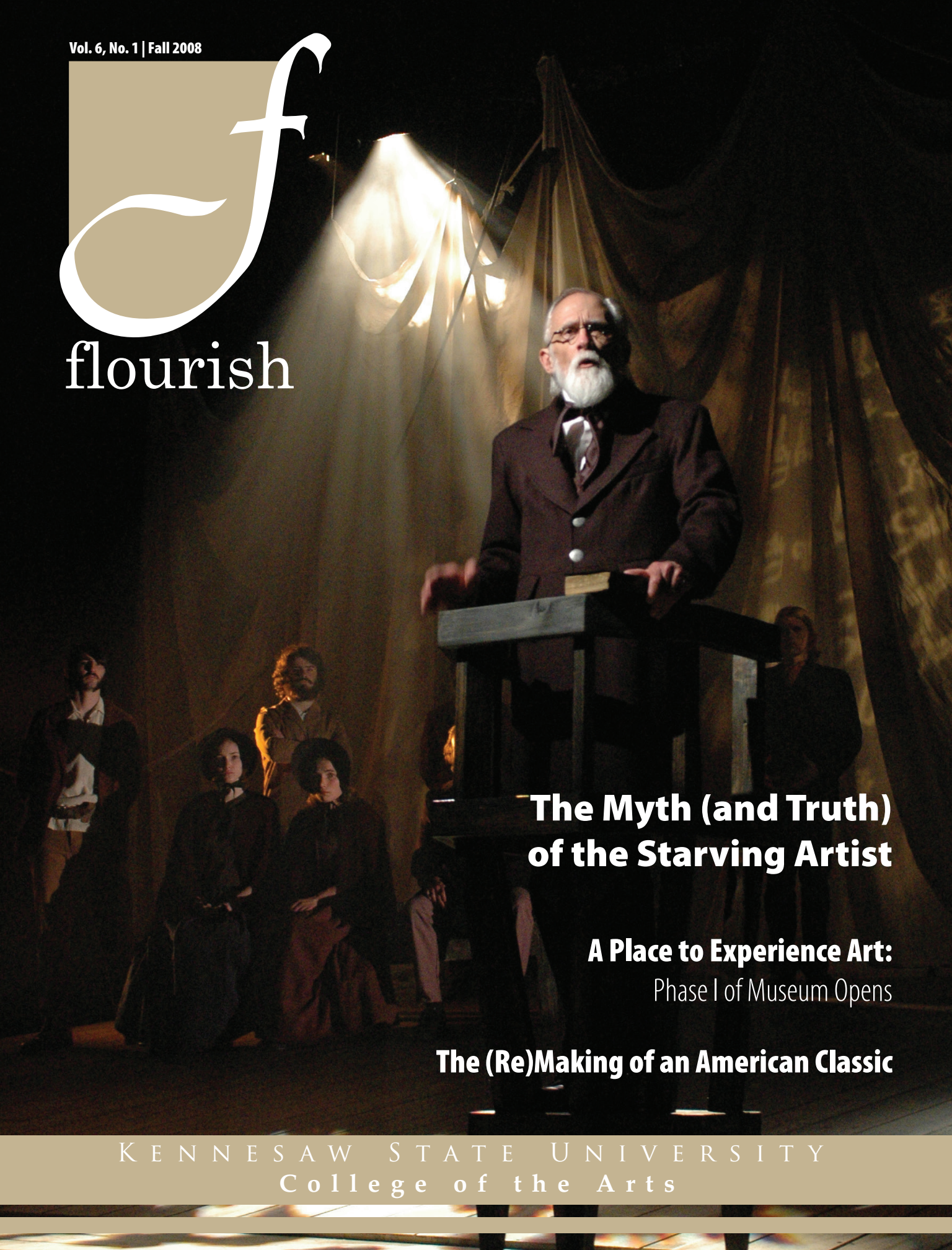


Vol. 6, No. 1 | Fall 2008



flourish



## **The Myth (and Truth) of the Starving Artist**

**A Place to Experience Art:**  
Phase I of Museum Opens

**The (Re)Making of an American Classic**

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



# from the heART

*A fulfilling life in the arts.*



Photo by Anne Almasy

Recently, I attended a small dinner party. The evening progressed with lively conversation and delectable courses. I was delighted to learn that one of the guests had wished to study theatre as a young person. I find that so many people I meet have a deep love of the arts and, at some point in their lives, have yearned to pursue it as a career. This friend, however, was dissuaded by his father and had instead chosen to work in the financial sector. He wondered how his life might have been different.

Many people at the party told him that his father had helped him make the right choice; that he, of course, should have chosen finance over theatre. I said, however, that I was quite pleased that my parents had lovingly supported and encouraged me to pursue my passion for music. As a classically trained musician, I have had a very fulfilling and secure career in the arts.

My parents were not dreamers intent on turning their children into musical geniuses. My older brother was a professional athlete before becoming a successful businessman. My younger brother is a physician. I became a concert pianist, a piano teacher and, now, an arts administrator. The journey that I have taken in my career is not one that was carefully mapped for me as a college student. In following my passion for music, I discovered a love of teaching and realized an innate ability for leadership.

From my work in higher education, I know that many people are like my friend's father. They worry that allowing their children to become actors or sculptors or violinists will lead to a life of frustration and financial difficulties. The truth, however, is that most artists can achieve financial security. They also have a deep sense of purpose and fulfillment.

I firmly believe in safeguarding your future—everyone should start planning for retirement the minute they start working. However, I also firmly believe that each of us should pursue our passions and develop our talents. If those passions and talents lead us to study dance or music or theatre or art, we will find ways to make a life that is both enriching and fulfilling.

With the right support, preparation and dedication, a promising young person can become a successful artist. I am proud of the hundreds of students I have helped to travel that path. I am certain that one day, when their hair is the shade of mine, they will feel as satisfied as I have been with choosing a career in the arts.

*Joseph D. Meeks*

Joseph D. Meeks  
Dean, KSU College of the Arts

# T of contents TABLE

*Flourish is a publication of the  
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Nontraditional student Jim  
Wallace as "Father Mapple" Photo  
by widescreenvideoproductions.com



## The Myth (and Truth) of the Starving Artist :

Building a Career in the Arts

12



## A Place to Experience Art

Phase I of Museum Opens

10



## The (Re)Making of an American Classic:

Moby-Dick

16



## Campus

Scene It  
Student Spotlight  
In the Classroom  
Around the World  
Faculty Spotlight  
In the College

4



## Community

Alumni Spotlight  
Back to Campus  
Alumni Notes  
Celebrating the Arts  
Donor Spotlight  
Thriving Together  
Upcoming Highlights

18



*Scene*  
IT





### **Hot and heavy**

The Department of Visual Arts hosted its first iron pour on May 24. Before the event, art students created molds into which the molten iron was poured to make new sculptures. Organized by Professor of Art Ayokunle Odeleye and art studio technician Chris Dziejowski, the event was made possible by in-kind support from ABC Coke, Dennis Taylor and Co., Hardin Construction and Newell Recycling. The art department plans to invite the community to witness another iron pour next year. *Photo by Chris Dziejowski.*

# Nicole Starz *A visionary sculptor*

by Willena Moye

Visual arts student Nicole Starz, who's working on a double concentration in painting/drawing and sculpture/ceramics, is not afraid of ambitious projects.

Her ceramics instructor, Assistant Professor of Art Keith Smith, says, "Nikki is outstanding in her studio classes. Students often struggle to come up with strong and dynamic three-dimensional ideas and may steer away from ideas that seem too difficult to create. Nikki, however, has great vision and creativity and will strive to take on projects that are challenging and often above and beyond the scope of a given assignment. She enters projects with several good ideas and doesn't think twice about picking the hardest." This is why her cherub, a spring semester class project, just over two-feet high in size, finally went into the kiln for firing on June 23, several weeks after the official end of spring semester.



Nicole Starz preparing to fire her large cherub sculpture

"I started it spring semester. The internal structure is all clay—coils and catacombs. It was a huge learning process for me because it was so big. I'd never really worked that large before. I had to redo a lot of stuff. It's not as perfect as it could be, but I learned enough that I can do another piece that will be far superior to that one."

In only her sophomore year, Starz is a dynamic, thoroughly involved student. She's a member of Visions, the student art guild, and recently helped found a new student art organization, United Sculptors of Collegiate Academia, dedicated to promoting sculpture. She was recently voted the organization's first president.

"I didn't do sculpture in high school. I first took it here, with Professor Ayokunle Odeleye. We did wood carving, and I fell in love with the physicality of sculpture, tangible and in-your-space." She also took advantage of the visual arts department's study abroad program in Montepulciano, Italy, during the summer of 2006.

In the future, she'd like to become both an exhibiting artist and a professor, following the example of many of her professors at Kennesaw State. "The professors here are the kind of professors who inspire and push you. They aren't afraid to give you constructive criticism. They are all hard-working and really inspiring. Odeleye will take five hours to show you how to do something." From her experiences at KSU, Starz has learned just how valuable perseverance, hard work and dedication to her art can be. ☺



Photos by Melissa Roy

STUDENT SPOTLIGHT



# in the Classroom

## Dance students finding rhythm with new major

By Katrina Wood

Dance students at Kennesaw State University are now able to spend more time either on their feet or learning more about the art of their craft. The new Bachelor of Arts in dance was approved in March by the University System of Georgia Board of Regents. Now students may declare a minor or a major in dance.

