholarship agreement

This Fall, the Georgia Youth Symphony Orchestra began its first season of residency in the new Dr. Bobbie Bailey and Family Performance Center. As part of GYSO's residency, KSU music majors will receive scholarships from GYSO in return for serving as sectional coaches and as production and administrative support. Additionally, KSU faculty artists will be invited to perform as soloists with GYSO.

"We are pleased to welcome the Georgia Youth Symphony Orchestra to our campus," said Joseph Meeks, dean of the KSU College of the Arts. "It has long been part of our master plan to launch a youth orchestra at Kennesaw State. This association with GYSO meets that goal and guarantees the high musical standards and excellence we envisioned in such a program."

The scholarship agreement between KSU and GYSO was signed in September; four KSU students have already benefited.

Photo by Jim Bolt

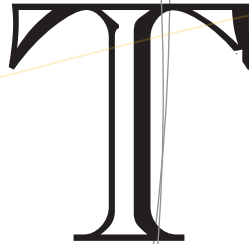
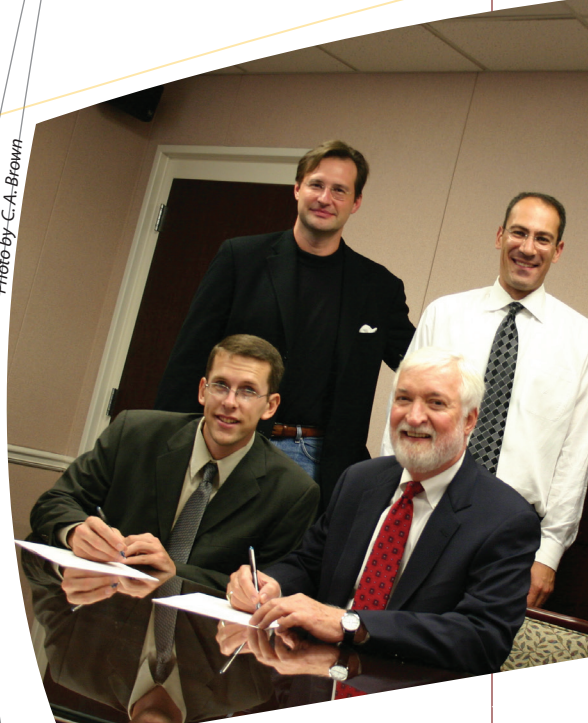


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Tyrell sings your favorites

Take a heaping cup of Frank Sinatra, add a scoop of Burt Bacharach and mix with a just a touch of Disney magic and you have a recipe for a Steve Tyrell performance. The velvety voiced music producer turned crooner first gained popular acclaim after performing “The Way You Look Tonight” in the 1991 hit movie, “Father of the Bride.”

In four decades in the music business, Tyrell has won numerous Grammy Awards for his production work with such notables as Linda Ronstadt, Diana Ross, Rod Stewart and Ray Charles and has sold hundreds of thousands of his own albums. In addition to performing his original songs, Tyrell has recorded CDs celebrating Sinatra (at the Sinatra family’s invitation), Bacharach (with Bacharach’s collaboration) and, most recently, Disney songs like “When You Wish Upon a Star.”

Between his production and recording schedule, Tyrell maintains a busy performance calendar that will bring him to Kennesaw State University’s new Concert Hall in the Dr. Bobbie Bailey and Family Performance Center at 8 p.m. on April 26. Tickets are \$40. ☺

Photo by William Claxton

A Selection of Upcoming Arts Events at KSU

For a complete list of College of the Arts events, visit www.kennesaw.edu/arts or call 770-423-6650. All events are subject to change.

January 9-March 11

“Robert Sherer: Blood Works, Portraits of Love and Loss in the Age of AIDS”

Blood Works is the subject of an upcoming documentary film and an art book to be published in 2008. The artworks use floral imagery and unconventional media to address serious issues surrounding this global epidemic. Reception: 5-8 p.m., Jan. 9. Fine Arts Gallery. Free.

January 15-February 28

Annual Art Faculty and Staff Exhibition
Showcase exhibition of works by artists of the KSU visual arts faculty and staff, demonstrating a wide range of media including sculpture, painting, drawing, photography, ceramics, mixed media, printmaking and graphic design. Reception: 5-8 p.m., Jan. 15. Sturgis Library Gallery. Free.

February 7

KSU Orchestra
featuring David Watkins, piano.
Piano Concerto No. 1 by Brahms and Suite No. 2 by Stravinsky. 8 p.m. Bailey Performance Center. \$5.

February 27-29

KSU Dance Company Spring Concert
Directed by Ivan Pulinkala. An evening of innovative dance, featuring choreography by artists of national repute. Using contemporary styles of ballet, modern and jazz, this concert features eight new works commissioned specifically for the KSU Dance Company. 8 p.m. Stillwell Theater. \$15.

March 13-15

KSU Spring StoryFest
Three vibrant evenings of stories that range as wide as the human imagination. The featured master storyteller is Jeff Gere, whose physical energy, range of voices, expressive face and vivid characterizations electrify audiences. Additional performances include the KSU Tellers and others. Stillwell Theater. Free.

March 20-May 8

25th Annual Juried Student Exhibition
Celebrating a quarter century of spirited competition among KSU student artists, the 25th Annual Juried Student Exhibition is open to all students. Reception: 5-8 p.m., March 27. Fine Arts Gallery. Free.

March 25-30

New Works & Ideas
Coordinated by Dean Adams. A week of readings and performances from emerging artists that honors the creative spirit and the writing process. 8 p.m. Tuesday-Saturday and 3 p.m. Sunday. Studio Theater. \$5.
This event includes themes and language that may not be appropriate for all audiences.

April 1

KSU Chamber Singers with Mary Akerman, guitar, and John Lawless, percussion
An evening of Latin American choral music featuring the music of Argentina. 8 p.m. Bailey Performance Center. \$5.

April 15-20

“Moby-Dick” by Herman Melville.
A Year of the Atlantic World Event. Adapted for the stage by John Gentile. Directed by John Gentile and Hylan Scott. A new stage adaptation of Herman Melville’s masterpiece, which tells the story of Captain Ahab, a man obsessed with the elusive great white whale. 8 p.m. Tuesday-Saturday and 3 p.m. Sunday. Stillwell Theater. \$15.

Tickets and Information

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

Coming Soon

On May 18, the KSU College of the Arts will officially open Phase I of the Art Museum. Comprised of the Don Russell Clayton Gallery and the Anna F. Henriquez Atrium, Phase I houses major works from the university's Athos Menaboni and Ruth Zuckerman Collections and was funded by a \$1 million grant from the Robert W. Woodruff Foundation. The college is currently raising money to build Phase II, which will include more galleries, teaching space and a sculpture garden. To request an invitation, to the May 18 event, e-mail arts@kennesaw.edu or call 770-499-3214.



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