The new dance major provides students with the opportunity be more “involved with a technical and theoretical study involving dance styles, history, choreography, analysis and criticism, kinesiology and pedagogy among others,” according to Assistant Professor Ivan Pulinkala, director of the dance program.

One dance student who was drawn to KSU’s dance program is sophomore Haleigh Brooks. Brooks appreciates being able to study under instructors who offer individual attention to each dancer. She said, “I’ve grown more as a dancer in one year at KSU than I have in my whole life.”

Dance student Greer Yarborough transferred to KSU and said that she was grateful for the chance to get a degree in something that she “feels passionate about.” Yarborough believes that taking the range of classes now offered in the program will help her become well-rounded in her field.

The KSU dance major “will help fill a void for dance education in the University System of Georgia,” Pulinkala said. After graduation, dance students may explore careers in performance or teaching, and also “arts administration, choreography, dance journalism and dance sciences.”

Both Brooks and Yarborough have aspirations for dance-related careers after they complete their degrees, but at the moment, Yarborough feels “privileged to be among the first dance majors to go through the degree program. I have all the faith in the world that this program will continue to grow.”

Photo by Sarah Kellner



Ivan Pulinkala (foreground) leads a dance class in the new dance studio.

# In the College

## New facility for music and theatre is nearing completion

The College of the Arts is continuing to expand the Arts District with an addition to the existing Joe Mack Wilson Building. Located between the Wilson Building and the Dr. Bobbie Bailey & Family Performance Center, the new two-story facility includes student practice rooms and faculty studios for the School of Music as well as a 125-seat black box theater for the Department of Theatre and Performance Studies. Construction began in early 2008 and is scheduled for completion by spring 2009.

The building provides much-needed facilities that will allow both departments to meet the high standards of their respective accrediting agencies, the National Association of Schools of Music and the National Association of Schools of Theatre.

## NEA chairman visits Kennesaw State, hosts grant workshop

Georgia Congressman Phil Gingrey welcomed the chairman of the National Endowment for the Arts, Dana Gioia, to campus on April 4, as Kennesaw State University hosted an NEA grant-writing workshop.

Gingrey and Gioia, accompanied by KSU President Daniel S. Papp and Arts Dean Joseph Meeks, addressed about 200 workshop participants from area school systems and arts organizations. The turnout was the largest since the NEA, the largest source of funding for the arts and arts education in the country, started offering the workshops in 2002.

KSU is the largest recipient of NEA funds in Gingrey's district. In the past three years, the College of the Arts has received \$30,000 in grants for community outreach for its art galleries and music concerts. Prior to 2004, Gioia said, no NEA grants were awarded in the district.

The NEA, with a budget of \$145 million, offers grants for projects that provide hands-on learning in the arts for children and youth, help preserve cultural traditions through exhibits and present works of art.

During the visit, Gingrey and Gioia also saw the Art Gallery and the Bentley Rare Book Gallery in the Sturgis Library. The visit ended with a tour of the Dr. Bobbie Bailey & Family Performance Center.

Gingrey spokesman Chris Jackson said the congressman was impressed with the Bailey Center and called it a "crowning jewel" for northwest Atlanta.

## Music, visual arts host Georgia's top high school artists

In spring 2008, the School of Music and the Department of Visual Arts hosted some of Georgia's top high school artists when they presented respectively the Georgia Music Educators Association District 12 Solo and Ensemble Festival and the Georgia National Art Honor Society 18th Annual State Conference. Each event gave young students the opportunity to visit the KSU campus and meet KSU faculty.

Hundreds of woodwind, brass and percussion students from high schools across Cobb and Douglas counties participated in KSU's first hosting of the music festival. The students performed solo and/or ensemble works for a panel of judges, including several KSU faculty members. Multiple KSU student members from the College Music Educators National Conference also participated as volunteers.

Meanwhile, during the art conference, which KSU previously hosted in 2005, more than 100 high school students and teachers from throughout Georgia took part in introductory college-level workshops led by KSU faculty members and upper-level KSU students. Workshop topics included a variety of two-dimensional and three-dimensional art disciplines. High school teachers also attended a grant-writing workshop.

## KSU Dance Company brings crowd to its feet in NYC

After receiving top honors at the Southeast regional festival in March, the KSU Dance Company was invited to perform at the National American College Dance Festival in New York City in June. The company presented "Incubus," an all-male ensemble piece choreographed by Assistant Professor of Dance Ivan Pulinkala. Only 29 pieces out of 430 entrants were invited to the national festival.

"Incubus" was one of the two pieces that received standing ovations. The performance created an outpouring of compliments, including those from the editor-in-chief of Dance Magazine.

As Pulinkala observed, "It was a really incredible experience for the students as they had the opportunity to perform on a New York stage and interact with students and faculty from some of the top university dance programs."

Now the company is going international: "Incubus" has been accepted into the Shanghai Arts Festival, the largest art festival in Asia. Professor of Theatre and Performance Studies Ming Chen, designer of the set for "Incubus," entered the piece to be considered for the festival, which will take place in October 2009.



Photo by C.A. Brown

TPS Faculty members (from left) Margaret Baldwin Pendergrass, Hannah Harvey, Jane Barnette and Harrison Long at the groundbreaking



Photo by Steve Throckmorton

KSU President Daniel Papp (left) and NEA Chairman Dana Gioia

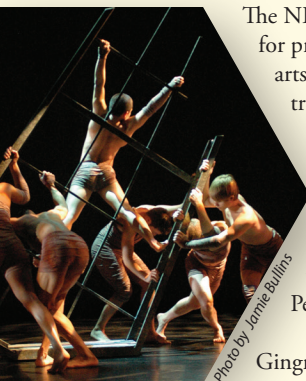


Photo by Jamie Bullins

"Incubus" by the KSU Dance Company





(From left) KSU students Lauren Delaney, Karen Wilson and Joan Duff at the Trevi Fountain in Rome.



The hills of Tuscany outside Montepulciano.



Art students at work in Montepulciano.

Photos by Joe Remillard

# Around the **W**orld

## Students soak up Italian culture and open air in KSU's first full-semester study abroad program

By Kasey Carty-Campbell

This fall, 24 art and history majors will spend 10 weeks in Montepulciano, Italy, for Kennesaw State University's first full-semester study-abroad program. "We give students the same experience that American artists in the 19th century had when they went on European tours to create art," says Associate Professor of Art Joe Remillard, co-director of the program.

The Montepulciano program has been offered as a five-week summer study-abroad experience for 10 years, and once as a two-and-a-half-week May session. Four years ago, Remillard began teaching courses in Montepulciano, joining KSU Chair of the Department of History and Philosophy Howard Shealy, co-director of the program. Last spring, Remillard proposed an extended program to the university, as he felt that students could not get the full cultural experience in that short amount of time.

"We want students to be conversant in Italian, and try to understand the Italian people to have a better sense of the culture," he says.

Art students will continue to experience "plein-air" painting—producing landscape paintings "in the open air"—as well as architectural drawings and statuary drawings in church buildings. For the first time, the full semester will allow students the opportunity to create portrait drawings to give to town residents, and take three-day extended field trips to Venice, Rome and Sorrento. All students will take Italian, while art students will also take drawing, painting and art history.

Drawing and painting major Sheri Blight felt Montepulciano's small-town atmosphere enabled her to relate not only with other students, but with the people and culture of the town during her May session there, "You knew who was serving you coffee every morning," she says. In her own artwork, she was able to "see new things outside of the normal KSU landscape, renewing my vigor in art."

Blight plans to return to Montepulciano this fall as part of the full-semester program. "I know how great an experience it was, and I want to have that great experience for even longer." ☺



Photos by Cheryl Anderson Brown

## Joe Thomas: *Translating his vision for art*

By Kasey Carty-Campbell

When Joe Thomas was a senior in high school, his sister suggested he be an art historian. Nearly 30 years later, as the newly appointed chair of the Kennesaw State University Department of Visual Arts, he laughs when he looks back on this choice. “Only art history’s ability to incorporate so many different things has been able to hold my attention for all these years.” The distinct blending of his interests in art, history, foreign languages and teaching paints a portrait of the unique journey of this artist.

Thomas was an artist before he was an art historian, receiving a studio art degree with a specialization in art history for his Bachelor of Fine Arts and receiving his doctoral degree in art history from University of Texas at Austin.

His understanding of both studio art and art history has helped Thomas bridge the gap that sometimes exists between the two.

A former associate professor of art history at Clarion University of Pennsylvania, Thomas easily moves from the ceramics classroom to one of his favorite courses to teach, art history survey. Calling it “art history boot camp,” he enjoys teaching students who are taking their first art history course. “I enjoy creating artistically literate citizens who have a basic knowledge to understand and be comfortable with art. If they go to the Metropolitan Museum of Art, they can look at a piece and say, ‘That is Baroque art,’ or ‘That is from Italy,’ or even know the artist’s name,” he says.

During their travels, former students have sent him post-cards of the art they had studied in his class, expressing how much they enjoyed his class.

Thomas’ passion for exciting students about art is closely followed by his love of languages. “Many schools pay lip-service to global learning without offering strong foreign language programs. There is no way to have a real global-focused program without a good foreign language program, and Kennesaw State and the global initiative offer that,” he says.

Most art historians have to pass written translation exams, yet Thomas’ passion for language led him to minor in French and learn to speak several languages. The integration of art and foreign language attracted Thomas to art history, and excites him as he looks to the international art experiences that KSU art students can have in respecting and learning about other cultures.

“As we emphasize what makes our program unique, potential students will see Kennesaw State as an important art program, and when comparing with other schools, they will want to go here first,” Thomas says.

The value Thomas has found in embracing the distinctiveness of his own passions can be seen in the vision and direction he has for the visual arts department, and in the individual journeys of students who make KSU part of their unique portraits. ☺

Thomas in front of his new “home” — the Visual Arts Building



FACULTY SPOTLIGHT





## Faculty & Staff

**Mary Akerman** (music) performed a recital with guitarist Robert Teixeira at Gardner-Webb University in Boiling Springs, N.C., March 11.

**Freddie Ashley** (theatre & performance studies) was featured in the article, "Arts Boom: Can Atlanta's Arts Boom Help Us Weather the Faltering Economy," in the April 18 issue of *Creative Loafing*.

**Laura Bell** (visual arts) was featured in a solo exhibition, "Morphosis: Laura Bell," at the Kiang Gallery in Atlanta, Jan. 18-Feb. 16. She also was profiled in an article, "Hey! You're Hogging the Paint," in the Feb. 6 issue of *Creative Loafing*.

**Jamie Bullins** (theatre & performance studies) designed the sets for the Georgia Ensemble Theatre production of "Great Expectations," Feb. 21-March 9 in Roswell.

**Valerie Dibble** (visual arts) was featured in the Atlanta Printmakers Studio exhibition, "Taking Off," at Sun Dial in Atlanta, Feb. 7-March 3.

**Chris Dziejowski, Debbie Hutchinson, Ayokunle Odeleye, Maria Sarmiento and Keith Smith** (all visual arts) participated in the 2007 Annual Iron Pour at Georgia State University on Dec. 15.

**Edward Eanes** (music) and **Margaret Baldwin Pendergrass** (theatre & performance studies) will present a panel discussion, "Special Topics Approach to the Interdisciplinary Arts Appreciation Course: Using the Arts of New Orleans as a Basis for Music, Art and Theatre Appreciation," at the national meeting of the College Music Society in Atlanta in September 2008. Also, Eanes taught in the University System of Georgia's study-abroad program in Montepulciano, Italy, in summer 2008. He has been selected to teach in the USG study-abroad program in Paris for 2009.

**Matt Haffner** (visual arts) is participating in the City of Atlanta's public art project, "A (new) Genre Landscape," which started on June 7 and continues through Sept. 30 in 12 Atlanta parks. He was profiled in an article, "Hey! You're Hogging the Paint," in the Feb. 6 issue of *Creative Loafing*. He was profiled in "The Radar People" in the June issue of *The Atlantian*. He received one of three \$12,000 stipends from the Museum of Contemporary Art of Georgia's 2008 Working Artist Project, funded by the Charles Loridans Foundation.

**Will Hipps** (visual arts) participated in the group exhibition, "Your Favorite Artist Was a Member: 30 Years at 500X," at 500X Gallery in Dallas, Texas, Feb. 9-March 2. Hipps also served on a panel discussion, "The Viability and Necessity of Artist-Run Spaces," at 500X for the College Art Association Conference on Feb. 20.

**Helen Kim** (music) performed on Ravel's Quartet in F at the Spring 2008 Chamber Music Marathon in Palos Verdes, Calif., on April 28. She also performed as a soloist with the Duluth High School Chamber Orchestra at the Midwest Clinic in Chicago in December.

**Harrison Long and Chad Martin** (both theatre & performance studies) appeared in the Georgia Ensemble Theatre production of "Great Expectations," Feb. 21-March 9 in Roswell. **Jen Martinez** (theatre & performance studies) designed costumes.

**Joseph Meeks** (dean) was elected to the board of directors of the Alliance Française d'Atlanta in February. He performed with the Marietta Master Chorale in November 2007.

**Oral Moses** (music) produced a new CD, "Songs of America—Copland, Gershwin, Ellington, Etc.," which was reviewed by *The Buffalo* (N.Y.) News on May 18.

**Margaret Baldwin Pendergrass** (theatre & performance studies) had a play, "Night Blooms," workshoped at the Playwright Center in Minneapolis before being performed at the New South Play Festival in Atlanta in June. Fellow professors: **Karen Robinson** directed it and **Harrison Long** acted in it. Another of Baldwin's plays, "Tom Thumb the Great," was performed at Georgia Shakespeare, July 18-Aug. 2. **Ivan Pulinkala** (theatre & performance studies) choreographed the Atlanta Gay Men's Chorus' concert, "They Had It

Coming," June 27-28 at the Alliance Theatre in Atlanta. He choreographed "Hyperspace," performed by the Atlanta Ballet at the University of Georgia, Jan. 31, and "Eurydice," a production of the Alliance Theatre and Georgia Shakespeare in Atlanta, March 14-April 13

**Joe Remillard** (visual arts) won the grand prize in International Artist Magazine's landscape painting challenge. His oil painting, "Val D'Orcia," earned him the distinction, which included a feature on the cover of the February/March issue and a two-page spread in that issue. His artwork was also featured on Artnet in May and in a feature article in the May edition of *American Artist Magazine*.

**Robert Sherer** (visual arts) will be featured in a two-person exhibition with art alumnus William Cash at the Lyman-Eyer Gallery in Provincetown, Mass., Aug. 15-27. He was featured in a solo exhibition, "Robert Sherer: Blood Works," at KSU, Jan. 9-March 11. The exhibition was covered by more than five dozen media outlets—including *Creative Loafing*, *The Advocate*, *David*, *Southern Voice* and *EarthTimes*—in eight countries. It was also featured in the Jan. 9 news broadcast on CBS 46 in Atlanta. Also, he earned fifth place in mixed media and works on paper at the Biennale dell'Arte Contemporanea in Florence, Italy, in December. He also participated in the 2nd Annual Provincetown Erotic Arts Festival in Provincetown, Mass., June 6-8.

**Laurence Sherr** (music) had two compositions released on CDs in 2007. A live recording of his composition, "EIMI," was included on the CD, "KOFOMI #11," a recording of the 2006 KOFOMI Music Festival in Mittersill, Austria. His piece, "Elegy and Vision," was recorded by cellist Theresa Cillani for her CD, "Patterns of Eloquence." Classical guitarist Rusty Banks performed Sherr's "Blue Ridge Frescos" on his 2007 Southeast tour, which included stops at Kennesaw State and at the ArtBurst Festival in Birmingham, Ala. Other artists who performed works by Sherr in 2007-8 include cellist Parry Karp, pianist Jeri-Mae Astolfi, pianist Liuba Pupo, flutist Christina Guenther and violist Amy Leventhal. In 2007, Sherr completed "Flame Language," a setting for baritone and chamber orchestra of poetry by Nobel laureate Nelly Sachs, which is being performed in various concert settings by baritones Daniel Gale, **Oral Moses** (music), Elliot Z. Levine, the Bijou Orchestra and the KSU Orchestra in coming months.

**Sam Skelton** (music) is the director of the Cobb Symphony Orchestra jazz ensemble, CSO Jazz, which was formed in the 2007-2008 season. He also performed as featured soloist with the Gwinnett Philharmonic on May 13 in Duluth, Ga., and with the Savannah Jazz Orchestra on April 27 in Savannah.

**Katherine Taylor** (visual arts) was featured in the 9th Annual Art Auction sponsored by Art Papers in February at Mason Murer Fine Art Gallery in Atlanta.

## Students

**Olivia Aston, Ryan Everett, Matthew Judd, Rebecca Kling and Matt Lewis** (all theatre & performance studies) appeared in the Georgia Ensemble Theatre production of "Great Expectations," Feb. 21-March 9 in Roswell. **Erin Dedrickson, Andrea Dibben and Scottie Rowell** (all theatre & performance studies) assisted with costumes for the production.

**Brandon Bell, Kerry Brunson, Melissa Harris, Robert Hays, Crystal Penland, Luke Rabun, Nicole Rosten and Theresa Stephens** (all music) were selected to participate in the College Band Directors National Association Southern Division Intercollegiate Band in Columbus, Ga., Feb. 27-29.

The following students were named 2008 Outstanding Seniors in their degree areas: **Kerry Brunson** (music performance), **Matthew Daniel** (fine arts), **Andrea Ducas** (music), **Laramie Rodriguez** (music education), **Carolynn Stoddard** (art education) and **Erik Teague** (theatre & performance studies).

**Kong Cheong** (visual arts) won the 2008 T-shirt design competition hosted by the Atlanta chapter of the American Institute of Graphic Arts.

**Matthew Daniel** (visual arts) created two presentations, "Teen Health: Where Teens Can Get the Real Deal on Health Issues" and "To Prevent a Pregnancy You Have Lots of Choices,"

for the Jane Fonda Center at Emory University and the Research Center at the Morehouse School of Medicine.

**Melissa Harris, Staci Hatmaker and Crystal Penland** (all music) were selected for the National Wind Ensemble, which performed at Carnegie Hall in New York City in May.

**Melissa Harris, Brandi Sheridan and Theresa Stephens** (all music) were selected for the Georgia Music Educators Association All-College Band, which performed in Savannah in January.

**Vivian Lai, Emily Lester, April Petty, Ansley Sproull and Amy Step** (visual arts) were featured in the book arts exhibition, "We've Got It Covered!" at The Art Place at Mountain View in Marietta, Feb. 7-29.

**Elizabeth Neidel and Jason Royal** (both theatre & performance studies) performed in the Atlanta Lyric Theatre production of "Peter Pan" at the First Center in Atlanta, Feb. 8-10. Neidel also appeared in "The Dinosaur Musical" at Aurora Theatre in Atlanta, March 13-April 6.

**Justin Baker, Kyle Howser, Zach Martin, Jason McCoy and Nikki Starz** (all visual arts) participated in the 2007 Annual Iron Pour at Georgia State University on Dec. 15.

**Kelly McKernan** (visual arts) had a painting, "Milk-Eyed Mender," published in "Curvy," an Australian artbook.

**Kristi Rivas** (theatre & performance studies) received the Outstanding Student Storyteller Award from the Southern Order of Storytellers.

**Scottie Rowell** (theatre & performance studies) was co-designer of the Georgia Shakespeare production of "Tom Thumb the Great," an original play by KSU faculty member **Margaret Baldwin**, which ran July 18-Aug. 2.

**Dorisz Tatar** (theatre & performance studies) was nominated for the Barbizon Design Excellence Award for Scenery at the Kennedy Center American College Theatre Festival/Region IV Competition, Feb. 5-10, in Clemson, S.C. Three fellow theatre & performance studies students also were nominated: **Lark Hylton** for the Stage Management Award and **Dru Jamieson and John Tucker** for the Irene Ryan Acting Award.

## Other

The **KSU Arts Advocacy Group** traveled to Washington, D.C., to participate in Arts Advocacy Day in April. They attended workshops and met with members of Congress.

The **KSU Chamber Singers** performed at the Georgia Music Educators Association In-Service Conference in Savannah on Jan. 24.

Student participants in the Chekhov Project, **Matthew Judd, James Maloof, Renee Pattillo and Jim Wallace**, and project director **Harrison Long** (theatre & performance studies) presented the group's findings at the Southeastern Theatre Conference in Chattanooga in March.

The **KSU Dance Company** performed on the ARTSBRIDGE series at the Cobb Energy Performing Arts Centre, April 16.

The **KSU Tellers** were mentioned in the article, "Tell Me a Story: Storytellers Counter an Age of Bits and Soundbytes with the Timeless Power of an Oral Tradition," in the Jan. 30 issue of *Creative Loafing*.

"Come Fly With Us," the 2007 Annual College of the Arts Benefit Gala, won an award of excellence for special events from the Council for Advancement in Support of Education at the CASE District 3 conference in Atlanta in February.

The Theatre & Performance Studies production, "Out of the Dark," received a positive review from the Kennedy Center American College Theatre Festival. Stage manager **Lark Hylton**, student actors **Dru Jamieson and John Tucker** and student designers **Jen Martinez, Dorisz Tatar and Ben Tilley** were singled out for praise. "Out of the Dark" was compiled and directed by Hannah Blevins Harvey from years of interviewing coal miners and their families.

# A Place to Experience Art: Phase I of Museum Opens

By Cheryl Anderson Brown

From a distance, the crow looks black. But, as you move across the gallery, the feathers are alive with blues and purples. The carefully detailed brush strokes capture an instant of flight with an accuracy and affection that today's high-powered cameras would have difficulty matching.

This singular moment between viewer and artwork illustrates both the power of Athos Menaboni's artistry and the value of experiencing art in person. In an age when people are becoming more and more accustomed to seeing images online or reproduced in books and magazines, it is important to provide opportunities to see real art in person.

That is one of the primary missions of the Art Museum project at Kennesaw State University. Conceived in two parts, the museum will serve as a home for the rapidly

expanding Permanent Collection of Art and as a premier location for visiting exhibitions from around the world.

"The Art Museum will not only impact tens of thousands of KSU students in the coming decades," said KSU President Daniel S. Papp, "but will also serve hundreds of thousands of school children and adults throughout metropolitan Atlanta, northwest Georgia and beyond."

Funded by a \$1 million grant from the Robert W. Woodruff Foundation, Phase I of the Art Museum was officially dedicated on May 18 in honor of KSU alumnus Don Russell Clayton, who has donated his private collection of works by Menaboni to create the heart of the university's new Athos Menaboni Collection. Located in the Dr. Bobbie Bailey & Family Performance Center, Phase I includes the 3,500 square-

foot Don Russell Clayton Gallery, which will host a rotating series of Menaboni exhibitions, and the Anna F. Henriquez Atrium, which displays several of the most important pieces from the Ruth Zuckerman Collection. Donated by Ruth Zuckerman's husband, Bernard Zuckerman, following her death, the collection includes 97 sculptures in a variety of stone and metal media.

The university also has a collection of hundreds of other paintings and sculptures, some of which are displayed around campus but many of which remain in storage because of inadequate exhibition space. Phase II of the Art Museum will address this issue.

"We envision an Art Museum where we will be able to rotate works from the Permanent Collection," said Joseph Meecks, dean of the KSU College of the Arts. "We have been



(From left) Former Governor Joe Frank Harris, Elizabeth Harris and Don Russell Clayton. Elizabeth Harris delivered the keynote address at the opening on May 18.



"The Carp" by Athos Menaboni

"The Kingfisher" by Athos Menaboni

Photo by Ansley Sproull

Photo by Ansley Sproull

Photo by Cheryl Anderson Brown





Photo by Cheryl Anderson Brown

(From left) Frank Hull, Don Russell Clayton and Tony Aeck in the Clayton Gallery

blesed to have many friends, like Fred Bentley Sr., J. Allan Sellars, Richard and Judy Marks, David and Janice Miller, Russ Clayton, Bernie Zuckerman and others, who have given artwork to the university because they wanted to share their love of art with our students and with the community. So, it is important for us to fulfill those wishes with an Art Museum where they can be properly displayed and viewed.”

Plans for Phase II also include galleries for showing nationally and internationally touring exhibitions as well as teaching spaces and a sculpture garden.

“There is nothing more powerful than experiencing art face-to-face,” said Will Hipps, director and curator of the KSU Art Museum and Galleries. “Good art has content and meaning and it addresses social and cultural issues. You can appreciate it by

seeing a photograph of it, but you cannot fully experience it and understand it until you stand in its presence.”

By including \$6 million for Phase II in its \$75 million capital campaign, the university is underscoring its belief that the Art Museum serves both the students and the community. “It’s appropriate that the Art Museum is on a list that includes a new health sciences building, more athletic facilities, science labs and a library expansion. It illustrates that this project is fundamentally important on a growing, dynamic university campus,” said Stacie Barrow, director of development for the College of the Arts.

Perhaps there is no better advertisement for Phase II than the artwork on display in Phase I. The cold stone transformed into the warm and inviting family grouping of a

Zuckerman sculpture. The waves of wood grain panels transfigured into water for a brightly plumaged bird in a Menaboni painting. Each moment in front of one of the dozens of pieces on display is revelatory and awe-inspiring.

Moments like that transform the viewers and the world around them. ☺

*To find out how you can support the Art Museum, call 770-499-3214 or e-mail [arts@kennesaw.edu](mailto:arts@kennesaw.edu). Donations may also be made online at [www.kennesaw.edu/giving](http://www.kennesaw.edu/giving); donors should make sure to designate the gift for the Art Museum. Every gift, no matter how large or small, will help make Phase II possible.*



“Crow and Kingbird” by Athos Menaboni

Photo by Ansley Sproull



The Anna F. Henriquez Atrium and the Entrance to the Don Russell Clayton Gallery

Photo by Brian C. Robbins



Photo by Emily Lester

“Nubiana” by Ruth Zuckerman

# The MYTH & TRUTH of the STARVING

By Lauren Highfill

Myth. Cliché. Adage. Truth.

Ask people to interpret the phrase “starving artist” and you’re likely to receive a variety of one-word and, at times, contradictory answers. People who don’t have careers in the arts may consider anyone who strives to make a living in the field a “starving artist.” However, most people who work in the arts believe that the phrase “starving artist” needs to be revised, encompassing the hard work, motivation and talent it takes to be successful in the arts.

Research on the starving artist phenomenon has been conducted extensively over the last 25 years. One of the first studies to consider the validity of the starving artist motif was published in 1986 (Filer). Based on census information, the researchers found that “contrary to widely held beliefs, artists do not appear to earn less than workers of similar training and personal characteristics” (56). Additionally, the study concluded that “the facts of the labor market are consistent with [artists] being normal, risk-averse, income-seeking individuals just like the rest of us” (74).

Although this study states that artists are “just like the rest of us,” Peter Witte, dean of the Conservatory of Music and Dance at the University of Missouri, Kansas City and former chair of the Kennesaw State University Department of Music, points out that artists do have unique qualities in their choice of profession. “Being an artist doesn’t give you a singular job identity,” he said. “You can’t say ‘I’m an accountant.’ So schools and colleges of art, departments of music, theatre and dance nationwide are filled with different kinds of people who don’t jump to that beat. They are okay with ambiguity.”

Associate Professor of Theatre and Performance Studies Jamie Bullins agrees that it takes a unique set of skills and personality traits to be an artist. “When you’re in the arts, you do it because you have to—there is nothing else that fulfills what you want to do. I tell all my students on the very first day of class, ‘If there is any other discipline besides theater that stokes your fire, that you think you could do for the rest of your life, please go do it. Pursuing a career in the arts isn’t an easy path and people need to be aware of that.” Associate Professor of Art Valerie Dibble said, “Being an artist is usually a job you do for the joy of the work itself and because you have a compulsion to do nothing else.”

Although it takes levels of intellect, creativity, drive and smarts equal to or greater than other professions, artists are often exposed to others’ inaccurate perceptions of their careers. One of these perceptions is the practice of “moonlighting,” or holding multiple jobs simultaneously. Studies have shown that artists do moonlight at a higher rate than other professionals; however, the reasoning behind this practice cannot always be assumed to be financial (Alper).

In a survey of Kennesaw State University College of the Arts alumni, 83 percent of respondents agreed that they were able to meet their financial needs with 74 percent working full-time in the arts (“COTA Alumni Survey”). One of these respondents was Jody Reynard (theatre, 1998), an actor living and working in New York City. During breaks between his work on Broadway, he began teaching and judging dance competitions on the side. “I took on these jobs at first out of financial necessity, and it was something I could do and still be creative and stay in the arts,” said Reynard. “But now these responsibilities prepare me for my ultimate goal of becoming a dance teacher.”





Kirk R. Tuck

1998 theatre graduate Jody Reynard (center) earned an acting award nomination for his leading role in "Take Me Out" at Zachary Scott Theatre Center in Austin, Tex. He is currently appearing in his fourth Broadway production, "Legally Blonde-The Musical!"

# ARTIST

## Building a Career in the Arts



Photo courtesy of The Martin Agency

Andy Azula (art, 1990) has worked as an art director at several prominent advertising agencies, winning several Clio Awards. He is recognizable to most people today as "The Whiteboard Guy." He created this campaign for UPS in his capacity of creative director for The Martin Agency and became the star of the ads when test audiences preferred him over professional actors.



Photo by Kris Kendrick

Matthew Dunlap (music performance, 2000) teaches guitar in Montgomery, Ala., schools. His work with after-school programs was recently featured in Montgomery Living magazine.

As Reynard illustrates, younger artists may hold multiple jobs for reasons that parallel more with the "starving artist" mentality in the beginning stages of their careers. However, that experience doesn't have to be, and usually isn't, a permanent state. The NEA study found that "younger artists often had moonlighting rates as high, or higher than, older artists" (Alper 3). Witte explained, "This period is about learning to make a life for yourself in music by building your network and developing entrepreneurial skills that will serve you in later stages of your career."

Although financial need may be a reason why many artists moonlight, often the development of an additional set of skills also fulfills an artistic need. "Icons in our profession in the classical music establishment all have side gigs as performing soloists, teachers, chamber musicians," said Witte. "They don't do it for the income. To be a balanced, whole musician, or to provide some variety, people who don't necessarily need more income will find other outlets."

Dibble, who specializes in photography and printmaking, illustrates the positive effects of developing oneself in different areas of art. Over the course of her career, Dibble has completed projects in graphic design, which is outside of her fields of emphasis. "When you're honing your skills in different areas of art it makes you a more well-rounded individual and artist," she said.

Furthermore, Bullins, who is consistently working on theatre production projects in addition to his teaching responsibilities, said, "I hold down multiple jobs now as a professional artist and a teacher, but that's by artistic necessity. I don't think I'm a good teacher if I can't grow as a professional and bring that back to the class."



“What some people see as starving others might experience as yearning or striving.”



As artists progress and enter the workforce, many earn an income from full-time employment that's comparable to other professionals. An NEA study published in 2008 found that more than 55 percent of artists are full-year, full-time workers (Gaquin 21). Additionally, this group earns a median income of about \$45,000. A survey of COTA alumni corresponds with this data; of the 74 percent of respondents who said they worked full-time in an arts-related field, the average annual income was approximately \$44,500.

So, after all the figures, statistics and studies have shown that “starving artists” aren't as common as society often perceives them to be, how can this impression of artists be altered? The people interviewed for this article all agreed that changing this perception would require more support of the arts by both the culture at large and individual people.

“We live in a society where the arts are appreciated and are recognized for their importance, but not nearly to the proportion that they should be, especially compared to many European cultures,” said Bullins.

According to Reynard, “If more people saw what it took, increased their respect of the profession and experienced art on a personal level, the prevalence of that cliché would lessen.”

Dibble sees the development of future art appreciators and supporters in KSU's art appreciation courses for non-art majors. “These classes help build a community of people who are aware of the importance of art and will be more inclined to consider it valuable and worthy of support, both financially and otherwise.”

Although there is a ring of truth in the perception of the starving artist, its true meaning may just be in the eye of the beholder.

“What some people see as starving,” said Witte, “others might experience as yearning or striving. Yearning and striving are things we are supposed to be doing all the time, so perhaps it's just an issue of perspective.”



Michele Cox (theatre & performance studies, 2005) with co-star Derrick O'Connor. on the set of the feature film “The Last Job,” which is set for release in 2009. Cox works consistently as on stage and on camera.



Shanna Coulter (art, 1998) said, “We need to be open to all opportunities to be creative. I have made signs for stores, painted houses, painted and drawn portraits, painted murals, faux painted, and taught art to children. I have even face painted at parties and decorated store fronts for the holidays!”



Margot Potter (theatre, 1996) has found success in another artistic field. Potter (on right, with a fan) is the author of several arts and crafts books and is a shopping network presenter.



Joshua Stone (art, 2006) is the graphics supervisor and web master for the College of the Arts. Flourish magazine is one of dozens of publications he creates each year.



Natalie Hardy (music performance, 2000) runs a piano studio in her home, which also allows her to spend time with her daughter, Erin.

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Photo by Brian C. Robbins



Photos by Anne Almasy

Kennesaw State announces  
the creation of the

# SCHOOL OF MUSIC

By Cheryl Anderson Brown

Student Kristi McKnight



Photo by Anne Almasy

Student Mesia Austin

The music program at Kennesaw State University has been elevated from a department to a School of Music. The change recognizes the growing excellence of the music program, which boasts a vibrant resident faculty and artist-teachers from the Atlanta Symphony Orchestra, the Atlanta Opera and the Cobb Symphony Orchestra.

“The elevation of the music program to a School of Music is another significant milestone in the arts odyssey at Kennesaw State University,” said Joseph Meeks, dean of the College of the Arts, which houses the School of Music. “I congratulate the excellent music faculty for the superior work they have done to merit this achievement.”

Charles Schwartz has been selected as the interim director the KSU School of Music. Schwartz is the former dean of the School of Music at East Carolina University in Greenville, N.C., and most recently served as the interim dean of the School of Music at Ball State University in Muncie, Ind. Schwartz is succeeding Peter Witte, who had chaired the music department since 1999, but who recently accepted the position of dean of the Conservatory of Music and Dance at the University of Missouri-Kansas City.

In addition to experiencing 70 percent enrollment growth since 2000, the KSU School of Music has added several new facilities, including the Dr. Bobbie Bailey & Family Performance Center that opened in October 2007. The Bailey Center houses the 3,600 square-foot Eric & Gwendolyn Brooker Rehearsal Hall and a 624-seat acoustically stellar Performance Hall, which

Grammy Award-winning soprano Sylvia McNair called one of her “five favorites in the world” and which Donald Runnicks, principal guest conductor of the Atlanta Symphony Orchestra, hailed as a “Georgia jewel.” New faculty studios and student practice rooms will be completed in late 2008 as part of the Wilson Building Annex.

Last year, the music program also received a gift of 27 Steinway & Sons pianos from Dr. Bobbie Bailey, allowing the university to become one of four All-Steinway School in the state of Georgia. Additionally, the music program has received more than \$2 million in endowments from Bailey and others in the last two years.

Each year, the department presents more than 100 public performances. In the upcoming season, it will host performances by three 2008 Grammy Award winners: chamber ensemble eighth blackbird, mezzo-soprano Jennifer Larmore and violinist James Ehnes. The school also hosts the 300-member Georgia Youth Symphony Orchestra, and co-presents an annual summer music clinic with the GYSO—110 high school students participated in the clinic this year.

Fully accredited by the National Association of Schools of Music, the KSU School of Music offers degrees in music, music performance and music education. In the last three years, it has created new orchestra and opera programs and has added a jazz studies program. At the same time, its graduates have been accepted into the nation’s top graduate music programs and have won numerous national and international music competitions. ☺





## THE (RE)MAKING OF AN AMERICAN CLASSIC

# MOBY-DICK

The Kennesaw State University Department of Theatre and Performance Studies has structured its program to provide the best possible educational experiences for its students. The foundation opens doors for students in the artistic areas of performance (including acting, storytelling and performance art), musical theatre, design/technology, directing and dance. The program

also emphasizes a performance studies component found only in a few undergraduate programs across the country. The highlight of "performance studies" is that students are exposed to a diverse, creative, critical analysis of visual and auditory performance as an aesthetic form and as a part of human social custom. Performance, as a field of study, is put into theory and

By Jarnea Boone

A week before "Moby-Dick" opened in Howard Logan Stillwell Theater in April, a slanted platform sat center stage, its wood still being sanded. At the start of rehearsal for the Kennesaw State University production, student actors sauntered into the theater and greeted the incoming narrator with an enthusiastic, "Ish-mael!" He, student actor Dru Jamieson, bowed graciously.

The stage manager, Becky Dumpis, walked onstage and all performers took their places. Two student actors immediately sat down near the platform, still, stoic and unnerved as mannequins. Another actor stroked his thick beard and grinned; then, as quickly as he smiled, a snarl appeared. The magic began here. "Moby-Dick" was alive.

"Moby-Dick" became the central focus of these students' lives for several months. Most described rehearsals as vigorous and challenging, but they were all enthusiastic about embracing the journey of "becoming" their characters. "When we first began rehearsing, we did so many exercises, like lifting people, flipping around and trying to find the balance of our weights, to be able to move fluidly," said actor Lee Ogilvie.

Building muscle through weight lifting, increasing stamina by running daily, and growing out facial hair were only a few of the physical preparations the actors undertook in order to present their characters as realistic people with thoughts, feelings and actions in a particular space, place and period.

Jim Wallace, who's featured on the cover of this issue as Father Mapple, played two other roles in the production



Briana Brock as "The Whiteness of the Whale"

as well. "The chance to develop three very different characters is really rewarding for me," he said. "The difficulties, however, lie in the three different dialects. The characters are complex and have distinct personalities."

Phillip Justman, who played the devious Captain Ahab added, "Learning how to do those physical choices is not the hard part—justifying them is the hard part. Anyone can walk around with a bum leg, as I did, but justifying it, and propelling the character forward, is the truly challenging part."

John Gentile, professor and chair of the department, specially mastered and adapted the Herman Melville classic for the KSU stage. The project found its impetus three years ago in one of Gentile's senior seminar classes, where students created some adaptations from the novel.

Since that class, Gentile worked on converting the richness of the novel into a stage script equally as rich, while staying true to Melville's text. He wished for the original adaptation to reflect the top-tier status of the work in literary and theatrical history.

"Moby-Dick" was published in 1851 and depicted the adventures of Ishmael, the wandering sailor, and his voyage on the whaling ship, Pequod, commanded by Captain Ahab. Ishmael found himself among a crew of crazed, animated sea bandits intent to exact revenge on the massive, ferocious and famously "uncatchable" white sperm whale, Moby-Dick.

The KSU adaptation of "Moby-Dick" brought together a hardworking production team whose members all had a large hand in its development. The process of moving





Phillip Justman as Captain Ahab

from “page to stage” is a key element in the department’s academic program. The creation of a production is continually evolving through the rehearsals and throughout the design of the costumes, sets and lighting.

Each element is an important part of conveying meaning to the audience. For instance, one major impact of “Moby-Dick” was delivered by a special technique created by set designer, KSU Associate Professor Jamie Bullins, and lighting designer, Stan Kaye, associate professor of theatre and dance at the University of Florida.

“Our goal was to show the architecture of light during the show,” Kaye stated. “Dr. Gentile specifically asked for a lighting style similar to that of Baroque artist Caravaggio, who was known for high contrast and ‘chiaroscuro.’” Bullins provided the scenery in what became a soft stage composition enhanced by bold contrasts, creating a distinguishing lightness and darkness behind the characters onstage. Chiaroscuro enhanced the dramatic effect of the light that was thrown onto a white silk sheet that served as the stage backdrop.

The sheet was, in essence, the body of the grand whale, always present in the minds of the characters, its whiteness stark and striking. To further enhance the importance of “whiteness,” this adaptation included a character called “Whiteness of the Whale,” portrayed by student actor Briana Brock. “The ‘whiteness’ is the unknown universe we exist in,” she said. “The ‘whiteness’ represents everything we fear and desire. This adaptation is about the journey of life and the desire to achieve another level of consciousness, to face our fear and reach the unknown.”

The experience of bringing “Moby-Dick” to life for the actors was exciting and unforgettable. The stomping of Mrs. Hussey, the gospel of Father Mapple, the comical eccentricities of cannibal Queequeg and the rationalism of sailor Starbuck, amongst other captivating portrayals, orchestrated the dramatic foreshadowing and look-behind-you effects that led the audience on the compelling and fateful whale hunt. The performers were more than “actors.” They were speakers of the time, persons of the past.

Student actor Andrew Puckett stated, “The cast evolved into a single functioning body, much like a ship’s crew, and the production team into a powerful guiding force that steered through the literal reality of the text.”

KSU’s “Moby-Dick” reflected the monumental creation of something new and wonderfully different, and those involved in the production treasured the sweeping awareness of the sacredness of life and life’s options. The show promised to be one of the liveliest in action and intriguing in form, and it exceeded that promise by giving audiences depth in theatrical artistry.

As the last light danced on stage, and the white whale stormed, unharmed, out to sea, the dimness faded and the audience’s collective breath shuddered.

Jason Turner as Queequeg

Photos by widescreenvideoproductions.com



Dru Jamieson as Ishmael

490

Report of a *Ship* arrived in Port Jackson, this *1<sup>st</sup>* day of *January* 1850.

Vessel's Name.....	<i>Phantom</i>	Remarks
Where Registered.....	<i>London</i>	
Tonnage.....	<i>158</i>	
Master's Name.....	<i>H. Fox</i>	
From whence.....	<i>Adelaide</i>	
When sailed.....	<i>24 December</i>	
Loading.....	<i>None</i>	
Agent.....	<i>Supper Co</i>	

Cabin

Passengers' Names.

*Mr and Mrs Darling and Child*  
*Mr Cleveland*  
*Mr Cook*  
*Mr Gillin*  
*Mr Ingle's*  
*Mr Cuthbert*  
*Mr and Mrs White*  
*Miss Brown*  
*Mr Wilson*  
*Mr Campbell*

Stowage.

*Mr Foster*  
*Miss Jones*  
*Mr. & Mrs. M. Pugh*  
*Mr. Moore*





## Jennifer Akin

*"I Just Try to Be a Good Actor"*

By Jessica Nettles

Since she graduated from Kennesaw State, actor Jennifer Akin (theatre, 1996) has achieved much success. She joined the Actor's Equity in 2002 and has become a familiar face in the local professional theatre scene, performing with the Alliance Theatre, Theatrical Outlet, Georgia Ensemble Theatre and Shakespeare Tavern. Currently, Akin is performing at Theatre in the Square as June Sanders Oglethorpe, a role that earned her the Suzi Award for Outstanding Featured Actress in a Musical last year, in "Mount Pleasant Homecoming."

A short scene from "A Streetcar Named Desire" at Kennesaw State began Akin's journey from KSU student to a successful actor in the Atlanta theatre community. "This all started because I took Professor Ming Chen's introduction to acting class. We had to do a scene at the end of the term and I played Blanche in her introduction scene in 'A Streetcar Named Desire'; I'm pretty sure I was awful," said Akin with a laugh.

After Akin's performance, Chen suggested that she take a more advanced acting class. She signed up and met instructors including the Department of Theatre and Performance Studies Chair John Gentile. "They all taught me how to act on stage and in life," she explained. Akin took these lessons to heart and they have served her well in her experiences, including in an internship at Arkansas Repertory Theater.

Akin's attitude is humbly straightforward about her craft: "I just try to be a good actor," she says. This fall she will be busy rehearsing for "Sanders Family Christmas," which will run Nov. 7 through Dec. 8 at Theatre in the Square in Marietta. ☺



Jennifer Akin frequently plays June Sanders Oglethorpe in Theatre in the Square's popular series of Sanders family plays.



Photos by MJ Conboy



# BACK TO CAMPUS

## Edward Smucygz

### *On the Fast Track Back*

By Teresa Bagwell

Is it possible to go from undergrad to assistant professor in just under four years? That's exactly what Edward Smucygz (smügee) accomplished. In May 2004, he was a talented painting student, compiling his portfolio in the Kennesaw State University Visual Arts Building. By January 2008, he was back in the same drawing and painting classrooms, imparting knowledge, guidance and enthusiasm to the students gathered there. After obtaining his Bachelor of Fine Arts degree, Smucygz set out to earn his master's degree and to firmly establish himself as a professional in the world of art. Unbeknownst to him, the career track he'd taken led him right back to Kennesaw State. When Smucygz was completing his master's degree at Edinboro University in Pennsylvania, a professorship became available in the KSU visual arts department; Associate Professor of Art Robert Sherer contacted his former student and urged him to apply.

Happy to return at his alma mater, Smucygz says he appreciates the personal attention and dedication of the KSU arts faculty. "I loved my experience as a student at Kennesaw State. The professors are there for you, more available. They encourage you to be the best you can be. Prof. Ayokunle Odeleye would always say, 'If you're serious about this, you're an artist first and a student second.'"

Now a faculty member, Smucygz aspires to continue the strong mentoring tradition of his KSU professors. He describes himself as a hands-on instructor who doesn't push any particular style and tries to balance lectures with demonstrations. "I enjoy working one-on-one throughout the class time. When I see a light bulb go on, I know I did something right. If not, I'll look for a different way to explain it. I go

around the room, encouraging every student in the class, and I try to draw even the quieter students into class discussions."

Smucygz's previous experience at KSU has helped acclimate him to a dual career of teaching and working as a professional artist. "Really, my training at KSU helped forge who I am today; I was practically groomed for this position."

When asked how he juggles teaching and promoting his painting career, Smucygz says, "I'm always at work, either in the studio or at Kennesaw State. But I'm happy with that—it's exactly what I've worked for these past few years." While he devoted most of his efforts to teaching his first semester as assistant professor, he spent time in the studio during semester breaks, and he plans to network and seek gallery showings as his university duties become more routine.

Besides garnering the Outstanding Graduate Student Award at Edinboro and extending his résumé with a plethora of exhibitions and show awards (averaging seven shows per year since 2000), Smucygz was featured as visiting art lecturer at several workshops, including the Studio Arts Centers International in Florence, Italy. His illustrations have appeared in numerous periodicals, and his paintings are represented in private collections in the United States and abroad.

Back at KSU, Smucygz has high hopes for the future of the arts program, saying it should continue to flourish as it has in recent years, to become "a real leader among art educators. It's already one of the best art schools in the Southeast, and I'd like to see it get the additional recognition it deserves." ☞



Photos by Melissa Ray

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

**Scott Autry** (art, 2006) had a sculpture, "Lost But Not Forgotten," installed in the Murray County Veterans Memorial Park in Dalton, Ga.

**Perry Bennett** (art, 2006) participated in the group shows, "Looks Good on Paper," July 12-Sept. 8 at Spruill Gallery in Atlanta; "Little Things Mean A Lot," Nov. 15-Jan. 12 at Swan Coach House Gallery in Atlanta; and the High Museum Wine Auction in Atlanta, March 29. He also designed show cards for "Flight For Days: New Work by Baxter Crane" at Fat Louie's Gallery, "Mandalas: Visualizing Self-Discovery" at Pangaea Gallery, and "William Cash: The Male Genre" at Out-Write Bookstore Gallery, all in Atlanta.

**Mark Benson and Chris Nelson** (both music performance, 2006) and **Brandon Petherick** (music performance, 2007) are all at Shenandoah Conservatory in Winchester, Va., working on Master of Music degrees in performance.

**William Cash** (art, 2006) will be featured in a two-person exhibition with Associate Professor of Art Robert Sherer at the Lyman-Eyer Gallery in Provincetown, Mass., Aug. 15-27.

**Cristina Castaldi** (music performance, 1990) has created her own channel on YouTube, with videos of her singing several different songs and arias.

**Gale Connelly** (art education, 2007) was named "Rookie of the Year" at Woodstock Middle School in Woodstock, Ga., where she teaches art.

**Jonathan Dotson** (music performance, 2003) is finishing his doctorate in performance at the University of Texas-Austin.

**Matthew Dunlap** (music performance, 2000) completed a Doctor of Musical Arts at Florida State University while teaching full-time at a music magnet grammar school in Montgomery, Ala., and as an adjunct at Troy State University in Troy, Ala.

**Kevin Fleming** (music

performance, 2002) completed his Master of Arts degree in performance at Florida State University and currently has a doctoral assistantship at the University of Southern Mississippi.

**Ben Goldman** (art, 2006) participated in the group show, "Looks Good on Paper," July 12-Sept. 8 at Spruill Gallery in Atlanta. His work was singled out in the Art Papers review of the show. He also was featured in the 9th Annual Art Auction sponsored by Art Papers in February at Mason Murer Fine Art Gallery in Atlanta. He also was in the "Nostalgia: Pop Art From Childhood" exhibition at Beep Beep Gallery in Atlanta, Jan. 26-Feb. 17, and was mentioned in the Atlanta Journal-Constitution review of the show on Feb. 7. He is currently working on a Master of Fine Arts degree at Georgia State University.

**Ariel Gratch** (theatre & performance studies, 2003) has completed the Master of Arts degree in performance studies at the University of North Carolina-Chapel Hill. He will start doctoral work in performance studies at Louisiana State University in Fall 2008.

**Cole McDonald** (music performance, 2007) will study at the Conservatoria della Svizzera Italiana in Lugano, Switzerland.

**Shane McDonald** (visual arts, 1992) had one of his portraits featured in an article, "A Home Designed for Entertaining," in the Feb. 17 edition of the Atlanta Journal-Constitution.

**Elizabeth Neidel** (theatre & performance studies, 2007) is the project assistant for the Institute for Educators at the Alliance Theatre in Atlanta. She also teaches children's acting classes in the Alliance Acting Program and is an Alliance Theatre Teaching Artist. At the Atlanta Lyric Theatre, she performed in "Peter Pan," Feb. 8-10, and "Anything Goes," May 2-4.

**Michael Lee New** (music performance, 2007) is working on a Master of Music degree in performance at the University of Texas San Antonio, where he is a teaching assistant.

**Caroline Nyagah** (theatre & performance studies, 2004) completed an internship with "Lawmakers," a daily news program on Georgia Public Broadcasting. She is working on a degree in television production at Chattahoochee Technical College.

# Alumni Association

JOIN YOUR ALUMNI CLUB TODAY!

The KSU Alumni Association is now a proud co-sponsor of Flourish magazine. KSUAA also is sponsoring outreach programs to help increase membership in the Kennesaw Artists Network.

To find out more about the KSU Alumni Association, visit [kennesaw.edu/alumni](http://kennesaw.edu/alumni). To find out more about the Kennesaw Artists Network, visit [kennesaw.edu/arts/KAN](http://kennesaw.edu/arts/KAN). Membership is free for both organizations. Each group also offers great networking and social activities for alumni.

**Vanessa Pringle** (theatre & performance studies, 2007) has been accepted into the Master of Arts program at Sarah Lawrence College in Bronxville, N.Y.

**Jody Reynard** (theatre, 1998) appeared in "Smokey Joe's Café" at Maltz Jupiter Theatre in Jupiter, Fla., Jan. 22 through Feb. 10. He was mentioned in a positive review in the South Florida Sun-Sentinel. This summer, he was cast as a swing in the Broadway production of "Legally Blonde" at the Palace Theatre.

**Iadonnananova Owens-Williamson** (art, 2004 and art education, 2007) received a \$5,000 Lowe's Toolbox for Education grant from the Lowe's Charitable and Educational Foundation. She used the grant money to purchase a kiln for Poole Elementary School in Paulding County, Ga., where she teaches art.

**Johnetta Tillman** (music performance, 1996) was profiled in the Marietta Daily Journal article, "Melodic Roots," on Feb. 3.

**Jason Turner** (theatre & performance studies, 2007) has been accepted into the Master of Fine Arts in acting at the University of Southern California in Los Angeles.

## facebook

For all of you busy social networkers: you can now keep up with your alma mater by joining the Facebook group, **KSU Arts Alumni**. Once you join the group, you'll receive invitations to events and notices about news on campus.



# 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 All-Boards Day, a pre-concert celebration at the 2008 Star-Spangled Spectacular and the Dean's Spring Reception.



## All-Boards Day

Advisory Board members from each of COTA's academic programs attended the university's annual All-Boards Day on April 1. Board members help the departments connect academic instruction to the professional world in order to better prepare students for future careers.

*(From left) Assoc. Prof. of Theatre Dean Adams, Asst. Prof. of Dance Ivan Pulinkala, Jonnie Kelley, Reiko Kimura, Terri Kaysen, Chair of Theatre & Performance Studies John Gentile and Dotty Etris.*

Photo by Joshua Stone



## Star-Spangled Spectacular

Family and friends of Bobbie Bailey gathered for a dinner in her honor before the Star-Spangled Spectacular Concert on June 29. Guests also enjoyed the performance by the Army Ground Forces Jazz Guardians and fireworks finale.

*WSB-TV news anchor Monica Pearson and her husband John at the dinner.*

Photo by Melissa Ray



## Dean's Spring Reception

Friends of the Arts and First Call Club members were invited to the Dean's Spring Reception following the concert by Grammy winner Steve Tyrell on April 26. Tyrell, who is perhaps best known for his recordings of Frank Sinatra's songs, was delighted to mingle with guests at the reception.

*(From left) Dean Joseph Meeks, Steve Tyrell, Anna Henriquez and Bobbie Bailey.*

Photo by Cheryl Anderson Brown

Photos by Melissa Ray

## William Tapp

*Jazz inspires a love for KSU*

By Lauren Highfill

To say William Tapp loves jazz would be an understatement. “I have jazz music playing 24 hours a day, seven days a week,” he says. In fact, “The best jazz on the radio plays between midnight and 3 a.m.”

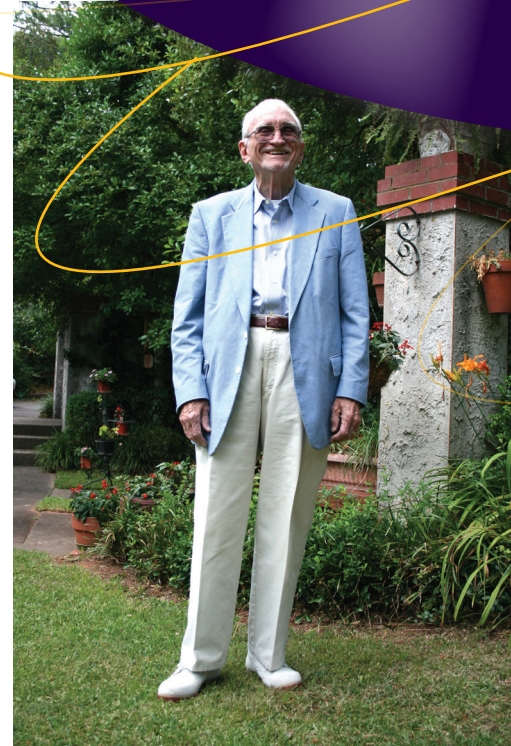
Tapp is more than a lover of jazz; he’s a passionate connoisseur. As a now-retired architect, Tapp has always had a love of the arts. He spent his younger years in the Big Band era, listening and dancing to live performances by Louis Armstrong, Tommy Dorsey and others. Over the past few decades, Tapp has developed a strong appreciation for music at Kennesaw State.

“Kennesaw State has one of the best jazz bands in the country,” he says. “They put a 20-piece band out there that’s equal to any of the big bands there used to be.”

Music is part of what has inspired Tapp’s gifts to the KSU College of the Arts. He and his daughter recently purchased a seat in the performance hall of the Dr. Bobbie Bailey & Family Performance Center, where the KSU Jazz Ensemble often plays.

“We named the seat in memory of my wife of 47 years, who was a wonderful lady,” he says. “She loved music, too,” he continues with a smile, “but not as much as I do.”

Tapp is happy to be involved in the music program at KSU and sees the benefit of his and others’ continued support. “It seems there is a new building every time I go on the campus. That shows the vitality of the college and the contribution that it’s making in providing employment, entertainment and a place to get an education that a lot of people would not get otherwise,” he says. “Kennesaw State makes a major contribution to this community and to the county, so we are very blessed to have it.” ☺





## Opera coach endows scholarship, names new rehearsal hall

Longtime music supporter Gwendolyn Halstead Brooker has pledged \$100,000 to create the Eric & Gwendolyn Brooker Scholarship Endowment and to name the Eric & Gwendolyn Brooker Rehearsal Hall in honor of her late husband. Located in the Dr. Bobbie Bailey & Family Performance Center, the 3,600 square-foot Brooker Rehearsal Hall is used daily by the KSU School of Music for various classes and for rehearsals by several resident ensembles, including the KSU Chamber Singers and the KSU Opera Theatre Company.

Originally from Australia, the Brookers moved to Atlanta in 1993 and quickly became involved with the local cultural community, including Kennesaw State. Brooker, a piano accompanist and opera vocal coach who has worked with Sydney Opera House and the Chicago Lyric Opera, serves on the KSU Music Advisory Board. She also acts as a vocal coach and as the rehearsal accompanist for the KSU opera program.

She is pleased to help KSU music students because it is what her husband would have wanted. "Eric had such a strong work ethic; he would have loved the rehearsal hall because that is where we do our work as musicians. And, he would have been even more pleased about the scholarship to help the music school grow."



Photo by Cheryl Anderson Brown

Ralph (left) and Paul Brooker with their mother Gwendolyn Halstead Brooker outside of Brooker Hall

## First Annual Flourish Luncheon will raise money for scholarships

The College of the Arts will host the First Annual Flourish Luncheon to raise funds for scholarships and student-learning initiatives on Tuesday, Aug. 26 at the Cobb Galleria Centre. During the afternoon event, the college will celebrate its "Past, Present and Future" by introducing donors to successful students and alumni.

The college will also present the Annual Flourish Awards to individuals and organizations that help the arts flourish in the community. Initially launched in 2005 as one award, the 2008 awards will be presented in four categories: Arts Leader, Arts Educator, Public/Community Servant and Nonprofit Organization/Arts Company.

Individual tickets for the luncheon are \$100. Sponsorships start at \$1,000. For more information or reservations, call 770-499-3214.

## Name a seat in the new Performance Hall

With the opening of the Performance Hall in the Dr. Bobbie Bailey & Family Performance Center, donors have the opportunity to name one of the seats in the hall, which houses the KSU music program and is the site of more than 150 concerts, performances and recitals annually. The hall is also home to the Georgia Youth Symphony Orchestra, the KSU Summer Music Clinic and the KSU Premiere Series. It has been called a "Georgia jewel" by Donald Runnicles, principal guest conductor of the Atlanta Symphony Orchestra.

After attending the grand opening concert last October, Livvy Lipson immediately decided to name two seats, one for her mother and one for her late husband. "Naming a seat is just a small thing that I can do to make music available to others," she said.

Gifts to the Name A Seat Campaign support music scholarships and programs to strengthen the fabric of the KSU School of Music. To find out more about naming a seat, call 770-499-3214.



Photo by Shea Trenbeath

Naming a seat in the Performance Hall creates a lasting legacy.

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Photo by Patrick Bowling

## Performing Arts Events at KSU

[www.kennesaw.edu/arts](http://www.kennesaw.edu/arts) or call 770-423-6650. All events are subject to change.

ossible Toad! 8 p.m. Performance Hall, Dr. Bobbie Bailey & Family Performance Center. \$5. Tickets available at the door only.

### November 23

Faculty String Trio & Friends. Program includes Brahms' Sextet no. 2 in G major. Helen Kim, violin; Sou-Chun Su, viola; Cathy Lynn, viola; Alyson Fleck, viola; Eric Krueger, cello; and Brad Ritchie, double bass. 8 p.m. Performance Hall, Dr. Bobbie Bailey & Family Performance Center. Free.

### December 14-December 3

Vicki Ragan. Recurring Visions: 30 Years of Photography. Curated by Will Hipps, this exhibition features 100 small-scale photographs owned by photographer Vicki Ragan. The exhibit will be hosted by David Waldron at the Tointon Gallery for Visual Arts in Greeley, Colorado, before moving to KSU and is presented as part of the 10th Annual Atlanta Celebrates Photography Festival. This exhibition includes photographs of nude figures. Opening reception: December 14, 5-8 p.m., dialogue with the artist: December 15, 12-2 p.m. Fine Arts Gallery, Joe Mack Wilson Building. Free.

### October 22

KSU Orchestra. Bridget Reischl, guest conductor. Bridget Reischl leads the KSU Orchestra in the world premiere of KSU Composer-in-Residence Laurence Sherr's Holocaust memorial work "Flame Language." Faculty artist Oral Moses, bass-baritone, is the featured soloist in the new work with lyrics by Nobel laureate Nelly Sachs. Other works include "Light" by Higdon and "Romeo & Juliet" by Prokofiev. 8 p.m. Performance Hall, Dr. Bobbie Bailey & Family Performance Center. \$5.

### November 18-23

"Lysistrata." By Aristophanes. Translated/adapted by J.A. Ball and Michael Chalmers. Directed by Dean Adams. The ancient Greek anti-war comedy featuring the battle of the sexes remains remarkably relevant in the twenty-first century. Prepare yourself for extra helpings of sexual innuendoes, double entendres and ribald humor! This event includes themes and language not suitable for all audiences. 8 p.m. Tuesday-Saturday and 2 p.m. Sunday. Howard Logan Stillwell Theater, Joe Mack Wilson Building, 1000 Chastain Road, Kennesaw. \$15.

### Tickets and Information

Box Office: 770-423-6650  
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# Friends of the Arts

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*This list reflects gifts made between January 1 and December 31, 2007. Only gifts designated for the College of the Arts or one of its units, scholarships or special projects are included. Undesignated gifts go to a general university fund.*

*\*These donors are KSU faculty and staff members.*



## Arts college celebrates 10th anniversary

The College of the Arts is celebrating its 10th anniversary this year. Although music, theatre and art departments have existed for decades, they were not separated into a School of the Arts until 1998. The name was changed to College of the Arts in 2004.

"The congregation of all of the arts areas into a single unit signified Kennesaw State's commitment to the arts as academic disciplines," said Joseph Meeks, who has been dean since the college's inception.

Initially, the college offered six undergraduate degrees. Since then, it has expanded theatre to include performance studies, has added a bachelor's degree in dance and has added a Master of Arts in Teaching for art education.

The college has also doubled the number of declared majors and built three new facilities: the Visual Arts Building, the Dr. Bobbie Bailey & Family

Performance Center and the soon-to-be-completed Wilson Building Annex. In this same time period, the college has grown its donor base to more than 300 active supporters and has raised more than \$5 million.

The college has continually raised its academic standards, earning accreditation from the National Association of Schools of Theatre and the National Association of Schools of Art and Design in addition to the accreditation it already held from the National Association of Schools of Music.

"The arts are truly flourishing here," Meeks said, "but with every new achievement, we continue to strive for the next level of excellence."

To join in the 10th anniversary celebration, people are invited to attend any of the more than 150 public events offered by the college. For a calendar of events, call 770-499-3214 or click the calendar link at [kennesaw.edu/arts](http://kennesaw.edu/arts).



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